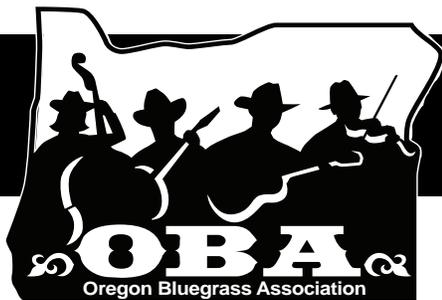


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INSIDE THIS ISSUE!
Taborgrass: Passing The Torch,
Helen Hakanson: Remembering A
Musical Life and more...



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass *Express*

Taborgrass: Passing The Torch

By Linda Leavitt

In March of 2020, the pandemic hit, and in September, two long-time Taborgrass instructors, mandolinist Kaden Hurst and guitarist Patrick Connell took over the program. They are adamant about doing all they can to keep the spirit of Taborgrass alive. At this point, they teach weekly Taborgrass lessons and workshops via Zoom. They plan to resume the Taborgrass open mic online, too. In the future, classes will meet in person, once that becomes feasible.

Let me introduce you to Kaden Hurst and Patrick Connell, the new leaders of Taborgrass.

Kaden has played with RockyGrass 2019 Band Competition winners Never

(known as Pat), The Hollerbodies, and Julie & the WayVes.

As a mandolinist born in the '90s, Kaden was hugely influenced by Nickel Creek. Kaden says that band shifted his attention to bluegrass. Kaden was also pulled closer to "capital B bluegrass" by Tony Rice, most notably by "Church Street Blues," and by Rice's duet album with Ricky Skaggs, "Skaggs and Rice."

Kaden's third major huge influence was fiddler Kenny Baker.

Kaden said "There are loads of other folks who have nudged me one way or another—Béla Fleck, John Hartford, Alison Krauss, The Stanley Brothers, Stuart Duncan, Hazel Dickens and Alice Gerrard—but Rice, Skaggs and Baker are the most responsible for pulling me down the bluegrass rabbit hole."



Kaden Hurst and Patrick Connell

Come Down, Julie and the WayVes, The Portland Radio Ponies, The John Montgomery Band, and the Slabtown Rounders. (Look for a new album release from Never Come Down in January 2021.)

Patrick played with Ashland, Oregon bands The Moore Brothers and The Mighty Lonesomes. After he returned to Portland, Patrick joined Whistlin' Rufus, with his father, Patrick Connell, Sr.

Portland Radio Ponies. The Portland Radio Ponies hosted a radio show and also played at several regional festivals.

I interviewed Kaden and Patrick on Zoom about their backgrounds, their approaches to teaching, the challenges they face taking on Taborgrass, and the new ideas they bring to the project.

In 2018, Patrick met Kaden at Taborgrass, and started meeting to pick. Kaden became a regular at Patrick's Sunday LaurelThirst Bluegrass Brunch jam. According to Patrick, "One Sunday, Joe Suskind came to the LaurelThirst jam and brought Brian Alley with him. We ended up with this little group called The

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OBA Membership & Ad Information

Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the quarterly Bluegrass Express, frequent mailings about events, and ticket discounts to northwest bluegrass events. Annual membership dues are \$30 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, as well as other options. You can join online or complete the application on the back cover and mail your check to:

Oregon Bluegrass Association
P.O. Box 1115
Portland, OR 97207

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

The OBA Board invites you to submit letters, stories, photos and articles to The Bluegrass Express. Published files remain in our archives and art is returned upon request. Please send submissions to:

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AD RATES AND DIMENSIONS

Size	Dimension	Cost	2 or more issues
Full Page	7.5 x 9.5	\$150.00	\$130.00
Half Page Horizontal	7.5 x 4.75	\$90.00	\$80.00
Half Page Vertical	3.75 x 9.5	\$90.00	\$80.00
Quarter Page	3.75 x 4.5	\$60.00	\$50.00
Eighth Page	3.75 x 2.25	\$40.00	\$30.00

WEBSITE RATES AND DIMENSIONS

Size	Dimension	Cost	With Print Ad
Leaderboard	728 x 90 px	\$50.00	\$30.00
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The OBA prefers to receive advertising payment in advance. For one-year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may mail a check payable to The Oregon Bluegrass Association, PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the ad is accurate and the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG format. If you have questions about your file please email John Nice-Snowdy at nicetunz@gmail.com.

You can also find the OBA on Facebook! "Like" our page and keep up to date with bluegrass events.

Founded in 1982, the Oregon Bluegrass Association (OBA) is a volunteer-run, 501(c) (3), non-profit arts organization consisting of individual and band memberships. Based in Portland, Oregon, the OBA has a chapter in Roseburg, and is the umbrella organization for the Chick Rose School of Bluegrass.

The OBA is led by an elected Board of Directors who volunteer for two-year terms. Monthly meetings are open to all members and an Annual Meeting is held for the state-wide and regional members. Financial support for the OBA comes from membership dues, fundraising events, tax-deductible donations, merchandise sales and advertising revenue from the Bluegrass Express, the award-winning member newsletter.

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Bluegrass Express

Bluegrass Express is a quarterly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

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President's Message: It's Mighty Dark To Travel

For each issue of The Bluegrass Express in 2020, I've had to acknowledge a well-nigh apocalyptic series of events that have affected our community's ability to gather together to play and enjoy this music that has sustained us for 75 years and counting. Jams, concerts, festivals—all came to a sudden halt in early 2020, leaving most of us a little dazed.

And by the time the "fourth horseman" arrived through the smoke of the Pacific Northwest wildfires, it really was too dark to see the path ahead that would lead to picking and singing in each other's fine company.

Bluegrass has outlived hard times more than once. It has endured where other musical genres have become artifacts. I believe that the source of that persistence is our greatest strength, the fact that our music has two vital parts—the stage and the parking lot. We congregate to listen and to pick, and we welcome everyone.

But what if the ability to do that goes away?

When I began writing this message, I wasn't certain that I could find a lantern that would serve to illuminate the New Year. But as I look around, I marvel at all the ways that bluegrass, in all its forms, has leapt forward. Far from stopping us, we have found extraordinary ways to make up for what we cannot do safely.

Bonanza! I won't try to catalog the amazing developments of the last year—there isn't space, and I wouldn't do them justice anyhow—but I do want to spotlight how far we've come. Both the last issue (Dennis Christensen's excellent interview with Daniel Mullins about the Walls of Time podcast) and this one (Taborgrass 2.0, how Patrick Connell and Kaden Hurst are recreating the popular Portland institution for the social distancing age) look in detail at several ways we are turning what appeared to be limitations into jackpots. Nancy Christie's Finding Bluegrass column is a wonderful compilation of ways to get started.

Other windfall apples fall into two distinct piles: One for folks who like their bluegrass the old-fashioned way, and one for people who prefer it on the Web. Of the first group, I ask, "Have you seen Bluegrass Unlimited lately?" This fall, the Bluegrass Music Hall of Fame and Museum in Owensboro, Kentucky took over publishing the venerable journal of everything bluegrass. The magazine retains the features that have made it essential reading for several generations—I admit that I read "Notes and Queries" before everything else—while incorporating more in-depth journalism, in a richer, eye-catching format. BU has "gone uptown," in the best sense of the phrase. If you answered "No" to the above question, I encourage you to consider subscribing.

For the digitally inclined bluegrassers in the second group, I offer one word: Podcasts. I've subscribed to Toy Heart, Walls of Time, Grass Talk Radio, and Bluegrass Stories. The Bluegrass Situation and the Bluegrass Music Hall of Fame and Museum also offer downloads. New podcasts seem to sprout weekly and claim distinct territory on the traditional-to-progressive spectrum.

Each and every one of these has taken long-form bluegrass journalism where it hasn't been before and given me hours of delight. And don't forget OBA Radio! It just gets better and better. One click on the OBA web site will take you there.

But I Must Journey on Alone: That's how the chorus of Mr. Monroe's song ends. But there are encouraging signs. I believe that we will be picking and singing together sometime in 2021. Until then, you have my wholehearted thanks for your support.

Chris
Chris Knight
OBA President



Photo By Doug Olmstead

What's Playing On The Radio

Local Radio Bluegrass and Country Listings

Everywhere And Free

Oregon Bluegrass Radio
www.oregonbluegrass.org
Every day, all day

Albany/Corvallis - KBOO

Broadcast from Portland, can be heard at
100.7 FM. See under Portland, below

Astoria - KMUN 91.9 FM

Some syndicated programming
503-325-0010

"Cafe Vaquera"

Tuesdays 9-11pm, Bluegrass/Old Timey
Western/Folk with Calamity Jane
CafeVaquera@hotmail.com

"Shady Grove" Saturdays 7-9pm

Regular folk program

Monday thru Friday 10am - noon
with bluegrass included

Columbia Gorge - KBOO

Broadcast from Portland. Can be heard at
92.7 FM. See under Portland below

Corvallis - KOAC 550 AM

Syndicated public radio with some
bluegrass included in regular programming
541-737-4311

Eugene - KLCC 89.7 FM

Local broadcast 541-726-2224

Mixed format "Saturday Cafe"

Saturdays 11am - noon

"The Backporch"

9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays

"Acoustic Junction" 5 - 7pm Saturdays

"Miles of Bluegrass" 7 - 9pm Mondays

www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"

9am - noon Saturdays

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org

Salem - KMUZ 88.5 & 100.7

"Ken 'til 10" 6-8am M-F

Simulcast with KYAC.

kmuz.org, all bluegrass

Taborgrass: Passing The Torch

cont. from page 1

Linda: Kaden, I know you've been a performer and a teacher for a long time. In addition to mandolin, you also teach juggling. You've taught students of all ages. You've studied classical mandolin, and you studied music performance under 2016 Mandolin Champion Jordan Ramsey at Regis University, where you tutored fellow students in music theory. I will forever be grateful to Jordan for inviting you to join an evening jam at River of the West camp several years ago, where we met. I remember wondering "Who IS this guy?" What brought you to study bluegrass mandolin?

Kaden: People who want to learn bluegrass fall into two camps: There are the "lifers," and there are people who have gone through a series of musical twists and turns. I fall into the latter camp. I went to a Waldorf school, where kids learn to play the recorder early on. I became serious about mandolin when my friends went to music camp. I wanted to join them, so I became determined to learn to play. I had the good fortune to grow up in the same town as fiddler Alasdair Fraser. He's kind of the Stuart Duncan of the Scottish music world. He runs five or six fiddle camps around the world, one of which is located where I grew up. I came to bluegrass through playing the mandolin at his camps.

Teaching-wise, I've taught at juggling festivals, which are similar to bluegrass festivals. You perform and teach during the day and then hang out with people of all ages and juggle all night. These days, I'm mainly teaching adults. When teaching, you have to empathize and you have to make a mental model of what a student understands already. So often you're looking for the magical combination of words that gets an idea across. I think of my job now as hunting

for those magical sentences. Whether I'm teaching juggling or music theory or mandolin, it doesn't feel all that different. There are more commonalities than you would think.

Linda: Do you find a difference in your approach between teaching kids and teaching adults?

Kaden: Kids are very fast, in terms of attention span, and in terms of what ideas they can pick up. With kids, I find myself pulling back on the reins a bit to teach them to notice more details of the skills they need to learn to play music with other people. I mostly work with adult hobbyist musicians who are doing music purely for the love of it. Much of my work with adult students is the opposite of my experience teaching kids. I have to encourage adults to take risks, to be vulnerable. and to



Patrick Connell and Kaden Hurst teaching via the Taborgrass Zoom channel

challenge themselves. Adults largely benefit from structured information, whereas with kids, you can say "It goes like this," and they say OK and play it.

Linda: Do you want adults to rely more on their ears when it comes to learning music?

Kaden: Yes, but I have to do that through their head, and guide that process. I teach almost exclusively by ear. I'm a very zealous, ears-first kind of person. I find that adult brains need a little more coaxing into that place of vulnerability of not having that piece of paper (notation) in front of you.

Linda: I agree that adult students tend to

harbor some fear of making mistakes. I've joked with students at Taborgrass that if they make a mistake, they're not in danger of getting a pink slip or losing their health insurance. The people coming to this later in life have often been high achievers and place a lot of pressure on themselves to excel, whereas most kids aren't attached to that.

Patrick, How did you come to teach bluegrass music? Who are your influences?

Patrick: My father introduced me to bluegrass with the fiddle tunes he picked around the house. It was a revelation when he took me to String Summit to hear Bryan Sutton with Hot Rize, because I'd not experienced the way bluegrass instruments interlock and create a gigantic sound. Around that time, I

moved to southern Oregon and my housemate, Thad Jacobsen, turned out to be a banjo player. He plays all of the bluegrass instruments. He's just a couple of years older than I am, but he's a total recluse. He's one of Oregon's pre-eminent bluegrass talents, but nobody knows who he

is. It worked out that he was my private teacher, and he showed me what to listen to, what was important to know about bands, and their musical lineages. I got a free bluegrass education from him.

I've played in a number of bands, including the Moore Brothers and The Mighty Lonesomes. Thad and I, along with a friend who played bass, lived in a dilapidated day spa from the 1970s. We slept on air mattresses and listened to bluegrass all day. Living down the road was a mandolin player. He and his wife were Texas transplants and they helped us get a few gigs. In Portland, I've played with Whistlin' Rufus (with my dad Pat), The Hollerbodies, and Julie & the WayVes.

Taborgrass: Passing The Torch

Cont. from page 5

Tony Rice has always been my number one influence. The first CD that my friend Thad gave to me was *Cold on the Shoulder*, which I was woefully unprepared to even pretend to understand. After Tony's recent passing (on Christmas Day 2020), it has become clear to me that deviating from traditional bluegrass has been my inclination since I started playing. I've largely played in bands that are not hardcore bluegrass. Still, I've committed myself to explore and study the roots of bluegrass.

I started teaching bluegrass guitar at festivals and privately ten years ago. I've developed my approach after studying several methods about teaching people how to jam. I prefer to teach students to learn by ear.

Linda: You and Kaden share that approach, learning by ear.

Patrick: Yes. We can still use notation, but we can prime the pump with ear training. The thing that's important is to encourage students to assume all of the duties of their instrument, to take risks and to go for it; to let students know they're valuable humans and have nothing to lose by trying something new.

One thing I've learned from being the parent of a Suzuki method student (Patrick's wife, Judy, and their son, William, are aspiring fiddle players) is the value of finding one note and playing rhythm on that note. It could be 'taters. It can be the root note for the entire break, and played with solid rhythm—they're taking a solo. That's really helped me teach adults, reducing the wall between playing rhythm and playing solos. That's been my teaching angle: Get in there and do it, because we're here playing music intentionally and I love you anyway. It's also good to take a risk. I've had adult students who are determined to learn a particular fiddle tune, say "Forked Deer." They decide to go into a closet and not come out until they can play the tune the exact same way every time, without

missing one note from the notation.

I try to communicate that there's a big picture here. In the tablature for a fiddle tune, there may be an unending procession of eighth notes. If you get 80 percent of those—well, you've nailed it. What we don't want is to get halfway through a tune, miss one note, and then stop or forget where we are. I like to help students get around that roadblock. My



Patrick and William

biggest success with adults has come through using that approach.

Kaden: I agree. There is a lot of emphasis among adult students on playing a tune "right," getting all of the notes in there. I think adults not only have more fun when they depart from that mindset, I believe they're actually playing the tune "more right" in the traditional way if they depart from any pre-existing notion of what the melody is. That tradition also exists in old-time and western swing music, both of which are variation-oriented styles of music. The traditional, old-style way to play a tune is to play it differently each time. That's a big arrow

in my quiver when I teach a student who is interested in playing a tune "the right way."

Linda: Kaden, I appreciate what I've heard you tell students about finding the "skeletal melody" of the tune and learning how to play that as a launching spot. I've also heard one or both of you speak about the importance of learning to sing the tune or song before you try to play it. The latter has been my approach, but I'm a singer.

A lot of folks may not be comfortable singing. What's your approach to helping Taborgrass students feel comfortable singing?

Patrick: That comes up a lot. People will claim to be tone-deaf, or say they were told not to sing as children, and each time I hear that story, it's a tragedy. We encourage people to try anyway. My method is to teach people to hear and sing chord tones, even if I have to trick them into it. If they can identify chord tones, they'll understand the heart of the phrases of most bluegrass songs. It's not much of a departure to convince them to at least hum the notes as they're trying to hear them. Now that we're wearing masks (before the latest lockdown), people

may feel a little more confident singing, because they may not appear to be singing.

Kaden: I echo everything Patrick's just said. My dad is one of those people who self-identifies as tone-deaf, and I've heard him sing along with the radio, a perfect 5th above the melody line without noticing it. One of the things I harp on with my students is that if you're not hearing a tune, don't think you're tone-deaf or self-diagnose, just recognize that you haven't yet noticed something. It's not that you're lacking some arcane thing. It's just that something hasn't been pointed out to you in a way that you can recognize. In some cases, just learning to match pitch can

Taborgrass: Passing The Torch

help someone learn to sing. If someone were truly tone-deaf, which is something that's super-rare, you wouldn't be able to recognize voices.

Linda: Like hearing someone's voice in your house and wondering, "Is that my wife?"

Kaden: You have to take away that excuse and tell students "No, you're not tone-deaf, you have to start working on this. It's just a matter of having someone teach you. I do a lot of work with students about how to learn by ear, easing people into that process, teaching them to learn what to listen for. "Did that tone go up? Did that tone go down?" It's basically helping students to build this stack of observations. When they do that enough, they'll be able to recognize a phrase, like "Oh, that's the arpeggio from this tune."

Linda: So you're helping students to understand aurally?

Kaden: Yes. That's exactly the kind of thing that kids don't need me to say, but adults often just need to learn what to listen for.

Linda: It's great that you have a method for teaching adult bluegrass students. So often, the emphasis is on youth bluegrass education. Taborgrass addresses that need for long-term adult bluegrass education that goes unmet in so many contexts. It seems like many folks come to Taborgrass without having heard a bluegrass song or having been to a festival or bluegrass concert, but they've heard someone sing "I'll Fly Away," or they fell in love with the music they heard in the movie "Oh Brother, Where Art Thou?" They may stumble onto the Ladd's Addition jam on a summer evening and end up at Taborgrass for all of these different reasons. What do you do about that, in terms of educating them?

Kaden: For many people, their motivation is social. They want a hobby, and they want a sense of community and having fun with

others. That's how I got into it! I'm hesitant to say to those students, "Oh, you need to dive into first-generation bluegrass music and listen to all that you can," because being too prescriptive about what it means to be a person who plays bluegrass music isn't ultimately very helpful. The longer people play music in a jam, the more they'll begin to understand when a jam works and when it doesn't and why.



Kaden Hurst

They'll also notice those same things on recordings, and get pulled further down that rabbit hole. That gets to the informal mission statement I have in my head about Taborgrass, which is teaching people to be as jam-viable as possible, so they can go to a jam anywhere in the world and jump in and play. That is more a social goal than a musical goal. But they have to learn the repertoire and be familiar with bluegrass musicians who have come before.

Linda: Right. Allow that level of curiosity to grow as students get deeper into the program.

Patrick, I appreciate that you are a fount of bluegrass knowledge. You know who played fiddle on what album, who sang tenor with so and so.

Patrick: Oh, thanks! As a listener, I'm a traditional bluegrass nut. I like getting excited about the tradition and sharing that with the group, ideally egging them on to go listen to Tony Holt!

Linda: Who? I don't know who that is!

Patrick: Right! All of these exciting conversations can happen because you're right—many Taborgrass students might not have ever heard any bluegrass, really, and they want to learn to play an instrument and all of their boxes for why they're there might already be checked, even though they haven't heard the Stanley Brothers box set. The only way we can make these varying interests and backgrounds compatible is if we figure out what the connective tissue is in this music. If you're at Taborgrass because you love Old Crow Medicine Show and you love Yo-Yo Ma, we have to figure out how to make them all compatible. The only way to do that is to go to the traditional bluegrass music.

Otherwise, there's no musical umbrella for those interests. I think about to what extent should I tell students "you should go back to the Don Reno version of this, and the Jon Bon Jovi version is great, but let's reel it in a little here. For me, that's kind of a moving target and an ongoing struggle: What is the right amount of pushing versus just embracing the student as they are. We are being stewards of something. I want to make sure we're

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Helen Hakanson: Remembering A Musical Life

By Ellie Hakanson and Rob Hakanson

In the last months of her life during the spring of 2020, Helen Hakanson spent most of her time playing music. She spent hours each day paging through songbooks with her granddaughter Ellie, who lived with her for several months.

Helen made up a game called “Stump the Singer” — finding songs Ellie had never heard before and then teaching them to her. Helen and Ellie were interviewed for a podcast about old-time fiddle music, and they played a Facebook livestream every week for an audience of hundreds of people all around the world.

In the week before her death, Helen’s family was able to gather (carefully) in her home to say goodbye. They sang to her every day, and she joined in when she could. She spoke with old friends who had played music with her for many years.

Helen was fortunate: Through luck and the efforts of her family, she died as she had lived, surrounded by love, and inspiring, teaching, and making music.

Helen Hakanson was a lifelong musician, with a sense of curiosity that meant she never stopped learning new things. She grew up with her Aunt Olive and Uncle Lea, who later adopted her, in the small southern Oregon town of Oakland. As a child, she took piano lessons from Ester Hakanson, the mother of her future husband, John Hakanson. She also tried violin lessons around age thirteen, but she had a bad experience with it and stopped playing. However, as an adult she fondly remembered attending and enjoying a fiddle contest as a teen during the town’s annual Turkey Festival (although she cut short her search for pollywogs in the local creek to attend!).

Helen remained intrigued by fiddle and folk music for the next 40 years as she finished college, married, and raised a family. She learned to play the guitar at age 40, while John was attending UC Berkeley, and she played and sang folk songs for her four children. She also attended folk concerts in Berkley by legendary artists like Joan Baez, and later reminisced about seeing them play live.

In her mid-50s, Helen met an older fiddler from Arkansas named Herman Classen through her garden club. Meeting Herman rekindled Helen’s interest in fiddle music after a 40-year hiatus, and soon she discovered the Oregon Old Time Fiddlers

this time Helen also became a member of the OOTFA, and attended several national fiddle contests in Weiser, Idaho.

In 1981, Helen learned about the comprehensive bluegrass program at a community college in Levelland, Texas. Helen decided that her local community college should offer a performance class in traditional country, folk, and bluegrass music. Helen pitched the idea to the music department at Clackamas Community College (CCC), but they were not interested. Undeterred, she discussed the idea with the college president — her husband — and somehow convinced him that this would be a good idea. The “Country, Folk, and Bluegrass” class began in the fall of 1981 as a one-credit music class on Saturday mornings, taught by a CCC instructor named Bob Misley, who played banjo for Gold Rush, an Oregon City bluegrass band. The class was oversubscribed, with about fifty people showing up. The college opened a second session on Thursday evenings. The same fifty people showed up.

The class ran fall, winter, and spring term until 1986, and became known as “Cabin Fever.” The course featured quarterly concerts that attracted a strong following in the Oregon City area, and provided an important forum for several Portland-area bluegrass musicians. Several bands were inspired by the five years of the Cabin Fever courses at the college. In fact, Rob Hakanson met his future Great Northern Planes bandmates, Jim and Doug Hancock, during the run of Cabin Fever, beginning a 30-year musical



Helen Hakanson, leading a Cabin Fever performance.

Association (OOTFA) and also joined a band and rotating house jam with Herman and his cousin Leo Minden, along with Herman’s music teacher Jim Schultze, Jim’s student Helen Feltz, and guitarist Debo Kerr. Rob Hakanson, Helen’s son, soon joined the group on banjo, having been inspired by Helen’s musicianship during his childhood. They called themselves the Jack Street Fiddlers, after the street where Herman lived in Milwaukie, Oregon. Around

Helen Hakanson: Remembering A Musical Life



Age 13, circa 1937

collaboration.

Cabin Fever inspired future teachers along with performers. One class member, Charles (“Chick”) Rose, later started the Steeplegrass class in Vancouver and introduced scores of young people to bluegrass with his youth program. Steeplegrass then provided some inspiration for Portland’s current Taborgrass community.

Linda Leavitt, who taught the vocal sections at Taborgrass, said about Helen, “Helen Hakanson paved the way for local bluegrass learning communities that came after the ground-breaking bluegrass class community she founded at Clackamas Community College. There’s a direct line from Cabin Fever to Steeplegrass to Taborgrass. I like to think of Helen as ‘the grandmother of Taborgrass.’ She’s had a

profound influence on the larger bluegrass community, too. Helen’s classes (and those that followed, like Steeplegrass and then Taborgrass) introduced many folks to bluegrass who didn’t otherwise have an entree into the music. Think of all of the bands, friendships and marriages that have grown from those communities!”

As the number of Helen’s grandchildren grew, Helen bought several fractional, child-sized violins, hoping that some of her grandchildren would share her love of violin and fiddle music. Rob’s kids did take up violin, graduating over the years through Grandma Helen’s 1/8-, 1/4-, 1/2-, and 3/4-sized violins. All three kids began with the Suzuki violin method and were soon doing classical recitals, playing in youth orchestra, and playing with their dad and Grandma Helen at OOTFA fiddle jams.

In 1998, Rob started attending Steeplegrass with his 9-year-old daughter, Ellie. About a year later, Rob and Ellie, along

with Ellie’s mom Kathy and younger sister Amy, started the Hakanson Family Bluegrass Band. They played their first show as part of an OOTFA jamboree, and featured Helen as a guest star. The family band continued to perform for ten years, frequently joined by Grandma Helen on fiddle, Grandpa John with his fine tenor voice, and younger brother Henry on fiddle. Ellie and Amy are now professional musicians and music teachers. Henry also joined his own bluegrass band as a teenager, and still plays bluegrass with friends and family today.

Helen’s musical legacy has helped to shape several generations of Oregon bluegrass, and continues after her death. Her children and many of her grandchildren have inherited her curiosity and love of songs and melodies, and still play, teach, and learn new music. Many of the communities she joined or formed continue to play together. Ellie continued her weekly livestreams after Helen died, and she is often joined by her parents and siblings. They often reminisce about Helen as they play, and sing her favorite songs.

In Helen’s final weeks, her family sat around her bed and sang, talked, and listened. She sang along with them, singing sad songs and funny songs and songs about Anne Boleyn’s ghost. And a few days before her death, she stumped the singers one more time: She sang a song her grandchildren had never heard before. Ellie and Amy learned “All the Day Singing” a few weeks after Helen’s death, and the family sang it to remember her. Helen was still teaching her family new songs even after she died.

Continued on page 14



Helen serenading family during a campout

doing a good job of that, without denying any singular student's agency.

Linda: Well put.

Patrick: One of my favorite things about Taborgrass is the opportunity to turn decent, upstanding citizens into rabid bluegrass fans, and that is an insatiable quest I've found myself on. My wife, for instance, was a fairly committed deadhead, starting in her late teens/early adulthood. One of my crowning achievements has been helping with her conversion into a fullblown bluegrass junkie. A teaching skill that I hope I'm always sharpening is being open about everything I've absorbed in my own learning journey. There are a handful of people who have been that way with me and that has been invaluable. I've noticed that lots of teachers and players either retain an element of mystery to what they know, intentionally or not, or are simply not interested in finding a way to articulate all the source material that has informed them. This isn't a bad thing, but I've found that the people who have been most edifying for me are those who have the tendency and ability to explain WHY a particular G-run is used in a certain song, or WHY having a banjo break immediately after a guitar break is a standardized, good idea. To teach this kind of thing, a teacher has to have spent a lot of time simply listening to and enjoying bluegrass music. As the genre gets bigger and broader, being a bluegrass fanatic is becoming less and less of a prerequisite. I think that's just fine and dandy, but I also think one of the most significant contributions when I teach a person is to help them love the music as much as I do, as this is truly how you teach someone "how to fish."

Linda: What's your approach to helping Taborgrassers prepare to jam "in the wild," as John Kael puts it? I remember being in my first jam with John Kael and Annie Staninec years ago, and John wanted to know the version of the song I was singing. It's good advice to listen to many versions, but the question caught me off-guard. That was when I realized long-time jammers held a whole set of expectations that I didn't know existed. On top of that, each jam culture builds over time, with expectations that might diverge from other jam situations, and some are more

welcoming to newcomers than others. The festival jams can be a complicated scene to navigate. When Taborgrassers go to the festivals, they suddenly realize that they are not in the comfortable setting of Taborgrass anymore. What do you think is the best way to prepare students for a festival? Do you spend time on jam etiquette? You focused on etiquette when you were teaching The Taborgrass Sessions.

Kaden: I think the key to that is flexibility, primarily hearing the chords and where they're going. The ability to notice those things is key to keep in mind. That's not what it means to be a musician. It's what it means to be a kind of musician. For instance, one of my friends has her master's degree in classical violin. She cannot allow herself to take a break. She can play in any octave, but she won't improvise. That's just not a skill she has. I think that's important for everyone to keep in mind here. At Taborgrass, students seem to want a social experience, and that's what I try to optimize for. Ultimately, I think the determining factor in whether students can go to a festival and jam is how much paper is involved. I don't think relying on one's ear is any harder than learning to read music or tablature. It is just more subtle and slippery.

Linda: Patrick, would you like to chime in?

Patrick: Yes, what we're doing is really all about etiquette, almost to the exclusion of repertoire. No single song is that important. What can you play in each measure? What can you expect at the beginning, end and middle of this phrase? This material lies in the larger set of responsibilities of jam etiquette, which is knowing how the songs go. Not meaning the notes, but how stuff is designed and how to anticipate fills and what-not. You can spend a decade learning material, but in a given jam, maybe none of those songs or tunes comes up. It's not how many songs and tunes you know. We want to teach people how to jam on any song and tune.

The answer is listening and paying attention. Some bluegrass songs aren't very poetic, so the message is conveyed in being able to hear and jump in. If 80 percent of songs whose chord progression in G is

I-IV-V, and you're a good listener, you're much more likely to anticipate what will happen next in the song or tune.

Linda: In the middle of a pandemic, you two have taken on a weekly bluegrass class that has historically been taught in person. There's an entire community that exists around Taborgrass. There seem to be myriad challenges, strategic, day to day. How do you deal with it? You're using technology, and you're also using a physical space, but because of the lockdown, you're not able to host in-person workshops. How are you adapting? Also, what is your post-pandemic vision for Taborgrass?

Kaden: I'm thinking a lot about how to keep the community aspect of Taborgrass going. I haven't mentioned this to Patrick yet, but I'm thinking about hosting a Zoom Open Mic. That would be fun. We've focused for the time being on the educational side of Taborgrass, keeping people focused on playing their instruments and learning, making progress. Multnomah County is on a freeze now, so we're not hosting in-person events. Prior to that, we held small instrument-focused weekly workshops and another class modeled on The Sessions, a how-to jam workshop. We're also doing the Zoom class each week, talking about the song and its components.

Linda: What happens in the Zoom class?

Patrick: One of us will lead the song at speed, play it slowly, then on verse or chorus the students can take a break. We assume the Zoom sessions are temporary, but they've turned out to be very much like the traditional Taborgrass classes. I believe there is a place for the Zoom component after the pandemic is over. The value of people being able to practice with Zoom at home will not expire. We've also discussed including people who would like to just observe online.

Kaden: There are people who are not local who are jumping in on our Zoom session. We're expanding the reach of Taborgrass. I've been pleasantly surprised by that development.

Patrick: The Zoom sessions also allow

Taborgrass: Passing The Torch

us to host teachers from elsewhere. I'm grateful to know the community is so established and made up of so many awesome people who want the program to succeed, so we can shepherd Taborgrass through the hard times.

Kaden: It can't be said enough—we are reliant on what you and Greg have built before, the fact there was already a group of people with a sense of community and buy-in, and invested in growing as musicians. That's what's keeping us going, 100 percent. I'm incredibly grateful for everything that was done before.

Patrick: We're all looking forward to being together physically again to learn music.

Kaden: Yes, that's when the best learning happens.

Linda: I appreciate that you two are carrying on this project, because I know it means a great deal to a lot of people. You're reinventing Taborgrass, partly by need and context, and partly because you two bring your own vision to bear.

Patrick: That's right! I've always lamented that there's not one store or bar that is bluegrass oriented. With Taborgrass, we have a physical location where you know there's bluegrass happening once a week. I'm super grateful for it.

Kaden: We have our own priorities and approach that are not like what you and Greg did at Taborgrass. At this point, we're trying to squeeze all of the juice we can from the platforms that are available to us. That said, the priorities I have now will continue—being listening oriented, community oriented.

Patrick: If we have ten people masked in the building or 50 on Zoom, we're still teaching the same stuff. I want to say thank you for developing the infrastructure and priming everybody for what Kaden and I are conveying. They have this training from you and Greg that has helped to prepare them for what we're trying to do.

Linda: Well, I admire both of you for keeping Taborgrass going. It's a very demanding project, and I think it's in good hands. I think the world of both of you! I'm sure there are many people who appreciate what you're doing and would join me in saying thank you!

You can learn more about Taborgrass at <http://www.taborgrass.com>.

Southern Oregon Voices: Catching Up With Barry Willis

By Joe Ross

Looking for something to help you get through the pandemic? It's always fun to read a book that includes bluegrass music in its plot. Barry Willis, retired pilot, author and banjo player, has released an exciting new novel, *Icy Strait: The Alaskan Adventures of the Banjo Pilot*. It's a sequel to his 2018 book, *The Banjo Pilot*, and will be available in early 2021.

Barry Willis became interested in bluegrass music after hearing country music stations back in the sixties. He'd tune in at the end of the hour, specifically to hear the upbeat and exciting bluegrass instrumentals played before the news broadcast. Barry and his family moved around, and he didn't get involved with bluegrass again until 1973, after the military and college. He bought a banjo, found a teacher near Sherman, Texas, bought the *Scruggs* banjo book, and was hooked.

Barry's other passion is flying. A pilot since 1965, he provided flight instruction, and flew charter, Alaskan bush, night freight and commuter airlines. After retiring from United Airlines in 2005, he moved to Kailua-Kona, Hawaii.

A charter member of the Oregon Bluegrass Association, Barry helped to get the organization up and running smoothly. During his tenure in Oregon, Barry started Folk Music Unlimited in 1982 to promote our state's folk and bluegrass groups. Until 1985, he also had a syndicated radio program called "Barry's Bluegrass Show" on two stations. That same year, Barry read *The Big Book of Bluegrass*, and it spurred his interest to delve much deeper into the music and its history.

Barry recalls, "I was filled with questions about bluegrass and how to apply what I learned to my radio show, should I ever decide to start another. I just found it

about the music he loves. He wrote liner notes for about 35 albums on the Rural Rhythm record label, including ones by Mac Martin, Reno and Smiley, Raymond

Fairchild, Mac Wiseman and many others. Barry's book idea, which started out to be just a deejay's helper, evolved over twelve years of concentrated effort into the 630-page *America's Music: Bluegrass. A History of Bluegrass Music in the Words of Its Pioneers*. Critics have called it fascinating, comprehensive, important, informative, entertaining, scholarly and engaging.

While based in Colorado and active in that state's bluegrass scene, Barry self-published the book in 1997. He's currently looking for a savvy IT-qualified person to help him place the book online for future generations to enjoy and to understand where the music came from. He's also converted his many interview tapes into digital format, and he hopes to share them in audio version.

In 1997, Barry Willis also authored his first novel, *The Banjo Pilot*. It draws upon

Barry's own personal experience and offers storylines that revolve around the protagonist Duke Steel's aviation, bluegrass music, Christian faith, romance, and other exciting adventures. The book's fictional characters are intertwined with real people and events spanning a timeframe from the 1940s to 1970s. Besides action-packed emergencies in the air, Duke played in a local bluegrass band (Pilot Mountain Volunteers), as well as with Bill Monroe and his Blue Grass Boys for several months. Duke retired as a pilot with a major airline in 1978. He'd been born in



Barry Willis

impossible to quit in my search for the truth and in an effort to be as complete as possible. One of the reasons it grew to such length is because I let the artists add to it and change it however they wanted, with the presumption that this was their story, not mine. I wanted to merely act as a vehicle for them to bring their story to you. It started simply as a series of biographies, finessed by the artists themselves."

With curiosity, commitment, patience and tenacity, Barry embarked on a journey to further discover and write

Southern Oregon Voices: Catching Up With Barry Willis

1924 so was the same age as Earl Scruggs. They were both from North Carolina and knew each other. Duke rekindles his passion for bluegrass at a Virginia festival where he coaches a young band on how to play classic, traditional or “true” bluegrass in the style of Bill Monroe. Offering historical background, amusing anecdotes, musical vignettes and fictional excitement, The Banjo Pilot also has helpful advice for bluegrass musicians.

I was excited to hear that Barry Willis’ next novel, *Icy Strait: The Alaskan Adventures of the Banjo Pilot*, is now hot off the press. Barry offers, “It’s written very differently than my other books. It’s narrated by Duke himself. It ties up all the unanswered questions which might arise after reading *The Banjo Pilot*, and I know there are a lot of loose ends. *Icy Strait* completes the cycle from my other books. It examines why bluegrass music, Christianity, and family relationships are important in life. It covers many other topics too.”

While I haven’t read the new novel yet, I’m told that *Icy Strait* picks up with Duke Steel in retirement. It sounds like the new book is full of adventure and mystique. At age 56, Duke

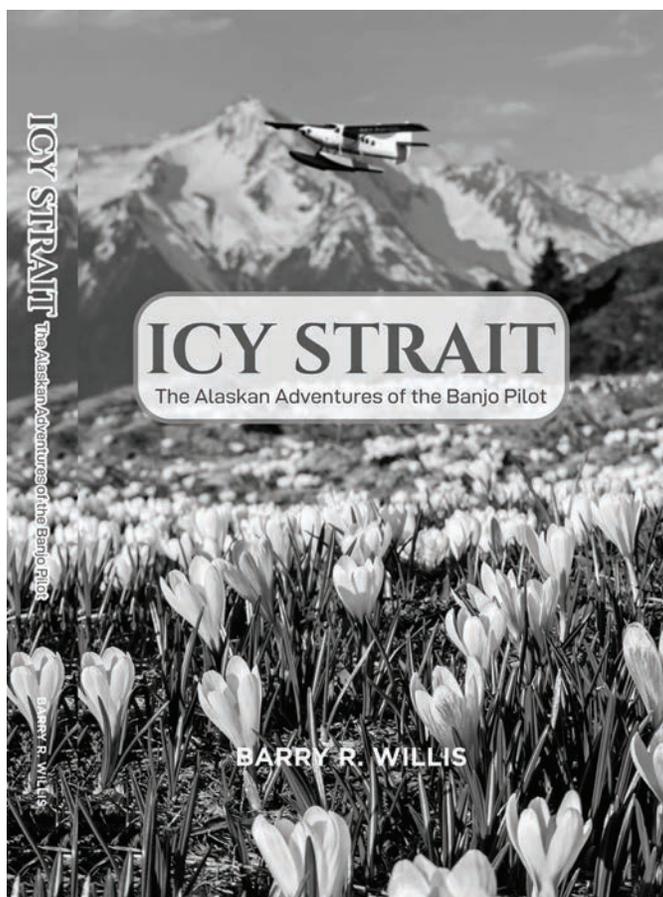
has started a bush flying business in the Inland Passage of SE Alaska. Duke discovers a “hidden truth” about his new wife, and the local mafia has an unimaginable effect on their business. *Icy Strait* includes events associated with the Russian mafia and child prostitution, as well as a bluegrass band in Juneau. *Icy Strait* sounds intriguing and engaging as it details Duke and his family’s business undertakings, threats to them by criminal elements, and continuing escapades with bluegrass music.

Barry Willis’ novels are published by Covenant Books (Murrells Inlet, South Carolina). The *Banjo Pilot* and *Icy Strait* are available from online booksellers (like Amazon), in print or digital (Kindle or Nook) versions. They’re also available directly from Barry Willis at 73-1400 Hamiha St., Kailua-Kona, HI 76740.

Barry admits that he has a preference for classic bluegrass music. “Mainly, I like the rhythm and drive,” states Willis, “and its repetition which has its roots in the British Isles, of course. We had a band going called *Bluegrass Breeze* in Hawaii.

Sadly, the pandemic ended the 15-year Saturday jam at my house. Because there are so few people interested in bluegrass in Kona, Hawaii at this time, I doubt that it will be revived.”

As a bluegrass-loving author, Barry Willis has a sincere desire to see the music preserved for future generations. With his first book, the competent writer and historian illuminated the personalities of bluegrass people. Then, he introduced us to Duke Steel, *The Banjo Pilot*. Now, with further motivation, confidence and time, Barry has yet another engaging novel under his belt that continues the saga.



Joe Ross, from Roseburg, Oregon, picks mandolin with the Umpqua Valley Bluegrass Band. He can be reached at rossjoe@hotmail.com.

Helen Hakanson: Remembering A Musical Life

Cont. from page 11

Watch Helen's livestreams on Facebook at "Ellie Hakanson Music," and listen to her podcast interview at getupinthecool.fireside.fm, episode 196. You can also watch Helen play with Cabin Fever at Rob's YouTube page under the name [robhakanson](#).



Helen Hakanson



Helen performing with Amy and Rob Hakanson



Hakanson Family Band members at a Turner Tabernacle performance. Left to right: Jeff Wold, Kathy Fetty, Helen Hakanson, Helen and John's oldest son John Haakanson, Henry Hakanson (with the hat), Ellie Hakanson, Amy Hakanson, Helen's husband John (behind Amy), and Rob Hakanson.



Helen and her granddaughter, Ellie.

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Five Albums That Are Worth Having

By Patrick Connell

Hi, you. Patrick here. I'm typing without pants, but I am wearing 4 masks, so the overall amount of clothing material is not too far off from the "normal times." Okay, enough small talk.

This is a column about five great bluegrass albums. What it is NOT is a list of the "five most influential" or "five must haves," or "BREAKING NEWS: We've figured out which five bluegrass albums are most likely to contribute to societal malaise. Click here and see what happens!"

No, this is more or less an arbitrary list of some albums that I like, and think you will too.

If you're like me, or even if you're not, you've probably had it with living inside of a Likert scale. Every morning it's "Here are the top five cities without ICU beds" or "Most adults somewhat agree that America currently resembles a Mad Max movie."

There's plenty of ranking going on, so I'm going to share 5 albums that I like a lot, that probably won't turn up in your streaming algorithm. If I were to do a top-5, it would include Monroe, the Stanleys, Flatt & Scruggs, and probably Jimmy Martin, which would leave one spot open, which I would probably assign to Tony Rice's "Manzanita" album (because it has no banjo, yet still has drive).

My motivation is to underscore the beauty of bluegrass and how ranking and competition don't really capture the genre's organizational structure. There are bands

that sound like the Stanley Brothers. In a ranking scenario, a Stanley-esque band would never fare better than the Stanleys themselves. They would necessarily be inferior to the primordial ooze of Carter's thumb pick. In many music genres, each band/group is a rogue agent. In that scenario, a top-5 list of albums makes sense.

but always delivered perfect tenor singing to Flatt. Truly a helper, in a world with too few. On his solo debut, Curly sings most of the lead, some tenor, plays guitar and mandolin, and has an excellent cast (including Herschel Sizemore on mandolin) that you'll need the liner notes to learn about, which you will have after you buy the album.



Photo by Suzanne Chimenti

In bluegrass, the ranking system translates to Sam Bush winning IBMA mandolin player of the year for 45 years straight. I love Sam Bush, but who benefits from him being #1 every year? Nobody.

So here's a list of 5 albums that you might consider owning. There's tons of excellent bluegrass out there, and all of it deserves your ears.

1. Curly Seckler, "That Old Book of Mine"

I love this album. If it sounds a lot like Flatt & Scruggs, it's because Curly is as F&S as F&S themselves. Here, he gets a chance to be front and center, and it is well-earned. Seckler was, arguably, bluegrass music's preeminent sideman. A mandolin player who rarely took a break,

2. The Wildwood Valley Boys, "Daylight's Burnin'"

Tony Holt recorded this album of 12 songs that were all written by his dad (except the instrumental, "Boiler-maker"), and his dad sings tenor on them all. His dad is Aubrey Holt, founding member and lead singer/guitar of The Boys from Indiana. The album is awesome. I think I bought this one the same day that I bought Curly Seckler's album, at the Music Coop in Ashland, Oregon, many years ago. Great band on that

one. All original music, yet

it all sounds like bluegrass, which is really hard to do. The song "Feelin' Blue" makes good use of the I-III7-IV changes, previously monopolized by "Old Home Place."

3. The Traditional Grass, "Howdy Neighbor Howdy"

Definitely part of the Flatt & Scruggs legacy. Smooth, but with heavy country sounds that are often lost in more modern grass, which is perfectly fine. Some albums play an important role in reminding us that country music and bluegrass were undifferentiated for a long time. Also, Mark Rader (guitar) has some pretty sweet sunglasses. It features the father/son pairing of Paul and Joe Mullins. Paul played in The Boys from Indiana, with Aubrey Holt. Tracing the trajectories of 2nd- and 3rd-gen-

Five Albums That Are Worth Having

eration bluegrass musicians is a fun game you can play with friends and kinfolk.

4. David Evans, “Bluegrass Memories”

David Evans: Enigma. Mountain soul-singing plus an ahead-of-his-time melodic banjo style that was as crude as it was futuristic. On paper, a fairly bizarre combination of skills. Whatever special sauce he pumps through his veins made for some mighty sad bluegrass. If you are a bluegrass person, being sad makes you happy. Get this album so you can feel bummed out and turn that day right around, champ! His rendering of the Stanleys’ “Sweet Thing” is a personal favorite.

5. Bluegrass Album Band, “Lonesome Moonlight”

This is a compilation of 12 Monroe songs, played by the Bluegrass Album Band. The BGAB features Tony Rice, the guitar player

responsible for my interest in bluegrass and the guitar. He completely transformed the role of the guitar in bluegrass and often plays way outside the boundaries of traditional bluegrass. His body of work suggests that he was anything but a staunch traditionalist but, unlike me, he earned the boundary-pushing by caring a lot about the music. As such, there isn’t a single guitar solo on this album. Nope. Not one. Why? Because that’s not what Monroe wanted for his music and Tony Rice was far too slender to challenge the ghost of Big Bad Bill. But seriously, that’s a lot of restraint and care: To acknowledge when and what not to play is the trademark of an attentive musician. As much I love the guitar and guitar solos, the beautiful, raw power of all the instruments interlocking is a recipe that took a lot of trial and error to get right, and it’s a grand testament to all that hard work to hear Tony Rice just play rhythm, just like Bill wanted, along with his all-star crew of bluegrass giants.

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OBA Steve Waller Memorial Fund

Grant Award Information and Application

Applications Due March 1, 2021

Submit to: OBA

P.O. Box 1115

Portland, OR 97207

Or:

wallerapplication@oregonbluegrass.org

Date: _____

Applicant Name: _____

Mailing Address: _____

City, State, Zip Code: _____

Phone: _____ Email: _____

Best Time to Contact _____

Are you an OBA Board Member or Relative? _____

(Use a separate page to complete the following section, if necessary.)

Describe your involvement in the Oregon Bluegrass Community.

Describe the Use of Waller Grant Funds _____

For What Time Period Will Funds Be Used _____

How Will the Grant Funds Further Your Musical or Career Aspirations?

Provide information on who would receive Waller Funds from OBA, should you be awarded a Grant (name, address, phone number, email address)

For questions about this application, contact:
wallerapplication@oregonbluegrass.org

Thank You and Good Luck!

OBA Steve Waller Memorial Fund

History

In honor of his significant contributions to music and the Oregon Bluegrass Association (OBA), the Steve Waller Memorial Fund (the Fund) was established after Steve's passing in June 2015. The purpose of the Fund is to honor Steve through awarding financial grants to deserving individuals, to further their education, professional growth, or the advancement, preservation or support of bluegrass music.

Resources supporting the Waller Fund include: OBA general account funds, donations from the Oregon bluegrass community, and, potentially, grants received from various other organizations. OBA's goal is to receive enough support to endow the Waller fund, so that the principal balance remains intact in perpetuity, and regular earnings support annual grant awards. Until that point is achieved, OBA will strive to maintain financial resources to award funds deemed sufficient for recipients.

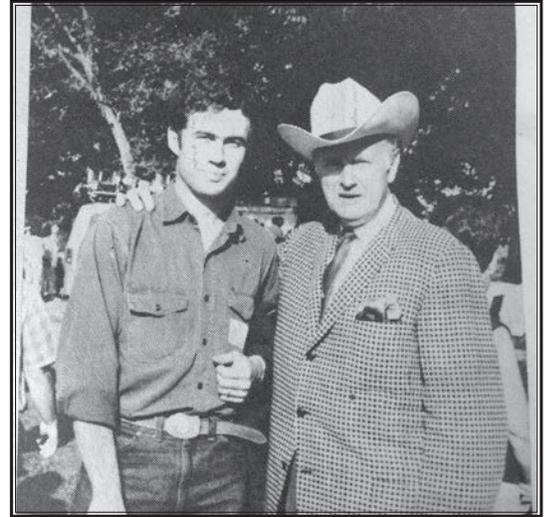
OBA administers the Waller Fund. Grant awards may vary in amount, and may be awarded to one or more recipients. OBA's Waller Fund Committee will review applications and recommend award recipient(s) and amount(s) to the OBA Board of Directors for final approval. The OBA aims to present the award annually at the Annual Meeting in April.

Scope

Steve Waller Memorial Fund grants will be awarded annually to individuals or groups with involvement in the Oregon Bluegrass community. The OBA Waller Fund Committee will consider all requests received through completion of the Waller Grant Application Form by the due date.

Criteria

1. Applicant(s) must be an Oregon Bluegrass Association member (individual or band) and the primary award recipient must be an Oregon resident.
2. Applicants must have a stated financial need.
3. Applicants may request funds for musical tuition or lessons, professional development, or the advancement of the bluegrass genre.
4. Applicants must complete and submit the Waller Grant Application Form by the due date.
5. Applications may not be submitted by a current OBA Board Member or relative.
6. Grant award payments will be made by OBA to the entity designated on the Waller Grant Application Form.
7. OBA may revise the criteria and Waller Fund application process from time to time, as needed.



Use Of Funds

1. Awards are intended to be used within the OBA's mission statement to "promote, encourage, foster, and cultivate the preservation, appreciation, understanding, enjoyment, support, and performance of bluegrass and other closely related music."
2. Awards are to be used within the one-year grant cycle and the Grant Use Summary Form to be completed by June of the year following the award.
3. Submit the form by March 1 to wallerapplication@oregonbluegrass.org or mail by mail to the OBA.
4. Recipients of the award may be asked to present their use of the award at the OBA general membership meeting held annually in April. If awardees are unable to present in person, a statement may be prepared.

Grassword Puzzle

Across

- 1 Elder Monroe brother
- 4 “_____” Grisman
- 6 _____ Brothers, Alton and Rabon
- 8 _____ Trischka or Rice
- 9 Earl and _____
- 12 _____ won’t grow at all on Rocky Top
- 15 Home of J. Martin and D. Crockett
- 16 First president of the IBMA
- 18 Doc’s son
- 19 Rhonda Vincent and the _____
- 21 Roy or Old Joe
- 22 That good old mountain _____
- 25 Stanley Brothers Dominion for short
- 26 Stringbean’s real name
- 27 _____ your head, Tom Dooley
- 28 BG state
- 29 Uncle _____ played the fiddle
- 32 In a long black veil she cries over my _____
- 33 Grandpa Jones’ first name
- 34 John Hartford’s home state, for short
- 35 Earl Scruggs’ home state, for short
- 37 _____ Belle Reed
- 39 Played all the fiddle parts on the “Will the Circle be Unbroken” album
- 42 _____ Crowe on the banjo
- 43 “There’s a _____ the _____ in the hills of Caroline”
- 44 _____ Smiley
- 46 Brown or Krauss
- 49 “I’ve got those _____ Mountain blues”
- 50 _____ McCoury
- 51 “I wish I was _____ in the ground”
- 52 Secret ingredient in Martha White flour
- 54 _____ Forrester played accordion in an early Bill Monroe band
- 57 Mandolin designer Lloyd _____
- 59 Name of Sam Bush’s mandolin
- 60 “Roll on _____”
- 62 John Hartford’s last name before Chet Atkins changed it
- 65 9-time IBMA bass player of the year, Missy
- 66 Has awarded \$50,000 annually to a deserving banjo player since 2010
- 69 _____ Brothers, Ira and Charlie

Down

- 1 Elder Stanley Brother
- 2 “_____ the Good Times are Past and Gone”
- 3 Where the sun never shines
- 5 Premier Northwest bluegrass festival
- 7 Played on stage with Bill Monroe at the age of 7
- 8 “It’s been _____ long years since I left my home”
- 10 Monroe family farm, _____ Ridge
- 11 Self-proclaimed “King of Bluegrass”
- 13 _____ Auditorium, home of the Grand Ole Opry
- 14 Word left on Bill’s mandolin after he scratched off Gibson
- 16 “Darling _____ of Mine”
- 17 Name Bill Monroe called Bill Keith because “there was already a Bill in the band”
- 20 Rhiannon _____ delivered the keynote address at 2017 IBMA Business Conference
- 23 “Old and in the _____”
- 24 “A gentleman is someone who knows how to play _____, and doesn’t.” --Mark Twain
- 28 The name of Big Mon’s horse
- 30 Banjo virtuoso called “Pickles” by Chris Thile
- 31 Del’s whole first name
- 36 “Say old man, can you play the fiddle? Yes, by cracky, _____ play a little.”
- 38 Home of Bill Monroe’s annual festival
- 40 Taught Bill Monroe about the blues
- 41 _____ and Lester
- 45 Instrument invented by the Dopyera Brothers
- 47 AP’s wife and Maybelle’s cousin
- 48 Weight of John Henry’s hammer, in pounds
- 51 Doc Watson’s first name
- 53 _____ Brothers, Bobby and Sonny
- 55 “I’m gonna _____ down my old guitar”
- 56 Color of the moon and grass in Kentucky
- 58 Co-wrote “Walls of Time”
- 61 First star of the Grand Ole Opry, Uncle _____ Macon
- 63 “You’re not a _____ in the bucket when it comes to lovin’ me”
- 64 _____ Brothers, Bea and Everett
- 67 “Hey, hey, Della _____!”
- 68 _____ McCoury

See page 29 for solution

Finding bluegrass (and more) in the time of COVID-19

Compiled by Nancy Christie

Here's a toast to 2021! May it bring vaccinations, indoor dining, and a return of festivals! While we await safe gatherings, here are some resources you can enjoy at home, just you and your computer. All times are Pacific (U.S. west coast).

Northwest Bluegrass via Facebook: A great resource for bluegrass around the Northwest is the Facebook group, Northwest Bluegrass. You'll find information about many bluegrass events that can be viewed via Facebook. Most of these shows are recorded, so if you can't catch the live show, you can view the recorded version later.

Portland Old Time Music Gathering: This festival is online, January 14-17, 2021. If you've become a Zoom expert, volunteers are still needed to host Zoom performances.
<https://bubbaguitar.com/gathering/>

Pocketgrass is a monthly 45-minute variety show featuring your favorites of the Wintergrass Festival on the Wintergrass YouTube page. Performers include The Downtown Mountain Boys, Mike Marshall, Betse Ellis, Mike Block, Nefesh Mountain, and Laurie Lewis.

Other Festivals: If all the 2020 festivals you hoped to attend, you can still go to a festival, virtually. No RV needed. It's not the full festival experience—you might actually get some sleep! Do a search on YouTube or Facebook for "bluegrass festival" and see what you can find.

Playing by ear: YouTube, Facebook, CDs, the radio, anything that plays music: Dig out the music media from that shoebox in your closet. [Cassette tapes? 8-track? Records? We know you have them.] It doesn't have to be bluegrass to work on your skills. Listen and experiment as many times as necessary until you've figured out the key, and then play along with the chords, melody, harmony—whatever your instrument and skills are ready to handle. [Send a grateful fan letter to musicians who put the keys in their liner notes.]

The Muddy Rudder Down Home Music Hour (Facebook, almost every evening at 8 p.m.) showcases John Kael and Annie Staninec (Whiskey Deaf Duet, with occasional guests) on Thursdays. On other nights you might find the Fern Hill Band, Lauren Sheehan, Dan & Fran (Dan Compton & Fran Slefer), and others.

Quarantine Happy Hour: (Facebook, almost every evening at 5:30 p.m.) A variety of live musical performances hosted by Gabrielle Macrae and Barry Southern, with a focus on old-time music but there's bluegrass and other musical styles too.

Ellie Hakanson and Ellie Hakanson Music will lead you to performances by Ellie and the rest of her talented family. Go to Ellie's YouTube page and subscribe so you won't miss any shows.

Music From The True Vine: Don't forget our Oregon favorite bluegrass radio show on KBOO-FM (90.7) every Saturday from 9:00 a.m. until 12 noon. You can listen live from anywhere in the world on the KBOO web site and hear past shows too.

Finding bluegrass (and more) in the time of COVID-19

Taborgrass has made some changes in response to the COVID-19 restrictions. Kaden Hurst and Patrick Connell host online classes and jams. To register and for more details (see page 1 of this newsletter), go to www.taborgrass.com where you'll also find a list of private instructors.

More Jamming: After you've finished jamming with **Taborgrass**, try other jams. Only you can hear your solos, so be brave and try new licks! Sundays at 3:00 p.m., **Fred Sokolow** and his wife Lynn do a free play-along with chord charts on the screen. **Tyler Grant** presents 3 hours of jam-along music live on most Mondays at 4:00 p.m., and any other time, recorded.

Donate please. If you want those performers, venues, and festivals to be around when the pandemic is over, and there's a way to give them a donation online when you watch via computer, please do. They will really appreciate it, and your donation may keep them solvent until they can perform in public once again.

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See back cover for more information

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Add your business name to this list: If you are a bluegrass-friendly business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A Contributing Business Sponsor can get the recognition and promotional benefits of underwriter-style sponsorship. For \$125 annually, your OBA supporting business gets all the member benefits - plus a year of promotional print and announcement recognition at OBA sponsored shows and promotions, as well as a prominent listing in the Bluegrass Express. For more information please contact the OBA at: membership@oregonbluegrass.org.

Scheduled Jams: Oregon and SW Washington

Though we try to stay up to date, times and locations change - always call first!

*Some jams may be temporarily cancelled due to the COVID-19 situation.
Please check with the organizer about the status of any jam you're planning to attend*

Sunday

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located off Sunny-side Rd. at SE 147th. Look for the signboard on the sidewalk near the Library.
For information: Charlie mels677@aol.com or LeaAnne ldenb@juno.com

CORVALLIS: EZ Jam – Every 1st and 3rd Sunday 2 – 4 pm
A friendly jam for beginning and intermediate players. Meet at a private residence.
For information and directions: Call Christine Robins (541) 738-2610

KLAMATH FALLS: Bluegrass Jam – First Sunday of every month 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October – April 12:00 pm- 4:30 pm
Portland Audubon Center, 5151 NW Cornell Road, Portland. All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend. Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.
For information: Rich Powell powellR1041@q.com

PORTLAND: Sunday Bluegrass Jam - 2 to 5 pm
Moved outdoors, weather permitting. Updates on Facebook page
Open bluegrass jam for all acoustic instruments and skill levels.
Contact Murray Nunn at munn7515@gmail.com

PORTLAND: The Handsome Ladies- 2nd Sunday 3pm -5pm
Strum Guitars, 1415 SE Stark #C
Ladies only, traditional bluegrass repertoire and instruments.
For information: www.thehandsomeladies.org

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round
The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcraim42@gmail.com

SISTERS: Strings in Sisters – 3rd Sunday of the month 1:30 pm – 3:30 pm
Sisters Library, 110 N. Cedar St. 97759 All welcome. No charge.
For Information: Phil Minor 541/719-0497 or Bruce Barnes 541/728-3190

Monday

BEAVERTON: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6:00 to 9:00 pm
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material. Papa's Pizza Parlor, 15700 Blueridge Dr., Beaverton, OR 97006
For information email: rambling@ramblingbluegrass.org or website http://ramblingbluegrass.org Phone: Pizza Parlor (503) 531-7220

Tuesday

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd Tuesday Each Month, 7-9 pm
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR. 97115
Features bluegrass/old country music. All skill levels welcome.
For information: Steve Edward - stephene47@frontier.com, (503) 985-1945, Tracy Hankins - hankinstracy@gmail.com, (503) 720-6629, Ron Taylor - ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam Every Tuesday 9:00 pm - 1:00 am
Sam Bond's Garage, 407 Blair Blvd, Eugene - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 pm - 9pm
McMenamin's Rock Creek Tavern, 10000 N.W. Old Cornelius Pass Rd., Hillsboro, OR 97124.
Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no song-books/tab.
For information: Nancy Christie, 503-348-5374 nancy.d.christie@gmail.com

LINCOLN CITY: Bluegrass & Old Time Music Jam Every Tuesday 6 pm - 9:00 pm
North Lincoln Eagles Lodge, SW 32nd at Hwy 101
All levels and ages welcome.
For information: Carla 541/418-1779

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30-9:30 p.m
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, Beaverton, Oregon (east of Hwy. 217)
For information: Jane, janeromfo5@gmail.com

MEDFORD: Bluegrass Jam - 2nd and 4th Wednesday 7:00-9:00 p.m.
Wild River Pizza & Brewery, 2684 North Pacific Hwy, Medford, OR
For information: John Nice (805)748-6648 nicetunz@gmail.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 pm - 9:00 pm
Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For information: Becky Brown and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm
Wild River Pub meeting room, 533 N.E. F Street
For information: Gary or Debbie Antonucci hugoants@msn.com

Scheduled Jams: Oregon and SW Washington

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 pm - 9:30 pm

Barborton Grange, 9400 NE 72nd Ave, Vancouver, Washington 98665

Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is a donation jar for those who would like to support the Grange for allowing use of their facility.

For information: Chuck Rudkin
pbr@comcast.net

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam – 3rd Friday 6 pm - 9 pm October through April

Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Location: Oakview Grange, 2715 North Pearl Street, Centralia, Washington. Donations for facility costs are encouraged.

For information: Cheryl (360) 870-8447 or cheryl.terry68@gmail.com

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 pm

Guthrie Park in Dallas, Oregon.

For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

SCIO: Old Country, Folk, Bluegrass and Gospel Jam – Fourth Friday 7:00 pm to Midnight

ZCJB Hall, 38704 N Main St. Scio, Oregon
www.zhall.org Free event, but donations accepted to support the historic hall. Beginners welcome. Please bring goodies to share.

For information: Starla (541) 223-2343 or email Starla91262@yahoo.com

Saturday

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7:00 pm - 10:00 pm

All levels welcome. Guthrie Park in Dallas, Oregon.

For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

WINLOCK, WA: Slow Jam - 2nd Saturday of the month beginning at 1 pm, October through May.

Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.

For Information: see website - wamamusic.com or email info@wamamusic.com

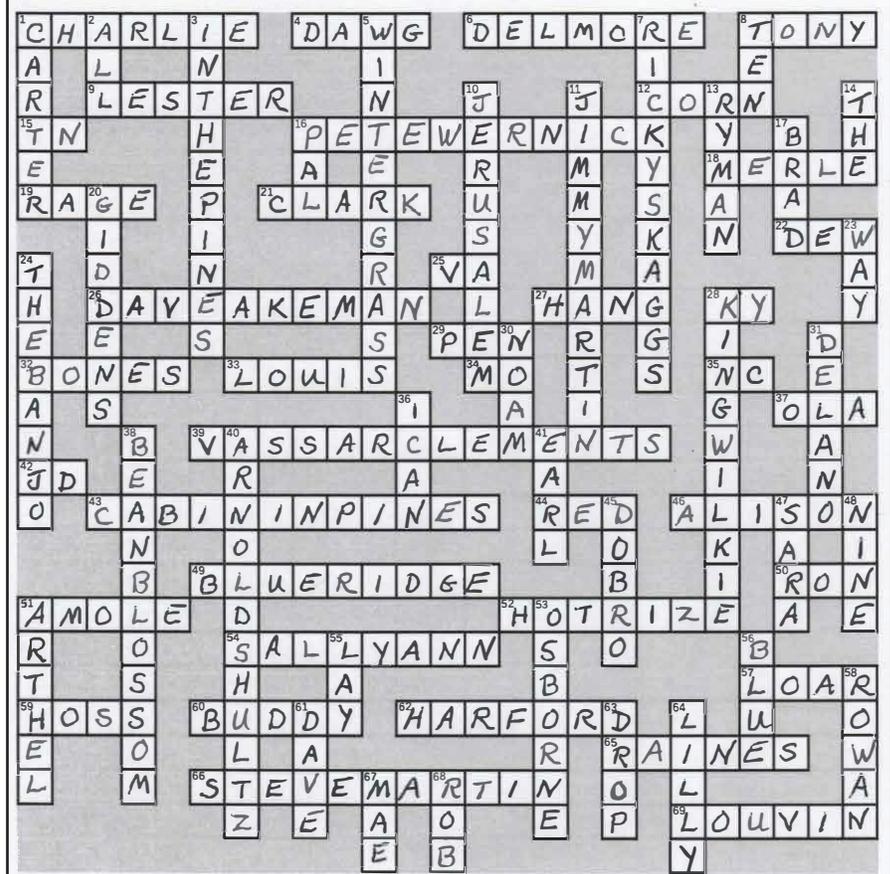
VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm

2500 N.E. 78th Ave., Vancouver, Washington. 98665 at the Vancouver Masonic Center. All are welcome to join the fun as a musician, singer, or to just listen and or dance.

Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228 email vip1x1@yahoo.com

If you have jam updates or additions, you may update your listing via the public calendar at oregonbluegrass.org or email: calendar@oregonbluegrass.org.

Grassword Solution



OBA Supporting Performer Directory

OBA supporting memberships are \$50 per year. This includes a listing and link on the OBA website and a brief (approx 35 word) band listing in the supporting performer directory.

Ash Creek

Ash Creek explores the frontiers between bluegrass, folk, and traditional country music. Gene Alger plays banjo; Larry Ullman plays bass; Tim Howell plays guitar; Clayton Knight plays mandolin and fiddle. We all share lead and harmony vocals.

Booking@eclecticacoustica.com
<https://eclecticacoustica.squarespace.com/>
Facebook: @ashcreekbluegrass ash-creek-bluegrass
Clayton 503-358-0658

Corral Creek

Corral Creek's commitment to showing the audience a good time has worked out O.K. for 13 years. We share tunes of Oregon, gospel, and bluegrass standards to city festivals, cultural centers, bluegrass festivals, house concerts, wineries and more.

Pam Young
pywaterfalls@yahoo.com
corralcreekbluegrass.com
For bookings please call 503-319-5672

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana. No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com
503-730-0005
Steve@SteveBlanchardMusic.com

Dogwood String Band

Contemporary bluegrass-fueled Americana

Woody Wood
dogwoodstringband@gmail.com
dogwoodstringband.com

Fire & Stone

Fire & Stone is a nontraditional bluegrass band playing a diverse blend of traditional and contemporary folk, blues, pop, and bluegrass. F&S delivers a powerful sound of lyrical storytelling, rich harmonies, and expressive instrumental solos

Facebook: <https://www.facebook.com/fire-andstoneband/>
Email: victor.reuther@gmail.com
Telephone: (707) 832-9262

The Jamblers

The Jamblers play a blend of bluegrass, folk, classic rock, alt-indie and more, and jumble 'em all into our stringband style. We feature tight, bold harmonies and tons o' fun! Some call it "Americana." We call it "Music," the kind everyone enjoys.

www.jamblers.com
www.facebook.com/jamblers
Gene Greer, info@jamblers.com
503-702-1867

Kathy Boyd & Phoenix Rising

IMEA 2015 Bluegrass Group of the Year. Kathy Boyd & Phoenix Rising is all about the stories, and the stories of everyday America are what you get from these four personable entertainers. With over a dozen years of awards on the shelves, the quartet has longevity in the performance arena and an extended fanbase worldwide! This hard-working group of songwriters is guaranteed to deliver a high-energy family-friendly performance that is a delight for all ages.

www.phoenixrisingband.org
KBPR@gmail.com
503-936-8480

Julie & The WayVes

Julie and The WayVes is a 5-piece progressive bluegrass band, based in Portland, Oregon. Centered around the songwriting of Julie Schmidt, a confluence of hard-driving bluegrass and masterful composition and arrangement sensibilities delivers a powerful and elegant sound. Timeless tones within a modern, artful structure that incorporates genre-bending subtleties without sacrificing what their instrumentation suggests they are: A bluegrass band. Members: Julie Schmidt, Patrick Connell, Jon Meek, Kaden Hurst, and Rob Wright.

Patrick Connell
patnellconrick@gmail.com

Lost Creek Bluegrass Band

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old-time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington

www.lostcreekmusic.com
lostcreekmusic@gmail.com
971-678-2337

Midshelf String Band

Midshelf String Band is a 4-piece Portland-based band with roots in bluegrass, folk, Celtic, honky-tonk and other Americana. We're fairly new as a band, but we've all been playing for decades in other bands like Back Porch Revival and Pagan Jug Band. We really enjoy playing together and aim to bring fun and good times with us wherever we go. Check here for our schedule:

www.midshelfstringband.com/

Misty Mamas

The Misty Mamas serve up home-style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Katherine Nitsch (vocals, guitar), April Parker (vocals, mandolin, accordion), Eileen Rocci (vocals, upright bass), Tony Rocci (guitar, mandolin, vocals)

mistymamas.com

April Parker 503-780-9770

Mountain Honey

Sweet and golden acoustic music inspired by traditional bluegrass, with driving banjo and high lonesome harmonies. Mountain Honey features Linda Leavitt (vocals, guitar, mandolin), Dee Johnson (vocals, bass), Greg Stone (vocals, guitar) and Mike Stahlman (vocals, banjo).

www.mountainhoneyportland.com
www.facebook.com/mountainhoneymusic
Contact Linda at lleavittmusic@icloud.com

Never Come Down

Earnest songwriting, dedication to craft, and genuine care for the music. Joe Suskind: Lead Guitar/Vocals, Crystal Lariza: Rhythm Guitar/Vocals, Kaden Hurst: Mandolin, Lillian Sawyer: Fiddle, Brian Alley: Banjo, Ben Ticknor: Bass

Booking: nevercomedown.band@gmail.com
Brian Alley 303-330-8414

Pickled Okra

Bluegrass, quirky originals, harmony-laden traditionals, and bluegrass-influenced covers. Todd Gray (mandolin & drums) and Paisley Gray (guitar & upright bass)

Paisley Gray
pickledokraband@gmail.com

Continued on page 26

OBA Supporting Performer Directory

Rose City Bluegrass Band

Bluegrass, Country and Americana. Peter Schwimmer, Spud Siegel, Gretchen Amann & Charlie Williamson

Charlie Williamson
charliew3@nwlink.com

The Rogue Bluegrass Band

The Rogue Bluegrass Band is: Paul Hirschmann, guitar, dobro and vocals; Ed Hershberger, banjo and vocals; Deb Smith-Hirschmann, bass and vocals; and Don Tolan, mandolin and vocals. An entertaining four-piece acoustic bluegrass group, featuring harmony vocals and foot-stomping fiddle tunes.

Rogue Bluegrass Band
Contact Don at
RogueBluegrassBand@yahoo.com

Rowdy Mountain

A throwback to the heyday of bluegrass music, Rowdy Mountain brings the heat with the raw, down from the mountain sound that originally gave bluegrass its wheels back in the 1950s, 60s and 70s. Featuring energetic and fresh classics alongside stirring and relevant originals that honor the time-tested tradition, Rowdy Mountain is the real deal. Listen for yourself at rowdymountain.bandcamp.com.

971-347-6050
rowdymountain@gmail.com

Scratchdog Stringband

The Scratchdog Stringband is creating a name for themselves as the vanguard of a high-energy, innovative brand of bluegrass that satisfies old-school traditionalists of the genre while enchanting modern audiences with a style of music they didn't yet know they loved. Some of the hardest-working young musicians in the Pacific Northwest.

Steve Eggers
eggers-stephen@gmail.com

Slipshod

Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Check out this dynamic duo on their website, Facebook and YouTube..

www.SlipshodMusic.net
Steve Blanchard, 503-730-0005
Steve@SteveBlanchardMusic.com
Matt Snook, 541-805-5133
BohemianBanjo@gmail.com

Sunfish Duo

With Sarah Ells on guitar and Daniel Fish on mandolin, you'll go back in time to hear traditional harmonies and simple melodies from the roots of Bluegrass, Country, and Old-time music.

Daniel Fish
djoeifish@gmail.com

Timothy Jenkins Band

Timothy Jenkins
tjenkins@uoregon.edu

The Hardly Heard

The Hardly Heard perform music inspired by Second Generation Bluegrass. We offer rich vocal harmonies, memorable instrumentals and we are equipped with a full gospel set for Festival Sundays.

Contact email: thehardlyheard@gmail.com
Visit us on Facebook: www.facebook.com/thehardlyheard/
Band Website: www.reverbnation.com/thehardlyheard

True North

True North is a powerhouse of award-winning original songs, with the crazy-good picking and harmonies of a band deeply rooted in folk and bluegrass genres. Members: Kristen Grainger, Dan Wetzel, Josh Adkins and Martin Stevens.

truenorthband@comcast.net
www.truenorthband.com

Wailing Willows

Traditional bluegrass. Andrew Spence, banjo, guitar, primary lead vocal. Hal Spence, guitar and tenor, Andrew's dad, bringing family-blend harmonies. Kim Jones, bass fiddle, lead and harmony vocals. Dave Elliott, mandolin and lead harmony vocals.

Contact: 909-913-3668
andspence@gmail.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. Three- and four-part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com
Pat Connell
whistlinrufus@comcast.net
971-207-5933

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Chick's Kids and more

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- \$75 Individual Three-Year Membership
- \$50 Supporting Performer Membership
- \$125 Contributing Business Sponsor
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