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2008



Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Inside This Issue:

Dailey & Vincent - What's Cooking Calendar - The Grascals Interview - CD Reviews - Chick Rose - Local Jam Calendar - Uncle Chippy - The Portland String Sampler - and more!

W. *4 Days of Amazing Bluegrass* Wintergrass February 21-24, 2008

This year we will explore the music we all love from its deep roots to the tips of its feathery branches. Together we will explore the journey of string-band music of the early 20th century from tradition through transition to its myriad transformations into a flock of acoustic music forms. On Thursday night you'll hear what a young Bill Monroe heard growing up on Jerusalem Ridge. At the end of the night, you'll understand something about the creative ability of the human heart and mind to listen, digest and transform.

During all four days of Wintergrass you'll hear the best representations of music all along the spectrum from tradition to transformation. In October 2007 International Bluegrass Music Association members bestowed honors on several bands in the Wintergrass 2008 lineup. Dale Ann Bradley (female vocalist of the year), Michael Cleveland (fiddle player and Instrumental band of the year), The Grascals (Entertainers of the year), and the Infamous Stringdusters (Emerging Band of the year, Song of the year, Album of the year), will provide a

good shot of traditional and contemporary bluegrass. The legendary Bobby Osborne and The Seldom Scene will offer a look at how transition becomes tradition. Both bands were mavericks and rogues when they appeared on the scene but quickly became the new standard by which subsequent carriers of the flame measured themselves.

Chris Thile is a phenomenon in any setting. This year he returns to Wintergrass as The Punch Brothers, featuring Chris Thile. Masters of acoustic alchemy Mike Marshall and Darol Anger will present not only music representing their 25 year collaboration, but will also appear with the brilliantly joyous Swedish group, Vasen. Even if you've never seen or heard a nyckelharpa (Swedish keyed fiddle) it won't take long for you to understand why this band has been described as having 'telepathic intensity'.

We're thrilled to welcome back The Infamous Stringdusters and Crooked Still - both bands big 2007 festival favorites. For all you clawhammer



The Infamous String Dusters.

banjo fans out there, this year might just feel like heaven to you, with masters of the form like Mark Johnson popping up every which way you look.

But wait, there's more. The West Coast is home to some of the best acoustic bands anywhere. Spring Creek Bluegrass Band was the Telluride and Rockgrass 2007 band contest winners.

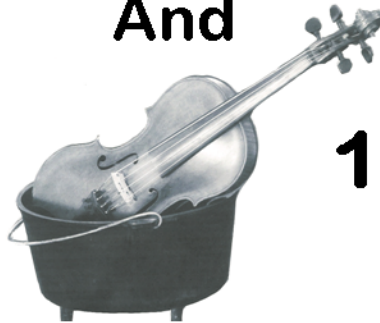
In addition to the lineup, of course there is you. Wintergrass is as much about what goes on offstage as it is about what's onstage. You make it happen.

We can think of no better way to settle into our new space and start off our next fifteen years, than by filling up the place with the best people in the world. You.

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On the Cover: Psychograss - they will be performing at this years Wintergrass Show in Tacoma, Washington.

Visit www.oregonbluegrass.org today for tons of bluegrass information.

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Oregon Bluegrass Association
www.oregonbluegrass.org
Bluegrass Express

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

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Oregon Bluegrass Association Board

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 bi-monthly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$20 for a General Member, \$50 for Supporting Performers and \$100 for a Contributing Business Sponsor (see page 7), as well as other options. To join, complete the application on the back cover and mail with your check to: *Oregon Bluegrass Association, P.O. Box 1115, Portland, OR 97207.*

Web Site

Features include a calendar, excerpts from the current issue of the Express, and links for local bands. Come visit us online! Visit the OBA web page today! www.oregonbluegrass.org.

Sponsored Jams

The OBA sponsors jam sessions in Portland, Coburg, Roseburg, as well as Pendleton. Check the Scheduled Jams section of this issue for a complete listing of these and other jams throughout Oregon. If you are interested in organizing an OBA-sponsored jam, contact any of the Board members or Express Staff at the phone numbers or e-mail addresses listed on this page and on page 3.

Articles & Editorial Deadlines

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. Deadlines for all art and copy: December 10 for the January and February issue; February 10, for the March and April issue; April 10 for the May and June issue; June 10 for the July and August issue; August 10 for the September and October issue; and October 10 for the November and December issue.

Advertising

Your Express advertising will directly reach over 600 households of bluegrass enthusiasts while helping OBA to keep publishing this valuable resource. Tear sheets or extra copies of the Express are available. We appreciate your support of the Oregon Bluegrass Association.

Submissions

Please contact Jon Ostrom via e-mail at jonost123@yahoo.com for information about placing an ad for your music related business in the OBA Bluegrass Express.

Payment

The OBA prefers to receive advertising payment in advance. We would like one year contracts six months in advance, and we will bill for the next six months.

Please make checks payable to: The Oregon Bluegrass Association, mail to PO Box 1115, Portland, Oregon 97207.

Bluegrass Express Advertising Rates

(size)	(dimension)	(two + issues)	
Full Page	8x10"	\$110.00	\$99.00
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When submitting an advertisement to be in the Bluegrass Express, please be sure the file is black and white, 300 dpi, and in either PDF, TIFF, or JPEG format. If you have questions about your file, email: donnykersey@gmail.com



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The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7 p.m. The location is subject to change. Call us or email any board member for time, location and directions.



From the President

Happy New Year!

Hope everyone had a great 2007 and here's to a glorious 2008. We're kicking the year off bluegrass style, so it's lookin' good so far! The Fourth Annual River City Bluegrass Festival is here! What a great line up once again. I am so excited to have a festival of this caliber right here in our own backyard. Come on by and say hello to us at the OBA table!

Soon after that we are having an exceptional OBA gospel show in Portland on January 19th. We've got a great line-up and the show is an OBA fundraiser! So thanks to all the bands and folks who are volunteering to make this happen!

There are many other great ways to get out and enjoy our vibrant, local music scene. Go to a new jam or an evening show. Of course, none of these events will be complete without a supportive audience. We have a wealth of talent worthy of hearing, and the way it perpetuates is with performers having an audience to perform to! Support live bluegrass...there's nothing better!

It's down the road a bit, but we are having our annual OBA membership meeting April 20th. It will be at the Kennedy School in Portland, again. This was a fun meeting last year, but this year will be better! We will pull the winning raffle ticket for the Carver mandolin give-away, as well as have some great food, some jamming, and a little OBA business mixed in.

Thanks again for supporting Bluegrass and the OBA!

Josh Cole
President



Rhonda Vincent Names New Band Member (Posted 11/20/07 by Rounder Records)

Burlington, MA –

Bluegrass musician, songwriter, band-leader, and multi-instrumentalist Rhonda Vincent announced that Darrell Webb will join her award-winning ensemble, The Rage, assuming the position vacated by Josh Williams, who left the band in September of 2007. Webb will be joined by veteran Rage members Hunter Berry (fiddle), Mickey Harris (bass), and Kenny Ingram (banjo), who have each made key contributions to Vincent's recordings and live performances over the past six years.

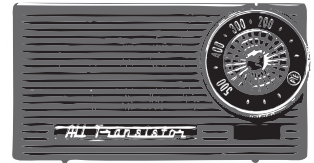
Webb's professional career started at age 19, when he filled the mandolin position for the Lonesome River Band following the departure of Dan Tyminski who joined Alison Krauss and Union Station. At the age of 21, he joined bluegrass veteran, J. D. Crowe. This is his first full-time job as a guitarist, having previously distinguished himself as a mandolinist and vocalist. "Darrell Webb is a bluegrass marksman," Vincent explains enthusiastically, "bringing precision and entertainment

to a new generation of The Rage. He plays every instrument, is a consummate performer, and had an instant camaraderie with the rest of the guys. – which is important, because we're together a lot: over 250 days per year!"

In an effort to promote bluegrass and related forms of music, IBMA hosts artist showcase performances which help meet the industry's need to see what's new in the music, as well as open doors for acts by creating an opportunity to present themselves at the World of Bluegrass Business Conference. The next IBMA Business Conference is scheduled for Sept. 29 - Oct. 5, 2008, in Nashville, Tennessee. Artists invited to showcase are extended complimentary registration for the full conference, but they must pay an additional \$150 showcase fee and must be (or become) IBMA members upon accepting the invitation.

Any act wishing to showcase at the 2008 IBMA Business Conference should submit the application to IBMA by January 15, 2008: See the IBMA website for more info.

What's Playing on the Radio?



Local Radio Bluegrass and Country Listings.

- 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. "Café 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. 503 231-8187.
- 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 Café", Saturdays 11am - Noon and "The Backporch", Saturdays 9pm - 10pm.
- Eugene-KRVM**, 91.9 FM, 541 687-3370. "Routes & Branches" 3 - 5pm, "Acoustic Junction" 5 - 7pm, Saturdays, plays bluegrass along with other acoustic music. "Miles of Bluegrass" is 7 - 9pm, Mondays. www.krvm.org
- Pendleton-KWHT**, 103.5 FM, contact Phil Hodgen 541 276-2476. "Bushels of Bluegrass", Sundays 9 - 11pm.
- Portland-KBOO**, 90.7 FM, "Music from the True Vine," Saturdays 9am - Noon. Other folk programs also include bluegrass. 503 231-8187.





photo: Henry Diltz.

The Grascals formed at the intersection of personal friendships, shared personal resumes and an appreciation for the innovative mingling of bluegrass and country music that has been a hallmark of the Nashville scene for more than forty years. It seems the "stars and planets aligned to form this band", Terry Eldredge says in our conversation. "Everyone was just unemployed at the same time."

The band really came together from knowing and playing with each other throughout the years. One shared gig was with the Osborne Brothers. Terry Eldredge and Terry Smith were staples in the Osborne Brothers Band thru the '90's and that's also where they shared the stage with Jimmy Mattingly. "Jimmy was one year in, one year out and one year back in again." After the Osborne Brothers, Mattingly toured with Garth Brooks until he retired from the road. The other shared gig is at Nashville's infamous Station Inn. Every Tuesday night you can find Eldredge there with The Sidemen, an

ever evolving group that has included every member of the Grascals at one time and many other hot pickers. The Sidemen have also been known to hit the road. Last year they did a coast to coast tour of Japan from "the snow to the tropics", Eldredge remembers. In Kumamoto, They played the Solid Gold festival "in front of 30,000 Japanese bluegrass fans." Terry muses, "You wouldn't believe it. They love bluegrass over there."

The Grascals found part of their fame working with Dolly Parton. "We would come out and play as the Grascals, go backstage and change, and come out as Dolly's band. What was really cool was that we were playing in front of 10,000 to 15,000 people. We would come out after the show and there would be a hundred or more people waiting for autographs just for us," Eldredge said. "Every show we would have ten or twelve people say they didn't like bluegrass but they liked us. We were turning people on to a whole genre one by one."

They really enjoyed playing with Dolly. "In rehearsals, Dolly would be asking about my momma. There is really nothing fake about that woman. She is great!" Terry said.

Their experience on the road, coupled with years of playing together in various outfits, have propelled them to the IBMA Entertainer of the Year award and a coveted spot at this year's Wintergrass Festival.

Terry plays a Takamine Bluegrass model guitar with D'Addario medium gauge strings. He also owns a 1953 D28, however, he does not take that on the road anymore. The Grascals use a close mic technique on stage with three vocal mics, four instrument mics and the bass plugs direct to the soundboard.

The Grascals are sponsored by Mayberry's Finest, a company that makes 36 varieties of Southern food found on the Andy Griffith show. They bought the Grascals a new tour bus. Look for it at Wintergrass.



The Portland String Sampler

This concert has some of the best and most exciting bands in the Northwest with hot picking, a ton of dancing and high-energy music. This is the second time this mini-festival has happened and this time the venue is bigger, the bands are fantastic and people will be coming from near and far. This year the Sampler features the Clampitt Family, Jackstraw, Cross-eyed Rosie and Sassparilla Jug Band.

Clampitt Family is a newer band that comprises Clampitt, obviously, Josh Cole, Curtis Alsobrook, Holly Wyman and others...this is an allstar bluegrass band. Jackstraw has really taken the hearts of so many here in the NW with their fast picking, great trad tunes and wonderful singing. They really get a party going.

Cross-eyed Rosie merges bluegrass, jazz, funk and pop into a huge sound full of male and female harmonies,

stellar picking and on the edge song-writing.

Finally, Sassparilla is at the show to take the roof off of the Wonder if it hasn't happened already. They are full of energy, dancing, and great roots music.

It will be held at the Wonder Ballroom, 128 NE Russell on Friday, April 11th. Mark the date on your calendar cause this is going to be a party!



Jackstraw, photo: David Warnock.



Portland's own, Cross-eyed Rosie.

Oregon Bluegrass Association - Bluegrass Express

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Add your business name to this list: If you are a bluegrass-friendly non-music related business and would like to actively promote your business by being an OBA supporting partner - now you can, as a Contributing Business Sponsor. A non-music related business cannot advertise with the OBA, but a Contributing Business Sponsor can get the recognition and promotional benefits of underwriter-style sponsorship. For \$100 annually, your OBA supporting business gets all 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 Lisa Remmer by email at Lisarem@comcast.net



Rounder Records to Release Dailey & Vincent's Debut

Self-Titled Debut Release on January 29, 2008

(Posted 11/13/07 by Rounder Records)

Rounder Records will release the self-titled debut from new bluegrass duo Dailey & Vincent on January 29, 2008. The creation of acclaimed vocalists and musicians Jamie Dailey and Darrin Vincent, who also produced it, the 12-song set features a broad spectrum of traditional bluegrass, country and gospel sounds, unified by their breathtaking vocal strength and harmony as well as their virtuosic musicianship.

The power of Dailey & Vincent's duo singing is stunningly revealed in the David Rawlings/Gillian Welch gospel number "By the Mark" as well as the tender "My Savior Walks With Me Today" written by Dailey and former employer Doyle Lawson.

Pure, rapid-fire bluegrass with fleet-fingered picking and high lonesome singing flows through the album, from the beginning notes of Al Wood's "Sweet Carrie" through Randall Hylton's "Cumberland River", "Poor Boy Workin' Blues", written by Dailey, and "Don't You Call My Name" by Herb Campbell. Sweet harmonies convey the heartache and yearning of Robert Gateley's "River of Time" and "Take Me Back (and Leave Me There)" co-written by Ron Harbin, Philip Douglas, Lisa Shaffer and Doug Johnson.

The fact that Dailey & Vincent is so eagerly anticipated a debut is no doubt a result of Jamie and Darrin's formidable experience and acclaimed contributions to the music of stellar performers including Doyle Lawson & Quicksilver, Ricky Skaggs & Kentucky Thunder, Dolly Parton and Darrin's sister, Rhonda Vincent. During Dailey's nine-year tenure as Lawson's lead singer and guitarist, the band earned 13 IBMA Awards, including Vocal Group of the Year from

"Duo's first collection encompasses traditional bluegrass, country and gospel"

"Pure, rapid-fire bluegrass with fleet-fingered picking..."

2001-2007. As harmony vocalist and multi-instrumentalist with Skaggs' Kentucky Thunder band for ten years, Vincent earned five Grammy Awards and eight IBMA Awards for Instrumental Group of the Year.



photo: Paul Wharton.



Album Review • Leah Larson - *Long Journey*



by Joe Ross

After just reviewing a raucous live jamgrass offering from Yonder Mountain String Band, I chose Leah Larson's "Long Journey" for a little something more relaxing, comfortable, and soothing. It's a great choice to leave a listener with a pleasant feeling of musical contentment. Leah has an affinity for moderate-tempo'ed songs, some accentuated with only solo voice, two-part harmonies or relatively lean instrumental accompaniment. Besides Leah's lyrical fiddling and evocatively appealing voice, there are some enchanting moods created by some impressively virtuosic guitar (Dale Adkins, Orville Johnson, Mike Marshall), charged-up mandolin (Jeff Smith, Mike Marshall), eclectic fiddle (Laurie Lewis, Ron Stewart), powerful

banjo (Ron Stewart), and solidly-rendered bass (Dee Ann Davidschofer, Laurie Lewis, Todd Phillips).

"A Little Ways Down The Road" and "Long Journey" set the stage at the beginning of the album for Leah's easy-going and affable approach to her music that incorporates considerable elements of old-time, folk and bluegrass tradition. Chris Brashear's ¾-time "Sing Me A Song" is a call for a tune that will perpetuate that lonesome state of mind. Larson sings and fiddles "Pretty Saro" with only Candy Goldman's banjo along for the ride, and she gives us a lovely version of Dolly Parton's "Crippled Bird" complemented only by Mike Marshall's guitar. A fuller band also cooks when it steps up to the plate. "Sun's Gonna Shine In My

Backdoor Someday" drives with a pedal to the metal, while the drive in Mark Knopfler's "Fare Thee Well Northumberland" comes largely from Larson's inspired vocals and Orville Johnson's unique guitar stylings. Boston singer/songwriter Mark Simos wrote the thought-provoking "Dangerous Boys" which also demonstrates Leah Larson's fondness for poetic and imaginative songs.

Leah Larson has a strong traditional foundation, and she has a clear vision for her own expressive contemporary signature sound. Lonely, broken hearts mix nicely with timeless messages about home, courage, and optimism. Leah Larson has a lot of soul and creativity, and she associates herself with talented musicians who share her insight and spirit.



Uncle Chippy's Corner

Flat Mountain Girls

12-01-07 Alberta Street Public House
Portland, Oregon

Once in a while, you may find a band that is something special to you. A band that has the right combination of personalities, musicality, and stage presence. One that can bring a smile to your face every time that you hear them play. That can get you up off the couch on a rainy Portland night, confident in the knowledge that you are going to have a great time and hear some great music. For me, that band is The Flat Mountain Girls. I have been religiously going to (and recording) their shows for the past 4 years, hardly ever missing a local performance. In that time, I have been treated to many nights of hot, old-time stringband music, bawdy humor, and just plain fun. And, most importantly, I feel that I have made some friends that I will have for the rest of my days.

So it was with a somewhat heavy heart that I went off to the Alberta Street Pub on the Saturday night of December 1st to see and hear what was the final performance of The Flat Mountain Girls. The pressures of time and proximity have taken their toll on many a band, and so it was with this one. But I was determined to just have as much fun as I always have at a Flats show, and the ladies were just as determined to give their fans a good time and a good show. The audience gathered early, and the buzz was all about celebrating the good times that so many of them had experienced at a Flats performance through the years.

This night would actually be a performance by what I call "The Flat Mountain Girls Trio", in that Laura Quigley, their excellent bass player, would be off performing with her Americana band, Misty River. But I have found, with the trio configuration, that one gets a more intimate show, a performance based more around the intricate vocal arrangements that are a standard of a Flats show.



Rachel Gold, founding member and banjo player, came decked out in a beautiful, vintage black dress (she said that she had scored it on Ebay for \$10). She also brings her abiding love of all things old-time to the band, and her banjo playing and wonderful vocals are showcased in many of the songs that they play. Rachel has also become a very accomplished yodeler, and her rendition of "Devil's Great Grandson" always elicits a loud response from the audience. Lisa Marsicek, Portland's very own 'Miss Kitty', brings her bawdy persona to every show, and I am always listening to catch one of her double entendres. In addition, she plays a hot, old-time fiddle, and is the driving force behind many of the Flats' traditional old-time tunes. Nann Allemann plays a hard driving guitar, and her high vocals and wonderful songwriting and arranging skills gives the band many of their signature tunes.

The evening started out with hard driving fiddle tunes, and up-tempo vocal numbers, highlighted by the Flats' great arrangement of an obscure Carter Family song, "Jealous Hearted Me", and their crowd pleaser, "Forgiveness", a song that Rachel learned from The Lonesome Sisters. The aforementioned "Devil's Great Grandson" made it's appearance, and drew hoots and hollers from the crowd when Rachel busted out her yodeling. And that song was followed by Nann's fantastic arrangement of the old Robert Johnson blues classic "Love In Vain" (which they call "All My Love In Vain"). The first set drew to a close after a rollicking hour and a half, but

Rachel cautioned the audience to take a short break, and then come back for all the sad and heartfelt tunes that they had in store for the second set.

And the second set was no letdown. The Ladies came out fast and loose, playing the traditional "John Brown's Dream" and "John Hardy" wrapped around the wonderful song, "Oakie Noodler", an original Nann tune about fishing for bottom feeders with your hands. A few more tunes, and then they slowed things down, doing "All the Good Times", and the Carter Family tune "Lonesome Pine Special" among others, before closing out the evening with one of my favorite tunes that they do, "Angel Band". The show was over, and the audience was happy and sad all at the same time. A great piece of the wonderful Portland old-time scene was brought to an end, and I, for one, will miss this band. Thank you, ladies, for all that you have done, and for showing me all of the love that you have these past 4 years.

And, oh yes, thank you for naming me "Uncle Chippy".

This show, and many other Flat Mountain Girls shows, are available online for free downloading, or on a streaming player that you can listen to right on your computer. Copy and paste <http://www.archive.org/search> into the address bar on your computer, search for the Flat Mountain Girls, and enjoy the music.

Uncle Chippy



Parking Lot Picker's Songbook

Pete Wernick describes the plight of new-to-bluegrass instrumentalists upon approaching their first jam in an exceedingly accurate - and painful - way. Here's how it goes: The new (insert your instrument of choice) picker learns a couple instrumentals that he practices constantly until he feels competent enough to venture into a jam. Not knowing any of the songs, the musician passes on breaks until it's his turn to pick the tune. The novice names one of the tunes he's been working on, which he proceeds to flub badly. He then retreats and vows never to jam again. OK, we've all been there. And we all know that the only way to get comfortable jamming is to jam, right? But how do you get over the hurdle when you don't know the songs and you don't have someone to sit down and teach them to you? Between the Internet and the many songbooks published over the years, a bluegrass has an easy time finding words to virtually all standard songs. Similarly, there are dozens of sources for written music and tablature. And someone interested in music theory would have no trouble finding basic tools for how to navigate around bluegrass music. What Bill Evans and

Dix Bruce have created is an all-in-one collection for the musician who's just venturing into the world of jamming. What you get in this collection is:

- Words and music to more than 225 songs arranged alphabetically. You'll

“Not knowing any of the songs, The musician passes on breaks until it's his turn to pick the tune.”

find the melodies written in standard music notation and tablature for your choice of instrument – guitar, mandolin or banjo;

- An index of performers, ranging from Bill Monroe and Flatt and Scruggs to Jim Mills and Dolly Parton, as well as annotations with each song indicating who recorded it;
- Advice on what keys work for female and male voices and where to place the capo on the guitar or banjo for playing in keys other than G;
- A section called, “What’s the best way to begin learning a new song,” with an emphasis on chord progressions;
- In the banjo version, a chord chart, plus a chart called “Movable Banjo Chord Positions”, to help the beginning jammer get comfortable

moving around the neck;

- A brief tutorial on transposing, in the (likely) event that the singer in a jam chooses to sing one of the songs in a key different from the one in the book;

- Two CDs with snippets (usually a verse and a chorus) of every song. The banjo version includes Bill Evans' superb back up, which the moderately proficient banjo student can emulate and turn into an outstandingly tasty break. (This reviewer didn't have access to the guitar and mandolin versions, but with Dix Bruce on both, the instrumental accompaniments are certain to be equally as precise and appealing.)

In the ideal world, we'd all have friends who are accomplished musicians who would call you up every week and say, “Let's pick.” Few of us who start an instrument as an adult are so lucky. Portland area beginners are fortunate to have the jam class in Ridgefield, Washington. Before that, Chick Rose and Steeplegrass helped create classes full of jam addicts. Whether or not you have a jamming mentor, the Parking Lot Picker's Songbook can help you get comfortable playing with others. The book is available from the authors' Web sites: for Dix, musixnow.com, and for Bill, nativeandfine.com. It's also available at melbay.com.

21st Annual BLYTHE BLUEGRASS FESTIVAL

In Sunny Blythe, California
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Is it time to renew your OBA membership?

Please check your OBA membership expiration date by looking at your address label on the back of this issue.

If your membership has expired or is close to expiration, please contact Lisa by email: Lisarem@comcast.net.



What's in Your CD Player?

We ask musicians what CD's are currently topping their playlist.

Jason Mellow : Cross-eyed Rosie

Various Artists - "Ultimate Pickin' - The Best of Instrumental Bluegrass"
 – includes: Jeff Autry, Guitar; Wayne Benson, Mando; Randy Kohrs, resonator
 Guitar; Rob Ickes, Dobro; Scott Vestal, Banjo; Rickie Simpkins and Aubrey
 Haynie, Fiddle; Mark Shatz, Bass.

Kevin Sandri : Foghorn Stringband

Roan Mountain Hilltoppers - "Down Home"
 The most crankin' old-time music.

Terry Eldredge : The Grascals

George Jones – Everything he has made.
 I love Sinatra, big band, Dean Martin and Nat King Cole.
 – you should definitely check out *Michael Buble* – "Call Me Irresponsible".

Holly Wyman : Chickweed

Ralph Stanley – "Clinch Mountain Country"
 Great duets CD – he plays duets with everybody.



George Jones: I am What I am



Ralph Stanley

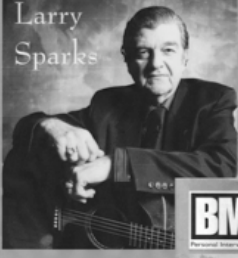
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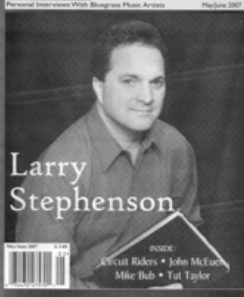
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PINE MOUNTAIN
RAILROAD



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Doyle Lawson Update
Is King Willie Bluegrass?
David Peterson's Favorites
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Sound Impressions by Brian Bottigliero

For most acoustic musicians, the act of picking up an instrument and simply playing and singing around a single microphone is very attractive and satisfying. While this traditional approach works well in quiet, intimate theaters, small clubs and bars have a hard time successfully supporting this format. Picture this, a small group of musicians huddled around a single condenser mic picking and singing their hearts out while two hundred or so people in the room drink & talk over the music. I have seen this happen numerous times. When playing small clubs and bars one has to assume that not everyone is there to actually see the music, some come to see friends or to just hang out. With this in mind, how

“Condenser microphones work best as they are more sensitive and have a better response than dynamic microphones. In turn, they pick up a detailed, more realistic sound.”

does a band and engineer get the music to come across and not be swallowed up by the room noise? There are a few options. First, consider plugging in. If possible, run the instruments direct through a preamp or direct box. I would especially re-recommend this for an upright bass, as it tends to get swallowed up in smaller rooms that have smaller PA's. Running direct will limit feedback on any instrument, and give an engineer more control over each instrument as well as the vocals. This will improve both the sound and volume in the room, as well as in the monitors. The L.R. Baggs Para Acoustic DI is a great sounding preamp and an industry standard. It works well with most acoustic instruments including guitar, bass, violins, and mandolins. Fishman Inc. also makes a great line of preamps for almost all acoustic instruments. If you do decide to run direct, I would also include individual mics as well to help with solos and to keep a more

natural sound of the instrument in the mix. Condenser microphones work best as they are more sensitive and have a better response than dynamic microphones. In turn, they pick up a detailed, more realistic sound. When talking about condenser mics, there are many options. Neumann microphones are generally first choice but rarely fit into the budget. Their “Series 180” (KM183, 184 & 185) work particularly well, especially on guitars, mandos, and banjos. Oktava, AKG, and Audio-Technica also make great condenser mics that are a little easier on the wallet, so don't overlook those. I have used both an AKG C1000s and an AT Pro 37 in a live setting and achieved desired results. Now, I know many

of you might not like that idea, but if the overall goal is to get your music heard, it has been my experience that the combination of preamps/DI's and instrument microphones is the best approach for small clubs and bars. There is nothing wrong with using the technology that is available to you especially if it is going to do nothing but help.

Now, if this approach is simply out of the question and you are dead set on using a single condenser microphone, there are ways to help make it work. First, select a microphone that is capable of doing what you need it to do. A common choice is the Audio Technica AT4033. This mic has become a bluegrass favorite and a staple on the circuit. It has a strong up front presence and a clear sensitive sound as well as being somewhat affordable. Once you have the desired mic, plan on getting to the gig early and allow extra time for soundcheck. A good engineer with the right equipment should be

able to “ring out” a good condenser mic and get a desirable volume. When using the single mic try to leave the monitors out of it as you are only asking for feedback problems. Also, note that many clubs might not have adequate EQ to pull off a single mic; do some pre-planning so you know what you are walking into. Be patient, you could have a great soundcheck and the addition of a packed house dramatically changes the dynamics. As a live engineer I have had this happen to myself.

In the end, be flexible and don't be afraid to try things. There is nothing wrong with changing or adjusting your approach. Try different mics, experiment with pick-ups and pre-amps, change your stage set up. Do not become complacent until you are truly happy with your sound and set up. Remember, you are usually dealing with different rooms and different engineers at almost every gig, not to mention festivals, so it is a good thing to show up knowing and feeling positive about your, and your band's, setup.

Finally, the most important thing is to have your music heard and to have fun doing it.

The OBA is looking for new board members.

If you're interested in being a part of Oregon Bluegrass Association, get in touch with Jon Ostrom by email:

jonost123@yahoo.com



Study Hall with Chick Rose

A large part of the attraction of Bluegrass is the ease at which a fan can pick up an instrument and become a participant. Once you begin to play, you might find that the construction and creation of your instrument is just as intriguing as learning to play. Many musicians have neglected their music lessons to pursue the challenge of building an instrument. With that in mind, I want to touch on the origin and construction of the Dobro, but first I need to address a couple of related items that concern the NW Bluegrass family.

First, I want to recommend a great book about guitar building, Clapton's Guitar, by Allen St. John. In the book, the great flatpicker and luthier extraordinaire, Wayne Henderson, is shadowed as he builds a couple of acoustic guitars for Eric Clapton. Of local interest, flatpicker and Henderson-guitar-owner, Tony Rocci (of Northwest Passage and husband of Eileen Rocci of the Misty Mamas) is mentioned in the book as a frequent guest and attendee at Wayne's annual festival. Congratulations to Tony! Ain't fame great?

On a more somber note, local Dobro builder and picker with the Puddletown Ramblers, Gene Rhinehart, lost his bout with Alzheimer's in August. He was my very first Dobro student and a good friend, who taught me more about building Dobros, than I taught him about playing the old "Hound Dog" guitar. Gene was especially knowledgeable about making the cones and spider bridges. In his honor, I would like to pass on some of the history and lessons that Gene shared with me over the years.

The Dopyera Brothers began trying to amplify guitars before electric pick-ups were invented. They decided on aluminum as a good material to resonate with the string vibrations and make them louder. RCA Victor also tried to use aluminum as speaker material for the old Victrolas. It worked for guitars but not for record players.

The Doperas were particularly interested in appealing to the growing interest in slide guitar styles (Hawaiian lap steel and Delta bottle-neck blues). They made guitars with square necks for lap style and round necks for bottle-neck style. The original resonator cones were pressed into shape with two pressure plates of various design. One cone looked like an upside down bowl with a hockey puck attached to

"The other popular style was the aluminum Spider Bridge assembly and cone. This looked like an aluminum model of the crater and small lava dome on Mt St. Helens..."

the top. It was called a "Biscuit Cone" or "Biscuit Bridge" and was favored by the standard guitar players. The other popular style was the aluminum Spider Bridge assembly and cone. This looked like an aluminum model of the crater and small lava dome on Mt St. Helens, with a six legged pot holder off of a gas cooking stove sitting on top (called the Spider Bridge). This style is the favorite of lap style players. There are also cone assemblies that use 2 or 3 smaller cones and 2 or 3 legged Spiders, but they are less popular and you don't see many of them. The Dopyeras were part of the original National Guitar Co. and then left to create the Dobro brand and the Original Musical Instrument Company, which is now owned by Gibson.

As technology got better, the cones were attached to a cone-shaped lathe-type machine which spun the aluminum disc and was shaped into a cone by a hand held tool pressed against the spinning disc. This is called a "spun" cone and is the industry standard today.

The structure of the guitar body is similar to a flattop guitar with a couple of major differences. First is that the materials are generally thicker and more sturdy than a standard guitar. This is an absolute must on lap style

guitars in order to support the tighter, heavier gauge strings. Lighter wood used for making great sound boards is not needed since the sound is mostly a function of the cone, not the wooden guitar top. The aluminum used is very thin (about like a Coke can) and is protected by a metal (usually chromed brass) cover plate. Sometimes, on both styles of slide guitars (collectively referred to as "Resophonic" guitars),

the body is entirely made of chromed brass. No matter what material is used or what gauge strings are attached, it is the string vibration and interaction between the bridge assembly and the cone that makes the majority of the sound. Ed Dopyera once told me that "You can put a Dobro cone in a cigar box and it will sound good!"

Well, that's it for this time, please send questions or comments to chr3music@aol.com.

Tom Tower
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CROOKED STILL (*fri/sat*)
THE WILDERS (*sat*)
THE DUHKS (*sat*)
CADILLAC SKY (*sat*)
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OBA Gospel Show - Saturday, January 19th - 7pm

**Portland Show:
Saturday, January 19th**

Central Bible Church
8815 NE Glisan in Portland, 7pm

The word gospel drives from the Old English god-spell (meaning “good tidings” or “good news”). This year the OBA will showcase three bands in this fun filled eve.

This annual fundraiser will feature OBA bands bringing their view of Gospel music to this beautiful venue in Portland. Each year the OBA hosts Gospel shows to try to pick out one part of bluegrass that typically features big, beautiful harmonies expressing good tidings.

The show will take place on Saturday, January 19th at the Central Bible Church, 8815 NE Glisan in Portland, 7pm, featuring Mollybloom, Hakanson Family Band and New Old Friends. Tickets will only be available at the door this year, so come early and expect great times.

The Mollybloom band has perfected their music over the last ten years and specializes in tight instrumental and vocal arrangements of original material as well as new and innovative arrangements of traditional bluegrass tunes.

The Hakanson Family (the band) formed in July, 2000, and has made a large impact on the northwest bluegrass scene. The band consists of dad, mom, three very talented young kids on violin and vocals, and an adult guest artist who is also a family friend. The band features several elements that are unique in northwest bluegrass: talented kids, a whole family onstage, and twin fiddles (sometimes three!).

New Old Friends formed recently. This band consists of the good old staples in the community: Rollie Champe - mandolin, Chuck Davidshofer - bass, Randy Oman - guitar and Peter Schwimmer - banjo. Obviously a must see!

This is the year of old pros and family bands and the talent is incredible.

Come on out, support the OBA through music and see what these great bands have to offer!

Oregon Bluegrass Association Mandolin Raffle

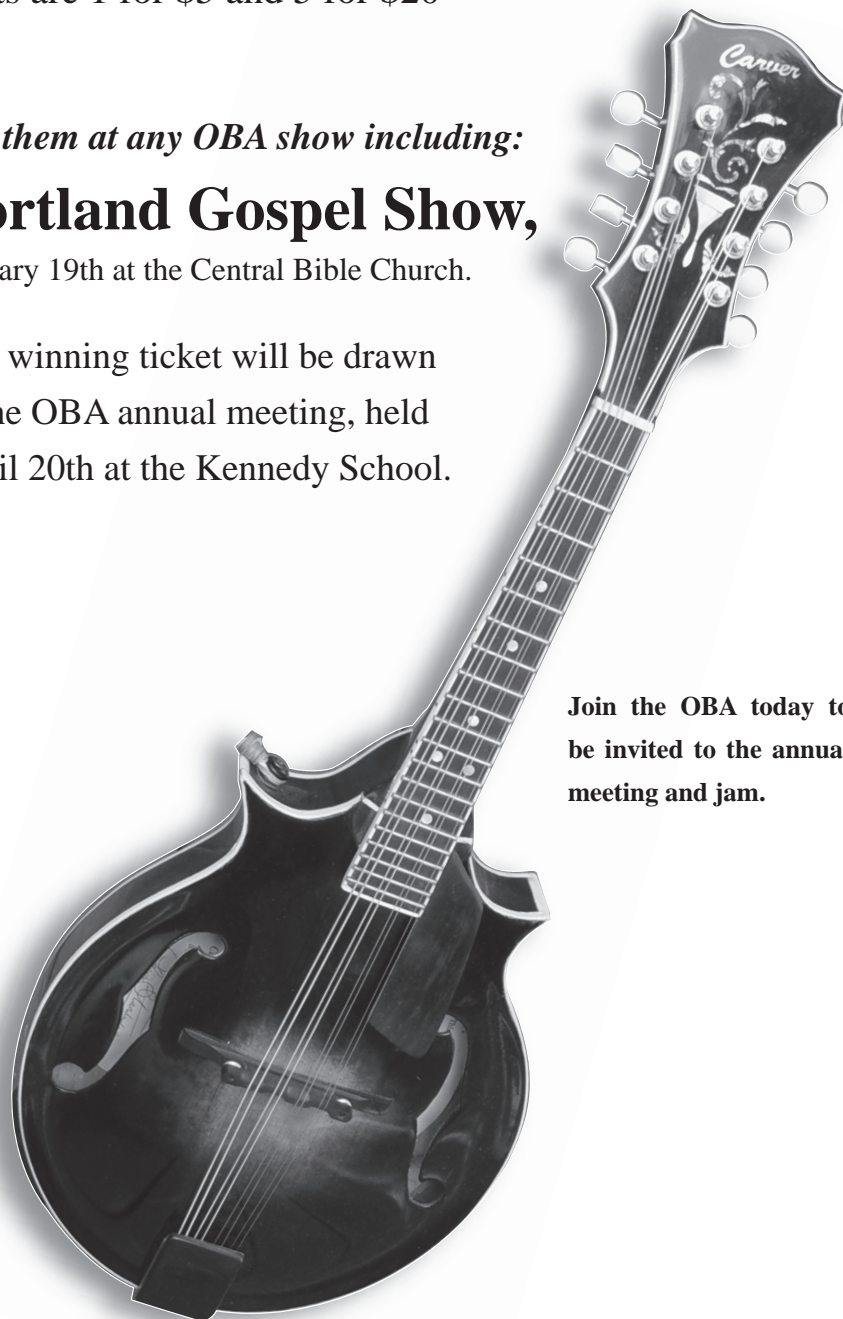
Twin point mandolin donated by Carver Mandolin Co.
Tickets are 1 for \$5 and 5 for \$20

Get them at any OBA show including:

Portland Gospel Show,

January 19th at the Central Bible Church.

The winning ticket will be drawn at the OBA annual meeting, held April 20th at the Kennedy School.



Join the OBA today to be invited to the annual meeting and jam.



SUNDAYS

Coburg Bluegrass Jam

2nd Sunday of each month, Willakenzie Grange, 3055 Willakenzie Road, Eugene, OR. Take the Beltline Exit off I-5. West 1 mile to Coburg Rd. Turn South 1/2 mile and turn left onto Willakenzie. The grange is down 2 blocks. Call Joe Cannaday at (541)344-3966.

Portland

First Sunday of every month October-May: Portland Area OBA jam, 12:30-4:30 p.m., Portland Audubon Center, 5151 NW Cornell Road, Portland. (503)292-6855, or email: powellR5923@msn.com.

Tigard

Third Sunday of every Month, Oct-April The Off-Key Beginner Bluegrass Jam. 1 p.m. at 11725 S.W. Springwood Drive in Tigard. Between Scholls Ferry Road and S.W. 125th. Or take Hillsboro Max to the Millikan Way, then bus 62 to stop on Scholls and 121st. (503)590-6464 or banjo@notebene.net

Ridgefield

Last Sunday of the month. Bluegrass & Old-Time Music Jam; 1:00 to 4:00. All acoustic instruments are welcome. No drums or amplified instruments please! Intermediate & Advanced level Jam. Beginners are encouraged to bring instruments, lay back and participate in this fast jam. Zebruns Deli, 320 Pioneer, Ridgefield WA, 30 minutes north of Portland at I-5 Exit 14, beardvc@pacifier.com.

Hood River

Second Sunday of every month, 2:00-6:00 p.m. at Eliot Glacier Pub, 4945 Baseline Rd. in downtown Parkdale. For info call (541)352-1022.

Oak Grove

2nd Sunday of every month, year round from 2:00 to 6:00 p.m. All-acoustic jam. Grange hall across the street from the church in Oak Grove, Oregon. Call for info (503)623-2410, or email jrickreal@aol.com.

La Grande

First Sunday of every month, from noon-5pm Bluegrass and acoustic music jam session at the Olde Meeting House, 901 M Street in LaGrande. Sponsored by Oregon Bluegrass Association, the Northeast Oregon Folklore Society, and the Blue Mountain Old Time Fiddlers' Association. For info: Matthew Snook (541)963-4723 msnook@ecu.edu

Grants Pass

Last Sunday of the month. Fruitdale Grange on Rogue River Highway in Grants Pass. Jam will continue through spring at 2:00 p.m. abrinkerhoff@cmextreme.com.

Roseburg

Regular jam Oct.-May, 3rd Sunday of the month. (541)440-0684. Umpqua Community Center, 806 Hubbard Creed Rd, Umpqua, OR. Take Sutherlin exit off I-5, hwy 138 toward Reedsport. First road, left, Ft. McKay, 8 miles, it's on the left across from Henry's Winery.

MONDAYS

Portland

Rambling Bluegrass Jam every Monday night all year. For info & location: www.ramblingbluegrass.org.

TUESDAYS

Portland

McMenamin's Rock Creek Tavern. Starts at 7:00 p.m. Call (503)544-5535, art_noel49@yahoo.com.

Eugene

Bluegrass jam at Sam Bond's Garage, every Tuesday. 407 Blair Blvd, Eugene. Call (541)343-2635.

Ashland

2nd Tuesday, Siskiyou Micropub, 31 Water Street, Ashland. 7-11 p.m. Call (541)535-7001. justapicker@charter.net.

Ridgefield

Season's Coffee Shop & the Old Liberty Theater, 115 N Main Street. 6:30 till 9:30 p.m. From I-5 take exit 14, head West to downtown; at the stoplight, turn right. It's the first building on the left. Classes based around bluegrass instruments & music \$35 for eight lessons or \$5 per class; lessons 6:30 to 7:30 p.m., jam till 9:30 p.m. Call about family rates: (360)887-9044 funmusic2005@peoplepc.com.

WEDNESDAYS

Beaverton

First and third Wednesday of every month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, in Beaverton, OR, east of hwy 217, janeromfo@yahoo.com

THURSDAYS

Bend

2nd and 4th Thursday from 7 p.m. to 9:30 p.m. at the Bend River Mall, Highway 97. Becky Brown and Verda Hinkle@ (541)318-7341 hinklebrown@coinet.com.

Oregon City

Third Thursday of the month, Oct.-June: Wally's Music, 7:30 p.m. 607 Washington Street, Oregon City. Call (503)656-5323 for information.

Vancouver

6-9 p.m., All Acoustic String Instruments Welcome, Non Smoking, Spurs Bar & Grill, 109 W 15th st, Vancouver WA.

FRIDAYS

Dallas

Guthrie Park acoustic music jam, 7:00 p.m. Call Sally Clark (503)623-0874.

Scio

4th Friday of every month, year 'round at the ZCBJ Hall in downtown Scio. Activities and beginners jam starts at 7 p.m., with more advanced jamming beginning at 8:30 p.m. All acoustic. All ages welcome! Bring a munchie to share if you can, but not required. Donations accepted to help with the Hall rent and the cost of activities. Contact Starla Becker (503)394-3811.

SATURDAYS

Salem

The Almost Home Restaurant, located at 3310 Market St. NE, just off the Market Street I-5 exit. From 6:30 p.m. to 9p.m. Various hosts weekly every Saturday evening, year round. (503)378-0100.

Snohomish

First Saturday of the month: Maltby Bluegrass Jam, 2:00 p.m. to midnight at Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Jamming, potluck dinner, stage show and more jamming. Call Jan (360) 568-3685 or email JLJ35@juno.com.

Dallas

Every third Saturday of the month: All gospel, all acoustic jam, 7:00-10:00 p.m. at Guthrie Park in Dallas. Call (503)623-0874 or e-mail dusterjim@hotmail.com.

Tacoma

Fourth Saturday, noon-5:30 p.m. jam, Carpenters Hall, 1322 S. Fawcett. Contact James Swanson (253) 472-3729.

Chehalis

Chehalis Senior Center next to the fairgrounds in Chehalis, Washington. First Saturday of each month during the winter, 2:00 - 9:00 p.m. For information contact: Frances Cramer (360) 736-1595.



What's Cookin' Calendar • Bluegrass Festivals & Concerts

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Always Remember

Contact the venue or the performer to
confirm a concert or festival. All the
information in this section can also be
found on the OBA website:
www.oregonbluegrass.org

JANUARY 2008

Friday, January 4th

Ida Viper

McMenamins Grand Lodge
3505 Pacific Avenue
Forest Grove, OR
7 PM Free

January 4th, 5th, & 6th

River City Bluegrass Festival

Oregon Convention Center
777 NE ML King Blvd.
Portland, OR

Thursday, January 10th

Cabin Kind

Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8 PM \$5

The Urban Monroes

Matt Gray & Jeff Shippy

9 Muses Acoustic Pub
2715 SE Belmont Street
Portland, OR
8 PM

Ida Viper

Biddy McGraw's
6000 NE Glisan Street
Portland, OR
8 PM

Friday, January 11th

Cabin Kind

Mississippi Pizza Pub
3552 N. Mississippi Ave.
Portland, OR
6 PM Free

Saturday, January 12th

Whiskey Puppy

Michael Ismerio & Curt Alsobrook

Alberta Street Public House
1036 NE Alberta St.
Portland, OR
9 PM \$5

January 16th - 20th

Portland Old-Time Gathering

Norse Hall
111 NE 11th Avenue
Portland, OR
www.bubbaguitar.com/festival/

Friday, January 18th

Ida Viper

Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd,
Hillsboro, OR
9 PM Free

Clampitt Family

Laurelthirst Pub
2958 NE Glisan Street
Portland, OR
9 PM

Saturday, January 19th

OBA Gospel Show

Mollybloom

Hakanson Family Band

New Old Friends

Central Bible Church
8815 NE Glisan Street
Portland, OR
7 PM

\$15/\$12 for OBA members

Ida Viper

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What's Cookin' Calendar • Bluegrass Festivals & Concerts

Saturday, January 19th

Cross-eyed Rosie
Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8:30 PM \$5

Wednesday, January 23rd

Clampitt Family
Goodfoot Lounge
2845 SE Stark Street
Portland, OR
9:30 PM

Saturday, January 26th

Whiskey Puppy
Muddy Rudder Public House
8105 SE 7th Ave. Portland, OR
8 PM

The Urban Monroes
Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8:30 PM \$5

Molly Adkins and Martin Stevens
Cartwright's Music
429 N.3rd Avenue Stayton, OR
7 PM \$12/\$20 a couple

FEBRUARY 2008

Friday, February 1st

Kathy Boyd & Phoenix Rising
Mt. Angel Performing Arts Center
220 E Charles St.
Mt. Angel, OR
7:30 PM \$10

Thursday, February 7th

**Clampitt, Gaddis & Buck
Whiskey Puppy
Mighty Ghosts of Heaven
Chickweed**
Axe & Fiddle
657 East Main Street
Cottage Grove, OR
9 PM \$5

Friday, February 8th

**Misty Mamas
Three Together**
WA School For The Blind Benefit
Fries Auditorium
2214 E. 13th Street
Vancouver, WA
7 PM \$15

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Mandos—Banjos

Collings M-F Custom
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Gibson F-2, Ca 1917
Gibson F-5, 1981
Andersen (Seattle) F-5, 1990
Collings MT 2007
Gibson RB-250 1981
Deering Golden Era 2005
Deering Sierra 2005

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What's Cookin' Calendar • Bluegrass Festivals & Concerts

Saturday, February 9th

True North
Old Liberty Theater
115 N. Main Street
Ridgefield, WA
7:30 PM \$15

Misty River
Skyview High School
1300 NW 139th Street
Vancouver, WA
7 PM \$15

The Urban Monroes
Muddy Rudder Public House
8105 SE 7th Ave.
Portland, OR
8 PM

Saturday, February 16th

Lee Highway
Cartwright's Music
429 N.3rd Avenue
Stayton, OR
7 PM \$12

Josh Cole Band
White Eagle Saloon
836 N. Russell Street
Portland, OR
9 PM \$5

The Urban Monroes
Matt Gray & Jeff Shippy
9 Muses Acoustic Pub
2715 SE Belmont Street
Portland, OR
8 PM

Wednesday, February 27th

Deadwood Revival
Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8:30 PM \$5

Thursday, February 28th

Deadwood Revival
Bombs Away Café
2527 NW Monroe Avenue
Corvallis, OR

Friday, February 29th

John Reischman & The Jaybirds
Forgotten Freight
Kenworthy Performing Arts Centre
508 S. Main Street
Moscow, ID
7:30 PM \$18
208-882-4127 for ticket info



Appearing at the
Mt Angel
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February 2nd

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www.phoenixrisingband.org
www.myspace.com/kathyboydphoenixrising
www.cdbaby.com/cd/kbpr

503-691-1177



Larry Wilder
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Contact Larry:
(503) 407-8676 info@stumptownstars.com

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OBA Supporting Performer Directory

Chickweed

Chickweed delivers choice traditional bluegrass tunes with new "old" originals. The humorous and entertaining nature of their personalities is contagious. Abby Downs: strong lead vocals that puts the blues in bluegrass. Finn Fox: gets the crowd going with her lightning fast mandolin playing. Holly Wyman: keeps up the low end with a rock-solid bass line. Email: chickweedmusic@yahoo.com or visit www.myspace.com/chickweedmusic.

Coyote Moon

"Cowboy" Bluegrass, traditional & contemporary with intricate three and four part harmonies. Tom O'Connor (Guitar), Steve Rogers (Mandolin), Norm Ault (Banjo), Larry Huntley (Bass). 503 805-4413 Portland.

Cross-Eyed Rosie

Cross-Eyed Rosie creates acoustic music that acknowledges their bluegrass roots while incorporating pop, jazz and funk in this inventive and emotionally stirring music. Often dubbed "blues-grass," the masterful and beautiful music created by this quintet comes from the heart. 503 318-8268, jro@europa.com, www.crosseyedrosie.com.

Down The Road

A trio of bluegrass and American roots music musicians from the Seattle, Washington Area. Husband/wife duo Cathi and Gary Davidson on guitars and vocals and John Tubbs on mandolin and vocals. Old-time, country and traditional bluegrass, folk and contemporary bluegrass, with a focus on duet and trio harmony singing. www.downtheroadband.com.

The Emmons Sisters

"The Princesses of Bluegrass," music that will bring a whole new future to bluegrass music. Four young sisters ages 13, 15, 17 & 19 playing energetic music while singing beautiful soaring harmonies. info@theemmonssisters.com, or visit www.TheEmmonsSisters.com.

Fiddlegrass

Five talented instrumentalists, mixing traditional fiddle tunes with traditional bluegrass, add in a little of everything else including down home humor and entertainment to spice up the mixture and create their own brand of music called "Fiddlegrass." fiddledr@netzero.net or www.fiddlegrass.net, 541 386-2633.

Flat Mountain Girls

A high-energy old-time string band based in Portland, OR. The Flats are known for tight, raw three-part harmonies, powerful fiddling, and performances that explode with irrefragable glee and bawdy humor. 503 227-0647 or email: flatmountaingirls@yahoo.com or visit www.flatmountaingirls.com.

Galloway and Luckett

Playing bluegrass, blues, old country style music. Performs in a variety of festivals, farmer's markets, special events, concerts, and weddings. Barb Galloway: lead guitar and mandolin, Donna Luckett: rhythm guitar and bass.

Booking contact: Barb Galloway, phone: 503-283-7651, email: dluck26088@aol.com, visit www.gallowayandluckett.com.

Girls Can Jam Bluegrass Band

Lively all women band known for their traditional bluegrass music and original heart warming songs. Marnie Allbritten, guitar; Liz Crain, fiddle/banjo; Sandy Hails, bass; Stef Neyhart on mandolin. 541 863-3969 or email: liz@cmspan.net.

The Hakanson Family

Hot fiddling and close family harmony. Featuring mom, dad, 3 young kids, and guest on the banjo. Together four years, play festivals all over the Pacific Northwest. Contact Rob Hakanson at 503 452-1469 or robhakanson@spiretech.com.

Ida Viper

Drawing on the roots of American music from bluegrass and swing to jazz tunes from the 20's and 30's. 503 359-7674, mark@idaviper.com, visit www.idaviper.com.

Joe Ross and the Roots of Bluegrass Show

Joe Ross "Edu-taining" Roots of Bluegrass solo-show. Also Zephyr Duo, Celtic Tradition, Swingcopators, HotQua String Band (Gypsy jazz quintet) & storytelling. 541 673-9759 or 541 464-3248, Rossjoe@hotmail.com, www.talentondisplay.com/joeross/home.html.

Kathy Boyd & Phoenix Rising

Performing original songs of hard driving bluegrass/Americana music while providing quality entertainment featuring the talents of Kathy Boyd, Tim Crosby, Tom Tower and Dennis Nelson. This group is family oriented, willing and able to travel, and a sure fired winner for your next event or festival!

Contact 503-691-1177, kathyboyd@phoenixrisingband.org. Check KBPR out at www.phoenixrisingband.org or www.myspace.com/kathyboydphoenixrising. Purchase your very own copy of "Burning Down the House" at www.cdbaby.com/cd/kbpr!

The Kindreds

Rooted in Americana music, acoustic country flavored folk with a dash of bluegrass and mixed with original compositions and rich three part vocals. Email: info@the-kindreds.com or visit www.the-kindreds.com, 541 929-7021.

Larry Wilder and the Stumptown Stars

Hot, solid bluegrass, a guaranteed success for your private, corporate, wedding or concert occasion! Top-notch picking, bluegrass, cowboy, gospel, folk, hundreds of Americana tunes & amazing yodeling. Nolan Bronson-guitar; Larry Wilder-banjo-guitar. 503 407-8676 info@stumptownstars.com.

Lee Highway

Mike Stahlman (banjo), Mike Eisler (fiddle), John Averill (mandolin), Sue Averill (bass) and Rich Hogle (guitar). All members share vocals. For bookings: call Mike Eisler 541 745-7122 Crazyfiddle@comcast.net, www.leehighway.net.

The Loafers

An acoustic quartet specializing in bluegrass, jazz and old time instrumentals, with a few good classic vocals thrown in for good measure. Mike Stahlman: banjo, Dave Elliot: mandolin, Aaron Stocck: guitar, Holly Johnson: bass 503 663-3548.

Lucky Gap

Chas Malarkey, Linda Sickler, Lincoln City, email Bob Llewellyn at pusspud@yahoo.com or at 541 444-2069. Good Old-time Traditional Americana and Bluegrass on the Oregon Coast. Guitar, Banjo, Fiddle, Mandolin, Dobro, Bass. Weddings, Parties, Dances, Special Occasions.

Matt Gray and Jeff Shippy

Matt, a past Oregon State bluegrass banjo champ, and Jeff, a past Oregon State bluegrass fiddle champ, have played together for years as members of the bands True North and Mollybloom. Contact Phone number: 503-659-6274, Mailing Address: 3912 SE Olsen, Milwaukie, OR, 97222, email: banjomatt@hotmail.com, Website: www.banjomatt.com.

Misty Mamas

Misty Mamas serve up powerful harmonies and tasteful instrumentals combining the American genres of bluegrass, gospel, folk and country music. Carol Harley (vocals, guitar, banjo, mandolin), Katherine Nitsch (vocals & guitar), April Parker (vocals & mandolin) and Eilee Rocci (vocals & upright bass).

Mollybloom

Original contemporary bluegrass quintet. David Dahl, guitar; Ron Relaford, mandolin; Clark Blanchard, bass; Bob Rindy, fiddle; and Rand White. Contact: www.mollybloombluegrass.com or Anita Blanchard at blanchardca@comcast.net 503 399-1965.

Mud Springs Gospel Band

Gospel Bluegrass/Country band plays originals and classics. George Klos: banjo, guitar, whistle, harmonica; Don Mobley: bass; Darrell Glaspie: mandolin, guitar; Alan Smoke: fiddle. 541 475-6483 or donmobley@madras.net, www.mudspringsgospel.com.



Go To www.oregonbluegrass.org For More Info & Links

No Strings Attached

Lively, entertaining band specializes in humorous songs and audience participation. No musical genre left uncovered or untwisted: bluegrass, country, celtic, gospel and folk.

Contact Loren Ford at 503 314-3995 or lorenford48@hotmail.com, www.nsagrass.com.

On The Street Gospel Band

Gospel music band, playing bluegrass and country music. Willing to play festivals, churches, granges, special events, etc.

Contact Dale Reynolds at 541 935-3862 or email daler@epud.net.

Pacific Rim Bluegrass Band

Plays bluegrass in the beautiful Willamette Valley region of Oregon, just south of Portland. Band members are Paul King (bass), Gary Schottle (mandolin/guitar), Les Cox (banjo), Mary Cox (fiddle) & Debra King (guitar mandolin). 503 363-9682, Email: pacificrimband@earthlink.net www.pacificrimbluegrass.com.

Prairie Flyer

Prairie Flyer is Jim Faddis (guitar), Andre Vachon (mandolin/dobro), Jason Stewart, (banjo), Steve Blanchard (guitar) and Dave Hackwith (bass). Prairie Flyer moves flawlessly from songs by Steve Earle

to original compositions, from Townes Van Zandt to Bill Monroe, from Jackson Browne to solid traditional bluegrass. 541 466-7018 www.prairieflyer.com.

Rogue Bluegrass Band

Music the way music should be: Bluegrass style, Ed Hershberger, banjo technician; Don Tolan, professor of mandolin; Ben Trump, fiddlin'; Paul Hirschman, flat pickin'; Deb Smith-Hirschman, bass thumpin'. Contact Ed 503 245-4158

www.geocities.com/roguebluegrassband or email: roguebluegrassband@yahoo.com.

Rose City Bluegrass Band

Pure entertainment for young and old! Bluegrass, Irish, Americana and more. Contact us for your wedding, picnic, party or club. Charlie Williamson 503 248-1854 (days) or 503 892-2641 (evenings). charliew3@nwlinc.com www.rosecitybluegrass.com.

Runs Real Good

Runs Real Good is Clayton Knight, Tom Marshall, Kelli Plummer, and Bill Marshall. We Play not-too-traditional bluegrass, respectful of our roots, but willing to roam a little now and then

Contact Clayton Knight, 503-358-0658 or claytonknight@comcast.net

Sidekicks Bluegrass and Nostalgia Band

Perfect for weddings/anniversaries, conventions,

community events and cruises. Bluegrass, Country, Swing, and Ragtime. CD's available. 2105 NW 12th Street, Redmond, OR 97756.

541 923-6946 or 503 580-5274, www.leroynewportsband.com.

Siskiyou Summit

A special brand of bluegrass music with a growing fan base in the Pacific Northwest. Six strong singers and instrumentalists, song writers and arrangers. Decades of individual musical performance experience. 541 488-0178, www.siskiyousummit.com.

Whiskey Puppy

Dedicated to preserving americana roots music, while exploring early & contemporary bluegrass. 503 227-0647, email: rgold@myvw.net www.whiskeypuppy.com.

OBA Supporting Memberships are \$50 per year. This includes a 35-word band listing in the Supporting Performers Directory and on the OBA Website

Please contact Lisa Remmer, (OBA Database & Membership Manager) at lisarem@comcast.net if you are interested in receiving a Supporting Performer Membership form.



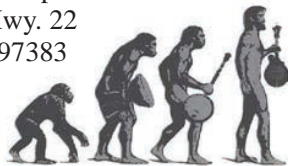
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503-769-2778

Email mandomedic@wvi.com



The Mississippi
pizza pub

Saturday, January 5th
Professor Banjo's Old Time Play Party 4pm

Friday, January 11th
Cabin Kind (from Olympia) 6pm
Hands on Haiti Benefit with Lincoln Crockett 9pm

Saturday, February 2nd
Professor Banjo's Old Time Play Party 4pm

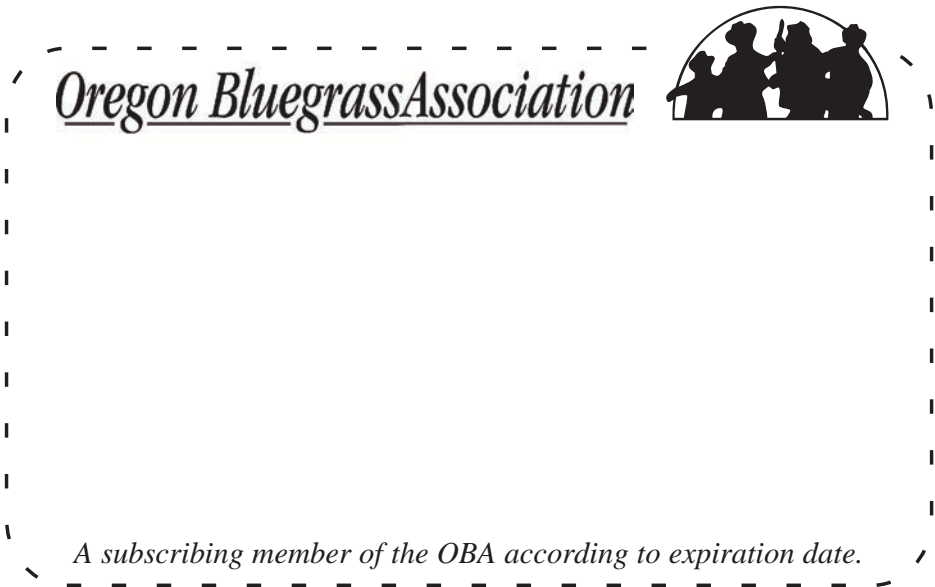
Thursday, February 21st
Joe Baker Combo 6pm

Saturday, March 1st
Professor Banjo's Old Time Play Party 4pm

Saturday, March 15th
Whiskey Puppy and Ida Viper 9pm

3552 N Mississippi Avenue - 503 288-3231

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Oregon Bluegrass Association

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Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

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Home Phone Work Phone

E-Mail Address

Please send this form with your check to:
Oregon Bluegrass Association
P. O. Box 1115, Portland, OR 97207

Oregon Bluegrass Association 
Check out our website at:
www.oregonbluegrass.org

Membership

Check all that apply

- New Member Renewal
- General Member\$20 (1yr.) / \$57 (3 yrs.)
- Supporting Performer\$50 (1 yr.)
- Angel Sponsor\$60 (1 yr.)
- Golden Sponsor\$100 (1 yr.)
- Contributing Business Sponsor\$100 (1 yr.) / \$275 (3 yrs.)

Volunteering

Yes! I am interested in helping as a volunteer at OBA-sanctioned events. Please add me to your list of volunteers.

