

Volume 28 · Number 3
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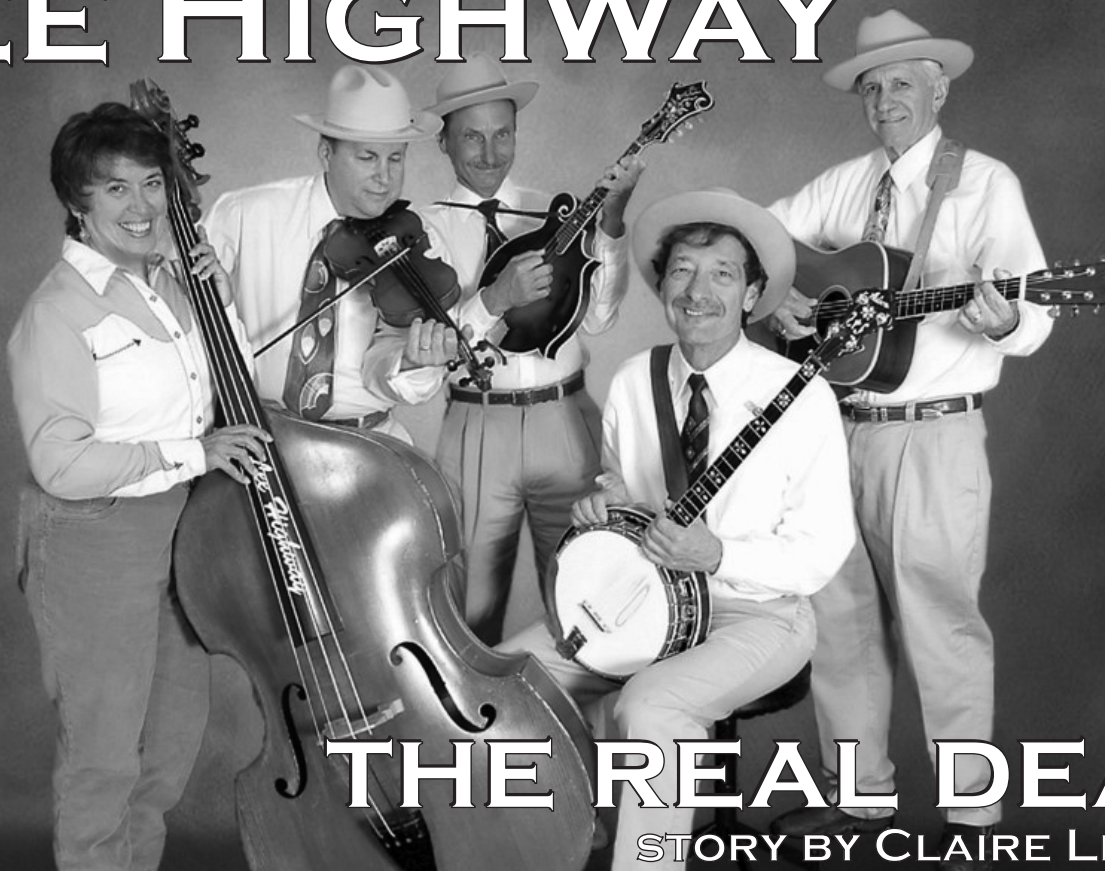
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An Original NW Chocolate Chip Cookie Recipe!
Central Oregon Chimes In! The Tone of Timber!

Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

LEE HIGHWAY



THE REAL DEAL

STORY BY CLAIRE LEVINE

To describe Lee Highway is to tell a love story. It's the story of five old friends, and five great musicians, who love the original bluegrass sounds. And they flat-out love playing together. The excitement they feel recreating the music of the first bluegrass bands energizes their performance. It has helped make Lee Highway one of the Northwest's most popular bluegrass groups. Like many love affairs, Lee Highway started at a party. The five musicians were jamming in a garage at a friend's annual picking party in 2005. The jam went on for hours – and in a way, it still continues.

Mike Stahlman, Mike Eisler, Sue and John Averill had known and played with each other for years, on stage and off. As is the way in the small world of Oregon bluegrassers,

they had been in bands together as well as hundreds of jams. Although Rich Hoglen had been living in Eugene and singing and playing with the Averills for years, the Mikes hadn't gotten to know him.

John, mandolin player and tenor vocalist, said, "Both Mikes came away from that jam wanting more of Rich's singing. They loved his voice and his material."

Banjo player Mike Stahlman said, "We got together two or three times in the next couple months, and it felt serendipitous, the way we clicked. Everyone would bring in new material, we'd laugh and have a great time." A band seemed inevitable, and Lee Highway came into being.

continued on page 7

Oregon Bluegrass  Association

1st Annual

BLUEGRASS & OLD TIME Picker's Festival August 15-16-17 Horning's Hideout

Imagine warm summer days, camping in a beautiful deep-shaded forest while jamming all day with your friends. There won't be any contests, stages, performers, or schedules to keep track of. This is a relaxing event for musicians who like lots of jamming and hanging out with old and new friends. Tents and RV's welcomed.

All bluegrass and old time players are welcome, and bring your families too. Horning's Hideout is a beautiful location with miles of trails to explore. Regardless the distance you have traveled down your musical journey, you will find yourself surrounded by folks that will be more than willing to share.

Registration forms can be downloaded from the OBA web site. Registration forms may be available at various bluegrass events held this spring and summer.

Register now for 3 days and two nights of non-stop pickin' and grinnin', jammin' and campin', all in a wonderful, wooded setting

SO, JOIN IN THE FUN AND REGISTER TODAY!

- Location: Horning's Hideout is located just north of North Plains, Oregon and just 35 minutes west of Portland. For more information and location, go to <http://www.horningshideout.com>.
- The camping area is primitive. There will be porta-potties, and a water truck nearby. You'll need to bring your own shelters, tables, chairs, lights, food, tents, or RVs. Ice is available in nearby North Plains.
- We do not have RV hook-ups and will not be able to use open fires. Campers need to use gas stoves.
- Jam Session at the campsites can continue at all hours and into the wee hours of the morning. Please bring your traditional Bluegrass and Old Time instruments. Drums should be left at home.
- Jam sessions in the parking lots and RV areas may need to be postponed while other activities are being held at Horning's Hideout.
- Cell phone service is limited ● Pay phones are available at the camp office ● No pets
- Cars will be parked in the nearby parking lots. Campsite will be under the cool shade of the forest away from the cars.
- Check-in is Friday, August 15th after 12:00 noon. Check out is Sunday afternoon before 2:00 PM.

DOWNLOAD A REGISTRATION FORM AT
<http://www.oregonbluegrass.org>

NO STAGE, NO SHOWS, NO SCHEDULES TO KEEP, JUST CAMP AND JAM WITHOUT MUCH SLEEP.

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*Lee Highway: Original Bluegrass at its finest.
Photo: by Claire Levine*

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

May - June
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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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The Oregon Bluegrass Association (OBA)
PO Box 1115, Portland, OR 97207
is a 503(c)(3) non-profit corporation founded in 1982. It's purpose is to promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support and performance of bluegrass and other closely related music.

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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 Mark Gensman via e-mail at gzsound@hotmail.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	8 x 10"	\$110.00	\$99.00
Half Page	8 x 5"	\$65.00	\$58.00
Quarter Page	3 ⁵ / ₈ x 5"	\$45.00	\$40.00
Eighth Page	3 ¹ / ₂ x 2 ⁵ / ₈ "	\$25.00	\$20.00
Business Card	3 ¹ / ₂ x 2"	\$25.00	\$20.00

Add 3% for late payment.

Ad Specs:

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: Mark Gensman gzsound@hotmail.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

Hello Friends and Neighbors,

Well, Spring is finally in full bloom. So as the sun starts shining, another festival season is on the horizon here in Oregon. I hope to see many of you out and picking over the summer. The Pickin' Festival in August will be here before we know it!

I want to thank everyone for the great experience I have had as the President of the OBA. It has been fun and I've learned a lot in my time. I want to thank the board members and everyone who has worked so hard to keep things running smoothly. I feel that the Bluegrass Community in the Northwest is thriving and I am glad to support an organization that is so essential to that community.

I want to encourage all of you to get involved with the OBA. Everyone on the board is enthusiastic and full of great ideas. The more people that help out, the more bluegrass we can make happen!

See you all down the road...

Josh Cole



*The Josh Cole Band, River City '08
Photo: by Chip Russell*

OBA's 1st Annual

Bluegrass & Old Time Pickers Festival *August 15-16-17, 2008 Horning's Hideout*

Imagine warm summer days, camping in a beautiful deep-shaded forest while jamming all day with your friends. There won't be any contests, stages, performers, or schedules to keep track of. This is a relaxing event for musicians who like lots of jamming and hanging out with old and new friends. Tents and RV's welcomed. All bluegrass and old time players are welcomed, and bring your families too. Horning Hideout is a beautiful location with miles of trails to explore. Regardless the distance you have traveled down your musical journey, you will find yourself surrounded by folks that will be more than willing to share.

Please look on the inside cover/page 2 of this issue 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.





FESTIVAL
2008
INFORMATION

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BRYAN BOWERS
TONY FURTADO
DAN CRARY
JOHN REISCHMAN & THE JAYBIRDS
MOLLY ADKINS & MARTIN STEVENS
IDA VIPER
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*Workshops
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Dan Crary*

*Thursday Night
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*Friday Night Dance
Foghorn String Band
Caller: Bill Martin*

*Saturday Night Country Dance
The Buckles*

*The Chick Rose
Kid's Academy*

*Emcee -- Fred Coates
Sound by Stew Dodge*

www.columbiagorgebluegrass.net

*Ticket Information at the Website
or call 509 427-3979*

What's Lee Highway about?

Lee Highway focuses on the music of the late 1940s and the 1950s. Those were the years that Bill Monroe and his Bluegrass Boys were defining a new genre of music, and when Flatt & Scruggs were bringing bluegrass to new audiences.

Band members dress the way the original musicians dressed, scouring vintage clothing stores for old ties and carrying hatboxes to all their gigs. For Lee Highway, it's about bringing to life early memories and associations that are so important to so many people – especially those who have migrated to the Northwest from parts of the country where bluegrass is central to the culture.

Mike Eisler describes his first encounter with Flatt and Scruggs. He was rummaging through a friend's record collection. It was in the 1950s in Tulsa, Oklahoma.

Upon hearing Foggy Mountain Banjo, "The clouds had parted. I was completely awestruck. This was a whole other dimension to music that I hadn't been aware of." Mike used a reel-to-reel tape recorder to copy the music. "I listened to it every morning before school."

On his preference for the original songs and way of playing, Mike Eisler said, "Maybe it's a function of my age. When I was imprinted with bluegrass, I was imprinted by the first generation players. That's all there was. That's the sound I like."

Mike identifies that unique sound as "rural," in both vocals and instrumentals. "It's rare today. Many professional bands don't have that original sound, that rural sound. It's harder and harder to find."

"Think of it as your favorite dish from when you were growing up," Mike said. "You can find a recipe, put it all together and sit down to eat. But the seasoning's not quite right. It's just not the same as what your mom made."

Who are these folks?

Many Oregon bluegrass fans are familiar with most of the Lee Highway members. Mike Eisler, the band's fiddler, lives in Corvallis and is a founding member of the Sawtooth Mountain Boys. He played banjo, and later fiddle, with the group for more than 30 years. He also played with John and Sue in Kentucky Rose, for about a year. Kentucky Rose recorded a number of Mike's originals.

Banjo player Mike Stahlman, from Portland, also is a former Sawtooth member. He has played in many Oregon bands, including Sonny Hammond's original band Sunny South. Mike, a protégé of Alan Munde's, has recorded two solo CDs. In recent years, he's been invited to teach with other premiere instructors at national banjo workshops.

The Averills became sweethearts right after high school, and they say they survived the hootenanny folk years before they found their way into bluegrass. They moved to Eugene from the Bay Area and continued their bluegrass odyssey when John met guitarist and vocalist David Bersch and formed the bluegrass band Good 'N Country. John bought a bass for this original band's bass player, and when he moved away, Sue took over the job. She had played in an all-women's band before joining John in Good 'N Country.

While they were in several bands together over the years, they both had independent musical adventures. John spent fifteen years playing with Mason Williams and a year as a Sawtooth Mountain Boy. Sue has played on stage with Vern Williams – one of the most influential musicians in the California bluegrass scene, and the Shubb/Wilson Trio.

Rich: The catalyst

While old friendships and a commitment to traditional music drew the members together, John said, Rich

was the real catalyst for Lee Highway. John said, "We all thought it would be great to form a band around him."

Rich grew up in West Plains, Missouri, the home of Porter Wagoner. Rich's brother played mandolin with Porter and would invite Rich to sing on stage with the band.

Later, Rich moved to St. Louis, where he met and became musical partners with John Hartford. Rich said, "The first time John ever went to Nashville, I drove him. Porter was there, and he took us all over. He even invited Bill Monroe to come out from back stage and listen to us sing and play. What a thrill that was," for the 21-year-old from West Plains.

While Rich had opportunities to become a professional musician, he chose a business career instead. But he continued to sing and play, primarily country music, during the years he lived in California and later, in Oregon.

So, what is it about Rich's singing that is so captivating?

John said, "It's authentic, down to his phrasing. He sings from the heart."

"He's the real deal, and the real deal's hard to find. It's one thing to learn to play an instrument, but singing is a whole other thing."

Besides, John adds, "he knows about a billion songs."

Music that hits home.

Lee Highway caught on quickly. Within their first few years, the band was invited to some of the biggest festivals on the West Coast: Wintergrass, Darrington, the RiverCity Bluegrass Festival, Chilliwack in British Columbia and a Bay Area concert for the prestigious Redwood Bluegrass Associates in San Francisco.

In an industry where so much is falling under the bluegrass name, Lee Highway finds that their traditional music, their clothing and even their home states (Oklahoma, Texas and Missouri) resonate with many folks, for many reasons.

continued on page 9



The Tone of Timber by Chris Standridge

During our last couple of articles, the discussion has been about tone woods. To recap we discussed the woods traditionally used for bluegrass mandolin and guitar tops and backs. We talked of spruces, mahoganies, maples, and rosewoods; all the woods that one would typically see at a bluegrass jam. Now I would like to discuss the woods available on the fringe, or the nontraditional options.

This topic originally came to me while visiting the Czech Republic. I was very fortunate to meet many builders while there. One who will remain heavily on my mind was the talented builder Ed Kristufek, builder of the Krishot mandolins. I played two of his mandolins, an A5 and an F5. Not only was the tone amazing but the woods he chose were unique.

The F5 was very well rounded but punchy, it was made of red spruce that he had obtained from United States. The back was mahogany, not an unusual wood for guitars, but one that is not typically chosen for mandolin construction. The whole instrument was a good sounding bluegrass mandolin, but the one that knocked my socks off was the A5.

Ed had chosen to build the A5 with local Czech woods; the top was Czech fir and the back was ash. Yep that's right, the same wood so many Louisville Sluggers are built of: heavy, dense ash. The back wasn't much to look at – no figuring and no large growth rings, but that mandolin had tone. It was deep and bassy on the bottom end and zingy and piercing on the high end. A great sounding instrument surprisingly built from woods most of today's builders would think of as inferior choices. Ed is a very confident luthier who had figured out how to make the most of the wood that he had on hand. Though he also builds very successfully with the traditional choices of spruce and maple, most of which he imports from the U.S., he just got me to thinking of what other choices are available in my own backyard.

I should mention that some of the woods that I will discuss have been shunned aside in favor of the traditional choices, not because of lack of tone, but due to how difficult they are to work with. Our Douglas fir for example, is known for the prevalence of pitch pockets, or holes filled with sap, that might not be revealed until you are carving away. Another example is Cocobolo, which is a rainforest variety closely related to rosewood. Not only is it very oily and hard to glue, but the dust is highly toxic. Although it is a beautiful alternative to the rosewoods with wonderful tone capabilities, the health risk associated with it is usually too high for it to be a practical alternative.

First let us discuss the woods available in our general area used for tops.

Douglas Fir is a well known wood in the Pacific Northwest. It is heavier than the spruces and can be prone to having pitch pockets, however good results can be obtained from this highly available wood. My experience with playing mandolins made from Doug Fir has been that they have good volume, plenty of bark, and good even tone. There is a lot of variation within the species, and as a local tonewood dealer and guru Bruce Harvey, says "let your fingernail be the guide". If it is hard and resilient under your nail, use it. If it dents easily under your nail, don't. Bruce thinks that there is a lot of untapped potential in Fir. Noble, California Red, and White Firs all "look delicious" to Bruce.

Western Red Cedar is also very familiar to us in the Northwest. It is lighter and suppler than the spruces, and the color can range from light brown to reddish brown. Even using the fingernail guide here will often dent a piece of wood that could make a perfectly good top. It is used extensively in the classical guitar world, less so with steel string varieties. Weber has had good results using this one. I started noticing it in

their mandolins a few years ago and the ones that I have played had good tone with lots of brilliance and sustain, exceptional clarity, and focused bass. It is also less sensitive to variations in humidity, and does not dampen string sounds like the spruces. The general theory is that it may not stand the test of time as do the spruces, as it opens up very quickly. People are often afraid that it will eventually cave in or collapse, but I have never seen an example of this.

Similar to cedar in both appearance and strength is another wood from close by, redwood. California Redwood has steadily gained in popularity and has been used with success by many west coast builders. It can have extremely curly figuring and vary from reddish brown to chocolate in color. Dave Coleson, a builder in Alaska, was the person who led me to appreciate this fine wood early in my career. After an apprenticeship with Dave, that included carving many redwood and cedar tops, I have found that Redwood is similar to cedar but with more of the qualities associated with spruce; crisp and punchy, but strong and warm. However, the curly figure that can be extremely attractive lends some instability to the grain. I have had difficulty carving a top with extreme figuring and have lifted the curl, leaving a very ugly gouge. The straighter grain is a better choice if you want a top that will cause you less worry and have more consistency in stiffness.

Now here are three alternative and local woods to consider for backs and sides.

It was the Krishot A5 that inspired me to include Ash in this article. There are two varieties here in the states, Northern Hard Ash and Southern or Swamp Ash. Swamp Ash is a prized tone wood since it is a dense yet fairly light weight wood. Many of the 50's Fenders were made from Swamp Ash. It is a very musical wood offering a very nice balance of brightness and warmth with a lot of "pop".



Northern Hard Ash is much heavier and the wood's density contributes to a bright tone and a long sustain which makes a great electric bass guitar. Most mandolin builders shun heavy wood, instead using lighter alternatives. Neither varieties of Ash are very figured and are therefore typically overlooked.

I have a 1917 Gibson A mandolin that has birch back and sides. Gibson built thousands of mandolins and guitars out of birch, though today it is rarely used. It is native to the Northeast but can be planted and survive here in the Northwest. It is very heavy like Ash, and is likewise typically not very figured.

About six years ago I was given a couple of birch boards that were reclaimed off the bottom of Lake Superior. These boards are extremely dense and smell like lake funk when sawed or sanded. At first, I was reluctant to use it because of its plain appearance. But after several A styles and a couple F5 mandolins, I can tell you its tone makes up for its lack of figuring. It tends to impart a very rich and sweet tone, yet it is dry, dark, and open. All the instruments that I have built with it seem to sound more like older vintage instruments when first strung up.

Oregon Myrtle, also known as California Bay Laurel, is a wood that I have dreamed of using for a mandolin back and sides set. It exhibits beautiful figuring of flames and striping with color ranging from yellow to taupe. Of the steel string varieties that I have heard, the tone seems to be between rosewood and maple. It is not as bright as maple but not as warm as rosewood. I am not aware of any negative attributes of this wood and since I am currently researching the possibilities of building mandolins with Myrtle, I would like to ask my readers for help. If you or anyone you know has had any experience with this tone wood write me an email and let me know what you think.

Koa Acacia

Koa, a dream wood of mine, is a native hardwood exclusive to the Hawaiian Islands. Koa looks as exotic as the region it is from. It can be highly figured and exhibit a beautiful, luminous inner glow with colors ranging from brown to gold. The tone of a Koa top is musical and sweet with different sustaining qualities than the spruce top instruments. The notes don't rise and jump out as quickly and powerfully as spruce but sustain more evenly. Using select pieces of different weight, strength, and stiffness, it is possible to build an entire instrument (back, neck, sides, and top) out of Koa.

Bubinga

Bubinga is a very strong stiff wood primarily from Africa. Known as "African Rosewood", Bubinga is actually not related to the rosewood family. It has the appearance and attributes of rosewood, but is much denser. It is also used by electric guitar companies for bass necks and in guitar body laminations. The tone has a bright midrange and a thick well defined bottom. Back and sides made from Bubinga would be heavy, but they would sustain for days. Another local luthier, Jim Shumont, has made at least one mandolin with this beautiful wood. His imaginative use of woods inspires me and I hope others to think outside of the traditional wooden box when thinking about the next instrument.

Chris Standridge is owner of the Carver Mandolin Company. He builds and repairs mandolins in Vancouver, Washington.

Any comments or questions as well as any ideas for topics can be emailed to Info@CarverMandolins.com

Mike Stahlman said, "There's one comment we hear a lot. 'This is the sound that got me into bluegrass in the first place. It's what got me so excited about the music.'"

They've also heard, "When you took off on the first song, I got tears in my eyes – because I just don't hear this kind of music any more."

Where can you hear more?

Lee Highway has produced two CDs. The first, simply called Bluegrass Music, delivers classics and less-well known songs from the early days. When he Reached Down His Hand for Me is an all-gospel recording, complete with Mike Stahlman's Carter-style guitar and the band's stellar vocal harmonies. Both are available on the CD Baby Web site, or you can purchase them at any Lee Highway performance.

To learn where Lee Highway will be playing this summer, visit their Web site: leehighway.net.



Mike Eisler

*from Lee Highway
and Lost Tribe
photo: Claire Levine*

Over the years, Mike Eisler has written some really great instrumentals. But people rarely get to hear them.

One day, Mike's grown son came home to visit his family – complete with the electronic recording equipment he uses when he composes music for CBS. He asked his dad if Mike had started on the long-threatened recording of his instrumentals. Hearing a negative response, he said, "What are you waiting for?" Mike said, "I didn't have a good answer."

In short order, Mike recorded 12 tunes, playing all the instruments except the bass (and the bells – listen closely to Lost Tribe, the title track.)

You can order a copy of Lost Tribe from CD Baby, or buy a copy from the band when you see them in concert.



8th Annual

**WHEELER COUNTY
BLUEGRASS
FESTIVAL**

JULY 4-6, 2008 ★ FOSSIL, OR



GREAT NORTHERN PLANES • GREEN MOUNTAIN BLUEGRASS BAND

HAKANSON FAMILY BAND • DEWGRASS FAMILY BAND

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ANVIL BLASTERS • QUINCY STREET • MISTY MAMAS • MUD SPRINGS GOSPEL BAND

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www.wheelercountybluegrass.org



Central Oregon Bluegrass News with Charles Davis

Bend area musician Charles Davis has agreed to be the OBA's Central Oregon Correspondent. He will keep the general membership informed of the vital bluegrass activity just over the mountains from the Willamette Valley. If you have news or events you'd like reported, contact Charles at davisgroup100@hotmail.com.

The High and Dry Festival Aug. 22- 24

John Hancock, his wife Nancy, and several close friends had been talking for some time about how great it would be to create a different kind of bluegrass festival right here in Bend... one that really focused on using local talent... and with a nominal admission price that would make it available for anyone to attend.

That dream came true last summer with the inaugural High and Dry Bluegrass Festival held on John and Nancy's Runway Ranch on a beautiful

setting overlooking a scenic pond that was just called out for a couple of stages and three days of great food, jamming, clinics and performances.

With the help of some 60-odd volunteers (well, not all of them were odd) ably guided by Becky Brown and Verda Hinkle, the festival was a tremendous success. Nearly 500 fans attended... an amazing number for a first time festival... especially considering that promotion was mostly word of mouth and via email lists and the like.

Great Northern Planes headlined the event... and they will be returning this summer to headline the festival. Blue Highway has also committed to perform... and negotiations are underway to fill out the lineup.

One of the unique aspects of last summer's festival was what was aptly called the "Tweener Stage." Between the established acts on the main stage, local bluegrass groups performed 15-

minute mini-sets while the next band set up. This gave dozens of local musicians and jammers, many who had never performed before in public (much less a festival) the opportunity to show their stuff in front of a large, supportive crowd. The Tweener Stage was a great success and will be returning for the 2008 festival.

Mark your calendars for this homegrown event. You don't want to miss it. For updated information as the event approaches, go to: www.highanddrybluegrassfestival.com

Get To Know Your Bluegrass Pickers In Bend: Joe Schulte

If you live in Central Oregon and love to play or just listen to bluegrass music... you will likely know or will have at least heard of Joe Schulte. Originally from Anchorage, Alaska,

continued on page 13

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



Recipes from the Cookie Lady

Fern Anderson comes from a grand old Oregon baking family, and she has always loved making cookies. She also loves bluegrass. So Oregon bluegrass musicians and fans are the beneficiaries of her exceptional skills – and recipe collection. She frequently makes dozens of cookies that she generously shares with both the performers and the audience at concerts and festivals.

Here's one of her favorites, with her comments.

“I have had this recipe for many years and used it long before bluegrass festivals when I would take cookies to the hiking lodge owned by the Trails Club in the Columbia Gorge. Through the years I've made a few modifications to the original recipe, and that way I can truly call it my own. These are the second-best requested cookies next to macaroons.”

CHOCOLATE CHIP COOKIES

1/2 c. margarine
1/2 c. butter
1 c. brown sugar
1 c. granulated sugar
1 1/2 t. vanilla
2 extra-large eggs
3 c. flour
1 t. baking soda
1 t. salt
3 c. semisweet choc. chips
2 c. chopped walnuts (optional)

Melt butter and margarine in mixing bowl (not metal) in microwave (I use 2 min. on high). Add sugars until about melted. Add vanilla. Then add soda and salt. Add flour 1 c. at a time, stirring after each addition. Add the chocolate chips. Refrigerate for a couple of hours or overnight. Drop by tablespoonfuls on greased (I use Silpat liners) cookie sheets. Bake 8-10 minutes at 325 degrees. Let cool about 3 min. before removing to cooling rack.

NOTES:

I use Costco Ambrosia semisweet chips; much better flavored than others.

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Central Oregon Bluegrass News *continued*

Joe is the (sometimes irreverent) mandolin player for the Bend-based Moon Mountain Ramblers.

Joe relocated here to attend college, and has stayed on and made his home here in Bend.

As many performers know, you often have to pursue several different vocations at the same time to enjoy a career in music. Joe has figured just how to juggle these commitments, and he wears many hats as a teacher, music store proprietor, recording engineer and performer.

Teacher: Joe's relaxed teaching style puts students at ease...right up until he has them take a solo (likely in their first lesson with him!) He pulled this on me the first night I attended one of his Bluegrass Jam group lessons at Bend's Cascade Community School of Music. As a new picker, it scared me half to death... but I have always been thankful that he nudged me that night because it could have been months (or years!) before I would ever have jumped in to solo on my own initiative. Joe teaches mandolin, guitar and bass.

Proprietor: Last year Joe took the leap from teaching private lessons in his home, to opening a teaching studio in downtown Bend. With many young students (he often has a waiting list for new students...and teaches students of all ages)...he decided to start stocking items in his studio to make it more convenient for his students to pick up strings, tuners and the like. The number of items keeps growing, and he now carries a number of both new and used instruments, including some interesting consigned items.

Recording Engineer: Joe just completed installation of a large soundproof vocal booth and a full line of professional recording equipment in his downtown studio. He has already started recording several clients, and is looking to expand that element of his services.

Performer: As mandolin player for

the Moon Mountain Ramblers, Joe performs at festivals and venues all over the Northwest. The "Ramblers" are just finishing recording their third album that will be released this spring. The group also includes Jenny Harada on fiddle, Matt Hyman on Guitar, Dan McClung on standup bass and Dale Largent on percussion. The Ramblers have recently played dates from California to the Canadian border and will soon be launching onto a McMenamin's tour. You can check out the band's website at www.myspace.com/moonmountainramblers.

A Note on the Cascade Community School of Music

I mentioned above that my first foray into Bluegrass came via a Bluegrass Jam class I took at the Cascade Community School of Music here in Bend. I'll share more about its varied offerings in upcoming issues. It is a great school and wonderful community resource.

Until then, you can check out their many class offerings for school age students and adults at their website at www.ccschoolofmusic.org.

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Sound Advice with Mark Gensmen

Hey there bluegrass fans, it's time for your favorite festivals once again. Lot's of great music coming our way and I hope everyone gets a chance to see and hear their favorite band. And be sure to buy a CD from the band after their set, that really helps keep them making money and helps pay for more recordings of their music.

And speaking of recording, I have been working with some bands in the studio and realized that there is a tremendous teaching tool available to just about every musician that is affordable and extremely helpful.

In the studio, it is normal to have every instrument and vocal part on it's own track to allow for individual track editing. This allows me to zero in on each instrument or voice and

“There is nothing sweeter than hearing a vocal part that just sounds great by itself without any editing...the same is true for instrument tracks.”

hear the part in isolation. It can be a pretty daunting experience for those musicians who haven't heard themselves play all by themselves.

This multitrack audio recording trick can actually be done by a musician on a budget. Even an inexpensive cassette deck normally has a microphone input and it can be turned into a great learning tool. Radio Shack has inexpensive mics that plug right into most cassette decks and small hand held recorders are getting cheaper by the minute. So get your recorder ready and try this neat learning trick.

A great vocal track, when played with the band, can sound wonderful and no problems will be heard. But if you isolate that same vocal track, all kinds of problems can be discovered. There are breath noises, mouth noises like clicks and pops and interesting vocal habits like going flat on long words and even humming at the end of a phrase or word. All subconscious but still there in the track.

Instrument tracks also can sound

great when blended in with the rest of the band. Pick noises, string squeaks, finger nails on the pick guard, etc. all can be lost in a full band mix, but stand out in stark detail in an isolated track.

So, how do you discover these interesting little buggers before you start recording your band masterpiece? Simple. Take your recorder and sing the song. Just sing your vocal part with no instrument playing. Then play back the track and really listen. What do you hear? Is the voice in tune all the way through? Are there lip noises or mouth clicks in the track? Do you tail flat at the end of a phrase? It can be really interesting and quite surprising when all you hear is the vocal part without instruments. Even if you are lightly strumming on an instrument when you

sing, the vocal part will stand out and be noticed.

Now, do the same thing with your instrument. Play the song all the way through without the band. Then listen to the playback. Is the tone pure? Are there pick noises, string noises, finger nails on the pick guard, or did you play any “clams” that you didn't realize

until you heard the playback? Now you are getting an idea of the value of isolated recording.

When I have an individual track to edit, there are so many things that may need to be changed or edited in instrument and vocal tracks. Having the ability to zero in on problems and fix them is one great feature of digital editing. But the song should not be about the editing skill of the sound engineer, it should be about the music.

There is nothing sweeter than hearing a vocal part that just sounds great by itself without any editing and the same is true for instrument tracks. I often wish the musicians could take the time to hear for themselves what their instrument or voice sounds like in isolation. Now, with modern and even not so modern equipment, it is possible.

Another great benefit of recording just yourself playing or singing a song all the way through is that you will learn how the song goes without relying on visual cues from the rest of the band. You will know the song! .

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at : GZsound@hotmail.com.

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Study Hall with Chick Rose

Recently I have had a number of students who asked very specific questions about hand shape and position and the grip to use on a bow or flatpick, as well as other topics related to the hand used to pick or bow an instrument.

First, let's look at the Fiddle. The angle of the bow on the horizontal plane and on the vertical plane are both important, so the first guide for good bowing is to keep the bow parallel with bridge during bow strokes. Now,

“Finger picking offers another set of techniques to be mastered.”

since the path that your wrist and arm travel through is an arc, the only way to keep the bow traveling in a straight line (parallel with bridge), is to make your grip on the bow firm enough to hold the bow but loose enough to allow the bow to stay parallel with bridge. Which, only works if you allow the bow to slightly change its angle and position in your hand.

So what about changing the vertical angle in order to change strings? Simple raising or lowering of the frog end of the bow to change strings gets a bit challenging for the student who cannot put equal pressure on both strings of a double stop. Bow pressure is another skill to work on. The bow

should lay across the strings, with only its own weight resting on the strings. If your elbow is not raised up enough, the result will be to put extra pressure on the strings, creating that screeching noise that beginning fiddle students are famous for.

If you play guitar or mandolin, you have no doubt gone through the ritual of selecting and trying out various Flatpicks. So you find the Perfect Pick, then you just have to hold on to it! Most folks I know went through a

stage where they dropped their picks a lot, so it might not hurt to look at the ways to grip a pick. The grip must be firm enough to hold the pick, but loose enough to let the pick flatten out a bit on the down and up strokes. If you hold the pick too stiffly or extend too much of the pick past the strings, the pick will hang up on the strings and you lose speed. Hold it too loose, and it will not be loud enough or the tight strings will spring the pick right out of your hand.

Finger picking offers another set of techniques to be mastered. Banjo, dobro and finger-style guitar players go through a more complicated version of the Search for the Perfect Pick

ritual. They have to find the perfect finger picks and the perfect thumb pick! Hand shape is very important in finger picking, that claw-shape that fingerpickers use is efficient, fast, tried and true. I have seen several beginning students try to play a fingerpicking style with their fingers sticking out straight, bending only to play and then returning to a straightened position.

A recent thread on the NWBluegrass group list concerned the use of the ring and/or the pinky fingers touching the head of a banjo to support the hand while it picks. There were a lot of good tips and explanations, but the general opinion seemed to favor the use of one or both fingers for support. The problem of support and where to put your hand is a common one for all picked instruments. Most dobro players rest the outer side of their picking hand on that part of the cover plate that looks like a trash can handle. Finger picking guitar players generally use their fingers for support like banjo players. Some Flatpicking guitarists and mandolin players rest the side or heel of their hand on the strings or pins, just behind the bridge saddle. Support for the hand and fingers, is as important in picking as it is in handwriting. Try to write your name without resting your wrist on the table. That's it for now, see you down the road.

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SUNDAYS

Coburg Bluegrass Jam

2nd Sunday of each month, Willakenzie Grange, 3055 Willakenzie Road, Eugene, OR. Take the Belt-line 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.

Gresham

4th Sundays, 2-5pm. Gresham Little Theater 30639 SE Bluff Road, Gresham, OR.

Patrick (503) 668-5916 for info.

www.greshamlittletheater.org for driving directions.

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,

Portland

Sundays, 2-5pm. 9 Muses Acoustic Pub 2715 SE Belmont St. Portland, OR

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

Tigard

Third Sundays, Oct-April. 1-4pm. home of Tony McCormick. 11725 SW Springwood, Tigard, OR.

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.

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 3rd Sundays (Oct.-May), Evergreen

lodge 5361 Grange Road, Roseburg, OR. 12pm - 5pm. (541) 679-0553. Take exit 119 off of I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is 1/2 mile on left.

MONDAYS

Portland

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

www.ramblingbluegrass.org.

La Grande

Third Monday. 7-9pm. 207 Aquarius Way, La Grande, OR. (541) 963-7193

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

3rd Tuesdays, Creekside Pizza Bistro 92 Main Street, Ashland. 7:30 -10 p.m.

Call (541)482-4131.

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.

Seattle, WA

Old-time Jam 8pm - Close.

Every Tuesday. Conor Byrne Pub. 5140 Ballard Ave. NW, Seattle, WA

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, 15th Street 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 ZCJB 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

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 JIJ35@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.

Stayton

Third Saturday. Cartwright's Music. 429 N.3rd Ave. Stayton, OR. 4-5pm Slow Jam. 5-8pm Full Speed Jam. Ken Cartwright (503) 769-2778

kenc@wvi.com.

Winlock, WA

Second Saturday (Oct-May). 1pm Hope Grange. 120 Antrim Rd. Winlock, WA.

(360) 785-4932. Marv Sobolesky at marv@marvsmusic.com

Kent, WA

Third Saturday (Oct-May) 2-8pm.

Kent Sr. Activity Center. 600 E. Smith Street.

Kent, WA. (253) 856-5150



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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

MAY - JUNE 2008

Thursday, May 1st

Lauren Sheehan & Greg Clarke
Muddy Rudder Public House
8105 SE 7th Avenue, Portland
8:00 PM Free

Friday, May 2nd

Whiskey Puppy
Alberta Street Public House
1036 NE Alberta St., Portland
6:30 PM Free

Saturday, May 3rd

2 Licks 2 Many
Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd,
Hillsboro, OR 9 PM Free

Tuesday, May 6th

Jackstraw
Laurelthirst Pub
2958 NE Glisan Street
Portland, OR 6 PM Free

James King Band

Kingstad Center
15450 SW Millikan Way
Beaverton, OR 8 PM \$17

Friday, May 9th

Whiskey Puppy
Alberta Street Public House
1036 NE Alberta St. Portland
6:30 PM Free

Josh Cole Band
w/ Special Guests Jon Neufeld and
Darrin Craig (of Jackstraw)
Mission Theatre
1624 NW Glisan, Portland
9:00 PM \$6

Saturday, May 10th

Chickweed
Double Mountain Brewery
8, 4th Street, Hood River, OR
8:00 PM Free

Conjugal Visitors
Sam Bond's Garage
407 Blair Blvd. Eugene, OR
8:00 PM

Saturday, May 10-11th

Ida Viper
Mount Hood Meadows Ski Resort
Mt. Hood, OR
Noon - 5 PM

Sunday, May 11th

Jackstraw
Goodfoot Lounge
2845 SE Stark Street, Portland
9:30 PM

Tuesday, May 13th

Jackstraw
Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Thursday, May 15th

No Strings Attached
Hoffman House Restaurant
523 E. Main Street, Molalla
6:00 PM

Friday, May 16th

Whiskey Puppy
Alberta Street Public House
1036 NE Alberta St., Portland
6:00 PM Free

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

Ida Viper
McMenamins Grand Lodge
3505 Pacific Avenue, Forest Grove
7:00 PM Free

Saturday, May 17th

Whiskey Puppy
2nd Annual Brewer's Memorial Fest,
Rogue Brewery, Newport, OR
2:00 PM

Steeplegrass Pick-nic, 8th Annual
Steeplegrass Reunion Picnic
Lewisville Park, Battleground, WA
For info: Rich Powell
mailto:powellr5923@msn.com

Jeff Smith-Dale Atkins & Friends
Cartwright's Music
429 N.3rd Avenue, Stayton, OR
7:00 PM \$14 Kids under 12 free

Steve Smith
House concert NE Portland
For info call 503-282-0883
or email:clairell@aracnet.com

Tuesday, May 20th

Jackstraw
Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Thursday, May 22nd

Larry Wilder & Americana Trio
Gregory Heights Library
7921 NE Sandy Blvd., Portland, OR
6:30 PM All Ages Free

Urban Monroes
Alberta Street Public House
1036 NE Alberta St. Portland
9:00 PM \$5



What's Cookin' Calendar • Bluegrass Festivals & Concerts

Friday, May 23rd

Whiskey Puppy

Alberta Street Public House
1036 NE Alberta St. Portland
6:00 PM Free

Kathy Boyd & Phoenix Rising

Kingstad Center
15450 SW Millikan Way
Beaverton, 8:00 PM \$10

Saturday, May 24th

Old Circle

Cartwright's Music
429 N.3rd Avenue
Stayton, OR, 7:00 PM
\$14 Kids under 12 free

Jackstraw

Sam Bond's Garage
407 Blair Blvd., Eugene, OR
9:00 PM \$5

Ida Viper

NW FolkLife Festival
Seattle, WA
Banjo Workshop 4:00 PM
Show 7:40 PM

Friday, May 30th

Mighty Ghosts of Heaven

Alberta Street Public House
1036 NE Alberta St., Portland
6:30 PM Free

Friday, May 30-31st

Ida Viper

Fiddlin' Around the Stars
Goldendale, WA

Tuesday, June 3rd

Jackstraw

Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Friday, June 6th

Jackstraw

Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8:00 PM \$5

Tuesday, June 10th

Jackstraw

Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Saturday, June 14th

Larry Wilder &

The Stumptown Stars

Tillamook Farmers Market
2nd & Laurel, Tillamook, OR
10AM - 1PM, Free

Lost Creek

Fearless Brewing Co.
326 S. Broadway Estacada, OR
7:00 PM Free

Tuesday, June 17th

Larry Wilder & Nolan Bronson

Northwest Library
NW 23rd & Thurman, Portland
3:30 PM All Ages Free

Jackstraw

Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Thursday, June 19th

No Strings Attached

Hoffman House Restaurant
523 E. Main Street, Molalla, OR
6:00 PM

Tuesday, June 24th

Jackstraw

Laurelthirst Pub
2958 NE Glisan Street, Portland
6:00 PM Free

Saturday, June 28th

Larry Wilder & Nolan Bronson

Sellwood-Moreland Library
7860 SE 13th, Portland, OR
2 PM All Ages Free

Tom Tower

M.S., CADC III, Counselor
Anxiety & Addiction Recovery

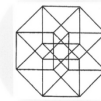
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5/23 ~ Kingstad Theater in Beaverton

5/30 - 5/31 ~ Goldendale Fiddlin' Around the Stars
Bluegrass Festival

6/6 - 6/7 ~ Portland Rose Festival

6/21 ~ Oregon Brew and BBQ Benefit for Habitat
for Humanity in McMinnville

6/21 ~ Amboy Bluegrass Festival

6/29 ~ Salem World Beat Festival

7/25 ~ Estacada Summer Celebration

7/26 ~ Bainbridge Bluegrass Festival

7/27 ~ Newberg Old Fashion Festival

8/2 ~ Wilsonville Fun in the Park Celebration

For details and updates on these events

503-691-1177

www.phoenixrisingband.org

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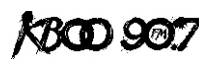
The beauty of the RiverCity Bluegrass Festival is the ecumenical way it throws its arms around more than just bluegrass. This year the event is rife with a broad swath of Americana, including folk picking, swing, gospel, country, even some gypsy jazz, all helping to fill out a bluegrass-thick festival.

The Oregonian, January, 7, 2008

Early-bird tickets go on sale on May 1, 2008

Call us at (503)282-0877 or order at www.rivercitybluegrass.com

For continuing lineup information please visit the website



OBA Supporting Performer Directory

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

2 Licks 2 Many Bluegrass Band

These old friends have played bluegrass together for nearly 7 years, blending classic bluegrass music with some new surprises. Website: www.2licks2many.com

Booking contact:

Peyton Starr, 503-747-3066

E-mail:

dash81944@yahoo.com

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.

Galloway and Lockett

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 Lockett: rhythm guitar and bass.

Booking contact: Barb Galloway,

phone: 503-283-7651,

email: dluck26088@aol.com,

visit www.gallowayandlockett.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.

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Kate White Band

A compelling folk rock/ gospel/ celtic/ bluegrass blend, the KWB's original songs will resonate with your own life and send your spirit soaring. Stunning vocals, an extensive instrumental repertoire and a powerful yet fun-loving stage presence make the KWB a great choice for festivals, churches, concerts and private events. Kate White (vocals, violin), Glenn Farley (vocals, guitar), Scott Minter (mandolin, banjo, whistles), Robert Wayne (djembe, percussion).

Contact: (360) 904-4062

katewhiteband@comcast.net

www.katewhitemusic.com

www.myspace.com/katewhiteband

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. Members: Garrett Maass, mandolin; Gretchen Amann, bass; Andy Emert, fiddle; Nolan Bronson - Guitar and Larry Wilder - banjo/ guitar 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 Stoeck: guitar, Holly Johnson: bass 503 663-3548.

Lost Creek Bluegrass Band

Lost Creek delivers driving bluegrass and old time standards with outstanding vocal harmonies and tasteful instrumentation. For years they've delighted audiences at bluegrass festivals, pubs, parks, weddings, and markets in both Oregon and Washington. Email: theband@lostcreekmusic.com 503-442-2832

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).



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

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

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.

New Old Friends

New Old Friends is a "real deal" traditional bluegrass band that gets its inspiration from the major bluegrass bands from the 1940s through the 1960s, and performs its material (including some original tunes) in a way that keeps the essence of "classic" bluegrass intact. Though all play several different instruments, in New Old Friends, they have settled on the following line-up: Rollie Champe – mandolin and vocals; Chuck Davidshofer – acoustic bass and vocals; Randy Oman – guitar and vocals; Peter Schwimmer – banjo and vocals.

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. Bandmembers 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). charlie3@nwind.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.



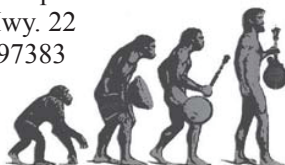
Cartwright's Music & Repair Shop

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429 N. 3rd. Ave., Stayton OR 97383

503-769-2778

Email mandomedic@wvi.com



3552 N Mississippi Avenue - 503 288-3231

The Mississippi

pizza pub

- Saturday, May 3rd
Caroline Oakley and Maggie's Old-Time Play Party 4pm
- Saturday, May 10th
Lorna Miller's Little Kids' Jamboree 4pm
- Sunday, May 11th
Five Strings Short 9pm
- Thursday, May 15th
Keep Your Fork, There's Pie 9pm
- Monday, May 26th
Payton Brothers Band, The AM Stringband 9pm
- Friday, May 30th
Back Porch Revival 6pm
- Saturday, May 31st
Lorna Miller's Little Kids' Jamboree 4pm
- Friday, June 6th
Professor Banjo's CD Release Party, 6pm - Coney Island 9pm
- Saturday, June 14th
Lorna Miller's Little Kids' Jamboree 4pm
- Wednesday, June 18th
Lincoln Crockett 6pm
- Thursday, June 19th
Keep Your Fork, There's Pie 6pm
- Saturday, June 21st
Caroline Oakley and Maggie's Old-Time Play Party 4pm
- Saturday, June 28th
Lorna Miller's Little Kids' Jamboree 4pm

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Oregon Bluegrass Association



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Oregon Bluegrass Association

Post Office Box 1115
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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.

Name _____

Address _____

City _____ State _____ Zip Code _____

Home Phone _____ Work Phone _____

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Please send this form with your check to:

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Oregon Bluegrass Association 

Check out our website at:
www.oregonbluegrass.org

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Check all that apply

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\$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.

