

Vol. 27 No. 6
Nov. - Dec.
2007



Oregon Bluegrass Association

www.oregonbluegrass.org

Bluegrass Express

Inside This Issue: Bluegrass at the Beach - What's Cooking Calendar - The Tone of Timber - Sound Advice
Chick Rose - Local Jam Calendar - Uncle Chippy - The Tygh Valley Bluegrass Festival - and more!



Friday, Saturday & Sunday
January 4, 5 & 6, 2008

Oregon Convention Center
Portland, Oregon

Now in its 4th year, The River City Bluegrass Festival is a rare chance to see the 'best of the best' in acoustic and bluegrass music. Most of the artists are coming from the Nashville area. River City is an interactive, move-around-and-make-friends music event.

The festival, which is the largest winter bluegrass/acoustic music festival ever held in Portland, features two and a half days of non-stop music and workshops, including many of the top acts in acoustic music today.

The festival offers music on two stages, from traditional to progressive bluegrass, acoustic Americana, Texas swing, plus a little blues. Performers will hold workshops on banjo, mandolin, guitar, vocal harmony and stage presence. Workshops will begin at 10am on Saturday and Sunday. And, as at any good bluegrass festival worthy of its name, there will be plenty of jamming, both at the Convention Center and at the headquarters hotel.


The Lineup for 2008:

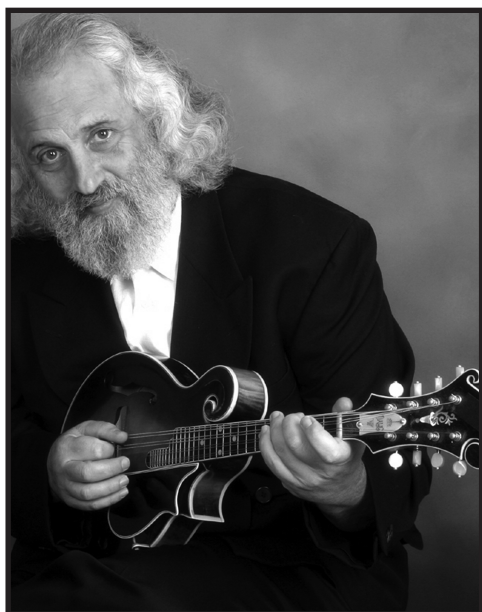
Marty Stuart & The Fabulous Superlatives, Dan Tyminski - Doyle Lawson and Quicksilver, The Del McCoury Band, Darol Anger & The Republic of Strings, The David Grisman Quintet, Dry Branch Fire Squad, The Seldom Scene, Tim O'Brien, Rhonda Vincent & The Rage, David Grier, John Reischman & The Jaybirds, Misty River, The Flatlanders with Joe Ely, and Jimmie Dale Gilmore.

Schedule Info:

Friday, Doors at 4pm, music starts at 5pm. Saturday: Doors at 10am, music begins at 11 am and goes 'til 1 am Sunday morning. On Sunday, doors open at 10am, music starts at 11 am and ends at 8:30pm.

Ticket Info:

Weekend Pass: \$125.00. Friday night passes are \$35.00. All day Saturday passes are \$55.00, Saturday night tickets are \$35.00. All-day Sunday passes are \$50.00. Available through TicketsWest by phone at (503) 224-TIXX, on the web at www.ticketwest.com or at any Safeway outlet. 



The David Grisman Quintet



Marty Stuart and the Fabulous Superlatives



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THE INFAMOUS STRINGDUSTERS (fri/sat)

MICHAEL CLEVELAND & FLAMEKEEPER (fri)

THE WILDERS (sat/sun)

THE DUHKS (sat)

CADILLAC SKY (sat)

CROOKED STILL (fri/sat)

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PACKWAY HANDLE BAND (fri)

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The Del McCoury Band comes to Portland.



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

Nov. - Dec. 2007  Vol. 27 No. 6
 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.



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 6), 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 the next.

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 Jan./Feb. issue; February 10, for Mar./Apr. issue; April 10 for May/June issue; June 10 for Jul./Aug. issue; August 10 for Sept./ Oct. issue; and October 10 for Nov./Dec. 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. One year contracts we would like 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
Half Page	8x5"	\$65.00	\$58.00
Quarter Page	3 ⁵ / ₈ x5	\$45.00	\$40.00
Eighth Page	3 ¹ / ₂ x2 ⁵ / ₈	\$25.00	\$20.00
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Add 3% for late payment.

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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@usa.net



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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 directions and for time and location.



From the President



Hello Bluegrassers!

As the temperature keeps dropping, I encourage everyone to stay warm this holiday season by going out and warming up to some pickin'! As many of you are already aware, there are tons of jams happening all over town, including the OBA jam at the Portland Audubon Society. There's certainly a jam for everyone.

Also get out there and support our local musicians as they light up the local venues. Our fall fundraisers were a great success. Thanks to all of the bands that donated their talents to make those nights possible. Thank you also to everyone who came out and supported us.

I'm looking forward to finding out who will be the lucky winner of the new Carver mandolin that is being raffled off, the winner will be announced at the OBA Annual Meeting.

This January we will be having three top-notch Gospel music performances in Portland, Salem, and Roseburg.

Finally, you may have noticed that there have been some great new articles in the Express. I would like to remind you that anyone can submit an article, we want to hear what you have to say!

Wishing you all Happy Holidays,

- Josh Cole

Bluegrass Bands Sing for Local and International Causes

Jackstraw performs Thursday, November 8th at the Mission Theater as part of a triple bill evening for Voices for Silent Disasters. This concert series showcases the best of Portland's artistic talent and raises funds for Mercy Corps' Ugandan aid program.

Tickets and information at

www.voicesforsilentdisasters.com

The Flat Mountain Girls perform on Saturday November 3rd at the Wonder Ballroom for the Siren Nation Festival as part of a showcase for women's music, art, and film. Talented artists from Portland and the Pacific Northwest join to inspire and encourage young female artists in our community.

Tickets and information at

www.sirennation.com



MercyCorps

Local Radio Time



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.



The Tone of Timber

by Chris Standridge

In the Pacific Northwest, we are extremely lucky to have an extensive variety of trees growing around us. Many of the woods exhibit intense grain patterns and can rival artwork with its intrinsic beauty. These are often chosen by builders to delight the player's visual senses while also appealing to the ears.

Last issue, we discussed the different types of wood used in traditional bluegrass instruments' soundboards (or tops), which are typically softwoods that tend to be uniform in appearance and color. This month we will compare the various hardwoods used in bluegrass instrument building, specifically the big three: Mahogany, Rosewood, and Maple.

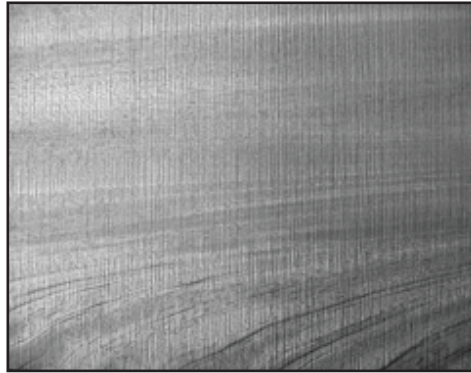
The backs and sides of virtually all bluegrass instruments are made of hardwood. Strange as it may seem, softwoods do not bend well and are more difficult to form into sides. And there is the matter of tone, too.

Soft woods, which are used for the top, are tone enhancing woods which are strong and flexible. Hard woods are tone transmitters, which are dense so that they don't dampen the sound, but move the sound through the instrument.

Sides don't contribute to the vibrations nearly as much as tops and backs. They define the body shape and support the top and back. The back, however, contributes significantly to the vibrations and tone. If you don't believe it, just sit and play a full chord with the back held tightly against your stomach, and then with the back held completely away from your body. Hear the difference in the fullness of tone?

Mahogany

Often called Honduras Mahogany, Brazilian Mahogany, etc., depending on the country of origin, Mahogany is native to Southern Mexico southward



an example of mahogany (Swietenia macrophylla)

to Colombia, Venezuela, and parts of the upper Amazon Rainforest. Plantations have been established within its natural range and elsewhere. Mahogany varies in color from light to dark reddish-brown, to deep rich red. Dark colored gum or white deposits commonly occur in the pores; sometimes rippled grain figure is present. Weight is 34 to 40 pounds per cubic foot.

Mahogany is the most commonly used hardwood for backs because it is relatively economical, durable, attractive, easy to work and resonant. Because of its excellent memory and stability, it is also a great choice for guitar and banjo necks. Even when incorporating denser woods for the sides and backs, a mahogany neck might be used and stained to match the appearance of the other wood. Mahogany is just about the lightest weight and least dense of all the hardwoods. A guitar with a mahogany back will tend to be very bright in its treble response, and correspondingly lighter in bass. Greater bass response comes from denser woods.

Because of the fact that some makers utilize this wood on their lower end or less expensive guitars, mahogany has developed a bad reputation of being less desirable. However many players, such as Doc Watson and Norman Blake prefer mahogany over Indian.



an example of rosewood (Dalbergia nigra)

Rosewood because of its great clarity of tone and cutting ability for lead guitar playing.

Rosewood is one of the most dense, heavy woods, many samples of rosewood sink in water, even when dry. The biggest bass response comes from guitars with rosewood backs. In my opinion, the darker the rosewood, the denser it is, and the more it will tend to accentuate the bass.

Different species of rosewood have different densities as well, but there is a tremendous overlap of characteristics. The two main types of rosewood used for instrument building are Brazilian Rosewood and Indian Rosewood.

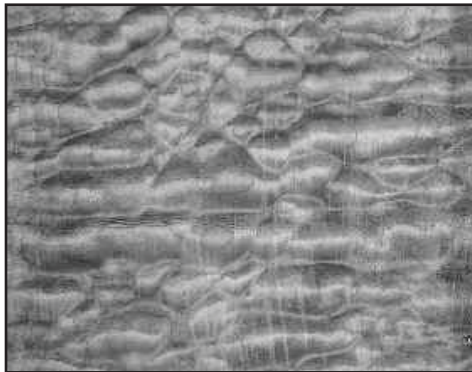
Brazilian Rosewood

Due to its rarity, is an expensive tone wood. Because of long-time exploitation, the tree has become very scarce in the more accessible regions. Brazilian Rosewood is harder than the commonly used Indian Rosewood, but is about the same density and weighs the same (53 pounds per cubic foot).

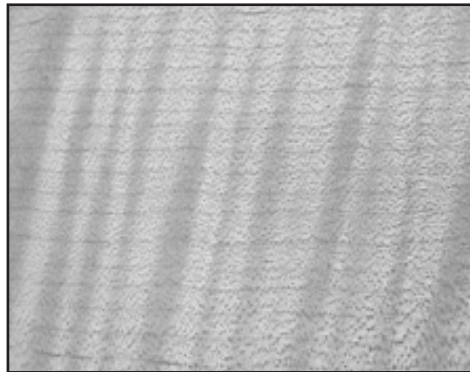
Often considered to be the "ultimate" in tone wood, Brazilian Rosewood was used for the finest pre-war instruments by the major manufacturers. Its balance, clarity of tone, quick response, and beauty of color and figure are legendary. Brazilian Rosewood really is an amazing tone wood for all these



The Tone of Timber



an example of big leaf maple (Acer macrophyllum)



an example of sugar maple (Acer saccharum)

reasons, however, due to rainforest devastation an embargo was placed on it in the late 1960s, and since then Brazilian Rosewood has not been imported into the United States. Because of this, the quality of available Brazilian Rosewood has deteriorated to the point that slab-sawn, knotty wood, which would have been scrapped for kindling in the '40s, is today being touted as "high grade" wood. Even the currently-

available inferior grades of Brazilian Rosewood are much more expensive than other tone woods, and can add thousands of dollars to the cost of an instrument.

Indian Rosewood

Indian Rosewood grows throughout the Indian peninsula scattered in the dry deciduous forests. Indian Rosewood is not as dramatic in appearance as Brazilian Rosewood, however it is

a comparable alternative to use for instrument building. It varies in color from golden brown to dark purple-brown with darker streaks giving an attractive figure and a narrowly interlocked grain. Indian Rosewood yields a warm, "bassy" tone as described above, and is thus often the preferred wood for rhythm guitarists, especially for Bluegrass music.

Maple

Maple has long been a favorite of musicians for its beauty and mellow tone. Maple grows throughout most of North America, with commercial species in the eastern United States and Canada and the western coast of the United States. Maple yields slightly less bass response and volume than either Mahogany or Rosewood, but with greater "punch" and "bite" to the note. Careful construction maximizes this wood's bass and volume,

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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



The Tone of Timber

and enhances Maple's warm, mellow tone. A strong, heavy wood (44+ pounds per cubic foot) with cream to reddish-brown heartwood, Maple can be plain or fancy, with curls and ripples in the grain (known as "flaming" or "tiger-stripping", or even "birdseye" pattern. It is generally accepted that the "figure" or grain pattern of hardwoods has no influence on tone.

Maple is preferred for mandolins and violins, and not so much for guitars, since it is easier to carve. The voicing is higher pitched as well for these instruments, which is conducive to maple's characteristics. Plain maple can make just as fine sounding a instrument as fancy maple. The logs are usually milled either slab-cut or quarter-sawn to influence the display of grain. For instance, "birdseye" will only be shown if the log has been cut on the slab, but quarter sawing helps to produce the

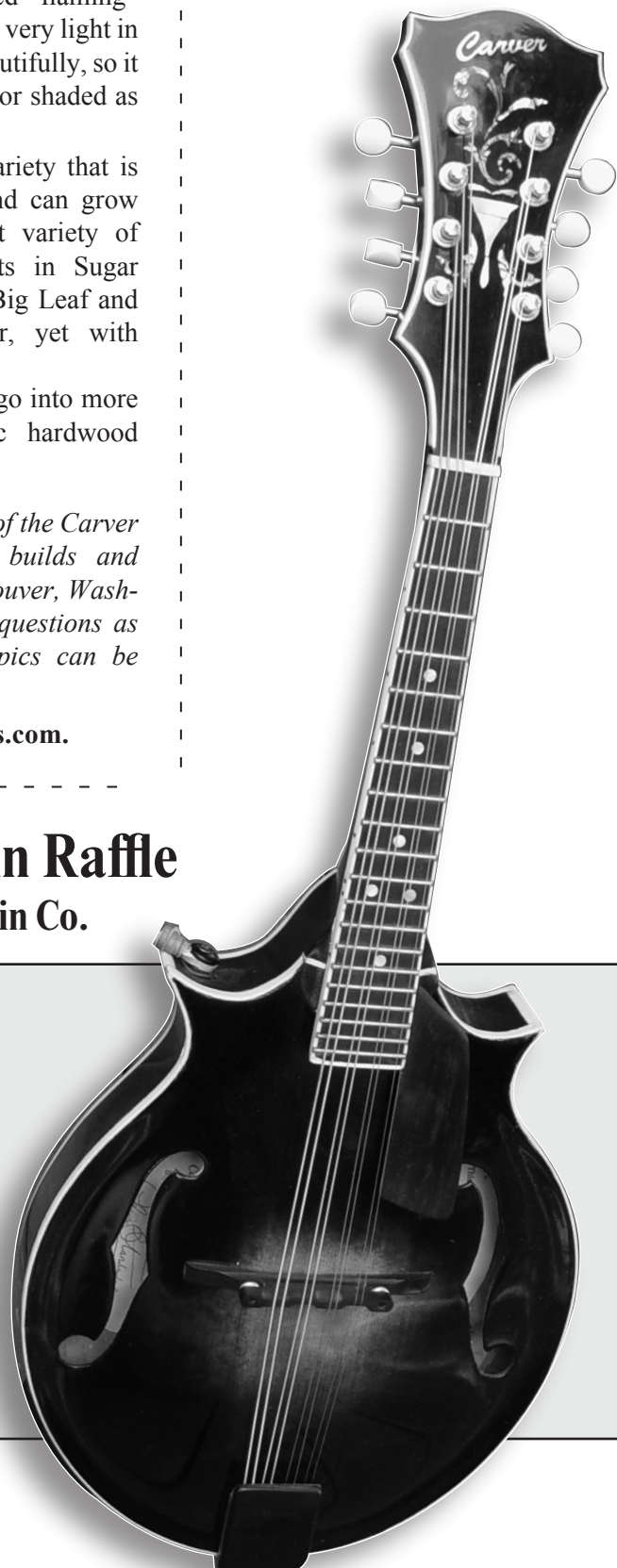
most universal and matched "flaming" or "tiger-stripping". Maple is very light in color and accepts stains beautifully, so it is frequently seen colored, or shaded as a "sunburst" pattern.

Big Leaf Maple is the variety that is seen on the west coast and can grow faster than the east coast variety of Sugar Maple. This results in Sugar being a little denser than Big Leaf and therefore a little brighter, yet with greater bass response.

In the next issue we will go into more depth about more exotic hardwood alternatives.

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:

Chris@CarverMandolins.com.



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Salem Gospel Show,
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The winning ticket will be drawn at the OBA annual meeting.
Join the OBA now to be invited to the annual meeting / jam.



Bluegrass at the Beach, WOW!

by Cleve Friedman

I began my bluegrass journey when I arrived at the Nehalem State Park, Sunday afternoon. I soon found some old friends and made new ones. Set up my tent and got ready to head on over to the Nehalem Community Center.

During the opening session we were introduced to the instructional staff -- Tom Rozum (mandolin), Roland White (Guitar), Mike Bub (bass), Fletcher Bright (fiddle), Noam Pikelny (Banjo), Scott Huffman (guitar), Dale Adkins (guitar), Michael Witcher (Dobro), Bob Evoniuk (Dobro).

THE CAMP AND THE DAILY SCHEDULE BEGAN ON SUNDAY.

After the opening session we all went off to our individual classes. Here we met with our instructors and received handouts. Each student received a book of songs with a CD containing the music in the book. All of the instructors are featured in one or more of the songs in the book and CD.

SUNDAY NIGHT

We all met at a community center in Manzanita for a Fresh Tuna Fish BBQ. The Tuna did not taste anything like starkist. It was fantastic, and the entertainment, well; there we were all outside in the parking lot, standing around talking, when many of our instructors started jamm'in. It was world-class bluegrass being produced in a parking lot, WOW! After all the activities, we all went back to camp and jammed until quiet hours. It was a great day.

MONDAY THROUGH FRIDAY

Our individual instrumental class began each day and lasted until lunch. After lunch we had the option of attending a variety of electives like vocal harmony, vocal technique, rhythm, and other popular bluegrass-related topics.

They were all great. I went to a vocal workshop with Leah Larson, and it was fantastic. Latter on in the afternoon we were asked who wanted to be in a band, or who wanted to join the repertoire class. I decided not to be in a band and take the repertoire class with Roland White. As it turned out Roland made our little group into a band anyway. Under his direction we had a great time and performed with the other bands.

TUESDAY

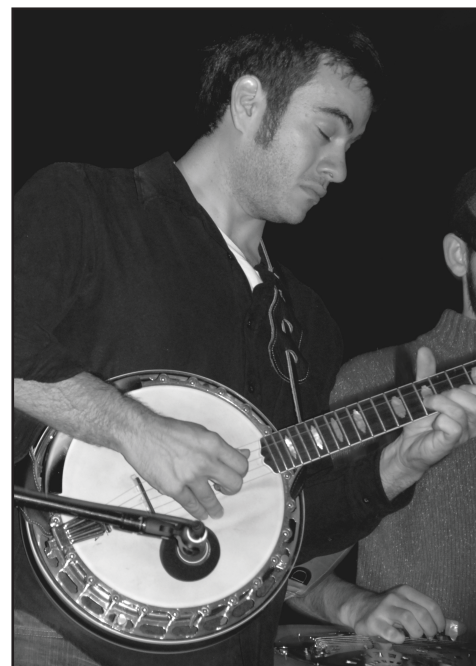
After all the classes were over, we all went back to our campsites at Nehalem State Park. People started to gather around campsite 19 for the annual Bluegrass parade. Guided by Stephen Ruffo we all played our instruments while marching around the campground. We were inviting all the other campers to come out to the camp amphitheater for our evening program. Our Open Mic concert was wild, crazy, and a ton of fun for all who attended.

WEDNESDAY

After classes we all went out to Nehalem Bay Winery for a great bluegrass concert and dinner. It was open to the public and included several great bands. All of the instructors formed their own band and put on quite a show.

THURSDAY

Thursday night is the night of our "Bluegrass at the Beach" concert. This is where the daily practice of the student ensembles culminates in a music event held at the North County Community Center Auditorium. Our concert was open to the community and was complete with lights and a professional sound system. The instructors completed the evening with the usual stellar-level of their musical excellence and outrageous humor. The place was packed and the energy was contagious!



There's nothing quite like the final night at Bluegrass at the Beach.

FRIDAY

Friday morning was our last session together. After our last class we gathered together for our class picture, and said our goodbyes. Driving home that afternoon I couldn't help but reflect on what an outstanding time I had. It wasn't just the great teachers, and what they taught, or all the bluegrass music, or even all the evening activities, it was all of that and more. It was making new friends and talking and playing hours of bluegrass music. We are such a weird bunch. It is so true, by the end of the week; "Bluegrass at the Beach" worked its way into our hearts. We all know that we have shared and experienced together something very special.

Until next year, see you at the beach!

For more information go to <http://www.bluegrassatthebeach.com>



Uncle Chippy's Corner

Whiskey Puppy and the Broken Valley Road Show - 9/22/07 - Alberta Street Public House, Portland, Oregon

Howdy all..... My oh my, this summer went by fast, didn't it? Did you have as much fun as I did? With all of the shows and festivals that we have to choose from in the Northwest, it is sometimes hard to find time for anything else. But, then again, I don't really want time for anything else. I attend, on average, 2-3 shows every week, and as many festivals as I can. This creates the problem of trying to decide what shows that I have attended to tell you all about. However, in the case of the show that I have selected for this time around, it was not really a problem.

When Rachel Gold excitedly told me that The Broken Valley Roadshow was coming back to town, I made sure that this one went into my calendar book. I say "back to town", because BVR is from Missoula, Montana, and only get out here once in a while. In fact, it had been almost 2 years since their last visit, so I didn't want to miss them. And they were scheduled to be here for 2 shows; first on 9-21 at The White Eagle Saloon with The Flat Mountain Girls, and the next night at The Alberta Street Pub with Whiskey Puppy. The first night, a Friday night, was a lot of fun, and a great show. On Saturday morning, BVR made an in-studio appearance on KBOO radio during the *Music From The True Vine* show. All of this served to prime up Portland for the Saturday night show.

I arrived at the Alberta Street Pub early to get things all set up for the evening (I was also going to do the sound engineering). The bar area started filling up early, and I walked around and, to satisfy my curiosity, asked people how they heard about the show. A few had been to the show the night before, and had such a good time

that they decided to come out again. The KBOO appearance had drawn many more of the attendees, and they were excited to see the band that had played the wonderful music on the radio show.

When we opened the doors, the performance area filled up quickly, and the excitement was palpable. Whiskey Puppy came to the stage. This wonderful group, made up of Rachel Gold on guitar, Justin Auld on banjo and fiddle, and Travis 'Tater' Harrison on stand up bass, is one of the up and coming groups in Portland. They combine bluegrass and old-time music (as Rachel says, that makes them bi-musical) in a fascinating combination that had the house jumping. Rachel had clued me into their plan for the end of the set, and I was watching for it. For their last selection, The Puppy went into a spirited rendition of Foggy Mountain Breakdown. As the song progressed, one by one the members of Broken Valley came to the stage and joined in, and then the members of Whiskey Puppy started slowly leaving the stage, one by one. A few minutes into the song, and it was all Broken Valley. By the end of the song, the audience was at a fever pitch, and the evening was rolling.

Broken Valley Roadshow is made up of five very talented young musicians. The musical and spiritual leader of the group is Nate Biehl. His strong lead and harmony vocals, and wonderful mandolin playing (a maroon Weber Absaroka Mandolin), as well as his vast knowledge of American music, are the cornerstones of BVR. Caroline Keys plays guitar, and her vocals skills blend so well with Nate. Matt Cornette plays banjo (a Gibson RB-4), and is the driving force behind BVR. It's no wonder, considering that he has studied banjo with Sally Van Meter, Pete Wernick, and Tony Trischka.

Nate Baker carries the beat on his bass, and combines his bluegrass knowledge with his love of jazz to bring flourishes not often heard in a bluegrass setting. Last, but not least, Grace Decker, on fiddle, is a true wonder. Her strong right hand really drives the music, and her sweet harmony vocals, especially in combination with Caroline and Nate, makes for a wonderful sound.

BVR carries the rest of the evening with a long set of bluegrass standards, a capella numbers (a nice version of a song called 'Boozefighters' which featured Nate Biehl getting the audience to sing along), John Hartford songs, and even a Fugs song ('My Baby Done Left Me', sung a capella by Caroline). After taking a short break, Caroline and Rachel Gold came to the stage for a duet number (a great rendition of the Lonesome Sister's song, 'God's Golden Key'). Then Portland's own (and OBA President) Josh Cole brought his mandolin to the stage to do 'Rawhide' with Caroline and Rachel. Then the rest of BVR returned to the stage, and the wildness continued. We pushed the closing time, but finally had to call it a night. Broken Valley, with Rachel on lead vocal, closed the evening with the classic Stanley Brothers' tune, 'Angel Band'. Most of the audience was still there at the end (12:45 AM), which is always great to see.

Go out and attend a live show. You might even find me there when you do, usually hanging around the sound-board area. Come by and say hello.

Uncle Chippy



CD Reviews Ida Viper – *Some of These Days*

by Joe Ross

It's an interesting and some what beguiling concept, two hot pickers (Brian Oberlin, Mark Petteys) playing duets or trios with guitar, mandolin, banjo, or tenor banjo. We've grown accustomed to the strong sound of guitar and mandolin, but how often do you hear twanging arrangements on a bluegrass tune like "Dear Old Dixie" featuring just banjo and mandolin? In the hands of Ida Viper, the approach is sturdy, self-assured, and pretty cool! I fall back on preferring those pieces with added instrumentation such as "Please Don't Talk About Me When I'm Gone" with guitar, mandolin and tenor banjo. From Jethro Burns, "Dirty Old Mando" was arranged with guitar, banjo and mandolin.

Ida Viper's rendition of "Lazy River" almost becomes blasphemous when Mark enters with his banjo rolls playing triplets for a minute or so. Maybe they should've called it "Crazy" River. Even without a strong rhythm section in some arrangements, there's no denying the excitement these boys can create. One can't help but wonder how formidable an entire band would be with Oberlin and Petteys as the foundation. At the Siskiyou Bluegrass Festival, I met Ida Viper's latest addition, bassist Rusty Baker. He's just eccentric enough to fit right into their mix.

Playing banjo since age eight, Mark Petteys won the Northwest Regional Banjo Championship in 1984. He's played festivals with Tex Williams, Grandpa Jones, Tiny Moore, Mark O'Connor and Country Gazette. Some of Mark's previous albums include Country Blue, Double Barrel Bluegrass, and Weiser Bluegrass (1975-1978).

From Michigan, Brian Oberlin started on sax before moving to guitar and mandolin. His previous bands include

Northern Accent and Grashoppah..He was a 2003 finalist at the national mandolin championships in Winfield, Ks. Ida Viper formed in 2005, and they play bookstores, restaurants, pubs, parties, and festivals.

As the guys dip into a treasure trove of old-time, bluegrass, western swing, jazz and Broadway chestnuts, we're treated to splashes of instrumental brilliance. Although a little loose, their singing is delivered with considerable enthusiasm

and downright boyish exuberance. Mark Petteys sings lead on five cuts, and Brian sings lead on seven. This earnest effort, instrumental prowess notwithstanding, would make the duo (now a trio) a favorite at parties and gatherings where the crowd needs some infectious toe-tapping spunky rowdiness. How can happy, lively numbers like "Am I Blue?" and "Limehouse Blues" not put some spirit into your feet?



Palmer Divide is one of the most dynamic bluegrass bands in the Rocky Mountain area. Don't be surprised when these fellows break into a national market in the very near future."
- Bluegrass Unlimited Magazine, June 2007



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What's in Your CD Player?

Chris Palmer of the River City Bluegrass Festival

Larry Cordle and Lonesome Standard Time
"Murder on Music Row"

Great CD! I listen to Sirius everywhere and I fell in love with this CD.

Mike Stahlman of Lee Highway

The Osborne Bros.
"Bluegrass Instrumentals"

It was recorded in about 1959 and has some great double banjo work with Bobby and a fellow named Benny Birchfield each playing harmony banjo behind Sonny. Really, really good stuff.

Lisa Marsicek of Flat Mountain Girls

The Tallboys
"Rubber Dolly"

Chris Standridge from the OBA Board

Lee Highway
"Bluegrass Music"

The straight forward album name defines this band's intent with this effort and purely captures a traditional bluegrass sound. All the harmonies are strong and tight with all members contributing to soulful leads. Instrumentally this album ranks right up to the top of my favorites list.



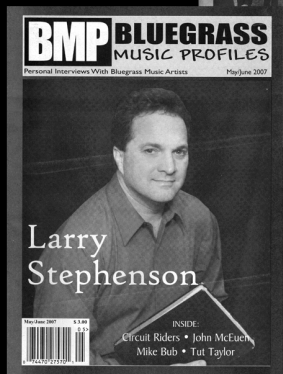
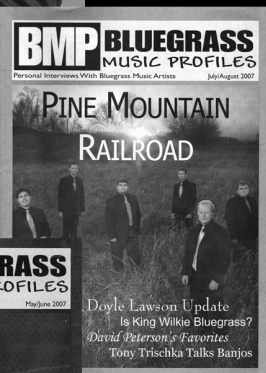
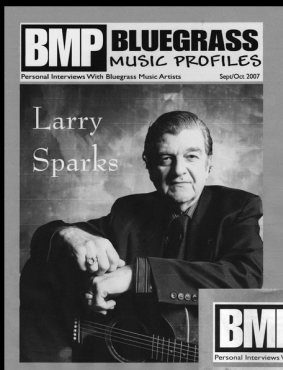
Larry Cordle and Lonesome Standard Time



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Sound Advice

Hints and tips on sounding your best with Mark Gensman of Ground Zero Sound

Howdy again to all you bluegrass lovers out there? It seems like yesterday we were in the middle of a great summer season of bluegrass and here it is coming up on winter again. Oh boy, it's time for the River City Festival once again! Having just returned from running sound at the Tygh Valley Bluegrass Festival, here are some thoughts that may be helpful in the future for band members and musicians who attend festivals.

One thing that I always find sort of funny is when a group walks up on stage to get ready for their set and they ask me if I have chairs or stools for them. Of course, nobody told me ahead of time that they would require any chairs and normally the sound guy doesn't carry a collection of chairs and stools in any case. To compound the issue, we are at a festival in a park or other outdoor venue where there are no chairs or stools sitting around waiting for the band to need them. If you want to sit down and play, bring your own chair or stool.

Other requests include music stands, guitar cords, DI boxes, etc. that a band will require and expect the sound guy to have without any thought that the band should bring along what they need to sound their best.

Most sound contractors will of course carry DI (direct inject) boxes, which convert guitar, bass, mandolin or banjo pickup signals to low impedance signals suitable for long cable runs to the mixer, but I suggest if your instrument requires a DI to work properly, why not make the investment and carry one with you? They are not that expensive. A good quality DI can be purchased for as little as \$25. And how about a cord? Again, I'm sure every competent sound guy would have a couple of guitar cords

laying around, but why take the chance if your sound is at stake? Who is responsible for your equipment needs?

Band scrambles and open mic suggestions: A band scramble is normally going to be first thing in the morning. After you get your group together, take them somewhere other than right in front of the PA system to rehearse. I always laugh when the festival promoter asks me to put on some bluegrass music in the morning and then a member of a band scramble band comes to me and asks me to turn the music off so they can practice their three songs fifty feet in front of the PA.

Normally there are lots of places behind the PA that a band could assemble and rehearse. Workshops and seminars are also famous for getting together right in front of the PA and then complaining when the music starts in the morning. I think it's easier to move a group of musicians than to move the PA, but I may be wrong.

And for all you musicians that like to join band scrambles or get involved in open mic events. Remember something very important that I find even the most seasoned of professional musicians forget from time to time and that is that the microphone is the "ear" of the audience. If you don't talk and play into the microphone, then the audience can't hear you. At every sound gig I get

someone telling me to turn up one of the instruments on stage. Every time it's because the musician isn't anywhere near the microphone.

If you want to announce the next song while looking down at the floor where your set list is sitting, you better hope the audience is down there too because they can't hear you. If you want to look at your fiddle player while introducing them, you better hope the audience is sitting on the fiddle players shoulders, because they can't hear a word. Why? Because you didn't talk to them in the microphone. If you think it's important enough to say, hopefully you will find it important enough to say it in the mic so everyone can enjoy your snappy dialogue. And be dynamic. Most musicians talk softer than they sing so the audience can't hear the introductions of the band members, the funny anecdotes, and the witty banter that so many bluegrass bands include in their performances. The audience really wants to be involved in your story, so don't be shy and speak dynamically. After all, what's important is how you sound, right?

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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Sharp or Flat?

by Chick Rose

Most arguments about the definition of Bluegrass focus upon ingredients and formulas; however, it is individual taste and specific circumstance that usually define how music is labeled. In the fifties a number of artists started out as Country performers, and then they became the first Rock and Roll stars. Some, like Johnny Cash, Carl Perkins and Jerry Lee Lewis returned to Country music as they grew older. Others like Elvis, the Everly Brothers and Brenda Lee never again identified themselves as Country, nor did their fans. But time passed and perspective changed to create a circumstance where old Rock and Roll recordings now show up on "Classic Country" collections. Are those songs now Country? They still sound the same. It makes me wonder if the electrified, drum laden Country songs of Ricky Skaggs, The Whites, Keith Whitley and Marty Rabon will eventually show up on a "Classic Bluegrass" CD? I guess only time will tell.

Categorizing music by the circumstance, at least gives a point of reference that is shared and can be agreed upon by those who participate. Personal taste will always muddy the waters but common experience seems to be the most important element. That is why I think that the popularity of Bluegrass has as much to do with telling tales and catching up with friends as it does with the selection of songs, keys and instruments. I'm not sure it even becomes Bluegrass (or Folk, or Country or Old Time) music until a professional takes it to the stage, the radio or the recording studio.

I drove into Kerrville on a Friday afternoon to meet up with my friend Doc Thompson at the annual music festival series at Kennedy's Ranch. Doc was the first Dobro player I ever met

and a great story teller. When I found his camp he was in the middle of a story...

"...so my Grandmother was living way out in the country, out there where, as late as 1969, they still had wall phones with bell shaped receivers and party-lines. Her calls were put through with three rings and her neighbor Bessie Coleman had four rings."

Natchie Dobbs asked, "Doc, What do you mean by three and four rings?"

Doc went on to explain how people were all on one phone line and the rings were signals to tell who each call was being sent to.

Natchie said, "Oh, like extension phones at each house?"

"Yeah, sort of like that," Doc answered, "Anyway, Bessie would always wait for three rings, and then pick up the receiver. That way she could ease-drop on Grandma."

He continued, "Well, one time I was at Grandma's and she got a call from her sister, Annie, in Austin, inviting her to come into town for a visit. So Grandma finishes the conversation, says goodbye and then just listens for a minute, with a strange look on her face. Then she busts out laughing and hangs up." Then Doc just sat there and smiled, working the crowd and not saying a word.

"Well, what in Tarnation happened," demanded old Boss Tilley.

"Well, Aunt Annie had told Grandma that while she was in Austin, she just had to go see Dr. Zhavago." Doc continued, "So, right after Annie hangs up, Bessie, who was listening in, mumbles, 'Shoot, you don't need to go to Austin, if Dr. Zhavago is so good, why don't he make house calls?'"

When we finally quit laughing, Boss Tilley says, "Here's tune about party

lines, it ain't Bluegrass, but it's close enough!" Then he busted into a rowdy version of an old Hank Williams tune, re-arranging the order of the verses to fit the circumstances, "Well, my old neighbor she's a nosey thing, grabs the receiver when she knows it's my ring, why don't she mind her own business."

"Mind Her Own Business!" we all echoed back and Boss sang, "Mind Her Own Business", again. We answered back one more time as Boss finished the verse,

"If you mind your business, then you won't be mindin' mine", then the banjo cut loose...

Now, I don't know if it was Bluegrass or not, but it sure was fun!

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Tygh Valley Bluegrass Jamboree

by Deb Holbrook, George McKnight, and Kathy Boyd

The 2007 Tygh Valley Bluegrass Jamboree is now history. It was a rip-roaring success. Big Kudo's go out to all those who worked so hard to make it happen. Deb Holbrook continued her 8-year run as the event organizer. Her staff and the resources of the Wasco County Fair Grounds combine everything that is needed to make one great bluegrass festival.

Like most festivals, the Tygh Valley Festival is actually two festivals in one. There is the traditional festival with a stage, audience, and bands playing totally awesome bluegrass music. The other involves RV's, trailers, tents, propane heaters, and hours and hours of non-stop jamming. The Do Drop Inn provides meals, while vendors provide coffee and snacks throughout the event. You can find it all at Tygh Valley Bluegrass Jamboree.

By noon Friday, the RV parking area was nearly filled. Some hook-ups are available and tent campsites can easily be found. The camping area is just far enough away from the stage that the jamming and concert stage don't conflict.

George McKnight returned once more to Tygh Valley and brought his charm and dynamic voice to the role of MC. George is everybody's friend and everybody seems to know George. He's a great Bluegrass ambassador and draws people into the circle of the bluegrass family.

Friday's program began at 6:00 PM with a Band Showcase. The bands presented were Rose City Bluegrass, Valley Fever, Santiam Crossing and Mash Potatoes. We were all disappointed that Dewgrass could not make it because of illness. They are an awesome family band that has been busy all summer.

The audience selected Valley Fever as the first place winner. They will return in 2008. At 9:00 the show moved inside the Do Drop Inn for an hour with Ida Viper. These guys can really heat it up with their blazing hot strings.

After their show, jamming got going in a big way. A Big tent, an awning, two RV's side-by-side, carpet, chairs, heaters, coffee makers, and lights made up some truly creative jamming areas. Everywhere I went I was welcomed and offered a place to sit and jam. Music could be heard into the wee hours of the morning.

Although blurry eyed, Saturday began all too early, but spirits could not be dimmed. Workshops began at 9:00 AM and were well attended. Instruction was given in guitar, mandolin, bass, dobro, fiddle, and banjo. I think even saw some folkes working on their Harmonicas.

Band Scramble selection began at 10:00 with performances at 11:00. It was all great fun, the Goldman children always steal the show but that's okay because they are so talented and so darn cute.

After lunch the performances began with last year showcase winners "The Goldman Family Band". Under the direction of Mom Tami and Dad Steve, the children put on a lively show. Alex, age 13, on the fiddle is truly amazing, and then his younger brother Collin, age 11 comes in on his mandolin and any contest is over, they are truly amazing. Then the second string comes on stage with Anna, Cassie, Mailee, and Murren who are the cutest little girls this side of heaven. But it's when little William does his own version of Orange Blossom Special that the crowd begins to shout and cheer. Standing ovations to all.

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Scheduled Jams

You can send regularly scheduled jam information to the OBA website editor at sweatsocks2@yahoo.com

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, jrickreal@aol.com.

La Grande

First Sunday of every month, from noon - 5 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 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

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 9 p.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.



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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

NOVEMBER 2007

November 8

David Parmley & Continental Divide
Calvary Baptist Church
1200 Hwy. 12, Chehalis, WA
7:00 PM

November 9

Whiskey Puppy
Jefferson State Pub
31 Water St. Ashland, OR

Green Mountain Bluegrass
Axe & Fiddle
657 East Main Street
Cottage Grove, OR
8:30 PM

Rafe Stefanini
Portland House concert
for info (503-282-0883)
8:00 PM

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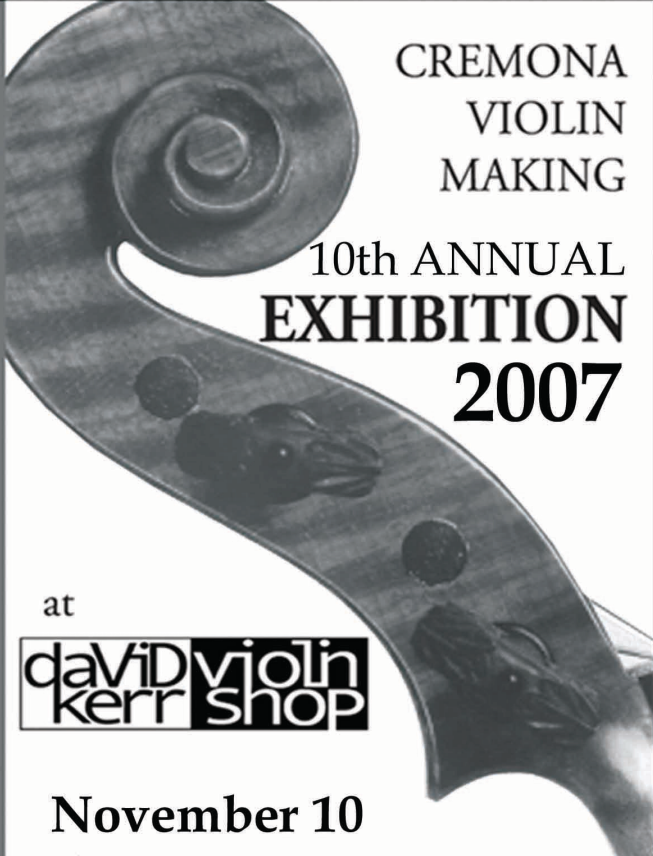
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November 10

Greg Clarke

McMenamin's Grand Lodge
3505 Pacific Avenue,
Forest Grove, OR 7:00 PM

Kathy Boyd & Phoenix Rising

Willamette High School
Eugene, OR 5:00 PM
Axe & Fiddle
657 East Main Street
Cottage Grove, OR 8:30 PM

Hakanson Family Band

Chickweed

Jeff Shippey and Matt Gray

Gresham Little Theater
0639 SE Bluff Rd.
Gresham, OR 7:00 PM

November 16

Whiskey Puppy

Boon's Treasury
888 Liberty St.
Salem, OR

Greg Clarke

Muddy Rudder Public House
8105 SE 7th Ave.
Portland, OR 8:30 PM

November 17

Green Mountain Bluegrass

Mt. Angel Performing Arts Center
220 E Charles St.
Mt. Angel, OR 7:30 PM

Greg Clarke

Hotel Oregon
310 N.E. Evans Street,
McMinnville, OR
7:00 PM

November 18

Conjugal Visitors

MacDonald Theater
1010 Willamette Street
Eugene, OR
8:00 PM

November 24

Ida Viper

Imbibe
2229 SE Hawthorne Blvd
Portland, OR

Dan Crary

Cartwright's Music
429 N.3rd Avenue
Stayton, OR 7:00 PM

November 29

Lee Highway

Duff's Garage
1635 SE 7th Ave.
Portland, OR 8:00 PM

DECEMBER 2007

December 1

Flat Mountain Girls

Alberta Street Public House
1036 NE Alberta St.
Portland, OR 9:00 PM

December 4

Bruce Molsky

Alberta Street Public House
1036 NE Alberta St.
Portland, OR 8:00 PM

December 6

Bruce Molsky

Alberta Street Public House
1036 NE Alberta St.
Portland, OR 8:00 PM

Greg Clarke

McMenamins Edgefield
2126 S.W. Halsey St.
Troutdale, OR 7:00 PM

December 7

Michael Ismerio

& Curt Alsobrook

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

December 7 *continued*

Green Mountain Bluegrass

Harlequin Beads & Jewelry
Eugene, OR 5:00 PM

Greg Clarke

Hotel Oregon
310 N.E. Evans Street,
McMinnville, OR 7:00 PM

December 8

Ida Viper

Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd.
Hillsboro, OR 9:00 PM

Roundhouse

Mt. Angel Performing Arts Center
220 E Charles St.
Mt. Angel, OR 7:30 PM

Green Mountain Bluegrass

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

December 13

Greg Clarke

McMenamin's Grand Lodge
3505 Pacific Avenue
Forest Grove, OR 7:00 PM

December 14

Whiskey Puppy

Mississippi Pizza Pub
3552 N. Mississippi Ave.
Portland, OR 9:00 PM

Michael Ismerio

& Curt Alsobrook

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



What's Cookin' Calendar • Bluegrass Festivals & Concerts

December 15

**Cross-eyed Rosie
Loose Digits**
Goodfoot Lounge
2845 SE Stark
Portland, OR 9:00 PM

December 21

**Michael Ismerio
& Curt Alsobrook**
Alberta Street Public House
1036 NE Alberta St.
Portland, OR 6:30 PM

December 21 *continued*

Greg Clarke
Muddy Rudder Public House
8105 SE 7th Ave,
Portland, OR 8:30 PM

December 28

**Michael Ismerio
& Curt Alsobrook**
Alberta Street Public House
1036 NE Alberta St.
Portland, OR 6:30 PM

*Submit your show listings to the Bluegrass Express!
send an email to:*

smylx3@easystreet.net

Tom Tower

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

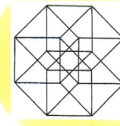
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Seasons Greetings from Kathy Boyd & Phoenix Rising!



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www.myspace.com/kathyboydphoenixrising
www.cdbaby.com/kbpr
503-691-1177

*A very special
holiday thank you
to all those who have made
2007 a wonderfully
successful year for us.*

*We're looking forward to
spending time with you in
2008!*

Kathy, Tim, Tom and Dennis



OBA Supporting Performer Directory

Great performers from around the Norwest that are available for your next event.

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 irrepresible 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 soloshow. 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 Hoglen (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 BobLlewellyn@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.



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

Contact the OBA if you want your band listed in the Bluegrass Express and online at oregonbluegrass.org

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.

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).

charliew3@nwlink.com www.rosecitybluegrass.com.

Runs Real Good

Not-so-traditional, but faithful mandolin, string bass, and guitar. Clayton Knight, Portland, email: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.



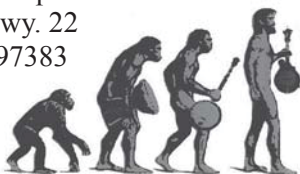
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429 N. 3rd. Ave., Stayton OR 97383

503-769-2778

Email mandomedic@wvi.com



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The Mississippi

pizza pub

Saturday, November 3rd
Professor Banjo's Old Time Play Party 4pm

Thursday, November 8th
Coney Island Cartel 6pm

Friday, November 9th
The Yellers, Old Boy 9pm

Saturday, November 10th
Mark Ransom and Brad Creel 9pm

Thursday, November 14th
Cris Kelly, Mysha Caruso, The Old Believers 6pm

Saturday, December 1st
The Yellers 9pm

Tuesday, December 4th
Eilen Jewel Band 9pm

Wednesday, December 5th
Brother Elmore and Friends 6pm

Saturday, December 8th
Keep Your Fork, There's Pie 6pm

Friday, December 14th
Whiskey Puppy 9pm

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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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Check out our website at:
www.oregonbluegrass.org

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Check all that apply

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- Angel Sponsor\$60 (1 yr.)
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- 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.

