



Bluegrass

Oregon Bluegrass Association

www.oregonbluegrass.org

Express

Dundee, Oregon:

A new bluegrass capital *by Claire Levine*

Through his banjo-picking-pal, Jon developed a great love for the music of Lester Flatt and Earl Scruggs, which opened the door to Doc Watson and many other bluegrass and sort-of-bluegrass musicians.

For the past 15 years, Jon has lived in Yamhill County, where he runs his own welding business. In the last few years, he has begun experimenting with flatpicking leads. "Sometimes I crash and burn, sometimes I make it." But he never passes up the chance to take a break.

"I'm getting better, but nobody's threatened by me yet. I've got a long way to go."

The path to La Sierra

While pizza parlors are common locations for bluegrass jams, you don't hear about many in Mexican restaurants. Here's how Jon combined bluegrass and burritos.

When he first arrived in Oregon, Jon traveled far for a good jam. His first venture was to the Dallas jam. He credits jams in Ken Cartwright's Salem store for introducing him to many of his favorite fiddle tunes, like Angelina Baker (also called Angeline the Baker) and St. Anne's Reel.

"That was a really important time for my learning and playing. And Ken's great at hosting a jam. But it was just too far to travel every week," after Ken moved to Stayton.

Soon after, a Newberg music store began offering a jam. That's where Jon



Jon, Jeff Biglin and Pam Young are regulars on the patio at La Sierra

At the last census, Dundee, Oregon was home to about 2,600 people living in 921 households. The city, just south of Newberg on Highway 99, sits on 1.4 square miles of land.

Dundee is a pipsqueak of a city.

But because of the enthusiasm of Jon Cooper, the town of Dundee has more to attract people than simply being a stop on the way to a winery. Jon is creating community – and in

particular – a bluegrass community. His twice-monthly jam at La Sierra Mexican grill is just one step in the process.

From SoCal to bluegrass

Like so many who didn't grow up in the south, Jon learned about bluegrass in college. A friend turned out to be a whiz on the banjo, going from zero to Earl in about six months, while Jon said he "slogged along" on the guitar.

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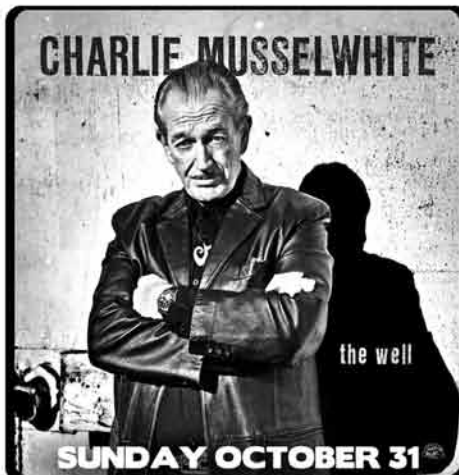
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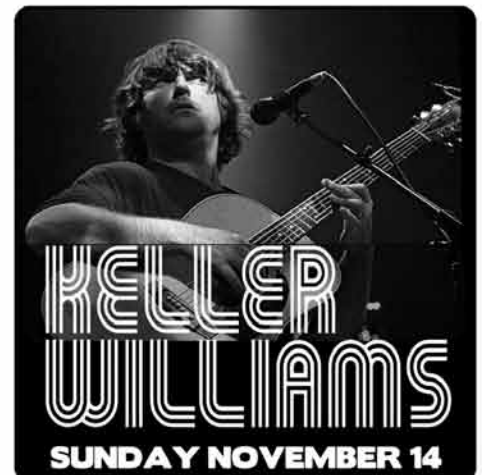
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& THE TRAILBLAZERS

SATURDAY OCTOBER 30



SUNDAY OCTOBER 31



KELLER WILLIAMS

SUNDAY NOVEMBER 14

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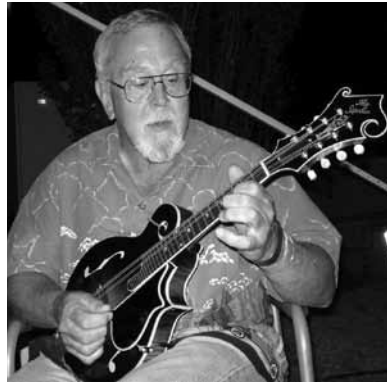
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Bluegrass Express

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 501(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: November 25th for the January and February issue; January 25th, for the March and April issue; March 25th for the May and June issue; May 25th for the July and August issue; July 25th for the September and October issue; and September 25th 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 Christine Palmer via e-mail at chrispalmer@qwest.net 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:
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Full Page	8x10"	\$110.00	\$99.00
Half Page	8x5"	\$65.00	\$58.00
Quarter Page	3 ⁵ / ₈ x5"	\$45.00	\$40.00
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When submitting an advertisement to be in the Bluegrass Express, please be sure the file is black and white, 300 dpi, and in either PDF, TIFF, or JPEG format. If you have questions about your file, email Christine Palmer at chrispalmer@qwest.net.

Contact the OBA: 503 321-5077
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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 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.




From the President

HOWDY ALL

Another wonderful summer has come and gone, short though it may have been. I don't know about you, but I sure had a great time this summer at festivals, and getting out and meeting folks. I have to give a shout out to John Malloy, and all of the folks that worked so hard to put on the Columbia Gorge Festival. It was a big success this year, and was chock full of great music. And, on that note, I want to make sure that Stew Dodge and all his crew get the recognition that they deserve. A great festival needs a superior sound man to make all of the music sweeter, and Stew is absolutely the best.

One more "festival" that I want you all to keep in mind. The 3rd Annual Bluegrass and Old-time Pickers Campout is coming up the weekend of September 17th and 18th, and promises to be even more fun than the first two. We have moved the whole thing out to Pendarvis Farm (where the annual Pickathon is headquartered). This venue has great camping on a beautiful property, and should provide the ideal backdrop for a weekend of campin' and socializin' and pickin'. In addition, we will have the use of the small barn on the property, and will have a sound system set up. On Friday night, we are planning an Open Mic night, where you all can get any kind of a group together, and play a short set. On Saturday night, we will have a called square dance featuring the Rabbit Foot Stringband. I just couldn't let you all sit around ALL weekend. This way I can be sure that you are getting your proper exercise. We will also have slow jams for those of you that are just starting out playing with others. If you don't want to camp the whole weekend, we will have day tickets for Friday or Saturday, so that you can come out and get your fill of pickin', and then sleep in your own bed that night. This should be a great weekend, folks, and I really hope to see most of you out there. You can find more info in the ad in this issue, or on the OBA website.

And please remember to get out to your favorite local venues to hear bluegrass and old-time music during those fall and winter months. There is so much good music in this area, and we all need to support the bands and venues that provide so much of it.

 Uncle Chippy
OBA President



607 Washington St.
Oregon City, OR 97045
(503) 656-5323

Store Hours: 9:30 - 5:30 pm
Mon - Fri except Thursdays,
open until 7:00pm
Saturday 9:30 - 5:00pm

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,"
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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 blue-
grass 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,
"Routes & Branches" 3 - 5pm,
"Acoustic Junction" 5 - 7pm, Saturdays,
plays bluegrass along w/ other acoustic music.
"Miles of Bluegrass" is 7 - 9pm, Mondays.
www.krvm.org 541 687-3370.

Pendleton-KWHT, 103.5 FM,
"Bushels of Bluegrass", Sundays 9 - 11pm.
contact Phil Hodgen 541 276-2476.

Portland-KBOO, 90.7 FM,
"Music from the True Vine,"
Saturdays 9am - Noon.
Other folk programs also include bluegrass.
503 231-8187.

Stayton-KENC, AM 1620,
"Into The Blue" Fridays 9:30am to 12:30 pm
Saturday noon till 3:00pm
Phil Nusbaum's "Bluegrass Review"
Thursdays from noon to 1pm
Saturday from 3 to 4pm. We broadcast 24/7
and have bluegrass and old country classics
throughout our broadcast day and play lots of
NW bluegrass artists. www.kencradio.com
503-769-KENC or kenc@wvi.com

Dundee, Oregon: A new bluegrass capital

by Claire Levine

met a group of musicians who became lasting friends, including Don Tolan of the Rogue Bluegrass Band. "It's also where I was first challenged to take a guitar break. And I did try – and would crash! But that's how we learn."

"You feed us and we'll play music – it's what we'd be doing anyway."

During the last five years, Jon renewed his simmering love affair with the guitar. "I really want to learn how to do this. I love being able to pick out a tune and try something new. That's the fun of a jam. We all get to stick our necks out."

After the Newberg jam folded, a few folks would get together at private homes to pick. But nothing was regular, and jams were confined to a small group. Jon was on the lookout for something more reliable and public.

Jon said that he and his wife often eat at La Sierra Mexican Grill in Dundee. And like so many restaurants, the place was nearly empty on Tuesday evenings. So Jon approached the owner, Victor Lopez, with an offer.

"Let us advertise a jam here on Tuesday evenings. We'll have plenty of food and beverages, and you'll have cars in the parking lot."

So the first-and-third Tuesday night jam was born. It started with three people and has grown every month. People from around the region have been arriving. Most recently, Ron Taylor and Pam Young from Corral Creek Connection joined the jam.

Who goes and why?

The folks who make it to the Dundee jam love it – including the couple who comes every week just to listen, one of whom just celebrated his 80th birthday.

Ric Siewart, who has played in bluegrass bands since 1968 – and who helped establish the OBA – plays mandolin, guitar and bass. You can also hear him with Corral Creek Connection. He said, "You name it, I've probably been to every jam and festival around the area at one time or other over the years. Right now, I really like the people that make it to the Dundee jam – and as a bonus feature, it's held in the upstairs of a restaurant that serves darn good Mexican food."

"The business proprietor is a very nice guy and really seems to appreciate having the jammers there, which is a big plus."

Ric said the musicians have a wide variety of skill levels, "and what's nice is that the 'pros' don't look down on those who are learning the art of bluegrass, which makes for a very welcoming atmosphere."

While Jon is the organizer, there's no jam leader, so everybody's on an equal footing. Ric said, "We've probably all been to jams where the core is made up from a particular band, and then the evening turns into a 'back us up while we do our set' sort of event, which is a real turnoff."

Guitarist and fiddler Tom O'Connor has been attending the jam, as well. He likes the large outdoor dining area that's available in good weather. And he appreciates Jon – for his organizing, his promoting and his flatpicking. "I would recommend this jam for everyone from beginners to intermediate/advanced players."

Bluegrass music: drive it around

Bottom line, Jon Cooper loves to play music. He'll take any opportunity he can to play, whether it's jamming with friends or playing for strangers. And he loves to introduce others to bluegrass. So when the opportunity to perform at the Great Christmas Tree

Burnout arose, he grabbed it.

The Burnout was an annual event a local contractor held for friends and family. He would order food and drink and build a big bonfire. The guests would have the pleasure of throwing their Christmas trees on the fire as a way to celebrate the end of the holiday season.

Jon said, "The host never thought about having music, so I invited a bunch of pickers. We stood under a big tent with a propane heater and played all evening."

A few brought chairs next to the tent to listen, while many ignored them – as often happens with background music at a party. But the musicians – including members of the Rogue Bluegrass Band – had a blast.

"We're not going to take any jobs away from a professional band. We're just taking the jam to the people," Jon said.

"In the spring, a friend asked me to pull together some musicians for a reception hosted by the Longhorn Association. The auctioneer is nationally known – and a bluegrass. He played bass with us."

Jon said, "I'm a professional welder. Music has never been about making money. It's a hobby."

"You feed us and we'll play music – it's what we'd be doing anyway."

Because of Jon Cooper and his friends, there's a lot more bluegrass music in Dundee these days. Check out the jam at La Sierra, 1111 N. Highway 99W in Dundee, from 7 to 9 p.m. the first and third Tuesday evenings of the month.

Jon's story prompted a discussion among OBA members about playing out. Some will take any opportunity to perform – for free, for a meal or a bottle of wine – but really for the love of the music. Others believe musicians should always be paid. Read what Ken Cartwright says about it on page 9 of the Express.



A New Decade Begins... September 2010

Tygh Valley Bluegrass Jamboree

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Music Pass required on site. This keeps the event going for all. Camping fees are paid separate to the fairgrounds, call Sid at 1-541-483-2288 (only hook ups require reservations)

More Event information 1-541-489-3434 or debraholbrook@rconnects.com

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Hello again, bluegrass fans. Let's hope that your summer has been filled with great music and some opportunities to do some picking. *Nothing makes life better.*

The "art of sound" is something I have discovered is elusive to many musicians and a lot of audience members. Some of the comments I hear at festivals and events have lead me to believe there are a large number of folks, both audience members and musicians, who have very little idea how sound systems work.

I have had musicians require a single mic on stage, tell me they know how to use it, even show me their knowledge by saying they know to "get in" the mic and stay at most fourteen inches off the mic when singing. They then proceed to perform from two to three feet away and later ask me why people said they couldn't hear them. I scratch my head in wonder. The mic was turned up to near feedback level and picking up the bass louder than their voices. This happens frequently.

Other interesting comments come from audience members. Volume is sometimes a topic of discussion and once again the comments frequently leave me speechless. The folks who sit right in front of the speakers are (of course) those who want to have a lively conversation while the band is on stage. Of course, they come to me and ask me to turn it down. Meanwhile, a group of folks will sit two hundred feet away on a picnic table and send someone over to the sound station to tell me to turn it up because they can't hear. I feel like introducing each group to the other and having them trade places, but I suppose that would be too simple.

One of the more interesting discussions took place at a recent festival. There was lots of seating in front of the stage on the grass and even bleachers eighty feet out. But because there were picnic tables a couple hundred feet away to the side, ten or fifteen folks sat way over there. And to make matters worse, on Saturday it rained.

So, I goet a request to turn it up. During that discussion it was suggested that I set up two more speakers on stands pointed to the sides so those far-away folks could hear better. Sometimes I feel like I'm working at a gas station and someone is jumping up and down on the hose to make the bell ding. Just because they can. (Only you older folks will get that)

As the diplomat I am known to be, I made a suggestion. I could either bring out another \$2,500 worth of equipment that doesn't respond well to rain, or we could try the K-I-S-S (keep it simple, stupid) system of logic and simply ask those fifteen folks to come over and sit where they could hear. That seemed like the easiest solution

to the problem to me and apparently it worked, because I didn't hear any more complaining about the volume over at the picnic table.

So the entire point here is that everyone may have the ability to make the live bluegrass experience a better one, and perhaps they should take the responsibility too. Sometimes the solution may be as simple as moving closer or farther away from the stage, especially if you want to have a conversation while the band is playing. Sometimes it may mean the musician must spend a little more time learning how to work a microphone. Oh, one more thing. It would be really neat if folks in the audience didn't set their chairs right on top of all my fairly important cables. Maybe a good festival sound experience starts by simply paying attention?

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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To charge or not to charge: It's a difficult question to answer with no easy, canned, one-size-fits-all answer. There are as many different situations as there are bands to consider, and every band has its own mission, objectives and desires based on the consensus of its members.

Music, by its very nature, is something that should be shared.

One reason that bluegrass has managed to maintain its popularity is because it is more than just a musical style. A deeply rooted cultural and social significance accompanies it.

Music, by its very nature, is something that should be shared. Bluegrass music's ability to survive is partly due to the country earthiness, candidness and friendliness of the music's practitioners.

The professional musicians have done much to develop high standards for bluegrass. But it's high time we also recognize the amateurs and the semi-professional local bands for their contributions. Without them, where would bluegrass be? I truly believe it's the amateur pickers and local bands who provide the backbone of bluegrass and an impetus for continued growth of the music.

Some professional musicians may resent the amateurs or feel threatened by the perception that local or amateur groups are stealing some of their markets. These fears are not justified. Each group of pickers has its own niche. Local bands may perform for reduced rates – or for free – but they also provide a different level of entertainment. They

The backbone of bluegrass

by Joe Ross



Joe Ross contemplating what's really up to you.

praise the professionals, play their songs, contribute to greater recognition of the music and bring bluegrass to out-of-the-way venues where it may not have been heard before.

One reason that bluegrass has managed to maintain its popularity is because it is more than just a musical style.

Suppose that a promoter worked hard to regularly schedule live music on a weekly basis in small cafes and coffeehouses in your hometown. This organizer would do all the legwork, put up posters, and get the word out to local newspapers, radio and TV stations, and might even set up and run the sound system.

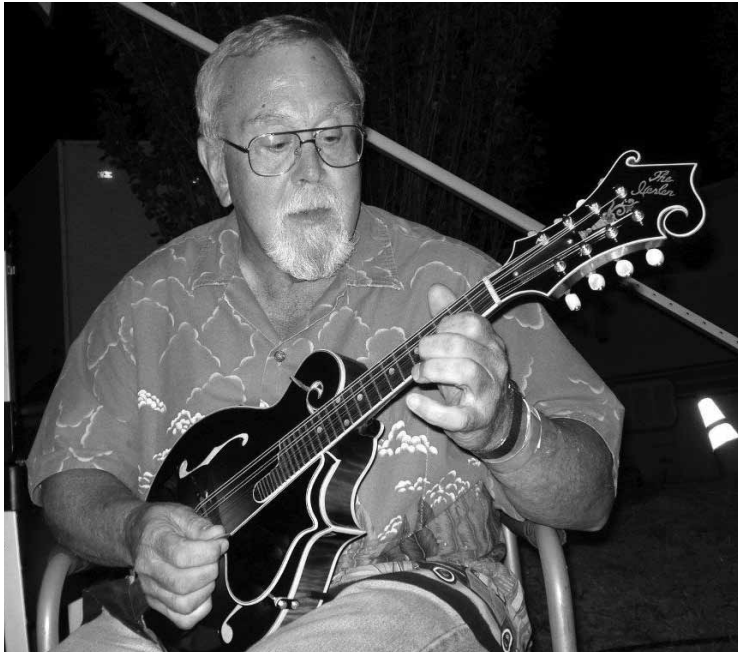
few simple words of advice – keep on picking. As the famous composer John Cage once said, “Everything you do is music, and everywhere is the best seat.”

- Written for Bluegrass Unlimited and amended for The Bluegrass Express



Why playing bluegrass music for free is usually a bad idea

by Ken Cartwright



Ken Cartwright playing his mandolin - his mind made up.

As a music store owner, musician, radio station owner and producer of bluegrass events, I get calls on a regular basis asking for FREE music. When I inquire about the event, they run the gamut; from family reunions, fundraisers, casual parties in the backyard, weddings and commercial venues looking for no-cost entertainment.

When I ask what their budget is for these events I find that they have one, but it's used for invitations or publicity, catering or food, sometimes a sound and light person, park or facility rental

and other costs. When I ask why they want the entertainment for free, they have this impression that all we do is sit around waiting for the phone to ring, with nothing to do but bring a group of picking friends around and just jam. Or they have run out of money or they think their favorite charity is ours, too.

I spend a lot of time telling them about the money that we musicians

spend on our instruments, in purchase and upkeep as well as the cost of getting to the job, plus taking usually a full day to get there, set up, dial in our sound, practice, perform, tear down and then drive home. I tell them that we have families to feed, car payments and upkeep, insurance and other expenses, and that most bands pick and choose their favorite charities and we need to be compensated for our time and expenses.

Next usually comes the inevitable, "Well, it's good exposure and maybe you can sell a few CDs to cover your costs." In some cases maybe, but it's been my experience that this is not the case. I suggest that if the entertainment is worth having, it's got a value and is worth paying for.

I think that it's all about value perceived. If it's worth having, it's worth paying for.

Many of us will reduce our fees to accommodate events, but if we give it away we're cheapening the product. It doesn't matter to me if you're a new band or an established group - you have value. You may have a lack of confidence and you may be looking to play more for exposure, but I don't think

I think that it's all about value perceived. If it's worth having, it's worth paying for.

you should give it away.

It's just my opinion, but I've been able to talk event producers into compensation just by giving them an education about who we are, what we do and why we do it.

Ken Cartwright
8-11-10





Hello again from Afghanistan!

I hope that this summer has been full of opportunities to go out and visit with friends and family, do some pickin', and enjoy the nice weather over there in Oregon. All of

You can call it what you want – divine intervention, guardian angels, even luck –

us are still alive and kicking over here in the combat zone, and it won't be long before I'll be seeing a lot of you at the winter bluegrass jams and next year's festivals.

During this summer I have noticed the news media reporting on how deadly it has been for U.S. soldiers over here. We have been fortunate to not have to report anything as sad as

the passing of a fellow soldier from our own unit.

We have had a few close calls: We've laid on, and even stepped on IEDs during our missions. Only one has detonated underneath one of us, and it didn't cause any harm to the soldier. Our vehicles have sustained multiple IED strikes, but to the credit of the manufacturer, and our Tactics, Techniques and Procedures, we've all been OK.

All of us are still alive and kicking over here in the combat zone, and it won't be long before I'll be seeing a lot of you at the winter bluegrass jams and next year's festivals.

I know I speak to a wide audience when I write this in the Bluegrass Express, and I don't want to get all Ricky Skaggs on you, but, every time we go out on mission, we all pray for the safety of our platoon and the other Marines around us. I've got to tell you that I've seen our prayers answered on many an occasion.

You can call it what you want – divine intervention, guardian angels, even luck – but I think that most soldiers who have seen combat can tell you that they believe in something other than themselves, and that there is a higher power that has protected them through very dangerous and trying circumstances.

I have been privileged to see this powerful force in action – not just

here, but also back home when I was on leave. A car accident that should have been fatal to one of the drivers, but instead this person is breathing, talking, eating, and I believe will one day walk again. I even remember talking to a Marine who was standing 15 feet away from an IED when it went off. He has a few bruises and scratches, but other than that, he was OK.

I just want to thank everyone who has been praying for, thinking about, and

communicating with me and the rest of the guys through care packages, letters, and Facebook. It has meant the world to us. Your prayers, I believe, are the reason why we have been as successful in this deployment as we currently are. Without your support at home we never would have made it this far.

Thank you for everything. I'll see you this fall.

Zach

You can contact Zach directly using his email at zach.driscoll@us.army.mil





WHAT'S COOKIN' CALENDAR



Thursday, September 9

Whiskey Puppy

McMenamins Grand Lodge
Forest Grove, OR
7pm to 10pm

Saturday, September 11

Whiskey Puppy with Rabbit Foot

Alberta Street Pub
1036 NE Alberta St —9:30pm

Saturday, September 11

Whistlin' Rufus

City of Wood Village Summer Fest
2pm to 5pm—Pat Connell 971-207-5933

Tuesday, September 14

Jackstraw

Laurelthirst Pub
2958 NE Glisan Street; Portland, OR
6pm-8pm Cost: Free (every Tuesday)

Friday - Sunday, September 10-12

The Newport Music Festival

Newport, Washington City Park.
Heartbreak Pass, Wild Honey, Stony River,
The Grasstones, Kettle Creek, more. Kids
Band Contest and Sunday Bluegrass Gospel
Show. \$5/day admission. Free dry camping
with paid admission pass.
Visit www.pvbluegrass.com/

Friday - Sunday, September 10-12

American Heritage Festival

Tumwater WA., The Dills Band, Rainier
Philharmonic, AGB (All Girl Band), The
Mc Mahons, Blue Ridge, Lewis County
Pickin Party, Bluegrass Renegades,
Puddletown Ramblers, Fern Hill, Small
Towne, Coyote Ridge Wranglers.
Contact: Willie Hill paisely3@comcast.net
Visit Tumwater American Heritage Festival

Friday - Sunday, September 10-12

American Banjo Camp

Fort Flagler State Park, in Nordland,
Washington. Instructors include Janet Davis,
Bill Keith, James McKinney, Alan Munde,
Pete Wernick, Mac Benford. Adam Bruce
Molsky, Ken Perlman, Molly Tennenbaum,
Mike Stahlman, Laura Smith. Accompanists:
Greg & Jere Canote, Paul Elliott and Peter
Langston. www.americanbanjocamp.com

Saturday, September 11

Whistlin' Rufus

McMenamin's Edgefield
12 noon to 4pm
Pat Connell 971-207-5933

September 13-19

3rd Annual George WA Bluegrass Festival Campout and Jam,

September 13 - 19th at the George City
Park in George, WA just off I-90. FREE
admission and FREE dry camping! Special
appearance by PRAIRIE FLYER, and a gui-
tar workshop by Steve Blanchard of Prairie
Flyer. More bands/concerts TBA.
For more information, please visit [www.
GeorgeBluegrassFestival.com](http://www.GeorgeBluegrassFestival.com)

September 17-10

OBA's Third Annual Bluegrass and Old Time Pickers Festival

Pendarvis Farm, 16581 SE Hagen Rd,
Happy Valley OR \$20 for the weekend

Saturday, September 18

Eastside Bluegrass Series

Rogue Bluegrass Band &
Small Towne
Freedom Foursquare Church
660 SE 160th Ave. Portland
Suggested \$10. Donation
503-307-2993

Friday, September 24

Rogue Bluegrass Band

Borders Books in Beaverton
7:30-9:30pm Free

September 24 & 25

Stacey Earle and Mark Stuart and the Low Tide Drifters

The Axe and Fiddle 657 East Main St.
Cottage Grove, Oregon 8:30pm
Katherine Downing at 541-517-7232

September 24 & 25

Tygh Valley Bluegrass Festival

Wasco County Fairgrounds
Tygh Valley, Oregon 97063
debraholbrook@rconnects.com

Saturday, October 2

Robin Kessinger & Kate Long concert.

Winlock Hope Grange —\$15. 7pm
Kate Long — Vocal Workshop (9am-noon),

Robin Kessinger —
Flatpicking Workshop (1-4pm)

Cost: \$45
Winlock, WA
Marv: 360-880-4273

Friday - Sunday, October 1-3

Silver Falls Musical Gathering 2010

Silver Falls State Park, Sublimity, OR.
Music and dance workshops, contradances,
old-time fiddling, swing jams, song circles,
new youth activities, kids' show and concert.

It's a spirited gathering of friends and family,
celebrating traditional and emerging folk
music and dance. Meals include Friday
night dinner; Saturday breakfast, lunch and
dinner; and Sunday brunch. Adults: \$85 /
Youth to 16 yrs & Seniors 65+: \$40. Primi-
tive lodging, camping & camper vans/small
trucks. No RV's. Info and Registration forms
<http://cfs.peak.org/silverfalls/>

Saturday, Oct. 2

Rogue Bluegrass Band

Beaverton Farmers Market,
Beaverton, Oregon—8am to 1pm



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WHAT'S COOKIN' CALENDAR



Saturday, Oct. 2

Whiskey Puppy

Mississippi Pizza—9pm

Saturday, October 9 & 10

Bluegrass at Birdfest.

Ridgefield, WA

www.ridgefieldfriends.org

(360) 887-7260

Saturday, Oct. 9

Cascadia Acoustic Music Series

Sharon Gilchrist & Scott Law

at The Woods Adm. \$13.00

6637 Milwaukie Ave, Portland

503-970-7458

Saturday, Oct. 9

Eastside Bluegrass Series

Bluegrass Regulators and

Kathy Boyd & Phoenix Rising

Freedom Foursquare Church

660 SE 160th Ave. Portland

Suggested \$10. Donation

503-307-2993

Oct. 9

Steve Spurgin

Cartwright's Music 429 N. 3rd Ave., Stayton,

Or .6:30 pm Ken: 503-769-2778

Saturday, Nov. 20

Eastside Bluegrass Series

Ida Viper & second band TBA

Freedom Foursquare Church

660 SE 160th Ave. Portland

Suggested \$10. Donation

503-307-2993

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Sept. 9 TH	6PM	MO PHILLIPS, JOHNNY KEENER
Sept. 10 TH	6PM	TUMBLE RYE
Sept. 11 TH	4PM	LORNA MILLER'S LITTLE KIDS' JAMBOREE
Sept. 12 TH	6PM	EAST PETE
Sept. 17 TH	6PM	RIC RAC
Sept. 19 TH	6PM	THE BARKERS
Sept. 25 TH	4PM	LORNA MILLER'S LITTLE KIDS' JAMBOREE
Oct. 2 ND	4PM	PROFESSOR BANJO'S OLD-TIME PLAY PARTY
Oct. 2 ND	9PM	WHISKEY PUPPY, THE MIGHTY GHOSTS
Oct. 6 TH	9:30PM	KILL COUNTY; KEEP YOUR FORK, THERE'S PIE
Oct. 9 TH	4PM	LORNA MILLER'S LITTLE KIDS' JAMBOREE
Oct. 14 TH	6PM	MO PHILLIPS, JOHNNY KEENER
Oct. 23 RD	4PM	LORNA MILLER'S LITTLE KIDS' JAMBOREE
Oct. 24 TH	9PM	OLD MAN MARKLEY, MCDUGALL
Oct. 30 TH	6PM	KEEP YOUR FORK, THERE'S PIE

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Sunday

ASHLAND: Strings On The Springs, 3rd Sunday Each Month, 3-6 pm or Until The Boss Calls You Home! Greensprings Inn, In the Greensprings area of Ashland. Hwy 66 .5 mile past mm 17 Bluegrass, Old Tyme, and Irish. Beginners to Braggers. The Inn offers great food and taps. Plenty of kids to play with!

For Information: Mark 541-890-2371
email: mwlackey@hotmail.com

EUGENE: Eugene Bluegrass Jam 2nd Sunday of each month, 5 PM to 9 PM Granary Pizza, 259 E. 5th Eugene, OR. All acoustic stringed instruments and harmonicas. For Information: Ken Luse 541-954-4226

OAK GROVE: All-acoustic Jam 2nd Sunday of every month, all-year round from 2:00 to 6:00pm. Grange hall across the street from the church in Oak Grove, OR. From Hwy 22 between Salem and Rickreall, Take Oak Grove Road, or From Hwy 99 W between Rickreall and Amity Take Farmer Road. Farmer Road and Oak Grove meet at an intersection near 2000 Oak G Jamming
For Information: 503-623-2410; email: jrnickreal@aol.com

PORTLAND: OBA Jam First Sunday of every month October- April: Portland Area OBA jam, 12:30-4:30pm Portland Audubon Center, 5151 NW Cornell Road, Portland. Large gathering of OBA supporters, intermediate and advanced, small donation requested to cover room rental
For Information: Audubon 503 292-6855
email: powellr5923@msn.com

PORTLAND: OBA Offkey Easy Bluegrass Jam, Every Sunday of every Month from 4pm to 6pm. Columbia River Brewing Company, 1728 N.E. 40th St., just a half-block off Northeast Sandy Boulevard. Slower pace, music stands OK, we have a 40 song book of standard tunes we can refer to or bring your own to share.
For Information: Randy and Tony
email: offkey@oregonbluegrass.org

ROSEBURG: OBA Roseburg Jam 3rd Sunday, Oct.-May, 12 - 5 pm, Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5, just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.
For Information: 541-679-0553 or email: liz@cmspan.net

TUALATIN: Jam, Third Sunday of the month. 3-6 pm Winona Grange, 8340 SW Seneca Street, Tualatin. Bluegrass, Old Time, Old Country music jam. \$1 donation requested
For Information: Loyce Martinazzi

WILLIAMS: Pancakes & Jam Second Sunday of the month. Pancake Breakfast: 8:30-11am, Bluegrass Jam: 11 am-1 pm. Williams Grange, 20100 Williams Hwy. A great family atmosphere, organic food & strong coffee! Oh yeah, and some fine music, to boot!
For Information: Kim (541) 846-6345

Monday

LA GRANDE: Pickin' Party, Third Monday of the month 207 Aquarius Way, La Grande, OR. 97850. Go to Our Website for details.
For Information: Richard & Karen Rubicam 541-963-7193

PORTLAND: Rambling Bluegrass Jam, Every Monday night all year. See Our Website for information on location, time, contact, etc. Friendly!

Tuesday

ASHLAND: Bluegrass Jam, 2nd Tuesday - 7-11pm, Siskiyou Micropub, 31 Water Street, Ashland
For Information: Call 541 535 7001 or email: justapicker@charter.net

DUNDEE: Bluegrass Jam 1st and 3rd Tuesday Each Month, 7-9 pm Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee
For Information: Call Jon Cooper (503) 702-8978 or email: cooperweld@gmail.com

EUGENE: Bluegrass Jam Every first and third Tuesday 9:00 pm - 1:00 am. Sam Bond's Garage, 407 Blair Blvd, Eugene Established in 1995, The venue of this year round jam offers good food and good micro brews. If you're passing through Eugene on a Tuesday evening, come on by and pick some tunes.
For Information: Call Chuck Holloway & Gary Dunbar 541-431-6603.

PORTLAND: Bluegrass Jam Every Tuesday 6-9pm. Star E Rose Cafe, 2403 NE Alberta, Portland. Open jam for blue grass musicians. come on down and join in, learn something new and create some amazing music with some of Portland's favorite musicians!
For Information: Call Louisa 503-249-8128 or email: thedeadarentpowerless@hotmail.com

PORTLAND: RockCreek Bluegrass Jam Every Tuesday 7-9pm McMenamin's Rock Creek Tavern in Washington County off Germantown Road and Cornelius Pass Road. Google 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Easy Access from Hwy 26 or Hwy 30. We're closer than you'd think. Established, open intermediate and advanced Bluegrass only jam
For Information: Contact Tim: timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam First and third Wednesday of every Month - 6:30-9:30 p.m Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR(just east of 217) Newcomer Friendly!
For Information: Contact Jane: email: janeromfo@yahoo.com

CORVALLIS: - EVERY Wednesday, from 6:30-8:30 Sunnyside Up Cafe, 116 NW 3rd St Acoustic Bluegrass Jam
For Information: Contact Jim Ford 541-231-3163, or Jim Jordan 541-753-6138. or email: jimpford@hotmail.com

EUGENE: Bluegrass Jam Every Wednesday night from 7:30 10:00. Cosmic Pizza All ages welcome.
For Information: Ramblin Robert of KRVM

SOUTHERN WILLAMETTE VALLEY: Bluegrass Jam, Every Wednesday night from 7:30 10:30. Axe & Fiddle (www.axeandfiddle.com) is located at 641 East Main Street, Cottage Grove, OR. It is an acoustic bluegrass jam open to all levels of musicianship.
For Information: Chuck Holloway (www.axeandfiddle.com) email: charlesmholloway@yahoo.com

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays from 7 p.m. to 9:15 p.m. Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.
For Information: Contact: Becky Brown & Verda Hinkle 541-318-7341 or email:hinklebrown@bendbroadband.com

Friday

DALLAS: Guthrie Park acoustic music jam - 7:00 p.m
For Information: Contact: Sally Clark (503) 623-0874

SCIO: Bluegrass Jam, 4th Friday of every month, year 'round. Held at the ZCBJ Hall in downtown Scio Kids and listeners are encouraged to attend this community sponsored event. Activities and beginners' jam starts at 7pm, with more advanced jamming beginning at 8:30pm. 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.
For Information: Contact: Starla Becker 503-394-3811

Saturday

BATTLEGROUNDS, WA: Bluegrass Jam, Every second and fourth Saturday evening The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground Washington. Hosted by the Columbia River Oldtime Strings. Jamming downstairs at the Grange Hall with an open mic on the stage upstairs. Anyone can join in the fun; listeners as well as musicians are welcome. There is a large stage on the main floor and a comfortable basement are with lots of room for jamming.

DALLAS: All gospel, all acoustic jam - Every third Saturday of the month 7-10pm Guthrie Park in Dallas
For Information: Contact: (503) 623-0874 or email: dusterjim@hotmail.com

SNOHOMISH, WA: Maltby Bluegrass Jam First, Saturday of the month 2pm to midnight. Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish Jamming, potluck dinner, stage show and more jamming.
For Information: Contact: Jan (360) 568-3685 or email: JLJ35@juno.com

STAYTON: The jams are back at Cartwright's Music and Event Center The last Saturday of each month from 5pm to 8pm. The jam sessions are all acoustic, bluegrass and open to all. The first hour, from 5 to 6 PM is a slow jam dedicated to persons new to either playing or playing bluegrass music. This will give a good solid foundation in what a jam session is and how a successful one is run... Listeners are always welcome, the coffee is always on the usually we have lots of refreshments. No charge, but donations are accepted to help offset the cost of the room and utilities.
Cartwright's Music and Event Center, 429 N. 3rd. Ave, Stayton OR 97383 503-769-2778

WINLOCK, WA: Slow Jam, Second Saturday of the month. 1pm, October through May. Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners
For Information: Contact: Marv Sobolesky at 360-785-4932 or email: marv@marvsmusic.com

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick @ banjo@notebene.net





Now booking for 2011!
Bring us to an event near you!!

September 15 - 18 ~ Pendleton Roundup in Pendleton, Oregon (Block 2 Wednesday and Friday - Block 4 Thursday and Saturday)

October 9 ~ Birdfest and Bluegrass in Ridgefield, Washington (1 p.m. in the Old Liberty Theater)

October 16 ~ Eastside Bluegrass Series with The Bluegrass Regulators. (Show begins at 7:00 p.m. at the Freedom Foursquare Church at 660 SE 160th in Portland, Oregon)

November 13 ~ Mt. Angel Performing Arts Center located at 220 E Charles in Mt. Angel, Oregon (Show begins at 7:30 p.m.)

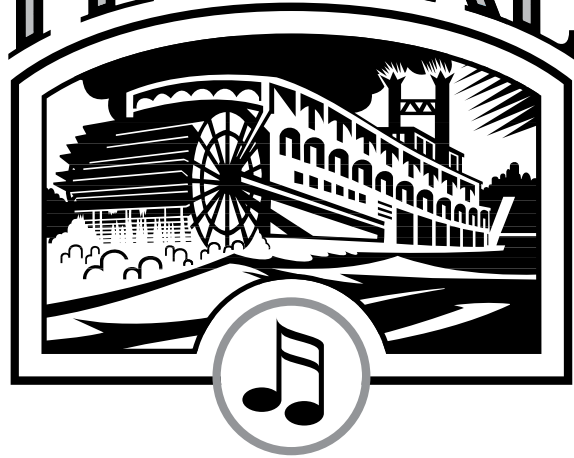
January 29 ~ Oregon Bluegrass Association Sonny Hammond Memorial Gospel Show in Portland, Oregon

More dates added weekly!
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www.phoenixrisingband.org
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 The Quebe Sisters**

John Reischman & The Jaybirds

John Jorgenson Quintet

Infamous Stringdusters

John Jorgenson Quintet

Dave Alvin & The Guilty Women

Lou Reid & Carolina

Dan Crary & Thunderation

David Grier & Mike Compton

The Time Jumpers with Dennis Crouch,

Vince Gill, Paul Franklin, 'Ranger Doug' Green,

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Andy Reiss, Dawn Sears, Joe Spivey & Larry Franklin

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Ever since the acoustic country music of Bill Monroe was labeled bluegrass, there has been an ongoing controversy to determine just how far the label could be stretched. Generally, the issue is not the quality or skill of any particular artist, but the taste of the listener. I have always considered comparisons between personal musical preferences to be an interesting discussion topic, but it is basically a “no-win” situation, when folks start identifying what is best or purest or most traditional.

When country and blues merged into original rock and roll, I wasn’t sophisticated enough to see the connection-- it just seemed new and exciting to me. But by the late sixties and early seventies, bands like the Buffalo Springfield and the Flying Burrito Brothers had started using banjos and other bluegrass instruments and harmonies in their music. Bluegrass giants like Earl Scruggs and the Osborne Brothers started using drums, and Jim and Jesse (McReynolds) had a steel guitar for a while. At the same time, rockers like Jerry Garcia were picking up banjos or mandolins and playing in bluegrass bands. I was thrilled because I really liked it all and was unconcerned with the mix of styles.

In the summer of 1978, my dobro and I found ourselves on a rock and roll tour bus with the country-grass rock band, Toby Beau, headed for the next stop on a big concert tour. My brother Ron played banjo, mandolin, guitar and sang with the group, and I was enjoying getting to pick with him for the first time in about 5 years. Well, we had a great time in Portland and Seattle, but the trip to Vancouver, BC was by far the most interesting.

The adventure started slowly with a midnight wait in a long line of cars

and trucks trying to get into Canada. About 2:00 am, the overly nervous road manager started whining about



I confessed, “It was a total blast but I may be too old! I think I’ll stick to bluegrass. It’s a little more relaxed and a whole lot safer!”

my dobro not being on the pre-approved list of instruments on the tour. So I was asked to get out, take my dobro and walk across the border to avoid slowing the entry process. I did as I was asked and spent about two hours sitting on my hardshell case, waiting in the pre-dawn mist. When the bus finally came to pick me up, I had moisture dripping down the brim of my hat and I was getting grumpy. But

I had to smile when the doors opened, because the four vocalists in the group serenaded me with the chorus of one of their tunes: “Broken-down cowboy sits by the highway, dreams and saddles all covered with rain....” It was perfect and made me forget about my discomfort.

Well, the two days we spent in Vancouver were filled with adventure: a fishing trip on a charter boat, trying to find our way through the Gaslight District, holding our breath while one of the road crew climbed from his balcony to our balcony next door (ten floors above the street) and other nonsense.

After my brother’s group had played, we stayed to hear the big headliner. They weren’t anything near country or bluegrass but they were good entertainers. They had this routine where the sax player was hooked up to a “Peter Pan” type waist harness. From a tall platform, he started his solo, then sailed off of the platform, swinging out over the crowd and spinning forward, playing his break the whole time. Two stagehands each held a rope, which was attached to the ceiling and the waist harness. Unfortunately, they didn’t tighten the ropes soon enough, so the swinging sax player missed crashing into the crowd by only about four feet. When they swung him back onto the stage, he finished the break, unhooked the harness and briskly walked offstage. As he passed me, I noticed that he was white as a ghost and all broken out in hives!

Later, Ron and I were jamming and talking about music, touring and the rock scene. I confessed, “It was a total blast but I may be too old! I think I’ll stick to bluegrass. It’s a little more relaxed and a whole lot safer!” He laughed and said, “Do you remember ‘Goin’ to the Races’?” And we were off....



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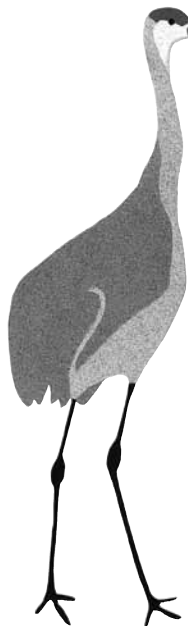


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Contact Greg at
971-207-3195
greg@gtmstringband.com




One of the odds and ends you'll encounter as soon as you start learning to play bluegrass music is the chord. For dobros it's pretty easy, with banjos not much more difficult. Guitar player wannabes and mandolin pickers will soon be going through contortions trying to master the finger dexterity necessary even for strumming along to a Carter family tune. But why do they look different on the various instruments, and... Who says that's a G chord, after all? Well, that's music theory, and here we go.

In a previous column I outlined the western musical scale, which is the basic building block for bluegrass, classical, rock & roll, and even pop music. Once again, here is the C scale in Table 1. I chose C because there are no flats or sharps to make things complicated. The major scale is constructed by choosing a starting point (I chose C) and following a particular pattern of steps up the scale: whole step, whole step, half step, whole, whole, whole, half. That's it! In C, it looks like this:

Table 1: The C scale.

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
Start		Whole		Whole	Half		Whole		Whole		Whole	Half
C		D		E	F		G		A		B	C

Simplified, the C scale is: C-D-E-F-G-A-B-C. Now you can play any combination of these that you want and call it music, but not all will agree. Informal surveys of millions of listeners since the days of the cavedwellers have shown that most of us prefer a particular form



Matt Snook at one of the many great summer festivals this year

of chord.

It turns out that if we start stacking every other note and playing them simultaneously it sounds pretty good. So start with C and skip a note, pick up the E, skip another and land on the G. These sound pretty good together, and form a harmony that we recognize as a major chord. Because we started with C, that note is considered the "root," and the chord is a C major chord.

For every note in the musical system, you can build a scale using the "whole-whole-half-whole-whole-whole-half" steps, and construct chords by skipping (or including) every other note. Table 2 highlights

the chords formed in this way for all the possible Major keys. Try it. You'll find that every A chord in your book contains the notes A, C#, and E, and only those notes. For C, it's C, E, and G; for G there are patterns to play G, B, and D, and so on. Because the instruments are

tuned differently, the chord patterns are peculiar to each, but fit together because you've all selected the same notes for each chord.

Here's Table 2 highlighting the 1-3-5 (every other note) of all the keys, but don't try to memorize it. It's here just to demonstrate that the chords you play fit into a particular scheme. Just remember "every other note," or notes 1-3-5 of the scale.

Table 2: Major Chords

Key, Root & 1	2	3	4	5	6	7
A	B	C#	D	E	F#	G#
B \flat	C	D	E \flat	F	G	A
B	C#	D#	E	F#	G#	A#
C	D	E	F	G	A	B
D \flat	E \flat	F	G \flat	A \flat	B \flat	C
D	E	F#	G	A	B	C#
E \flat	F	G	A \flat	B \flat	C	D
E	F#	G#	A	B	C#	D#
F	G	A	B \flat	C	D	E
F#	G#	A#	B	C#	D#	E#(F)
G	A	B	C	D	E	F#
A \flat	B \flat	C	D \flat	E \flat	F	G

You are now an expert at chord construction, and are free to ponder all the ramifications while playing the endless A minor backup to Jerusalem Ridge at the next jam.

Matt Snook

Matt teaches banjo & dobro in Corvallis, Coos Bay and Portland, Oregon. Send messages to membership@oregonbluegrass.org.



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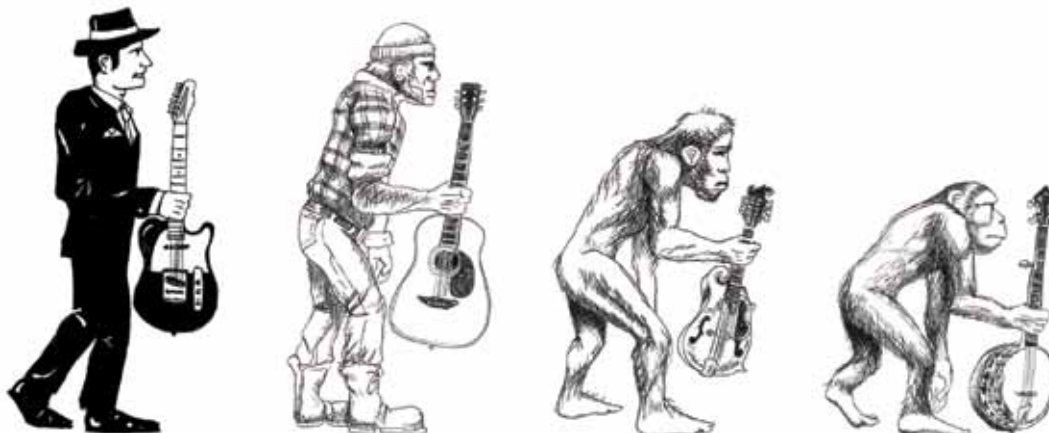


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booking inquiries: info@backporchrevival.com

Back Up and Push

Members: Dan Kopecky, Mandolin, Vocals; Robert Brownscombe, Bass; Susie Anderson, Fiddle, Vocals; Tom Gall, Guitar, Vocals; Patrick McLaughlin, Banjo. We are a 5 piece bluegrass band from Welches, OR. We have been playing together for about 10 years. We play a mix of traditional bluegrass, southern blues, and a few cowboy tunes. We are available for festivals, shows, parties, dances, barbecues or whatever!

For recorded samples check out our website
backupandpush.tripod.com

The Bluegrass Regulators

The Bluegrass Regulators - Fueled by a mutual passion for good music and drawing from a variety of influences such as The Lonesome River Band, Vince Gill, John Mayer, Hot Rize, and Buddy Miller, the Regulators deliver a unique blend of contemporary bluegrass, complete with solid instrument and vocal work. Jake Dewhirst - Guitar, Vocals; Luke Dewhirst - Banjo, Vocals; Martin Stevens - Fiddle, Vocals; Josh Adkins - Bass, Vocals.

Contact: www.myspace.com/regulatorbluegrass,
then give us a yell: regulatorbluegrass@gmail.com

Bluestone County

Bluestone County - If you've spent any time at all around the Northwest Bluegrass scene you've run into one or more of these musicians in one or more bands. Formed in late 2008, Bluestone County features powerful vocalists and accomplished instrumentalists, all from the Mid-Willamette Valley. You'll find that they are not afraid to wander the spectrum of bluegrass from traditional to contemporary. Chris Floyd-rhythm/lead guitar/vocals- Jered Widman-rhythm guitar/vocals- Mark Thomas-Banjo- Rick Campbell-mandolin/vocals- Sam Samuels-bass/vocals- Suzi Samuels-vocals.

Contact: www.bluestonecounty.com
booking@bluestonecounty.com

Brian Oberlin

Brian is a singing, songwriting, multi-instrumentalist (guitar and tenor banjo). He teaches private lessons, workshops, and mandolin camps, focusing on many types of musical genres, including swing and bluegrass. As a solo act, Brian lights up the stage with originals and covers that swing, stomp, waltz, and ease into his personal style. He is also the mandolinist for the band Ida Viper.

Contact: Phone: 503-686-8673.
Email: brian@mandoberlin.com
www.mandoberlin.com

Dewgrass

What started out as a family's love for bluegrass, has now taken off into an all out passion. Dewgrass, made up of siblings Jake, Luke, & Kaiti, with parents Erin & Gary, play straight ahead bluegrass & gospel in a

manner that surprises many & delights most who have had an opportunity to hear them. "If this is the next generation of bluegrass, we're in good hands." -TNT

Contact: dewgrassbluegrass@hotmail.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.

Contact: www.downtheroadband.com.

Eight Dollar Mountain

With five rising musician singers including Stuart Green on banjo, Darren Campbell on guitar, Phil Johnson on mandolin, Peter Koelsch on bass, and Mark Lackey on dobro, Eight Dollar Mountain brings hard driving traditional inspired bluegrass to the Northwest. Available for most events and establishments.

Contact: www.eightdollarmountain.net

Floating Glass Balls

Floating Glass Ball is a band whos music is broad and pulls from many genres -- bluegrass, Caribbean, contemporary, country, and swing tunes-- the likes of the Stanley Brothers and the Carter Family, to name just a couple. It is reflected in what each member brings to the table. Together now for 13 years, "The Balls" can easily play four to five straight gigs without repeating a song -- a testament to the depth the group has developed throughout those years playing together. They are Dan Conner on Dobro, Joel Marshall on guitar, Gar Keiski on fiddle, Peter (Spud) Siegel on mandolin and Bill Uhlig on bass.

Contact: <http://www.floatingglassballs.com/>

GTM Stringband

With two guitars and a bass fiddle, members Greg Stone, Tony Rocci and Marty Henick take the stage with a mix of bluegrass, ragtime, swing and blues. They deliver a nice balance of instrumentals and vocal numbers with three part harmonies.

Contact: Greg at 971-207-3195
or visit our website at gtmstringband.com.

Home Grown Old-Time

Old-Time and Old-Grass music in that good old way. Bill Nix, banjo; Steve Smith, guitar; and Dave Morris, fiddle; everyone sings.

Contact: Dave Morris 541 929-3742
www.myspace.com/homegrownoldtime

Hudson Ridge

Hudson Ridge has a sound all it's own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music, gives this band a truly unique sound. Members have been 'playing together in different bands' for many years and have now come together to create what promises to be a quality musical experience for themselves and anyone who gives a listen. Harmony is their passion and the love for what they do shines through at each performance.

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove- rhythm guitar.

Contact: 541-404-9281 mluther56@gmail.com
www.hudsonridgeband.com

Kathy Boyd & Phoenix Rising

Kathy Boyd & Phoenix Rising Family friendly, outstandingly entertaining original roots bluegrass featuring the talents of RMA Bluegrass Songwriter of the year Dennis Nelson along with the talents of Kathy Boyd, Tim Crosby and Tom Tower. This highly entertaining group is willing and able to travel and is a sure fired winner for your next event or festival!

Contact 503-691-1177,
kathyboyd@phoenixrisingband.org,
www.phoenixrisingband.org

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
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For bookings: call Mike Eisler 541 745-7122
Crazyfiddle@comcast.net,
www.leehighway.net.

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.

Contact: 503-442-2832
theband@lostcreekmusic.com.

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Occasions. Contact: Chaz Malarkey at 541.265.2677, malarkey@charter.net, or Bob Llewellyn at 541.444.2069, pusspud@yahoo.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

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Contact: 503 399-1965
www.mollybloombbluegrass.com
or Anita Blanchard at blanchardca@comcast.net

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.

Contact: Randy Oman, guitar and vocals (503) 288-4191; or Peter Schwimmer, banjo and vocals (503) 282-0344, email schwimbo@pacifier.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.

Contact: 541 466-7018
www.prairieflyer.com.

Pacific Rim Bluegrass Band

play bluegrass in the beautiful Willamette Valley region of Oregon, just south of Portland. Pacific Rim band members are Paul King on Guitar and vocals, Gary Schottle on mandolin and vocals, Mary Cox on Bass and vocals & Debra King on banjo and vocals.

Contact: Paul King at 503.363.9682
email: pacificrimband@earthlink.net for inquiries

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Contact Ed 503 245-4158
www.geocities.com/roguebluegrassband
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Roundhouse

Founded in 1994, members are Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof. Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

Contact: <http://www.roundhouse-band.com>
roundhouseband@qwestoffice.net

Runs Real Good

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

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Contact: www.myspace.com/sawtoothmountainboys
or www.facebook.com and search Sawtooth Mountain Boys or contact Steve at stwaller@juno.com

Shasta Ray

Shasta Ray and the Downhome Band from Myrtle Creek Oregon. The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Contact Shasta Ray at 541-537-1031.
email: downhomeband@yahoo.com

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With Fran Kent- guitar and vocals, Matt Gray-banjo, Jason Mellow-bass and Jeff Shippy- fiddle, The Urban Monroes are a new tradition in contemporary bluegrass.

contact: (503) 754-7577
<http://www.urbanmonroes.com>
or email urbanmonroes@hotmail.com

Wayward Vessel

Members:

Ken Chapple (guitar and vocals), Julie Schmidt (violin and vocals), Chris Walther (bass)

booking contact: Ken Chapple:
info@waywardvessel.com
www.waywardvessel.com

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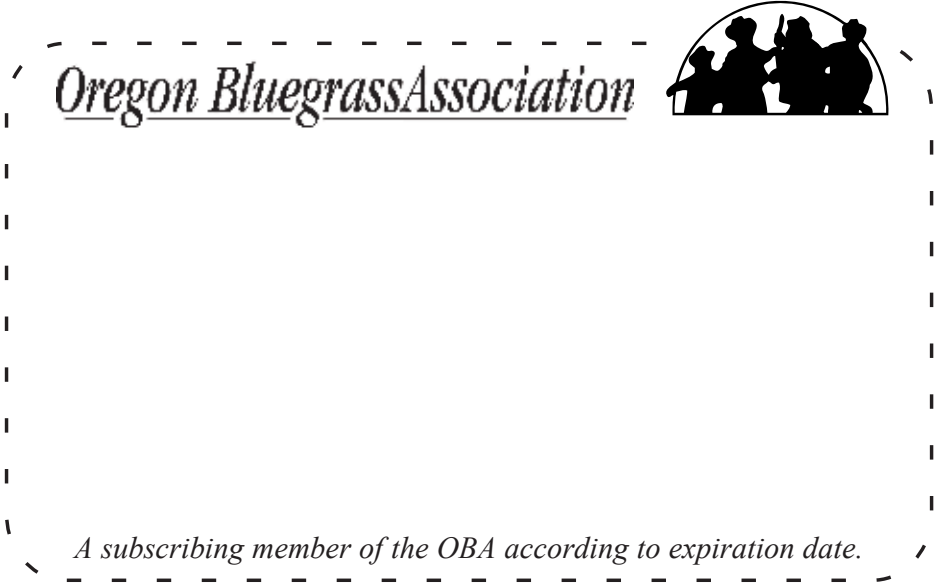
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