

“IT WAS ALWAYS FUN” CARTER LOGAN ON BANJO, BLUEGRASS, AND A LIFE IN MAINE MUSIC

By Bill Holden



For decades, Carter Logan has been a cornerstone of Maine’s bluegrass community—known equally for his driving banjo and Dobro playing, his years with the influential band The Jerks of Grass, and his long tenure as a teacher helping generations of musicians find their footing. I sat down with Carter to hear more about his musical beginnings in Virginia and what brought him to Maine. We also talked about the philosophy that has guided both his playing and his teaching: spend time on the instrument, play with others, and never forget to have fun. The following is an edited transcript of the conversation.

Bill Holden: Tell us how you got involved in music and your banjo beginnings.

Carter Logan: I started at a very young age, probably six. My dad had a guitar, so I would mess with it, you know. I learned to play “Louie Louie,” and I thought I was the hottest thing on the block. That’s basically how I got started.

Continued on page 2.

IN THIS ISSUE:

- Band Spotlight: Beartracks - Page 5
- Scene in Maine: BMAM 30th Birthday Bash - Pages 6 & 7
- Meet BMAM’s Newest Board Member - Page 9
- Summer Bluegrass Festival Guide - Page 11

JAKE HENNING: BUILDING A BIGGER BLUEGRASS COMMUNITY

By Taylor Smith



At the end of 2024, Jake Henning made a New Year’s resolution: Start posting mandolin videos online and through a Patreon channel to educate the wider world of mandolin players and bluegrass fans. We sat down to talk about how his work over nearly 18 months has turned into a thriving online community. Through his Patreon channel, My Bluegrass Romance, Jake has combined performance, teaching, and storytelling to connect with fellow musicians in Maine and beyond. He also shared insights into his creative process, the challenges and surprises of teaching online, and the relationships he’s built through music.

Continued on page 3.

CARTER LOGAN on banjo, bluegrass, and a life in Maine music *Continued from page 1.*

When did you go from playing guitar to playing banjo?

Growing up in Virginia, banjos were pretty much everywhere. And strangely enough, one of my biggest draws was *The Beverly Hillbillies* theme song.

Earl Scruggs!

Yeah. And I wanted to play that. I just liked the sound of a banjo. Always have.

After switching to banjo, did that become your primary instrument?

No, I stayed with guitar and banjo. Banjo was just fun. I think I learned to play it before I knew it was hard.

Growing up in Virginia, were you in any bands?

Yeah, I was in bands in high school—some rock-and-roll bands. I played acoustic guitar and banjo with another guy in high school. I remember being in the Battle of the Bands and singing “The Thrill Is Gone.” B.B. King had no idea what the thrill was.

What brought you to Maine?

I was in college, and my sister and her husband owned a bar up here called the Free Street Tavern. I decided to come up and work summers while I was in college. It just seemed like a cool place. When I got here, it felt like 10 years behind the rest of the country, and I kind of liked that. I decided to stay and try it out.

And you never left...

No, never really left. Met a girl—you know how that goes.

You were a founding member of The Jerks of Grass. Tell us how the band was formed and the impact it had on bluegrass in Maine.

There was a jam at one of those dive bars down on Commercial Street—one of those three pubs they used to call the three doors of hell. A group of us young guys were jamming, and someone came in and wanted to hire us.

They asked what the name of the band was, and we said, “We’re not a band—we’re just a bunch of jerks.” And that stuck.

From there, it formed into an ensemble, and it was pretty awesome. A lot of energy.



I remember someone bringing in a Béla Fleck CD and saying they wanted to learn “Drive.” I thought it was a song, but when I heard the CD, I was like, that looks a little challenging. But we dove in. We learned traditional bluegrass but also pushed things.

The original Jerks lineup was me on banjo, Jason Phelps on guitar, Tom Jacques on bass, Ronnie Gallant on mandolin, and John Farrell, a left-handed fiddle player. We just had fun, and it sounded good. We started getting hired all over the place. We rehearsed, we played constantly—an insane amount. We worked sometimes 200 gigs a year—sometimes two or three gigs a day. It was a full-time job for a while.

The Jerks of Grass were the premier bluegrass band in Maine for many years.

For a long time.

What impact do you think the band had on Maine’s bluegrass scene?

I’m not sure. I’d like to think we did. I know we spread bluegrass all over the state by performing constantly. There was already something going on here, but since we were young and progressive, we were frowned on a little. We weren’t strictly traditional, especially instrumentally. We played everything way too fast, so it was exciting.

I remember the Bramhall Pub days.

Oh, the Bramhall Pub was so much fun. It was a paid practice. That’s what really kept us together—every Thursday, rehearsing for a great crowd and decent pay. It was incredible fun.

You’ve also been teaching music for many years. How did that start?

I got started at Buckdancer’s Choice in Portland. Phineas and Tim asked if I wanted to teach there, and then if I’d help set up the teaching program. I did, and I loved it. I ended up with a waiting list—busier than I wanted to be.

Buckdancer’s Choice was the center of music in Portland and the surrounding area. Just a great, locally owned store. Teaching was enjoyable because I already knew how to play. I always say a good student makes a good teacher. If they do the work, they call you a great teacher. If they don’t, they’re just crappy students. I don’t really lose either way.

You and music education have been intertwined with Maine’s bluegrass growth. What does that mean to you?

It’s priceless. Seeing how far it’s come and how big it’s gotten, especially seeing young people getting involved again—it’s indescribable. Being part of that is a dream come true.

What advice would you give to aspiring musicians?

Use everything available. Lessons are priceless because of the human connection. And now, with YouTube and everything online, if you can’t learn, there’s something wrong—you might want to try something else.

Continued on page 5.

JAKE HENNING:

BUILDING A BIGGER BLUEGRASS COMMUNITY

Continued from page 1.

Taylor Smith: What made you want to start teaching online?

Jake Henning: I want to play and travel more; traveling while playing music can be enriching for everyone involved. Performing often leads to jamming which can lead to lasting friendships. Teaching online offered opportunity to meet awesome folks interested in similar music from across the world. I wanted to cultivate relationships and opportunities to travel, jam, teach, and experience new perspectives. Ultimately, I wanted to build lasting relationships, while sharing my love of mandolin pickin' all over the world.

What kind of reaction have you got from the people in the My Bluegrass Romance community?

People have been amazingly supportive of my originals and also responsive to the top-down "mandolin-from-your-view" videos I've been creating. When I started playing, I'd never seen any mandolin videos from your own visual perspective. I'd struggle to watch others play from a standard, front-on video angle and try to uncover how they were playing certain phrases or fingerings. One of my goals was to present teaching in a new way. Many have shared how helpful the videos from this view, looking down at the mandolin as if it's sitting on your lap, have been.

Have you learned anything surprising about the whole online teaching world since you've dived into Patreon?

I've been most surprised at the kindness and curiosity of other mandolin players and teachers across the world. I love when people share their own original music, stuff I'd never have discovered had I not met them online. Again, it's been a great bridge for building relationships with folks across the world while hearing new music. People often recommend other artists, tunes, or styles I was unfamiliar with and I ask myself, "how have I missed this?!" Teaching has also surprised me in how it's forced me to improve as a player and as a communicator.

You're super active on social media. What do you think about when you're shooting and editing videos?

My process was chaotic in 2025. Since then, I've created a bit of a rhythm. I choose a particular topic/tune/technique, or take a request, and think about a good place to shoot given the upcoming weather. I notate the music first, then record backing tracks, and pre-upload everything. The final steps include shooting, editing, and posting (YouTube/TikTok/Facebook/Instagram/Patreon). In all, I'd estimate any given lesson post takes me eight hours. Every YouTube short has a corresponding Patreon lesson post.

The main thing I think about when shooting is, "How do I keep this video under a minute?" YouTube shorts tend to be, well, short. I try to keep all of them less than a minute each which can lead to odd song arrangements. It's a good challenge, though.

I love that so many of your videos are shot outside. Where's your favorite spot to film?

My favorite location to shoot is near water. I live on Nequasset Brook, but I also enjoy driving to Reid State Park. My enthusiasm can take over though and I end up in situations where it's too cold or too wet to actually shoot and my mandolin won't stay in tune. Shooting along the brook also usually brings an unwanted audience...mosquitoes!



What's your all-time favorite mandolin break?

This is a tough question; I can think of three, though they're not all solos! The first is the mandolin trio section of Grisman's "Dawg's Bull." When I first heard it, it put a huge smile on my face. Chris Thile's solo on "Brakeman's Blues" from his "How to Grow a Woman from the Ground" album elicits similar joy. Last is an obscure tune that the late, great Gabe Hirshfeld shared with me. I don't know the tune's name; it's a tune I believe co-written by the Brazilian phenom Hamilton de Holanda and Roger Tallroth of Väsen. Search on YouTube for "HHTV ep I Hamilton de Holanda". The tune starts around the 2:25 mark. If you speak Portuguese, maybe you can tell me the name?!

Jake plays mandolin for the band Tricky Britches, and is an active fill-in member for other Maine groups such as the Katahdin Valley Boys. He teaches at the Strung Together old-time music festival in Searsport, ME, and has also won or placed in several music writing competitions including the Walnut Valley Music Festival in Winfield, Kan., and in Chris Henry's online Monroe-style tune writing competition.

Find his videos and lessons at www.patreon.com/MyBluegrassRomance and follow Jake on Facebook, Instagram and TikTok for lots of great mandolin content.

LETTER FROM THE EDITOR

Happy almost summer! This is one of my favorite parts of the annual bluegrass calendar. The indoor jams have come to a close and the festival season is coming right up. It's that time of year when we get to reconnect with all the festival friends we've made over the years and enjoy all the wonderful parts of the bluegrass community we've all built. Check out our festival guide on page 11 to plan your summer, and make sure to buy your tickets ahead of time—that's the best way to support these events!



In April, BMAM celebrated its 30th anniversary with a big event at 317 Community Music Center in Yarmouth. Big thanks to all that joined us for a great day of picking, concerts and community. And extra thanks to all the board members, volunteers and sponsors that helped make the event possible.

We've been hard at work on some big projects. The first is our revamped calendar at www.mainebluegrass.org. Board member Bill Holden, volunteer Tom Donovan and BMAM Webmaster Cyndi Longo have put in countless hours building a more comprehensive and more user-friendly calendar. So make sure to check it out regularly to find out about all of the great events—from festivals and concerts to local gigs and jams—happening around the state.

I'm also pleased to debut a new layout and format for the quarterly Bluegrass Express newsletter. Our designer Colleen Theriault has done a wonderful job freshening up and modernizing the newsletter layout, and I couldn't be happier with how it's turning out.

As we were going to press with this issue, we learned of the passing of Grace French. For decades, she and her husband, Bob, were mainstays on festival stages as Bob and Grace French and the Rainbow Valley Boys. We'll have more to share on Grace's remarkable musical life in the next issue of the Bluegrass Express.

And finally, thank you for being part of the BMAM community. See you at the campsites!

Taylor Smith
Editor, The Bluegrass Express

NEWS FROM AWAY

Big news from Connecticut! Austin Scelzo was just elected to the board of directors for the International Bluegrass Music Association. You might know Austin as the ace fiddle player for Rock Hearts and On the Trail, but he's also the founder of the Connecticut Bluegrass Association and program director of bluegrass and old-time music at the Granite, a community arts venue in Redding, Conn. Congrats, Austin!

Boston-based Max Wareham is releasing his second album, *If the Cosmos Were Whiskey...*, on June 19. Max assembled a killer team of pickers including Jack Holland, Chris Sartori, Karl Helander, Lily Sexton and Kathleen Parks to play on the album—much of which was recorded inside a 100-year-old coal silo. For more info, check out www.maxwareham.com.



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BEARTRACKS

By Emily G. Adams

Beartracks returns to Blistered Fingers August 28. “Blistered is a great festival,” says guitarist Tom Venne. “I love it.” They perform in Litchfield Friday followed by a concert in Dexter at the Wayside Grange Sat., Aug. 29. “It’s perfect. We call it our Maine tour.”

Tom and his sister, Julie Venne-Hogan, bring a lifetime to the stage, rooted in the early country and traditional music they performed starting as youngsters with a Plattsburgh-area band of their parents. Their focus turned to bluegrass in 2004 when Beartracks formed as a trio with their cousin and legendary Dobro player, the late Junior Barber.

The intervening 22 years have made Beartracks a familiar name at dozens of festivals throughout the Northeast and Canada. Mandolin player Sten Isachsen and fiddler Freeman Corey, Jr., are joining the band in Maine again this year.

“They’re both great guys, both great musicians,” Tom says. “When Freeman’s doing something great, Sten is all smiles. And the same thing with Sten. When an audience applauds them, it makes me happy inside because I’m, like, yeah, you see what we do.”

Julie (electric bass, vocals) “is a hoot,” says Tom. “She’s full of energy, she’s full of life. She’s a great singer, great bass player.”

Their father, Victor “Clem Hawkins” Venne, who received that stage name at a time when Hawkshaw Hawkins was a country star, called square dances, was an excellent singer with a warm voice, and drew nice crowds. Tom keeps that history alive, calling dances as the Clem Hawkins Revival Band.

Like bears who do not stray too far from the home place and tread well-worn paths, the band carries the same songs sung for generations. Clem’s number-one priority was entertaining the people who came to the show. Beartracks continues that tradition.

Their father loved Buck Owens’ “Tiger by the Tail,” Red Foley’s “Old Shep,” and especially Roy Acuff’s “Wabash Cannonball.” He sang that in his sleep, much to their mother’s chagrin.

In fact, he was singing that right up until his time on Earth was coming to an end, a testament to the comfort of song and the importance of learning it.

“As they’re wheeling him down the hall putting him under anesthesia, he’d be singing it,” Tom says. “I always try to make sure I include that one in my shows just because of that.”



From l.-r.: Freeman Corey, Jr., Tom Venne, Julie Venne-Hogan, Sten Isachsen.

Beartracks can “bluegrass up” just about anything from honkytonk, early rock, hard rock and soul to K-pop, folk and Americana. Performing over most of the past 60 years, Tom, now 73, has a lengthy repertoire. “I’ve been blessed, I guess, with a good memory,” he says. “I still remember every song I’ve learned.”

To learn more about Beartracks, including where you can catch them live this summer, check out www.beartracksband.com or give them a follow in Facebook.

CARTER LOGAN on banjo, bluegrass, and a life in Maine music

Continued from page 2.

Play with other people. Work on the simple things. Timing is huge. Learn the little things really well before trying harder stuff. People move too fast. They learn something and move on instead of learning it well and knowing what it feels like.

I remember your advice when I started playing the Dobro: “It’s time on the instrument.”

That’s all it is. The more time you spend, the better you get. You have to want it. If your parents have to tell you to practice, you don’t get it.

My mom used to say, “Put that thing down and do your homework.” I remember telling her if I ever made it to Carnegie Hall, I wasn’t going to thank her.

....seeing young people getting involved again—it’s indescribable. Being part of that is a dream come true. — Carter Logan

Good thing you didn’t put it down.

No. It was always fun. I tried bartending for a while when I got tired of gigging, but it didn’t last. I just like to play.

Anything else you’d like to add?

I still enjoy playing music, and I always will. I hope I can help people with whatever they need on their instrument. I’m back at Buckdancer’s Choice now, semi-retired, and enjoying myself. I just want people to play and have fun.



SCENE IN MAINE

BMAM'S 30TH BIRTHDAY BASH

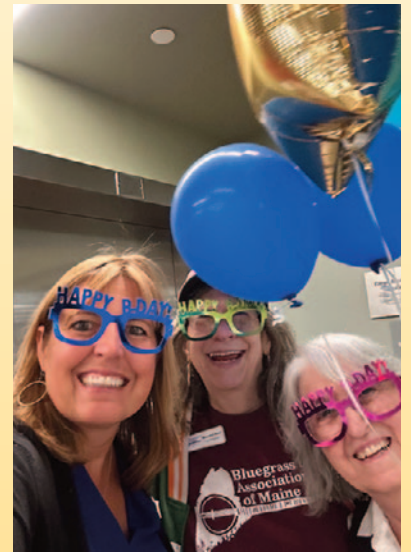
On April 11, the bluegrass community came together at 317 Main Community Music Center to mark a milestone three decades in the making. BMAM's 30th Anniversary Celebration was everything the occasion called for —friends old and new, a giant birthday cake, and plenty of music ringing out from all corners of 317.



Advanced jam led by Lincoln Meyers



Mama Beth Revels and Melissa Bragdon Caron



Shari Elder, Mama Beth Revels and Nellie Kennedy



Lots of jamming at 317!



Old Eleven

SCENE IN MAINE



BMAM'S 30TH BIRTHDAY BASH

The evening featured performances by the Katahdin Valley Boys, Old Eleven, and the BMAM All-Stars, along with heartfelt speeches and toasts from BMAM board members and officers reflecting on the association's journey. The turnout was amazing, and the energy in the room spoke to just how much this community means to the people who are part of it.

The following photos capture some of the night's best moments — though, as anyone who was there will tell you, you really had to be there.



BMAM President Steve Bixby



Katahdin Valley Boys



Board members Bill Holden and Hideaki Mizuno



The BMAM All Stars



Former BMAM President Mama Beth Revels



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NEW BMAM BOARD MEMBER SPOTLIGHT: CHAUNCEY DEVIN

Please welcome Chauncey Devin as the newest BMAM board member! For many bluegrass fans in Maine, Chauncey is a familiar face. He's a fixture at jams around the state and often pitches in to help out at the BMAM booth at festivals such as Blistered Fingers, Ossipee and the Crooked River Gathering. I connected with Chauncey to learn a bit more about his bluegrass background and what brings him to the BMAM board.

Taylor Smith: Where do you live?

Chauncey Devin: I live in the midcoast, in Newcastle.

How did you get into bluegrass?

My Dad played all sorts of folk and country music growing up, and that included bluegrass. He's really into the Grateful Dead, so of course Old & In the Way was played a lot. That was the only bluegrass band I really listen to on my own as a teen and into my 20s. So I heard bluegrass growing up (and I don't remember this but apparently as a young kid, I went to a Seldom Scene concert when John Duffy was still with the band in the '90s) but I started to really immerse myself in country and bluegrass at the end of 2019. Then I started playing banjo and just couldn't stop listening to it!

When did you start playing banjo, and which players are your biggest influences?

I started playing at the beginning of 2020, which was pretty great timing honestly. I had a lot of time to practice during the COVID shutdowns.

J.D. Crowe is probably my biggest influence. I love his drive and how his licks really pop. I really enjoy Sammy Shelor and Terry Baucom for the same reason. All three of them play the banjo so hard and driving but also smooth and deliberately. I also really like the banjo players that blend Scruggs and the melodic style of banjo, like Ben Eldridge or Greg Cahill. To top it all off, I listened to Jerry Garcia's playing in Old & In the Way growing up, and still do, so I think his influence sneaks in too.

How would you characterize the bluegrass scene in Maine?

Driven by the community! You can tell that everyone involved is there for the music and all that it entails. When you go to the festivals or concerts, you don't see big corporate sponsorships. You see a lot of fellow musicians you met at jams. You see local businesses selling their wares and food and drink.

You see the organizers and the band members mingling with the crowd. It's not a flashy, dress-to-impress affair. It's got a DIY feel that I think is great.

You've been a regular attendee at the southern BMAM jam in Yarmouth. What's your favorite part about those jams—and the bluegrass jam scene in general?

The BMAM jams are great for a few reasons but the biggest is probably the size and wide range of players who show up. You get young players at their first jam and you get to jam with seasoned professionals. I also really appreciate the fact that it's in the afternoon at a church. It's cheap, easy to attend and there's no pressure to buy food and drink. These jams really are about the music and community. (I'm not saying the jams at bars are bad though, love them too!)

In general, the jam scene is very nurturing and inspiring. I always leave a jam inspired to practice more and get better. I would not be the player I am today without jams and learning from other players. I hope and believe that others experience this, too.

What are you looking forward to being involved in as a new BMAM board member?

At first, just continuing to do what I already do but with more responsibility. I already volunteer at festivals, and I look forward to maybe becoming more involved with running jams. Like I said, I wouldn't be the player I am today without jamming and I want others to help others have that same experience. That being said, I also want to learn more about how BMAM functions and how I can help achieve its goals.



NEW AND RENEWED BMAM MEMBERSHIPS 03/01/2026 to 05/31/2026

NEW

Ben Rossetter
Carla Burnham
Dana & Brenda King
Dimitri Eleftherakis
& Maria Wolters
Fred Beck
Jamie Peghiny
& Sandi Hammond
Jay & Judy Beauchemin
Michael & Libby Harnois
Patty & Dan Parker
Richard Bernier

RENEWED

Ben Detroy
Carlton McPhee
& Elizabeth Brown
Chris Neagle
Cynthia Longo
Dave Moretti
Dave Sundelin
David & Abbie Jo Estes
Dean Henderson
Emily Wiederkehr
Guy Thivierge
Joshua Popkin
Kevin & Ellen Dowling
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Raymond Soulard
Sam Pfeifle
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**OFFICIAL NOTICE:
BMAM 2026
ANNUAL ELECTIONS AND
ANNUAL MEETING**

ANNUAL ELECTION

The Bluegrass Music Association of Maine Annual Election to fill vacant Board seats will be held this fall. This year, we will again be using an online voting platform. Email ballots will be sent out in mid-September. For those who have not provided us with an email address, we will send a paper ballot.

To save mailing costs, we would like to have email address of all the members. Please let us know your email address if you have not yet done so. This year BMAM members will be voting to elect up to (5) Board seats. Note that the results of the Annual Election of the Board Members will be announced at the Annual Meeting. The results will also be published in the 2026 Winter Newsletter, and posted on BMAM's website and Facebook page.

Want to get involved with BMAM? Please consider running for open Board seats. Please contact BMAM Chairman Hideaki Mizuno (hmizuno@mainebluegrass.org) or any BMAM officer/board member to express your interest.

ANNUAL MEETING

The Bluegrass Music Association of Maine's Annual Meeting will be held virtually this year on the Microsoft Teams platform on Wednesday, October 14, 2026, at 6:00 P.M.

If you would like to attend the Annual Meeting via Teams, please email hmizuno@mainebluegrass.org at least 48 hours before the meeting to ensure you receive the meeting link in time.



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<p>HENHOUSE PROWLERS Weds, July 29 Advance tix \$30 <i>Bringing bluegrass to the world! US State Dept Bluegrass Ambassadors returning to Maine this summer.</i></p>	<p>CHICKEN WIRE EMPIRE Friday, Sept 25 Advance tix \$20 <i>Wisconsin-based bluegrass band known for their dynamic musicality, their new album features Kyle Tuttle & Jerry Douglas.</i></p>

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Air out your tents, get your campers ready, and get ready for the summer festival season! Here's a listing of can't-miss bluegrass festivals in Maine and the northeast.

June 18-21
Blistered Fingers
Family Bluegrass Festival
Litchfield Fairgrounds,
30 Plans Rd., Litchfield ME
www.blisteredfingers.com

June 25-28
Jenny Brook Bluegrass Festival
1 Fairground Ln., Tunbridge, VT
www.jennybrookbluegrass.com

July 9-12
Basin Bluegrass Festival
1 Basin Rd., Brandon, VT
www.basinbluegrassfestival.com

July 15-19
Grey Fox Bluegrass Festival
Walsh Farm, Oak Hill, NY
www.greyfoxbluegrass.com

July 23-26
Ossipee Valley Music Festival
291 South Hiram Rd., Hiram, ME
www.ossipeevalley.com

July 23-25
Danby Country & Bluegrass Festival
Otter Creek Fun Center, 1800 U.S. 7, Danby VT
www.danbycountrybluegrassfestival.com

August 5-9
Podunk Bluegrass Music Festival
116 Old Middle St., Goshen, CT
www.podunkbluegrass.com

August 13-16
Green Mountain Bluegrass & Roots
40 Hunter Park Rd., Manchester Center, VT
www.greenmountainbluegrass.com

August 14-16
Ocean State Bluegrass Festival
Frerichs Farm, Warren, RI
www.ribluegrass.org

August 27-30
Blistered Fingers
Family Bluegrass Festival
Litchfield Fairgrounds,
30 Plans Rd., Litchfield ME
www.blisteredfingers.com

September 3-6
Crooked River Gathering
291 South Hiram Rd., Hiram, ME
www.crookedriverarts.org

September 3-6
County Bluegrass
119 West Limestone Rd.,
Fort Fairfield, ME
www.countybluegrass.com



BMAM OFFICERS

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Vice President: Joe Kennedy jkennedy@mainebluegrass.org
Treasurer: Nellie Kennedy nkennedy@mainebluegrass.org

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Chauncey Devin cdevin@mainebluegrass.org

THE BLUEGRASS MUSIC ASSOCIATION OF MAINE IS...

...an organization of people, listeners and players who enjoy Bluegrass music. It was formed in March of 1995 and incorporated on July 8, 1996 as a Maine 501(c)3 nonprofit corporation. The BMAM, governed by a volunteer Board of Directors, welcomes all Bluegrass friends, fans, and pickers to become active members.

Functions of the organization include the following:

- To educate the public about Bluegrass music, in order to foster an appreciation of its history and cultural heritage;
- To further the enjoyment of Bluegrass music through teaching, sharing, and playing;
- To encourage participation in Bluegrass music events;
- To support area workshops, festivals, and concerts;
- To support area musicians and bands that play Bluegrass music;
- To inform members about Maine Bluegrass and related events;
- To cooperate with other organizations to promote Bluegrass and related music;
- To preserve the memories of those who have preceded us in this field of endeavor.

The Bluegrass Express is a quarterly publication of the Bluegrass Music Association of Maine (BMAM). For more information on how you can become involved, contact any committee member.

Please email any news, photos, article information, or anything you find pertaining to bluegrass in Maine to tsmith@maine-bluegrass.com

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DATE: _____ EVENT: _____

I am a: Fan Musician Band Member

Primary Instrument: _____

Band Name: _____

Volunteer Opportunities: *(check if interested)*

S. Jam (Yarmouth) E. Jam (Brewer)

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