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# 25th Anniversary Telluride Bluegrass Festival Official Program

## Greetings Festivarians!

Welcome to the Telluride Bluegrass Festival's Silver Anniversary. We believe there is not a finer music festival tradition in the world and we're glad you've joined us for this special year.

Many of you have made the pilgrimage from across the planet — others walked over after work. But all of you planned far in advance to be part of the Silver Anniversary! This year's festival sold out an unprecedented two months in advance, a testament to the excitement that has built over the past year.

We doubt you'll be disappointed.

As always, we owe a huge debt of gratitude to the San Miguel Valley Corporation for providing us with the necessary parking and camping space to support The Festival. Please be good to the Valley Floor. Thank you Johnnie Stevens!

We owe a lot of thanks to the Town of Telluride for acting as a partner and friend on The Festival's remarkable journey. And thank you to all of the people living in this spectacular San Juan

box canyon, your patience, support and understanding has allowed The Festival to become something very special in the lives of thousands.

We are extremely proud of our production team, some of whom have been with The Festival since the beginning. We would like to particularly thank John Cohn, Gary Hickcox, Bill Masters, Rob Gregory, Jon Eaton, Pat and Laura O'Kelly, Paul Gelose, Dennis Green, Denise Mongan, Amy Kimberly, Rayna Hale, Rick Herrington, Kevin Swain, Mike Whipp, Jim Kolar and the rest of the production crew. Thank you Durfee and Jane.

But most of all, thank you festivarians! We have had you constantly in mind as we prepared for this year's festival, knowing full well that you intended to savor the celebration.

Happy Anniversary.

Craig and Sally, Michelle, Steve, Jo and the rest of the gang at Planet Bluegrass

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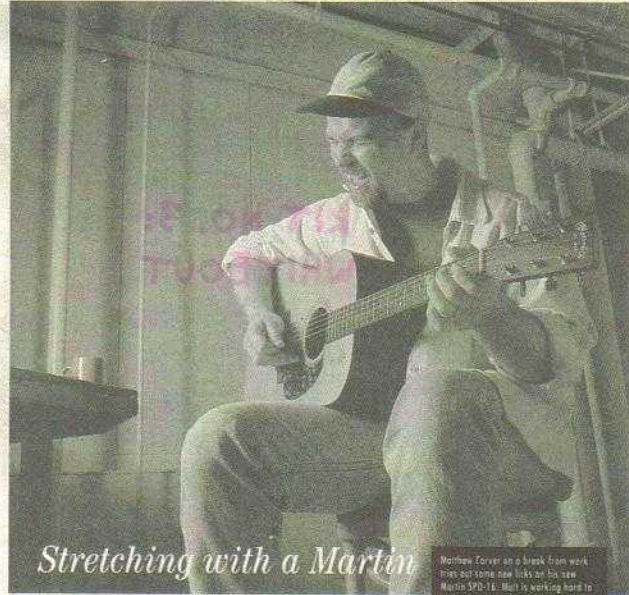
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- |                           |  |
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| Steve Szymanski —         | Vice-president / Academy Director            |
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| Michelle Johnson —        | Financial Director & Concessions Coordinator |
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| Ian & Shea Szymanski,     |  |
| Nicholas & Syllas Kalyan  | Planet Munchkins                             |

## Telluride Bluegrass Festival Staff:

Planet Bluegrass would especially like to thank the following:

- |  |   |
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| Paul Graham —<br>Park Set Up Supervisor      | Jim Lincoln —<br>Town E-Team Supervisor                             |
| Paul Mrozek —<br>Park Set Up Supervisor      | Steve Green —<br>Valley Floor E-Team Supervisor                     |
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| Chris Ruedy —<br>Stage Crew                  | Michelle Johnson —<br>Box Office Supervisor                         |
| Jon O'Leary —<br>Stage Crew and Stage design | Gina Windle —<br>Box Office Supervisor                              |
| Tim Pickard —<br>Stage Crew                  | Danny Shafer —<br>Valley Floor Box Office Supervisor                |
| Mitch Hodge —<br>Sound & Lights              | Peter Wilde —<br>Valley Floor Box Office Supervisor                 |
| John Cohn —<br>Head of Security              | Patrick O'Kelly —<br>Country Store Supervisor                       |
| Axel Koch —<br>Backstage Security            | Connie Kessler —<br>Country Store Supervisor                        |
| Hunt Worth —<br>Pit Master                   | Laura O'Kelly —<br>Artist Consignment Supervisor                    |
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| Dennis Green —<br>Parking Supervisor         | Amy Kimberly —<br>Backstage Hospitality                             |
| Denise Mongan —<br>Camping Supervisor        | Pastor Mustard —<br>Master of Ceremonies                            |

Also, the Town of Telluride, San Miguel Valley Corp. & Johnny Stevens, with a special thanks to Rick Herrington and Kevin Swain; all the Festivarians; the volunteers; the *Telluride Daily Planet* newspaper; and our sponsors: Rockies Brewery, Allegro Coffee, *The Denver Post*, Teva, Gibson Musical Instruments, Liquid Audio, D'Addario & Co., Martin Guitars, Eldorado Artesian Water, Red Hat Produce, Elixir Strings, Breedlove Guitars, Shanti Guitars, Zeta Music, Crate Acoustic Amps, ASCAP, *Performing Songwriter Magazine*, Colorado Case Company and SunSense Solar.

### TELLURIDE DAILY PLANET

This Official 25th Annual Telluride Bluegrass Festival Program was produced by a portion of the *Telluride Daily Planet* staff:

- |                        |  |
|------------------------|--|
| Publisher —            | Tony Daranyi   |
| Program Editor —       | Jim Pettegrew  |
| Advertising —          | John Dourlet   |
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| Photographers —        | Brett Schreckengost, Ingrid Lundahl, Tim Benko, Jamie Janover, T. R. Youngstrom                            |
| Special Thanks —       | Marty Welch  |

Blue Highway's rise to the top rank of bluegrass performers has been almost as rapid as it's been deserved: listen to the self-assurance of their newest Rebel Records offering, *Midnight Storm*. It's hard to remember that this band, with a brace of five International Bluegrass Music Awards under its belt, is barely three years old.

While success may have come quickly for these men — Tim Stafford (vocals, guitars), Rob Ickes (vocals, Dobro), Shawn Lane (vocals, mandolin, fiddle), Wayne Taylor (vocals, bass) and Jason Burleson (vocals, mandolin, banjo) — it hasn't come easily. Though Blue Highway has powerful singers, it has no single frontman behind whose name the band trails; though it has gifted instrumentalists, it doesn't place flashy picking front and center; though it has subtle and talented songwriters, it's not afraid to feature outside material.

Instead, the band's strength has been gathered in the most difficult, yet most durable, way — by putting each element in place, always balancing one against the other, always thinking of the whole, always keeping the end result in mind. Using this musical philosophy, Blue Highway embodies one of the most profound characteristics of American music — the creative tension between the gifts of each individual and their subordination to the music that is



their collective product. Few, if any, bands on the scene today equal Blue Highway's mastery of this bedrock aspect of bluegrass: certainly none surpasses it.

On *Midnight Storm*, the members' many talents are lent to a set of material that nods toward the traditional without falling over into imitation.

Blue Highway's approach has always been, says Stafford, "to get together the best 12 or so songs we can find at any given time; if they're original, fine. If not, fine."

Blue Highway is blessed with an abundance of instrumental ability and vocal talents that can cut like a cold mountain wind or caress a lyric like soft meadow flowers.

They've traveled a long distance in a short time, and if you wonder how such magic is possible, listen to *Midnight Storm*. You'll hear everything you need to know.

We're fortunate to have them here at the Telluride Bluegrass Festival.

**Blue Highway: Thursday 11:15 am**



Tony Furtado is a Telluride Bluegrass Festival veteran, and a Rounder Records recording artist currently touring his fifth Rounder release, entitled *Roll My Blues Away*. Drawing inspiration from such influences as blues, old-time, Celtic, and bluegrass, Tony composes and arranges his music in a spirit similar to Ry Cooder's early '70s recordings. Tony's versatility and musical maturity have enabled him to create and introduce a variety of new sounds for banjo and slide guitar.



"Ever since I was a kid in Pleasanton, California, I liked to be different. Maybe that's why I chose to start playing the banjo. My passion for music overtook most other interests, and I found myself practicing eight to ten hours a day, devouring any and all musical flavors that happened to cross my path over the years.

"After a brief distraction studying art and music at Cal State — Hayward, I traveled to Kansas to enter and win the Grand National Banjo Championship. Soon after, I began touring and recording with Laurie Lewis and Grant Street, playing bluegrass and old-time music, and signed a deal with Rounder Records to record my first solo album. With the help of producer/mandolinist Mike Marshall, *Swamped* (Rounder 0277) became a vehicle to play and record the types of music I loved — bluegrass, old-time, jazz, and Irish — as well as my

original tunes.

"When I left Laurie's band, I moved to the DC area, and hooked up with fellow Rounder recording artists Tony Trischka, Tom Adams, David Grier, and Mark Schatz to tour and record with the Rounder Banjo Extravaganza.

"My list of original tunes was growing every day. I recorded *Within Reach* (Rounder 0290), with the help of luminaries Jerry Douglas, Alison Krauss, Stuart Duncan, and David Grier. After touring the album, I put together a band of musicians that I felt had unique musical qualities which, combined, could interpret my tunes in a way I hadn't thought possible. This folk-funk-acoustic-bluegrass band, called Sugarbeat, recorded an album for Blue Planet Music, toured for three years, and taught me a lot about stretching my musical boundaries."

*"Last year, we decided to discard the set break music, and I hired Tony to play whatever and whenever he wanted during set changes. I thought it would be perfect because Tony is the embodiment of the incredible variety of musical styles that we embrace at the Telluride Bluegrass Festival. He was so well received, that I can't imagine I can ever go back to canned music, and he now has to live with Telluride appointed nickname — Tony the Tweener."*

— Craig Ferguson, Director, Telluride Bluegrass Festival

**Tony Furtado: Thursday 12:45 pm**

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**The Nashville Bluegrass Band:  
Thursday 2:15 pm**

The quintet comprised of Alan O'Bryant (banjo), Pat Enright (guitar), Roland White (mandolin), Stuart Duncan (fiddle) and Gene Libbee (bass) is the most awarded bluegrass band working today. Over the past several years, their popularity and influence have skyrocketed. Music critics have dubbed them the "best bluegrass band on the circuit."

Among their many talents, The Nashville Bluegrass Band is noted for their harmonies. A writer for the *Village Voice* said that "for booking heaven's choir, I would hire NBB." In July of 1994, they were hand-picked by Lyle Lovett to tour with him. In the summer of 1995, they did shows with Mary Chapin Carpenter and most recently recorded songs with both Bernadette Peters and Clint Black. They are able to please long-time purists of one of America's most important and influential musical art forms while simultaneously converting new fans to the genre.

The National Academy of Recording Arts & Sciences began awarding a Bluegrass Grammy in 1988. Every Nashville Bluegrass Band album released since that time has been nominated for a Grammy, including *New Moon Rising* (with Peter Rowan) in 1988, *The Boys Are Back In Town* in 1990, *Home Of The*



*Blues* in 1992, *Waitin' for the Hard Times to Go* in 1993, and *Unleashed* in 1995. They won the Grammy for their two most current Sugar Hill releases.

The International Bluegrass Music Association has also generously rewarded the band. They have won the prestigious Entertainer of the Year award, and are the only artist to win it back-to-back. They won Vocal Group of the Year five

straight times, more than any other band. Stuart Duncan has won Fiddle Player of the Year each year it has been presented.

The Nashville Bluegrass Band has a worldwide fan base, international recognition, and have graced some of the most diverse stages of any act touring today. Among their credits are a sold-out performance at Carnegie Hall and many appearances on the Grand Ole Opry.



**String Cheese Incident:  
Thursday 3:45 pm**

It is difficult to know what sound to expect out of a band named after a tasteless dairy product. Described as "poly-ethnic-funkalation-Afrojazzadelic-bluegrass," String Cheese Incident's music, however, is anything but bland.

String Cheese claims that they were formed as the Blue Cheese String Band "at the precise moment all the planets in the solar system aligned." That was December, 1993 in Crested Butte, where the band members found themselves living and skiing. Six months later they were playing the Telluride Bluegrass Festival. Now Boulder-based, String Cheese believes that their primary directive is "to make people laugh and experience unearthly joy."

As the lyrical inspiration for the band, guitarist Bill Nershi explains: "Everywhere there is music flowing all over the earth. String Cheese strives to touch it as it goes by, color it and flavor it. Our goal is not to improve our musical ability, but to remove the barriers that inhibit the flow of creativity."

Nershi has been playing acoustic guitar ever since he could, over time opening for such artists as Taj Mahal, Arlo Guthrie and Leon Russell. He has won national recognition for his flatpicking style.

Other band members include Michael Kang, Michael Travis, Keith Moseley and Kyle Hollingsworth.



The classically-trained Kang is a pioneer on the electric mandolin and fiddle, whose musical focus has now shifted from classical (he was first violin in the Marin Symphony Orchestra) to funk and jazz.

Travis has had extensive training in Cuban and African rhythms, which helps give String Cheese its global kick. His percussion kit adds congas, bongos, timbales and numerous toys to the customary set of traps.

Moseley, the band's electric bass player, has been making music for 17 years. His rock-solid timing and stylistic diversity are drawing lots of attention.

Hollingsworth is the newest member the Incident. Nicknamed "the Paperboy" for his ability to deliver, this jazz pianist's sensibilities and style have added a rich, textural dimension to the band.

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Catie Curtis: Thursday 8:15 pm

Raised in rural southern Maine, Catie Curtis emerged from the Boston music scene in 1989. By 1992, she had released her first CD and given up her day job. Curtis' most recent CD, Guardian records' *Truth From Lies*, received glowing reviews nationally.

*The New Yorker* declared Curtis to be a "folk-rock goddess." Such hyperbole is not hard to understand. Curtis is a skillful and intensely personal wordsmith and an accomplished guitarist. Her aching vocals, deft acoustic instrumentation and lyrical touch, displayed on *Truth* in such cuts as "Silhouette" and "The Wolf," has earned this artist a wide range of loyal fans.

With everyone from nearly funny sitcom actresses to scores of hairy-legged Indigo Girl wannabes trumpeting their alternative sexual proclivities to spark their careers, you might expect Curtis to shout her lesbianism from the rooftop. But that's not the case.

"I just think that it doesn't feel personally to



be a very big part of my identity to be gay," explains the 30-something performer. "To me, I sometimes think that even the label 'gay' applies better to a specific relationship than to a person ... it seems really limiting to have that label on myself as an artist."

Should the Guardian gravy train suddenly grind to a halt, however, in addition to making music, Curtis has plenty of other interests

to occupy her time. A former social worker, she spends much of her down time as a volunteer at the Hole in the Wall Gang Camp, an Ashford, Connecticut, program started by Paul Newman on behalf of seriously ill children.

Says Curtis, "I used to think it was hard being on the road, until I saw the way the people who are there all summer work."



## What's that cool canyon behind the stage all about

Ten thousand years ago, the Native Americans made music and danced in the majestic glacial canyon of Bear Creek. The spirit of these first Americans lives on in the 25th Annual Telluride Bluegrass Festival.

As you bask in the warm rays of the Rocky Mountain sun (or bundle up to protect against biting early summer snow storms), you may want to thank the San Miguel Conservation Foundation for preserving much of the natural beauty which surrounds you. For it was SMCF which acquired the Bear Creek Preserve which forms the backdrop of the Bluegrass stage (the Festival grounds behind the stage mark the beginning of the Preserve). You are invited to hike up into this magnificent mountain cathedral and enjoy the magic for yourself.

In addition to the Bear Creek Preserve, SMCF has acquired the Mahoney mining claims of Bear Creek, the Gerdts property which borders Bear Creek (this was the last property available for development), a large portion of the hillside on the north side of the San Miguel River Valley in Telluride, and Waterfall Canyon in Ophir, to preserve as open space for the benefit of the public. In partnership with the San Miguel County Open Space Commission, the Town of Telluride

Open Space Commission and the Town of Ophir, SMCF is working diligently to protect open space, wildlife habitat and agricultural lands in San Miguel County.

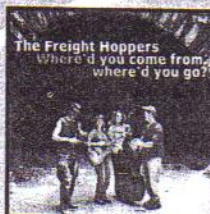
Together with the San Miguel County Open Space Commission and Telluride Visitor Services, SMCF is issuing a VISA "affinity" credit card. Each time a cardholder charges on the affinity card, a portion of the purchase price is deposited in a fund designated for San Miguel County land preservation projects. Participating local businesses will contribute an additional enhancement (in the form of discounts, for example) when the card is used. The card itself, issued by MBNA America, features a TR Youngstrom photograph of a full moon rising over Telluride and the San Juans.

If you treasure the haunting combination of melodious bluegrass music and spectacular high-alpine setting, as thousands of Telluride Bluegrass Festivalers before you have, you may want to help SMCF continue its efforts to preserve the natural beauty of the Telluride region. You can join this noble land conservation effort by signing up for the VISA/SMCF affinity credit card at the SMCOS/SMCF table in the Bluegrass Country Store tent in the Festival grounds.

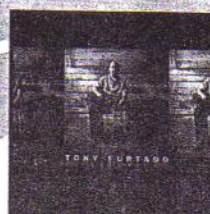
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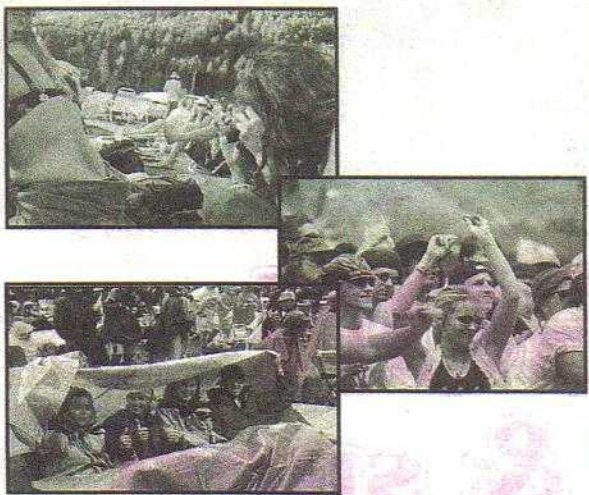
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## Enjoying the festival in several easy lessons

By Bob Beer

Welcome to the 25th Annual Telluride Bluegrass Festival, fellow Festivarians. You've arrived with great expectations, have your hard-to-get ticket in hand and are anxiously awaiting veteran Emcee Pastor Mustard's introduction of the first musical act on the Fred Shellman Memorial Stage.

But first, let's go over a few Dos and Don'ts that will make this fabulous journey into the world of High Altitude Music an even better experience.

Let's say you've survived relatively unscathed the initial stampede after the festival gates opened on Thursday at 10 a.m. and are looking around to claim your weekend territory in front of the stage. The dust has begun to settle, and you feel like a gold miner arriving at a new prospective claim, looking for clues as to where the nuggets are hiding. But wait. There are rules here that must be followed. I know, I know — you're an individual. But there are also more than 10,000 other individuals all around you for the entire weekend, so, please, respect others' space.

Stake out your claim, but don't be a space hog. Even though good fences make good neighbors, a friendly smile makes for even better neighbors. You can always take advantage of the mostly-moving crowd and slide your way to the stage area for your most-favorite performer.

Use this time to meet some future long-time friends. Is that guy with the weird hat really from Montreal? Or is that woman with the colorful bandana really a lounge singer from Shaker Heights? Ask. Share stories of past festivals and expand your mind. And share your sunscreen with others if they have forgotten theirs. We're almost 9,000 feet above sea level and when the sun is out, it's the king of the sky. Of course, Johnny C and Sam B are the kings of the stage, but that's a few dozen bands off at this time.

Take advantage of eating all kinds of fantastic food from the various booths, most of which are run by local non-profits. Your money helps keep them afloat.

The same with the beer and wine. Our famous KOTO-FM Community Radio dispenses thousands of gallons of frothy glasses, so belly up to the bar and catch some suds and free grins. Next door, is the Telluride Elks Lodge #692 Wine Booth. Take advantage of their large, plastic cups with built-in straws to help you sip through a smooth performance on stage. Proceeds help many local charities, including the Boy and Girl Scouts, scholarships, and financial help for some needy and deserving people.

But, as with everything, moderation is the key. That is, of course, in all things except dancing. Dancing keeps us all young at heart, if not slim of waist, and ye who doth not dance, doth not live life to its fullest. Shame be upon ye.

And browse around the many other booths, from hats to jewelry. Most take credit cards and even cash. Try the bargain method on Saturday and Sunday.

Remember to drink more water than you think you should: The dry climate at this altitude makes you drier than the humor of a New Yorker cartoon.

If you partake of too much of anything, listen to your body and, if neces-

sary, ask someone nearby if they think you are getting too much of something. If needed, go to the medical tent. Our local EMTs and doctors have seen it all, so don't hide your head in shame. Ask for help.

OK, I've avoided the one dreadful thing here — those port-a-potties. But use them you must, so develop a rhythm. Get in line much sooner than you think you need to, because the lines will quickly become longer than the line of subpoenaed witnesses outside of the Kenneth Starr Chamber. Trust me on this.

As you approach your time in the box, practice some deep breathing. Slowly and fully expand your lungs. Just before you enter the Nether World of Disgusting Smells, take a deep breath of clean Park air. Hold it as long as you can and then give in to the natural tendency to breathe. Holding your nose and breathing through your mouth helps somewhat, maybe some Vicks dabbed into your nostrils will help also. Try to relive all those neat musical memories on stage. Maybe think of your mother-in-law. Please don't give into the urge to make the port-a-potties messier than you found them. Bad karma and all, don't you know.

And don't even think about using the trees and bushes as your own private toilet. Mother Earth has a way of getting back at environmental miscreants.

Not all of your time will be spent inside of the festival grounds. Take in the many shops, bars and restaurants in Telluride. Remember, leaving appropriate tips keeps everyone happy. Those of us who live here are fully aware of how expensive everything is, so you don't have to rudely and loudly point that out. Locals don't get a break on prices either.

Enjoy the many sidewalk jams during the day and into the night. Attend the many workshops in the Sheridan Opera House and mini-concerts in Elks Park.

On a cautionary note, be wary of scams that seem to slither into town during the festival. Blackmarket barricade passes won't pass muster, but each year some luckless person will eagerly buy one from a "local," only to find their vehicle is towed anyway. Don't fall for that one. Be careful and use your reason. Every year festivarians think they can fool the rules and bring their vehicle into town without an access pass or with a fake one. And then they find their car missing and worse, are out the money to get it out of the impound lot.

We are especially proud of our Peace Officers here in Telluride, and each year welcome back with open arms the many Reserve Officers who come here to keep the peace. Respect them and they will respect you. Of course, if you happen to be a petty thief, don't come crying to us when you get your just deserves. If ingesting is your game, be discreet. We don't recommend it, but don't be a dope.

Keep your campground clean and take advantage of the hot showers offered by the Telluride Schools Athletic Department. Money well spent. Hardly anyone prefers a "gamey" person sitting next to them.

# A Very Special Bluegrass Reunion



David, Herb and Peter

The year was 1973. Old & in the Way was a one-shot bluegrass band whose legacy has lasted far longer than the original band. Led by Grateful Dead member Jerry Garcia (banjo, vocals), the band also featured David Crisman (mandolin, vocals), Vassar Clements (fiddle), Peter Rowan (guitar, vocals), and John Kahn (bass).

Garcia formed the band as a way to revisit his bluegrass roots and demonstrate his affection for the music. Taking their name from an old bluegrass standard, Old & in the Way played a handful of gigs, most of them at the Boarding House in San Francisco in October. Garcia picked banjo (his first instrument of expertise) and sang in this legendary band which played together, mostly in Northern California, for only nine months.

An album, also called *Old & in the Way*, was culled from the Boarding House shows and released later in 1975 on the Grateful Dead's own record label, Round. The record combined standards and Rowan originals, which later became standards.

The album remains the biggest-selling bluegrass record of all time. It bridged the gap between classic hillbilly and bluegrass and new age. It was the only album the lineup recorded until the additional tapes from this same 1973 session were released in 1996 and 1997 on Crisman's own Acoustic Disc label.

The music and careers of Crisman and Rowan are amply covered elsewhere in this program; the other members of this Reunion are Vassar Clements and Herb Pedersen.

Clements is one of the world's finest, and probably the world's most versatile, fiddle players alive today. His career began at a very early age. His phenomenal ability to play virtually any kind of music (bluegrass, country, pop, rock, jazz and swing) has garnered him various awards, including five Grammy nominations and a track record that involves over 2,000 recording performances.

Within the space of a few short months, Vassar was recording and/or performing with Dicky Betts, Jerry Garcia, The Grateful Dead, The Allman Brothers, Linda Ronstadt, The Nitty Gritty Dirt Band, David Crisman, Paul McCartney and Old & In The Way.

Herb Pedersen has recorded and performed with the likes of Emmylou Harris (as a member of the Hot Band), Dolly Parton, Jackson Browne, Linda Ronstadt, John Denver and Jesse Winchester. His work can be heard on the soundtracks of "The Rockford Files" and "Smokey and The Bandit." He was a part of David Crisman's bluegrass band, Here Today, along with Vince Gill, Jim Buchanan and Emory Gordy, Jr. When Earl Scruggs was unable to tour for a short time with the Foggy Mountain Boys, Herb stepped in as the banjo player. Herb joined up with the Dillards after Doug Dillard left the group. When David Crisman's 50th birthday party came around, a reunion of Old & In The Way was planned. The passing of Jerry Garcia left a void in the banjo section. Once again, Herb stepped in with his banjo. Also a member of Desert Rose Band, his most recent recordings have come as a member of the Laurel Canyon Ramblers.

And 23 years after the release of the most popular bluegrass album ever came more Old and In the Way — *That High Lonesome Sound* on the Acoustic Disc Archive Series. The recording features 14 previously unreleased songs from the original live performances that produced the acoustic excitement captured on the first Old and In the Way.

As one of the great things about Old and In the Way was its eclectic and extensive repertoire, this record includes hard-core bluegrass classics like Bill Monroe's "I'm On My Way Back to the Old Home" and "Uncle Pen," Jim and Jesse McReynolds' "Hard Hearted," Vassar Clements' amazing fiddling on his own "Lonesome Fiddle Blues" and "Orange Blossom Special," as well as Peter Rowan favorites like "The High Lonesome Sound" and "Lonesome L.A. Cowboy." There's also an inventive bluegrass arrangement of the '50s pop ballad, "The Great Pretender" and an evocative performance by Jerry of the gospel anthem "Angel Band."

*Breakdown*, with its 18 previously unreleased tracks, is the third release from Old & In the Way. The music on this new CD was recorded at the same live performances made famous by the group's two previous releases.

As an added bonus, producer Crisman has included alternate versions of six tunes that appeared on the original *Old & In the Way* recording: "Fig In a Pen," "Midnight Moonlight," "Wild Horses," "Panama Red," "Kissimee Kid" and "The Hobo Song."

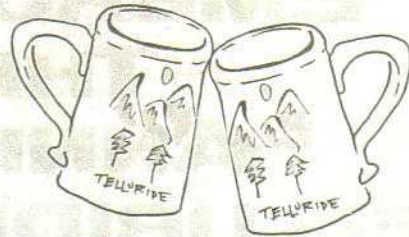


Vassar

Photo by: Ingrid Lundahl

David Crisman, Peter Rowan, Vassar Clements & Herb Pedersen: Thursday 8 pm

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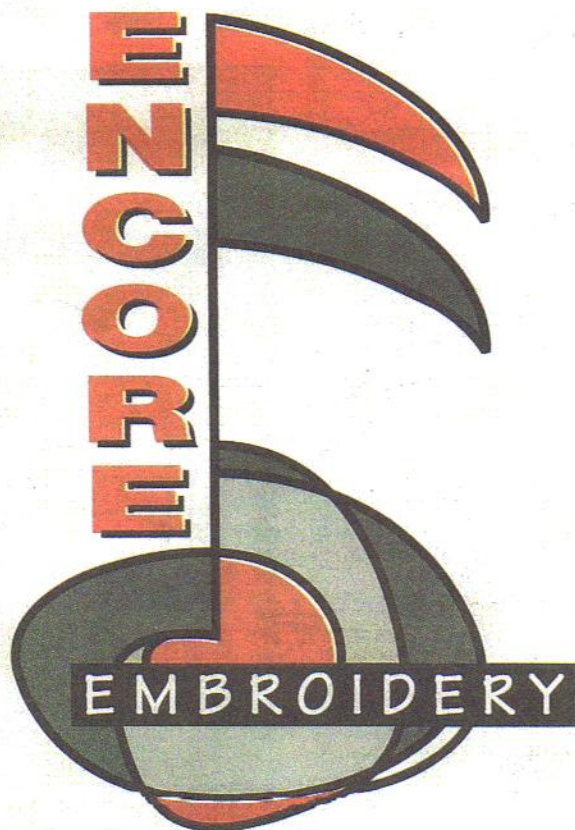


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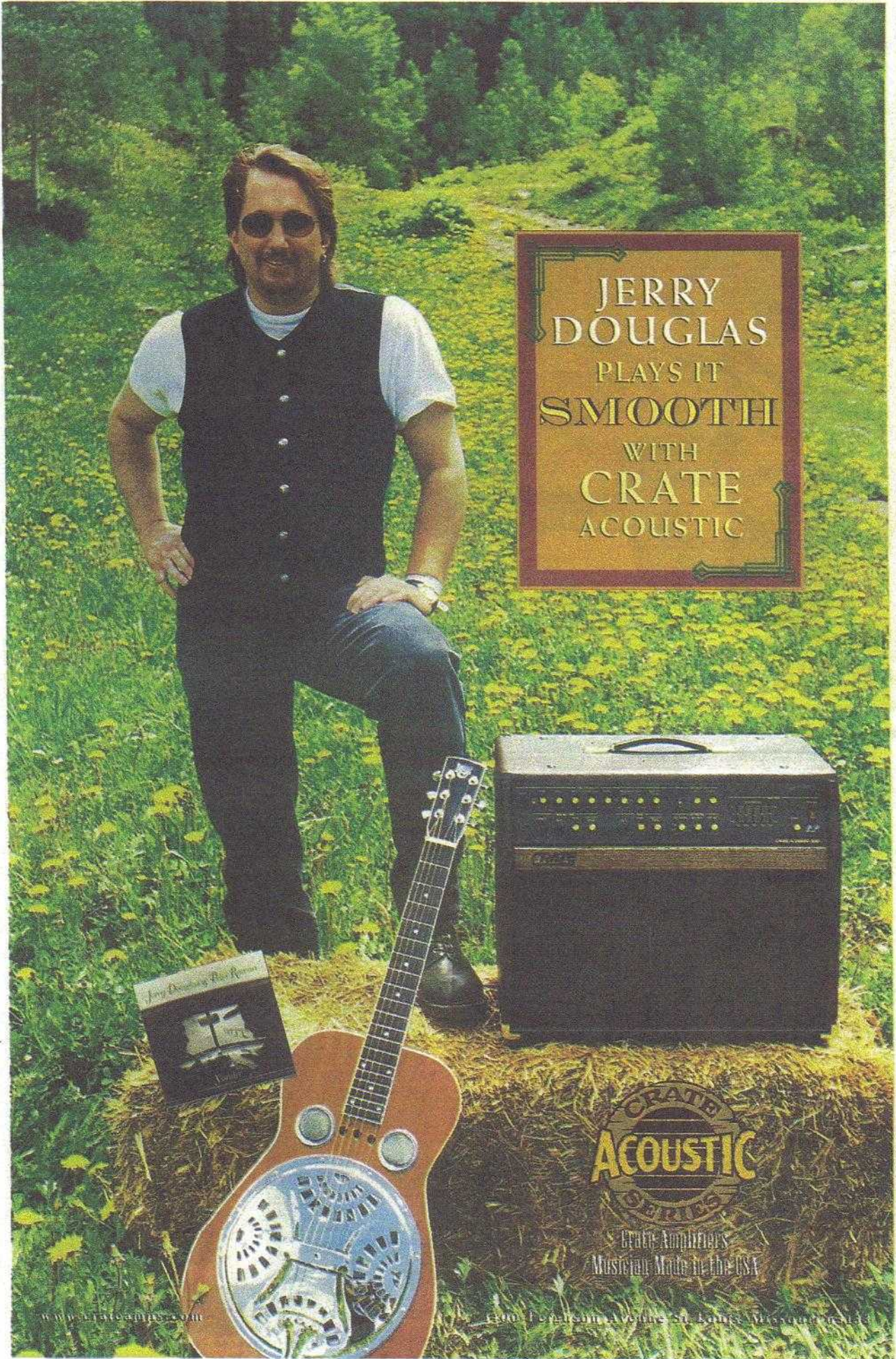


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John Gorka  
Rosanne Cash  
The Keb Mo Band

Saturday, August 22  
Ben Stevens  
Lucy Kaplansky  
Darrell Scott  
James McMurtry  
Natalie MacMaster  
The Tim O'Brien Band  
Dar Williams  
Greg Brown  
Sweet Honey in the Rock

Sunday, August 23  
John Smith  
Karen Savoca  
Buddy and Julie Miller  
Guy Clark  
Peter Himmelman  
The Laura Love Band  
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Big Head Todd and the Monsters haven't changed since they traipsed more than 400,000 miles around the US in "the Colonel," their late lamented touring van. They're still three soft-spoken guys from Colorado who love to play rock 'n' roll but have no desire to be "rock stars."

Well, maybe they've changed a little. They do have a Platinum album, 1993's *Sister Sweetly*; a second disc, 1995's *Strategem*, nearing gold; and two independent CDs, which have sold a combined 200,000 copies. But most importantly, they have more than 1,500 live dates under their belts. And live is where BHTM lives. The first thing you notice on stage is singer-guitarist Todd Park Mohr's friendly charisma, then the easy give-and-take between him and his longtime friends, bassist Rob Squires and drummer Brian Nevin.

The band's hard-traveling early days, Squires says, were "like a learning process by default. We put out the first two records based on the crowd going, 'Hey, got a tape we can buy?' So we just kind of did everything incrementally, when it was the natural time to do it."

Big Head Todd and the Monsters have been touring incessantly since they formed in 1986. They built a base in the Rockies and slowly expanded to Chicago, San Francisco, Minneapolis, Austin and beyond. In 1989, they formed their own Big Records and released *Another Mayberry*, then *Midnight Radio* the following year. What has always kept the band's perspective, and helped maintain its hard work and unshakable confidence, is camaraderie. Their entire road crew is made up of old friends — and Mohr, Squires and Nevin began playing together in high school.

"I think we could last through all those years because it wasn't a matter of 'Well, we're doing this so someday we can be superstars,'" Nevin says. "It was, 'We're doing this so we can go out and play music and drive around.' Just the fact that we were doing it made us successful. Everything since then is icing on the cake."

Mohr says the band's fifth album, *Beautiful World*, is "broader and harder" than anything BHTM has done.

"We kind of describe it as a 'digression,'" Mohr says. "Like the movie *2001*, where that guy becomes an infant and has those hallucinations. This record starts in a very sophisticated, contemporary kind of heavy-handed way, then every track progresses towards a more primitive sound."

"I think if you listen to old tapes of us, there's really very little distortion on the guitar — not that there's a lot now, but I definitely think we've become a lot harder," Mohr continues. "And the material has grown a lot. It's a lot less sentimental and much more direct."

*Beautiful World* begins as intense, serious rock 'n' roll and progresses slowly into smooth, playful soul — closing with the romantic party song "If You Can't Slow Down," John Lee Hooker's "Boom Boom" and the heartfelt "These Days Without You." Drawing from the band's influences — including such bluesmen as Lightnin' Hopkins, Albert Collins and Eddie "Clean Head" Vinson, whose name inspired the "Big Head" moniker — it opens with the hard, catchy "Resignation Superman." Nevin's straightforward and swinging drums quickly kick the song into higher gear, followed by Squires' rumbling bass.

One of the album's most spontaneous moments comes from the aforementioned John Lee Hooker himself, who happened to be working down the hall at the same studio where *Beautiful World* was being recorded. Modern Lovers / Talking Heads funk-punk pioneer and *Beautiful World* producer Jerry Harrison got Todd, Rob and Brian to jam the song while he talked to Hooker's manager. A new "Boom Boom" was quickly recorded.

"Hooker has just this incredible presence," Squires recalls. "He walked in the room and literally everybody was intimidated, including our producer and the people that work at the studio. His voice is just thunder, and when he started talking into the mic, everyone just lost it."

"Boom Boom," as long-time Big Head Todd and the Monsters fans will notice, is a direct link to their early days. BHTM played the song at their first gigs, in nightclub blues jams and at fraternity parties.

"That's the roots of this band," Squires says. "We've been doing that song for a long time and recently started doing it in our set again."



Big Head Todd and the Monsters: Thursday 10 pm

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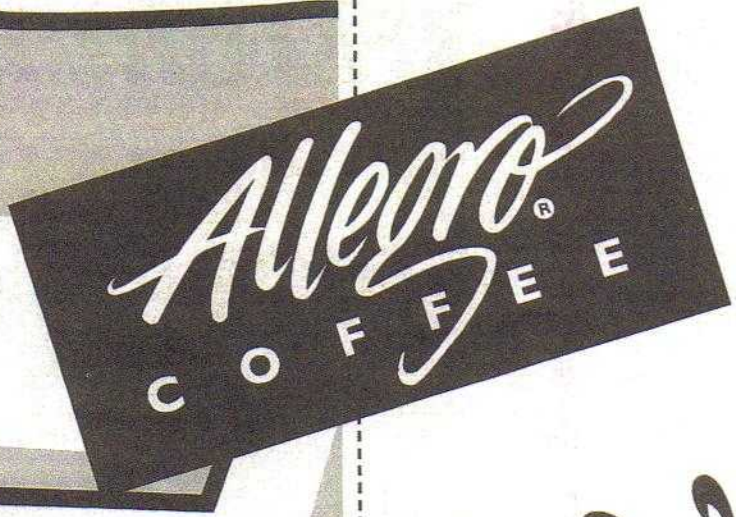
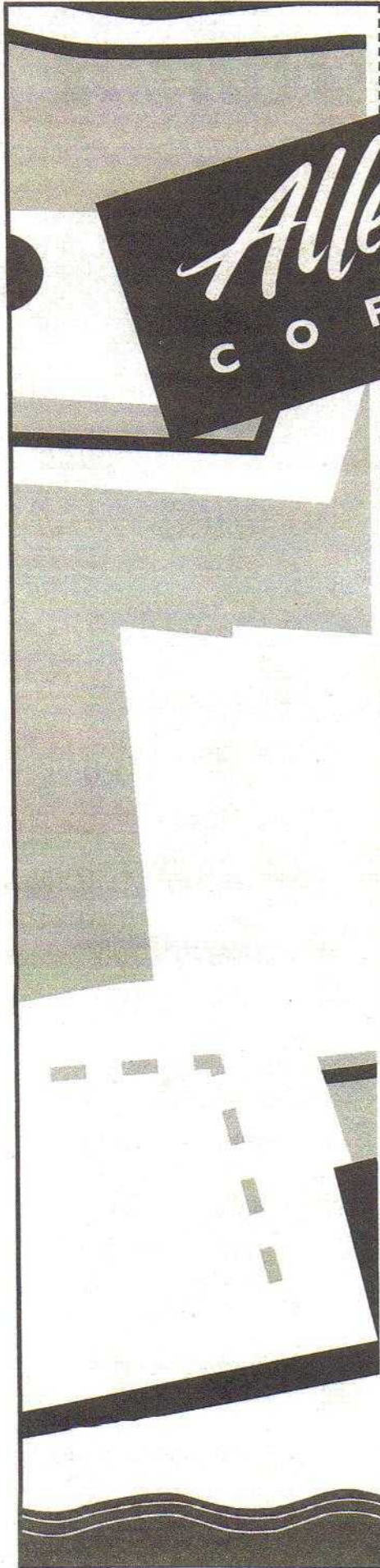
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Washboard Chaz and Pastor Mustard play the same funky mess of blues, swing and naughty party music they did when they met in Boulder in 1973. It was the dawn of the Ophelia Swing Band era. Someone somewhere has a poster to prove they were onstage at the Second Telluride Bluegrass and Country Music Festival, as it was called then, along with barely 20-year-old Tim O'Brien, and bandmates Linda Joseph and Duane Webster (all still alive). In 1977 this wacky twosome had a track (with "Bad Ray" Bonneville) on *The Festival Tapes*, the first album of live TBF performances.

Somebody has to be the best washboard player in the world and that distinction could easily be Chaz's. John Hammond and Taj Mahal keep Chaz's number handy for recording sessions and call him out of Kansas City as middle America's meat belt ambassador of corrugated rhythm.

Pastor Mustard used to be Dan Sadowsky. After Ophelia Swing Band's enormous success he recorded two embarrassing yet crucially satisfying punk-opera albums with the Silverking Crybabies. He is at least partially responsible for such micro-hits as, "Let's Eat the Cat" and "Dead Weight in the Hot Tub." He pays his mortgages out of Aspen and daydreams about conquering the planet with a mighty swing orchestra.

Randy Utterback joins The Washboard and The Pastor on fiddle, guitar and God knows what else. Randy is a Council Bluffs native with years of Nashville and Aspen accompanist wizardry to his credit. He swings a hammer in the day and an axe at night.

Washboard Chaz and the Pastor need you to know that **OLD MUSIC RULES!**

**Washboard Chaz and Pastor Mustard:  
Friday 11 am**



**Ryan Shupe and the RubberBand: Friday noon**

Hailing from Ogden, Utah, winners of last year's TBF Band Contest and widely acclaimed at this spring's South By Southwest gathering in Austin, Ryan Shupe and the RubberBand plays a unique style of music using such instruments as the guitar, mandolin, bouzouki, fiddle, bass, drums, banjo and keyboards. This self-dubbed "Newgrass / Acoustic Pop" music draws from many musical influences including rock, bluegrass, pop, country, jazz and folk.

Ryan Shupe on guitar, mandolin, fiddle and vocals: an Ogden native, Ryan started playing violin at the age of 5 and since then has picked up the guitar, mandolin, and bouzouki. He has played and plays in many bands including the RubberBand, the Borealis Band, and the Borealis Band. He organized and writes songs for the RubberBand.

Craig Miner on guitar, mandolin, banjo and vocals: Craig is a multi-instrumentalist, having started playing a ukelele that his dad bought at a garage sale and eventually moving to the guitar. He started playing banjo at the age of 15 and has since picked up the mandolin.

Wally Barnum on bass and vocals: Wally rocks on the bass and sings great vocal harmonies. He also has cool hair and groovy glasses. Wally grew up in Brigham City, Utah and has played bass since he was a lad.

Roger Archibald on guitar and vocals: Roger can be found at

p. 19

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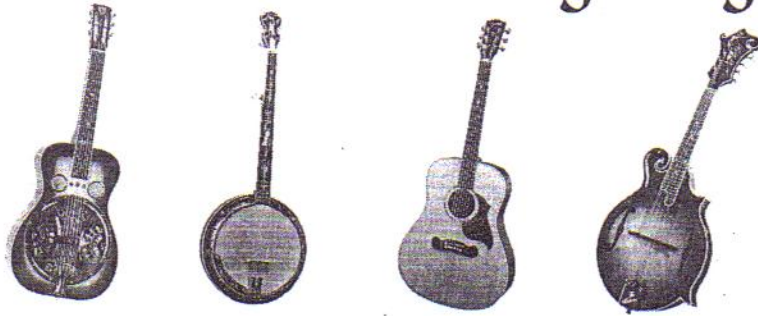


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These days, John Cowan is considered by critics and his many fans to be one of the greatest singers of our times. His powerful voice is not limited to any one genre: he does rock, soul, country, bluegrass, folk and gospel. Some say you don't just listen to Cowan sing; you feel him.

Cowan is probably best known for being the lead vocalist for the New Grass Revival. His unique and powerful style comes from a variety of influences including gospel, rock and R & B.

Says Cowan: "My father was an amateur singer. He sang in barber-shop quarters ... my grandmother was also a semi-professional ... She sang during intermission in the theaters ... I was always around music. Listening to it and singing to it. Once the Beatles came out, when I was 10, that was it for me."

Although he grew up in the Bluegrass State (Kentucky), for years Cowan didn't know anything about bluegrass music. Cowan's first exposure to the genre was in 1974, when he joined New Grass Revival. Cowan began playing bass at age 13, and playing bass was all he did for a few years for Bush and company.

"One day," explains Cowan: "I remember going to the band and telling them about this Jackson Browne song that I knew, and asking them to let me sing it for them. It was



"These Days" ... We got done with the song and Sam said: "Well, I guess you're the lead singer now."

Cowan stayed with New Grass until their final split in 1989. In 1990, he joined with Rusty Young and Bill Lloyd to form The Sky Kings, which broke up in 1996. Cowan also made a solo album, *Soul'd Out*.

About the same time Cowan joined New Grass, Fred Shelman, JB Matioti and Kooster McAllister started a music festival in a little mountain town. Cowan and friends were among the first acts:

"It was a blast! We got there and saw the beauty of the mountains and everyone was so friendly ... We made lots of friends that year. We met Pastor Mustard and he had a band with Tim O'Brien called the Ophelia Swing Band. So, I've known Tim for 22 years now. That's where it all began, and you can see what it's turned into."

John Cowan: Friday 1:15 pm



### RubberBand (cont.)

RubberBand gigs playing a mean guitar and singing sweet high vocal harmonies. He also makes many profound statements and tells off-the-wall stories. In 1993, Roger took second place in the TBF Guitar contest and in 1995 took first place at the Grand Targhee Music Festival Guitar contest, and first place in the 1997 Rocky Grass contest in Lyons, Co.

Rory Carrera on drums and percussion: One of the newest members of RS & the RB, Rory brings a unique edge to the group. Originally from New Jersey, at the age of 14, Rory started to play drums.



### Enjoying the festival (cont.)

If you brought your dog, we must assume that you are either a rookie, or don't take ownership of animals seriously. Your furry friend cannot get into the festival grounds, and it's cruel to keep your dog tied up at camp. No matter what you may believe, your dog does bark constantly when you're not there, and this disturbs others. And your pooch pal isn't going to have any fun being alone.

Above all, be polite and have a good time. That's why we're all here. If someone accidentally bumps into you or invades your space, now is a great time to practice those great manners which your mother taught you — remember? Be cool. Be cooperative. After all, that bump may be just the thing you need to talk to your next future best friend — or spouse. It could happen. Only the Bluegrass gods know how many children have been created here at the festival in its 25 years. There are a few of you here who have some pretty suspect names, like Encore, Doc, or Johnny or Sam or ... well, you get the idea.

Please obey these easy rules and use common sense. We're not living in Singapore with the bamboo canes and all, so we're counting on your good soul. Not that a bit of kinkiness isn't the right tool at the right time.

And yes, since you're wondering, the dandelion is the official flower of the Bluegrass Festival.

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Out of the Woodwork: Friday 2:45 pm

For more than three decades, the four gentlemen featured in this performance, and on *Out of the Woodwork* (Rounder 0390), have taken part in some of the most exciting musical developments of our time. As members of the Byrds, the Dillards, the Flying Burrito Brothers, Country Gazette, JD Crowe & the New South, the Desert Rose Band and the Laurel Canyon Ramblers, as well as through their individual solo careers, Messrs. Rice, Hillman, and Pedersen were and are crucial figures in the development of folk rock, country rock, and newgrass. While they've moved far beyond their original roots, they've never lost touch with the love of bluegrass that first brought them together at a festival in California 33 years ago.

Each of these artists emerged from the musical ferment of Southern California in the early '60s, where musicians like Roger McGuinn, David Crosby, Glen Campbell, David Lindley, and Roland and Clarence White (to whom this record is dedicated) traded licks and songs at the Ash Grove and the Troubadour, while soaking in music ranging from Bill Monroe and the Beatles to Merle Haggard.

Arguably the greatest living practitioner of the art of bluegrass flat-picking, Tony Rice is a Grammy award-winning acoustic guitarist whose world-famous tone made him the logical choice for this project. In 1975, Tony became the original guitarist in the David Grisman Quintet, with which he helped to alter the course of American string band music. After four years of touring and recording with David, Tony embarked on a solo career with his own Tony Rice Unit as well as numerous other recording projects such as the widely acclaimed Bluegrass Album Band. Although he almost always performs and records with his legendary 1935 Martin D-28 (formerly owned by Clarence White), *Tone Poems*, his latest collaboration with David, displays Tony's complete mastery of tone production on an extremely wide range of instruments, including the current Santa Cruz model that bears his name.

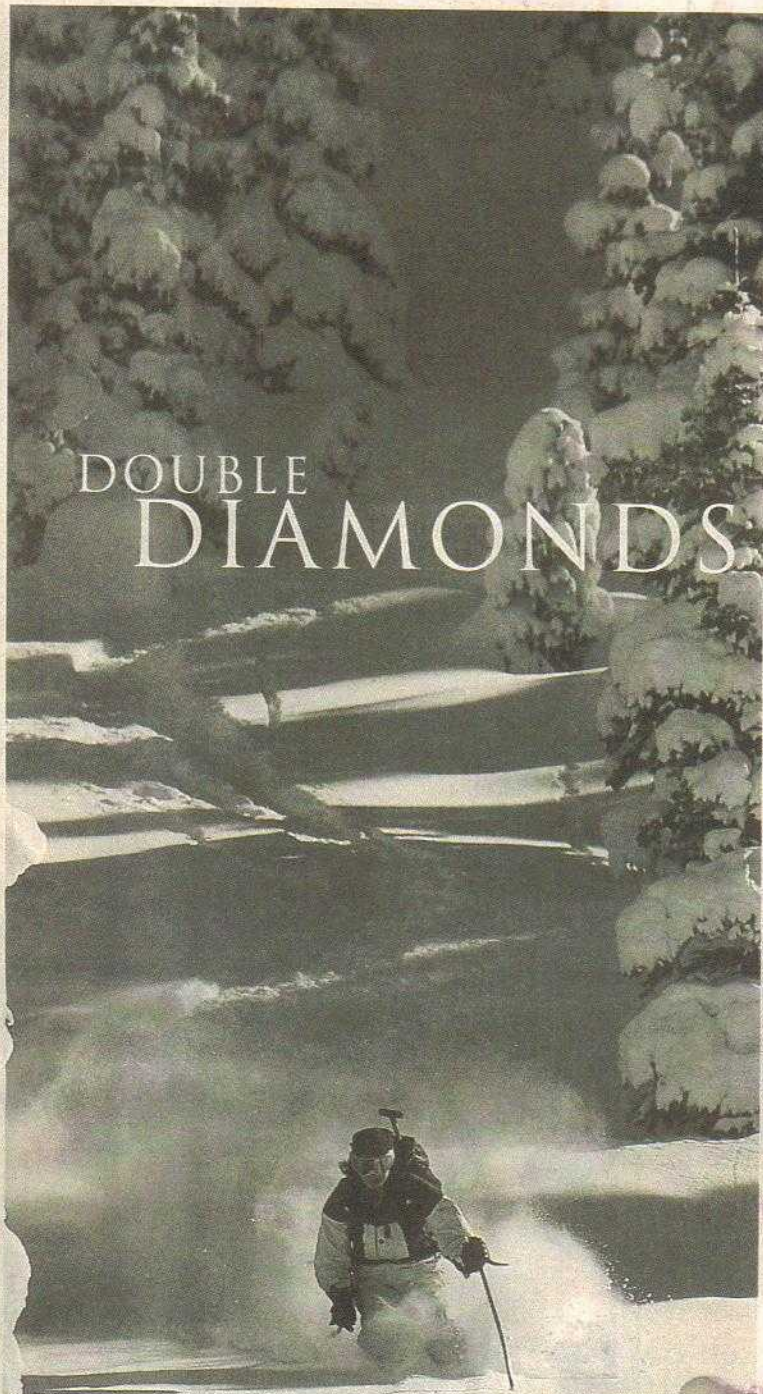
His older brother Larry, who sings lead and backing vocals and plays mandolin, has taken part in two fine Rounder albums with the Rice Brothers, while pursuing a successful solo career. He's a founding member of the Kentucky Mountain Boys (later renamed JD Crowe and the New South), one of bluegrass music's premiere acts of all time. Larry is considered one of the world's preeminent mandolin players, and has co-authored several instructional books on mandolin playing. In addition, Larry Rice has achieved acclaim as one of bluegrass music's finest contemporary songwriters.

Before being invited to join the Byrds in late 1964, 19-year-old Chris Hillman was already making a name for himself as something of a mandolin prodigy, having been working the California bluegrass circuit for about five years.

Hillman, a native of Los Angeles who grew up in San Diego County, was part of a burgeoning West Coast bluegrass scene which featured an amazing number of teens and young guys who would go on to heavily influence bluegrass and country music well into the '90s — folks like Clarence White and Roland White, Bernie Leadon, Herb Pedersen and Kenny Wertz, Tony Rice, Larry Rice, Don Parnley and the Gosdin brothers, Vern and Rex.

A founding member of the Byrds, the Flying Burrito Brothers, Manassas, and Souther, Hillman & Furay, singer/mandolinist/guitarist Chris Hillman joined forces with ex-Dillard Pedersen in the 1980s to form the Desert Rose Band.

Herb Pedersen, former member of the Desert Rose Band, has toured with Dan Fogelberg, John Denver, Jackson Browne, The Dillards, Flatt & Scruggs, Vern & Ray, and the Pine Valley Boys. Herb has also recorded three solo albums and has produced, co-produced, or contributed arrangements for such notable projects as *Trio* with Dolly Parton, Linda Ronstadt and Emmylou Harris, *Country Music for Kids* and *Bluegrass Reunion*. He has also recorded with Jerry Garcia, David Grisman, Diana Ross, Stephen Stills, James Taylor, Buck Owens, Nicolette Larson, Gordon Lightfoot, John Prine, Clarence White, Earl Scruggs, The Country Gazette, Stuart Hamblin, and Johnny Rivers. A highly respected session player and vocalist, Herb's songwriting credits include "Old Train," and "Wait a Minute," (covered by the Seldom Scene), and material for The Dillards, including "Hey Boys."



# DOUBLE DIAMONDS

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C O L O R A D O

When you think of Telluride, you think of skiing. You picture a secluded mountain setting with breathtaking scenery and miles of unspoiled slopes. You imagine an alpine getaway with no traffic, no lift lines and no hassles. You think of luxurious accommodations and all the ingredients of a perfect winter vacation.

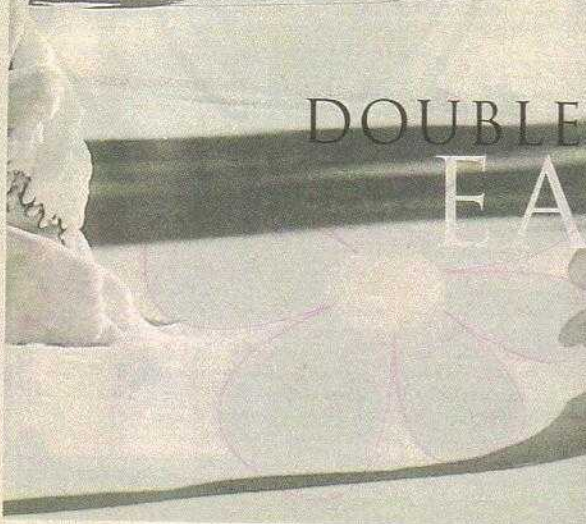
Telluride is all that. But when the snow melts, the temperature rises and everything turns to green, think of Telluride for your other passions, golf, hiking, and mountain biking. The Telluride Ski & Golf Club is a spectacular 6,739-yard, 18-hole championship course with the perfect backdrop for a relaxed day on the links. Or take a gondola ride and enjoy the wildflowers while you explore the vast Telluride mountain landscape by foot or mountain bike.

So whether you want to ski double diamonds or shoot double eagles, think Telluride.

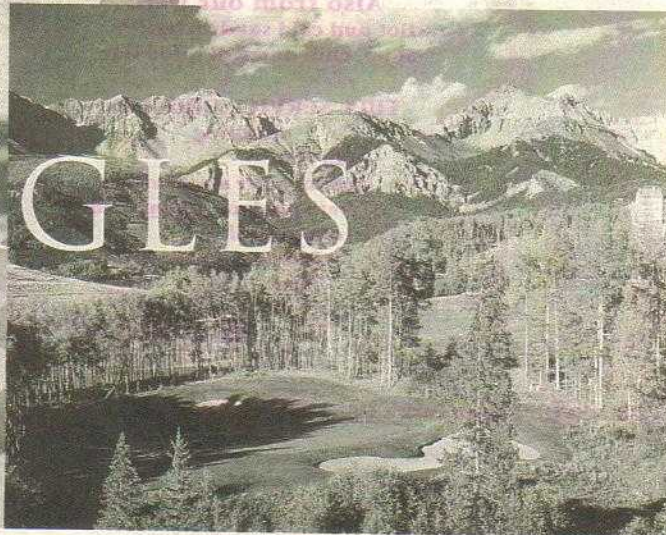
*For tee times at the  
Telluride Ski & Golf Club, call  
970-728-6157*

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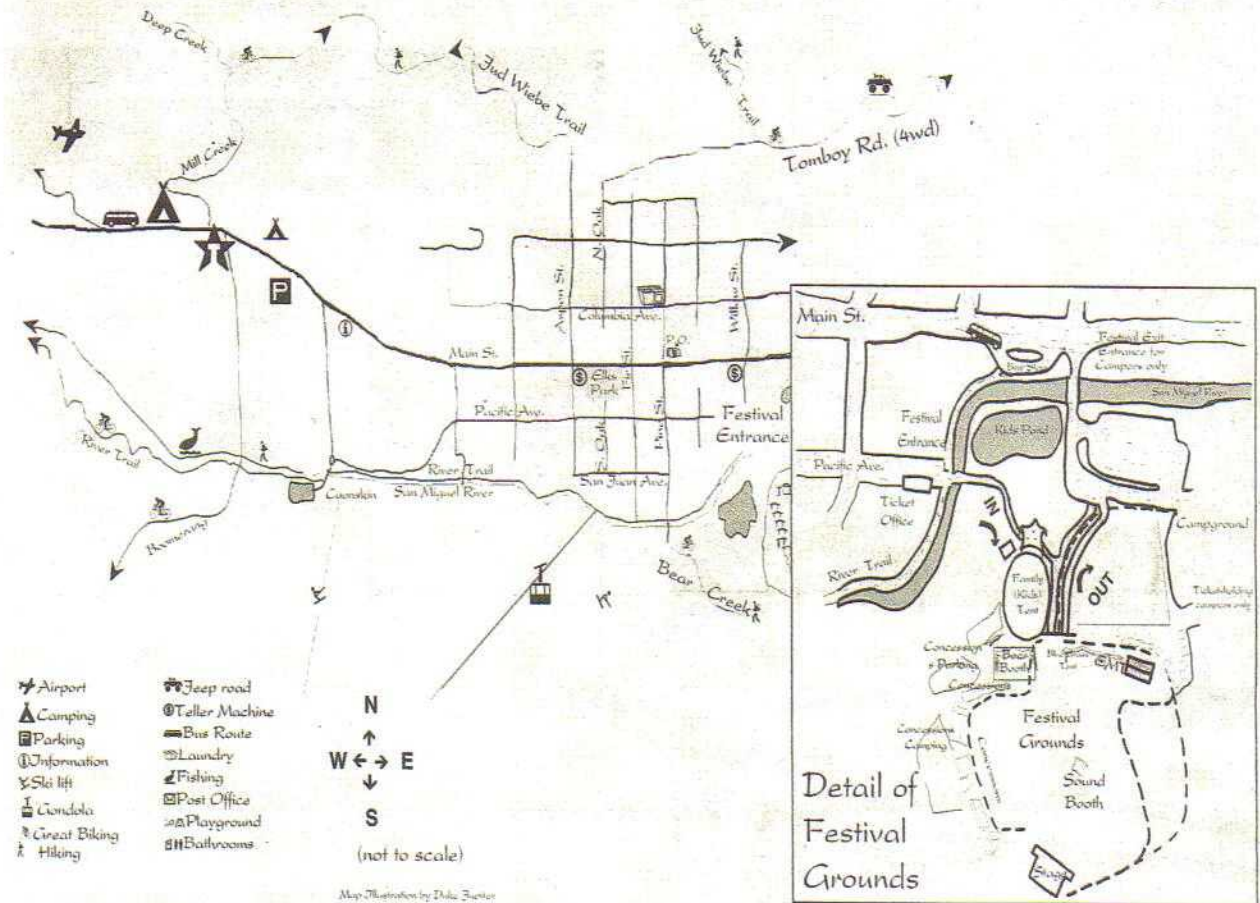
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# DOUBLE EAGLES



# Town of Telluride Map



- Airport
- Camping
- Parking
- Information
- Ski lift
- Gondola
- Great Biking
- Hiking
- Jeep road
- Teller Machine
- Bus Route
- Laundry
- Fishing
- Post Office
- Playground
- Bathrooms

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(not to scale)

Map Illustration by Dale Zuercher

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# Town Park Main Stage Schedule

## Thursday, June 18th:

- 12:30 - 1:15 p.m. Blue Highway  
 12:45 - 2:00 Tony Furtado  
 2:15 - 3:30 Nashville Bluegrass Band  
 3:45 - 5:00 String Cheese Incident  
 5:00 - 6:00 Dinner Break  
 6:15 - 7:30 Catie Curtis  
 8:00 - 9:30 A very special bluegrass reunion with David Grisman, Peter Rowan, Vassar Clements, and Herb Pedersen  
 10:00 - 11:30 Big Head Todd and the Monsters



## Saturday, June 20th:

- 9:15 - 10:45 a.m. Band Contest Finals  
 11:00 - 11:45 Tony Rice and David Grisman  
 noon - 1:15 p.m. John Hartford and Friends  
 1:30 - 2:45 Jerry Douglas, Tim O'Brien and Maura O'Connell  
 3:00 - 4:15 Leftover Salmon  
 4:15 - 5:00 Dinner Break  
 5:00 - 6:30 Hot Rize  
 7:00 - 8:30 Nanci Griffith and the Blue Moon Orchestra  
 9:00 - 12:00 The Sam Bush Band with John Cowan



## Friday, June 19th:

- 11:00 - 11:45 a.m. Washboard Chaz and Pastor Mustard  
 noon - 1:00 p.m. Ryan Shupe and the RubberBand  
 1:15 - 2:30 John Cowan  
 2:45 - 4:00 Out of the Woodwork  
 4:15 - 5:30 Peter Himmelman  
 5:30 - 6:30 Dinner Break  
 6:30 - 7:45 The David Grisman Quintet  
 8:00 - 9:30 Emmylou Harris  
 10:00 - 11:30 Béla Fleck and the Flecktones with Bruce Hornsby



## Sunday, June 21st:

- 8:03 a.m. MDT Summer Solstice  
 10:00 - 11:00 a.m. The Fairfield Four  
 11:15 - noon Béla Fleck and Jerry Douglas  
 12:15 - 1:15 p.m. The Freighthoppers  
 1:30 - 2:45 The Del McCoury Band  
 3:00 - 4:30 Peter Rowan  
 4:45 - 5:00 Troubadour Finalist  
 5:15 - 6:45 Alison Krauss and Union Station  
 7:00 - 8:30 Mary Chapin Carpenter  
 9:00 - 10:30 The Telluride Thunder Jam, with Sam Bush, Jerry Douglas, Béla Fleck, Tim O'Brien, Tony Rice and Mark Shatz

TELLURIDE BLUEGRASS ACADEMY

The Telluride Bluegrass Academy presents alternative musical activities and experiences during the Festival! The Academy offers music competitions, workshops, performances, and family activities, most of which are presented free. Schedules are posted at the Festival box office and the sponsor tent inside the Festival grounds (next to the Country Store).

Angela Landwehr



Brett Schreckengost

CONTESTS

Once again, songwriters and bands from around the country will take part in the nationally recognized Telluride Troubadour and Band competitions, vying for beautiful instruments, cash prizes and well-deserved recognition. There's no charge to hang out and listen to the wonderful music of fine songwriters and great string bands, so check them out at the Sheridan Opera House on Thursday and Friday.

Past Telluride Troubadour winners include: Larry Good, 1991; Cosy Sheridan, 1992; Dan Sheridan, 1993; Catie Curtis, 1994; L.J. Booth, 1995; Michael Lille, 1996; and Jonathan Kingham, 1997.

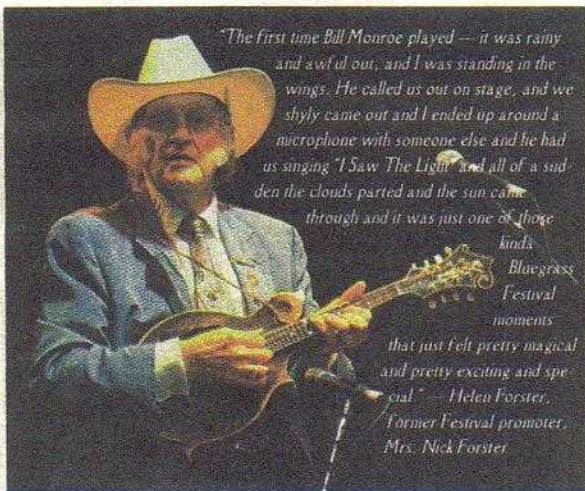
This year's troubadour finalists are Audrey Becker, Ferndale, MI; Jean Bratman, Salem, NY; Chris Bucheit, La Crosse, WI; Enna Deer, Berkeley, CA; Mark Erelli, Reading, MA; Rebb Firman, Visalia, CA; Paul Griffin, Jamestown, CO; Margo Hennebach, Bloomfield, CT; Bob Hillman, New York, NY; Ben Kaplan, Williamsport, PA; Barbara Kessler, Farmington, MA; Jess Klein, Boston, MA; Peter Mayer, Stillwater, MN; Suzanne McDermott, Charleston, SC; Karen Nash, Los Angeles, CA; Rose Polenzani, Chicago, IL; Garth Ross, Washington, DC; Eugene Ruffolo, New York, NY; Scott Sylvester, New York, NY; and Erica Wheeler, Florence, MA.



Angela Landwehr



Brett Schreckengost



*"The first time Bill Monroe played -- it was rainy and awful out, and I was standing in the wings. He called us out on stage, and we shyly came out and I ended up around a microphone with someone else and he had us singing 'I Saw The Light' and all of a sudden the clouds parted and the sun came through and it was just one of those kinds of Bluegrass Festival moments that just felt pretty magical and pretty exciting and special."* — Helen Forster, Former Festival promoter, Mrs. Nick Forster

TELLURIDE TROUBADOUR CONTEST SCHEDULE

Preliminary Round: Thursday, June 18 at 11:00 a.m., Sheridan Opera House — Troubadours please check in at 10:30 a.m..

Final Round: Friday June 19 at 2:00 p.m., Sheridan Opera House — Prizes awarded immediately after.

The Telluride Troubadour Winner performs a 15-minute set on the Festival Stage on Sunday, June 21, before the final night performances in front of 10,000 happy Festivarians from all over the world.

TELLURIDE TROUBADOUR COMPETITION

**First Place:** A very special Shanti Custom Guitar Festival Main Stage Appearance on Sunday  
**Second Place:** \$400 and a Crate Acoustic Series  
**Third Place:** \$300 and a Martin Backpacker  
**Fourth Place:** \$200 and a Martin Backpacker  
**Fifth Place:** \$100

TELLURIDE BAND COMPETITION

**First Place Prize:** \$750, soft instrument cases  
**Telluride Bluegrass Stage** in 1999.  
**Second Place:** \$450 and soft instrument cases  
**Third Place:** \$300 and instrument straps.  
**Fourth Place:** \$150 and instrument straps.



Angela Landwehr

Angela Landwehr

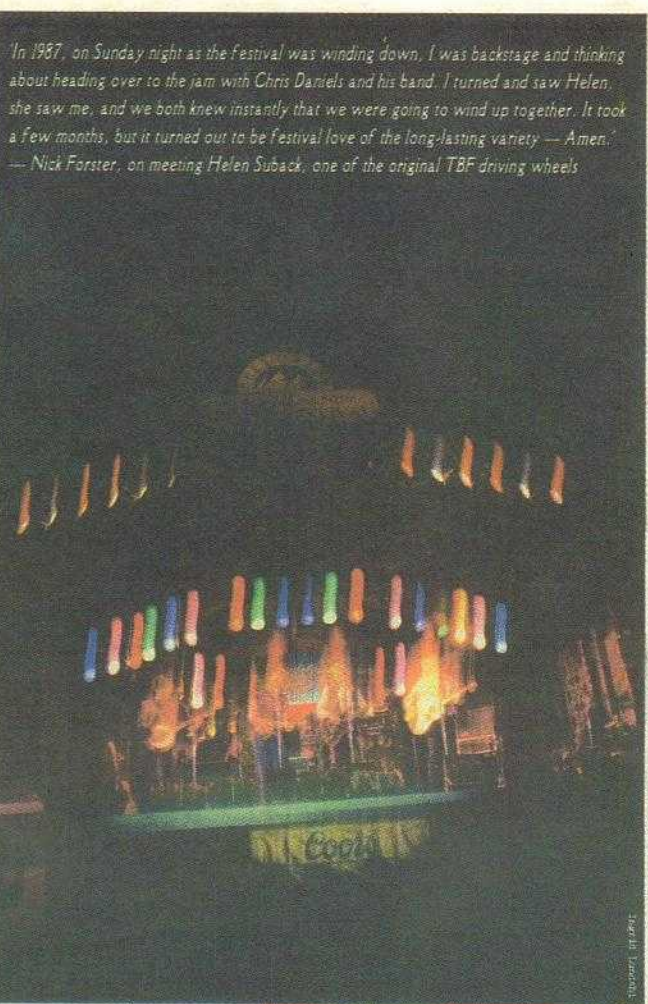
Angela Landwehr





### FAMILY TENT

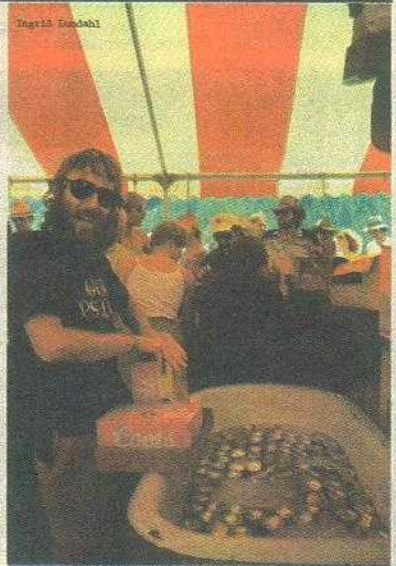
The Family Tent is the happening place for kids! All activities are free and include performances and playshops with the Living Folklore Medicine Show, daily juggling with the Full Spectrum Juggling School, special musical guests, a petting zoo, the Sunsense Solar Energy area with daily demos and solar cooking goodies, magic shows with Mysto the Magi and David Hornick, an Arts and Crafts tent with ongoing projects, and a good place for kids to relax in the shade. This year's program will culminate with a parade on Sunday through the Festival grounds, in celebration of the 25th Annual Telluride Bluegrass Festival. The Family Tent is open from 10:00 a.m. - 1:30 p.m. and 2:30 p.m. - 6:00 p.m. each day except Thursday (noon - 6:00 p.m.), and parents must accompany their children while in the Family Area.



Ingrid Eundahl

### WORKSHOPS

A long-standing Telluride tradition, daily workshops are presented Thursday through Sunday at Elks Park on Colorado Avenue (Main Street), and at the Sheridan Opera House on the North Oak Street Mall. A variety of musical collaborations and topics is scheduled. Look for late-breaking workshop info on sign boards in front of the Opera House, Elks Park, the Festival box office and at the Sponsor Tent in the Festival grounds.



Ingrid Eundahl

### PRIZES

\$5,000 value) & June 21st. Amplifier

### THE TELLURIDE BAND COMPETITION

This competition is for string bands that play in one or more of the following styles: Acoustic, Old-Timey, Western Swing, Bluegrass or Newgrass music. The entry fee is \$75 per band. The competition is limited to the first ten bands to register (late registration is open from 10:00 a.m. to 3:00 p.m. on Thursday at the Sheridan Opera House). Prizes include a booking at the 26th Annual Telluride Bluegrass Festival in 1999, \$1650 in cash, and soft instrument cases.

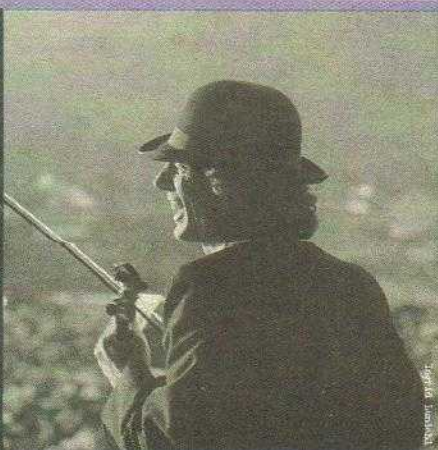
### TELLURIDE BAND COMPETITION SCHEDULE

Preliminary Round: Friday, June 19 10:00 a.m., Sheridan Opera House — 9:45 a.m. please meet in front of the Opera House

Final Round: Saturday, June 20, 8:45 a.m. — Bands meet at backstage vehicle gate. 9:15 a.m. — Finals on Festival Main Stage, prizes awarded immediately afterward.



Ingrid Eundahl



Ingrid Eundahl



Ingrid Eundahl

Family Tent Schedule

The Family Tent is the happening place for kids! All activities are free and include performances and playshops with the Living Folklore Medicine Show, daily juggling with the Full Spectrum Juggling School, special musical guests, a petting zoo, the Sunsense Solar Energy area with daily demos and solar cooking goodies, magic shows with Mysto the Magi and David Hornick, an Arts and Crafts tent with ongoing projects, and a good place for kids to relax in the shade. The Family Tent is open from 10 a.m. - 1:30 p.m. and 2:30 p.m. - 6:00 p.m. each day except Thursday (noon - 6 p.m.), and parents must accompany their children while in the Family Area.

Thursday, 6/18

- noon-5:00 Juggler's Grove, Art and Crafts Tent, Solar Energy Center
- 2:00 p.m. Mysto The Magi
- 3:00 p.m. David Hornick

Friday, 6/19

- 10:00 a.m. Petting Zoo, Solar Energy Center, Jugglers Grove, Art and Crafts Tent
- 11:00 a.m. Kazoo Building Workshop and Kazoo Orchestra
- noon Round Singing and the Human Beatbox
- 1:00 p.m. Special Musical Guest
- 1:30 - 2:30 p.m. Lunch Break — Family Area Closed
- 2:30 p.m. Create Your Own Story
- 3:30 p.m. Live Your Own Story Movie School
- 4:30 p.m. Mysto The Magi, David Hornick

Saturday, 6/20

- 10:00 a.m. Petting Zoo, Solar Energy Center, Jugglers Grove, Art and Crafts Tent
- 11:00 a.m. Clown Yoga and Happy Pumps noon Clown and Mime School
- 1:00 p.m. Musical Guest
- 1:30 - 2:30 p.m. Lunch Break — Family Area Closed
- 2:30 p.m. GiggieBubble Glass Castle
- 3:30 p.m. The Living Folklore Medicine Show Presents: Star Search Talent Show
- 4:30 p.m. Ryan Shupe or Special Guest David Hornick

Sunday, 6/21

- 10:00 a.m. Petting Zoo, Solar Energy Center, Jugglers Grove, Art and Crafts Tent
- 11:00 a.m. Clown Yoga and New Silly Games
- noon The Professor's Mad Scientist Class
- 1:00 p.m. Special Musical Guest
- 1:30 - 2:30 p.m. Lunch Break — Family Area Closed
- 2:30 p.m. Costume Making, Cakewalk Parade School
- 3:30 p.m. Telluride 25th Anniversary Children's Parade



TBF Founder Fred Shellman — thanks for making our lives richer, Fred, we miss you.



Thursday 6/18

- |            |                                |                       |           |
|------------|--------------------------------|-----------------------|-----------|
| 11:00 a.m. | ASCAP Songwriters in the Round | Telluride Troubadours | Elks Park |
| 1:30 p.m.  | ASCAP Songwriters in the Round | Telluride Troubadours | Elks Park |
| 3:00       | ASCAP Songwriters in the Round | Telluride Troubadours | Elks Park |
| 4:15       | Songwriting and Performance    | Kate Grace            | Elks Park |
| 5:30       | ASCAP Songwriters in the Round | Telluride Troubadours | Elks Park |

Friday 6/19

- |            |                                |  |           |
|------------|--------------------------------|--|-----------|
| 11:00 a.m. | Guitar Building                | Michael Hornick                            | Elks Park |
| 12:15 p.m. | ASCAP Songwriters in the Round | Telluride Troubadours                      | Elks Park |
| 1:30       | Bluegrass Soul Music           | John Magnie & Friends                      | Elks Park |
| 3:00       | Bluegrass Guitar               | Charles Sawtelle                           | Elks Park |
| 4:20       | Picking Party                  | Drew Emmitt, Sally Van Meter, Vince Herman | Elks Park |

Saturday 6/20

- |           |                   |                                       |           |
|-----------|-------------------|---------------------------------------|-----------|
| noon      | R & B Here Now    | Jeff Sipe, Béla Fleck                 | Elks Park |
| 1:30 p.m. | Songwriting       | Jim Lauderdale, Mary Chapin Carpenter | Elks Park |
| 2:30      | Harmony Vocals    | Catie Curtis, Jennifer Kimball        | SOH       |
| 3:00      | Banjo and Hambone | Mark Shatz                            | Elks Park |
| 4:30      | Riddim Techniques | Joe Craven, Washboard Chaz            | Elks Park |

Sunday 6/21

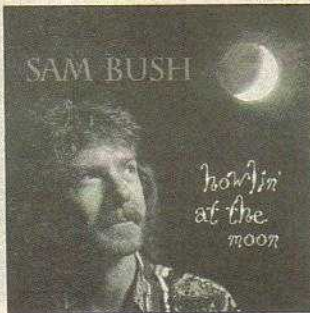
- |            |                             |  |           |
|------------|-----------------------------|--|-----------|
| 10:30 a.m. | We're Making Records        | John Jennings, David Glasser, Cookie Marenco | SOH       |
| noon       | Improvisation               | Tye North, Darol Anger, Future Man           | Elks Park |
| 1:15 p.m.  | Throwing The Beat Around    | Nick Forster, Pete Wernick                   | SOH       |
| 2:30       | Acoustic Alchemy            | Tony Furtado & Friends                       | Elks Park |
| 3:00       | Band Competition Essentials | Ryan Shupe & The RubberBand                  | SOH       |
| 4:00       | Old Time Music              | Freightoppers                                | Elks Park |

All workshops are subject to change. See updated daily schedules posted at Elks Park, Sheridan Opera House, Box Office and Sponsor Tent.

Workshop Schedule

# TELLURIDE

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"His rare solo albums explode with creativity, sending stylistic shrapnel in every direction." —CHICAGO TRIBUNE



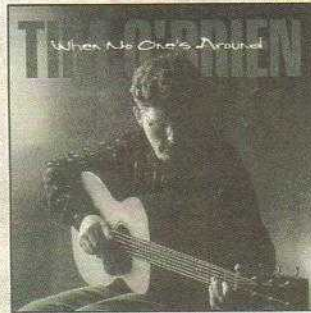
**NASHVILLE BLUEGRASS BAND**  
*American Beauty* SH-3882  
Don't miss this new release from the Grammy winning NBB. Includes Red Clay Halo, Livin' the Blues and more.  
"NBB has no peer in traditional bluegrass." —CHICAGO TRIBUNE



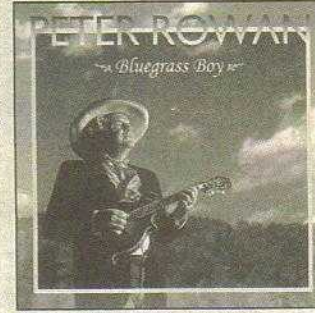
**JERRY DOUGLAS**  
*Restless on the Farm* SH-3875  
With guests Tim O'Brien, John Cowan, Maura O'Connell, Viktor Krauss, Sonny Landreth, Sam Bush, Béla Fleck, Russ Barenberg and Edgar Meyer.  
Includes Johnny Cash's "Don't Take Your Guns to Town" (with Steve Earle).



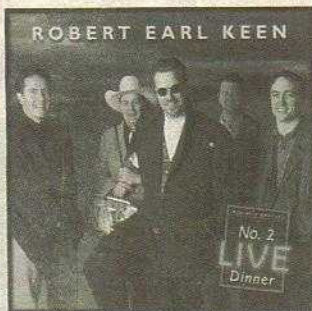
**JOHN COWAN**  
*Soul'd Out* SH-9101  
New Grass Revival's John Cowan rocks out on R&B classics, including *When a Man Loves a Woman*, *Mustang Sally*, 634-5789 and more.  
"Supercharged... a marvel... this is an album for a party." —KNOXVILLE NEWS-SENTINEL



**TIM O'BRIEN**  
*When No One's Around* SH-3866  
As this stunning collection of all-original songs tops the Americana charts, O'Brien solidifies his status as a singer/songwriter extraordinaire. Guests include Hal Ketchum, Darol Anger, Jerry Douglas, Darrell Scott, John Cowan and more.  
"Tim O'Brien is not only a great multi-instrumentalist (guitar, fiddle, mandolin, banjo, etc.) but he's also a notable singer/songwriter." —ALBUM NETWORK



**PETER ROWAN**  
*Bluegrass Boy* SH-3859  
Grammy finalist, Rowan pays homage to the "high lonesome sound" of his mentor, Bill Monroe. With guests Del McCoury, Roy Huskey, Jr., Charles Sawtelle, Laurie Lewis, Richard Greene and more. Includes *Bluegrass Boy*, *Nighttime*, *Let the Harvest Go to Seed* and *Ruby Ridge*.



**ROBERT EARL KEEN**  
*No. 2 Live Dinner* SH-1051  
Recorded live at John T. Flores Country Store, Helotes, Texas and the Cactus Cafe, Austin, Texas. Loaded with tasty tracks, including *Merry Christmas*, *Run the Ferry*, *Fire*, *Pound Bass*, *The Road Goes on Forever* and more.  
"One of the best benefits in a state cranking with them." —THE WASHINGTON POST  
"Should satisfy anybody's appetite for hard-edged, visionary country music." —CHICAGO TRIBUNE

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"It's another masterpiece. One of the very best all-around records of the decade." —COUNTY SALES

Refer Hereafter: SH-3876, SH-3875, SH-9101, SH-3866, SH-3859, SH-1051

**Peter Himmelman: Friday 4:15 pm**

Peter Himmelman is one of those artists you just have to see live, not to imply that he's also one of those artists who can't deliver the same level of intensity and excitement in the studio.

Indeed, his last studio album, *Skin*, is quite a piece. Still, there's really something special about seeing Peter perform live — first when he led the great Sussman Lawrence Band, second as head of the nearly identical and still-existing Peter Himmelman Band, and third as a solo act, which is how he's presented here at Telluride and in *Stage Diving*, his first album since *Skin*.

Here is a guy who grew out of white suburban sameness, yet talked and played his way into the lead guitar slot in a Jamaican (by way of Minneapolis) reggae band. Later, while touring in support of his album *From Strength to Strength*, he led some 250 hometown fans out of the noise-filled First Avenue nightclub to continue the concert by moonlight at the quieter canoe docks of Cedar Lake.

He did the Pied Piper trick again at the Vic in Chicago, when a guy passed up a note offering to take him to dinner after the show, and he opened it up to the entire audience, guiding 600 attendees through a bad neighborhood to a local eatery.

He's performed wearing little more than a shower curtain. He's sung traditional Yiddish songs from his grandmother, and made his mystical Judaism accessible for everyone. He passes out crayons to the front rows for listeners to draw pictures based on their feelings.

But in every Peter Himmelman performance, the laughter is mixed with tears, not from sad necessarily, but from the intensely personal yet communally shared experiences which Peter's words evoke. All are rendered with insightful commentary, supreme conviction, and a boundless intimacy that makes you feel that you're sitting right there next to him at the piano bench.



**David Grisman Quintet: Friday 6:30 pm**

He has been likened to the troubadours of years gone by, forging his own musical path in his own inimitable way.

For the last two decades mandolinist David Grisman has been playing "Dawg" music, a blend of so many different stylistic influences (be it swing, bluegrass, Latin, jazz or gypsy) that he gave it its own name. With his Dawg music, David has inspired a whole new genre of acoustic string instrumental music — earning a reputation as a champion of high quality, and creating a niche for himself in the world of contemporary music.

Once dubbed "The Paganini of the Mandolin" by *The New York Times*, critics have long praised David's virtuosity on his instrument as well as his talents as a composer, band leader, teacher and producer. After making a dozen or so records of his own music for three different major labels, David started Acoustic Disc, which he now runs from the recording studio in the basement of his home in Northern California. When he launched Acoustic Disc in 1990, David entered into perhaps the most prolific period of his long and influential career. In six years he has produced 20 critically acclaimed acoustic recordings for his label (three of which have been nominated for Grammys), and has challenged a few rules about the music business along the way.

David Grisman's bands, in their various quartet and quintet configurations, have showcased Dawg music ever since he started the first DQG in the fall of 1975. That band featured David on mandolin, Todd Phillips on mandolin, Joe Carroll on bass, Tony Rice on guitar, and Darol Anger on fiddle. Ever since then, the DQG has been the leading force in establishing this new genre of acoustic string instrumental music.

Through the years, the DQG has been a breeding ground for new acoustic talent and Telluride Bluegrass Festival veterans. Band alumni include guitarist Tony Rice, Nashville super-session picker and Grammy winner Mark O'Connor, Mike Marshall of the Modern Mandolin Quartet and violinist Darol Anger of the Turtle Island String Quartet. Grisman and his bands have also had a strong impact on a new generation of musicians, like banjo phenomenon Béla Fleck who saw a traditional bluegrass instrument like the mandolin being taken beyond the bounds of one idiom.

Grisman's recording career began more than 30 years ago with the Even Dozen Jug Band, and his current discography reads like "Who's Who" in music. It is David's distinctive mandolin sound you hear on over 100 different recordings he has made with various artists, including Stéphane Grappelli, Bonnie Raitt, and Linda Ronstadt. Jerry Garcia hired him to play on the early Grateful Dead album, *American Beauty*. In 1973 Garcia and Grisman recorded the original *Old And In The Way* album, which is still one of the biggest-selling bluegrass releases ever made.

David's interests turned to jazz in 1968 and he tried to play the alto saxophone. The instrument proved too frustrating for him — although the episode turned David into a student of jazz musicianship and theory. While studying his bluegrass mandolin heroes (like Bill Monroe and Frank Wakefield), he began composing original tunes. In the meantime, his burgeoning career as a session musician gave him experience playing other music. The special frustrations of a mandolinist's sporadic employment (called to play on two or three tunes instead of the whole album) challenged David to, as he put it, "take the mandolin places it had never been before."

The current David Grisman Quintet includes David on mandolin; Jim Kerwin on bass the last 13 years; nine-year veteran Joe Craven on acoustic percussion (congas, bongos, shakers, whistles and fiddle case), weird and cool mouth percussions and violin; Enrique Coria, an Argentine guitar master who joined the band in 1994 and has helped David explore the *samba/bolero/malambo* Latin side of Dawg music; and Matt Eakle, softening DQG's string sound on a breathy flute.

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— Dawg



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The artist taps into her Muse and molds an original interpretive piece. The songbird embraces the work of others and in the process leaves an indelible mark that enhances the tenor of the song in ways that are keenly felt, but that can barely be described in words. Such has been Emmylou Harris' way of doing musical things for more than two decades. The sounds that flow from the beatific countenance of this singer have been consistently sweet, gracious, and reflective of times and places, people and emotions.

Since she released her first album more than two decades ago, Emmylou Harris has nourished the souls of people hungry for great music that knows no genre. Her silvery voice has caressed aching ballads, stomping rock, old-time folk, acoustic rap and everything else in between. Her ability to embrace Bruce Springsteen, Donna Summer, A. P. Carter, Chuck Berry and John Hiatt with equal aplomb has earned her multiple Grammy awards.

Emmylou Harris is truly a modern innovator. For over 20 years, Emmylou has flowed effortlessly between genres, achieving popularity in pop, folk, country and now alternative. The common bridge is an exquisite vocal style and a gift for discovering the heart of a song.

She was born in Birmingham, Alabama on April 2, 1947 and grew up near Washington, DC. As a college student in the late '60s, she sang with a local folk duo and eventually moved to Greenwich Village. She played the clubs on the local folk scene, occasionally sharing the stage with Jerry Jeff Walker and David Bromberg.

Discovered in 1971 by Chris Hillman, Hillman brought Gram Parsons to hear her sing in a small club in the Washington, DC area. In 1972, she answered the call from Gram to join him in Los Angeles to work on his first solo album, *GP*, and to tour with him. After Gram died in 1973, Emmylou went back to the DC area and formed a country band, playing with them until her 1975 major label debut, *Pieces of the Sky*, when she formed the first version of the legendary Hot Band. Over the years the Hot Band included world-class players such as Albert Lee, Rodney Crowell and Hank DeVito.

To date, she has released 25 albums which consistently showcase her talents as a singer and a connoisseur of songs. Emmylou Harris has achieved seven No. 1 and 27 Top 10 hits including "If I Could Only Win Your Love," "Together Again," "Sweet Dreams," "Making Believe," "To Daddy," "Heartbreak Hill" and "Heaven Only Knows." She's earned 6 Grammys, 8 Gold albums and her 1987 trio album with Linda Ronstadt and Dolly Parton is Platinum-plus. Most recently, she won the 1996 Grammy for Best Contemporary Folk Album, which brings us to *Wrecking Ball*.

In 1995, Emmylou released *Wrecking Ball*, produced by Daniel Lanois (Bob Dylan, Peter Dinklage, U2). Clearly a veteran of turning out hit records, Emmylou says, "I feel like I've had sort of a musical renaissance with *Wrecking Ball*, and I'm ready to go for another twenty years."

Long regarded as one of America's premier interpretative singers, Emmylou Harris' *Wrecking Ball* takes on the feel of great intimacy. Whether it's the heartbreakingly beautiful "Waltz Across Texas Tonight," which she co-wrote with longtime collaborator Rodney Crowell, the austere bereft "Goodbye" or the acoustic searching that marks Lanois' "Where Will I Be," Harris finds a way to bring out the most in the songs and musicians, even as they push her performance to another level.

Miss Harris' most recent release is a 3-CD box set entitled *Portraits* (WEA), which "... moves gracefully from groundbreaking duets with Gram Parsons to her subtle treatment of songs by writers as diverse as Stephen Foster and Bruce Springsteen" (*Rolling Stone*, 12/26/96), and features performances with artists such as Gram Parsons, Flaco Jimenez, Dolly Parton, Roy Orbison, Willie Nelson, Ry Cooder, Linda Ronstadt and Don Everly.



*'Well, it's kind of a mysterious process ... Certainly, when I'm learning a song, part of it's just sitting down with a guitar and finding the key and then finding where I belong in it; how I fit in with that song ... If I could explain it better I would, but I think it's something that you just sort of throw yourself into. It's like riding a wave. You don't really know where you're gonna end up.'*

— Emmylou Harris



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Béla Fleck and The Flecktones with Bruce Hornsby: Friday 10 pm

*"This is my 17th year coming back to the festival. It's one of my favorite places in the world, 'cause of the great music, great friends and incredible beauty of the place."*  
— Béla



A Telluride Bluegrass Festival veteran, Béla Fleck first came to Telluride as a member of Newgrass Revival in 1982 and has been here every summer since, including recent years as the leader of his unique band, The Flecktones, since 1990.

As a master innovator, Fleck has redefined the banjo for an entire generation. A 1976 graduate of New York's High School of Music and Art, he moved quickly to the forefront of acoustic music, performing and recording with top bands and releasing several critically acclaimed solo albums.

Since the 1990 formation of his exuberantly unique band, The Flecktones, Béla has produced five group albums for Warner Bros. Records, including the most recent, a live double CD *Live Art* and a 1995 solo project, *Tales From The Acoustic Planet*.

The performer and composer joined *Frets* magazine's "Gallery of Greats" in the late '80s after being voted "Best Banjoist" five years in a row. Béla also won 1993 and 1994 *Jazziz* Readers' Poll Awards, and has accumulated 12 Grammy nominations. Last year, Béla and The Flecktones were awarded their first Grammy for "The Sinister Minister" in the Best Pop Instrumental category.

Bassist Victor Wooten has gained the admiration of audiences and musical peers alike by liberating his instrument from its traditional rhythmic supporting role. A technically dexterous musician with a familiar soulful style and an acrobatic flair, Wooten has received top honors from *Bass Player* magazine (1993), the Nashville Music Awards (1996), The Gibson Award (1997) and last year's Grammy. Last year also saw the release of his first solo album, the well-received *A Show Of Hands* (on Compass).

While his fellow Flecktones have redefined their instruments, percussionist Future Man has invented a new one altogether. His Synth-Axe Drumitar (of which Future Man is the sole planetary master) is a guitar-shaped electronic creation on which tonal and percussive sounds are accessed through pressure-sensitive finger pads. The Drumitar allows Future Man to generate with a few fingers all the sounds of a traditional drum kit, while using other fingers to contribute additional colors to the mix.

The Flecktones also perform regularly with Bruce Hornsby, a distinctive stylist who has appeared on more than 50 records (five of his own, plus session work and guest shots) in the past decade. It's not hard to see why. He's an aggressive player — he calls himself a musical "jock" — whose forte is a mind-boggling eclecticism. Pop, rock, swing, bluegrass and jazz tunes are played with equal flair, packed with left and right-hand melodies and rhythms, tempo change-ups, percussive layers of harmony and melody with hands that seem to chase each other around.

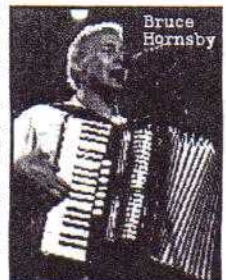
As a youth the lanky Hornsby dreamed not of glorious musical jams, but of sinking impossible game-winning hook shots on the basketball court. But a Steinway in the living room intrigued him more than the perfect slam dunk, and he soon traded his team bench for a piano seat. Sensing his life's mission, he studied at Boston's Berklee College of Music and earned a degree from the University of Miami's School of Music in 1977.

His break came in 1986 when he and his band, The Range, broke through with the single "The Way It Is." Although a good hook doesn't guarantee aesthetic merit — it is merely a means to aesthetic merit and hardly a foolproof one — Hornsby coupled his characteristically melodic right-hand piano runs and stiletto fingering with a potent anticracism message. His debut album was an American panorama in terms of landscape and social morés, filled with smart, compassionate music and wonderful story-songs.

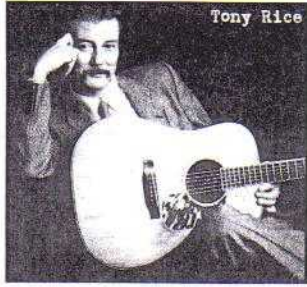
One of Hornsby's biggest breaks came when the Grateful Dead's Jerry Garcia and Phil Lesh invited him and The Range to open a few shows, and then he toured with the Grateful Dead for 18 months (Sept. 1990-March 1992), playing grand piano.

Lately, Hornsby has stretched his borders once again, doing a series of solo concerts which he says he hopes will get him back to basics and push himself as a performer. "I wanted to get my chops together," he says, with characteristic understatement. Sorry, Bruce; that happened a long time ago.

Hornsby's sixth album is tentatively scheduled for a late summer 1998 release. The title is *Spirit Trail*. Recorded from November to March in Bruce's home studio in Virginia, as well as additional recording in New Orleans and New York, the album will feature the band as well as additional musicians, including John Leventhal on guitar and Canadian violinist, Ashley MacIsaac.



David Grisman is considered an innovator both in and out of bluegrass, where he got his first real job as a mandolin picker back in 1964 with Red Allen and the Kentuckians. David discovered the mandolin as a teenager growing up in Passaic, New Jersey and despite a warning from his piano teacher that it wasn't a "real" instrument, taught himself to play in the style of Bill Monroe, the father of bluegrass music. He took his mandolin with him to New York University where he studied English and got involved in the Greenwich Village folk music scene of the early '60s.



Tony Rice and David Grisman: Saturday 11 am

His recording career began more than 30 years ago with the Even Dozen Jug Band and his current discography reads like "Who's Who" in music. It is David's distinctive mandolin sound you hear on over 100 different recordings he has made with various artists, including Stéphane Grappelli, Bonnie Raitt, and Linda Ronstadt. The Grateful Dead and Jerry Garcia.

David's way of making instrumental music came together in the early '70s when he formed the Great American Music Band with fiddler Richard Greene.

"Nothing against singers," said David, "but it became apparent to me that I could play 90 minutes without one. Plus ... Elvis never called." Greene moved on to play with Loggins & Messina, leaving David with a repertoire and a new approach to music.

Meanwhile, Tony Rice, then the guitarist with JD Crowe and The New South, met David, moved to California (and into David's basement) where they started rehearsing a new group in 1975, The David Grisman Quintet.

Arguably the greatest living practitioner of the art of bluegrass flatpicking, Tony Rice has become a Grammy award-winning acoustic guitarist whose now world-famous tone made him the logical choice as the original guitarist in the DGQ, with which he helped to alter the course of American string band music. After four years of touring and recording with Grisman, Tony embarked on a solo career with his own Tony Rice Unit, as well as numerous other recording projects such as the widely acclaimed Bluegrass Album Band. Although he almost always performs and records with his legendary 1935 Martin D-28 (formerly owned by Clarence White), *Tone Poems*, his latest collaboration with David, displays Tony's complete mastery of tone production on an extremely wide range of instruments, including the current Santa Cruz model that bears his name.



First appearing in Telluride in 1976, John Hartford once practiced playing his face while he soaked in the bathtub. Now, to the delight of viewers, hosts and technical crews, he plays his face on national television. And his fiddle. And his banjo. And his guitar. And he tap-clogs in tennis shoes on a 4' x 8' piece of fresh plywood, "A" grade on each side to insure the electrically amplified thumps resonate in the right key.



John Hartford and Friends: Saturday noon

He sings, too, in an intimate baritone which he pushes, when the song and moment are right, into a falsetto. He writes a lot of music, and his talents in that area have been officially recognized: he won two Grammy Awards for his popular music standard "Gentle On My Mind" and a third for his album *Mark Twain*.

Once he was forced to choose between the two greatest passions in his life — music and riverboat life. For a time he had to concentrate solely on the music, to focus his attention on establishing and sustaining a career. But the river was always inside him, and eventually he began to go back to it.

Along the way he earned a license as a riverboat pilot. He became an ever-more-frequent crew member on board the lyrically beautiful sternwheeler *Julia Belle Swain*. He expanded his responsibilities as curator of an outstanding collection of riverboat memorabilia.

He changed his life to eliminate the either/or dilemma, to allow music and riverboats to coexist in his life.

Today John Hartford is in constant, harmonious communication with his audiences during his performances, and often leaves the stage to dance in the aisles and sing and play to his fans one-on-one. Today John Hartford, riding a new wave of success in a career that has yet to peak, shares not only his music, but a bit of himself with his audiences, and they love him for it all the more.

*"It's knowin' that your door is always open and your path is free to walk, that makes me tend to leave my sleeping bag rolled up and stashed behind your couch; and it's knowing I'm not shackled by forgotten words and bonds and the inkstains that have dried upon some line, that keeps you in the backroads by the rivers of my memory, that keeps you ever gentle on my mind."*

— "Gentle On My Mind" by John Hartford

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**Jerry Douglas, Tim O'Brien and Maura O'Connell: Saturday 1:30 pm**

Jerry "Flux" Douglas is one of the real masters of the resophonic guitar. His speed and melodic taste make him a legend among steel guitarists. Jerry was raised in eastern Ohio, and introduced to the Dobro® through the playing of Josh Graves with Flatt and Scruggs. He began working out his chromatic style when he was about 15. Jerry started playing with his father's group, the West Virginia Travelers, from Warren, Ohio, from the time he was 15 until he joined the Country Gentlemen in 1973. In 1975, he left to join J.D. Crowe's band. In September 1975 he formed Boone Creek with Ricky Skaggs. Boone Creek disbanded in 1978.

Jerry joined the Whites in 1983 and played with them for six years, releasing several records with them. He was one of the first artists signed to the MCA Masters series in 1986 and released three albums (two of which are out of print).

Jerry has played with artists as diverse as Ray Charles, Reba McEntire, Rosanne Cash, James Taylor, Garth Brooks, Vishwa Mohan Bhatt, and Paul Simon. He is a member of the American Music Shop house band on The Nashville Network. Besides his own solo CDs, Jerry's Dobro® and occasional lap steel playing have been featured on recordings by artists such as Tony Rice, David Grisman, Mark O'Connor, Béla Fleck, Sam Bush and Russ Barenberg.

Many fans know Tim O'Brien for the hits "Walk the Way the Wind Blows" and "Untold Stories," recorded by Kathy Mattea, and others for the internationally renowned bluegrass group, Hot Rize. Mary Chapin Carpenter says he's "one of the sharpest lyricists that I've ever heard." Lyle Lovett thinks he's "a consistently great singer, player and songwriter ... a thoughtful and talented artist."

*The Pittsburgh Press* declares that O'Brien has "an abundance of talent, creativity and good taste ... his melodies are superb and vocal harmonies are right on the money, sometimes stunningly so."

His sister Mollie says: "I have tremendous respect for Tim. His talent for music seems endless — he sings, he writes, he plays guitar, fiddle, mandolin and bouzouki, he has a great knack for selecting material. In other words, my brother is a quadruple threat."

Growing up in Wheeling, West Virginia, O'Brien got his first guitar at age 12.

"The Beatles had been out for a while and it looked like fun. I had their songbook as well as a Peter, Paul & Mary songbook and a Roger Miller songbook. To this day, I'm still trying to put all those things together."

After seeing Doc Watson on TV, O'Brien dove headfirst into bluegrass and traditional country music. In his second year of college, Tim found himself cutting classes to practice and realized that he really wanted to give music a try. Over the years, O'Brien has made a number of critically acclaimed albums, including *Away Out on the Mountain*, *Take Me Back*, *Remember Me*, *Red on Blonde* and his recent *When No One's Around*.

Asked to reflect on his rich career, O'Brien says: "One day you can be playing in a little coffeehouse for 10 people and the next day Garth Brooks cuts your song. Or you may find that you are very hot in the club scene in South America. (A disco remake of his "Señor" went Top 10 in Brazil.) So, you never know."

While Telluride audiences are now well familiar with Maura O'Connell, we're luckier than most Americans. Only ten years ago, *The Boston Globe* said, "Just in Time is the 1988 American recording debut for the former DeDanaan vocalist. Produced in Nashville by Béla Fleck, this recording showcases this vocalist's extraordinary talent and features guests Albert Lee and Jerry Douglas. The album is a melange of musical genres ... Maura O'Connell has arrived."

Maura O'Connell initially made her name singing with the Irish super-group DeDanaan from 1980-82. Known for her innovative interpretations, she soon became frustrated by the confines of Celtic tradition. The American band New Grass Revival lured her to Nashville where, in 1987, she began a new phase of artistic experimentation. She ensconced herself in progressive country and contemporary folk circles, quickly becoming a preeminent singer of modern acoustic music. Soon, she was the vocalist of choice among musicians who were redefining instrumental music: Jerry Douglas, Mark O'Connor, Edgar Meyer, Russ Barenberg, Béla Fleck and others who were forging the jazz-inflected style that became known as "New Acoustic Music."

Marking a return to the music she grew up with, Maura recorded *Wandering Home*, on Hannibal / Rykodisc Records. Released in June 1997, the recording is a collection of traditional Irish songs, contemporary compositions and sung and spoken versions of the poetry of W.B. Yeats and Nobel Laureate Seamus Heaney.





Leftover Salmon first emerged in 1990 as a combination of two groups. Pittsburgh native Vince Herman's (acoustic guitar, washboard, vocals) cajun/calypso/jugband "The Salmon Heads" and from Nashville, Drew Emmitt's (mandolin, fiddle, flute, electric guitar,



vocals) progressive bluegrass band, the "Left Hand String Band." "Some of the Salmon Heads couldn't make it one night," recalls Herman, "and guys from Left Hand filled in. As a joke, we called it 'Leftover Salmon,' and years later the joke still lives on."

With all the delicacy of a buzzsaw, the group's self-described "poly-ethnic cajun slamgrass" takes traditional influences and blasts them with sweat-soaked energy and skewed humor.

"We venerate and respect the hell out of the old masters," admits Herman, "but we want to take the music and totally deconstruct it — blow it to bits, reinvent it and bring in new elements."

Herman, the group's frontman and demolition expert, has found a perfect partner in laid-back Drew Emmitt. Together, the two embody Leftover Salmon's humorous/serious yin and yang. The group lineup ebbed and flowed until eventually settling with the current membership five years ago. In addition to the original co-conspirators, Leftover Salmon features Virginia-native banjo player Mark Vann, drummer Jeff Sipe and bass wunderkind Tye North, who joined the group at age 19. Now 22, North is a seasoned

veteran in his own right: his dad played drums with '60s folk legend The Holy Modal Rounders."

The *Euphoria* album acknowledges THMR's influential sound and attitude. Leftover Salmon is a rare delicacy, which has deservedly spawned a large and loyal nationwide following of rockers and folkies alike.

*"I'd have to say [my favorite TBF memory] was when Vince was leading people through the town park campground singing Christmas carols. We had about 100 folks in a mamba line and were surrounding RVs and stuff — pretty late night, it was in 1989. Sitting in a circle on stage playing with Sam Bush, Ronnie McCoury and Mike Marshall was pretty cool too."*

— Drew Emmitt

Leftover Salmon: Saturday 3 pm



Hot Rize, one of the finest, most innovative tradition-based bluegrass bands of the '80s, will reunite briefly in 1998 for a handful of dates. Members of the band nowadays devote most of their time to other music endeavors, but their occasional reunions serve to remind us why they were and are so highly regarded and so beloved. Their supercharged rhythms, bluesy vocals, razor-sharp harmonies and original songs penned by various band members all served to make them among the most popular, entertaining, and influential bluegrass bands in the genre.

Hot Rize will, as always, be accompanied by Red Knuckles and The Trailblazers, that raffish band of honkytonkers who for the bulk of Hot Rize's career served either as the band's inspiration or were their primary nemeses, depending upon which band one is inclined to believe. Red and the boys, largely inactive since Hot Rize's retirement in 1990, were purveyors of their unique brand of "old electric" music, their antidote to the "new acoustic" music which surrounded them during the 80s.

Since none of Red's boys can drive, Hot Rize's retirement also effectively ended the Trailblazers' touring career as well. This lengthy enforced layoff has the boys champing at the bit, and they welcome this opportunity to show new fans what it's all about.

Individual members of Hot Rize have concentrated on a wide variety of musical pursuits since the band parked the bus in 1990, having produced upwards of 20 albums for themselves and others.

Tim O'Brien, one of the best bluegrass and traditional country vocalists in the business, is also one of Nashville's most highly regarded songwriters; Red Knuckles claims to have taught Tim to yodel.

Charles Sawtelle continues to lend his inventive bluegrass guitar and soulful vocals to various projects, including his own band, The Whippets, and tours with Peter Rowan, among others. Charles claims to be a better bass player than Slade, the Red Knuckles member whom he most resembles. Slade ain't talking.

Pete Wernick, widely known in bluegrass circles as "Dr. Banjo," is a leading banjo instructor and actually does possess a Ph.D. and serves as President of The International Bluegrass Music Association. He has repeatedly refused to help Red Knuckles steel player Waldo Otto with his campaign literature.

Nick Forster, bassist, affable emcee, and versatile harmony singer, continues in his musical endeavors as a producer and performer. He is also founder, host,



house guitar/mandolin player and executive producer of the popular, nationally syndicated radio show *E-Town*. He claims to have taught Red Knuckles' guitarist Wendell Mercantile both comedy and take-off style guitar, but has "tried for years without success to get Wendell to 'lose the fringe."

Hot Rize: Saturday 5 pm

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**Nanci Griffith and the Blue Moon Orchestra: Saturday 7 pm**

Austin-born Nanci Griffith has been singing professionally for 21 years.

"I had a real normal childhood," says Nanci, then adds with no trace of irony: "I started playing in bars when I was 14." Her middle-class parents thought enough of her musical ambitions to chaperone her through a saloon apprenticeship.

"My mother was in acting and my father was a barber-shop quartet singer. From the time I could walk, I was involved in the theater and in the arts in general."

Nanci learned to play the guitar from an old PBS television series. She began writing her own songs because she found that easier than learning how to play other people's songs correctly. Her first song, written when she was about 12, was called "A New Generation." Her first professional gig was at a Red Lion hotel in Austin on a Thanksgiving holiday evening. She was 14. She made 11 dollars.

Griffith attended the University of Texas as an education major, but "eventually music won out."

In the late '70s and early '80s, Nanci brought her self-described "folkabilly" music to Nashville as one of the new



generation of folk/country/pop artists which also included Lyle Lovett, Dwight Yoakam and Steve Earle. In 1978, she recorded her first album, *There's a Light Beyond These Woods*. Over the next 20 years of writing and performing everywhere from Texas honky-tonks to Carnegie Hall, Griffith attracted millions of ardent fans, including legendary artists like Bob Dylan, who requested that Griffith perform at his anniversary concert.

*Rolling Stone* magazine dubbed Griffith "Queen of Folkabilly." Griffith's body of work includes some of country music's most enduring hits, including Willie Nelson and Emmylou Harris' version of "Gulf Coast Highway"; Kathy Mattea's "Love at the Five and Dime"; and Suzy Bogguss' "Outbound Plane," as well as over a dozen wonderfully inventive, literate and critically acclaimed solo albums, the latest of which, entitled *Blue Roses from the Moons*, marks a decade of musical roads travelled with Blue Moon Orchestra. The album also features several tracks by Griffith's heroes, Buddy Holly's band, the Crickets.

Career highlights include five Grammy nominations, with her first win for Best Contemporary Folk Performance in 1993 for "Other Voices, Other Rooms."

Nanci moved to Nashville around 1986, and now has a six-acre farm in nearby Franklin. She also has a flat in downtown Dublin, Ireland, where she spends part of each year.

**The Sam Bush Band with John Cowan: Saturday 9 pm**

Sam Bush is the monarch and the soul of the Telluride Bluegrass Festival. Mandolin virtuoso and multi-instrumentalist extraordinaire; kingpin of the Newgrass movement; founder of the New Grass Revival; and, recent band leader of Emmylou Harris' Grammy-winning Nash Ramblers.

The current band consists of John Cowan on bass and vocals, Darrell Scott on guitar, and Larry Atamanuik on drums. For more on Sam and TBF and The Sam Bush Band, see the feature article on page 36.

Here's John Cowan in a recent interview, commenting on his involvement:

"In the last nine years, I've gone to Sam three times and asked him if he'd like to be in a band ... or if he'd like to be in a band and call it New Grass Revival. There was a period of time when John Randall Stewart was playing guitar with us when it was just called "SAMMONJON." The Sam Bush Band started out as SAMMONJON. I started doing the Sky Kings thing and thought it was going to go somewhere basically. Sam came to me while I was in the Sky Kings and said, 'I'm going make a solo record and really want you to play and sing on it ... do you have a problem with that?' And of course I didn't...I told him to count me in.

We went along, and he made his record. At this point nothing still was happening for the Sky Kings. He came back to me and asked if I would have a problem going out and playing in his band ... it wasn't called Sammonjon, or New Grass Revival, and it wasn't a partnership. He was the boss ... I would be the sideman and Sam was the lead singer ... this was all up front.

"Again, I said the same thing ... I'm working with this Sky Kings thing and I'd love to go out and work with you under those terms. Sam's group is going along and has started to gain momentum and the Sky Kings thing just fell apart through no fault of the band ... it's just your typical Nashville country music bullshit. The three times I've talked to Sam over the years about starting a new band ... his attitude is always the same. He's very flattered, there's no one he'd rather play music with than me, but he doesn't really want that anymore. I really understand and respect that. When New Grass Revival broke up, me, Béla and Pat had our own lives. Sam didn't ... he spent hours every day on the phone with booking agents, managers and record companies. His wife, Lynn, did the accounting for the band. They never really had any time off and the fact is, they did all this extra work for NGR and were never really compensated financially.

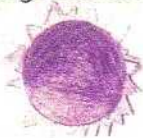
"I think Sam's attitude is now that he doesn't want to have to fight with four other guys. He wants to be calling the shots. If he's calling the shots and working extra for it then there is nothing wrong with him calling it the Sam Bush Band. I'm totally supportive of that. Sam is probably the most talented person that I've ever worked with. We are best friends and we have been for 22 years. I support 100 percent anything that he wants to do. If I can be apart of it ... then I'm fine with that. I'm going have my own career however small or big it is. I don't know if Sam will be involved in it or not, but I don't have a problem.

"I love playing with him enough that if I can go out and play with all those guys ... all the other crap doesn't bother me. The moment when we are playing music together is the most important thing."



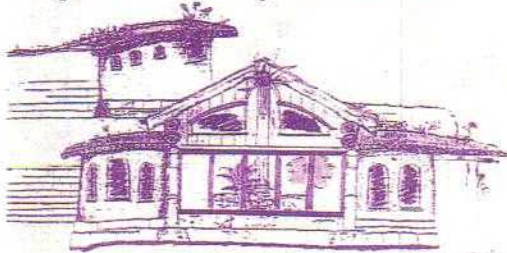
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## Sam Bush: Back in the Saddle

By Michael Parrish  
reprinted from *Dirty Linen Magazine*,  
Dec '97/Jan '98

Few musicians convey their joy in playing music as effectively as fiddler / mandolin player Sam Bush. On stage, Bush typically sports a wide-mouthed grin as his whole body rocks in time with the steady beat he chops out on his venerable Gibson F-5. Long-time leader of the influential and beloved New Grass Revival, Bush has recently re-emerged as a soloist / band-leader after a five-year stint in Emmylou Harris' Nash Ramblers. Bush talked about his life's work at the 1997 Telluride Bluegrass Festival before he began his usual rounds of guesting with most of the mainstage musicians, in addition to playing his own marathon Saturday-night set.

Should he choose to do so, Bush could probably be elected mayor of Telluride. He is certainly one of the most visible and popular of the musicians who perform at the festival.

"The first time we came here was in '75, so this is my 23rd year of a 24-year-old festival. You know, people have to rotate their talent, so I just feel very fortunate."

Bush was a child prodigy of sorts, playing fiddle and mandolin and making his Grand Old Opry debut at age 17. His first band, The Bluegrass Alliance, started his trend toward stretching the boundaries of bluegrass, something for which he became famous (and, perhaps in some circles, infamous) in the New Grass Revival.

"We were trying to figure out if we could play an improvisational style of bluegrass, and we figured out there was a group already doing that: Bill Monroe!

We started out kind of working up rock 'n' roll songs that we liked bluegrass-style and drifted into writing our own material, ending up with something the best explanation for might be contemporary music played on traditional bluegrass instruments."

NGR shifted its focus over the years, from a straight jamming band to one that increasingly brought other influences into its music. The pump was primed by the addition of new members. Although the group developed a bit of an outlaw reputation, they maintained a healthy respect for their musical roots.

"I think we were irreverent with our humor, but not with our music. It's interesting that the longer we had the band, the more comfortable we became with playing traditional songs, having fun with that. Now it's funny that since we don't have the Revival any more, I get to play in bluegrass jams where the point of reference is Bill Monroe. We're up on stage and need a song and bam! somebody plays 'Can't You Hear Me Calling.' When I play with my band, I like to have it plugged in and have a drummer, so I guess that's the New Grass side of me coming out."

One of the Revival's trademarks was John Cowan's and Bush's warm, soulful vocal blend. Bush also admires Cowan's instrumental prowess.

"I'm very fortunate that John has the time right now to be my bass player. I decided to have my own band, call it by my name. That John has the time and wants to be part

of it is very flattering. I love him; he's one of my closest friends. We have a natural thing going, even if it's just the two of us. We came here to Telluride over the winter, just the two of us on mandolin and bass, and we had a ball. His timing is so good — he's a wonderful bass player. Electric bass players can ruin everything in acoustic music. He could overplay, but just doesn't."

In 1989, Bush and Fleck took part in another memorable ensemble, Strength in Numbers, which also included Mark O'Connor, Jerry Douglas, and Edgar Meyer. This all-instrumental group grew out of many hours of jamming, on-stage and off, at Telluride and other festivals and recorded one memorable album, *The Telluride Sessions*. When Béla Fleck and Pat Flynn decided to move on to other projects, Bush and Cowan gave some thought to keeping NGR going, but decided they needed a breather.

"I had been in the band for 18 years at that point, and I was just kind of suffering as leader of the band by being consumed by the music business. I wasn't having as much fun, musically as I ought to have been. I was doing an awful lot — we all were — of activities that had nothing to do with playing music."

Bush ended up spending five years in the fiddle-mandolin spot of the Nash Ramblers. "I never thought I would be in a band for five years after being in the Revival, but we just had so much fun. Emmylou discovered what an ass-kicking unit you can have with an acoustic band. I don't think she expected us to be so tough and rowdy. It was simpler music than the Revival, and I learned that you don't have to fill every gap with high energy beat-you-in-the-face music, which, really, I like to do. I enjoy playing music with a lot of drive. I also learned a lot about singing from Emmylou. I've really had two of the best imaginable vocal coaches, with her and John. I also learned the beauty and power of a slow song."

"After going through sort of a business burnout at the end of the Revival,



*"If you want to get out there  
and play a long tune, you'd  
better be able to build a solo  
rather than just sort of  
noodling around."*

— Sam Bush



## Sam Bush

It was the first time I had been part of an organization where I wasn't the boss. Emmylou was the boss, and if I wanted to do things her way, that was great. If not, she would be there. It was ironic that I had planned to leave the Ramblers at the end of '94, and the whole thing just sort of stopped together, as it all turned out. Emmylou was ready to go on to something new, and I was ready to go back to recording my own stuff. I knew my ego would rear its ugly head sometime. I just didn't know when.

The year after the Nash Ramblers broke up, Bush toured as a hired gun for a couple of other artists: Lyle Lovett and his old NGR partner, Béla Fleck.

Béla was going to do a deal where it remained a trio, the Flecktones, but where he added a fourth, and sometimes even a fifth, musician when he knows he is repeating towns he has been to before. I think that's a great idea — he's got a sax player with him here at Telluride. I think I did 68 shows with the Flecktones in 1995, which is a lot of damn shows traveling around. I had a ball playing with them, and once again, it was great for me and Béla, because all the Revival people felt we were very successful at music; we just weren't as successful as four business partners. I respect Béla's music, and if I want to go play with the Flecktones, I think it's my job to try to accommodate myself to what he's doing. It was great because he gave me so much freedom. With that freedom comes responsibility in improvisation. If you want to get out there and play a long tune, you'd better be able to build a solo than just sort of noodling around. It whetted my appetite to play improvisational music again in my own band.

Bush pulled together his own band shortly before recording *Glamour and Crits*.

John Cowan and I were hired to come to Telluride to play our own set after the Revival broke up. I was playing with

John Randle and Larry Atamanuik already in the Nash Ramblers, so they were also available if the Ramblers weren't playing. Then we discovered that John and John and I had a really good vocal blend. We put all that together to play at the festival, and we were all working on tunes, and I thought, "This is great; the way these songs are coming together." So by the time we recorded *Glamour and Crits*, we had played most of them on stage several times.

Most of the songs on the album sound like they were recorded live or with minimal rehearsal.

"Some of them we may have taken a couple of days to record just because we might record one for a couple of hours and I'd say, 'This isn't happening, let's record something else,' then we'd come back to it a couple of days later. First or second take, you've got it. My approach on that record was to have as spontaneous a thing happening as possible. But I think the audience can tell when you obviously just threw something in there.

The material Bush chose was a mixed bag of originals and old favorites.

I wrote some of it. The two Béla and I wrote we originally wrote for Strength [in Numbers]. Béla and I wrote four tunes that day and, thankfully, I taped them. I was co-producing John Randall for RCA at one time, and we kept going around to Nashville publishing houses looking for hip commercial songs, and I kept finding ones that weren't commercial, but were songs that I loved. I played

on the song demo for 'Same Old River' with the writer, Jeff Black, and I just filed that one away. He's got about four or five I think are just superb. 'Old Joe Clark,' Darrell Scott, my guitar player, had co-written, but I hadn't heard it. I was going around looking for songs, and the lady at EMI said, 'This isn't a commercial hit, but you gotta hear this song.' I heard it and said, 'Gimme that tape, that's for me!' 'Spider John' is an old Willis Alan Ramsey song. I've always loved that tune and it is kind of personal to me that it was a real favorite of Fred Shellman, who was one of the original promoters here at Telluride. It's almost as if that song was about Fred."

The Telluride Festival's

diverse flavor mirrors Bush's and the New Grass Revival's musical eclecticism.

"I'm proud of the fact that our band was part of the acceptance of different kinds of music out here, so I feel that we've helped build this audience."

It's ironic that the New Grass Revival has, since their demise, achieved status much greater than they enjoyed during their time together.

A guilty pleasure side project for Bush is Duck Butter, an electric blues/rock band.

"Duck Butter's our sloppy rock band. We got together in like 1980. The drummer and I were in high school rock bands together, so I was a closer rocker. We're all from Bowling Green, Kentucky. John Cowan's in the band. We've got two bass players, so John can be Johnny Hammike when he wants to be, or he can play bass when he wants to. The other bass player is tremendous. Byron House — he's a Nashville session guy now. Kenny Lee is on slide guitar — he and I were guitar buddies in high school, trying to learn how to play electric guitar together. When Courtney and Curtis had left the Revival and John and I were still playing with Leon Russell, we had some time off, so we just started jamming with our friends in Bowling Green. I get to play electric guitar, which I love, although I know that once every two or three months is enough for me and the listeners. It's a party band, a dance band. Hearing John sing Aretha Franklin songs in the same key she recorded them in is a gas.

"We just got together for jam sessions. We never dreamed we could get paid for doing it. Of course, nobody in Duck Butter does that for a living. Kenny Lee, our leader, has a blues trio; he tours around the southeast playing in blues clubs. People have said, 'Why don't you guys make a record?' and that would just spoil everything. I try not to get too serious about playing this festival, for example, but you do." [Duck Butter appears in the Telluride Town Park this July 3].

One of Bush's trademarks is his strong, steady mandolin chop, which filled the percussion role in the NGR.

"Bill Monroe started that chopping style on the mandolin, and I've always loved that. Any time a mandolin player uses it, they're influenced by Bill Monroe. Maybe they've been influenced by a guy who got it from Bill Monroe, and they've never listened to Bill. One thing I've noticed over the years is that every mandolin player has his own kind of chop. It's just an individual way we all play. In my case, I just got so turned on to the percussive aspect of it — the New Grass Revival didn't have a drummer, so especially after Béla and Pat [Flynn] joined, I really concentrated on sort of popping the backbeat. All the hot licks were covered by Béla and Pat. I got turned



→ p. 45

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# Telluride Bluegrass Festival's unstoppable rise

*Everything is the same and everything is different.*  
— Anonymous

How did we get here? Well, some came in Chevy vans...no, wait...[roll inspiring music] some travelled by covered wagon, battling thirst and locusts and...no, wait, that's not exactly what we mean.

How did it come to be that this tiny town high in the southern Rockies, so far from the birthplaces of bluegrass music, has for 25 years now hosted one of the best-known outdoor (mostly) acoustic music festivals around?

Here are some highlights from our first 24 years:

**1973** — Telluride musicians John "Picker" Herndon, Bruce Lites, J.B. Mateotti, Kooster McAllister and Fred Shellman, known collectively as Fall Creek, play during the town's annual Fourth of July celebration.

After returning from the 3rd Annual Walnut Valley Festival and national picking championship in Winfield, Kansas, Fall Creek members decide to start a Bluegrass Festival in Telluride.

**'74** — The first "Telluride Bluegrass Festival" combines with Fourth of July festivities for a four-day celebration. An estimated 1,000 people attend. Fall Creek disbands, allowing members to focus on the Festival, and the promotion company High Country Concerts forms.

While working at Telluride's Hole in the Wall pizzeria, McAllister connects with Keith and Penny Case of Stone County, Inc., New Grass Revival's promotion company. Fulfilling the Fall Creek bandmembers' dream, New Grass headlines the 1974 Telluride Festival, launching the long-lasting friendship between Revival and Telluride.

**'75** — The 2nd Telluride Bluegrass Festival takes its own two days in June, one week before the Fourth of July. The platform stage is upgraded and a make-shift sound system assembled, consisting mostly of Fall Creek's old equipment. The event features mostly Colorado bands, with New Grass Revival as the finale.

Shellman forms Boulder Sound with Alan McNaughton, and builds a 20-by-4-channel mixing board, which is used to form Upside Sound, a company to provide sound for the bluegrass Festivals.

**'76** — 3,000 mellow Festivarians attend the 3rd Festival, featuring Revival, John Hartford and Bryan Bowers. Discouraged by debt, but buoyed by good humor, High Country Concerts and Upside Sound become Kamikaze Concerts and Suicide Sound.

Kooster and "Picker" retire from promotion and form a band, Possum. Fred buys their shares for \$400 each,



Stage-wide jams are an integral part of TBPs 25-year history.

promising them lifetime passes to the Telluride Bluegrass Festival. Helen Suback joins the Fred-and-J.B. promotion team.

**'77** — Flying Fish Records records two albums from the 4th Festival: *Too Late To Turn Back Now* and *The Festival Tapes*. The event's second day features Dan and Chaz, better known today as Pastor Mustard and Washboard Chaz.

**'78** — Telluride Festival Corporation forms in May. An unprecedented 7,500 bluegrass fans congregate for Festival no. 5.

**'79** — Despite bleak finances and strained relations with the town, the 6th Festival produces two albums released by Flying Fish: *Jackrabbit*, by the Doug Dillard Band, and *Tellurive*, a collection featuring a guitar jam with Doc Watson, Norman Blake, Dan Crary and Sam Bush on fiddle.

**'80** — Devoted bluegrass fan Durfee Day loans the Telluride Festival Corporation \$25,000, enabling bluegrass to remain in Telluride. The 7th Festival is the best

organized yet. Jane Dunham and Alan McNaughton replace J.B. and Helen.

**'81** — Ricky Skaggs, Rosanne Cash, Leon Russell and Jesse Winchester perform at the rainy 8th Festival. Music workshops are conducted for the first time. In-town production costs have risen from \$3,500 to more than \$45,000; costs of the musical acts, from \$600 to over \$65,000.

**'82** — Bluegrass Festival Director Fred Shellman books Willie Nelson for the 9th Festival. The Telluride Bluegrass Corporation breaks even on the Festival.

**'83** — More rain, and New Grass Revival, for the 10th.

**'84** — Contracted headliners The Band fail to appear for the 11th three-day event, but a lineup including David Grisman, Doc Watson and Russell Smith and Levon Helm fronting the Muscle Shoals All-Stars pleases an estimated 10,000 fans.

➤ p. 45

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Elvis has joined the circle of other pop and rock artists who have felt the power and conviction of The Fairfield Four. *I Couldn't Hear Nobody Pray*, their September Warner Bros. release, includes the voices of Elvis, Pam Tillis and Garrison Keillor.

This is The Fairfield Four's first release since 1992's Grammy-nominated *Stranding In The Safety Zone*. Since this historical quartet's re-emergence on the national music scene,

they have toured and performed with Elvis Costello, Lyle Lovett, Steve Earle, Kevin Welch, Lee Roy Parnell (recently nominated with Lee Roy for their collaboration of "John The Revelator" by the CMA for Vocal Event of the Year) and they just finished up a tour with John Fogerty.

In 1921, a gospel a capella group of young men was organized in a Sunday school class at the Fairfield Baptist Church in Nashville. The Rev. J.R. Statton and Mrs. Annie Clay named the group "The Fairfield Four" and they performed locally until the 1930s, when they made their first radio broadcast on WSIX. The first recording of the group came in 1941, when Rev. Statton's famous sermon, "Dry Bones In The Valley" was recorded by John Work for the Library of Congress.

At the conclusion of Rev. Statton's remarks, the group sang, "Don't Let Nobody Turn You Around", a song that became one of their signature numbers in the following years. In 1942, the Fairfield Four won a promotional contest — the prize of which was a spot on WLAC (which had a national hook-up over CBS). They were so well received during that performance that they

*"The audience's first response to the pure, raw beauty of the Fairfield Four was among the most unexpected ... as I stood by the side of the stage to listen, it became apparent that something extraordinary was taking place ... the place was almost in an uproar, swept along by this wonderful sound and feeling..."*

— Elvis Costello

continued on WLAC for almost a decade, and became nationally known as "The South's Famous Fairfield Four".

Even blues legend B.B. King was influenced by listening to these syndicated programs, and has credited Fairfield Four with helping to develop his singing style. Extensive touring widened their exposure, and in the late '40s they recorded over 100 titles, making

them one of the most successful gospel groups of all time.

The pressures of new-found celebrity, and the inevitability of aging and retirements, have led of course to numerous changes to the line-up since then.

Today, the group consists of James Hill, Isaac Freeman, Wilson Waters, Joe Rice and Robert Hamlett. No matter what type of audience they sing for — even die-hard rock & roll audiences — these men quickly have the crowd on their feet clapping and shouting "Hallelujah!"

Carnegie Hall has twice tipped its hat to the group and has had them perform as part of their centennial celebration. They have also appeared at the New Orleans Jazz & Heritage Festival, the Smithsonian Institute's Festival of American Folklife and the Lincoln Center's Folk & Heritage Festival.

In the spring of 1992, Warner Bros. released *Stranding In The Safety Zone*, which was nominated for a Grammy. On that record, they collaborated vocally with the Nashville Bluegrass Band on "Roll Jordan" and "Last Month of the Year," songs which also appear on NBB's release for Sugar Hill



The Fairfield Four: Sunday 10 am

Records. During that release period, the group opened many dates for Lyle Lovett. In the same year, they appeared for the first time on *A Prairie Home Companion* and Garrison Keillor, a bass singer himself, commented after hearing Isaac Freeman's heavy bass voice, "Some can, and some can't".

In 1995, they performed with Elvis Costello at the Queen Elizabeth Hall in London, and received the first annual Nashville Music Award for Lifetime Achievement. In 1996, they received the James Cleveland Award, the Stellar Award's highest achievement. Meanwhile, they sang backup on Steve Earle's "Valentine's Day," while performing locally with Steve, Jonelle Mosser, and the Nashville Bluegrass Band.

In 1996, the group recorded with Charlie Daniels, John Fogerty, Lee Roy Parnell, Elvis Costello and Kevin Welch. They also opened for and performed with Elvis Costello in late summer of 1996. The group continues to perform throughout the United States and Europe.



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**Bela Fleck and Jerry Douglas: Sunday 11:15 am**

As a master innovator, Bela Fleck has redefined the banjo for an entire generation. A 1976 graduate of New York's High School of Music and Art, he moved quickly to the forefront of acoustic music, performing and recording with top bands and releasing several critically acclaimed solo albums.

Since the 1990 formation of his exuberantly unique band, The Flecktones, Bela has produced five group albums for Warner Bros. Records, including the most recent, a live double CD *Live Art* and a 1995 solo project, *Tales From The Acoustic Planet*.

The performer and composer joined *Frets* magazine's "Gallery of Greats" in the late '80s after being voted "Best Banjoist" five years in a row. Bela also won 1993 and 1994 *Jazziz Readers' Poll* Awards, and has accumulated 12 Grammy nominations. Last year, Bela and The Flecktones were awarded their first Grammy for "The Sinister Minister" in the Best Pop Instrumental category.

Jerry "Flux" Douglas is one of the real masters of the resonophonic guitar. His speed and melodic taste make him a legend among steel guitarists. Jerry was raised in eastern Ohio, and introduced to the Dobro® through the playing of Josh Graves with Flatt and Scruggs. He began working out his chromatic style when he was about 15. Jerry started playing with his father's group, the West Virginia Travelers, from Warren, Ohio, from the time he was 15 until he joined the Country Gentlemen in 1973. In 1975, he left to join JD Crowe's band. In September 1975 he formed Boone Creek with Ricky Skaggs. Boone Creek disbanded in 1978.

Jerry joined the Whites in 1983 and played with them for six years, releasing several records with them. He was one of the first artists signed to the MCA Masters series in 1986 and released three albums (two of which are out of print).

Jerry has played with artists as diverse as Ray Charles, Reba McEntire, Rosanne Cash, James Taylor, Garth Brooks, Vishwa Mohan Bhatt, and Paul Simon. He is a member of the American Music Shop house band on The Nashville Network. Besides his own solo CDs, Jerry's Dobro® and occasional lap steel playing have been featured on recordings by artists such as Tony Rice, David Grisman, Mark O'Connor, Bela Fleck, Sam Bush and Russ Barenberg.



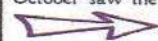
**The Freight Hoppers: Sunday 12:15 pm**

The Freight Hoppers are likely the most exciting and entertaining old-time string band to emerge in 25 years. Delivering a non-stop mix of fast-paced fiddle tunes, traditional songs, mountain clogging and Appalachian jokes and folklore, they possess that rarest of all gifts, the ability to connect directly with any audience. The insistent dance rhythm and inherent energy of string-band music, combined with their engaging vocals and peerless ability to entertain, make The Freight Hoppers an act that can take any stage. They've been performing regularly at the Great Smoky Mountains Railway since the 1993, and that has honed them into an extraordinary performing unit.

In March, 1996, The Freight Hoppers performed live on Garrison Keillor's *A Prairie Home Companion*, and they were featured as one of thirty acts leading the next generation of acoustic music in the December 1997 issue of *Acoustic Guitar*.



In October 1996, Rounder Records released The Freight Hoppers' CD, *Where'd You Come From, Where'd You Go?*, which reached #20 on the Gavin Americana Chart during January 1997, and #21 on the Bluegrass Now charts for June 1997. Work on a new Rounder CD began in late June, and last October saw the







The man in the suit with the televangelist's hair and the easygoing air has been at the same job for nearly four decades. For years it's been a family business that includes Del McCoury's two sons, Ronnie and Rob, plus fiddler Jason Carter and bassist Mike Bub.

When the Del McCoury Band plays in the '98 Telluride Bluegrass Festival, we will hear the deep hillbilly soul expressed by precise, hard-driving instrumentation and gorgeous harmonies as tight as a wet spandex dress. When the McCourys do sad, it's a whiter shade of pale.

Del McCoury was born in 1939 in North Carolina, but grew up on the family farm in Thomasville, Pennsylvania. As far back as he can remember, music has been part of his life. His voice, which one critic said could "peel paint," has been characterized as the epitome of the "high and lonesome" style, which Del says he got from imitating his mother, Hazel. Mom also played piano, guitar and harmonica, and both parents sang regularly in church.

In the late '40s, Del's older brother G.C. (Grover Cleveland) taught him to play guitar. Del's resume was essentially written when he heard a Flatt & Scruggs 78, "Roll In My Sweet Baby's Arms." The young musician also took a keen interest in the way Earl Scruggs played banjo, and became a picker by imitating his style. McCoury started playing around Washington, DC in 1956. In 1963, out shopping for a lead singer/guitarist, Bill Monroe heard McCoury in a Baltimore club. For a young bluegrass musician, that would have been a little like Wilson Pickett discovering the Commitments.

The 22-year-old, however, wasn't sure he was ready for the spotlights, and took about a month to decide that Nashville would be an okay place to live. If Monroe is the father of bluegrass, McCoury is remains his No. 1 son.

After a year and a half, McCoury left the Bluegrass Boys and formed his own band, The Dixie Pals, going on to establish himself as one of the most distinctive voices in the genre, as legendary as George Jones is in country. As a vocalist, McCoury favors the bittersweet.

Once asked why he has a preference for the blues, McCoury replied: "The blues have a lot in them for a singer. There's more melody that you can get out of a slow, bluesy tune. You can turn it and twist it and that."

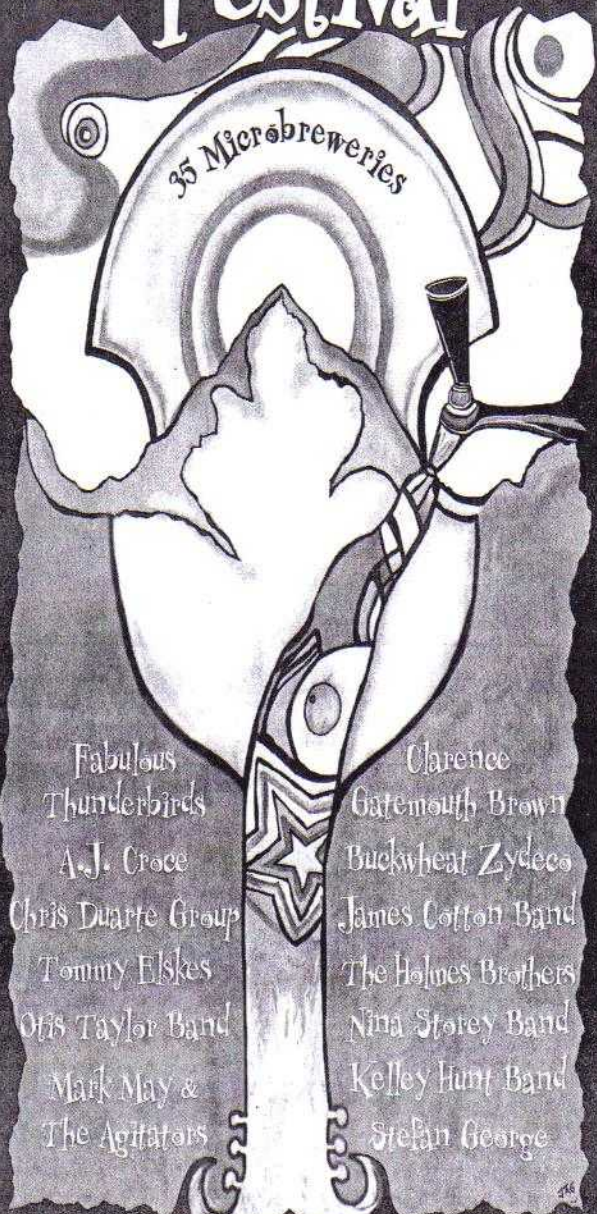
Since 1990, McCoury has won four International Bluegrass Music Association awards for Male Vocalist of the Year. As a group, the band has been honored by the IBMA as finalists in every category possible, except Female Vocalist of the Year. Son Ronnie was Mandolin Player of the Year for 1993 and 1994. Son Robbie on banjo has been called "one of the most exciting and masterful new interpreters of Scruggs-style picking."

The Del McCoury Band has made five albums for Rounder. *Blue Side of Town* (the IBMA 1994 Album of the Year) and *A Deeper Shade of Blue* are considered classics; *The Cold Hard Facts* has been described as "... a pure distillation of everything that makes Del McCoury's music so brilliant."

Despite the fact that McCoury sings mostly about cheating lovers, fall-down drunks and other variations on the theme of miserable loners, hearing The Del McCoury Band perform is sure to make spirits soar high above the mountains.

The Del McCoury Band: Sunday 1:30 pm

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## The Freight Hoppers, cont.

release of a full-length video, *Live At The Bearsville Barn* (Homespun Tapes).

Based in Bryson City, North Carolina, The Freight Hoppers bring to life the traditional musical culture of the Appalachian mountains. They play a high-energy style of old-time music, consisting of David Bass, fiddle; Frank Lee, banjo and vocals;

Cary Fridley, guitar and vocals; and Jim O'Keefe, bass.

Few ensembles in any style of music can match the energy or entertainment abilities of The Freight Hoppers. Very few bands can take their music successfully into so many different kinds of venues, winning over audience after audience. The Freight Hoppers are simply the best at what they do.



**Peter Rowan: Sunday 3 pm**

TBF veteran Peter Rowan is one of those country performers who has somehow never made it to mainstream stardom. A skilled singer/songwriter, Rowan also yodels, plays stringed instruments and the saxophone.

Peter Hamilton Rowan was born in July, 4, 1942 in Wayland, Mass. Since both of his parents played piano and sang and many of his relatives were musicians, it seemed only natural that Rowan too would become one. He learned guitar from his uncle. When he was a teenager, Rowan frequently hung out at the Hillbilly Ranch (a legendary Boston nightclub) where he heard bluegrass and old-timey bands. He also enjoyed listening to the blues — Texas bluesman Lightnin' Hopkins was a big influence.

"In Wayland, there was a real cosmopolitan mix of country music and rock'n'roll," he says. "I was always playing rock'n'roll as a teenager. The first band that I played with was with Bob Emery (former member of Northern Lights). The Cupids. We played a lot of record hops."

In 1963, a 21-year-old Peter Rowan dropped out of Colgate University and went in search of the men behind the bluegrass records he had fallen in love with. He didn't head for the hills of West Virginia or east Kentucky, however. Instead, he hitchhiked to M Street in Washington where the Country Gentlemen were playing at the Shamrock Bar.

"Before I even went inside," Rowan remembers, "I looked through the window and I saw Charlie Waller lifting up his guitar to the microphone to accent a phrase. I'd been listening to the records and I loved the dynamics, but I wasn't sure how they did it. Now here it was; I could see how it was done. I realized you didn't have to drive way out in the hills to hear the Stanley Brothers and then

try to decipher their formal demeanor. Here were guys doing it in the middle of a big city seven nights a week with a visual flair and an enthusiasm that let you in on the secret a bit. I was converted on the spot; I thought bluegrass was it for me."

In November 1964, Rowan got a job as a singer and rhythm guitarist with Bill Monroe



and his Blue Grass Boys.

"One thing I started to like about the Monroe style was that there was a lot more blues in it than the other styles of bluegrass," Rowan said. "It was darker. It had more of an edge to it. And yet it still had the ballad tradi-

tion in it, and I loved that. He would do things like stand in the back of the band and chop that mandolin, just drive the whole band, or center the time. He was conducting purely by ear by his mandolin chops."

In 1967 Rowan left to join mandolinist David Grisman in the Boston folk-rock band Earth Opera. Originally intending to form a bluegrass band, they found that record companies were not terribly receptive to the idea. Nevertheless, Rowan kept writing his songs and found common ground with Grisman in interpreting them.

"It was just David and me at first," Rowan remembers. "It had a real sparse sound. When we started to bring other people in, there were all kinds of problems. Earth Opera found themselves a victim of their own eclecticism, and of the embryonic, wide-open state of the music business at the time."

"From David, I've learned how to listen to music. He's got tremendous ears."

While with Monroe and Earth Opera, Rowan had begun to write and co-write songs, some of which were used in both bands. Rowan and Monroe co-wrote a mystical number called "Walls of Time" and started singing it together in shows.

In 1969, after leaving Earth Opera, Rowan became a part of Seatrain, a late-'60s/early-'70s California-based rock-fusion band, then left in 1972 to form The Rowan Brothers. Peter then recorded *Old & in the Way* in 1973. In 1974, Rowan, Grisman, Clarence White and Richard Greene formed Muleskinner, a bluegrass band.

Meanwhile, Rowan began playing rock and bluegrass with his new band, Mexican Airforce, which featured accordion

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Alison Krauss' earliest musical roots are not from Ralph Stanley's Virginia hill country. She grew up the decidedly unrustic community of Champaign, Illinois, where her parents encouraged her and brother Viktor, to play instruments at an early age.

"My family," she told *New Country* magazine, "didn't sit around playing bluegrass. I listened to rock 'n' roll. Bad Company, Stevie Wonder, whatever they played at the roller-skating rink." Krauss finally got to bluegrass at the advanced age of 12. Her mentor, John Penell, a songwriter and Ph.D. candidate in music composition, gave her tapes of bluegrass bands to study.

Explaining to Nat Hentoff of *The Wall Street Journal*, "he got me into the timeless qualities of bluegrass. I wouldn't be playing now if not for John." Hentoff continues: "As someone who collected recordings of ballads by ancient Appalachian bards when I was young, I found it initially disconcerting to realize that this timeless singer who can also fiddle across the centuries came to music first in the all-too-contemporary blare of the roller rink. But Ralph Stanley didn't ask for [Krauss'] pedigree. He listened."

Rounder Records is a relatively small label based in Cambridge, Mass., specializing in diverse branches of what it calls roots-based music and clean rock. The label signed Krauss when she was a 14-year-old fiddling phenom. She and the Union Station are still with Rounder, despite constant offers by major labels. On accepting her award for Female Vocalist of the Year (1995) from the Country Music Association, Krauss said: "I want to thank Rounder Records for signing people they had no idea would sell anything. But they sign them because they love the music they hear."

Krauss' 1997 Rounder release *So Long, So Wrong* got raves and won best album, Bluegrass/Old-Time Music, from the Nashville Music Awards. *Said People* magazine: "... she unleashes her angelic soprano, carrying songs

along like a breeze through a field of wildflowers. It's a voice perfectly suited to the tales of loss and redemption found in this collection. *So Long* is a true collaborative effort that showcases her crackerjack band and artfully blends traditional bluegrass with touching ballads. Somewhere the late Bill Monroe, father of bluegrass music, is no doubt smiling."

Exclaims *Time* magazine: "... The new set has no guest shots or power-pop charts. It's just 48 minutes of beautiful music. Four numbers spotlight other band members in hard-line bluegrass.



while the star saws away eloquently on her violin. But there's plenty for fans of Krauss' vocal virtuosity. Mark Simos' 'Find My Way Back to My Heart' ... is a lesson in hard-earned self-reliance; 'Happiness' (lyric by Michael McDonald) has the ethereal Eire sound of Enya. The anthemic finale, 'There Is a Reason' begins in a string-quartet drone and escalates to a wilderness cry for salvation. These are songs in the past tense — loved mourned, pain savored, from beyond the grave. Or from heaven. Krauss has the voice of a lost angel beckoning you into the beyond."

About *So Long*, *USA Today* raved: "... While the emotional restraint and exacting musical standards of bluegrass permeate everything they do, Krauss and company have shaped a unique sound that is both rootsy and contemporary."

Technically, what Krauss and Union Station play is bluegrass. However, they are not purists, so theirs is not a strict interpretation of the genre. It's more a matter of feeling and instinct extracted from a tradition, and that musical sensibility is what they bring even to sounds that wouldn't normally be classified as bluegrass. Krauss calls what she and Union Station do "extensions."

In *Now That I've Found You: A Collection* (1995), she adapted songs by Lennon and McCartney and Little Fear's "Oh, Atlanta." As her career has progressed, Krauss has developed skills as a producer and arranger, as well as her ability to find great songs. In addition to producing her own recordings, Krauss has produced three albums for the Cox family. In her spare time, she pursues interests in roller-skating and rock.

Union Station includes Barry Bales, vocals and acoustic bass; Ron Block, banjo and guitar; and Dan Tyminski, vocals and acoustic guitar. By the way, Alison wasn't the only Krauss to benefit from her parents' encouragement. Brother Vik currently plays bass for Lyle Lovett.

Alison Krauss: Sunday 5:15 pm

## → Peter Rowan (cont.)

player Flaco Jimenez.

In the mid-'80s, he and Jimenez again reteamed to record *Flaco Jimenez and Peter Rowan: Live Rockin' Tex-Mex in London*.

Just before moving to Austin, he recorded one of his most intimate albums, *Dust Bowl Children*, a song cycle about the great depression that harkened back to the themes and style of Woody Guthrie, with Rowan accompanying himself on guitar and mandola only.

This album reflects ecological and humanitarian concerns as we enter the end of the Twentieth century as seen through the eyes of one who lives on the land and seeks harmony with the elements in order to grow food and create a home. From rural farms in Tennessee to the Hopi Mesas in the Southwest desert to the teeming cities of our land the basic needs of food supply, water, fresh air and non-violent cooperation need to be met with new awareness for the survival of life on our mother-earth.

In 1993 Rowan recorded another song cycle, *Awake Me in the New World*, that dealt with the cross-pollination that occurred when the Columbus expeditions arrived in Central America. The album is a voyage of discovery and awakening to the new world of each moment. This album weaves an oceanic blend of Afro-Cuban, Latin, Carribean, and Flamenco musics to create what he calls his New World Music.

In the '90s, Rowan has worked also with New England contemporary bluegrass band Northern Lights, and another major project for Rowan these days is a traditional bluegrass band, the Panama Red Riders, with Rowan playing mandolin and occasional guitar, along with Richard Greene on fiddle, Michael Munford on banjo, Viktor Krauss on bass, and Charles Sawtelle on guitar and vocals.

Most recently, Rowan has come full-circle on his latest solo effort, *Bluegrass Boy* (Sugar Hill), a delightful — and now, sadly, a timely — homage to his mentor, Bill Monroe.

With the help of fellow Blue Grass Boy alums Del McCoury (harmony vocal) and fiddler Richard Greene, Rowan, plucking mandolin and wielding his clear, mighty, yodel-capable tenor, practically embodies Monroe on *Bluegrass Boy*.

Also, John Duffey died in December, 1996, just three months after Monroe passed away. The deaths of these two mandolin giants rocked the bluegrass world as a whole, but they hit Rowan particularly hard for they were both crucial influences at the beginning of his career.

"I just remember Duffey's tenor voice breaking the stratosphere the first time I heard it," he whispers after a long pause.

"Monroe used to tell me, 'You can try to get away from bluegrass, Pete, but it will always call you back.'"

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Mary Chapin Carpenter: Sunday 7 pm



Multi-platinum recording artist Mary Chapin Carpenter has an array of achievements to be proud of these days. With over eight million albums sold world-wide, five Grammy Awards, two Country Music Association Awards, and a host of other honors, this singer-songwriter has steadily added to her credentials as she's appealed to an ever-growing audience. Her sixth album, *A Place In the World*, features 12 new songs written by Carpenter and performed by members

of her band and several special guests. Through relentlessly honest lyrics and a musical style that defies categorization, Mary Chapin continues to evolve as an artist, and to establish her place in our world.

Born in Princeton, New Jersey and raised in New Jersey, Japan and Washington, DC, Mary Chapin graduated from Brown University in 1981 with a BA in American Civilization. Following graduation she worked day jobs while performing in clubs around the Washington, DC area, and in 1985, landed a recording contract with Columbia Records in Nashville. In 1987, *Hometown Girl*, Carpenter's critically acclaimed debut album, announced the arrival of a striking new voice in music. And, while her first album marked a professional breakthrough for the artist, it was her second release, *State Of The Heart* (1989), that launched Mary Chapin into the public eye for good. The album generated four successful singles (including "How Do," "Quittin' Time," and "Never Had it So Good") and paved the way for Mary Chapin to receive the ACM award for Top New Female Vocalist. Carpenter's audience grew tremendously, and the recording was certified Gold by the RIAA.

1990's *Shooting Straight In The Dark* became Mary Chapin Carpenter's first-ever Platinum record. With the infectious single "Down At The Twist And Shout" (recorded with TBF alums Beausoleil) Mary Chapin fortified her niche, and reinforced it with two career milestones: her first Grammy performance and her first Grammy Award, for Best Country Vocal Performance/Female. *Stones* went on to win the Grammy Award for Best Country Album (the first Award given in this new Grammy category.) firmly cementing Carpenter's identity as a major force in American music.

'...the quality in Ms. Carpenter's music that bridges conventional categories is a down-to-earth directness and rock-bottom honesty.'  
-The New York Times

The album also marked a critical turning point in Mary Chapin's career. The *Boston Globe* wrote that Carpenter's music was "a unique hybrid ... a mix that happily transcends boundaries."

Mary Chapin continues to bear witness to the simple strivings and shattered dreams of her generation. When *Newsweek* magazine described Carpenter as "an Everywoman, a rare performer who is of her audience, not above it," they identified what is perhaps her most inviting quality: the lyrics in her songs seem like words we could hear ourselves speaking, and her music is a warm, familiar embrace. Mary Chapin has said songwriting is "like trying to find my place in the world, to look at what I've done wrong and what I've done right." In musically articulating her own victories and struggles, she gives an eloquent voice to all of us. And in doing so, Mary Chapin Carpenter helps us all in our quest to carve A Place In The World.

## Sam Bush (cont.)

on to reggae because Bob Marley was such a wonderful rhythm guitar player. It reminded me very much of Bill Monroe's rhythm on mandolin. So it was the rhythm that attracted me first, then I got turned on to the wonderful songs. The bass playing, Bob's wonderful singing, Bob's still the best thing in reggae for me. Even though the band I've got now has a drummer, I still play rhythm — I can be satisfied just doing that. Every once in a while the ego rears up, and I want to play a solo, but it is the rhythm that is the most fun. When I'm playing on a recording, I want it to be as solid as absolutely possible."

"A unique part of Bush's performing repertoire is his mastery of the electric slide mandolin.

"I can't believe that I was the first person who thought that up, in 1971. I can't believe that someone didn't do it earlier, maybe Johnny Shines? I really just kind of stumbled into it. Curtis Burch was a great Dobro player, and he had various Dobros and National steel guitars. He had a National metal-bodied guitar that he bought in a pawn shop in Jacksonville, Florida, and he bought this National mandolin also, which he sold to me. I had high hopes of playing it like I play the Fender mandolin, but I found out

that the intonation was so off that it would only play in tune with the bridge in one spot. So I messed around trying to play it with a bottleneck at the time and started listening to some slide guitar players. I got really turned on to Duane Allman, and that led to listening to a bunch of older slide players. I still use a Coracidan bottle, which is what Duane Allman used. I tried it, and it really happened to just fit my finger, too. I've got the action really high on that National, Dobro style, so I can really only chord it with the bottle, so it's too limited for bluegrass. I can really only use it for a few kinds of songs. I've got one tune on the album, 'Watson Allman.' Merle Watson and I used to listen to Duane Allman, so it's out of respect for my two favorite slide players — Duane on electric and Merle on acoustic."

As he geared up for yet another Telluride marathon, Bush contemplated its changing personality.

"You know, over the years, the Festival has grown up a lot. It was always a professional presentation, but things have changed. We used to be performers driving around in our vans. Now it's show business."

And it would be an entirely different show without Sam Bush.



## Bluegrass history (cont.)

'85 — Telluride is unprepared for the droves of festiviarians who flock to the 12th Festival. Camping and parking are a problem, not to mention the shortage of bathrooms and showering facilities. Locals are unsettled by the boom.

'86 — Less 2,000 fans, the 13th festival is mellower. Grisman and Peter Rowan headline the Festival, which is dedicated to Doc, and the late Merle Watson. Later this year Craig Ferguson comes to the rescue as festival attorney, combining his keen business sense and admiration for the music to act as liaison between Festival and Town of Telluride.

'87 — Béla Fleck, Sam Bush, Jerry Douglas, Mark O'Connor and Edgar Meyer perform together as the Telluride All-Stars (the band that would eventually call itself Strength in Numbers.)

'88 — New Grass, the Telluride All-Stars and David Bromberg grace the stage. A newly-reunited Little Feat (with Craig Fuller on vocals) headlines.

'89 — Bruce Hornsby, the Nitty Gritty Dirt Band and Michael Martin Murphy play at the 16th Festival. In August, Shellman dies in Boulder. Craig Ferguson takes over as festival director.

'90 — The Fred Shellman Memorial Stage, designed by local architect George Greenbank, is built in Telluride's Town Park. Planet Bluegrass births Rocky Mountain Folks Festival. Shawn Colvin, James Taylor, Mary Chapin Carpenter, and Béla Fleck and the Flecktones make their Festival debut.

'91 — Béla brings Flecktones, James Taylor and the Indigo Girls headline. An estimated 16,000 people attend a surprisingly smooth festival. Planet Bluegrass adopts the Rocky Mountain Bluegrass Festival, changes the name to Rocky Grass.

'92 — Blue Planet Records records Planet Bluegrass.

'93 — 20th Anniversary. Bill Monroe takes the mic. Sam Bush is crowned King of Telluride Bluegrass Festival. John Cowan Court Jester.

'94 — The Band makes it to Telluride. Planet Bluegrass buys a ranch in Lyons which becomes permanent home of Folks Festival and Rocky Grass, and headquarters of Planet Bluegrass.

'95 — Emmylou Harris makes surprise appearance. Craig Ferguson marries Sally Truitt backstage, on a sunny Sunday morning, following a brutally cold Saturday that featured snow falling almost down to Park level. Sam 'n' John perform "Dark as a Dungeon," plunging San Miguel Valley into darkness for several hours.

'96 — Béla tells Telluride Daily Planet reporters there are far too many amazing

moments in Telluride Bluegrass history to recount. TBF becomes a "bluegrass" festival again with an almost all acoustic lineup. Sunday ends with Alison Krauss and Union Station and the reunion of the band formerly known as Old and In the Way, with the late Roy Husky on bass. Double rainbows on Friday night during the Douglas, Barenberg and Meyer set make the rain on Friday more than worth it. Truly one of the most amazing and bone chilling moments.

'97 — Newcomers Johnny Cash, John Prine and David Crosby, Jeff Pevar and James Raymond combine with festival veterans to produce the festival's first four-day sell-out. Festiviarians, festival staff and local officials were all surprised at the peacefulness of this capacity event. Four days of sunshine!

'998 — It's your job to help us fill this space!

"The Festival has gone through many changes — some good, some bad," wrote Telluride Bluegrass chronicler Beth Tweedell in her 1983 essay "Mountains, Music and Magic," from which much of this history was culled.

"One Festival-goer who had attended all of the Festivals, expressed the views of many when he observed that 'the Festival has lost its innocence. Indeed, it may have. The days of a small-time festival, with little security and cheap tickets, have been replaced by fences, camping permits, large crowds and rules and regulations."

"But the atmosphere is still one where everyone in the audience is a potential friend, because there is one thing that is shared by all: love of music. People dance for three days, partying and playing music. It is a gathering of a large family, and this community consciousness is a part of the continuing attraction for many people."

Whether you're a long-time park camper who jams acoustic long into a campfire evening, a Telluride local who attends/works/hosts the Festival every year, a city-dwelling music fan who makes the trek to 8800' every year or every once-in-a-while, or (maybe especially) if this is your first Telluride Bluegrass Festival — we hope you'll appreciate and honor and revel in the downs and mostly ups, the sorrows and mostly glories, the history and state-of-the-art musicality of a great American outdoor festival that started as a dream, and will continue as long as that dream stays clear.

Jo Gioffre, Jim Pettegrew, Audrey Cooper and Anne Pizey contributed to this article.

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# What else is there besides music?

By Rhonda Claridge

Let's just say you feel the need to stretch your legs. Dancing, kicking sack, tossing a Frisbee and wandering among the food tents isn't doing it for you. Maybe you're feeling extra-adventurous, misanthropic, over-aurally stimulated or vibing a call of the wild. If it's something physical, spiritual and, yes, even educational your psyche summons, Telluride's got it.

## Physical, spiritual

You're probably already familiar with the three-mile bike path that runs along the Valley Floor adjacent to the West Colorado Avenue Spur. Anything goes on the bike path, rollerblading, unicycling, chicken fighting...

Getting farther from the maddening crowd, Bear Creek is a casual two-mile hike or intermediate mountain-bike ride that ends with the elegant Bear Creek Falls. Prior to white man's arrival, the Ute Indians frequented Bear Creek to celebrate the Bear Dance. In 1993 a local benefactor purchased Bear Creek and donated it to the San Miguel Conservation Foundation, placing a conservation easement on the entire 320 acres and preserving Bear Creek as open space forever. No camping or motorized vehicles are allowed in Bear Creek.

The Wasatch Trail, a single-track that switchbacks up the hillside near the top of Bear Creek road, is a more exerting hike and an expert bike ride. Chances are you'll run into snow as you ascend. If you're ambitious, bring gaiters.

The boulder at the top of Bear Creek is great for bouldering. (More bouldering can be had above Society Turn, the intersection three miles west of town.)

Bear Creek is located on the south side of town, virtually behind the Bluegrass stage.



## The scoop

### Fun:

**Elks Breakfast** — All-you-can-eat breakfast with eggs, hash browns, pancakes, o.j. and coffee. 8-11, Thursday, June 18 to Sunday, June 21, 3rd Floor Elks Building (west side of Elks Park), \$7.

**Historic Tours of Telluride** — Walk into the past, call to book a tour, 728-6639.

**Telluride Soaring** — Glider rides over Telluride and the San Juan Mountains, 728-5424.

**Gondola** — Rides from Telluride to Mountain Village (12 minutes), 7 a.m.-2 a.m., daily, free, 728-8888 (Dial-A-Ride).

**Ballooning** — Early morning departures, Ridgway, 38 miles from Telluride, Telluride Outside, 800-831-6230 or 728-3895.

**Fishing guides** — Telluride Angler, 728-0773; Telluride Flyfishing and Rafting Expeditions, 800-828-7547 or 728-4477; Telluride Outside, 800-831-6230 or 728-3895.

**Marcie Ryan Geology Tours** — Collect your own mineral samples, 728-3391.

**Herb Walker Tours and Guided Hikes** — Medicinal & edible native plants & herbs, 728-4538 or 728-0639.

**Horseback riding** — Rowdy's Telluride Horseback Adventures, 800-828-7547 or 728-9611; Many Ponies, 728-6278; Telluride Outside, 800-831-6230 or 728-3895.

**Mountain bike rentals and guides** — Back Country Biking, 728-0861; Easy Rider Bike Shop, 728-4734; Paragon Ski & Sport, 728-4525; Telluride Outside, 800-831-6230 or 728-3895; Telluride Sports, 728-4477.

**Mountaineering & backcountry guides** — Fantasy Ridge Alpinism, 728-3546; Lizard Head Mountain Guides, 728-4904; Antoine Savelli's International Mountaineering School, 728-3705.

**River rafting** — Telluride Sports, 728-4477; Telluride Outside, 800-831-6230 or 728-3895.

**Telluride Golf Club** — An 18-hole, par-72 course, Mountain Village, 728-6366.

**KOTO-FM Beer Booth** — 10 a.m.- park closing hours, daily, liveliest tent in Town Park.

### Ah Haa Classes:

**Monday:** Hatha Yoga with Melanie Law, intermediate, 5:15-6:45 p.m., Ah Haa School.

**Wednesday:** Hatha Yoga with Melanie Law, all levels, 5:15-6:45 p.m., Ah Haa School.

**Thursday:** Jin Shin Jyutsu Self Help with Elizabeth Plamondon, 5-7 p.m., Ah Haa School, no charge, donations accepted.

### For the youngsters:

**Voodoo Lounge:** Fun central for kids ages 8 and over, 233 E. Pacific, last building on left before Bluegrass box office, June 18-21, 3-9 p.m., byo rollerblades.

### Details:

**Laundry** — The Washateria, 8 a.m.-9 p.m., 197 W. Columbia Ave., northwest corner of Columbia and Pine, 728-4360.

**Showers** — 6:30 a.m.-1 p.m., Thursday, 6/18 to Monday, 6/22, Telluride Middle/High School, west end of Colorado Ave, \$2.

**Restrooms** — Elks Building, beside Elks Park. Porta-potties from Society Turn to Town Park, including Coonskin parking lot, the High School parking lot and the ticket tent.

**Information** — KOTO-FM 91.7, Telluride's commercial-free public radio offers: lost and found and ride board daily; also National Public Radio, 7:30 a.m. and 5 p.m., Thursday, 6/18 and Friday, 6/19, 8 a.m., Saturday, 6/20 and Sunday, 6/21; local news, 6 p.m. and 8:30 a.m., Thursday and Friday. Also live guest Bluegrass performers and Bluegrass info., tune in at 91.7 FM for great radio and surprises.

### Sunday worship

• Telluride Chapel, 100 E. Columbia, service 8 a.m., call 728-3504.

• St. Patrick's mass, 9 a.m., followed by religious education classes for pre-school through high school kids, 728-3387.

• Christ Presbyterian Church services, 10:05 a.m.

• Rico Community Presbyterian Church, meeting at Christ Presbyterian Church in Telluride, 10:05 a.m.

• Christian Fellowship worship service, 10:15 a.m.

• St. Michael's Episcopal Church worship service, 4 p.m., St. Patrick's Church, call 325-4655.

### Do:

• Drink lots of water. High altitudes are dehydrating.

• Be prepared for any kind of weather: Even sunblock, raincoat, winter hat and gloves, etc. Evenings in the park will get quite chilly.

• Stay on established trails, follow signs.

• Wear a light at night on the bike path (it's the law), pass on the right.

• "Heads up" when you're passing.

• Pack out your own garbage, recycle.

• Treat Telluride and its citizens like you would your own town and family.

### Don't:

• Light fires.

• Collect wood.

• Pick wildflowers.

• Bring your pet to town. (Sorry, no dogs allowed on any Bluegrass campgrounds either.)

• Drive into town unless you have an access pass.



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**Telluride Bluegrass Festival**

What else to do?

Also starting from Town Park is the River Trail, so named because it runs along the mighty San Miguel River, one of the last free-flowing tributaries of the Colorado River. The River Trail is a manicured path for most of its route west into the Valley Floor, where it becomes a single-track. It is excellent for runners and bikers trying to acclimate themselves to the altitude, because it's flat. Out and back along the River Trail is about six miles. The single-track section of the River Trail is a technical mountain bike ride. Branching out from the River Trail is a mile-long jeep road known as Boomerang. The Boomerang Road starts on the south side of the Valley Floor bridge and ascends with no relief until it reaches Mountain Village. Big lungs are helpful.

No dogs are allowed on the Valley Floor. Getting farther afield, ambitious hikers or bikers can climb over the fence at the end of the River Trail, cross the highway and pick up the Galloping Goose Trail, a single-track that starts on the north side of the Conoco station. The Galloping Goose, or Ilium Trail, is about four miles down to Ilium Valley. From there, it's uphill back to town, any way you go. Bike riding on this trail is not technical.

If you take the first left on the Galloping Goose Trail, up a gravel road, you will find a single-track that leads to Big Billie's in Mountain Village.

On the north side of Telluride is the easily-discerned Tomboy Road, beginning at the top of Oak Street. Although four-wheel vehicles are allowed on Tomboy, it provides a great uphill hike, bike or run. Tomboy ascends seven miles before topping out at Imogene Pass, at 13,114. Five miles up the road are the remains of the town of Tomboy, home to 2,000 miners in the 1890s, at 11,500 feet in Savage Basin.

About half a mile up Tomboy, a left-hand switchback leads to the energizing, almost three-mile Jud Wiebe single-track, an ideal sprint hike. The Wiebe loops back into town, ending just a few blocks west of where it starts. Bikes are allowed on Jud Wiebe, but unless you are truly an expert or don't mind pushing, you probably want to try something more doable but consistently challenging, like the Mill Creek Trail.

The Mill Creek Trail, (forest service signage deems it Deep Creek) is the ambitious hiker, fat-tire enthusiast and hard-core runner's dream trail. Take the bike path or River Trail west to the Texaco station, halfway to Society Turn. Just west of the Texaco a road climbs up the north side of the Valley Floor. Follow that road about two miles until you see the single-track forking left above the water treatment station. From there the trail climbs, crosses a creek and levels out, heading back toward town before it descends into the Jud Wiebe. Altogether, the Mill Creek loop is about six miles with some technical mountain bike sections.

If you're not up for all the exertion, take a mellow hike up Aspen St. and continue straight into the canyon for a quarter-mile round trip to Corner Creek Falls.

Bridal Veil Falls, one of Telluride's most classic scenes, is also Colorado's longest free-fall waterfall, descending 365 feet. Bridal Veil is located in the east end of the valley, a few miles out of town. Walking out to the falls is a nice time to stretch and chat. Mountain biking to the top of the falls also provides about three miles of jeep-road switchbacks leading to the historic hydroelectric power plant above Bridal Veil.

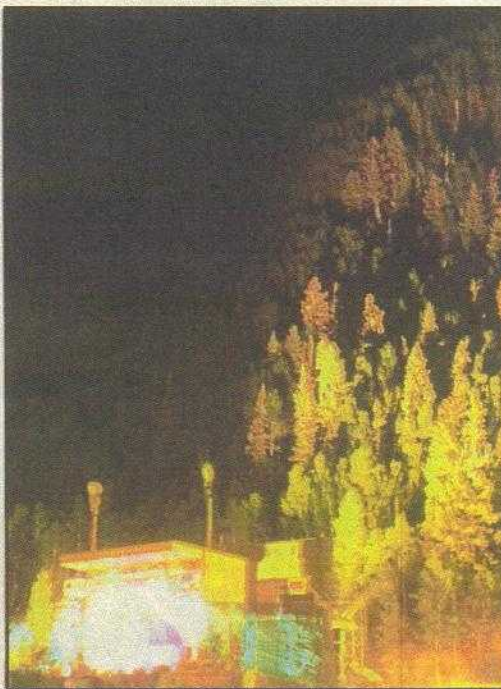
In all these endeavors, bring water and be prepared for rain, snow or intense sunshine.

#### Educational and more

On the educational end, Historic Tours of Telluride offers "a walk into the past through one of the Old West's most historic townships," and an entertaining way to learn about Telluride history that includes Burch Cassidy, Big Billie, Ramona, the ghost, and many more personalities from the past. Your hosts, Ashley Boling and Bunzy Bunworth, actors both, provide a colorful narrative.

Herb Walker Tours with Ulli and John Sir Jesse are first-hand and fun learning about local flora and its medicinal or edible properties. Also, Marcie Ryan Geology Tours guides you through the region's fascinating geological makeup.

To get yourself fueled up for all these activities, stop in at the Elks Building for an all-



The title pretty much says it all. Look for all these players and likely many more, and wear your dancin' shoes!

you-can-eat pancake breakfast and support a local organization that supports locals. If you're unwinding, stretch out at the Ah Haa School's yoga classes or stop in at the KOTO-FM beer booth and drink a microbrew for Telluride's community-supported radio (after reading this far, you deserve a beer). Commercial-free KOTO 91.7 FM has been on the air for 23 years, featuring local DJs who spin any kind of music, and many live guest Bluegrass musicians. The KOTO beer booth has been a Bluegrass feature since the beginning, and profits from beer sales go toward the station's operating expenses.

What else? Ride the gondola, go horseback riding, kayaking, golfing, paragliding, backcountry skiing, flyfishing, ballooning, creek-surfing, unicycle the boardwalk, hike up to Savage Basin and ski the Lunar Cup course, walk the pipe over Corner Creek.

The Telluride Thunder Jam, with Sam Bush, Jerry Douglas, Béla Fleck, Tim O'Brien, Tony Rice and Mark Shatz: Sunday 9 pm

## THE TWENTY-SIXTH ANNUAL TELLURIDE BLUEGRASS FESTIVAL

JUNE 1999

IMPORTANT INFORMATION FROM PLANET BLUEGRASS  
PLEASE READ IF YOU'D LIKE TO ATTEND NEXT YEAR

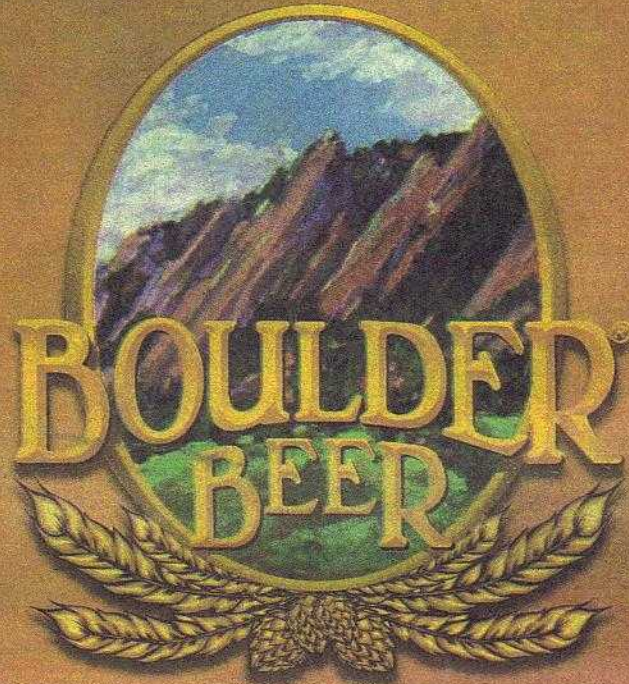
THIS YEAR, THE TELLURIDE BLUEGRASS FESTIVAL SOLD OUT IN RECORD TIME. IT WAS UNEXPECTED BY PLANETARIANS AND FESTIVARIANS ALIKE, AND KIND OF TOOK US BY SURPRISE. WE DIDN'T PUT TICKETS ON SALE EARLIER, IT JUST SOLD OUT FASTER- MAYBE DUE TO THE 25TH CELEBRATION, OR MAYBE JUST 'CAUSE YOU ALL BROUGHT YOUR FRIENDS AND FAMILY THIS YEAR. ANYHOW, IN ORDER TO ASSURE YOU GET YOUR TICKETS NEXT YEAR, GIVE PLANET BLUEGRASS A CALL OR CHECK OR WEB PAGE TO GET INFO ON EXACTLY WHEN AND HOW WE'LL START SELLING TICKETS. WE SHOULD HAVE THAT INFO AVAILABLE IN SEPTEMBER.

800-624-2422 / 303-823-0848

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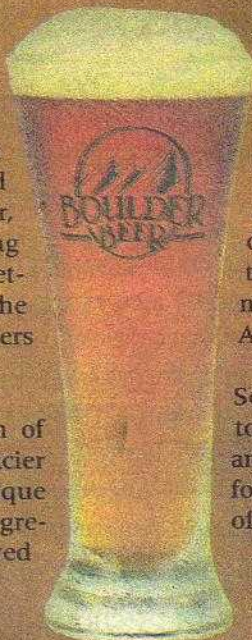
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