

The background of the cover is a vibrant collage. It features several American flags, with the stars and stripes rendered in a painterly, textured style. Interspersed among the flags are various bluegrass instruments: a banjo is prominent on the left, a guitar is visible in the upper right, and a mandolin is at the bottom. The overall color palette is dominated by the red, white, and blue of the flags, with warm, golden-yellow and brown tones from the instruments and the background's texture.

Telluride
Bluegrass
Festival
2000

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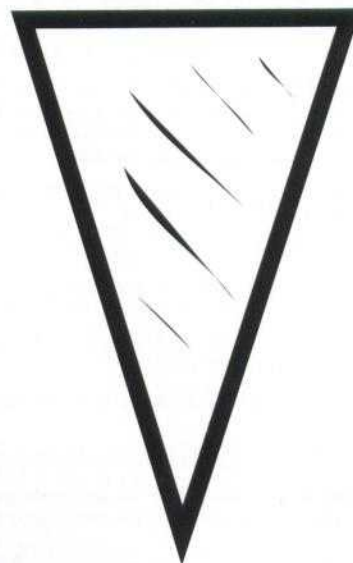
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CONGRATULATIONS TIM!

Five Times Five- by Tim O'Brien

*I used to think that I was the weird one
That I'd never fit in, that I have to bide
Then a guy named Fred Shellman started a fester
In a little southwesterly town, Telluride*

*An event that was meant to take root and then break through
Like Jack and his bean stalk, it must have been fate
For a fizzy reaction, take hippies and mountains
Add bluegrass and sunshine, stand back and wait*

*Five times five years later, I look up and wonder
How'd we weave together, how did I rate?
I'm bear with my mando, my hat and my sunscreen
Grinning with wristband, once more through the gate*

*You fly down to Montrose, or fly into T-ride
Drive or just bitch-bike down two eighty five
Come with a backpack, come with an RV
Some fleece and some water to keep you alive*

*You come to see Willy, come to see Newgrass
Dance to the Big Head, the Salmon and Cheese
Go to a workshop, go to the Roma
Fly to the Moon, then walk through the trees*

*(Sam and them jammin, Sam and them jammin
whammin and bammin and jammin some more
Sam and them jammin, Sam and them jammin
Sam is the man so just give him the floor)*

*Meet your new girlfriend, bike up to Opbir
Get loose on the mountain, go back to the show
Couple years later, bring back a newborn
Everyone holds him, even Monroe*

*Hair gettin thinner, belt gettin looser
Still wearing tye dye, sandals, and jeans
Drinkin more water, stay in a condo
But ten in the morning, I'm back at the scene*

*One year I wondered, "What if I missed it,
just stayed at home, went some other way?"
Sure I have free will, know how to use it
But not on this weekend, not Father's day*

*It's my yearly checkup, a brush arbor meeting
A family reunion of gathering clans
The gift is so simple, it has all the power
Transcending mere choosing, eclipsing all plans*

*What was I thinking? I have no right to
Family won't let me, tradition will hold
I'll come here on crutches, stretched on a gurney
Scatter my ashes where no one gets old*

*To venders and press folk, radio boosters
The beer tent, the kids tent, the old country store
The people that cater, the parking attendants
I'm thank one and all and then thank you some more*

*I'm thankin the town and I'm thankin the San Juan's
Fred Shellman the founder, for making this dream
Look up on the mountain at the head of the canyon,
He's there where the water falls into the stream*

*I'm thankin you Steve, and Durphy, and Sally
I'm thankin the Pastor, and especially Craig
I'm thankin the crew on the stage and the office
And the world's greatest crowd that stands on two legs*

It's Tim O'Brien's 25th Anniversary at Telluride, and boy O'Boy do we have a surprise for him...

Something magical is happening in Lyons, Colorado. Ancient woods, silver and gold are undergoing a transformation, taking on a new life with voices of their own and the power to touch human souls.

"Well, not quite the Holy Grail," says Lyons-based luthier John Garrity, "But there certainly is a sense of purpose and meaning going into the creation of this mandolin. There is a feeling of some kind of convergence of time and space and a bit of Irish mysticism in the project."

The instrument that John Garrity refers to is a custom-built mandolin that Planet Bluegrass will present Tim O'Brien to commemorate his 25th anniversary at the Telluride Bluegrass Festival. The commission is the brainchild of Sally Truitt of Planet Bluegrass. Sally was looking for something special to recognize Tim's contribution over the years and local resident John Garrity's hand-constructed instruments fit the bill.

"We were talking about the design of the mandolin in my shop one afternoon and Sally expressed the idea of a Celtic theme. She felt that this would capture the feeling of "The Crossing," Tim's recording of the traditional Irish music," Garrity says. "Something inside of me clicked, and I knew immediately how the instrument would look."

"The mandolin is styled after one of my top-end "Emily Rose" models. But it is customized with green, white and orange purflings, the Irish national colors. The veneer is all hand-dyed to get just the right shades. The back, sides and neck are of select European curly maple, as are the bindings. The fingerboard, peghead veneer and pick-guard are made from ebony. The hardware is all gold-plated and hand engraved. It's a very pretty little instrument with a big voice."

Mother-of-pearl and abalone inlays reflect the Celtic theme. "I studied pictures and drawings of Irish runes and symbols," Garrity says. "I wanted to capture a sense of the mystery and magic of the Irish people."

"I feel a great sense of connection in this project. Is it a coincidence that a luthier of Irish descent from the south side of Chicago is building a mandolin for an Irishman from West Virginia in a studio located a stone's throw from the home of Planet Bluegrass? I don't think so. I think it's just magic."

John Garrity has been building mandolins and guitars since 1983. His studio is located on the South St. Vrain River in Lyons, CO. He offers courses in mandolin and guitar construction in an effort to perpetuate his craft. His personal heroes are John D'Angelico, James D'Aquisto and John Monteleone. His inspiration is his mysterious musical girlfriend. To correspond, write P.O. Box 67, Lyons, CO 80540 or call 303-823-0821.





TELLURIDE BLUEGRASS ACADEMY

The Telluride Bluegrass Academy presents activities for all ages that embrace the Festival's rich musical diversity. The Academy offers music competitions, workshops, performances, and family activities, most of which are presented free. Daily schedules are posted at the Festival Box Office, the Sheridan Opera House, Elks Park and the Sponsor Tent inside the Festival grounds with the latest information.

WORKSHOPS

A long standing Telluride tradition, daily workshops are presented Thursday through Sunday at Elks Park and the Sheridan Opera House encompassing a variety of unique musical collaborations and performances. Look for late breaking workshop info on Academy sign boards.

FAMILY TENT

The Family Tent is the happening place for children and parents! All activities are free and include performances and playshops with the Living Folklore Medicine Show, songwriting with Jessica Baron-Turner, juggling with the Full Spectrum Juggling School, special musical guests, a petting zoo, an arts and crafts tent and a good place for kids to relax in the shade. This year's program will culminate with a parade on Sunday afternoon throughout the Festival grounds. The Family Tent is open from 10:00 AM to 5:00 PM each day except Thursday (12:00 - 5:00), and parents must accompany their children while in the Family Area (see schedule on centerspread).

MUSIC COMPETITIONS

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, Jonathan Kingham, 1997, Eugene Ruffolo, 1998, and Libby Kirkpatrick, 1999.

"Well, of course Telluride's a special place—it's one of the few places where stuff is just as tall as it is wide. The first day at this altitude brings exhilaration, which quickly turns to exhalation and then exhaustion. Sound waves behave funny here; if it wasn't for the big bowl, they would all leak away before they got to our ears, a crucial 5 or so feet above the glacier scrape. But the musical memories pervade this fantasy, dug into the mountainside and our nerves and muscles. Everyone's got a couple of favorites. I like remembering my first backstage jam with Vassar, watching Elmo Otto ride a mountain bike onto the stage and crash it front of the mic in time to play his solo, watching steel pan master Andy Narell and Tony Rice trade licks, and a wild moment cajuning out with Mary Chapin Carpenter. And learning about the Wild Tchoupitoulas from Charles Sautelle, only minutes after we'd met. Oh, yeah, and only about four hundred million other moments with nearly every musical friend I've ever known. How many lives has this little valley changed?"

Darol Anger- NewGrange

2000 TROUBADOUR FINALISTS

Garrin Benfield	San Francisco
Mary Coppin	Riverside, CA
K. C. Groves	Northville, MI
Teddy Goldstein	New York, NY
Bob Hillman	New York, NY
Diana Jones	Easthampton, MA
Kaniala Kalai	Provo, UT
Zoe Lewis	Provincetown, MA
Michael McNevin	Pleasanton, CA
Rain Perry	Ojai, CA
Michael Veitch	Brooklyn, NY
Christopher Williams	Cambridge, MA

TELLURIDE TROUBADOUR COMPETITION SCHEDULE

Preliminary Round: Thursday, June 15th at 12:00 PM, Sheridan Opera House
Troubadours please check in at 11:30 AM.

Final Round: Friday June 16th at 2:00PM
Sheridan Opera House.
Prizes awarded immediately after...

The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage on Sunday, June 18, before the final night performances in front of 10,000 happy festivalarians from all over the world.

TELLURIDE TROUBADOUR COMPETITION PRIZES

1st Place A very special Shanti Custom SR Model Guitar (\$10,000 value, see picture), a free internet account from Liquid Audio to sell your music over the internet & Festival Main Stage Appearance on Sunday evening, June 18th.
2nd Place \$400 and Crate CA60 Acoustic Series Amplifier
3rd Place \$300 and Martin Backpacker Guitar
4th Place \$200 and Martin Backpacker Guitar
5th Place \$100

THE TELLURIDE BAND COMPETITION

This competition is for string bands that play in one or more of the following styles: Acoustic, Old Time, Western Swing, Bluegrass or Newgrass music. The entry fee is \$75 per band. The competition is limited to the first twelve bands to register (late registration is open from 10:00 AM to 3:00 PM on Thursday at the Sheridan Opera House on a space available basis). Prizes include a booking at the 28th Annual Telluride Bluegrass Festival in 2001, \$1650 in cash, a free internet account to sell your music over the internet, and instrument strings.

TELLURIDE BAND COMPETITION SCHEDULE

Preliminary Round: Friday, June 16, 10:00 AM, Sheridan Opera House
9:45 AM please meet in front of the Sheridan Opera House

Final Round: Saturday, June 17th, 9:15 AM
8:45 AM Bands meet at backstage vehicle gate.
9:15 AM Finals on Festival Main Stage
Prizes awarded immediately after...

TELLURIDE BAND COMPETITION PRIZES

1st Place Prize: \$750, a free internet account from Liquid Audio to sell your music over the internet, a set on the Telluride Bluegrass Stage in the year 2001 and instrument strings.
2nd Place \$450 and instrument strings
3rd Place \$300 and instrument strings
4th Place \$150 and instrument strings



2000 Telluride Troubadour Grand Prize
Shanti Custom SR Model Guitar



SO, WHAT IS BLUEGRASS?

Musings on the Meaning of the Music

Written by Charlotte Bell

Would music aficionados in Bach's time have considered Stravinsky's compositions a legitimate form of classical music (or even Beethoven's, for that matter)? How does music as diverse as that of turn-of-the-century Dixieland bands, Ella Fitzgerald, Miles Davis and Chick Corea fit so neatly under the jazz umbrella? How closely does Stevie Ray Vaughan's version of the blues resemble Robert Johnson's? What would fans of folk pioneer Woody Guthrie think of Ani diFranco?

Enduring musical forms are, by necessity, changeable. Flexibility may be their one common thread, and the element that keeps them vital. Bach and Stravinsky were both innovators, and the ability for the classical form to accept and celebrate both—and everything in between—is why its popularity has lasted for centuries. Narrow parameters make for low endurance (remember disco?).

Discussion abounds as to what is and is not bluegrass music. Check the bluegrass discussion groups on the internet sometime if you're interested in participating in some lively conversation. Invariably called into question is the scope of music that fits under the Telluride Bluegrass blanket.

So what is bluegrass?

Bluegrass is a relatively young musical form, having established its foundation somewhere between 1939—when Bill Monroe formed his band, the Blue Grass Boys—and 1950, when it was purportedly named. Like most musical forms, it's a meld of many influences, including old-time, Southern blues and Scottish music.

Innovation is inherent in any fledgling art form. Monroe's music diverged from his influences when he began utilizing lightning fast picking, high quartet voicings and unconventional keys like B-flat (which was said to have driven fiddlers nuts). It's these diversions that created a new form—bluegrass.

Opinions as to what is and is not bluegrass often conflict. In a 1990 letter to Bluegrass Unlimited, Lyndo Criscoe says: "Bluegrass is the music played from the time [Bill Monroe] broke up with Charlie in 1938 until 1945 when he hired Earl Scruggs." [from *Bluegrass America's Music* by Barry Willis]. Country music veteran Bill Bojick said in a telephone interview with Barry Willis, author of *Bluegrass America's Music*: "To me, if it doesn't have the Monroe mandolin and Scruggs banjo, it isn't bluegrass."

According to Willis, Monroe himself defined bluegrass music as using the five basic instruments: guitar, mandolin, banjo, fiddle and string bass (resophonic guitars were also acceptable). He believed the type of song didn't matter—rock, folk, country, etc. Monroe felt almost any song could be done in a bluegrass style.

In a 1991 Bluegrass Unlimited interview, Amy Worthington Hauslohner asked Monroe what he thought of the music's continuing evolution. He replied, "Well, a lot of them are still playing the old-time way, you know. And a lot of them's puttin' extr'y notes in and some different sounds. And if that's the way they want to do it... everybody's got his own way, what he thinks he should do in music, so I just wish them all the best. But I do think that if you keep bluegrass down pure and sing it right and play it right, you'll make much more out of it than if you put a lot of notes in there that don't belong in the number." [from *Bluegrass America's Music* by Barry Willis]

When the Telluride Bluegrass Festival began in 1974, featured bands Fall Creek and the Black Canyon Gang were playing it fairly straight. But members of those bands came of age during the '60s and '70s. It was hard to resist the temptation to experiment with the more free-spirited style-bending that was happening everywhere in the world of music. That New Grass Revival was the inspiration for the Festival assured that boundaries would be crossed.

Telluride veterans like Little Feat, The Band, Chris Daniels & The Kings, Béla Fleck & The Flecktones, Wolfstone, Willis Alan Ramsey, The Subdudes and Shawn Colvin, among others would certainly not fit into Monroe's parameters. But is this really a problem? Jon Frizzell believes a name change may be in order. "We've gone this far. Now we can go to the other extreme, expanding that envelope of what people down here can tolerate or will appreciate in the realm of bluegrass," he says. "I keep saying, 'Get rid of the name, just call it the Telluride Festival.' Why have the pretense [of bluegrass]?"

Now in his thirteenth year as president of the International Bluegrass Music Association, Pete Wernick sees the Festival's unique interpretation of bluegrass as hearkening back to the '60s, when the folk movement embraced bluegrass music. It was a time when traditional bluegrass bands were showing up at places like the venerable Newport Folk Festival, and (later) Nitty Gritty Dirt Band's landmark album, *Will the Circle Be Unbroken*, brought together old-line country and bluegrass stars with rock 'n' rollers.

Traditionalists do opine about what they consider the Festival's blatant misnomer. "There were always complaints," says Wernick. "I wouldn't say it in the form of a complaint. I'd say the Telluride Bluegrass Festival is what it is and it's a shame it's called a bluegrass festival. It's not a bluegrass festival. I'm delighted that it includes as much bluegrass as it does. That seems to be part of the concept, but the majority of the music is not bluegrass. That was always sort of a problem, but it still has a character to it."

"If there was another word you could use for it besides 'bluegrass... ' It's a Telluride, Colorado, music festival featuring acoustic stringed instruments and very much influenced by the folk music that came around in the '60s, which included bluegrass, Bob Dylan and groups like Peter, Paul & Mary. Descendants of that music are a big part of what Telluride music was about... It's a stupendous, large festival of world-class, excellent acoustic music."

The late Charles Sawtelle, whose bluegrass taste leaned toward the traditional, also perceived the Festival's title to be a bit of a mismatch. "Very little bluegrass here," he said in a 1996 interview. "There's a lot of other stuff, but they call it a bluegrass festival. It's actually one of the few festivals that uses 'bluegrass' in the advertising, but has very little bluegrass." But he was quick to add, "It's okay though. I'm really happy to hear all this stuff that I wouldn't hear ordinarily... I think the festival has impacted the way I play because of all these other influences. You see a variety of different types of music, and of course it affects your music."

"Bluegrass is a very special kind of music for me, and it means something sort of deep and religious. So when people banter that term around, and you have a bluegrass band that's got harmonica and flute and hammered dulcimer and no banjo in it, then it's not bluegrass. Bluegrass is a really definite kind of music."

"That doesn't mean I don't enjoy the Zion Harmonizers. I listen to a lot of different kinds of music. I love it all. I was probably most affected by David Lindley [this year]. More than anybody that's probably my favorite act at this festival. I think it's good that it's not a real bluegrass festival."

"There's a tradition here that I think has been great, that they've always kept a hand in the root, the foundation," says John Cowan. "We know it's called Planet Bluegrass or Telluride Bluegrass, and we know that's probably not what it is, but they always have [a traditional act]—whether it's Del McCoury or Ralph Stanley or Bill Monroe. So that's nice. To me that's the thing that anchors it. If this is a planet, it's kind of the tether that anchors it to the Earth. They, like the wildest people out here, come out to play and the people really get it and really appreciate it."

There's not likely to be a dispute over whether artists like The Band or Little Feat are really bluegrass. They're not—but good music is good music. In terms of quantity, some years there's more "real" bluegrass at Telluride and some years there's less. What's more important than quantity is that the Festival is one of the largest venues to welcome acoustically based artists, most of whom are either bluegrass traditionalists or have been strongly influenced by the genre.

Can artists that have come to define Telluride, in particular New Grass Revival and Strength in Numbers, be considered bluegrass? They fit Monroe's parameters of instrumentation. Their styles certainly include "extr'y notes and different sounds," but according to the above quote, those elements did not cause Monroe a great deal of concern. Could New Grass Revival and Strength in Numbers be the Beethoven and Stravinsky of bluegrass music? It seems not only possible, but probable that their explorations will be recognized historically as major contributions to the genre's vitality and longevity. That the Telluride Bluegrass Festival has nurtured bluegrass music's evolution might be its greatest contribution.



THE SAN MIGUEL RIVER...STILL FLOWING FREELY

The Nature Conservancy's San Miguel River Program

Written by Caroline Byrd

Flowing through Telluride Town Park, the San Miguel River is a small, fast, clear-flowing Rocky Mountain stream. Crossing the bridge in Town Park, you'd be hard pressed to know that this river has a remarkable story and a split personality. Tumbling out of the surrounding 13-14,000-foot peaks, it is a classic mountain trout stream surrounded by willows, blue spruce, birch, alders and narrowleaf cottonwoods. Small sooty-gray birds, American dippers, bounce up and down to their own inimitable rhythm as they search for food in the stream. Along the glacially carved valley floor, the river has a brief respite from its otherwise constant fall. In a mere 80 miles the river drops from high in the San Juan Mountains down into the red rock canyons of the Colorado Plateau. Here, the San Miguel joins the Dolores River, only 5,000 feet above sea level, where it is transformed into a southwestern desert river. Instead of dippers, you may see a Black Phoebe or even a Southwest Willow Flycatcher. Warm-water native fishes replace the cold-water trout, and while cottonwoods persist, the blue spruce is left far upstream.

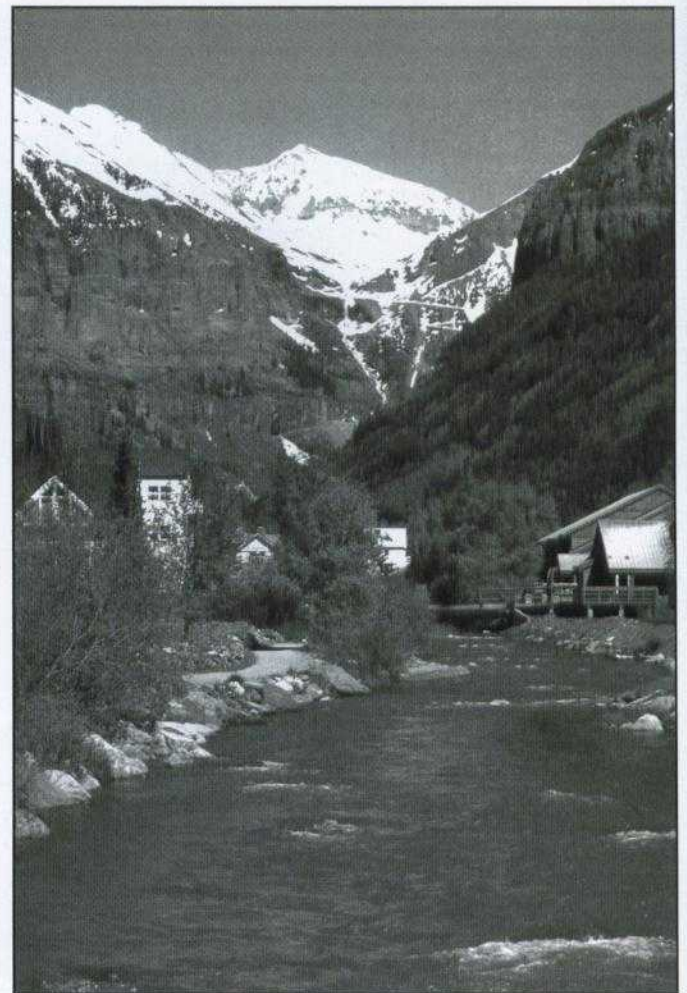
The San Miguel has the distinction of being one of the few free-flowing rivers in the whole Colorado River Watershed. Because it has never been dammed, the river's natural processes are still intact: mid-winter ice flows scour its banks, it rises dramatically as the high country snow melts and mid-summer monsoons swell its reach in the low country. This free-flowing river supports a nearly continuous belt of riparian (streamside) forest that provides critical habitat for wildlife, fish and insects. In the arid West, riparian vegetation makes up a tiny fraction of the landscape, yet these ribbons of life support up to 90 percent of our wildlife species. Sadly, Colorado has lost nearly 80 percent of its riparian habitat to development of various kinds. Because the San Miguel supports some of the best examples and rarest associations of riparian vegetation, The Nature Conservancy focuses on protecting, enhancing and restoring this remarkable watershed.

The Nature Conservancy owns three preserves that represent the varied habitats along the river. The South Fork Preserve is in the Ilium Valley on the South Fork of the San Miguel. The Canyon Preserve, four miles downstream from Placerville, protects two miles of the river at the upper end of the San Miguel River Canyon and the Tabeguache Preserve and extends upstream for 7 miles from the confluence of the San Miguel and Tabeguache Creek. With its ten-plus miles of riverfront property, the Conservancy is the largest private landholder on the San Miguel.

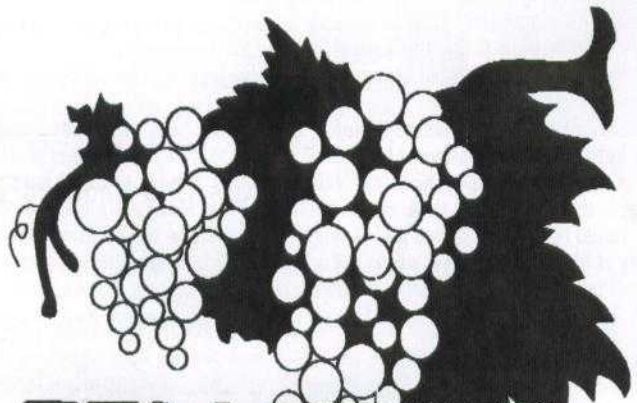
In addition to the San Miguel River Preserves, the Conservancy protects 1,400 plus acres in the watershed through conservation easements. A conservation easement commits whoever owns the land to preserving its natural qualities in perpetuity. The Conservancy also

works hand-in-hand with many partners that are also committed to protecting the watershed, including: federal land management agencies, county and town open space commissions, other land trusts, private landowners and the San Miguel Watershed Coalition. The Conservancy's San Miguel River Program strives to involve communities, individuals and entities along the river to learn about, protect and restore the remarkable natural resources of the watershed. The Nature Conservancy encourages you to join us in appreciating and conserving this unique watershed. For more information about The Nature Conservancy, please call (970) 728-5291, or visit their Web site at www.tnccolorado.org. Planet Bluegrass has proudly supported The Nature Conservancy of Colorado since 1995 through the sales of its Telluride recording, *Incredibly Live*. To date, more than \$14,000 has been contributed to help preserve the natural beauty surrounding Telluride. Both organizations look forward to continuing this partnership into the future and appreciate the efforts of all of you who have purchased *Incredibly Live* or supported The Nature Conservancy. Thank you!

On Friday, Saturday and Sunday mornings, the Nature Conservancy will be conducting 30-minute nature walks suitable for all ages. Please meet at 10:15 AM each morning at the Family Tent to join us in a refreshing walk down to the San Miguel river.



*"After 25 years, I still want to come to summer camp with all my friends."
Sam Bush*



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SAME OLD FESTIVAL, SAME OLD FUN, NEW HORIZONS FOR EVERYONE

A Telluride High School Senior's view of the Festival

Written by Nason Lamb

Over the years there are a few things that we have come to expect with the arrival of each Telluride Bluegrass Festival. No, I'm not talking about the sea of sun burned bodies you're bound to notice as you are milling around the festival grounds. I'm talking about a great lineup which features musicians who are searching for their own creativity or niche to define themselves from others, and a crowd that gets to witness and partake first hand in these unique explorations.

Every year Planet Bluegrass does an excellent job of recruiting a few heavyweights from the music circuit. This year is no exception with the welcomed addition of Bruce Hornsby, Jackson Browne, Natalie Merchant, and Michelle Shocked. But one mustn't forget the pulse that bands like Leftover Salmon or the Nickel Creek Band create to compliment those heavyweight acts so nicely. But the acts that bring most people back to the festival year after year are the Bluegrass Festival old timers. Musicians like Bela Fleck, Pete Rowan, Sam Bush, and Tim O'Brien come back each summer with a new bag of tricks to entertain the crowd with. The likes of this group have become so popular among the festival goers that sooner or later Planet Bluegrass will have to start producing Telluride Bluegrass action figures to keep up with the times.

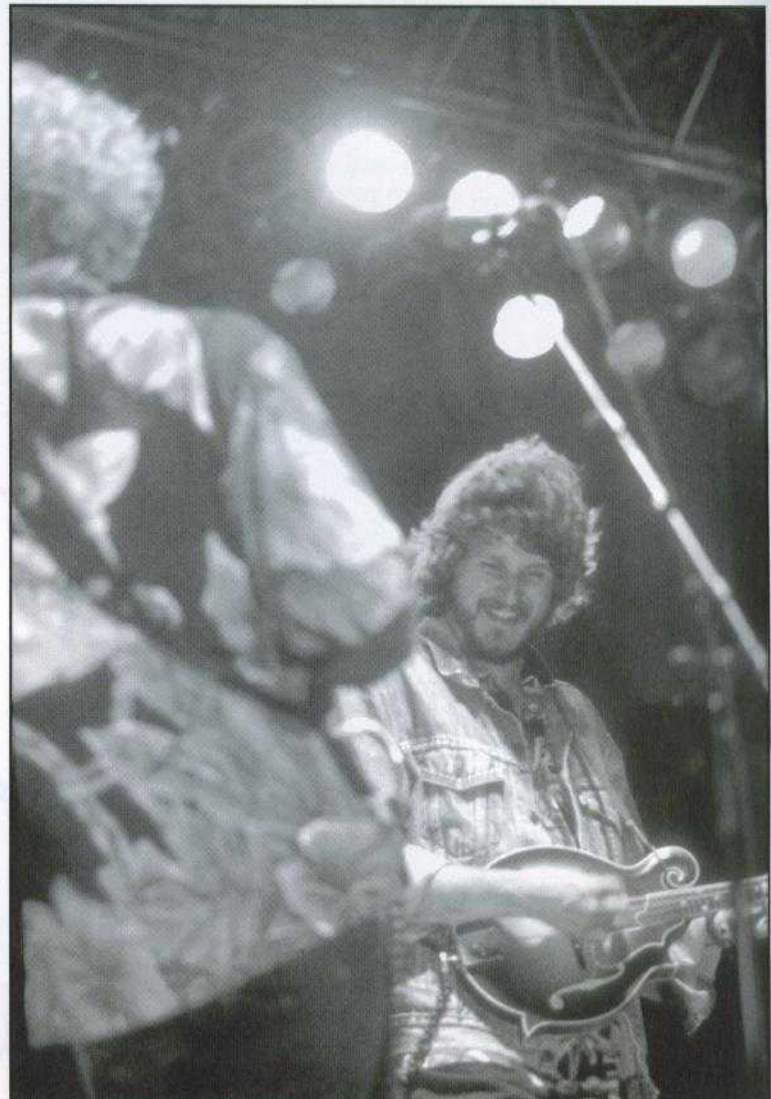
It's easy to admire these musicians because it's obvious that as performers they enjoy playing Telluride. Uprising mandolin superstar Chris Thile of the Nickel Creek Band has even gone so far as to say "All of the musicians want to be there, they love to play there. It's kind of like a vacation." Each one has his own special relationship with the festival. Tim O'Brien who will be making his 25th appearance this year points out "It's wonderful to come back every year and bounce ideas off the festival fans, and the towns people. The environment there gives us performers a license to do our best with no questions asked. I for one am very thankful for that. I mark my progress to date at the Bluegrass Festival every year." Mandolinist Drew Emmitt of Leftover Salmon attributes his relationship to the Festival for a different reason. "We started there" Drew says "and even before we all met there, I went there for years just as a festival goer. I feel like I kind of grew up there in the campground. And then to go to closing Saturday night is really cool." Drew and the rest of the band haven't forgot their roots at Telluride either and so to pay homage to their upbringing band members traditionally make their way through the campground serenading the campers sleeping soundly in their cozy tents. Word has it this is a tender sentimentality reserved solely for the Telluride Festivarian.

Nowhere besides Telluride does the crowd feel a certain bond with the performers that brings them closer to the musicians and their musical voyages. O'Brien notes that "as I go farther in my exploration, the listeners get a better picture of who I am. The ironic thing is that the more I make the music specific to myself, and the more idiosyncratic I become, the more people realize that I'm not much different from them." Telluride is certainly lucky to be able to witness the epiphanies of these versatile musicians, yet it could be argued that the crowd deserves to share the transcendental experiences with the musicians. Telluride's crowd is so great because they are willing to be open to whatever music is offered. Chris Thile acknowledges this fact by saying, "There are great festivals all over the place that are special, but not all the fans are as accepting of the diversity as Telluride fans are. The people that come are ready for anything and ready to listen with an open mind." Through jam sessions on the main stage and Telluride Bluegrass Academy workshops the festival sets aside time for collaboration and improvisation where the artists are allowed to throw anything at the crowd. It's a place where they are encouraged to mingle musically with other artists.

As a fan you might be saying to yourself right now that it's not that hard to keep an open mind about the music when the lineup is packed like a can of sardines with talent. Each year the performers seem to go beyond their last year's performances. In addition, the stage is being set for acts like Leftover Salmon and the Nickel Creek Band to carry on the legacy that has been drawn by musicians like Sam Bush and Tim O'Brien.

Both Chris Thile and Drew Emmitt grew up listening to works of these great artists and so it's as if they are the students who are being inspired and taught by their elder counterparts. And then when you throw in all the other influences that these fresher talents are exposed to, it's no wonder that they are making the crowd hoot and holler with exhilaration. They realize too, that the more they learn from their resources the further they will be able to take their music. "Music is about being a sponge," says Thile, "the more you just digest, the more you will be able to put out again." As the festival continues to grow, don't be surprised if you see this new generation of musicians take up the torch to continue the momentum. In years to come they might very well become the Bluegrass Festival old timers that we return each year to see.

In the 18 years of my life I have attended every festival except one. You may think I seem biased in my praise of the Bluegrass Festival, but I can't stress how much great music finds its way through the mountains and into this valley. In addition to the music, the atmosphere lends itself just as well to the spectacle. So as you walk through the gates into the wide world of the Bluegrass Festival, consider yourself lucky to be part of such a wonderful event. And make sure that you open your mind as well as your ears as you enjoy this year's version of music in the mountains.





J U N E

- 1 ED VIESTURS "ENDEAVOR 8000"
- 14 E TOWN W/ MICHAEL McDONALD,
ROY ROGERS & SHANA MORRISON
- 15 LINCOLN CENTER JAZZ
WITH WYNTON MARSALIS
SOUND OF THE CENTURY TOUR
- 16 BOULDER BOOKSTORE & CHAUTAUQUA PRESENT
RAM DASS

J U L Y

- 8 JOAN ARMATRADING
- 10 3RD ANNUAL FAMILY FESTIVAL
"CELEBRATE DIFFERENCE" 3 PM
- 15 3 JAMMIN' GENTS
VASSAR CLEMENTS/DAVID AMRAN/JOHN MCEUEN
YONDER MOUNTAIN STRING BAND
- 17 DANNY GLOVER & FELIX JUSTICE
AN EVENING WITH MARTIN & LANGSTON
- 22 BARBERSHOPPERS & SWEET ADELINES 7:30 PM
- 24 3RD ANNUAL FAMILY FESTIVAL
"NITZAN'S SYMPHONY OF STORY" 3 PM
- 26 HUUN HUUR TU, THROAT SINGERS OF TUVA

A U G U S T

- 7 ALI FARKA TOURE
- 12 CENTER FOR THE AMERICAN WEST MUSIC CONFERENCE
E TOWN W/RAMBLIN' JACK ELLIOT
& TISH HINOJOSA
- 13 AMERICAN WEST MUSIC CONFERENCE
GOSPEL PROGRAM IN TENT 11:30 AM
- 13 3RD ANNUAL FAMILY FESTIVAL
TAIKO DRUMMERS, BIG TOP TENT 3 PM
- 13 WILLIE HILL
- 16 FESTA BRASIL & CONJUNTO COLORES
- 18,19,20 "SPHERE", CIRCUS OF THE EARTH
- 25 BUENA VISTA SOCIAL CLUB PRESENTS
COMPAY SEGUNDO

S E P T E M B E R

- 10 LEO KOTKE

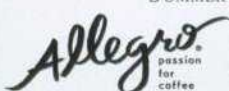
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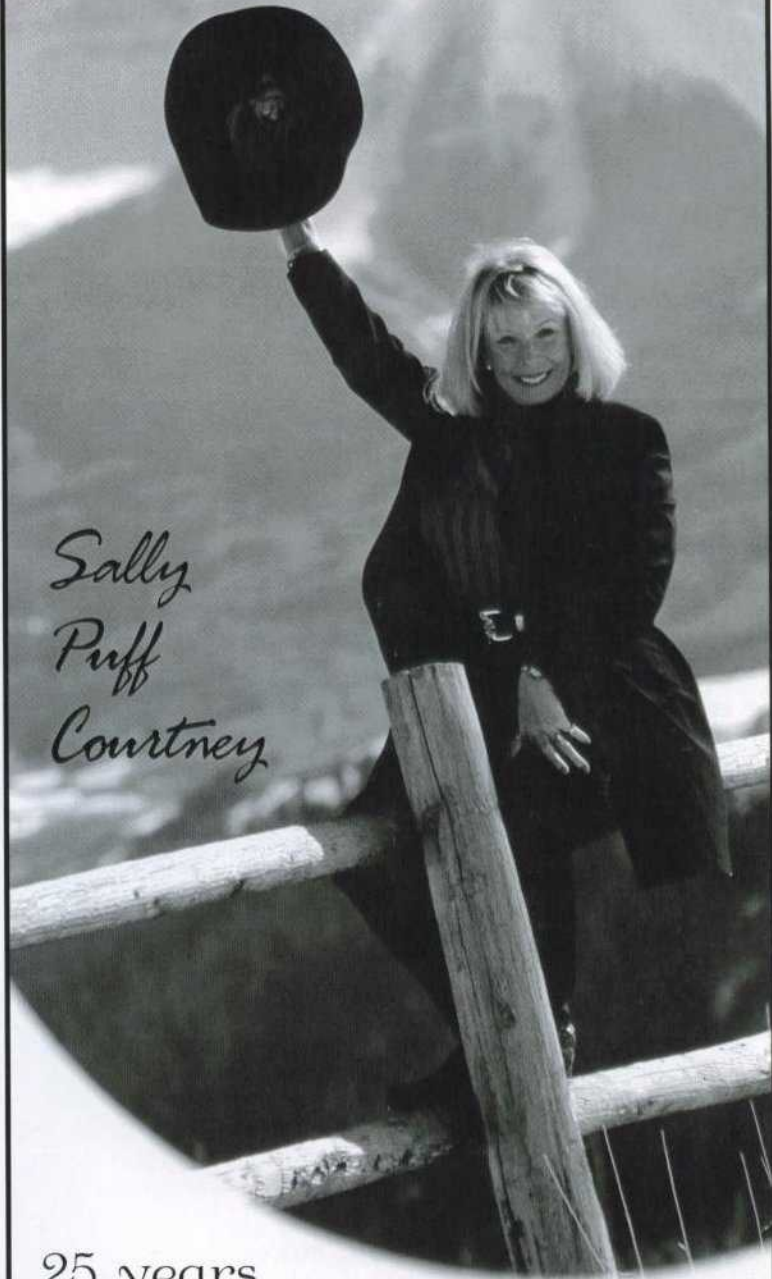


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A biased history of the mandolin continues with the introduction of the "Sam Bush Model" F5

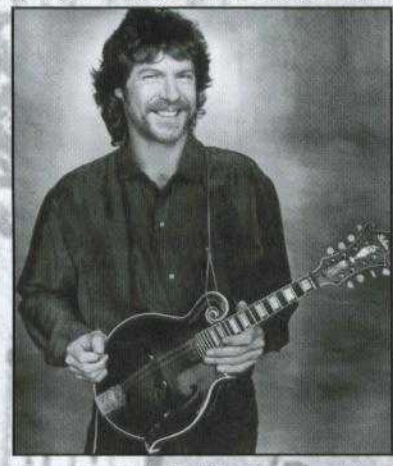
written by Vic Russelavage

In 1894, Orville Gibson began a revolution in stringed instrument design that defined the modern mandolin and carved guitar of today.

The mandolin was a popular instrument of the day, having been introduced by European immigrants to America. Orville thought he could improve on the bowl back "tater bug" design, and applied violin building techniques to the instrument. He carved the top from spruce, bandsawed the sides and carved the back from Birch. A vastly superior instrument emerged and the Gibson Mandolin and Guitar Company was born. Gibson sponsored and encouraged "mandolin orchestras" and schools across the country. Thousands of new musicians were created and Gibson flourished.

As jazz emerged from the teens, a loud stringed instrument was needed. Chord changes had to be heard over drums, trumpets and the like. Even then, there was nothing louder than a banjo. Of course at that time, it was still legal to manufacture and play the banjo in all 48 states. Epiphone, Vega, Slingerland, Bacon and Day and many more recognized the trend and flourished. Gibson stayed focused on the mandolin and guitar. Lloyd Loar, renowned mandolin virtuoso, engineer, teacher, speaker, and all around renaissance kind of guy, came to work for Gibson in 1919. By the time he left in 1924, Loar had replaced the oval sound holes with F holes, and refined Orville's original designs into the F5 mandolin family and L5 guitar. Both instruments became the benchmark mandolin and arch-top guitar, and 75 years later are copied worldwide.

Today, the benchmark mandolin is still the Gibson F5. In recent years Gibson has taken great pains to recreate the great F5's from the 20's and 30's. Recently Master Luthier Charlie Derrington had the opportunity to assemble more than 20 original Lloyd Loar F5 mandolins at one place and study their individual nuances. This included a laser scan to exactly detail the joinery of the 1920's. The F5 produced today is the most exacting reproduction of the original instrument in Gibson's history. From the super select spruce for the top and figured maple for the back, sides, and neck, to the labor intensive nitrocellulose lacquer finish, materials remain the same as Loar's. Building techniques take advantage of technology not available years ago, but are not that far removed from original methods. Much of the building process's are exactly as they were in 1922.



Gibson is honored to introduce at the 27th Annual Telluride Bluegrass Festival, the Sam Bush F5 Mandolin. Several years in the making, the Sam Bush F5 is a reproduction of Sam's famous 1938 Gibson F5. It features our most select figured maple back, sides and neck, select spruce top, and an accurate 20's dovetail neck joint.

The neck is unfinished on it's back, and has the famous chunky profile of the late 30's. The Ebony fingerboard and Mother of Pearl block inlays lie beneath a comfortable string spacing set to Sam's specifications. The instrument is finished with an original hand rubbed sunburst, nitrocellulose lacquer, and sand blasted gold plated hardware. The tail-piece sports Sam's signature instead of the usual "The Gibson" engraving. It is delivered in a shaped hard shell case with Gibson's famous Limited Lifetime Warranty.

One of the very first Sam Bush F5's is on display in the large vendor's tent at the Gibson booth. John Ramsey, one of the country's foremost stringed instrument experts, banjoist extraordinaire, good lookin' guy and proprietor of the World Famous Original Folklore Center, Colorado Springs, will be accepting reservations for Sam Bush F5 mandolins during the festival, and is on hand at the booth.

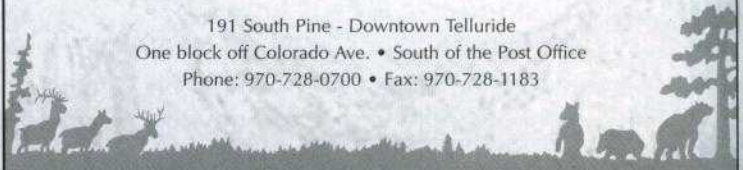
"I really wish everyone in America could be at this Festival, and enjoy the music and the beauty of the mountains here."
Sam Bush

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-Alison Brown

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YIN YANG**



4274

Catch Victor Wooten with Bela Fleck & the Flecktones on Friday, June 16.

With special guests:

Steve Bailey, Carter Beauford, JD Blair, Bootsy Collins, Jeff Coffin, Count Bass D, Stuart Duncan, Bela Fleck, Rod McGaha, Peter Rowan, Kirk Whalum, Joseph Wooten, Regi Wooten and Rudy Wooten

**NEWGRANGE
NEWGRANGE**



4280

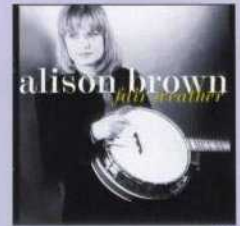
Catch the NewGrange show on Thursday, June 15.

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-Bluegrass Unlimited

Featuring:

Philip Aaberg, Darol Anger, Alison Brown, Mike Marshall, Tim O'Brien and Todd Phillips.

**ALISON BROWN
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4292

With special guests:

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-Oakland Tribune

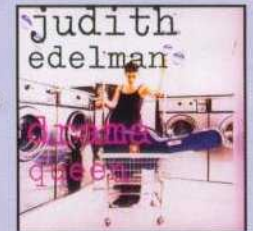
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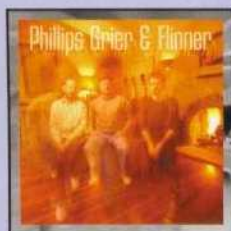
Catch Judith Edelman's show on Thursday, June 15.

"Bluegrass' hottest new star."
- Billboard

Featuring special guests

Stuart Duncan, Matt Flinner, Rob Ickes and Tim O'Brien

**TODD PHILLIPS, DAVID GRIER & MATT FLINNER
PHILLIPS, GRIER & FLINNER**



4279

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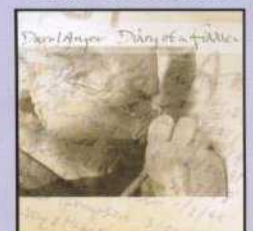


4278

Catch Jeff Coffin with Bela Fleck & the Flecktones on Friday, June 16.

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- Jazztimes

**DAROL ANGER
DIARY OF A FIDDLER**



4275

Catch Darol Anger with New Grange on Thursday, June 15.

With special guests:

Vassar Clements, Tim O'Brien, Natalie MacMaster, Sam Bush, Stuart Duncan, Alasdair Fraser and Matt Glaser.



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Thursday, June 15th

- 10:00** **Gates Open**
- 11:00 - 11:50** **Heartbeat**
- 12:00 - 1:15** **Judith Edelman Band**
- 1:30 - 2:45** **NewGrange**
- 3:00 - 4:15** **David Lindley
with Wally Ingram**
- 4:30 - 5:45** **Natalie MacMaster**
- 6:15 - 7:30** **The Bluegrass Sessions**
- 8:00 - 9:30** **Jackson Browne**
- 10:00 - 11:30** **Michelle Shocked**

Workshop Schedule

Thursday

- | | | |
|-------|--------------------------|-----------------------|
| 12:00 | Songwriters In The Round | Troubadour Finalists |
| 1:15 | Songwriters In The Round | Troubadour Finalists |
| 2:30 | Songwriters In The Round | Troubadour Finalists |
| 3:45 | The Art of Performance | Kate Grace- MacElveen |
| 5:00 | Songwriters In The Round | Troubadour Finalists |

Friday

- | | | |
|-------|-------------------|---------------------------------------------------------|
| 11:00 | Dobro | Sally Van Meter, Jerry Douglas |
| 12:15 | Percussion | Joe Craven, Mark Schatz |
| 1:30 | Mandolin Meltdown | David Grisman, Chris Thile, Sam Bush
Mike Marshall |
| 3:00 | Guitar Styles | Sean Watkins, Enrique Coria, Mike Marshall |
| 4:30 | Fiddlin' Around | Darol Anger, Sara Watkins, Todd Phillips,
others TBA |

Saturday

- | | | |
|-------|---------------------------|-------------------------------------------------------|
| 10:30 | Guitar Building & Pickin' | Michael Hornick, Rick Turner, Oliver Waitz |
| 12:00 | Fiddle & Accordion | Tim O'Brien, Dirk Powell, John Williams |
| 1:30 | Uilleann Pipes | Paddy Keenan |
| 2:45 | Vocal | John Cowan, Wendy Waldman, others TBA |
| 4:00 | We're Makin' Records | Cookie Marengo, John Jennings, David Glasser |
| 5:15 | Banjo | Tony Furtado, Alison Brown, Sammy Shelor
Mark Vann |

Sunday

- | | | |
|-------|-------------------|------------------------------------------|
| 11:00 | Performance | Pagosa Hot Strings |
| 12:15 | Songwriting | Darrell Scott, Wendy Waldman, others TBA |
| 1:30 | Bass | Tye North, others TBA |
| 3:00 | Hammered Dulcimer | Jamie Janover and the Realms Ensemble |
| 4:30 | Performance | Floodplain Gang |

All workshops subject to change. Please check Academy signboards for late breaking workshop news....

Friday, June 16th

- 9:00** **Gates Open**
- 11:00 - 12:00** **Pagosa Hot Strings**
- 12:15 - 1:30** **Tim O'Brien & Darrell Scott**
- 1:45 - 3:00** **Tony Furtado**
- 3:15 - 4:45** **Peter Rowan and
Crucial Country w/
Sam Bush & Jerry Douglas**
- 5:15 - 6:30** **Susan Tedeschi**
- 6:45 - 8:00** **David Grisman Quintet**
- 8:30 - 10:30** **Bela Fleck & the Flecktones**
- 11:00 - 12:30** **John Cowan Band**

Saturday, June 17th

9:00	Gates Open
9:15 - 10:30	Band Contest Finals
10:45 - 12:00	Nickel Creek
12:15 - 1:30	Lonesome River Band
1:45 - 3:00	Bruce Hornsby & Bela Fleck
3:15 - 4:30	The Jerry Douglas Band
4:45 - 6:00	Longview
6:30 - 8:00	Tim O'Brien and the Crossing
8:30 - 10:30	The Sam Bush Band
11:00 - 12:30	Leftover Salmon

Family Tent Schedule

Thursday

12-5:00 Juggler's Grove, Art and Crafts Tent
1:30 Songwriting for kids

Friday

10:00 Kid's Petting Zoo, Juggler's Grove, Art and Crafts Tent
10:15 River Walk
11:00 The Professors Mad Scientist Class
12:00 Clown and Mime Workshop
1:30 Songwriting for kids
2:30 Circle Games for kids ages (3-8)
Stilt Walking with Giggly Sprout (ages 10 and up)
Fortune telling with The Great Clown Swami (ages 12-18)
3:30 Storytelling Theatre "Anuncie's Great Adventure"

Saturday

10:00 Petting Zoo, Jugglers Grove, Art and Crafts Tent
10:15 River Walk
11:00 Clown Yoga with The Great Clown Swami Stilts
12:00 Kazoo building Workshop (ages 3-8)
Rolla-Bolla Class with Gumbo Wobbly
1:00 Special Musical Guest (Pagosa Hot Strings)
1:30 Songwriting for kids
2:30 Drama Class and Star Search Talent Show sign ups
3:30 Talent Show

Sunday

10:00 Petting Zoo, Jugglers Grove, Art and Crafts Tent
10:15 River Walk
10:30 Clown Yoga
11:30 GigglyBubbles Glass Castle Workshop
12:30 Songwriting for kids
2:00 Parade preparations
3:00 Family Parade
3:30 Closing circle

Sunday, June 18th

9:00	Gates Open
11:30 - 12:30	Church Street
12:45 - 2:00	Yonder Mtn. String Band
2:15- 3:30	Seldom Scene
3:45 - 5:00	Jesse Winchester
5:00 - 5:15	Troubadour Finalist
5:30 - 6:45	Natalie Merchant
7:15 - 8:30	Mary Chapin Carpenter
9:00 - 10:30	Bruce Hornsby

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Friday
Big Twang Theory
Pete & Joan Wernick
Yonder Mtn. String Band
Rhonda Vincent & the Rage
Sugarbeat
Nashville Bluegrass Band
Peter Rowan & Crucial Country

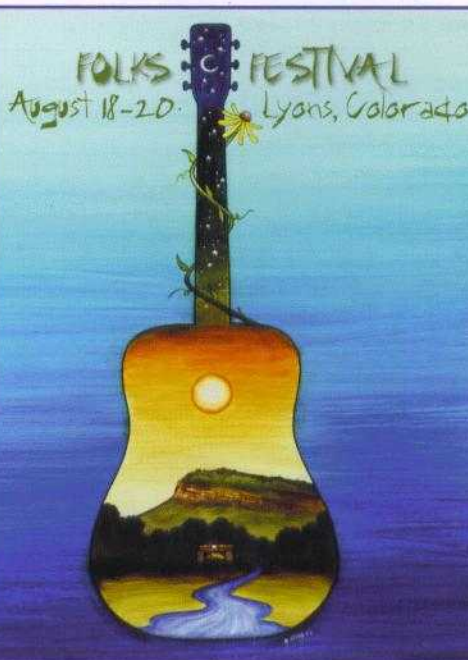
Saturday
Mighty Squirrel
Songs from the Mountain
Blue Highway
John Hartford String Band
Doc Watson & Ricky Skaggs
Ralph Stanley w/ Jim Lauderdale
Sam Bush & David Grisman
Ricky Skaggs & Kentucky Thunder

Sunday
Open Road
Phillips, Grier & Flinger
Nickel Creek
Retrograss w/ Mike Seeger,
David Grisman
and John Hartford
Doc Watson
The Flatheads w/
Jerry Douglas and Tim O'Brien

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Martin Sexton
David Crosby
Saturday
Cheryl Wheeler
Greg Brown
Nanci Griffith
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Guy Clark
Solas
Emmylou Harris & Spyboy

Also scheduled to appear:
Dakota Blonde
Mary Gauthier
Diane Zeigler • Tom Rush
The Fields • Willy Porter
Stacey Earle
Lucy Kaplansky
Shana Morrison & Roy Rogers

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- Miles Davis (1926-1991)

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When the Music Stops ... Take a Hike!

Beyond the ridges east of Telluride, there's a special place. The peaks and valleys of the Red Mountain region in the heart of the San Juan Mountains offer visitors some of Mother Nature's finest. Yet over 10,000 acres of this incomparable landscape is privately owned and threatened by development. That's why the Trust for Public Land -- in partnership with the Red Mountain Task Force, local communities, and government leaders -- is working today to purchase these properties to protect them forever ... for you and so many others who value Colorado's special places.

In a fast developing world, we all need parks, wild places, and open spaces. The Trust for Public Land (TPL) works nation-wide to conserve land for people. In Colorado, TPL has worked to protect nearly 60,000 acres of our threatened landscapes, and we're working right now to protect thousands more -- at Red Mountain and throughout the state. Won't you help? TPL is on the web at www.tpl.org. You can call 303-837-1414 or write to TPL's Colorado office at 1410 Grant St., Suite D-210, Denver, CO 80203. For more information on the Red Mountain Project, go to www.redmountainproject.com.



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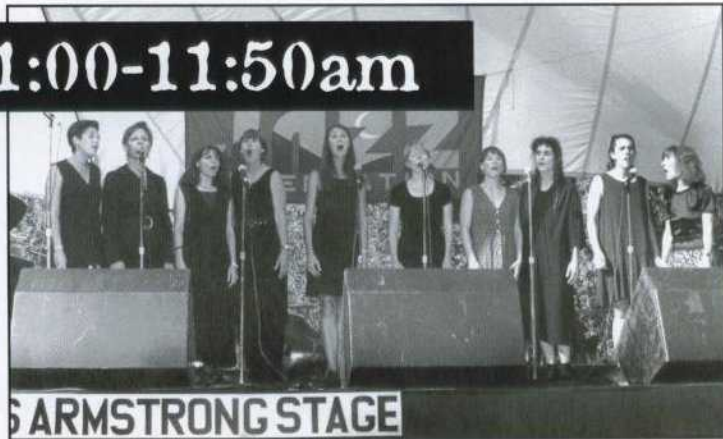
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THE 2000 FESTIVAL ARTISTS

Heartbeat • Thursday, 11:00-11:50am

Since 1994, the women of Heartbeat have been making acappella music in Telluride. They evolved from singing rounds in the back stairwell of the elementary school to performing at Utah's Sand Island Bluegrass Festival. They've opened twice for the Telluride Jazz Celebration and give a free performance each fall for the community. Heartbeat's musical styles are as varied as the seven members of the group, ranging from bluegrass to Bulgarian field chants, from jazz riffs to musical jokes. For three years, Heartbeat has received grants from the Colorado Council on the Arts to commission music for performance. They strive to have fun, to celebrate the human voice, to honor the Telluride community and to make people smile. Members are Donna Burd Fernald, Judy Kohin, Nancy Kurtz, Rhonda Levine, Ulli Sir Jesse, Debbie Stevens and Rosemerry Wahtola Trommer.



Judith Edelman Band • Thursday, 12:00-1:15pm



The Judith Edelman Band is simply one of the best new groups to hit the progressive bluegrass and folk scenes. The original music blends the instrumentation and energy of bluegrass with the depth of folk and some of the rhythmic and melodic elements of Celtic music. Tim O'Brien says of the band, "great new songs, impeccable playing and smart arrangements, all adding up to a new flowering from traditional roots."

The band's frontwoman, Judith Edelman, plays guitar and sings most of the lead vocals. Her touring experience began in the early nineties with Coyote Ridge and the Colorado-based bluegrass band, Ryestraw which appeared twice at RockyGrass. Her partner, Matt Flinner, plays mandolin and bouzouki and sings harmony and lead vocals. Matt was a member of both Sugarbeat and Loose Ties, and has won both the National Banjo and Mandolin Championships at Winfield. Judith and Matt recently moved to Nashville to be part of a larger music community. Judith produced her latest release, *Drama Queen* there, with the intention of creating a very intimate and immediate sound. Judith finds her songwriting to be story driven and her characters seem to come to life from the dark corners of her imagination. Joining Judith and Matt on stage are Lex Price and Casey Driessen, playing bass and fiddle respectively. As a group, the Judith Edelman Band create an eclectic, vibrant sound which never fails to draw audiences in.

NewGrange • Thursday, 1:30-2:45pm

"A roster from modern string band heaven...", NewGrange is the quintessential American band. Through the vision of Bay Area collaborators Mike Marshall and Darol Anger, string virtuosos by many standards, these six celebrated acoustic music veterans take the listener on a journey into the heart of American folk music, the common ground from which jazz, blues and country music emerged. By looking backward to move forward, NewGrange renders a brilliant interpretation of America's rural soundscape.

"We take old songs and make them new, and new songs and make them old," says guitarist/mandolinist/vocalist Tim O'Brien. In addition to O'Brien, Marshall and Anger, NewGrange is rounded out by banjoist (and CompassRecords founder) Alison Brown, pianist Philip Aaberg, and bassist and Grammy award-winner, Todd Phillips.



"Congratulations to Timmy O'Brien on his 25th Telluride Bluegrass festival."
Sam Bush

David Lindley & Wally Ingram • Thursday, 3:00-4:15pm



If music is the universal language, then multi-instrumentalist David Lindley speaks more dialects than anybody else. He performs music that redefines the word "eclectic." Lindley, well known for his many years as featured accompanist with Jackson Browne, and leader of his own band El Rayo-X, has long championed the concept of world music. The David Lindley electro-acoustic performance effortlessly combines American folk, blues, and bluegrass traditions with elements from African, Arabic, Asian, Celtic, Malagasy, and Turkish musical sources. Lindley incorporates an incredible array of stringed instruments including, but not limited to, Kona and Weissenborn Hawaiian lap steel guitar, Turkish saz and chumbus, Middle Eastern oud, and Irish bouzouki. The eye-poppingly clad Mr. Dave's uncanny vocal mimicry and demented sense of humor make his onstage banter a highlight of the show.

The "Prince of Polyester" is currently touring with ace live drummer Wally Ingram, making up one half of a show being promoted as "Mr. Dave Meets the Wally Llama," "Twango Bango Deluxe," or "The Beavis & Butthead of World Music." (Pick ONE).

A native of Madison, Wisconsin, which is located between Los Angeles and New York, Wally Ingram has toured as drummer and percussionist for Jackson Browne, Sheryl Crow, Blues Traveler (recently opening for the Rolling Stones), and Tracy Chapman's Crossroads Tour. When asked why he decided to work with Ingram, Lindley simply says, "He was an obvious choice for me because he doesn't play normal stuff. His drum set is very strange."

Together, Lindley and Ingram give one of the most unique concert experiences available to adventure-some music listeners.

Natalie MacMaster • Thursday, 4:30-5:45pm



What music means to Natalie MacMaster is evident on the faces in the crowd at any of her concerts. The sheer joy of performance. The absolute love of music. The unspoken knowledge that something special is being shared. What Natalie gives she gets in return. And still, she'd insist that it's she who's on the winning end of the deal.

At nine years old, this Troy, Inverness native first picked up the fiddle...and found her destiny. From the familiar back roads of Cape Breton to the world's stages, it's been a long journey, but Natalie MacMaster is not one to forget her roots. Quick to credit her family with inspiring her passion for music, Natalie is proud to regale anyone who'll listen with stories of her uncle, famed fiddler, Buddy MacMaster. The talent, it appears, is in her blood.

While Natalie's live performances are a testament to her boundless energy, her recordings do a fine job of capturing her sheer musical talent. *Fit as a Fiddle* and *No Boundaries* have both achieved gold status in Canada. Natalie's third album, *A Compilation* is a collection of traditional fiddle tunes taken from her first two independently released recordings. In addition to these, she has also released an interactive CD-ROM and an instructional video, titled "A Fiddle Lesson", both of which are available at her live shows and through her website; www.macmastermusic.com.

The Bluegrass Sessions • Thursday, 6:15-7:30pm

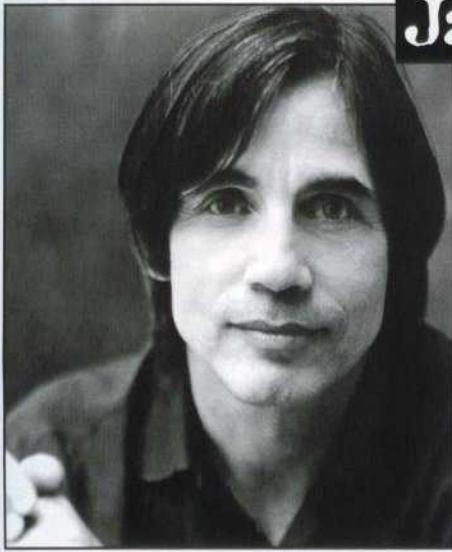
About 11 years ago a group of musicians, who were by then some of the solid footings of the Telluride Bluegrass Festival, performed together on the Shellman stage and subsequently released an album — the name of that act was Strength in Numbers, and their performances and disc, *The Telluride Sessions*, still stand solidly as much of the foundation of what has become the hugely popular so-called New Acoustic movement.

This time around, the album, *Tales from the Acoustic Planet, Volume 2*, came first, then the tour. Three of those players — Béla Fleck on banjo, Sam Bush on mandolin and Jerry Douglas on Dobro — are each the world's finest on their instruments, and are not only close musically, having played thousands of hours together, but are also especially close personal friends. They've been joined by Stuart Duncan, fiddle; Mark Schatz, bass; and the legendary flat-picking guitarist Tony Rice.

The music on the record is very much a showcase for Béla's compositions and, despite the title, knowing Béla's tastes and history, you can guess that "bluegrass" is only part of the story here. For years, Fleck has been honing his composing ability, creating fascinating music that reflects his wide-ranging interests. But, unlike the Flecktones' music, this music is all wooden, the instruments don't plug (at least not through a variety of synths and FX boxes), and the setlist does indeed range toward "traditional."

In a technological world of shimmering, lip-syncing teen-idol boy groups and starlets, overproduced electronic music broadcast by MP3 and gobbled up by Stephen Stills' "gigabyte meth freaks," it's a tremendously reassuring breath of fresh Nashville-in-the-mountains air that you'll breathe during the Sessions set. Enjoy.

Jackson Browne • Thursday, 8:00-9:30pm



For well over twenty years, Jackson Browne has remained one of pop's defining voices. Whether through writing songs about the forces that shape our lives, or the day to day musings he's offered as sketches reflecting our own personal search for meaning, Jackson Browne has described essentially what it is to be human. Browne not only crafts socially conscious songs, but retains a sense of playfulness in his writing as well. He can also punch out a penetrating rocker.

In a career that is well into its third decade, Browne's work can also be described as a sure thing. The list of artists who have recorded material he's penned includes the Byrds, Linda Ronstadt, the Eagles, Natalie Merchant, Richie Havens, the Velvet Underground's Nico, Bonnie Raitt, Third World and Pop Staples. His album debut as a performing artist, 1972's *Jackson Browne*, drew critical acclaim, launching a new career as a singer/songwriter. Browne grew into one of our most prolific artists during the '70's, producing albums by Warren Zevon and old friend David Lindley, and releasing two classic albums, *The Pretender* and *Running on Empty*.

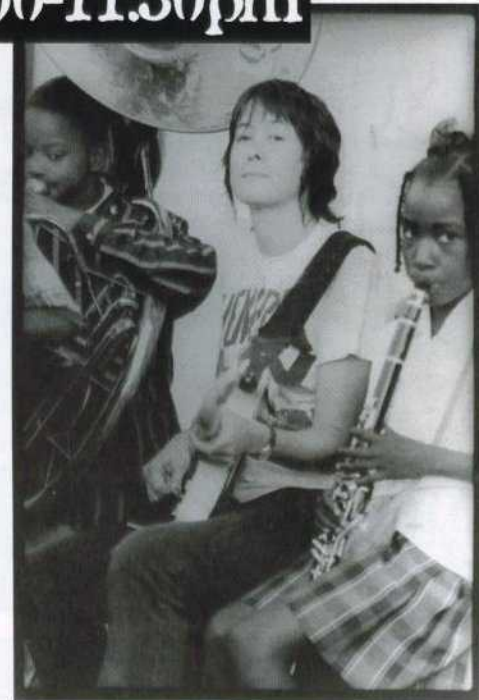
"Most of my songs have used metaphors to tell a story," says Browne. "Some have been about subjects that might take many pages to describe in detail. But when I write, I'm really trying to access something we already know." Through his poetic, shorthand style, Brown has always made this mutual point of recognition one of the joys of his music.

Michelle Shocked • Thursday, 10:00-11:30pm

According to her own, undoubtedly semi-fictional account, Michelle Shocked was born Michelle Johnston in Dallas, TX, in 1962, then she spent her early childhood travelling around army bases; this no doubt was due in large part to her father's line of work at the time. In 1977, she ran away from her Mormon fundamentalist mother in Gilmer, East Texas, to live with her musically-inclined father in Dallas, who introduced her to country bluesmen Big Bill Broonzy and Leadbelly, as well as contemporary songwriters Guy Clark and Randy Newman. He encouraged her musical talent by convincing her to buy a second-hand guitar and taking her to local blues and country music festivals.

She spent the next several years exploring the folk underground, spending the early '80s in Austin, where she began honing her own songwriting skills. In 1986, Shocked returned to the US and, while volunteering at the Kerrville Folk Festival, English producer Pete Lawrence was impressed by her campfire-side playing and recorded her on his Sony Walkman. The recordings surfaced in the fall of that year as *The Texas Campfire Tapes*, and became a surprise hit in England, eventually topping the independent charts. The success led to her signing with Mercury Records in 1988. Her best-known disc, *Short Sharp Shocked*, produced by Pete Anderson in 1988, combined the informal, tradition-rooted folkiness of *Tapes* with a strong post-modern feminist perspective and punk attitude.

In an unexpected move, Shocked returned in 1989 with *Captain Swing*, a '40s-style big-band swing outing that shocked her fans initially but had no shortage of strong material. 1992 brought the disc *Arkansas Traveller*, a rootsy collection of songs that covered all forms of early American, homegrown music, with a little swing, a little folk, and a bit of bluegrass. By 1993, Mercury had finally become fed up with her confusing style-jumping and refused to release her proposed gospel album. She then left on a solo tour, selling her newly recorded, independently produced, *Kind Hearted Woman* — heartfelt songs within a very low-key dynamic. By 1996, Shocked was released from Mercury and embarked on the First Annual Underground Test Site Tour, with Hothouse Flowers' Fiachna O'Braonain. Michelle has performed regularly at Planet Bluegrass events over the past few years and we look forward to another stylistically exciting set of original music.



Pagosa Hot Strings • Friday, 11:00-12:00pm



The Pagosa Hot Strings formed in the fall of 1995. Reigning from Pagosa Springs, CO they are gracing the big stage this year as part of their award as the first place winners of the coveted Telluride Band Competition. Anyone who has regularly attended Planet Bluegrass events has seen a lot of this band as of late. The Pagosa Hot Strings won the RockyGrass Band contest in 1998, have been regular participants at the RockyGrass Bluegrass Academy, and received an honorable mention in the Telluride Band Competition in 1997. Josiah and Jared Payne are brothers, ages 15 and 14, playing the mandolin and guitar respectively. Dan and Carson (age 13) Park are father and son, playing the bass and fiddle. Together, they represent the next generation of acoustic music that carries with them a variety of musical influences; many of them present this weekend at the Festival. Their first CD, *Times Like These* was released in June 1999.

Tim O'Brien & Darrell Scott • Friday, 12:15-1:30pm



It's commonplace these days to find musicians described as transcending boundaries; to find one who really does it is more unusual, and to find two at the same time is rarer still. That is the only way, though, to describe Tim O'Brien and Darrell Scott. How else can you characterize musicians who can write songs for the likes of Garth Brooks, top the Americana airplay chart, win the enthusiastic respect of the bluegrass audience and make albums that carry echoes of Celtic, reggae, blues and rock 'n' roll, all while recording with everyone from bluegrass patriarch Ralph Stanley to Young Country favorites like John Berry? If variety is the spice of musical life, these two men are master chefs, and when they get together, the result is guaranteed to be a tasty stew indeed.

When Tim O'Brien and Darrell Scott team up on stage, it's not surprising that critics and, more importantly, audiences have been entranced. With a long list of outstanding songs to choose from, dazzling instrumental abilities, vocals that can touch and amuse listeners and sensibilities that range over the landscape of roots and popular music styles, Tim and Darrell's "play it by ear" approach guarantees audiences an evening well-spent. One British reviewer described a 1998 show of theirs as a "hallmark of professionalism and the highest standard of musicianship...between them, they created a totally relaxed atmosphere" that made the performance "a night to remember," and audiences around the United States have enthusiastically greeted the duo's appearances. Whether they're appearing before bluegrass, acoustic country or folk music fans - or all of them together - Tim O'Brien and Darrell Scott know how to take their listeners on a musical journey across the years and miles and, at the end, leave them feeling refreshed and ready for more.

Tony Furtado Band • Friday, 1:45-3:00pm

"Furtado not only puts a new twist on old banjo standards, but also unleashes a rowdy Celtic medley and brilliantly negotiates his way through Charlie Parker's 'Blues for Alice.'" -- Dan Ouellette, San Francisco Bay Guardian

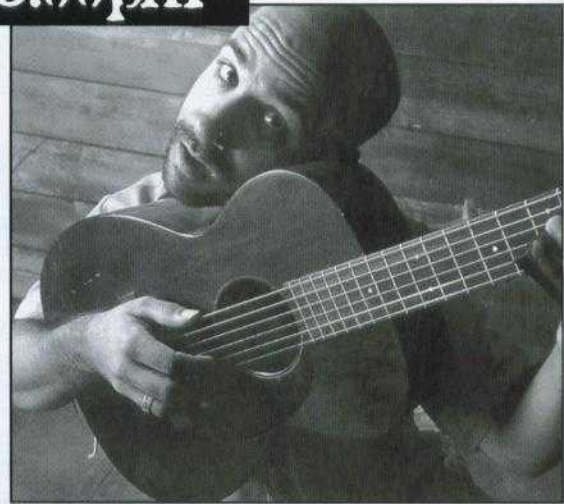
One of America's most gifted acoustic musicians, Tony is a Pleasanton, California, native and a two-time National Banjo Champion with a style that crosses the boundaries of blues, oldtime, Celtic and bluegrass. Tony has played and recorded with names such as Laurie Lewis, Alison Krauss, Jerry Douglas, Stuart Duncan and David Grier.

Tony composes and arranges his music in a spirit not unlike the early recordings of Ry Cooder. His versatility and musical maturity have enabled him to create and introduce a variety of new sounds for banjo and slide guitar. His most recent Rounder release, *Roll My Blues Away*, features special guests Mike Marshall, Todd Phillips, Brain, Kelly Joe Phelps, Stuart Duncan and Aaron Johnston.

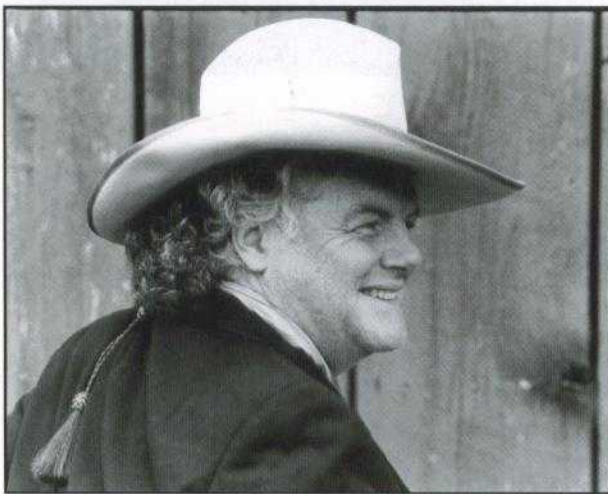
Furtado's band is more than up to the rigors of their busy touring schedule.

Drummer Christian Teele has quickly become the number-one call for studio work in Denver. While studying music in Los Angeles, Christian had the opportunity to study with Joe Pocoro and Luis Conte. His most notable recordings are with Firefall.

A Texas native, guitarist Ross Martin now lives near Boulder. His flawless technique, amazing versatility and tasteful approach are helping to establish him as one of the finest guitarists in the region. Most recently he's toured with Tim & Mollie O'Brien, and the Nina Story Band.



Peter Rowan & Crucial Country w/ Sam Bush & Jerry Douglas • Friday, 3:15-4:45pm



There are few performers who have graced the Fred Shellman Memorial Stage more times, or with more combinations of fantastic musicians, than Peter Rowan. Pete is, inexplicably, one of those country performers who has never made it to mainstream stardom. Peter Rowan was one of the most popular cult bluegrass artists of the '80s, cultivating a devoted, international fan base through his innovative, independent records and constant touring. A skilled singer and songwriter, Rowan yodels, plays stringed instruments and the saxophone (he's also an avid telemarker).

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 (legendary Boston nightclub) where he heard such bluegrass and old-time bands as The Lilly Brothers and Geno Foreman, singing traditional music. He also enjoyed listening to the blues.

In 1963, the then 21-year-old Rowan went in search of the men behind the bluegrass records he had fallen in love with. He did not 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 had been listening to the records and I loved the dynamics, but I was not sure how they did it. Now here it was; I could see how it was done. I was converted on the spot; I thought bluegrass was it for me."

Eventually, Peter was asked to join the one group that would indelibly certify his bluegrass credentials for all time, Bill Monroe and His Bluegrass Boys. Still quite a youngster, his playing and especially his singing skills soared at the master's knee. During the band's incessant touring, Rowan and Monroe co-wrote the haunting "The Walls of Time," which has become a bluegrass standard and is usually performed by at least a couple artists each year at Telluride.

Pete's known to so many fans today for *Old and in the Way*, a brief touring band (1973) and set of recordings that's never been more popular, 25 years later; the '80s and '90s found Peter exploring, inventing and refining the soulful cutting edge of the high lonesome, dustbowl sound. Rest assured that this set, by one of Telluride's most beloved artists, will feature some special guests and special surprises.

Susan Tedeschi • Friday, 5:15-6:30pm

Kids inevitably find ways to rebel against their parents. But in Susan Tedeschi's house, there was never rebellion over music. "My dad used to have Lightnin' Hopkins and Mississippi John Hurt records around the house, as well as stuff like Irish folk music," she says, "He used to sing and play harmonica like Bob Dylan, so I went to a lot of Dylan shows. However, when it came to Magic Sam and Freddie King, I educated them about that!"

One listen to her debut album on Tone-Cool Records entitled *Just Won't Burn* and you can see how she processed such heady influences. Frequently compared with Janis Joplin, Bonnie Raitt and Aretha Franklin, Susan has taken her influences and experiences and has sculpted them into a style all her own. Her from-the-heart vocals, stinging guitar work and electrifying live performances have caused audiences and critics nationwide to take notice.

A soulful, powerful singer and dexterous guitarist, Susan is one of the hottest new artists today. She's been touring with Buddy Guy, Johnny Lang, BB King and Dr. John, and has earned the respect of her peers and heroes through her talent, dedication and hard work.



David Grisman Quintet • Friday, 6:45-8:00pm



Since the inception of the David Grisman Quintet in 1975, the "Dawg"'s musical spirit has remained constant; the stamp Grisman puts on any project he plays on or produces is recognizable as his own. When he picks up the mandolin, wraps himself around it, and creates a melody, that melody is David. In everything he plays, you can hear the American country spirit of bluegrass, the minor-key soul of Jewish music, and the cry of the blues...but Dawg music is also the confluences of all the members of the band.

Jim Kerwin, on bass, is celebrating his 10th year with the DGQ. Joe Craven, who joined in 1989, was pivotal in shaping the current sound of dawg music. Joe plays congas, bongos, shakers, whistles, fiddle case, mouth percussion (using his cheeks) and is a veritable walking rhythm section. He is also a brilliant mandolinist and fiddler. With the advent of Matt Eakle, Grisman's mandolin was joined by the soft, breathy sound of the flute...an instrument with no antecedent in bluegrass, but one in the choro music of Brazilian mandolinist, Jacob de Bandolim, and others. The change that completed the metamorphosis was the arrival of Argentine guitar master, Enrique Coria in 1994. His classical Spanish guitar has authenticated the Latin rhythms which have been heard in Dawg music since its beginning.

Bela Fleck & the Flecktones • Friday, 8:30-10:30pm

Closing in on 20 years as a Festival regular, Bela Fleck has been here since 1990 as the leader of his own exuberantly unique band, the Flecktones. A New York native, and graduate of that city's High School of Music and Art, Bela's entire musical career has been all about nonconformity.

First gaining notoriety with the breakaway New Grass Revival (get it, NEW grass?), by 1989 he'd also been voted Frets Magazine's best banjoist five years in a row. But even New Grass was more traditional than what was in Bela's head, and the Flecktones were the result – and talk about a different drummer.

Future Man is not only the snappiest dresser TBF has ever known, but he is also the inventor of and the planet's only professor of his own instrument, the Synthaxe Drumitar – a multi-colored guitar-shaped electronic creation with scores of finer pads that access a variety of percussive sounds.

Future's brother, Victor Lamont Wooten, is widely hailed as one of the finest bass players in the music world today. Not only a blurringly fast, unbelievably dexterous technical wizard, Victor is noted for bringing the bass out front more, away from its traditional supporting role. His album of last year, *Yin Yang*, was nominated for the Contemporary Jazz Album Grammy.

Still never content, the newest Flecktone is multi-horn and woodwind player Jeff Coffin, who met the band at the Festival three years ago. Mostly a straight jazz player, Jeff embraces the 'Tones' nonconformity quite comfortably, including making an appearance with the Nashville Chamber Orchestra this past spring.

Since TBF '99, the Flecktones' Greatest Hits of the 20th Century has hit the stands, and July will see the release of the band's next album, *Outbound*. Guests include vocalists Shawn Colvin, Jon Anderson and Rita Sahai, bassist Edgar Meyer, tabla man Sandip Burman, steel drummer Andy Narell, the Chris Wilkinson String Quartet, on winds and horns, Paul McCandless and bassoonist Paul Hanson, guitarist Adrian Belew and on organ, John Medeski.

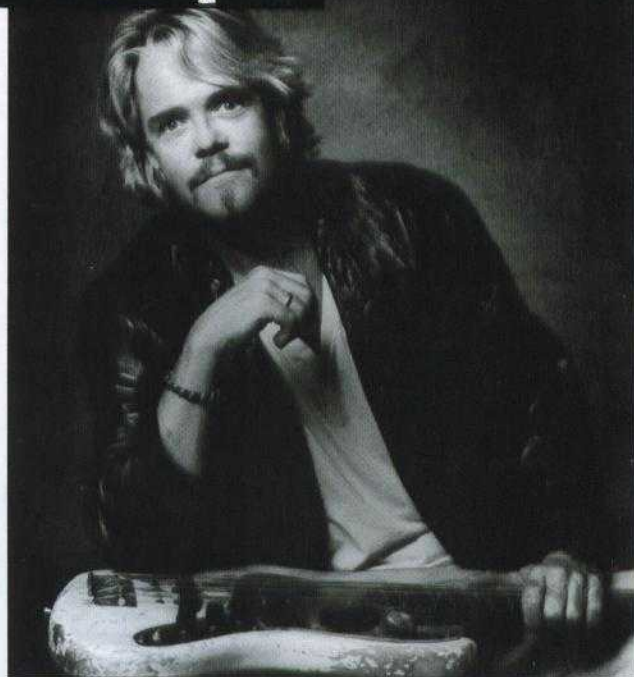


John Cowan Band • Friday, 11:00-12:30pm

John Cowan has been thrilling audiences in the United States and around the world for years. For a decade and a half, he sang and played bass in the legendary group, New Grass Revival, along with Sam Bush, Bela Fleck and Pat Flynn. As a member of the Revival, he toured from Telluride, Colorado to Istanbul, Turkey and everywhere in between. His experience with New Grass Revival, which culminated on New Year's Eve 1989 on a bill with Bonnie Raitt and the Grateful Dead, earned two Grammy nominations and an extremely loyal cult following which has continued to this day.

Born in Ohio, raised in Kentucky and Indiana, John was deeply immersed in all facets of American music: bluegrass, gospel, R&B, rock, jazz and blues. At the age of 21, he was invited to join New Grass Revival as a bassist - they didn't hear him sing for several months! Today, many years later, he is one of the most diverse and respected singers and musicians in the industry, having recorded and performed with artists such as Garth Brooks, Wynonna, Bruce Hornsby, Leon Russell, Steve Earle, Vince Gill, Trisha Yearwood, Rodney Crowell, Alison Krauss, Reba McEntyre, The Dirt Band, Roseanne Cash, Bela Fleck & The Flecktones, Mark O'Connor, Bill Monroe, Leftover Salmon, Travis Trill, Darrell Scott, Kathy Mattea, The Doobie Brothers, Foster & Lloyd, The Sky Kings and Sam Bush.

In 1998, at here at Telluride's 25th Anniversary, John made his solo debut...after appearing before us for 23 years as a favorite, in NGR and other bands. His show was received with tremendous enthusiasm, and when he returned to our stage in 1999, he unveiled his new CD, simply titled, *John Cowan*. This powerful CD at once reflects the wide spectrum of John's musical heritage and passion, yet contains a solid thread running throughout. The thread is, of course, the brilliant singing, the heart, the soul and the joy of this supremely gifted artist. With his band, he's building audiences everywhere, and receiving wonderful reviews for both the CD and the shows. The delight with which John Cowan approaches his music is reflected in his fiercely loyal following and in the delight of new audiences being introduced to him.



Nickel Creek • Saturday, 10:45-12:00pm

"Do you know where your children are?"

In days not so long ago, the question would scroll across the bottom of television screens as the curfew hour approached, and in the households of the Thile's and the Watkins', the answer would probably be, "upstairs, practicing."

Nickel Creek is the result of that practice.

It helps when the practice is coupled with extraordinary inborn talent, and some serious serendipity that allows so much brilliance to bless one band. In their case, it adds up to the most exciting new acoustic group to have appeared on the national scene in years.

Ranging in age from 18-22, the three stars of Nickel Creek are now young adults, having grown from prodigies to being simply exceptional musicians. Nickel Creek is Chris Thile, mandolin, bouzouki, banjo, vocals; Sara Watkins, fiddle, vocals; Sean Watkins, guitar, mandolin, vocals; and Scott Thile on bass.

Nickel Creek's sound is based in bluegrass and modern folk, but it is kissed by their wide ranging tastes and musical passions, which encompasses everything from Toad the Wet Sprocket, Stephane Grappelli and Strength in Numbers to Ella Fitzgerald, Charlie Parker and Beethoven symphonies and string quartets.

They're young, they're ridiculously talented, and they will be setting, not following, trends for years to come. Even when they are pushing the envelope, Sara says they still strive for it to be "complex, but tasteful." This fits with Chris's ambition that, "whatever our music is, we hope to be able to present it to our fan base in a way that they can enjoy it as much as we do." Sean puts it most succinctly: "Good music is music that won't go out of style. That's what Nickel Creek likes to do."



Lonesome River Band • Saturday, 12:15-1:30pm



Exceptional songwriting combined with vocal and instrumental prowess characterize the "Lonesome River Band." The group has earned a reputation as one of the most entertaining and energetic acts on the bluegrass scene. Recent history has been kind to the group. Recognized for their continuing success, professional accolades include lead singer/bass player Ronnie Bowman's second (1995, '98) International Bluegrass Music Association "Male Vocalist of the Year" award. Sammy Shelor brought home his fourth consecutive (1995, '96, '97, '98) (IBMA) "Banjo Player of the Year" awards for his considerable instrumental talent and innovative banjo style. Mandolin player Don Rigsby, long regarded as one of the best tenor singers in bluegrass music, was recognized for his outstanding contributions on two collaborative projects, including the 1998 (IBMA) "Gospel Recorded Performance of the Year" for *The Stanley Gospel Tradition*, and the 1998 (IBMA) "Recorded Event of the Year" with the bluegrass super-group "Longview." Relative newcomer Kenny Smith received the highest honor for a bluegrass guitar player by being named the 1998 (IBMA) "Guitar Player of the Year."

A high-energy show is the hallmark of a Lonesome River Band performance. Whether at a festival or concert, the band exudes an energetic and exciting presence. Their collaborative efforts display tight vocal harmonies and instrumental virtuosity. Touring year round continues to contribute to their success as one of the premier acts in the genre. By bringing a modern sensibility to this traditional art form, they continue to uphold and expand the boundaries of bluegrass music.

Bruce Hornsby & Bela Fleck • Saturday, 1:45-3:00pm

In the past few years, there have been more and more intimate moments on the Telluride Bluegrass stage. Artists coming up to the "edge" (so to speak) and sharing some of their more personal music with the festiviarians. Some recent examples include David Grisman and Tony Rice, Washboard Chaz and Pastor Mustard, David Lindley and Hani Naser, Tony Furtado and Joe Craven, and Jerry Douglas and Bela Fleck. Bela is perhaps the most representative of this newer evolution of collaborative artists. He has introduced us to Tuvan throat singers, saxophone players, Indian tabla players, classical musicians...the list goes on. We shouldn't be surprised at all to see a piano pop up on stage with Bela this year. It's a rare treat indeed when these two icons join forces on stage. Festiviarians have witnessed Bruce Hornsby and Bela Fleck on stage before, but never as a duo. Hornsby sat in with Bela during the memorable Flecktones 25th Anniversary show in 1998, and the result was nothing short of stunning. This year is a continuation of a unique musical fusion that helps define the term Telluride Bluegrass. Their mutual respect is evident and their ability to push musical boundaries is what festiviarians can look forward to once again.

Jerry Douglas Band • Saturday, 3:15-4:30pm

"Any time Douglas picks up a Dobro it's cause for celebration. He's a virtuoso -- an inventive, brilliant, technically flawless picker. Though still a relatively young man, his Dobro adventures virtually have reinvented the instrument and brought it to an unprecedented prominence in the bluegrass instrumental repertoire." -- Spectator Magazine

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 "Uncle" Josh Graves with Flatt and Scruggs. He began working out his chromatic style when he was about 15.

From his early days, starting out with the now-legendary Country Gentlemen, stints with The Whites and Boone Creek with Ricky Skaggs, to his nearly endless list of studio session work, Jerry has emerged as one of Nashville's most respected and sought-after studio musicians.

Jerry has played with artists as diverse as Ray Charles, Reba McEntire, Rosanne Cash, James Taylor, Randy Travis, Alison Krauss, Garth Brooks, Vishwa Mohan Bhatt, Bruce Hornsby, Tim O'Brien, Maura O'Connell, Leo Kottke, Lyle Lovett, Bill Frisell, Trisha Yearwood, Steve Earle 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 ... everybody, including Dolly Parton, and Festival regulars such as Tony Rice, David Grisman, Mark O'Connor, Bela Fleck, Sam Bush and Russ Barenberg.

He's also a top-rate producer. His production skills have paid off with a number of award-winning albums - including Grammy Awards for Alison Krauss as well as for the Nashville Bluegrass Band. *The Great Dobro Sessions* yielded Jerry Grammys as both producer and performer. Maura O'Connell's *Wandering Home*, which Jerry produced, was named Best Folk Recording at the Nashville Music Awards.



Longview • Saturday, 4:45-6:00pm

Longview is one of the most exciting bluegrass "supergroups" ever. Unlike some "all-star" sessions in the past, this agglomeration places soulful vocals and ensemble values as their cornerstone, not individual virtuosity. When these six kindred spirits get together, as you will hear, the results are magical.



In 1994, Rounder Records founder Ken Irwin - to commemorate the label's 25th anniversary - assembled an all-star lineup for a performance at the Denton, North Carolina bluegrass festival. When Dudley Connell, Don Rigsby and James King joined in three-part harmony on the Stanley Brothers' "The Angels Are Singing in Heaven Tonight," everyone involved realized they had touched on something very special.

In December of 1995, the three singers joined with Joe Mullins, Glen Duncan and Marshall Wilborn at the legendary Long View Farm studio in rural Massachusetts to create *Longview*. Released in the fall of 1997, *Longview* quickly became recognized as a landmark recording of traditional bluegrass. Two songs from the album remained in the bluegrass top five throughout the summer of 1998, and the band ended their amazing debut year by bringing home Recorded Event of the Year honors (for "Lonesome Old Home") from the International Bluegrass Music Association.

The band's resumes are little short of mind-boggling: singer and guitarist Dudley Connell was the lead singer of the Johnson Mountain Boys, whose back-to-tradition approach was enormously influential in the 1970s and '80s. He is currently a member of the Seldom Scene. James King is one of the most emotional and powerful lead singers to emerge on the bluegrass scene in years. The former Ralph Stanley sideman currently leads the James King Band, who have recorded two Rounder albums. Banjoist and vocalist Joe Mullins grew up with the music as the son of musician and DJ Paul Mullins. Don Rigsby's mandolin work and fantastic tenor voice have been an integral part of the sound of the Bluegrass Cardinals, J.D. Crowe & the New South, and his current band, the Lonesome River Band. Bassist Marshall Wilborn was Connell's band-mate in the Johnson Mountain Boys, and currently plays in the Lynn Morris Band. Fiddler Glen Duncan was the co-leader of the popular Lonesome Standard Time, and has performed and recorded with Bill Monroe, Jim & Jesse and the Osborne Brothers.

Seldom Scene • Sunday, 2:15-3:30pm



The Seldom Scene began with the avowed purpose of playing for fun. Yet, with this band's tremendous aggregation of talent, it's hardly surprising that what started as their "weekly card game" soon became a sustaining career. Now, over 20 years later, the Seldom Scene is widely acclaimed as "America's greatest bluegrass band" (Cash Box), and its members are regarded as legendary figures in the acoustic music world.

The band has gone through various configurations over the years. Former members include Mike Auldridge, Tom Gray, T. Michael Coleman, Moondi Klein, and the late John Duffy, among others. Today, The Seldom Scene is comprised of banjoist Ben Eldridge, lead vocalist Dudley Connell, singer/guitarist Lou Reid, bassist Ronnie Simpkins, and dobroist Fred Travers.

The Seldom Scene has succeeded by playing music on their own terms, breaking through traditional boundaries of bluegrass and bringing a new legion of fans into the bluegrass arena. They have performed for Presidents and have been featured on "Entertainment Tonight" and "Nashville Now." Their individual and group awards are too numerous to list (Best Band, Best Recording, Best Vocal Group, Entertainer of the Year, Grammy finalist, etc.) and today their sound is hotter than ever. We should all have this much fun.

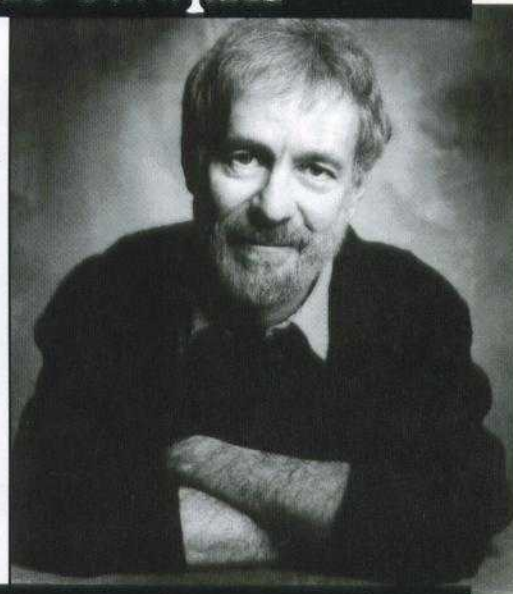
Jesse Winchester • Sunday, 3:45-5:00pm

A songwriter from heaven with the voice of an angel, Jesse Winchester is back on the music scene after an eleven year break from recording and performing. How lucky for us.

Since the early 70's, Winchester's remarkable songs have been covered by a seemingly endless list of notable artists...Emmylou Harris, Reba McEntire, Elvis Costello, Nicolette Larsen, Jimmy Buffet, Tom Rush, Joan Baez, Nashville Bluegrass Band, Mollie O'Brien, Chris Smither, Waylon Jennings, Wynonna, the Everly Brothers...to name only a few.

Jesse Winchester ended his recording hiatus last year with the Sugar Hill release, *Gentleman of Leisure*. Produced by Jerry Douglas, this glorious CD showcases the superb writing and incomparable singing of this outstanding and brilliant artist. In addition to Jerry Douglas, a sterling cast of musicians were gathered for this project...Bryan Sutton, Vince Gill, John Cowan, Steve Cropper, Byron House, Mike Henderson, The Fairfield Four, Jonell Moser, John Garner...all give this far-too-long-awaited release just the right sound.

While Winchester's songs and recordings have been consistently superb from the start, it's his live performances that have endeared him to audiences for nearly three decades. As a performer, Winchester is second to none and has few peers. Singing seems to come as natural as breathing, as he effortlessly and deftly wraps his voice around each phrase. With a compelling, captivating and ever-so-charming stage presence, he delivers his material with intelligence, humor, taste, soul...and a good dose of Southern gentility. For those who appreciate the best, look no further than Jesse Winchester.



Natalie Merchant • Sunday, 5:30-6:45pm

Despite the fine reputation that 27 years of the Telluride Bluegrass Festival enjoys, sometimes it still takes a few years for the cards to fall into place that will bring us such a sought-after artist as this.

In a time-honored fashion, Natalie Merchant began singing in a church choir. In 1981 she joined the already highly regarded 10,000 Maniacs while in college, and would remain the visible front of that band for 12 years. She had made her intentions to leave known as early as 1990, but only jumped ship after their label, Elektra Records, offered her a solo contract. Natalie self-evidently relished the freedom and control this afforded her, writing all the lyrics and music for her acclaimed debut album, *Tigerlily*, which she also produced. The most obvious change from earlier days signalled by *Tigerlily* was the vocal emphasis. Always a distinctive, affecting singer, her vocals were now mixed much more up front and were less prone to smothering by the Maniacs' multi-layered musicianship.

Following up on the distinctive sound of her latest album, late 1998's *Opbelia*, Natalie is coming to Telluride near the start of the summer tour she's calling her "Summer Revival." Here's how she describes it:

"My grandmother didn't teach me Appalachian ballads on our back porch, and I had no banjo-strummin' pappy to sing to me in the cradle. I didn't attend tent revivals. I never saw or heard a chain gang, or worked in a coal mine. I didn't grow up a tenant farmer and I never lost a lover to the sea. But the songs of the people who lived these lives and spoke of them through their music moved me and intrigued me as a child, and that fascination has stayed with me to this day. I recognize the abandoned lover, the repentant sinner and the poor farmer cheated by his greedy landlord, and I sympathize with their yearning for better times, for justice in this world and peace beyond the grave.

"Over the years I've occasionally performed and recorded some of my favorite folk songs, but I've never had the opportunity to really indulge my passion for it. My hope is that by playing some folk and bluegrass music festivals I will find an appreciative audience, and also meet many other musicians who share a love for this precious American art form.

"The songs we'll play have been gathered from various sources, both recorded and printed. They're songs of celebration and of lamentation; pure melodies, honest harmonies and simple poetry. Often anonymously composed, they express universal sentiments and common experience; these songs illuminate the dimming corners of America's rich history and mythology." Sounds like Natalie's on to something here, and we know she'll meet some kindred musicians and some new friends ... Welcome!



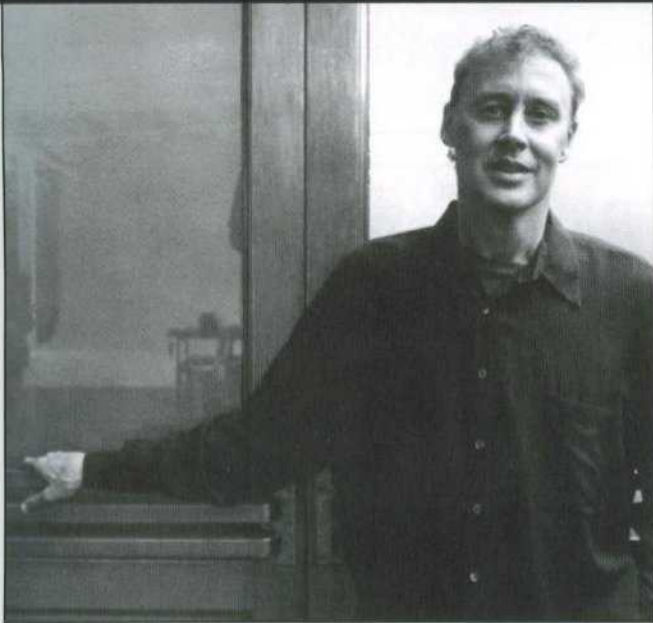
Mary Chapin Carpenter • Sunday, 7:15-8:30pm

There is a feeling that begins to take hold when listening to Mary Chapin Carpenter. The words seem to capture perfectly something you have always tried to say. As she sings, the warmth and timbre of her voice reminds you that, in the end, everything will be all right. It's these songs which touch upon real life experiences, whether winning the lottery or mourning lost love, that make Mary Chapin Carpenter such an accomplished and gifted artist.

It was exactly ten years ago when, along with other Telluride newcomers David Wilcox, Shawn Colvin, and James Taylor, that Mary Chapin Carpenter first introduced herself to the Festival audience one sunny afternoon. And as they say, the rest is history. She's been an integral part of the festival's musical family ever since. While she played to Telluride audiences year after year, she was also awarded five Grammys, two Country Music Awards and her seven recordings have sold multi-millions. She has also been involved in a number of other projects, including contributing an essay to *A Voice Of Our Own: Leading American Women Celebrate The Right To Vote*, a book commemorating the 75th anniversary of women's suffrage. She also wrote her first children's book, *Dreamland*, which was published by Harper Collins in 1996. Based on a lullaby written by Ms. Carpenter, the proceeds from this book are donated to the Voiceless Victims Project of the Institute for incultural Understanding. Ms. Carpenter's second children's book, *Halley Came To Jackson*, based on her song of the same name, was released by Harper Collins in the fall of 1998. In December '99, Ms. Carpenter participated in a series of concerts to benefit the Campaign to Ban Landmines along with Emmylou Harris and Steve Earle, among others. In addition to these activities, Ms. Carpenter also actively supports various environmental, literacy and social change organizations. We welcome her back once again this year!



Bruce Hornsby • Sunday, 9:00-10:30pm



Since the release of his first album in April 1986, Bruce Hornsby has created a musical life that has expanded far and wide to include a broad stylistic range of activity. From his days in the lounges and bars of Virginia to his days in the Los Angeles studios and his days with the Range to his current status as a solo artist, Hornsby has always brought something unique to his music.

Hornsby, a ten-time Grammy nominee, has won 3 Grammys -- in 1987 with the Range for "Best New Artist" for their debut album *The Way It Is*, in 1989 for "Best Bluegrass Recording" for his version of his hit "The Valley Road" which appeared on the Nitty Gritty Dirt Band's album *Will The Circle Be Unbroken, Volume II*; and with Branford Marsalis in 1993 for "Best Pop Instrumental Performance" for their song for the Barcelona Olympics, "Barcelona Mona." Bruce was nominated twice in 1997, for "Best Pop Instrumental" for his solo piano piece "Song B", and with Chaka Khan for "Best Song for a Motion Picture" for "Love Me Still" from Spike Lee's "Clockers" soundtrack.

Hornsby's six albums -- *The Way It Is* (1986), *Scenes From The Southside* (1988), *A Night On The Town* (1990), *Harbor Lights* (1993), *Hot House* (1995) and *Spirit Trail* - double CD (1998) -- have sold over 9 millions copies worldwide. The title cut from *The Way It Is* was the most played song on American radio in 1987, winning the ASCAP "Song of the Year" award. In Keyboard Magazine's Reader's Poll, Hornsby won 6 years in a row, including the 1994 award for "Best Rock Pianist." *Harbor Lights* was the 1994 winner of the Downbeat Reader's Poll Beyond Album of the Year (meaning all music other than Jazz and Blues). At the 1991 International Rock Awards show, he won the Elvis Award for "MVP-Keyboards."

Known around the music industry as a collaborator, Hornsby has been sought after by a veritable "who's who" in the music business. He has played on over 80 records in the last 12 years, including albums by Bob Dylan, Don Henley, the Grateful Dead, Bob Seeger, Crosby, Stills and Nash, Cowboy

Junkies, Squeeze, Liquid Jesus, Bonnie Raitt, Shawn Colvin, Bela Fleck, Clint Black, Ricky Skaggs, Randy Scruggs and Willie Nelson. In addition, Hornsby was a part-time member of the Grateful Dead from September 1990 to March 1992, performing over 100 concerts in America and Europe.

"The piano celebrates its 300th anniversary this year. I'm thrilled to be playing this new instrument with the old instruments of NewGrange in the new tradition of bluegrass! My first time at Telluride...really looking forward to seeing you all!"

Phil Aaberg- NewGrange

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John Cowan



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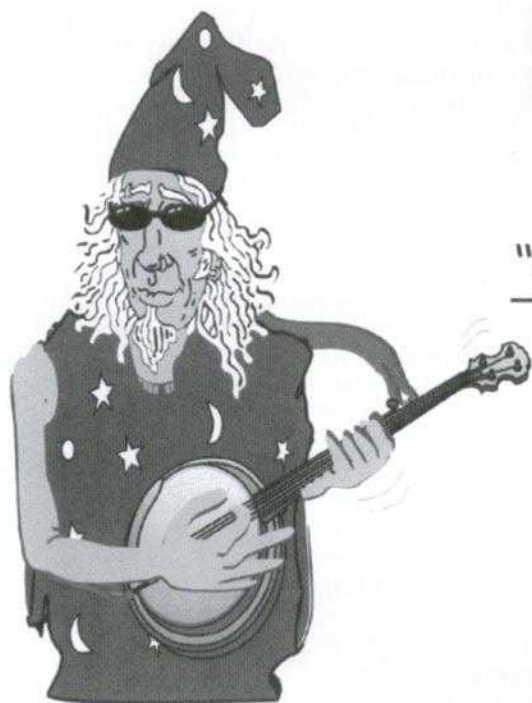
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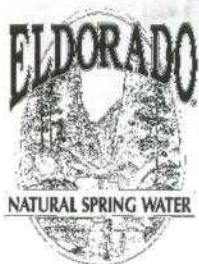


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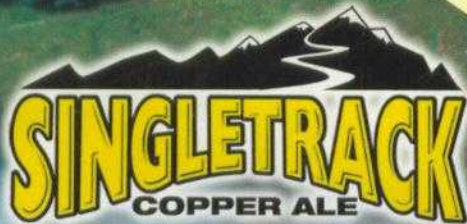


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