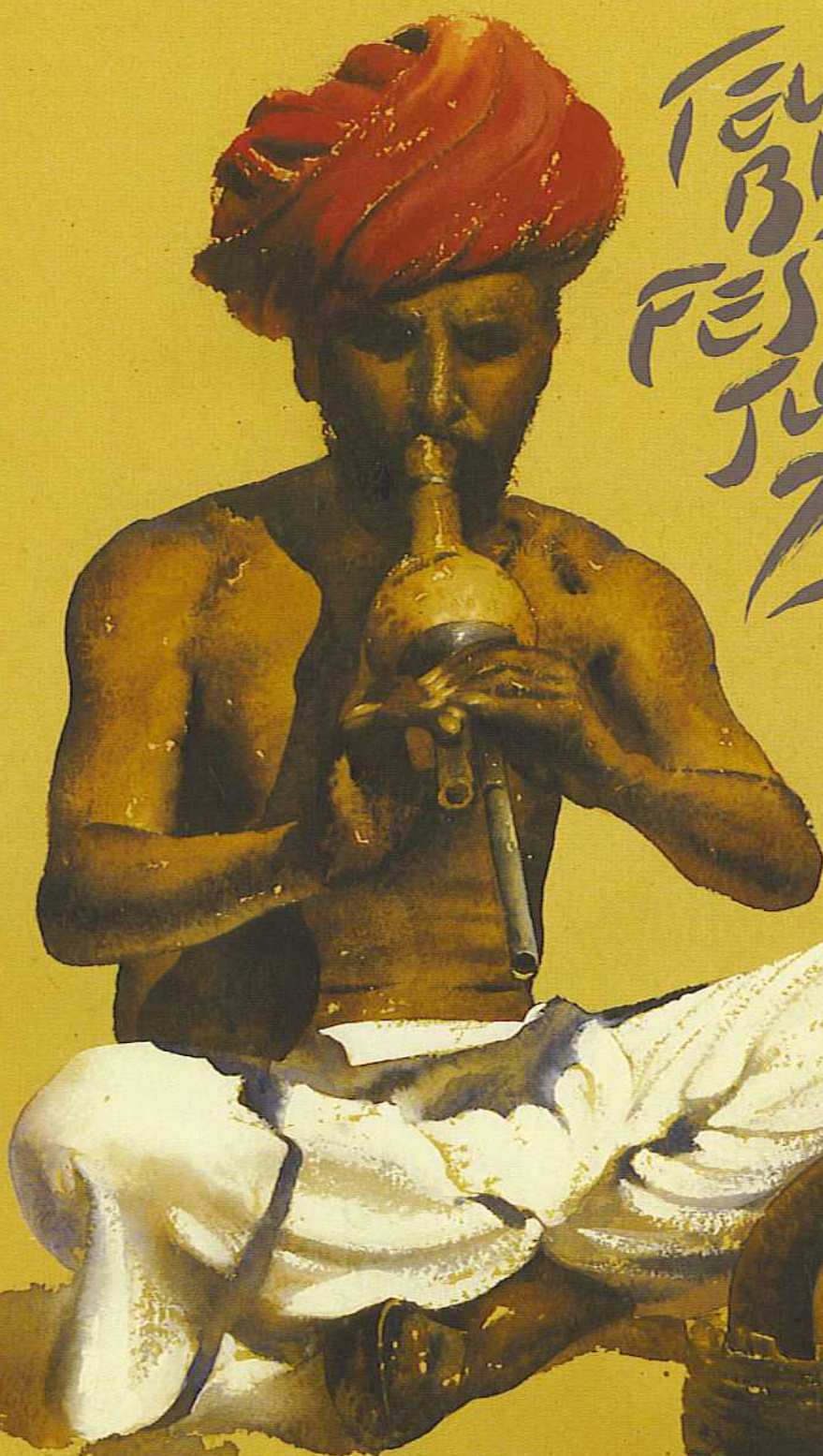


TELLURIO  
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JUNE 21-24  
2001



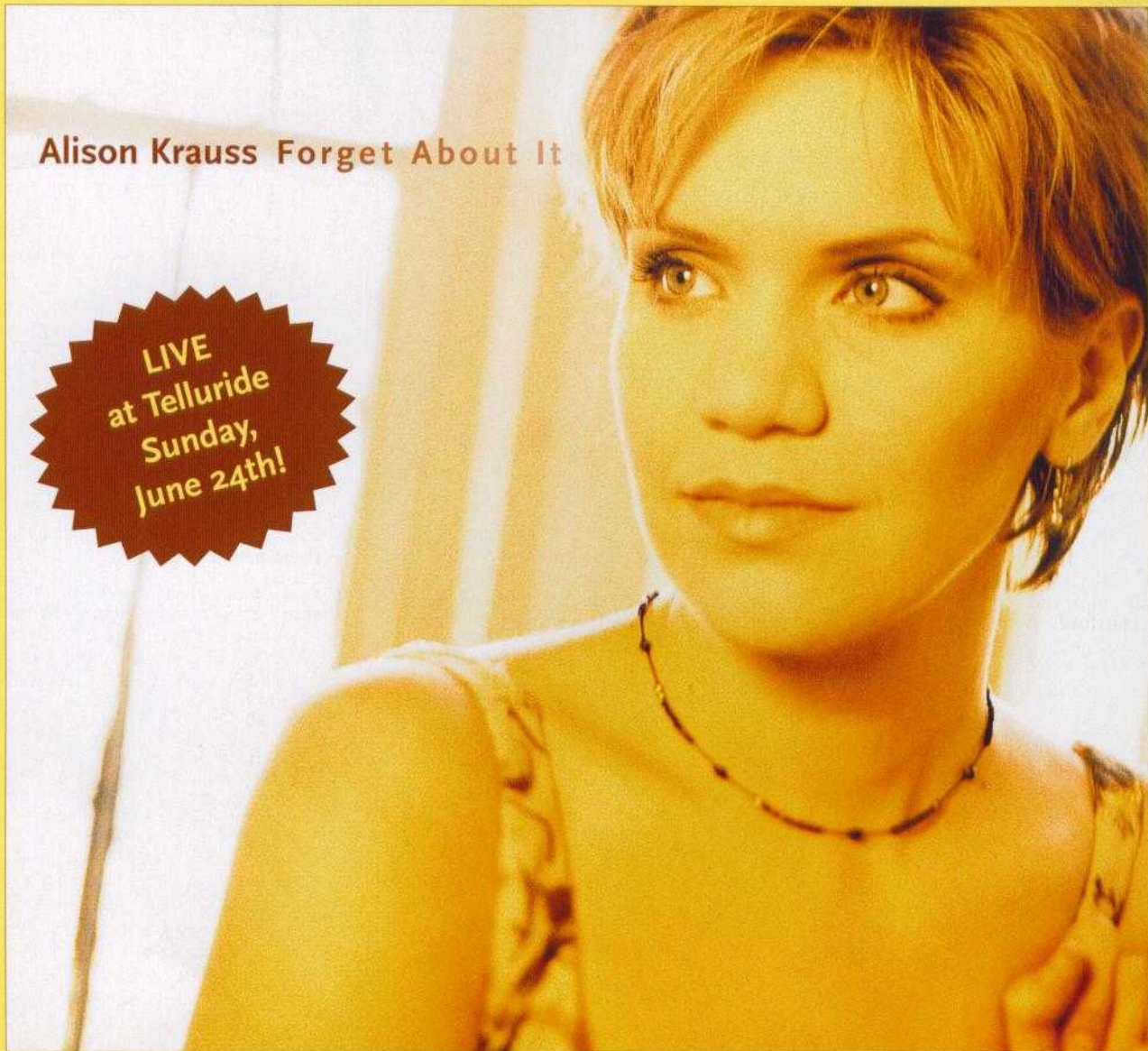
*William*



Forget About It, the Gold-selling album from 10-time Grammy Award winner Alison Krauss. Featuring the singles "Stay," "It Wouldn't Have Made Any Difference," and "Maybe."

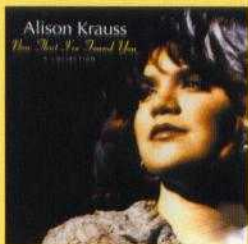
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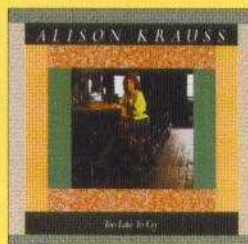
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# Welcome Festivarians...



Once again we gather in the heart of the San Juan's on Summer Solstice Weekend. Most of you committed to the Telluride Pilgrimage by the end of January; and, we're excited to present the predictably delicious blend of musical styles, stars, family and newcomers known throughout the world as the Telluride Bluegrass Festival.

You'll notice that we've again left the spectacular and unmatched beauty of this little San Juan box canyon untouched.

Though we have lots of musical highlights that we hope you're most anxious to see, we wanted to take a moment to fill you in on some other Telluride Bluegrass Festival and Planet Bluegrass news.

We are saddened and proud to dedicate this twenty-eighth edition of the Telluride Bluegrass Festival to John Hartford. As this program went to press, John was gravely ill at his Nashville, Tennessee residence. John was an instrumental influence in the Festival's early years and has remained an important voice in the festival since. It would be difficult to exaggerate John's personal and musical influence on the music and the musicians presented not only at the Telluride Bluegrass Festival, but throughout the entire music community. Thank you, John Hartford, this festival is for you.

We are amazed to be adding another member to the quarter-century club! Yes, this year will be John Cowan's twenty-fifth year performing at the Telluride Bluegrass Festival. John joins Sam Bush, Tim O'Brien, Pastor Mustard and production staffers, John Cohn and Gary Hickox in this esteemed group. We'll not be seeing any new members for quite some time. John's canyon-trembling vocals have created numerous magical moments in Telluride over the years, our favorite might be his signature "Dark as a Dungeon" a few years back when all the power in the Telluride Valley went out, with the only power being our backstage generator running the sound system and a few lights on stage. And there's so many more, with a new round coming up. As a special gift of gratitude for his

years of faithful service, you festivarians have procured a horse for John. Yes, a horse. We haven't yet found the perfect horse; but we know you join us in wishing John many happy trails. We're expecting each of you to have an opportunity over the weekend to thank him personally.

We know some of you have heard about our planning difficulties with respect to parking and camping for this and future festivals. We want to especially thank the Idarado Mining Company for providing the Pandora campground for this year's festival; we know many of you are enjoying this great camping opportunity. The United States Forest Service is accommodating joyful festivarians in Ilium Valley. We are also grateful to the Mountain Village for providing parking near the gondola this year and we know many more of you have been deciding to stay in lodging up in the relative quiet up on the hill. We were not able to park or camp (Mill Creek and West Brewery) on the Valley Floor this year due to an ongoing dispute between the Town of Telluride and the San Miguel Valley Corporation; we knoweth not if, or when, this dispute will ever be resolved.

Regardless, Planet Bluegrass and the Town of Telluride are working closely and conscientiously to continue to provide sufficient quality parking and camping to support what many of you know to be the greatest music festival experience in the world. We'll provide updates on next year's plans; but, we'll be here if you are. We will again be holding a Town Park Camping lottery for tickets to the 2002 Telluride Bluegrass Festival. Visit our website in early October for details.

We hope many of you will be excited by the news that we are now working on another live CD compilation of Telluride Bluegrass Festival performances. For this CD, though, we're reaching deep into our archives to seek out some of the most memorable moments in The Festival's past 15 years. As you might imagine, this is shaping up to be an incredibly tasty little morsel. Along with the CD project, we are get-

ting ready to finish up a long-awaited book on the Telluride Bluegrass Festival! Parts of this book have been in the making for the past 10 years or so; the missing piece is the tales of the festiviarian. The "Tarp" project will be underway at the festival and is further described in this program.

As for further Planet Bluegrass news, we've got some more great musical experiences awaiting you. Though there may still be a few Rockygrass tickets available by now, there's not many. The Folks Festival presents another stellar lineup of songwriters in August; and, we have two new festivals, The Red Dirt Blues Festival and The Festival of the Mabon. The musical lineups are quickly being developed for these new festivals.

Right now, though, you are about to begin your summer on a most memorable note. From those of us at the Planet, welcome to the newcomers, and to the veteran festiviarian - it's sure good to see you again. Thanks for joining us.

Your joy is our peace,

Your friends at the Planet

**The Telluride Bluegrass Festival is held annually on the weekend closest to summer solstice; accordingly, we'll be working to make sure we see you on the following days for the remainder of the decade.**

June 20 - 23, 2002  
June 19 - 22, 2003  
June 17 - 20, 2004  
June 16 - 19, 2005  
June 15 - 18, 2006  
June 21 - 24, 2007  
June 19 - 22, 2008  
June 18 - 21, 2009

*Planet Bluegrass began in October of 1988 in an effort to reorganize and continue the Telluride Bluegrass Festival dream; and, we hope you can see that this dream is still foremost in our minds. We work year-round to make the Telluride Bluegrass Festival the finest musical experience on the planet.*

*We have had other dreams over the years. RockyGrass and The Folks Festival have developed into cherished weekends of Festivation. We annually produce unique academies to hone the Festiviarian's musical prowess. We have produced various other music events over the years; and, this year we are beginning the Red Dirt Blues Festival and The Festival of the Mabon.*

*We've produced a few CD compilations and a video to accompany and memorialize the Festiviarian journey. From what you hear, taste, see, feel and smell to where you park and camp, our mission remains the same - to provide the finest Festivation experience available.*

*This is not only our business mission, but a personal goal of each of us at the planet.*

*We feel profound gratitude to know that you all take it so personally, as well.*

## Planet Bluegrass Staff:

Craig Ferguson - President/Festival Director  
Steve Szymanski - Vice-president/Academy Director  
Sally Truitt - Art Director/Artist Relations  
Laura Larson - Production Assistant/Concessions Coordinator  
Cat Meyers - Customer Service Manager/Web Administrator  
Maria Camillo - Marketing/Media Relations  
Michelle Johnson - Financial Manager/Production Assistant  
Cindy Kalyan - Volunteer Coordinator  
Kahlie Pinello - Festiviarian Relations, Park Beautification  
Shauna Bowler - Festiviarian Relations



# Tarps...

The folks on Planet Bluegrass have a special project that we want to let you know about. Over the last decade, we have been collecting and archiving Festival recordings, stories, and anecdotes from the performers, staff and friends of the Telluride Bluegrass Festival. This year, we want to ask your help in providing us with your thoughts, dreams and visions as members of the greatest Festival audience in the world. Our ultimate goal is to produce a coffee table book that contains pictures, stories, quotations and impressions of this event as well as a retrospective recording of magical musical moments. Read on to see how you can participate.

## Your Journey, Your Words Help Define the Festivarian Experience

For four days each June, an early morning crowd forms at the gates to Town Park. In the spirit of the old western frontier, these individuals eagerly await an opportunity to stake a claim on the best land available. Soon after the gates open, the park is covered in plastic by a quilt of colored tarps.

The paradox of these tarps is intriguing. They initially appear to establish clear boundaries for the day, a piece of property not to be trespassed or encroached upon. But soon after the music begins, these boundaries begin to fade. Slowly at first – a bag set here, a chair set there, a blanket in between – but by sundown, a vibrant community without borders covers the plastic quilt. From tarp to tarp, friendships are formed, experiences are shared, philosophies are exchanged and diversities are celebrated.

For 27 years, the daily evolution of this community has helped define the Telluride Bluegrass Festival. And as we celebrate its 28th birthday, it is time to pay tribute to that community with a literary and artistic monument created by Festivarians, for Festivarians.

Tarps: Journeys of the Festivarian is a project currently being run by Planet Bluegrass and Lindsey Creative. The idea is simple – capture Festivarian experiences in as many different artistic forms as possible. Poems, short stories, lyrics, journal entries, vows, philosophies, illustrations, photographs, random thoughts scribbled during a Telluride sunset – literally anything that defines the soul of the Festivarian community is needed.

How these submissions will be used is really up to each Festivarian. The future of the Tarps project will depend on the quantity, quality and nature of material received. But for now, it's about gathering as many unique works of art as possible.

Want to help showcase the Festivarian experience? Stop by the Tarps booth located near the official Planet Bluegrass merchandise tent, fill out the survey card in this Festival program or head to [bluegrass.com](http://bluegrass.com) for more information.

*Lindsey Creative designed the Tarps project in cooperation with Planet Bluegrass. A collection of professionals driven by the pursuit of new ideas, the Lindsey Creative team has more than 20 years experience in creative communications, including advertising, identity development, collateral support, copy writing, media relations, marketing communications and public relations. To learn more about how the Tarps concept was developed or other projects coordinated by Lindsey Creative, please email [wayne@lindseycreative.com](mailto:wayne@lindseycreative.com) or call 303/520-7332.*

## General Festival Information...

**Public Restrooms:** During the Festival, port-a-johns are everywhere. You'll also find public restrooms on the first floor of the Elks Building, across from the Courthouse, and in the basement of the Wintercrown Building, at Pine and Main.

**Showers:** Available at the Telluride High School on the west edge of town. Open Thursday through Sunday, 6 am to 2 pm, Monday, 6 am to noon. The \$3 price includes a cup of coffee. All proceeds benefit the school's athletic teams.

**Laundry:** The Washateria located at Columbia and Pine Street, in the

basement of the Miner's Union, a large brick building.

**Transit:** A free shuttle bus makes a downtown loop from 8 am to 6 pm Monday through Saturday. The gondola is a free ride all the time, daily 7 am to 11 pm. During Bluegrass, the gondola will stay open until 2 am, Thursday through Sunday.

**Breakfast:** At the Elks Lodge, an all you can eat pancake breakfast, Thursday through Sunday, 8 am till 11 am, sometimes longer. All proceeds benefit the Elks, who support local charities. Across from the Courthouse, third floor.

**Visitors Center:** Above Rose's grocery, across the street from the

High School. Lots of local and regional information, maps and guides, plus friendly people to help answer your questions.

**Free Box:** A Telluride tradition. Drop off what you'd like to pass along, and pick up what you'd like to take. Across from the Post Office.

**KOTO Community Radio:** Tune in at 91.7 FM. Local news week nights at 6 pm plus lost and found announcements, weather, community calendar, and ride board throughout the day. Over the Festival weekend, you'll also hear all sorts of special treats including the Telluride Troubadour finalists and portions of the Festival broadcast live.

## Don't forget the following:

- Drink lots of water and take it easy on alcohol till you adjust to the altitude.
- Have on hand sunblock, rain coat, and warm clothes for nighttime.
- Pack out your own garbage and please recycle.
- Use a light at night on the bike path. Announce yourself when you're passing others.
- Stay on the trails, respect the environment and leave gates as they are.

## Telluride Bluegrass Festival Staff:

Big Jon Eaton- Production Manager  
Sean Reid, Damian May & Rich Estes- Park Set Up Supervisors  
Dirk Pinto, John Mortimer, Dave Bantam, Mike Austin,  
Andrew Knause, Judd Kleinmann, Torrey Rodgers, Eric Liss,  
Mark Poole- Production Crew  
Pastor Mustard- Master of Ceremonies  
Skip Kent- Stage Manager  
Shaped Music- Sound & Lights  
Jeff Wetherby- Monitor Engineer  
John Cohn- Head of Security  
Gary Hickox- Security Supervisor  
Dennis Green- Parking Supervisor  
Denise Mongan- Camping Supervisor  
Juliet Whitfield, Tim Schenck, David Callicott &  
Michael Moore- Pandora Camping Supervisors  
Rayna Hale & Debby Guarino- Customs Gate Supervisors  
Marilyn Branch & Bill Bailey- TP Camp Gate Supervisors  
Steve Rohrbach & Jay Bloom- Pedestrian Bridge Supervisors  
Trish Greenwood - Town Park Vehicle Gate  
Tim Thomas- Town Park Campground Host  
Axel Koch, William Buck- Backstage Security

Michael Rakotz, M.D.- Staff & Artist Physician  
Hunt Worth- Pit Master  
Paul Gelose-Backstage Catering  
Amy Kimberly- Backstage Hospitality  
Neil Adam, Josh Petrin & Michael Stephens- Crowd Management  
Larry Stewart- Artist Transportation Supervisor  
Jonathan Greenspan & Lyndon Ludford- Concessions Security  
Charlene Morrison- Ilium Camping Supervisor  
Jude Smith, Luci Reeve, Jim Bedford- Communications Supervisors  
Jim Lincoln- Town E-Team Supervisor  
Steve Green- Valley E-Team Supervisor  
Mike Whipp, Bridget Slevin & Peter Wilde- Box Office Supervisors  
Patrick O'Kelly & Connie Kessler- Country Store Supervisors  
Laura O'Kelly- Artist Consignment Supervisor  
Charlie Bailey- Contest Coordinator  
Carli Zug- Workshop Coordinator  
Tom Richards- Workshop Transportation  
Fourth Stage Studio- Sheridan & Elks Park Workshop Sound  
Rojana Savoye & Betsy Burton- Family Tent Supervisor  
Suzanne Teele-Sponsor Tent  
Tony Furtado- Tweeners  
William Matthews- 2001 Poster Artist

## Festival Program Staff:

Sally Truitt- Co-Editor/ Layout and Design  
Steve Szymanski- Co-Editor  
Maria Camillo- Advertising  
Charlotte Bell, Jim Pettegrew, Vic Russelavage, Todd Wright,  
Maria Camillo, Sally Truitt, Steve Szymanski, Craig Ferguson -  
Contributing Writers  
Benko Photographics, Eric Abramson, Jamie Janover, Maria  
Camillo- Photography  
Lange Graphics, Denver, CO.- Printing

Planet Bluegrass would especially like to thank the following:

the Town of Telluride with a special thanks to Peggy Curran, Rick Herrington, Amy Levek and Kevin Swain; Icarado Mining Company, the US Forest Service, Hans Jones, and Chris Blackwell.

Thanks to our sponsors: Rockies Brewing Company, Teva, Whole Foods Market, Gibson Musical Instruments, J. D'Addario & Co, Martin Guitars, Eldorado Artesian Water, Elixir Strings, Shanti Guitars, Zeta Music, Crate Acoustic Amplifiers, Taylor Guitars, Alvarez Guitars, ASCAP, and especially to all our volunteers and the greatest audience on the planet.





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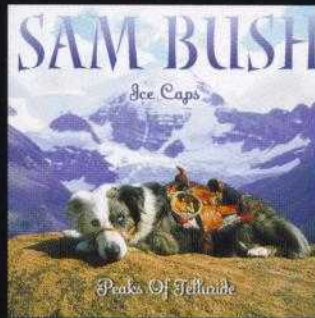
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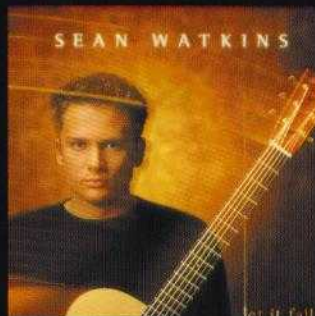
Scott Miller & the Commonwealth  
THUS ALWAYS TO TYRANTS  
[SUG-1066]



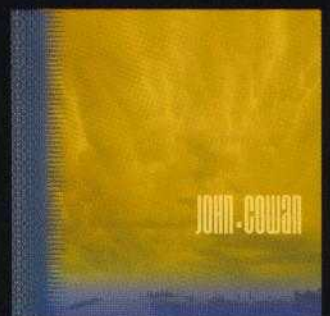
Nickel Creek  
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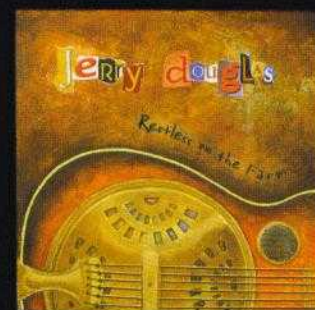
Dolly Parton  
LITTLE SPARROW  
[SUG-3927]



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John Cowan  
JOHN COWAN  
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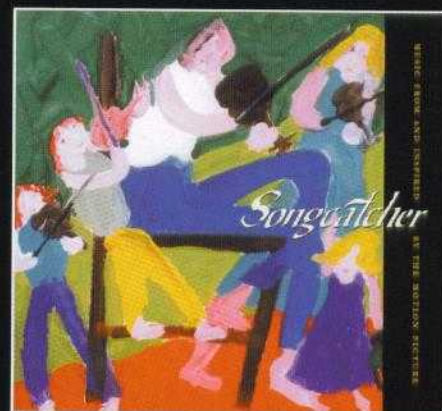
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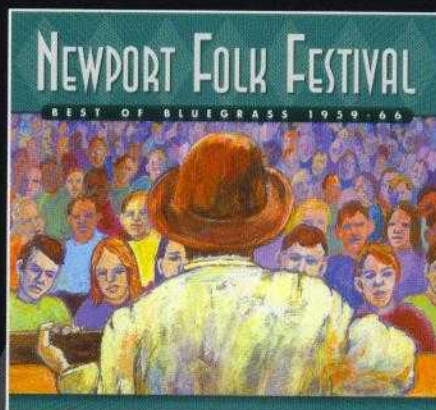
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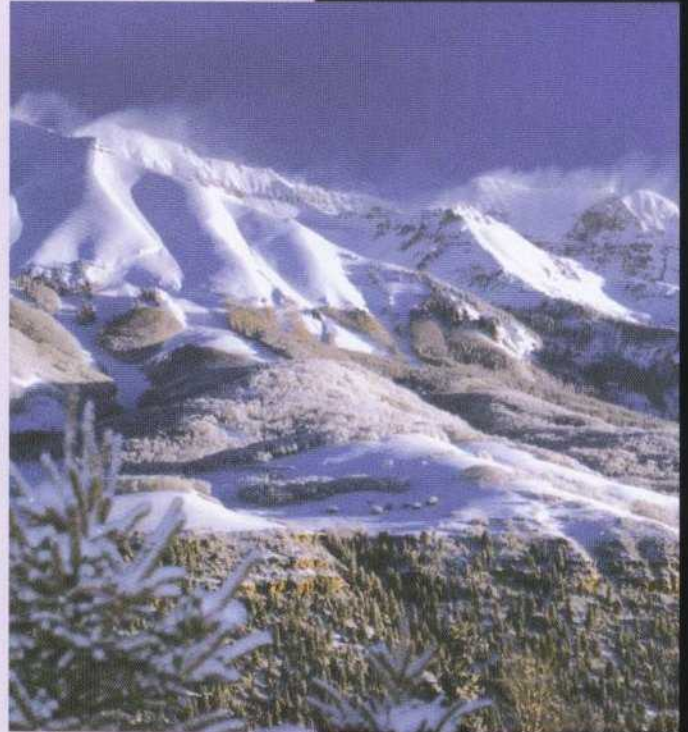
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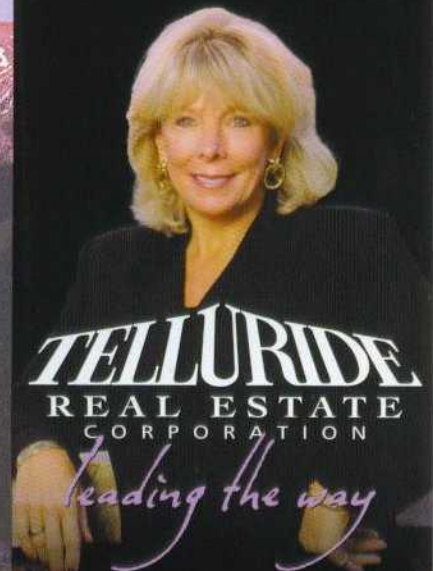
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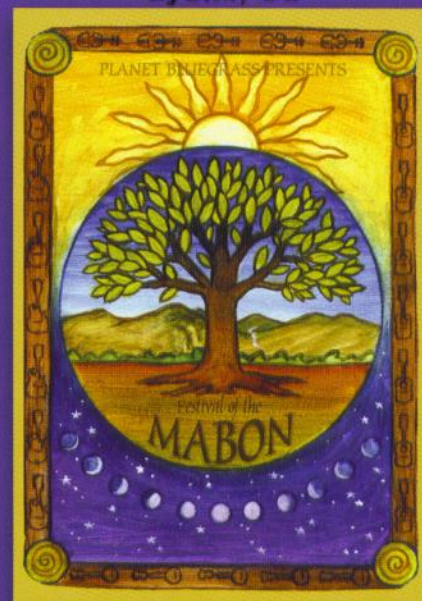
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# THE JOURNEY

From then till now

By Charlotte Bell

You've probably been on the road awhile, but as you turn onto Colorado Highway 16, you feel a surge of energy—a second wind. You drive at a saunter as the road requires, but with a one-pointedness that draws you inexorably forward. It's not that there aren't distractions. Through your dusty windshield you take in the crisp, royal blue sky, the emerald-studded redrock, the rushing San Miguel River—is it up this year?—maybe even the silhouette of a soaring hawk. Anticipation, like a magnet, draws you forward, so that you drink in the passing scene, but stay your course. Maybe you're wondering if you remembered to turn off the stove, or if your dog will be okay with your neighbor just this once. Maybe you're reminiscing about your last trip here or wondering about that band you've never heard of that's playing Thursday night.

Then you feel your body shift slightly as you round Society Turn. Your reveries disappear as Ajax Mountain steps aside to reveal Ingram Falls. Ahhh, Telluride.

Telluride is rather inconveniently located in a box canyon not too close to anywhere of any size. The tanned, weathered complexions and hardy gait of longtime residents bespeak the inherent demands of living at 8,700 feet, the town's elevation. In the winter, heavy snows can make the town inaccessible. With less atmosphere to filter its rays, the sun can begin to burn bare skin in a matter of minutes. When the summer sun slips behind the mountains in the early evening, the temperature can drop as much as 60 degrees. One evening in 1995, it snowed in June.

In other words, you have to want to live in Telluride, but there are plenty of reasons for that as well. It's as stunning a locale as you'll find. It's a small town that enjoys cultural visitations—in the form of its many summer festivals and winter ski patrons—that most towns ten times its size can only wish to experience. In the summer there's a happening almost every weekend, events as diverse as the Balloon Rally, the Wine Festival, the Film Festival, the Mushroom Fest, Chamber Music and Jazz festivals, the Airmen's Rendezvous, Writing Workshops and, of course, the Bluegrass Festival. Before Telluride became a ski and festival mecca, the surrounding San Juan Mountains were known for their plentiful minerals. Rather than the slow, level growth most small towns enjoy, Telluride went from boom to bust and back. Ute Indians who revered, the mountains as sacred, originally occupied the area. White men first set foot in the valley in the late 1800s.

Led by rumors of gold, John Fallon arrived in 1875 and recorded the area's first lode claim. As word got around, prospectors began streaming in and soon two mining camps were formed—San Miguel and Columbia, which later became Telluride. Two legends account for the name: One says it comes from the name of the ore, "tellurium"; the other claims it comes from the phrase, "to hell you ride," which was said to be another word for "good-bye" for anyone heading into these mountains.

Within ten years of its incorporation, the town had a population of 5,000. Telluride had all the markings of the rough-and-tumble wild West—gambling halls, bordellos, dance halls and saloons—along with churches, a school and two newspapers. It was a regular boomtown.

The burgeoning mining industry brought in big bucks, and the town's notoriety attracted the likes of Butch Cassidy and his Wild Bunch, who chose the Bank of Telluride as their very first mark—to the tune of \$24,000.

Another Telluride first happened when L.L. Nunn came to town. At the time, Gold King Mine was powered by steam at a cost of \$2,500 a month. Nunn, the mine's legal adviser, believed that the mine could be more efficiently powered by the latest technology of the time, alternating current. He contacted George Westinghouse, who was working with Nikola Tesla, the inventor who developed alternating current. A power plant was built, and Telluride's Gold King Mine became the first place on Earth to utilize this new system.

The town flourished for the next 40 years until labor disputes and high costs caused mine closures. Despite its isolation, Telluride could not escape the Great Depression, and in 1929, its bank folded. The population plummeted to 512. Telluride had officially gone bust.

In the ensuing 30-some years Telluride treaded water, until California developer Joe Zoline brought the idea of building a ski resort to the Town Council and the Chamber of Commerce in 1969. The ski resort was approved by a 181-30 margin, and the first lifts opened in 1972. Telluride officially began mining a new kind of gold—tourism.

As the ski area gained notoriety tourists enchanted by the spectacular surroundings and charm of the town began migrating into the area. The population quickly rose

to 1,000. Within two years (1969 to 1971) the price of an acre of irrigated farmland near Telluride rose from \$34.58 to \$10,000. In a year's time the price of a lot in town rose from \$100 to \$1000.

Again the face of Telluride was shifting. Longtime residents forced out of town by rising taxes were replaced by big-city tourists wanting to leave smog, traffic and corporate life behind.

While the ski area was able to sustain the town during the winter, residents realized that the lean summer months had to be utilized intelligently in order to ensure year-round survival for local businesses.

When the town began its latest boom, which continues today, at least three things had survived—the area's incomparable beauty, the strength and hardiness of its inhabitants and the annual Fourth of July celebration. The first of Telluride's celebrated summer events, the festival paved the way for the town's summer survival.

The Independence Day celebration began in 1899. A three-day party of grand proportions, the event soon became legendary throughout the area. True to the town's tradition as a mining community, the event was a robust party designed for miners and their kin to cut loose and get physical. There were drilling contests, firemen's races, Navajo fire dances, band concerts and, of course, fireworks. Telluride's Fourth of July tradition continued into the next century, celebrating the boom and surviving the bust.

Telluride resident George Greenbank remembers the festival in its mid-20th century period. "When I was a kid, growing up in Delta, my family had known about Telluride. My grandmother was from Telluride, so we'd always come up here on the Fourth of July. Telluride was a ghost town—practically—it had a mine and there were still people living here, but there wasn't much going on the whole year long. But on the Fourth of July, the firemen would have a big barbecue. There'd be games in the streets, there'd be a big fireworks display and everybody from western Colorado came, crowds of 5,000-10,000 people.

"This was in the '60s, and it was just a super friendly place. When I was 16 and came to my first Telluride Fourth of July by myself, I really fell in love with Telluride, and it grew every year from the early '60s until I moved to Telluride. We'd meet our friends in Telluride for the Fourth...The important thing that was happening in the '60s was that people from the whole region could use Telluride as a meeting place, like this magic event that's happening right now [Telluride Bluegrass Festival]."

Along with the Telluride's late-1960s demographic shift came a change in the timbre of the Fourth of July event. The celebration changed from an All-American macho drunk to an unembarrassed display of hippie debauchery. In 1973 the town voted to scale the festival back to one day.

Among the event's highlights that year were Jeep rides to Tomboy, ski races, games and bluegrass music. Inspired by a 1972 trip to the National Flatpicking Championships in Winfield, Kansas, members of Fall Creek Band—Fred Shellman, J.B. Matteoti, John "Picker" Herndon and Kooster McAllister—wanted to bring the high, lonesome sounds to Colorado's high country. They got themselves and another local bluegrass band, Black Canyon Gang, booked for the Fourth of July celebration. Marikay Shellman remembers Telluride's introduction to the idea of bluegrass in the San Juans. "The first inkling that we were going to do something like [the Telluride Bluegrass Festival] was just the Black Canyon Gang and Fall Creek. It was the Fourth of July. It was down by the river here in the park. We pulled power from Dick Unruh's house and there were around 200 people. I was nine months pregnant and instructed not to have the baby until after the Festival. It was just those little bands, Fall Creek and Black Canyon Gang—just a really simple little thing.

"It was so small that I suggested to Fred that maybe we should have some backstage food. That's where that all started was, Hey let me just get sandwiches and snack stuff. The first year we really didn't have much of anything, because it was just kind of tied in with the Fourth of July thing. There were big fireworks...I silkscreened the T-shirts in my kitchen for backstage....The first year there were just hand-silkscreened posters. I don't have any idea how many people were there. I was so pregnant, I had the baby eight days later."

By 1974, bluegrass had earned its own weekend. That year the first Telluride Bluegrass Festival and first Telluride Film Festival joined the World Aerobic Hang Gliding Festival (initiated in 1972) as the town's key to year-round prosperity.

[History segment adapted from "Mountains, Music and Magic" by Beth Tweedell.]



# The Story of the Dobro

Believe it or not!

By Todd Wright and Vic Russelavage

The 1920s began a great renaissance in musical instrument development. Lloyd Loar brought us the Gibson L5 mandolin and F5 guitar, Martin brought us the Dreadnought design, Gibson refined the banjo, and John Dopyera, his brothers and partner George Beauchamp brought us the resophonic guitar. Wind instruments (bagpipes excepted of course), began their own era of improvement. Drums mostly drummed.

In an effort to create a louder guitar, National String Instrument Corporation was formed to manufacture John Dopyera's radical resophonic guitars. The guitar was, and still is today, an aluminum cone speaker technology that acoustically amplifies and reflects sound energy from the cone assembly. This sound is colored by the material and design of the wood, steel or brass box that surrounds it. In the 1920s, this design was nothing more than a revolution. That it was accepted way back then is an example of people's hunger for new ideas and technology. That it is copied today by dozens of fine builders today is a testament to the fact that IT WORKS.

By the late 1920s the National Company was incredibly successful. Disagreements between the partners resulted in the Dopyera brothers leaving, and in 1928 they formed the Dobro Corporation (Dopyera brothers = DOBRO). Street punks stole the term BRO years ago from Dobro. Lawsuits are pending to this day. Dobro built primarily wooden resophonic guitars, while National continued with metal body guitars. The history of the two companies from that point on is disjointed, confused, and makes for great drama. In spite of it all, Dobro remained a family company until the early 1990s when Gibson bought it from the Dopyera family estate. On its last legs at that time, Gibson moved Dobro to Nashville, repaired, rebuilt or replaced the 60+ year old tooling, hired and reassigned the best craftspeople it could find, and today the demand for Dobro is greater than at any time in Dobro's history. Bluegrass, Blues, Jazz, Rock, Country...almost any kind of music recorded today may have a resophonic guitar in the mix.

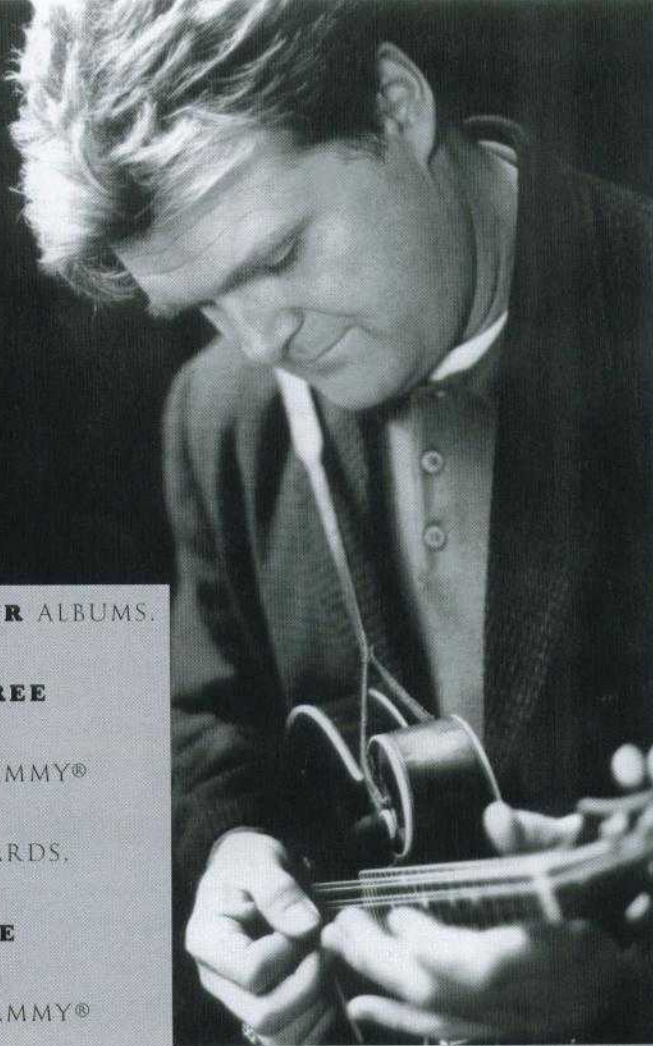
Josh Graves and Brother Oswald brought the Dobro to Bluegrass and American Folk music, Tom Swatzell taught generations how to play the instrument, and Al Perkins and other greats made it hip to play and listen to. But it took Jerry Douglas to define the modern standard of resophonic playing and bring it to the front of the band. I would guess that almost every person in America has heard Jerry play one time or another. His tone is as distinctive as his style.

Several years ago Dobro was honored to begin working with Jerry on a signature guitar. Many generations were born and scrapped. Finally Jerry's guitar is done and available. The guitar is solid Mahogany, and features a revolutionary Poplar soundwell/baffle design that combines with four soundposts and Spruce bracing that interlocks with the kerfing. The aluminum cone is a Spider type set up that creates enough bark for the biggest dawg. The addition of the baffle system to the soundwell has resulted in a marked increase in punch and volume. A wrong note filter is in development, major thirds being a stumbling block.

Jerry's residence in Nashville allows him time to visit Gibson's Bluegrass Showcase at Opryland often, and he personally PLAYS AND INSPECTS EVERY JERRY DOUGLAS MODEL before it leaves the shop. This, too, may be unique in the music industry. This may be unique, period.

*Telluride is a very natural place for me to be. I don't feel like I'm playing anything too strange. You can go somewhere to another festival anywhere else and you have to be careful. You have to tailor your show to the audience. Here, you don't have to do that. They'll take anything you have to give them. They're really good.*

Jerry Douglas, '97



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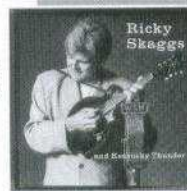
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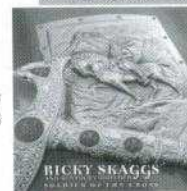
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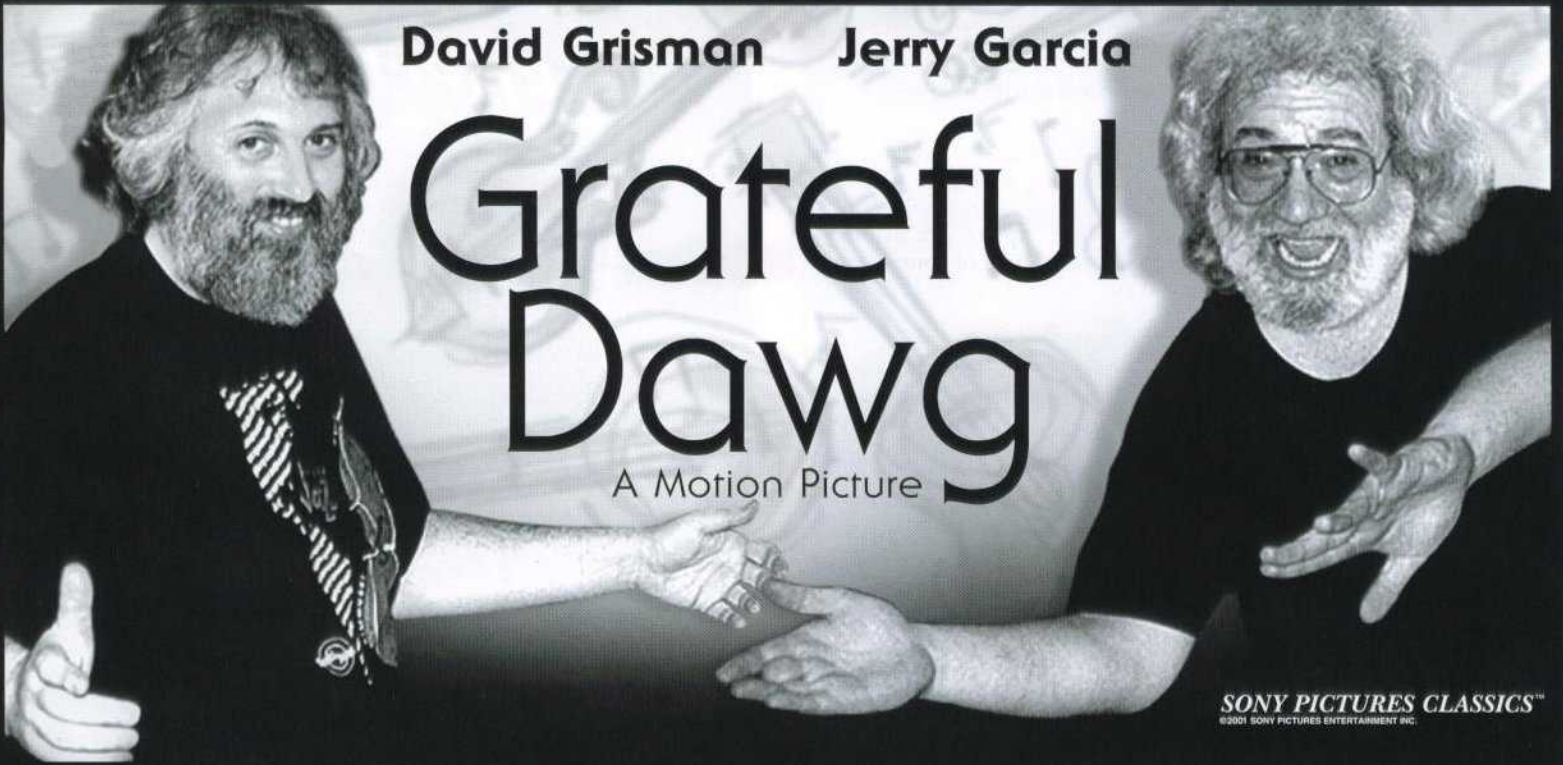


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David Grisman Jerry Garcia

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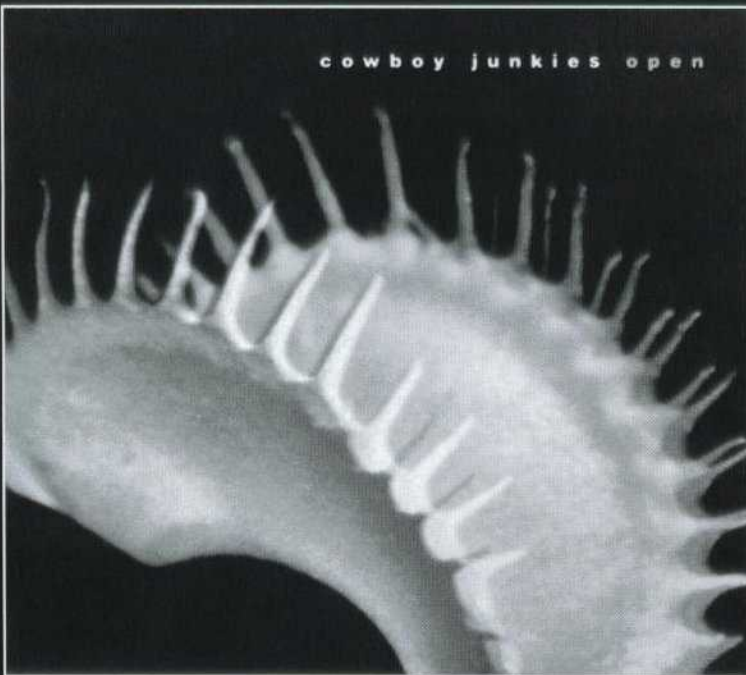
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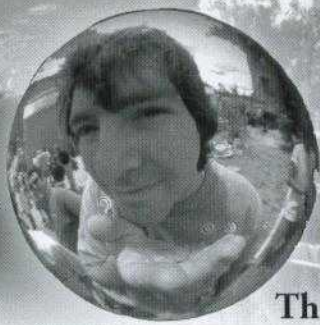
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# View from the Stage



The performer's perspective

By Charlotte Bell

*"I don't think I know of any gig that you could play on a regular basis where you could play for 10,000 people who are all happy to see you. A lot of times it's a crap shoot. Emmylou Harris said on stage this year, 'This is the greatest audience in the world,' and it's true."  
Mary Chapin Carpenter, 1998*

Ever wonder how Festivarians seem to the folks we're watching on stage? Are we an undifferentiated mass of sunburned flesh (or a sea of rain ponchos and tarps) by day and a black hole at night? Not at all, say veterans of the Telluride Bluegrass stage. Most artists who play Telluride live far enough outside the mainstream that an audience of 10,000-plus is a luxury they see only a few times a year. Peter Rowan said, "I see some of these folks when I'm touring around. Maybe I'm doing a club when I'm on the way to someplace else, and people will say, 'Oh, it's great to see you in such a small place.' And I think—yeah right, like I'm always playing to 11,000 people. But it's nice, coming out of acoustic music, bluegrass. It's kind of the peak experience here."

Some artists accustomed to a more intimate setting can find the numbers both exhilarating and somewhat daunting. Members of Hot Rize, who played Telluride 14 times, expressed both. Charles Sawtelle said, "I think it's sometimes hard to connect with the audience here. They're so big and they're so far away." Pete Wernick gives the festival credit for Hot Rize's longevity. "A big thing for Hot Rize was that we managed to stay together for 12 years. Part of what keeps a band together is that you're having a good time, and you're valued. After a winter of mostly recording and playing smaller venues, you'd come here and play in front of a big audience and have a lot of people making a hoopla about you—it just made us feel great. It was part of what helped us get through the harder parts of being a band, I think."

As much as the numbers, artists appreciate the open-mindedness and enthusiasm they feel from Telluride patrons. Béla Fleck feels that Festivarians like to be challenged, and that the relationship goes both ways. "Telluride has a very smart audience, and it has developed over the years. We don't have to play down to them. You know you can try things here that you may not be able to in other venues. The audience actually encourages us to try new things."

All the artists interviewed appreciate that Fred Shellman, and now Planet Bluegrass, have kept the festival vibrant by promoting so many different styles of music, and allowing the "regulars" to evolve. Because they tend to come year after year, most Festivarians know that they're going to be surprised.

The lack of structure sums up the festival for John Cowan, who also appreciates the audiences adaptability. "I think the thing that defines Telluride for me is the open-endedness of it. The whole vibe and energy is very open and inclusive. There's no exclusivity about the music, and the crowd is pretty much that way. If they don't like something they won't boot anybody off the stage. The point is they get all sorts of stuff thrown at them every year, and I think everybody comes expecting it." Tim O'Brien is among artists who believe that Telluride's location—far away from bluegrass' roots—influences how the audience responds to the music. "This festival couldn't exist in the East in the same way, because here there's no preconception. But here the crowd loves everything. They love the whole spectrum of it, so when you get the traditional acts here, people go wild."

Jerry Douglas appreciates Festivarian enthusiasm. "The audience is magnificent. They go nuts. They sound like they're starved for it every time we come on. There are a hundred reasons to enjoy coming out here." After sitting at the Country Store signing his CD for more than two hours on a Sunday afternoon in 1996, Sam Bush said he doesn't take the Telluride audience for granted. He expressed not only admiration for their endurance through another deluge that year (Friday afternoon and evening), but appreciation for their support of acoustic music. "It's always a rejuvenation to come back to Telluride... You come to a place where you find a bunch of people like you and people like your music. It really doesn't have anything to do with being on TV or being on the radio, it's the audience that comes here. I'm thinking about this more because I just sat out at the autograph table for a long time. It's really gratifying that people's kids are coming up now. Their parents have been coming here for 20 years, and their kids are turned on to hear this kind of music. So that's pretty cosmic."

Above all, the intention of any festival is to bring people together, to connect. Music has the ability to unify massive groups of people, creating an unspoken exchange that connects the listeners with each other and with those performing. This exchange is a highlight of Telluride for Peter Rowan. "There are five or six musicians and 11,000 people watching us, so it creates a funny situation in terms of what they remember. But you suddenly find yourself caught in a bit of a feeling, and you think, 'Wow, are they feeling that?' Then you feel that the audience is connecting with that moment of feeling that you have. That's special."



*From a performer's standpoint, in a way it's fortunate that the festival hasn't changed that much over the years. The feeling that you get when you play on stage from a performer's point of view is that every kind of music goes over here. It's called a bluegrass festival, but it's not any one type of music all the time.  
Sam Bush, 1996*

*For us, there are a lot of moments that are just the same as for the audience. I don't know how other people are, but I always walk to the festival. I walk through the gates and I eat food over there... I've had the same experience as your regular festival-goer over the years. I walk over and sit out in the crowd and get sweaty and cheer for whoever I like.  
John Cowan, 1997*

*I feel that the most important reason a person becomes a professional musician is not to make a bunch of money or be a big success. They just want to survive while doing the thing they love, which is play music. But it's not just playing music—it's being part of a musical community of people which includes the fans. If it weren't for that there'd be a lot less reason to be a professional musician.  
Pete Wernick, 1997*

*I feel like it's a home festival where creativity is stressed. There's not a big pressure to be limited by a certain kind of music, and actually this festival, in its attitude, has influenced most of the other bigger bluegrass/folk-type festivals. But I still think Telluride is the broadest, all the way from Bill Monroe to James Taylor. It's all-encompassing. I come back every year as one of the regulars, which is really nice, to be included. I just love the audience here and the setting. It's magical. The energy is always just sublime here, even when it snows in June.  
Peter Rowan, 1997*





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## checkpoint charlie

As many of you know, various police organizations gathered together at festival time last year to conduct a "checkpoint" near Rico.

The target, of course, was festivarrians; and, the police were able to combine their respective intelligence to come up with a nifty scheme entitled "checkpoint- no checkpoint." The cute little strategy here was to threaten a search in order to cause people to take actions that would then justify a search. How brilliant!

Well, there were police in the bushes, dogs on the ground, and a squadron of officers that gathered for this "checkpoint." Of course, the scheme didn't sound too, um, American to us, nor to any of you.

As luck would have it, the Supreme Court of the United States eventually ruled that the kind of checkpoint that the police threatened was unconstitutional.

Call us crazy, but we figured that threatening an unconstitutional action would be just as unconstitutional.

After months of discussions we could not get any of the organizations involved to even address the issue, let alone agree to not conduct these types of "checkpoints" or to threaten them in the future.

You might imagine the pleasantries of the red tape and bureaucracy we encountered in our efforts to not

make a federal case out of this issue.

Alas, we were left no choice; and we have made a federal case out of it. You'll find the case filed in the United States District Court, Civil Action No. 01-N-0961. Your faithful Telluride Bluegrass Festival, Inc. along with Fstvr. (that's short for "festivarrian") Steven P. Labowskie have led the charge along with other affected festivarrians.

Though we don't know all of the parties involved, we have named the City of Cortez, City of Durango, Dolores County, Montezuma County and La Plata County as initial Defendants. Please let them know how much you support not only their actions, but their willingness to discuss them with us.

We don't anticipate another "checkpoint" this year; both because of its relative lack of success as well as the Supreme Court's ruling. We have encountered, well, shall we say "stubbornness", on behalf of the involved parties.

Accordingly, we wouldn't be surprised at the development of some other scheme. Sobriety checkpoints are legal to determine a driver's ability to drive; we support this type of checkpoint and the consequence of keeping the roads as safe as possible for the festivarrian's pilgrimage.

The federal case has been made of this issue for the benefit of festivarrians everywhere.

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# Telluride Bluegrass Academy

## TELLURIDE BLUEGRASS ACADEMY

The Telluride Bluegrass Academy presents a variety of activities 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 (next to the Country Store). Also listen to KOTO radio for late-breaking 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. See schedule in program centerspread

## FAMILY TENT

The Family Tent provides whimsical, musical and educational activities for children and their parents. We are not a daycare facility so we ask that parents sign in and accompany their kids while in this area at all times. The Family Tent is open from 10:00 AM to 5:00 PM each day except Thursday (12:00 - 5:00), and all activities are free. Please see daily schedule in program centerspread and in locations around the festival.

## 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 in the historic

surrounds of 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, Libby Kirkpatrick, 1999 and Mary Coppin, 2000.

## TELLURIDE TROUBADOUR CONTEST

Preliminary Round: Thursday  
June 21st, 12:00pm  
Sheridan Opera House

Final Round: Friday  
June 22nd, 2:00pm  
Sheridan Opera House

The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage on Sunday, June 24th, before the final night performances in front of 10,000 happy festivarrians from all over the world.

## TELLURIDE TROUBADOUR PRIZES

1st Place: Shanti Signature Telluride Guitar & main stage set on Sunday, June 24, 2001. This custom guitar is a Shanti SF model, made of Cambodian Rosewood with a sitka spruce top and inlayed with gold and black mother of pearl. This guitar is coincidentally the one hundredth guitar made by Michael Hornick and will be displayed in the Sponsor Tent at the festival. See picture.  
2nd Place: \$400, Crate Acoustic Series Amplifier, and Taylor Big Baby Guitar  
3rd Place: \$300 and Taylor Big Baby Guitar  
4th Place: \$200 and Martin Backpacker Guitar  
5th Place: \$100 and Martin Backpacker Guitar

## TELLURIDE BAND CONTEST

Preliminary Round: Friday  
June 22nd, 10:00am  
Sheridan Opera House

Final Round: Saturday  
June 23rd, 9:15am  
Festival Main Stage

## TELLURIDE BAND PRIZES

1st Place: \$750, strings & a performance at the Telluride Bluegrass Festival, 2002.  
2nd Place: \$450 and strings  
3rd Place: \$300 and strings  
4th Place: \$150 and strings



## 2001 TROUBADOUR FINALISTS

- Rachel Bissex- Burlington, VI; [www.rachelbissex.com](http://www.rachelbissex.com)  
Kris Delmhorst- Somerville, MA; [www.krisdelmhorst.com](http://www.krisdelmhorst.com)  
Teddy Goldstein- New York, NY; [www.teddygoldstein.com](http://www.teddygoldstein.com)  
Bob Hillman- Brooklyn, NY; [www.slicedbread.com](http://www.slicedbread.com)  
Meg Hutchinson- South Egremont, MA; <http://members.xoom.com/redhen/>  
Frank O'Brien, Jr.- Whitefish, MI; [www.haystackrecords.com](http://www.haystackrecords.com)  
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## Win a Martin Guitar


Visit the sponsor tent in the festival grounds and enter to win a Martin OM28V Guitar. Tickets cost \$2 and proceeds benefit Academy programs. Guitar will be awarded Sunday on the main stage before the Troubadour finalist takes the stage. You need not be present to win.

## 2001 BAND CONTESTANTS

- Misty River - Vancouver, WA  
Barefoot Bluegrass - Cordova, AK  
Jan Smith Band - Aspon, VI  
Moonlight Rhythm Band - Ft Collins, CO  
Freight Train Riders of America - New York, NY  
Onus B Johnson Band - Somerville, MA  
String Gravy - Glendale, AZ  
Buzz - San Jose, CA  
Higher Ground - Santa Fe, NM  
The Burnett Family - Flagstaff, AZ  
Fire Weed - Nederland, CO  
Old School Freight Train - Williamsburg, VA



# Thursday June 21

- 
- 10:00** Gates open
- 11:00-11:50** Clear Blue
- 12:00- 1:15** Railroad Earth
- 1:30 - 2:45** Mary Gauthier
- 3:00 - 4:15** Edgar Meyer & Mike Marshall
- 4:30 - 5:45** Alison Brown Quartet
- 6:15 - 7:30** Paul Brady
- 8:00 - 9:30** Emmylou Harris & Spyboy
- 10:00-11:30** John Hiatt & the Goners

## Family Tent Schedule

### Thursday

**12:00-3:00** Juggler's Grove, Art and Crafts Tent, Sunsense Solar Center

### Friday

**10:00** Petting Zoo, Jugglers Grove, Art & Crafts Tent, Sunsense Solar Center  
**10:15** River Walk with Nature Conservancy's Malorie Dimmitt  
**11:00** The Professor's Mad Scientist Class  
**12:00** Clown and Mime Workshop with Giggly Sprout  
**1:00** Mask Making/Rolla Bolla and Cowboy Roping with Gumbo Wobbly  
**2:00** Storytelling Theatre with Giggly Sprout and Gumbo Wobbly featuring Anuncies' Great Adventure  
**3:00** Everybody's In The Band Bluegrass Workshop with Clear Blue

### Saturday

**10:00** Petting Zoo, Jugglers Grove, Art & Crafts Tent, Sunsense Solar Center  
**10:15** River Walk with Nature Conservancy's Malorie Dimmitt  
**11:00** Clown Yoga with The Great Clown Swami  
**12:00** Kazoo Building Workshop/ Fortune Telling with Great Clown Swami  
**Rolla-Bolla Class with Gumbo Wobbly**  
**1:00** Special Musical Guest (Barefoot Bluegrass Band from Alaska)  
**2:30** Mask Making/Rolla Bolla and Cowboy Roping with Gumbo Wobbly  
**3:00** Drama Class and Star Search Talent Show sign ups

### Sunday

**10:00** Petting Zoo, Jugglers Grove, Art & Crafts Tent, Sunsense Solar Center  
**10:15** River Walk with Nature Conservancy's Malorie Dimmitt  
**11:00** Clown Yoga with The Great Clown Swami/ Talent Show sign-ups/ Facepainting  
**12:00** The Annual Star Search Talent Show  
**2:00** Parade preparations  
**2:45** Children Parade followed by a closing circle  
**4:00** Special Musical Guest (Barefoot Bluegrass Band from Alaska)



## Friday June 22

- 9:00** Gates open
- 11:00-12:00** Bonepony
- 12:15- 1:30** Keller Williams
- 1:45 - 3:00** Comotion
- 3:15 - 4:45** Dan Tyminski Band
- 5:15 - 6:30** Peter Rowan & Crucial Reggae
- 6:45 - 8:00** Shawn Colvin
- 8:30 -10:30** Bela Fleck & the Flecktones
- 11:00-12:30** Leftover Salmon

## Saturday June 23

- 9:00** Gates open
- 9:15 -10:30** Band Contest Finals
- 10:45-12:00** Acoustic Syndicate
- 12:15- 1:30** Donna the Buffalo
- 1:45 - 3:00** Nickel Creek with Glen Phillips
- 3:15 - 4:30** The Jerry Douglas Band
- 5:00 - 6:30** Mary Chapin Carpenter
- 6:45 - 8:00** Ricky Skaggs & Kentucky Thunder
- 8:30 -10:30** The Sam Bush Band
- 11:00-12:30** Yonder Mountain String Band

## Workshop Schedule

		Thursday	Telluride Troubadours in the Round
2:30			Telluride Troubadours in the Round
3:45			Telluride Troubadours in the Round
5:00			
		Friday	Telluride Troubadours in the Round
10:00			Railroad Earth
1:15	Performance		Edgar Meyer, Bela Fleck
2:30	Two		Acoustic Syndicate
2:00	Performance/Vocal Harmony		Alison Brown, Scott Vestal, Sara Watkins
3:15	Banjo and Beyond		Brian Sutton, Sean Watkins, Mike Marshall
4:45	Guitar Styles		
		Saturday	Michael Hornick, Louis Hayes
10:00	Guitar Building		Bela Fleck, Chris Thile
1:15	Manjo		Thelma and Louise, Paul Brady
12:30	Song of the Sirens		Darrell Scott, Wendy Waldman, Peter Rowan
2:00	Songwriting		Jeff Coffin, Victor Wootton, Derek Jones,
3:30	Hipnotic Farm		Paul McCandless, Paul Hanson, Chris Thile
			Tara Nevins, Dirk Powell, Tim O'Brien
4:45	Old Time-Good Time		
		Sunday	Sally Van Meter, Rob Ickes, Jerry Douglas, Randy Kohrs
10:45	Slip-Sliding		Telluride Troubadour Winners in the Round
12:00			Michael Kang, Todd Phillips
1:30	Improvisation		Tony Furtado and Friends
3:00	Performance		Danny Barnes & Thee Old Codgers
4:30	Performance		

All workshops are subject to change. Please check Academy Signboards for late breaking news.

## Sunday June 24

- 9:00** Gates open
- 11:00 - 12:00** Campbell Brothers
- 12:15 - 12:45** Edgar Meyer
- 1:00 - 2:15** Boomchicks
- 2:30 - 3:45** Blue Highway
- 4:00 - 4:15** Troubadour Finalists
- 4:30 - 5:00** John Hartford Tribute
- 5:15 - 6:45** The Tim O'Brien Band
- 7:00 - 8:30** John Cowan Band



## Clear Blue • Thursday • 11:00am



Clear Blue was formed in the Fall of 1999. As with most bluegrass bands, it started out as a rousing jam among friends and it quickly excelled into what was to become an award winning unit. During the brief period of time that the band has been together, they have only had a handful of opportunities to play for the public. Though they entered in only a few band contests, they have had the honors of placing first in them all. Most notably would be the Bluegrass Band Competition at the 2000 Telluride Bluegrass Festival. We welcome Clear Blue to the 'very public' Fred Shellman stage and hope you Festivarians will show these guys what a real audience sounds like. Soon Clear Blue, like all of the other artists who have had the chance to perform at Telluride, will unlock the secret to the magic of the music they play overlooking the majestic San Juans. Why not be there to watch it unfold?

## Railroad Earth • Thursday • 12:00pm

Written by Railroad Earth: What can we say about this amazing year? In January, the six of us got together for the first time in our friend's 250 year old barn in Stillwater, NJ. For those of you who don't know the white-washed church, general store and auto garage metropolis of Stillwater, let's just say it's waayy out in rural western Jersey. (Yes, there really is a rural western NJ!) Todd showed up with a handful of songs he'd been kicking around for a while, and the rest of us showed up with our instruments and some beer. Our first inclination was to pick our way through a handful of parking lot faves, until John pulled out a new arrangement for one of Todd's older songs. *Head* came together right there on the spot, and what began as a jam session was sounding curiously like a band. Over the next three weeks we got together a handful of times and worked on new songs. After playing back a couple of rehearsal tapes, we decided to book time at a friend's recording studio to lay down some of the songs. To capture that Stillwater barn energy, we played everything live with no overdubs, except for backing vocals. We thought we'd done some nice work and sent the demo off to this manager we knew who was a big bluegrass fan. A few days later Tim's phone rang. When he answered some madman was on the line going on and on about the demo and signing the band and other crazy things. Over the next hour we all got calls from the madman who, with the tongue of the devil, got us all to commit to him. Railroad Earth was born at that moment. The rest, as they say, is history. The madman sent the demo to festivals, record companies, agents, instrument companies and other madmen. Within one week he had an agent to book our shows. Within two weeks he'd booked festivals all over the country and headline club shows all over the East Coast. Within three weeks we had an endorsement deal with our favorite acoustic pick-up company and even our first record company offer. But the golden nugget was still a pipe dream. Even the madman agreed there was no shot of it happening. Then, after an encouraging talk with a big time Colorado promoter, the madman was convinced to send the demo to Craig Ferguson who books Telluride Bluegrass, the mother of all bluegrass fests!! Mostly we hoped Craig would listen all the way through and not hate it too much. Craig had only one question after listening. "Can these guys really pull this off live??" Well, I'm not quite sure how the madman answered that, but, here we are!! And we can't believe it! We're playing the &\*%\$# Telluride Bluegrass Festival in 2001!! Does it get any better than that?? We sure don't think so...



## Mary Gauthier • Thursday • 1:30pm



Mary Gauthier (pronounced Go-Shay) explains her music simply, "It's about telling the truth and making it rhyme." Last summer, Mary debuted her music on the main stages of some of the country's most prestigious festivals - Newport Folk Festival, Falcon Ridge Folk Festival, Rocky Mountain Folks Festival, Strawberry Music Festival, Winterhawk 2000: Bluegrass and Beyond, and others. Since the release of her second album, *Drag Queens in Limousines*, in late 1999, Mary Gauthier has been headlining throughout the United States. In spring 2001, *Drag Queens in Limousines* was released on Munich Records in Europe, bringing Mary on two European tours so far this year, and to the main stages of the Big, Big, Country Festival in Scotland, and Blue Highways Festival in The Netherlands.

Mary will release her third album in late 2001. Recording begins in July with producer, Crit Harmon. For her work in *Drag Queens in Limousines*, Mary Gauthier received the Independent Music Award/2001, a Silver Star from Crossroads Magazine, and a GLAMA for Country Artist of the Year. The album was nominated for Outstanding Folk/Acoustic Album of the Year by the Boston Music Awards, and Mary's producer, Crit Harmon, was nominated for Outstanding Producer of the Year.

Mary will be joined on stage by the fabulous miss Nina Gerber, on guitar. Look for Nina's new CD in our Country Store, hot off the presses.



# Edgar Meyer & Mike Marshall • Thursday • 3:00pm



Edgar Meyer, the undisputed virtuoso of the double bass, player and composer, is fluent in two musical languages: Classical and Bluegrass. "I spent a lot of time in the Bluegrass community; you wouldn't say anything I do is straight-out Bluegrass, but I have spent many years working with some of the primary people in my generation who do that - Sam Bush and Jerry Douglas. Working with those guys, and with Mark O'Connor and Béla Fleck, for ten years right after college was like going to college again. The most exciting playing experiences I remember were playing in Strength in Numbers at the Telluride Bluegrass Festival in the late '80s. That was a time when I was still excited to play for big audiences. It was the first time I had really played around Sam and Jerry and Mark and Béla with everybody fired up. I'll always remember the electricity those guys could generate. Edgar performs two sets this weekend - a duo set with Mike Marshall on Thursday, and a solo set on Sunday.

# Alison Brown Quartet • Thursday • 4:30pm

Alison Brown has taken an unlikely path in establishing herself as an internationally recognized banjoist. The former investment banker (she has a BA from Harvard and an MBA from UCLA) toured with Alison Krauss and Michelle Shocked before forming The Alison Brown Quartet in 1993. With her Quartet (John R. Burr, piano; Garry West, bass; Kendrick Freeman, drums), Alison expands the banjo's musical horizons, incorporating elements of bluegrass, jazz and Latin into an exciting program the Hollywood Reporter described as "an ear opening pleasure!"

Alison has recorded six critically acclaimed solo albums, and has been featured on CBS Sunday Morning, NPR's All Things Considered, and in the Wall Street Journal. She and bassist West are also founders of Compass Records, one of the nation's leading independent labels.

Alison was awarded the Grammy for 'Best Country Instrumental' this year, for her tune "Leaving Cottdonale." The tune comes from her Grammy nominated album *Fair Weather* and features guest musician Bela Fleck. This win follows previous Grammy honors for Brown, including an earlier nomination for her first solo record *Simple Pleasures* and as a member of Alison Krauss' Union Station on their Grammy-winning *I've Got That Old Feeling* album. Brown is still the only female recipient of bluegrass music's highest accolade for an instrumentalist/banjoist: the International Bluegrass Music Association's Banjo Player of the Year Award in 1991.



# Paul Brady • Thursday • 6:15pm



"Paul Brady is certainly one of the most underrated of our brilliant singer/songwriters and his melodic sense is the best of anyone I've heard. For me, where he's coming from - his music, lyrics, and soul - are on a level of the greatest of songwriters." Bonnie Raitt

Paul Brady, singer, songwriter and multi-instrumentalist, is one of Ireland's most highly regarded and successful artists. Born and raised in Strabane, Northern Ireland on the border with the Irish Republic, he was into a wide variety of music from an early age. A Fifties child, his first sounds were the swing, jazz and show tunes of his parents generation. Then came 50s rock 'n' roll, 60s pop and Motown, blues, R'n'B and Country and Western. Through all of this ran the potent flavor of Irish traditional music and song.

With songs born out of real feelings and sung with a passion few singers can match, Paul Brady has always found himself carving out his own musical territory. In a modern world, where most music seems predictable, where the majority of artists stay close to the well tried formula, his astonishing musical vocabulary, passion for the moment and still almost innocent belief in the power of the song shines clear and true. Paul Brady continues to push the boundaries not only of his own talent but also of Irish contemporary music in the new millennium.

Brady's first Compass release, *Oh What A World*, is his first album of new songs since 1995's *Spirits Colliding*, and has been critically hailed in Europe as one of his best ever.

# Emmylou Harris & Spyboy • Thursday • 8:00pm

From coffeehouse folkie to one of the royalty of Music Row, Emmylou Harris is truly a modern innovator. For 30 years, Emmylou has flowed effortlessly between genres, blurring the so-called lines between pop, folk, country, alternative. The common bridge is an exquisite vocal style and a gift for discovering the heart of a song.

By now, she has released a total of 25 albums, and has achieved seven number-one and 27 top-10 hits. She's earned 10 Grammys, and 8 gold albums. This February brought her the Best Contemporary Folk Album Grammy, for last year's *Red Dirt Girl*. Last month saw the release of a 45-song collection, *Emmylou Harris Anthology The Warner/Reprise Years* from Rhino.

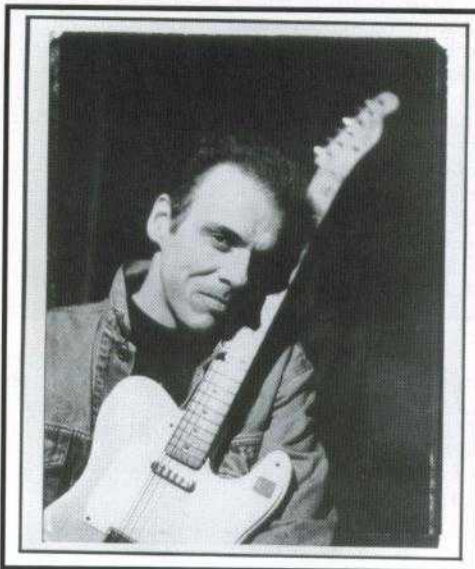
Perhaps most important to the artist, Emmylou has been a tireless activist to rid the world's battlefields and gardens of brutal, deadly landmines. In April, Vanguard Records released *Concerts for a Landmine Free World*, a compilation culled from the sold-out concert series, featuring artists from folk-rock to country crossover. Heralded as a "musical event of historical proportions," the first series of concerts were presented in California in December 1999, and then in the Northeast United States and Canada last December. The shows united some of the most distinctive voices and finest singer/songwriters the day, sharing their stories in an intimate, acoustic setting. Included on this compilation are performances by Emmylou, Steve Earle, Mary Chapin Carpenter, John Prine, Nanci Griffith, Guy Clark, Gillian Welch and David Rawlings, Kris Kristofferson and Bruce Cockburn.





# John Hiatt & the Goners • Thursday • 10:00pm

John Hiatt was bracing for it -- the onslaught from fans nervously asking, "Is everything OK at home, John?" after they hear the singer-songwriter's often wrenching tales of dead or dying relationships on his latest album, the Grammy-nominated *Crossing Muddy Waters*. He's fully expected that reaction because it's the same one he had when he first sat back and listened to the end result of four whirlwind days of recording.



"We did it so fast, I came home and thought 'Oh no, this is like a tearfest - every song is about loss, relationships breaking up or having broken up.' I said to my wife, 'Hey look. Nothing's wrong, babe.' But she's been at the front for 14 years now," Hiatt said. "When we first got married she used to take them a little too seriously, but she knows better now. Songwriters are kind of like Walter Mitty: We live this fantasy life through our songs. I guess that fan reaction will come up, though." It's a natural response, because much of Hiatt's critically acclaimed, roots-drenched music of the last two decades, including his highly regarded late-'80s albums *Bring the Family* and *Slow Turning*, were indeed direct reflections of his life. But on *Crossing Muddy Waters* Hiatt is a step removed from much of what's happening to the characters in his songs, playing the omniscient, if often wisecracking, observer rather than direct participant.

The album is a predominantly acoustic outing about people on the move, mostly in and out of relationships. "I wanted to do it mostly acoustic to make it sound like we were sitting around on the back porch, and I wanted no drums -- those were the only two directives I had in mind," Hiatt said from his Nashville office, which is a 40-minute ride from the suburban farm he shares with his wife and the two of their three children still young enough -- daughters 16 and 12 -- to be living at home. "I've lived on this farm for about eight years," he explained. "We're out in the country and you write a certain kind of song out here. I definitely started getting that rural vibe. And I've always written on acoustic guitar pretty much, so it's nice to have a record that kind of tries to flesh that out."

The album is a departure for Hiatt in more ways than one. Besides being his first fully acoustic recording - after a series of stellar rock-band lineups including his late-'80s band the Goners, which Hiatt has reassembled for this tour - it's part of a new business plan he's testing in which he, not a record company, owns the album. Hiatt, who in the past recorded for Epic, MCA, Geffen, A&M and Capitol, is leasing the album for retail and Internet distribution. On the retail side, the venerated folk and blues label Vanguard Records has licensed it for retail distribution for five years, while Emusic.com is making it available for downloading. "This is actually the first record that I own. I've never had that in 16 albums," Hiatt said.

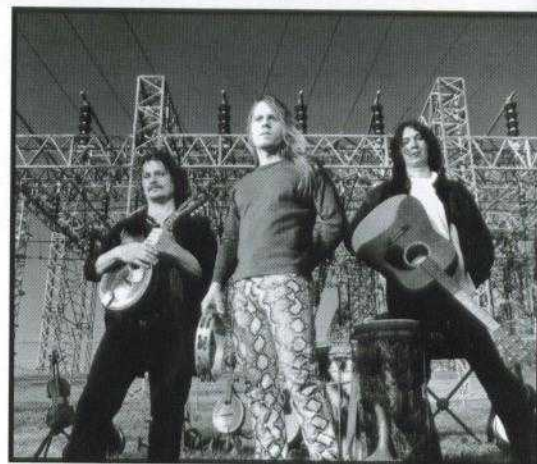
The LA Times said, "*Crossing Muddy Waters*" is as soulful as a Mississippi John Hurt record and as verbally articulate as Elvis Costello." We say we're thrilled to welcome John back to Telluride.

# Bonepony • Friday • 11:00am

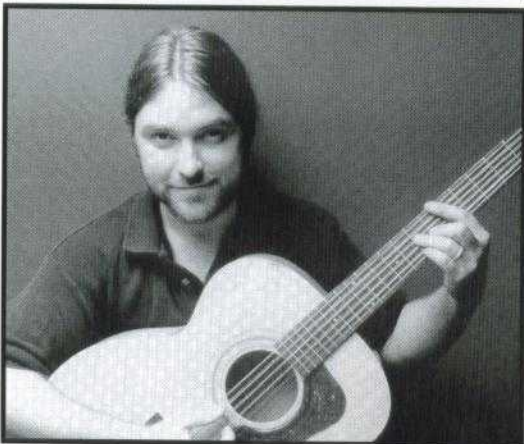
Scott Johnson is Bonepony's front man who lends his rich and soulful voice to the band. In addition to the great music, Scott's high energy and twisted sense of humor is one of the reasons Bonepony live shows are so much fun to see. Tramp attended school in Tucker, Georgia. From there, he moved to Nashville, Tennessee. After a short stint washing dishes at the world famous "Goldrush" bar/restaurant, he landed a job with Grammy Award winning duo, The Kendalls. From 1984-1986 Tramp worked as fiddler, rhythm guitarist, and backup singer for Royce and Jeannie Kendall, playing numerous television and radio broadcasts including a few Grand Ole Opry appearances. Nicolas Nguyen, the newest member of Bonepony, the most fitting description is surely "diverse." Born in Montreal, Canada to a French-Canadian mother and Vietnamese father, Nicolas explored music early in his somewhat bohemian formative years. Relocating to America with his family in the mid-eighties, he earned a reputation as a young guitar phenom through constant gigging with local rock bands and high-profile guitar solo contests, where he won top honors for his electric guitar skills.

In addition to guitar, Nick plays other instruments, such as bass, mandolin, banjo and piano.

Collectively known as Bonepony, they are a band bonded together by music - a rootsy, gnarly, gritty, thumpin', stompin', music. And it's music for all the right reasons - pure energy, pure intentions and pure love.



# Keller Williams • Friday • 12:15pm



Finally, an album that captures the wildly creative and musically profound live shows of singer/songwriter/guitar extraordinaire Keller Williams. Aptly titled *Loop*, Keller's new release demonstrates his most recent forays in music; the use of an effects device known as the "jam-man" allows him to loop sounds and layer them into a rich and thick wall of rhythms and melodies. *Loop*, recorded live over three recent performances in the Pacific Northwest, offers a hugely original, textured sound that only Keller could produce. Demonstrative of Keller's outstanding percussive ear and finger wizardry, witty commentary and creative imagery, *Loop* is yet another distinctive step in this musician's career.

Often compared with such artists as Michael Hedges and Leo Kottke, Keller stands out for his unique approach to acoustic guitar and for his undeniable rhythmic mystique. This singer/songwriter's playful combination of all musical genres blends with clever lyrics to ignite imagination, inspiration and smiles. Respected and appreciated for his musical creativity, such techniques as the "mouth fluegel" and "guitar beats" contribute to his signature sound. Keller consistently exploits the freedom of music and the result is marvelous.



## Comotion • Friday • 1:45pm



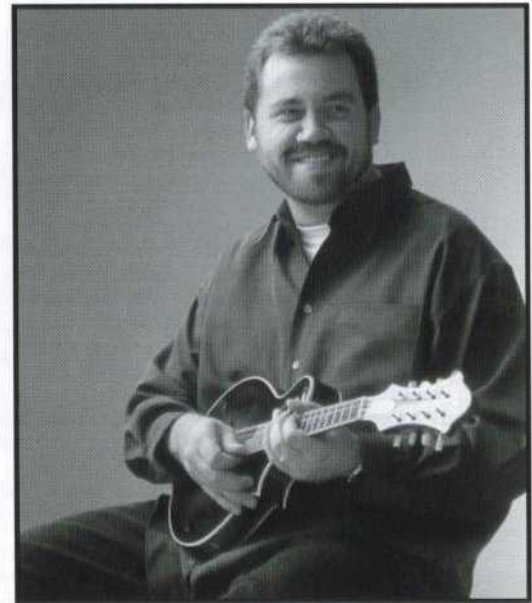
Imagine if the waves of the Pacific Ocean rolled in to the Front Range of the Rocky Mountains. This image is eloquently captured by the new sounds created by Comotion, in their debut recording project *Head West*. Released by independent record label leaders SCI Fidelity Records (The String Cheese Incident, Keller Williams), Comotion is a collaboration of some of today's most talented and progressive jazz/bluegrass musicians from the San Francisco Bay area and Colorado, including members (present and past) of The String Cheese Incident, Leftover Salmon and more. Demonstrating new electric string sounds and the subtleties of acoustic roots music, *Head West* embodies both the fluid, evolving essence of the ocean and the precise, resolute qualities of the Rocky Mountains.

Featuring the individualistic and immediately recognizable presence of musical virtuosos Darol Anger (violins), Michael Kang (electric and acoustic mandolins), Mike Marshall (steel- and nylon-string guitars, mandocello, ouditar), Paul McCandless (saxophones, oboe, bass clarinet), Tye North (electric bass) and Aaron Johnston (drums and percussion), Comotion offers a buoyant and intricate musical interplay and a deft melding of genres and world rhythms. While combining musical styles such as bluegrass, jazz, Celtic and more, the technical mastery of each musician and the exceptional creativity of the collaboration result in a sound that exudes an incomparable uplifting and tranquil energy. While each participating musician has created a musical life that reaches far and wide, Comotion is a project that continues to expand boundaries both individually and collectively.

## Dan Tyminski Band • Friday • 3:15pm

Dan Tyminski just may be the closest thing bluegrass music has to a Renaissance man. A mandolin player, guitarist, recording engineer, producer - and a vocalist who can switch from delicate harmonies to fiery, hard-edged leads at the drop of a hat. He's spent the decade in two of the genre's most prominent ensembles: The Lonesome River Band and Alison Krauss & Union Station. Dan also made his big screen debut in the Coen Brother's film *O Brother, Where Art Thou?* (By now, everyone knows it was Dan's voice we heard singing "Man of Constant Sorrow".) The talented young musician is now stepping out in front with an eagerly awaited solo album.

Dan is a performer at the very top of his profession, thanks to abundant talent, steady creativity and a personality that's as outgoing and friendly off stage as on. Already held in high esteem by his peers in both country and bluegrass music, his debut solo album for Doobie Shea Records will give new listeners the opportunity to hear for themselves the extraordinary range of musical interests and abilities of bluegrass's Renaissance man, Dan Tyminski.



## Peter Rowan & Crucial Reggae • Friday • 5:15pm



Telluride veteran Peter Rowan is among the artists, musical and literary, who have created a new mythic American West. In Pete's West, the Devil walks the earth and still tempts souls, Oakies flee Depression and Dust Bowls for discrimination in California, immigrants are used by the rich, and smugglers are celebrated for the fine products they bring to the table.

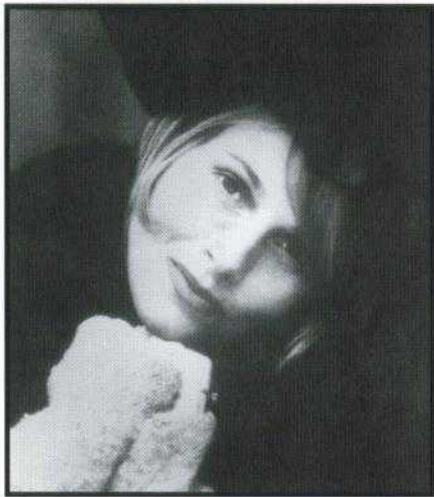
The land finds a voice in the mind of Peter Rowan, especially the land of the Southwest. We hear this in many of Peter's classic, signature tunes such as "The Free Mexican Airforce," "Panama Red," "The Land of the Navajo," "Freedom Walkabout," and "Rainmaker." Albums like *Dust Bowl Children*, *Old & In The Way*, and *All On A Rising Day* deserve places on the modern American Classics shelf.

But Rowan's not just about bluegrass and the desert Southwest. Ever since walking around the grounds at the 1982 Reggae Sunsplash festival, Jamaica and its music have had a big impression on the bluegrass prodigy. Joe Higgs, reggae's so-called Godfather and the mentor of Bob Marley, credits Hank Williams, and other country music from the 1950s, as being a crucial part of the mix that created reggae. So when Peter returned to Nashville and started cooking up some "dreadneck bluegrass" - acoustic style, no less - it should have come as no big surprise.

Welcome to Ras Rowan's Trenchtown at Telluride Town Park.



## Shawn Colvin • Friday • 6:45pm



Folk singer Shawn Colvin was born in 1958 in Vermillion, S.D., where she fell in love with folk music and began playing guitar by age 10. The family relocated to Carbondale, IL., where Colvin graduated from high school and attended Southern Illinois University. After performing in a local hard rock band, Colvin drifted from Austin to San Francisco to New York, playing folk songs in small clubs. Following a short stint as a guitarist for New York's Buddy Miller Band, Colvin returned to solo performing and quickly gained a following in the famous Northeast folk scene. Suzanne Vega's management took interest in Colvin, and by 1987 got her a deal with Columbia Records. Colvin released her debut album, *Steady On*, in 1989; it quickly became a favorite of critics, winning a Grammy for Best Contemporary Folk Recording.

Colvin made numerous guest appearances on fellow artists' albums before releasing her 1992 sophomore effort, *Fat City*, another acclaimed album which was nominated for two Grammy awards. Her third solo album, 1994's *Cover Girl*, also earned a Grammy nomination. After touring throughout much of 1995, Colvin released her next album, *A Few Small Repairs*, in 1996. The album produced the smash hit "Sunny Came Home," which received Grammy Awards for "Record of the Year" and "Song of the Year" in 1997. The seasonal album *Holiday Songs and Lullabies*, featuring material from the classic Alec Wilder/ Maurice Sendak book of children's songs, *Lullabies And Night Songs*, was released the following year.

Colvin returned to her more familiar folk/pop stylings for her latest effort, *Whole New You*, released earlier this year.

## Béla Fleck & the Flecktones • Friday • 8:30pm

What a year Béla and the 'tones and their newest album have had. Not only did Béla share the Best Country Instrumental Performance Grammy for "Leaving Cottondale" with Alison Brown, the Flecktones took home Best Contemporary Jazz Album for their newest disc, *Outbound*.

As for the title of the Sony CD, Fleck says it perfectly reflects the current state of the Flecktones - founding members Victor Lemonte Wooten on bass, and Future Man on percussion/vocals and Synth-Axe Drumitar (his hybrid guitar/synth/drum machine invention), and virtuoso saxophonist Jeff Coffin. "There's a sense of us going on a journey, a voyage, instead of a sense of completion. This album represents us - starting off on a new label and the band becoming even more expansive musically than it already was."

In 1988, Victor moved to Nashville and was immediately recruited by singer and TBF alum Jonell Mosser. The following year he joined New Grass Revival's banjo ace Béla Fleck, who hired him and Future Man to play in a jazz band for a TV special. Victor has earned a lifetime's-worth of awards for his playing, and Futureman is now perfecting his new musical instrument, the RoyEl, upon which he's composing music for the new century.

Since Jeff's arrival in Nashville in 1991, he has established himself as one of the most respected and well-liked musicians in Music City. In fact, many feel he's one of the most talented young horn players in the country.

Plus, consider the guests on *Outbound* - Jon Anderson of Yes, Shawn Colvin, Tuvan throat singer Kongar-Ol Ondar, Paul McCandless, Adrian Belew, John Medeski and steel-pan stylist Andy Narell.

"I always thought I would get into jazz as a banjo player because it was a high jump," Fleck said. "But when I met the guys, I realized there was a much greater opportunity to make a different kind of music, where it's not just a band backing a banjo player who's playing a different way. What if everybody in the band was doing something unconventional? That was the opportunity that presented itself to me, just by sheer luck."

See if you agree that it's us Festivarians who are the lucky ones.



## Leftover Salmon • Friday • 11:00pm



Colorado's legendary Leftover Salmon has spiced up their act and are pleased to welcome three new band members into the fold: Bill McKay from the Derek Trucks Band, on Hammond B# and piano; Jose Martinez from the Seattle Jazz and R&B scene, on drums; and Greg Garrison, fresh off the road from The Matt Flinner Quartet and The Motet, on bass.

Leftover Salmon is still playing their own flavor of bluegrass which draws from country, Cajun, Southern rock, boogie and assorted ethnic influences. Their sound is expanding even more now that there are new band members aboard.

"Larger" is the way Vince Herman describes it. "It has provided us with a different kind of sonic bed. It's fresh. There's now a larger palette to work from and we're all loving the new band dynamic." The new lineup has taken Leftover more in the rock and roll direction. "Our new band members are also great at playing bluegrass so there are a lot more musical places we can now go," Herman says. "Bill is singing and writing tunes and it's really fun to have new players. We are all very pleased at how well it is going."

For a taste of what Salmon has cooked up for you, be in front of the stage on Friday night at 11pm.



## Acoustic Syndicate • Saturday • 10:45am

Beginning with an idea of fusing a variety of acoustic roots music genres into a high-energy and original sound, Acoustic Syndicate was born in 1992. With their newest CD release *Crazy Little Life* (Little King Records, 2000) and their consistently stunning live performances, they are finally beginning to receive the national attention they deserve. Equally comfortable at outdoor Americana festivals such as Merlefest and Telluride, or large rock clubs and theaters, this exceptionally tight ensemble combines elements of bluegrass, rock, jazz, gospel, funk and reggae, to produce an explosive mix of original modern music. With a strong rhythm section, a variety of lead talent and vocal harmonies that come only from a lifetime of family practice, Acoustic Syndicate never fails to energize.

The band includes Steve McMurray, guitar, mandolin and vocals; Byron McMurray, banjo and vocals; Fitz McMurray, drums percussion and vocals; Jay Sanders, acoustic and electric bass.

*Crazy Little Life*, recorded with a little help from old Sam Bush, continues to climb on the charts; it was voted #2 on WNCW's Top 100 of 2000 and debuted at #18 on the Bluegrass Now sales chart.

## Donna the Buffalo • Saturday • 12:15pm

Though Donna the Buffalo is a funky and danceable band that has entertained people the world over, no one in the band is named Donna, and there's no buffalo, or bison, but there is a classic 1961 tour bus and a universal message of warmth and celebration.

Donna the Buffalo gives their twirling, bouncing fans plenty of room to roam, in the form of long solos from guitarist/vocalist Jeb Puryear and multi-instrumentalist Tara Nevins. Nevins, who goes from accordion to guitar to fiddle to washboard, delivers heartfelt vocals throughout. Richie Stearns coaxes nice sounds, reminiscent of The Band's Garth Hudson, from his Lowrey organ. Jim Miller adds his guitar and vocal harmonies while the rhythm section of Jed Greenberg on bass and Tom Gilbert on drums pumps insistently through the night.

The band was conceived in 1987 in order to play a single gig in Ithaca, NY. Needing a name to put on the poster, we bought a bottle of whisky and commenced talking ... someone suggested a 'serious' name, 'Dawn of the Buffalo.' In our drunken state it was heard as 'Donna the Buffalo,' which stuck."

Their first Sugar Hill Records release, the acclaimed *Rockin' In The Weary Land*, won the 1999 Association for Independent Music Award for Best Rock Album Their latest is titled *Positive Friction*.



## Nickel Creek w/ Glen Phillips • Saturday • 1:45pm

They may be young, but they've been playing together for over a decade. With two Grammy nominations, 2 popular videos airing on CMT and their incessant touring, Nickel Creek is rising fast. In 2000, they were named the International Bluegrass Music Association Emerging Artist of the Year.

Sara Watkins is a rhythmic powerhouse on the fiddle, and sings lead with a voice that is both sturdy and tender. Sean Watkins' guitar work brings all the right touches to Nickel Creek's style. He writes much of Nickel Creek's original material. Derek Jones is on bass, bringing massive chops and great stage presence to the band. Chris Thile, IBMA nominee for Mandolin Player of the Year for 4 years running, is a true master picker who has performed with Dolly Parton, Hootie and the Blowfish and the Modern Mandolin Quartet. His shimmering sound weaves and layers perfectly with the texture of fiddle, guitar and bass.

Glenn Phillips will join the Creek at Telluride: "From the ages of 14 to 27 I was the singer/songwriter guy in the band Toad the Wet Sprocket. I've been making music on my own for a couple of years now, and have recently completed my first solo recording, *Abulum*."

We are really looking forward to this collaboration of talented youngsters. Bring 'em on...

## Jerry Douglas Band • Saturday • 3:15pm

His nickname is "Flux," and it refers to Jerry's fluid, seemingly effortless playing. Jerry 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, Béla 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.





# Mary Chapin Carpenter • Saturday • 5:00pm



Once again, we welcome Telluride favorite, Mary Chapin Carpenter, back to our stage. The only woman to win a Grammy four years in a row in the same category, MCC has just released a new CD on Columbia entitled, *TIME•SEX•LOVE*.

For years now, Mary Chapin Carpenter has created music that appeals to a remarkably diverse audience, from folk, to pop, to country. With her new album, Chapin traverses new emotional and musical landscapes, creating one of the most evocative and intimate albums of her career. She says, "I've always felt that each record is an opportunity to create a little body of work that reflects where you are in your life." *TIME•SEX•LOVE* was a truly collaborative effort with her band and fellow producers John Jennings and Blake Chancey. The album's full title is "Time is the great gift; sex is the great equalizer; love is the great mystery," a spontaneous quote from Jennings that came about during a conversation between him and Mary Chapin. "I was playing John this new batch of songs," she recalls. "Afterwards, I mentioned that the songs had certain thematic threads dealing with time, sex and love, and he said, 'Well, there's your album title.'" *TIME•SEX•LOVE* features MCC on vocals and guitar, backed by Jennings on guitars and percussion, bassist Glenn Worf, guitarist Duke Levine, drummer Dave Mattacks, and keyboardists Steve Nathan and Jon Carroll.

# Ricky Skaggs & Kentucky Thunder • Saturday • 6:45pm

By the ripe old age of ten, Ricky Skaggs was one of the rare musicians to have performed with the artists considered the triumvirate of bluegrass ... Bill Monroe, Flatt and Scruggs and the Stanley Brothers. And that was only the beginning. Since then, Ricky has won eight Country Music Association awards, eight Grammys and dozens of other honors. Kentucky Thunder won two IBMA awards in 1998; Instrumental Group of the Year and Album of the Year, and a Grammy for Best Bluegrass Album. In '99, Ricky won Bluegrass Now's Entertainer of the Year, Instrumental Group of the Year, and Album of the Year, and IBMA awarded them Instrumental Group of the Year again. Last year's *Soldier Of The Cross* won the Grammy for Best Southern, Traditional, or Bluegrass Gospel Album.

In addition to Ricky, the Thunder is: Mark Fain on bass; Darrin Vincent, guitar and vocals; Bobbie Hicks on fiddle; Jim Mills on banjo; Clay Hess lead guitar; and Paul Brewster, lead and harmony vocals and guitar. Country Rocks, but Bluegrass Rules!



# The Sam Bush Band • Saturday • 8:30pm

Who else can be called the "Purveyor of Southern kick-ass blues-folk-rock-soul-funk-mandochop-reggae-grass" other than our own Sam Bush?

In 1973, the promoters of the first Telluride Bluegrass Festival began looking for magic. They had this terrific location. They had vision - some called it nerve. But something else was desperately needed. It didn't take them long to find it. For their second year, they booked New Grass Revival, headed by master musician and bluegrass rebel Sam Bush. Today Bush, the only artist who has performed at all but one of our now legendary festivals, is considered more than simply the "magic" our festival forefathers were looking for. Sam Bush has, in fact, become the "cosmic glue" that has defined Telluride's maverick spirit from the very start.

Perhaps best known as the founder and driving force behind the legendary New Grass Revival, Bush's ability to make music that exceeds all expectations is evident by listening to his work over the past year. For example: two diverse projects - *Bluegrass Mandolin Extravaganza* (with David Grisman, Ronnie McCoury and Ricky Skaggs, among others) and *Short Trip Home* (with Edgar Meyer, Joshua Bell and Mike Marshall) - were each nominated for a Grammy, for Best Bluegrass Album and for Best Classical Crossover Album, respectively. The *Short Trip Home* project lead to a performance on the national broadcast of the Grammy Awards. Meanwhile, Bush stays

incredibly busy recording and touring with pal / former NGR bandmate Bela Fleck (for the Grammy-nominated *The Bluegrass Sessions*), as well as Lyle Lovett, Leftover Salmon, Emmylou Harris, Linda Ronstadt and Dolly Parton, among others. He recently made a guest appearance with Ringo Starr playing "With A Little Help From My Friends."

# Yonder Mountain String Band • Saturday • 11:00pm

There is bluegrass, newgrass, slamgrass, and now JAMGRASS. Taking bluegrass where it has never gone before, these four young players from Nederland, Colorado, have, in just two years, accomplished what many bands dream of achieving in a lifetime.

Expanding upon traditional bluegrass arrangements and ballad-oriented songs, the banjo, guitar, stand-up bass, and mandolin quartet has been known to jam on one song for sixty minutes. The band calls this fast picking and high-energy brand of bluegrass "drive without drums." The sound appeals not only to traditional bluegrass aficionados, but to acoustic music, jam band, and rock n' roll lovers as well. Yonder often opens their shows with an entire set in the single microphone style; they then return for a fully plugged in acoustic show. Whether plugged in, or gathered around a single microphone, these four let it rip, creating dance friendly stunning performances.

Fans pack venues and travel night after night eager to hear the sweet harmonies and powerful music that is Yonder Mountain String Band. First-timers are instantly converted and transformed into loyal fans. Perhaps they will transform a few first-timers this weekend, as well.





# The Campbell Brothers • Sunday • 11:00am

The Campbell Brothers present Sacred Steel: African-American gospel music with electric steel guitar and vocal. This tradition is just now emerging from the House of God Keith Dominion Church, where for over sixty years it has been an integral part of worship and a vital, if little known, American tradition. As the music moves from sanctuary to concert hall -- including the Hollywood Bowl, the Kennedy Center, Brooklyn Academy of Music and Symphony Space -- secular audiences are now able to appreciate a performance both devoted and rocking.

Pedal steel guitarist Chuck Campbell and his lap steel-playing brother Darick are two of the finest in this tradition. Rounding out the band, which has been playing together for nearly two decades, is a high-energy rhythm section featuring brother Phil Campbell on electric guitar and his son Carlton on drums. Katie Jackson's classic, gutsy gospel vocals bring the ensemble to a level of energy and expression that defies description.

The Campbell Brothers present a compelling, rich variety of material from the African-American Holiness-Pentecostal repertoire with a new twist: the growling, wailing, shouting, singing and swinging voice of the steel guitar, played as you have never heard it played before.



# Edgar Meyer • Sunday • 12:15pm



Edgar Meyer, the undisputed virtuoso of the double bass, player and composer, is fluent in two musical languages: Classical and Bluegrass. "I spent a lot of time in the Bluegrass community; you wouldn't say anything I do is straight-out Bluegrass, but I have spent many years working with some of the primary people in my generation who do that - Sam Bush and Jerry Douglas. Working with those guys, and with Mark O'Connor and Béla Fleck, for ten years right after college was like going to college again. The most exciting playing experiences I remember were playing in Strength in Numbers at the Telluride Bluegrass Festival in the late '80s. That was a time when I was still excited to play for big audiences. It was the first time I had really played around Sam and Jerry and Mark and Béla with everybody fired up. I'll always remember the electricity those guys could generate. Edgar performs two sets this weekend - a duo set with Mike Marshall on Thursday, and a solo set on Sunday.

# Boomchicks • Sunday • 1:00pm

It's unlikely that the planned appearance of any artist at the Telluride Bluegrass Festival has ever been shrouded in a greater degree of mystery and secrecy than that associated with Boomchicks. Hardly a household word (at least so far), when the TBF 2001 Official Program staffers undertook an advanced web-based search for "Boomchicks," we soon received a spate of e-mails from such heavyweights as the US State Department, the Office of the Vice President and from the Department of Agriculture, brusquely demanding to know what we were after ... subsequent knocks at the door were unanswered by us, but the black van remained parked outside for a long time.

Let's just say at this point that this is a special band being put together for TBF 28 and who knows how much longer, and that if any of the players bear a resemblance to Mary Chapin Carpenter, Sally Truitt, Sally Van Meter, Andrea Zon (Lyle Lovett's fiddler), and Alison Brown, our darkest suspicions will have been confirmed.

Do not miss this act.



# Blue Highway • Sunday • 2:30pm



A quick look at the accumulated credits of the members of Blue Highway and it's not hard to figure out why they have become a top draw on the bluegrass concert circuit quicker than most young bands. Of course, having their debut Rebel record *It's a Long, Long Road* maintain the No. 1 position on national bluegrass charts for five months early in 1996 didn't hurt either. And this all happened just a little over a year after the band played its first gig.

But then Blue Highway is not just another new bluegrass band, but a bluegrass super group of individuals who have been key players in the bands of Alison Krauss, Ricky Skaggs, The Johnson Mountain Boys, Jimmy Martin, Lynn Morris and Doyle Lawson. Band members have three Grammy Awards for work on recent projects.

Blue Highway is: Rob Ickes - IBMA Dobro Player of the Year; Shawn Lane - One of the most affecting singers in the business; Wayne Taylor - A gifted songwriter and rock-solid bassist; and Jason Bursleson - The original banjo player, has rejoined Blue Highway.



# The Tim O'Brien Band • Sunday • 5:15pm



A singer of unusual clarity and originality, a self-taught multi-instrumentalist of rare ability, and an incisive songwriter, Tim O'Brien has, over the last 20 years, made a lasting mark on what some are calling "Americana" music. Tim is one of the longest-appearing musicians at Telluride over the years (we celebrated his 25th anniversary last year), and his playing and singing talents seem to grow each time. Whether it's the reinterpretation of an old fiddle tune, a revitalized honky-tonk shuffle from the 1950s, or an original, bluegrass-inflected folk song, O'Brien's music feels familiar and comfortable while never lapsing into the predictable. He describes what he's been doing all these years as "making something new out of something old."

In 1999, O'Brien released an ambitious 16-song collection of original and traditional songs that explore his family roots in Ireland, as well as the Appalachian/Celtic musical dynamic that underlies so much American traditional music. The album, *The Crossing*, featured the talents of the band Altan, Irish singer (and Telluride newcomer) Paul Brady, and many of O'Brien's American bluegrass picking friends. A subsequent project, *Songs From the Mountain*, teamed O'Brien up with old-time musicians John Herrmann and Dirk Powell to make perhaps the rootsiest album of O'Brien's career. Tim also toured with NewGrange (Alison Brown, Mike Marshall, Darol Anger and Philip Aaberg)...a string band that pushed newgrass in yet another direction. Tim's most recent project, a Howdy Skies release with Darrell Scott, is entitled *Real Time*.

# The John Cowan Band • Sunday • 7:00pm

Please help us welcome John Cowan to his 25th Telluride Bluegrass Festival. One of the greatest singers any of us has ever heard, his voice is powerful and compellingly soulful. You don't listen to John sing...you feel it.

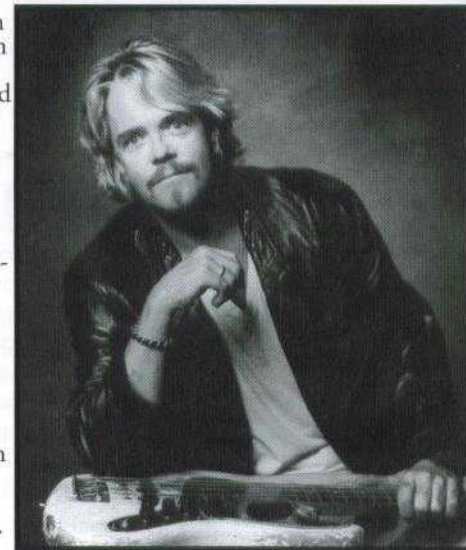
John is probably best known for being the lead vocalist for New Grass Revival. But he joined New Grass in 1974 when they needed a new bass player. "Then, about every other practice, I'd say again you know, I can sing pretty good ... you wanna hear me sing? They were pretty much like 'no ... we've got to learn some more songs. Sam likes to tell this story about how I kept saying I could sing and he would say 'I'm the lead singer in this band ... you just stay over there on your bass, pal'. I remember going to the band and telling them about this Jackson Browne song that I knew, and asking them to let me sing it for them. It was "These Days." We sat there and played the song and I sang it. I had been singing that song for a couple of years and really loved it. I had my own little thing I did at the end, this little show off/ad-lib part. We got done with the song and Sam said 'Well, I guess you're the lead singer now.'"

But that was then, and life and musicians move on, to now. The John Cowan Band today is a tight and talented touring band of bluegrass rockers, whose recent sets include a lot of John's originals from John Cowan and from a new disc due out next winter, some New Grass favorites, and even Santana & Yes covers.

John's band includes Scott Vestal (banjo & a mean-looking banjo/Strat hybrid); Randy Kohrs (slide & lap steel guitars); Jeff Austry (acoustic guitar); and Pasi Leppikangas on drums.

In a recent interview, John shared his feelings on the music: "I think that God is in everybody on this earth ... whether you choose to call it God, or a higher power, or whatever. He is in every living thing. My own personal view is that I could sing when I was born. I've worked all my life to refine that gift that I was given by God. I think that any kind of creative expression, whether it be art, acting, writing, singing, etc ... that is like God's breath to me."

This cornerstone of our Festival shares that gift, in turn, with us.



# Alison Krauss & Union Station • Sunday • 9:30pm



Alison Krauss grew up in Champaign, Illinois where her parents encouraged her and her brother Viktor to play instruments at an early age. She began taking classical violin lessons when she was five. At eight she began playing bluegrass and soon was playing in bluegrass festivals and competing in, and winning, fiddle competitions around the country. Her initial acclaim was as an instrumentalist, but soon it was her voice that captivated people's attention.

At the age of 14, Alison signed her first record deal with Rounder Records. By age 18 she had earned her first Grammy nomination and a year later Alison won her first of ten Grammys for *I've Got That Old Feeling*.

In 1993, Alison joined the cast of the Grand Ole Opry where she still remains the youngest cast member. Her commercial breakthrough came in 1995 when she released *Now That I've Found You: A Collection* that went double platinum, selling over two million copies.

She has produced three albums for the Cox Family, and recently produced the bluegrass band Nickel Creek. She has performed duets with Shenandoah ("Somewhere In the Vicinity of the Heart") and Alan Jackson ("The Angels Cried") and sang on recordings by artists as diverse as Bad Company, Dolly Parton, Vince Gill, Phish and Michael McDonald. Alison's recordings have been used on movie and TV soundtracks including *Buffy the Vampire Slayer*, *Twister*, *Midnight In the Garden of Good & Evil* and most recently *Happy, Texas*.

Alison performs with her band, Union Station: Dan Tyminski, Barry Bales, Ron Block and Jerry Douglas.





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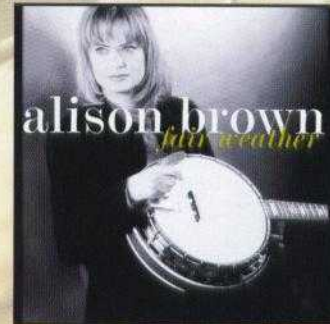
- *Gavin Magazine*



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## Paul Brady Oh What A World

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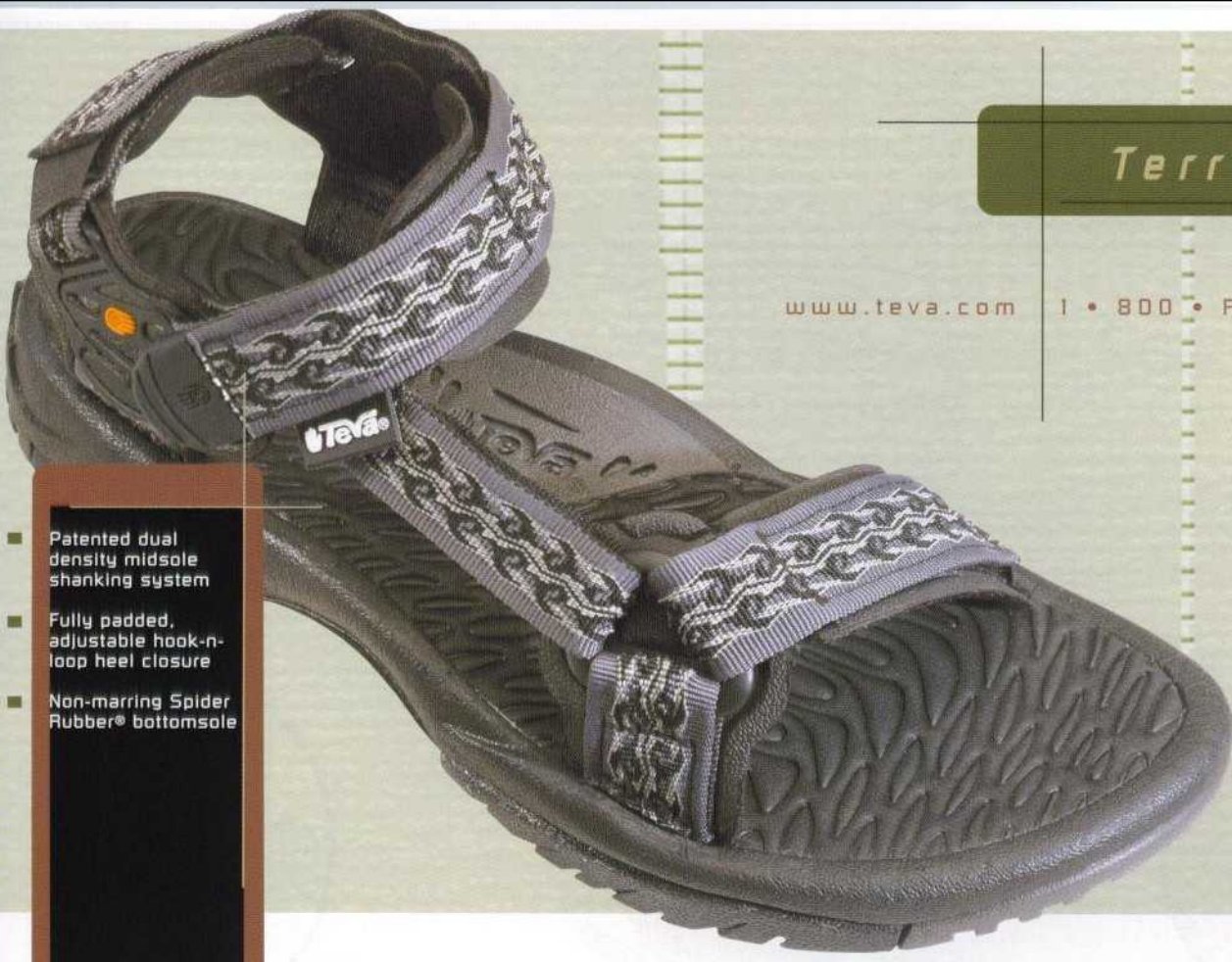
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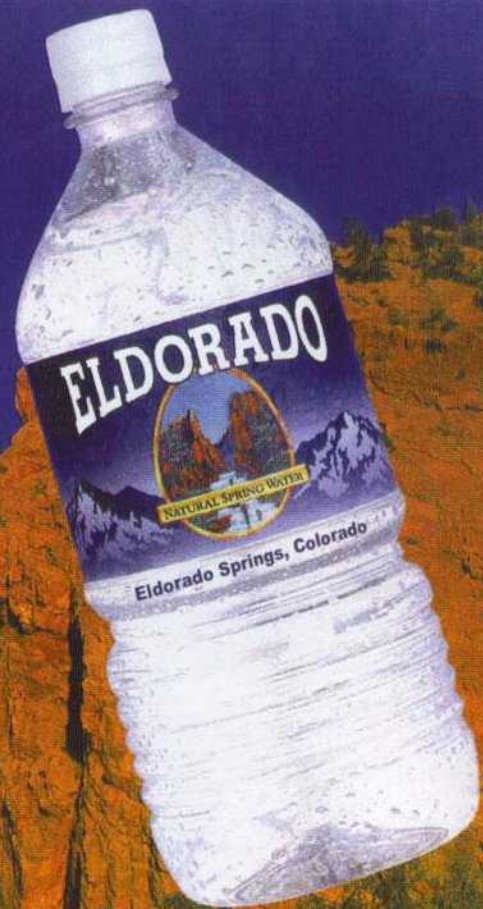
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# Official Beer Tasters Guide

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**Musical Notes:** The brainchild of Planet Bluegrass in collaboration with Rockies Brewing Company; Festivale was briefly introduced at the Folks Festival in the early nineties as the perfect compliment to our annual celebration of songwriters. A true limited addition micro-brew (only 100 kegs brewed for this year's festivals), Festivale will make its Telluride debut on the Friday of the festival. It's deep golden in color and lightly flavored with Liberty hops. This medium-bodied ale is refreshing! Here's to festi-varians one and all! You'll find Festivale and these other fine brews at the KOTO Beer Booth in the Festival grounds.



## BOULDER PALE ALE

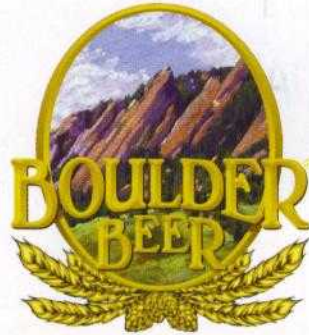
*This ale will quench your thirst when you've been blue-grassin' all day. It's summertime, and the livin's easy. Slip into your sandals and sip a pale. Before long, it will have you hulaHooping through the crowd.*

**The Naked Truth:** A traditional British-style pale ale, smooth and mellow from sip to finish. Medium-bodied with a distinctive malt character and slightly fruity nose.

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John Hartford, 1967



*Hartford played the third year of the Festival and then almost every year for five or six years. At that time, he was traveling in a bus that didn't allow him to carry a piece of plywood and he had very strict rider requirements that he had to have this exact sized piece, a 4x8 sheet of plywood that was exterior-quality grade A on one side and no less than grade B on the other, and Fred always had to go somewhere special to get this piece of wood. It was about the fifth or sixth year of the show, about a half hour before John's show. John asked where his wood was, and Fred pointed to this horrible hunk of plywood sitting next to the stage. It looked like it had been out in the weather a couple of years. It was all warped up. John, of course, got livid. His face was turning red. Fred said, "Oh my God, we've gotta do something." He got in a pickup truck and went roaring out the front gate. Fifteen minutes later, he came roaring back in with this big, shiny, new piece of plywood in the truck, and he said, "I had to shoot the padlock off the gate at the lumber store." --Keith Case 1993*

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# Doobie Shea Records

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## Dan Tyminski

Carry Me Across the Mountain



Dan Tyminski, guitarist for Alison Krauss and Union Station can be heard in the new Coen Brothers Film, "O Brother, Where Art Thou?" as the singing voice of George Clooney. Dan performs the song "Man of Constant Sorrow" on the Mercury Records movie soundtrack and music video. His *Doobie Shea Records* release, "Carry Me Across the Mountain" (DS-2002) features Ronnie Bowman, Jerry Douglas, Alison Krauss, Tony Rice and more. Both the Mercury Records soundtrack, and Dan's solo release are in the top five on the National Bluegrass survey.



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River Dreams  
DS-4005



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