

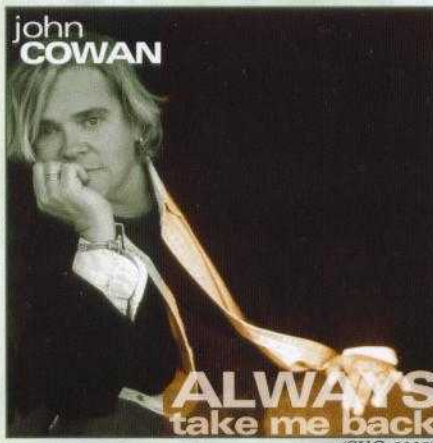
William
Ⓜ

**TELLURIDE
BLUEGRASS
FESTIVAL
2002**



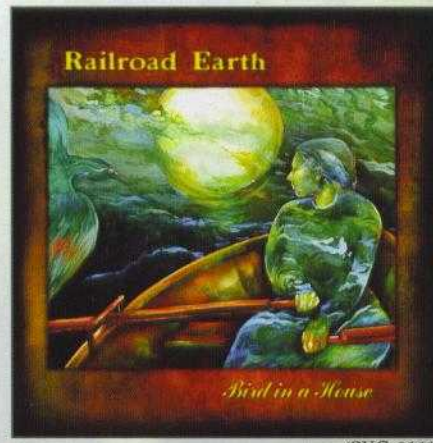
YOUR KIND OF MUSIC.

JOHN COWAN
Always Take
Me Back



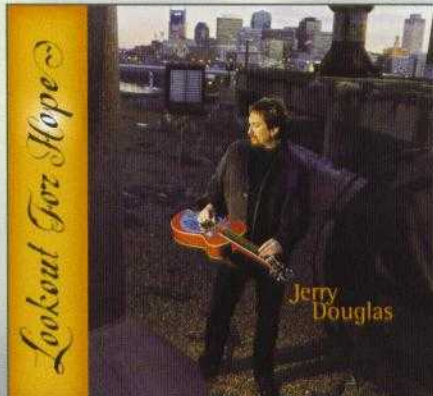
(SUG-3932)

RAILROAD
EARTH
Bird in a House



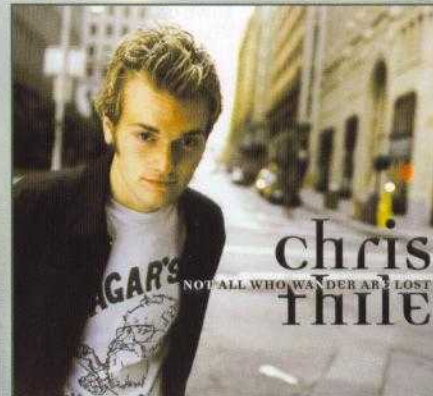
(SUG-3956)

JERRY
DOUGLAS
Lookout
For Hope

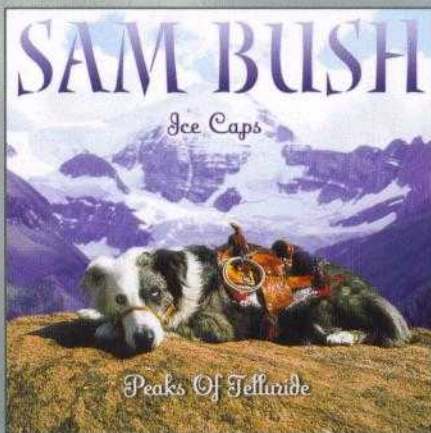


(SUG-3938)

CHRIS THILE
Not All Who
Wander Are Lost

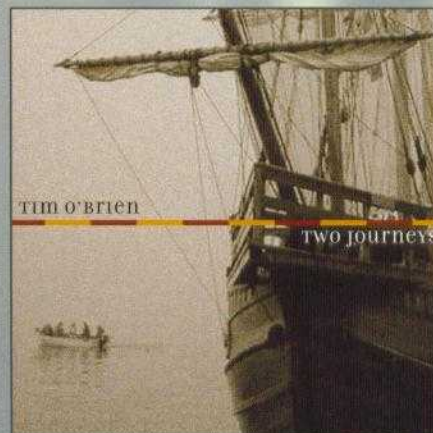


(SUG-3931)



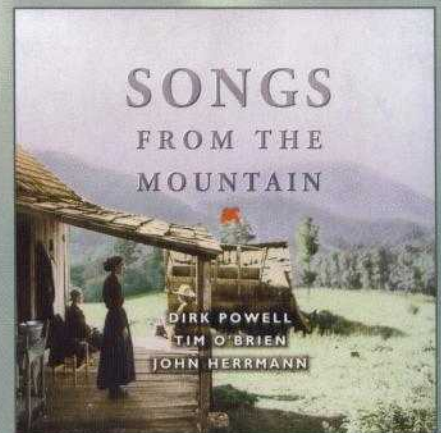
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SAM BUSH
ICE CAPS: Peaks Of Telluride



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TELLURIDE
Bluegrass

WELCOME FESTIVARIANS

For 29 years now, festivalarians from all over the globe have made the pilgrimage to Telluride on Summer Solstice to immerse themselves in the exquisite and ever difficult to describe Telluride Bluegrass Festival experience.

We are always proud to present a musical lineup unlike any other; and, while we remain steeped in the tradition of bluegrass and newgrass music, its easy to tell that we don't care too much about "genre". We seek quality, and this year's lineup is exciting, indeed.

Again, this year's festival features the finest bluegrass music in the world with some of the greatest bluegrass musicians in the world, including Del McCoury, Rhonda Vincent and Ralph Stanley.

And again, we feature music many wouldn't expect at "a bluegrass festival", the alternative rock sounds of Cake, the pop-folk of Ben Harper, a relatively new "jam band" Robert Randolph and the Family Band.

We're extremely proud to present a rare appearance by Linda Ronstadt, one of music's undisputed legends; and, early reports are that you'll see her more than once!

Similarly, we're thrilled to finally have one of the world's truly incredible songwriters, Lucinda Williams, at the festival... and the long anticipated return of Nanci Griffith; and, frankly, the whole world is watching to find out who these "Boomchicks" really are.

We even have a little classical music for you in the form of the Grammy awarded Bela Fleck and Edgar Meyer. We feel like anytime a banjo player gets a Grammy for a classical project, well...you should hear it at Telluride.

We're probably most proud to continue the "streaks" of some of the planet's finest musicians, a house band that would be the envy of any festival anywhere. Folks like Sam Bush, Bela Fleck, Tim O'Brien, John Cowan, Jerry Douglas, Peter Rowan, Emmylou Harris and, OK... even Pastor Mustard, have been performing at the festival for up to 28 straight years! These artists' love for bluegrass music and thirst for musical innovation are responsible for creating a musical experience that can probably only be described as "The Telluride Bluegrass Festival".

As you look around you, though, its clear that its more than just the music that creates the Telluride Bluegrass magic. There is simply no venue in the world that matches Telluride's breathtaking beauty. For many of you, this little box canyon is your summer solstice home; for others, it will feel like a dream come true to see a world class musical lineup in a setting of such dramatic beauty.

Many of you have followed the festival's difficulties in procuring the camping necessary to support the festival. Due to some unfortunate politics and development pressures in this fragile beautiful place, we are currently unable to use either Idarado or Valley Floor property. However, due to the clear and tremendous support of the Town of Telluride, San Miguel County and the United States Forest Service, we do have plenty of camping for the festival. Due to the support of the Forest Service, we are again using the Ilium Valley for camping. New this year is the Telecam Campground, a campground secured by the help of Hans Jones and Chris Blackwell along with the cooperation of San Miguel County. Also, the Town of Telluride will be allowing camping in the "primitive area" in Town Park, across Bear Creek, and on "Warner Field", - Warner Field is a softball field that has never been used for Bluegrass, but the Town of Telluride is allowing camping use this year; Warner Field is a nice soft grass field, adjacent to the festival grounds.

Even the Mountain Village has been very supportive of the festival's needs this year by allowing parking in the gondola lot for festivalarians and expanding the hours of operation for the gondola.

We're hoping the "new" campgrounds will be more than suitable for festivalarians, not only do they provide a nice flat soft place to put your tent, but they have additional benefits we haven't been able to offer in the past; Telecam is right along the San Miguel River and is tucked away in a quiet hollow; Warner Field is soft and flat as well; and, when you can see the stage from your tent, its hard to imagine a better location!

Over the years, there has been much speculation as to the future of the Telluride Bluegrass Festival. After experiencing the overwhelming support of the Town of Telluride, Mountain Village, Forest Service and Mountain Village governments, it seems clear to us that Telluride will host this incredible festival for many years to come. And though the economics of the festival are important to each of these governments, we truly believe that they share our feelings that the Telluride Bluegrass Festival is a musical "treasure" that needs to be preserved.

The governmental response certainly echoes the community of Telluride, a community full of festivalarians itself and very proud of its home grown Telluride Bluegrass Festival, it is our hope that the festival continue to reflect the adventurous and unique spirit of the community of Telluride; and, frankly, it is the expectations of the locals, more than any other reason, that reset our standards each year.

More than the beauty, the tradition, the artists, the local support, more than any of this, though, this festival is created and maintained by festivalarians. The Telluride Bluegrass Festival is known throughout the world for its open -minded enthusiasm for musical innovation often heard at Telluride for the first time; the audience is clearly comprised of "music lovers" and is unmatched anywhere for its appreciation of tradition while at the same time urging artists to go where none have gone before them.

Without a doubt, this festival is made by festivalarians. And is cherished by festivalarians. All of us at Planet Bluegrass extend our deep gratitude to all of you for "making the pilgrimage" and for challenging us to once again produce a musical experience unequalled anywhere in the world. We very much enjoy the challenge and hope we have succeeded; again, thank you.

One area of the festival that we are re-focusing on this year, is the environmental impact of the festival. Certainly mitigating this impact will help to insure the festival's long-term survival; but, regardless, we feel it is our obligation to review each area with adverse environmental impact and seek improvement. Our environmental efforts thus far have consisted of recycling and a strong clean up effort. Now we are starting over, taking what we hope will be a complete inventory of the festival's environmental impact and mitigating it to the extent possible. We'll keep you posted on our results and efforts on our web page in the months to come.

Before we go on, we are saddened to again have to produce the festival in the wake of the death of one of its dear friends. Many of you know Mark Vann passed away recently. Mark had played Telluride for over ten years, his first year with Drew Emmitt and the Left Hand String Band, and then many memorable performances with Leftover Salmon. Mark was quite simply the pioneer on the rock and roll banjo and was a long-time alumni of Town Park. Though Mark was an incredible musician, even winning the Telluride Banjo competition twice, it is the person we will miss the most. This year, we're "going big" in honor of Mark, a spirit that, as much as any other, captured the respect for traditional music while at the same time, well...blasting its boundaries.

With all this in mind, it is our wish that you will completely immerse yourself in the Telluride Bluegrass Experience.

Meanwhile, we'll be taking notes, next year, you see, is our thirtieth anniversary.

Our sincere gratitude for joining us,
Your Friends at Planet Bluegrass.

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Sally Truitt - Art Director / Artist Relations
Laura Larson - Production Asst. / Concessions Coordinator
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Kablie Pinello - Festival Relations / Park Beautification
Shauna Bowler - Financial Assistant / Festival Relations
Carey Rowlands - Customer Service
Kristine Kirkpatrick - Planet Bluegrass Ranch Manager



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, 6:30 am to 12:30 pm. 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 calender, 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:

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 Dick Pinto, John Mortimer, Dave Bantam, Mike Austin, Andrew Knause,
 Judd Kleinmann, Torrey Rodgers- Production Crew
 Pastor Mustard- Master of Ceremonies
 Skip Kent- Stage Manager
 Audio Visual Headquarters- Sound & Lights
 Jeff Wetherby- Monitor Engineer
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 Dennis Green- Parking Supervisor
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 William Matthews- 2002 Poster Artist

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 the Town of Telluride with a special thanks to Rick Herrington, the
 US Forest Service, Kathy Mahoney and the Town of Mountain
 Village, San Miguel County, with special thanks to Mike Rozicki
 Hans Jones, and Chris Blackwell.

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GIBSON'S EMMYLOU HARRIS MODEL DESIGNED FOR SONGWRITING AND TRAVEL

By Walter Carter, Gibson Historian

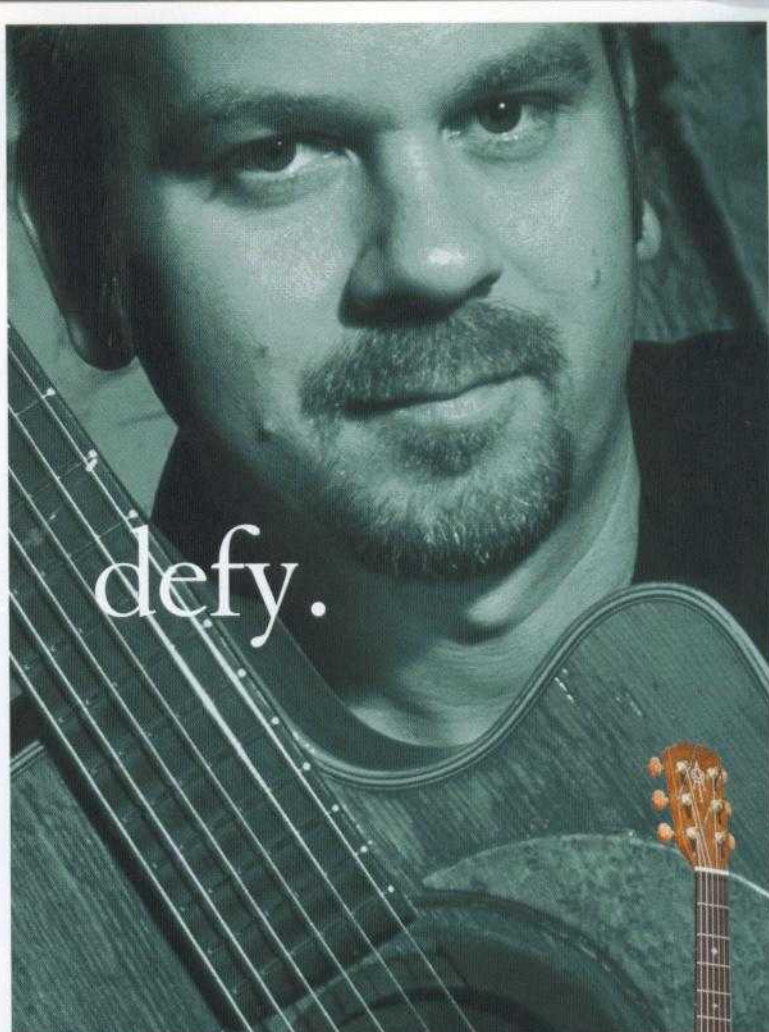
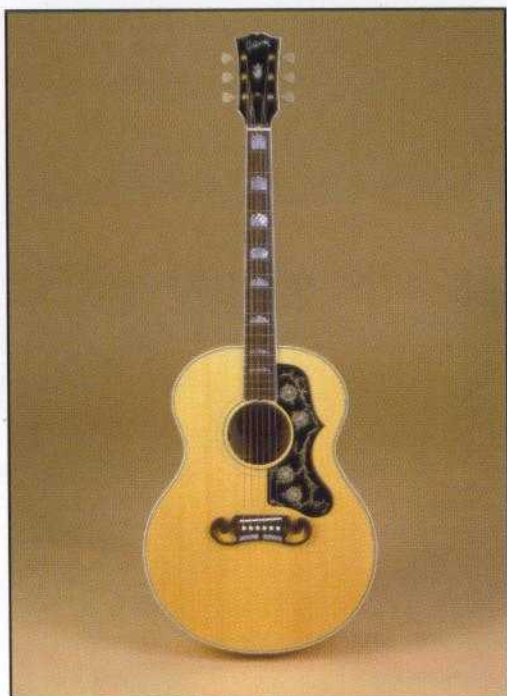
Emmylou Harris has played Gibson J-200s throughout her distinguished career, but when she and Gibson got together for a signature model, the result was a new and different instrument - one that meets a singer/songwriter's need for a travel-friendly acoustic/electric.

The new Gibson L-200 Emmylou Harris model could hardly be an Emmylou model without some J-200 features. Her J-200s - the black one with the red rose inlay on the cover of *Blue Kentucky Girl*, the pink one for *The Ballad of Sally Rose*, the blond model that belonged to country-rock pioneer Gram Parsons - are famous not only as representations of her career but as icons for artistic independence. "The thing I love about the J-200 is they look so beautiful," she said. "To me they're works of art. They belong in museums, but they also belong in people's hands playing them."

The J-200, which has been a badge of identification for country artists ever since Ray Whitley, Gene Autry and Tex Ritter ordered the first custom models in the late 1930s, served as a starting point for the Emmylou model. The L-200 has the flamed maple back and sides, Moustache™ bridge, floral-engraved pickguard, "crest" fingerboard inlays and gold-plated tuners, and it even has the unique body shape of the J-200, with a large, circular lower bout. But the body itself is smaller. At 14 7/8" wide, the L-200 is a full 2 inches smaller than the J-200.

For the uses Emmylou has in mind, the small size is perfect. "It's a great guitar to have in your bedroom or down in your music room," she said in an interview just before the formal introduction of the L-200 at the January 2002 NAMM show. "It's great to grab when you have an idea and want to work something out."

The L-200 is equipped with a Schertler Bluestick transducer pickup system, so it's ready for stage and studio use. "It would be nice to have a guitar that's DI-ready (direct-input, ready to plug in)," Emmylou said, "that you can place in the trunk of your car and get it in and out rather than have those big cases that most of my guitars have, the travel cases. It might be nice to have one of these in a soft case to go into a studio, because it sounds good enough to do that." Onstage, it's still the full-size J-200s for Emmylou - new Gibson Acoustics models, including an SJ-200 Rosewood and two SJ-200 Reissues - but in the more intimate confines of backstage or home, the L-200 is the guitar to reach for.

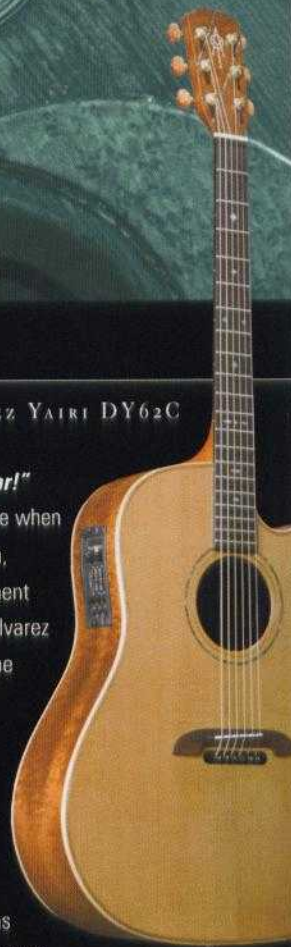


Monte Montgomery

ALVAREZ YAIRI DY62C

"You just can't do that on an acoustic guitar!"

That's the usual response audience members have when they first see Monte Montgomery's slash-and-burn, take-no-prisoners playing style—and his instrument of choice to defy limitation is a hand-crafted Alvarez Yairi DY62C, no less. But don't worry about the guitar. It may be made of select, air-dried tonewoods with fastidious attention to detail, but its world-renowned construction quality defies all the hands-on intensity Monte can serve up to wide-eyed, grinning crowds. Night after night. Venue after venue. After all, this guitar defies limitation just as profoundly as Monte does. Pick it up and defy some limitations all on your own. It's an Alvarez Yairi.

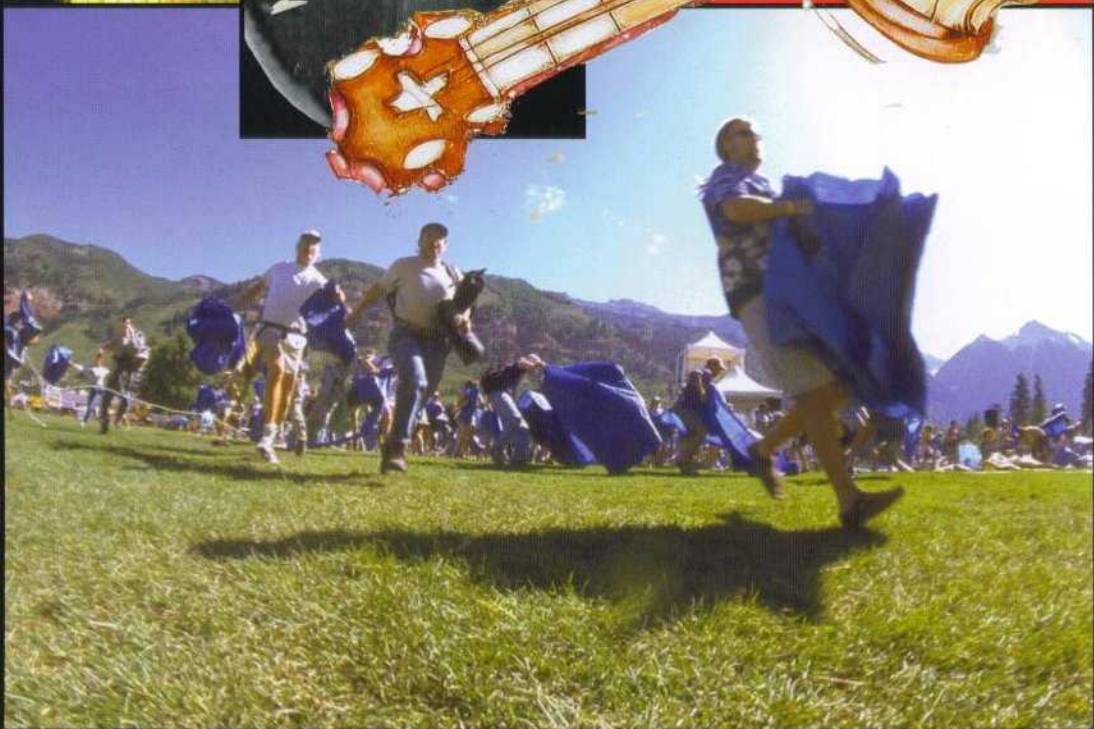
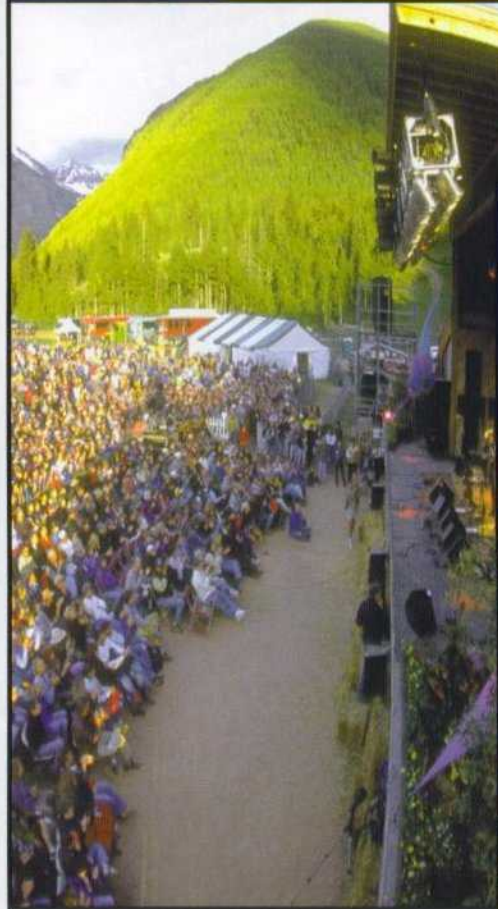


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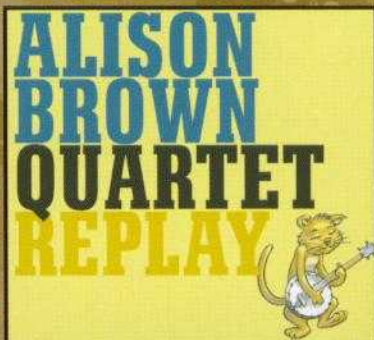
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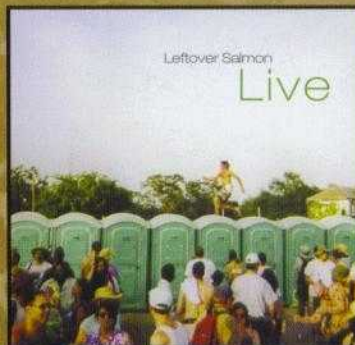
Replay

Alison Brown Quartet

"Replay" features 13 brand new recordings of Alison Brown's most popular tunes as well as two new tunes.



Alison will be appearing with The Boomchicks on Sat. June 22.



LIVE

Leftover Salmon

Recorded during 2001 in concert at the Fillmore Auditoriums in San Francisco and Denver and at the band's annual Salmonfest Festival.

Appearing on Sat. June 22 and at the Sheridan Opera House on Thursday, June 20.

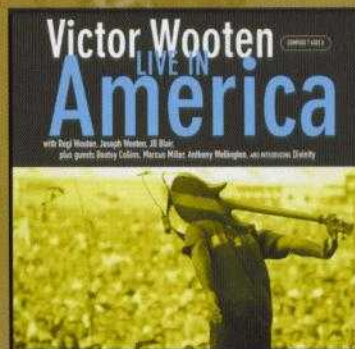
Freedom Ride

Drew Emmitt

Drew Emmitt from Leftover Salmon is joined on his first solo album by the John Cowan Band and special guests.



Appearing at the Sheridan Opera House on Friday, June 21.



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Victor Wooten

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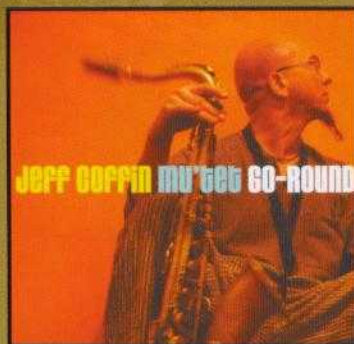
Appearing with the Flecktones on Friday, June 21.

Go-Round

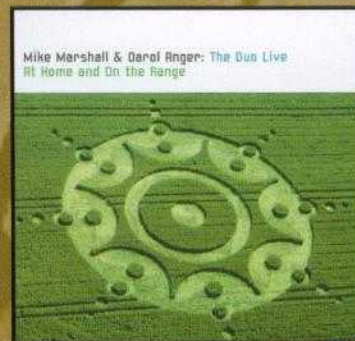
Jeff Coffin Mu'tet

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I'm stuck in Folsom Prison and time keeps draggin' on.
But that train keeps rollin' on down to San Antone.

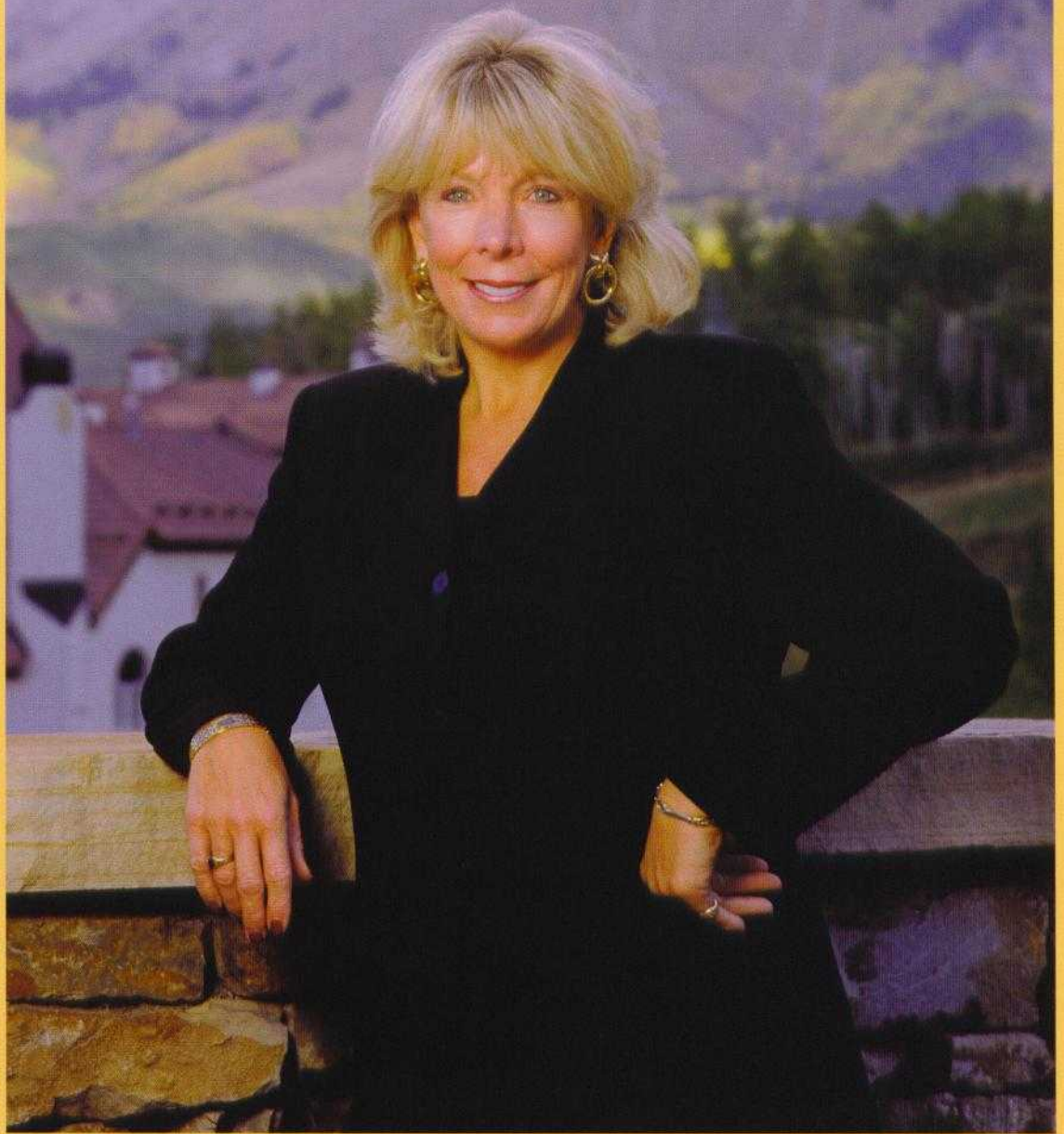
—recorded live behind bars on a model D-28, Folsom Prison, 1968



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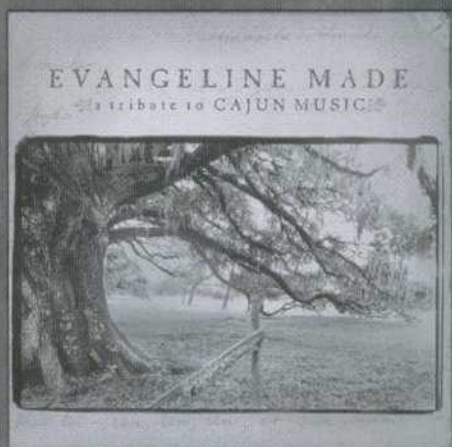
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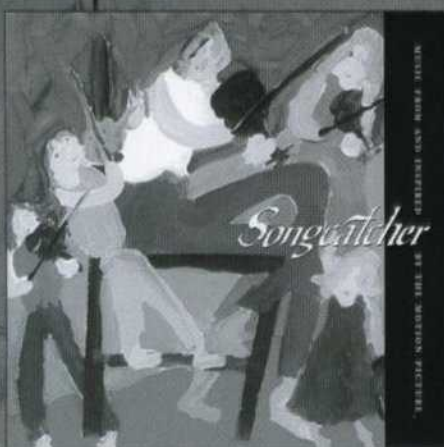
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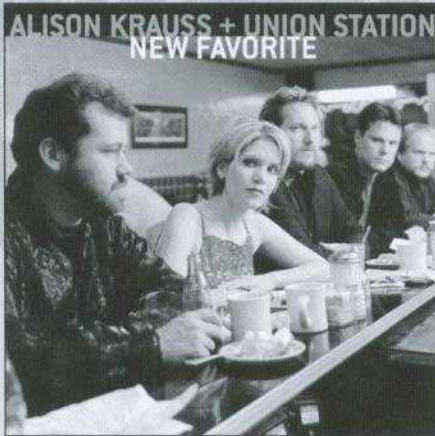
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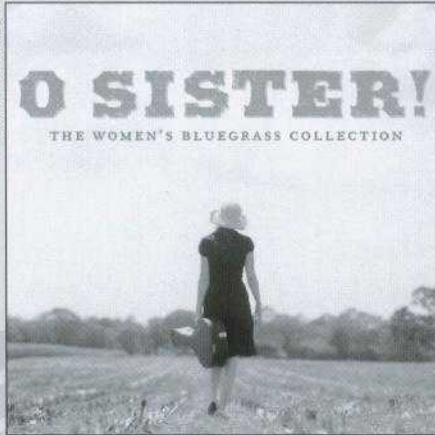
Rhonda Vincent
The Storm Still Rages

Rounder 11661 0446 2



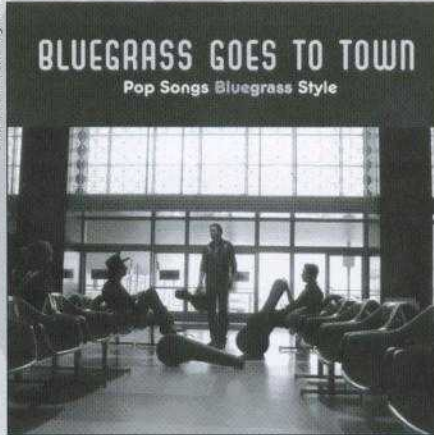
The Stevens Sisters
Little By Little

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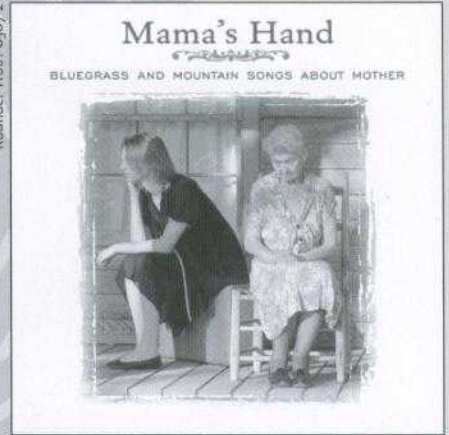
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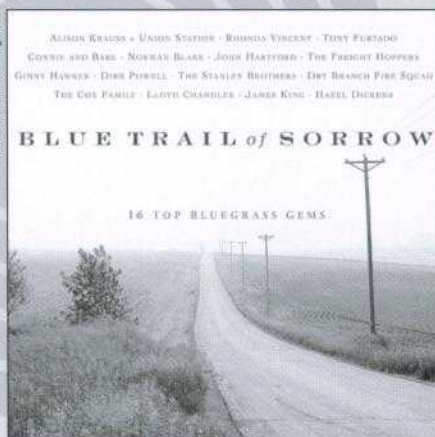
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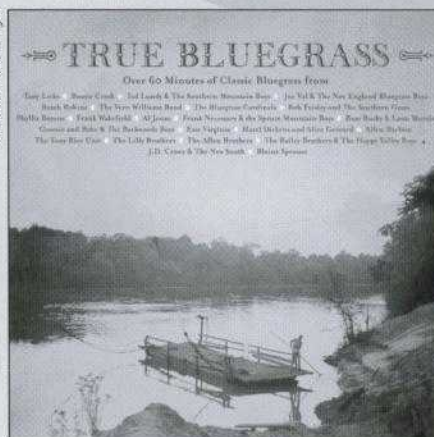
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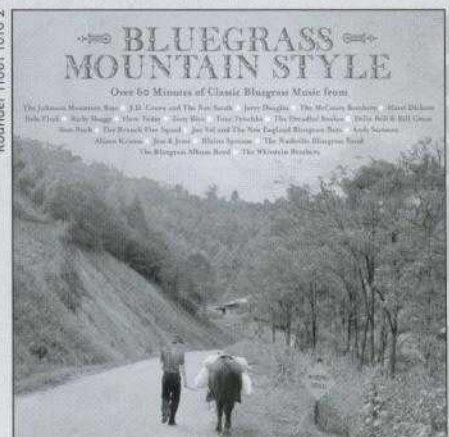
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16 Top Bluegrass Gems

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Bringing Music to Life

The Kerrville Folk Festival
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The Second
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Music to Life Songwriting Contest & Concert

**KERRVILLE
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Our first Music to Life (MTL) awards and concert program was held in 2001 at the Kerrville Folk Festival to a capacity crowd (details on our web site). We're delighted to have Kerrville's support again as we sponsor this important contest.

This second MTL series once again seeks original or previously unpublished compositions dedicated to a social or political issue of concern. Finalists receive travel stipends and free passes to the Kerrville Folk Festival, and top award winners receive donations of up to \$1,000 to the charitable organization(s) of their choice.

Ten finalists will share their original songs at the MTL concert on Saturday, May 31, 2003 at the Kerrville Folk Festival in Texas. One grand award winner will join other festival performers at the main, Outdoor Theatre for Saturday evening's performance. Live recordings of the concert will be made and distributed.

Songs will be reviewed by an esteemed panel of well established folk singer/songwriters including: Len Chandler, Tom Chapin, Judy Collins, Christine Lavin, Holly Near, Tom Paxton, Noel Paul Stookey, Mary Travers and Peter Yarrow.

DEADLINE: Entries must be postmarked no later than February 3, 2003

For a full set of contest guidelines, please visit our web site at: www.pdfoundation.org
or send a SASE to Public Domain Foundation, MTL Awards, P.O. Box 4895, 206 Main Street, Northfield, MA 01360-1050.

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On a summer afternoon in 1988 a group of concerned citizens met for a picnic and a strategy session in a meadow at Lizard Head pass south of Telluride. Their mission was to block a logging project proposed for the majestic Sheep Mountain, towering behind them that day.

The momentum was so great from successfully stopping that project, that the citizens group, Sheep Mountain Alliance, was formed to become the guardians of the land, wildlife, rivers and quality of life in this beautiful yet threatened region.

In the years to follow, Sheep Mountain Alliance has grown to an organization of some 350 members. It is a grassroots group, driven by the will of its members. SMA continues to work with regional land managers and property owners to see that this mountainous environment receives the stewardship it commands.

This summer, SMA takes on one of its biggest—and most important—battles to date: Telluride's acquisition, preservation and restoration of the Valley Floor. For visitors and locals alike, the 570-acre Valley Floor defines the entrance to Telluride with breathtaking beauty. It's clear to see that the land should remain open space. Not so obvious to the eye is the environmental importance of the land, made up mostly of wetlands and home to many plant and animal species. SMA hopes for the town to acquire the land, restore its ecology and return its historic trail use, Bluegrass festival parking and camping, and hanglider and paraglider landing zones.

Serene as this land is, its fate is anything but secured. Proposals for inappropriate resort development creep up regularly. Our best opportunity to assure a future of open space and environmental preservation is now before us.

If you'd like to help, contact SMA at 970.728.3729 or sma@rmi.net

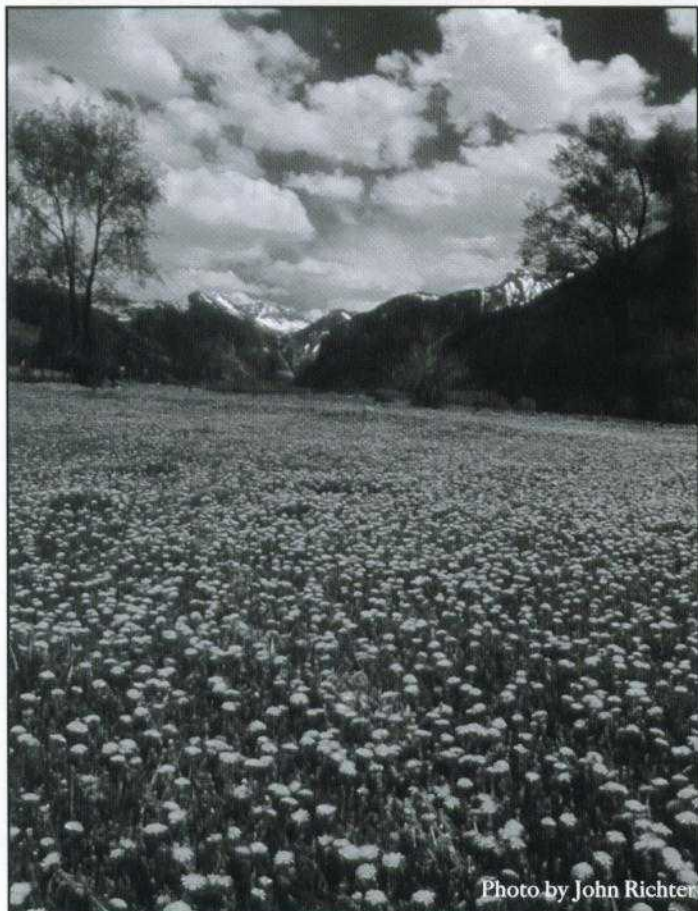
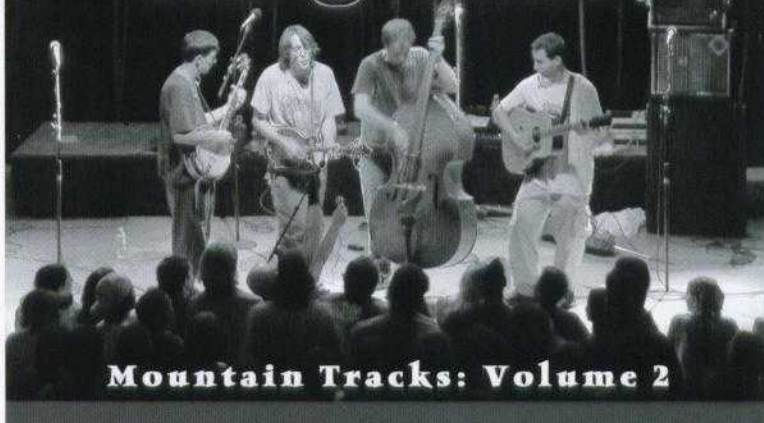


Photo by John Richter

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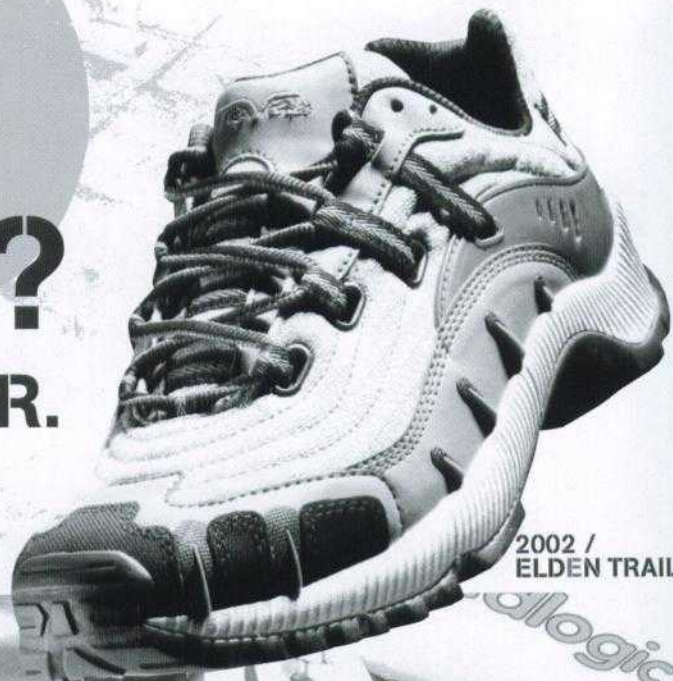
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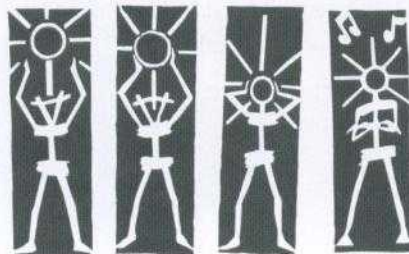


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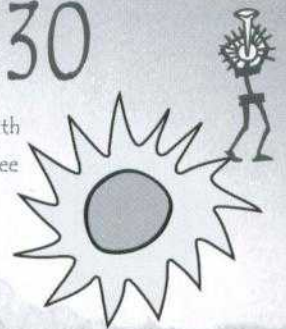
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Telluride Bluegrass Academy

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 encompassing a variety of unique musical collaborations and performances. Schedules will be posted at the box office, around town, and on KOTO radio.

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.

Win a Martin Guitar

Visit the sponsor tent in the festival grounds and enter to win a Martin D18GE Guitar with custom inlay. 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.

FAMILY TENT HIGHLIGHTS

The Living Folklore Clowns will once again combine imagination and humor to create a magical environment for children and their parents. This year, photos of the kids in action with the clowns will be posted after the festival at www.livingfolklore.com on the "Kids" link.

The outlandish **Japonize Elephants** are leading workshops at the family tent, and sound like a cross between the Star Wars cantina band and a tree full of howler monkeys with abducted instruments. Utterly unclassifiable and a big wad of fun.

Sunsense makes Earthsense

In the true festival spirit of being one with our planet, we are once again pleased to provide an inspirational renewable energy retreat. Sunsense and their educational outlet, Earthsense, will showcase renewable energy at the Family Tent. The Earthsense mission is to provide renewable

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 is no charge to hang out and listen to the wonderful music of fine songwriters and great string bands, so check them out at Elks Park on Thursday and Friday.

TELLURIDE TROUBADOUR CONTEST

Preliminary Round:
Thursday
June 20th, 12:00pm Elks Park

Final Round:
Friday
June 22nd, 2:30pm Elks Park

The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage on Sunday, June 23, before the final night performances in front of 10,000 happy festivalarians from all over the world.

TELLURIDE TROUBADOUR PRIZES

1st Place: Shanti Signature Telluride Guitar, \$100 & main stage set on Sunday, June 23, 2002. 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 Elks Park

Final Round:
Saturday
June 23rd, 10:15am Festival Main Stage

TELLURIDE BAND PRIZES

1st Place: \$750, strings & a performance at the Telluride Bluegrass Festival, 2003.
2nd Place: \$450 and strings.
3rd Place: \$300 and strings.
4th Place: \$150 and strings.

BAND CONTESTANTS

Badly Bent	Bayfield, CO
Barbed Wire Cutters	Bellingham, WA
Bug Dance Rhythm Band	Peoria, IL
Cook County Bluegrass	Brightwood, VA
Hazel Sally Band	Heber City, UT
High On The Hog	Golden, CO
Packway Handle Boys	Athens, GA
Steam Powered Airplane	Jackson, WY
The Burnett Family	Flagstaff, AZ
Sweet Sunny South	Paonia, CO
The Barn Burners	Ithaca, New York
The South Austin Jug Band	Austin, TX

TROUBADOUR FINALISTS

Tim Burlingame	Sherman Oaks, CA
David Boylan	Boulder, CO
Scott Carter	Nashville, TN
Michael Kelsh	Nashville, TN
Jill Knight	San Francisco, CA
Mieka Pauley	Cambridge, MA
Rich Price	New York, NY
Deb Talan	Somerville, MA
Greg Tannen	New York, NY
Kreg Viesselman	Jamestown, CO

energy information that is educational, functional and fun!

Solar and renewable energy have long been a part of the Festival having baked countless cookies in the solar ovens, blended smoothies, pumped water, delighted in Ben & Jerry's Brownie Bars, binged on bubbles and powered-up sound equipment for the Family Tent performers. All this without using an ounce of fossil fuel! It can be done.

We understand the human need for energy but believe it can be done efficiently and with minimal impact to our awesome environs. Ride your bike, reduce your needs, reuse your goods and recycle everything! And as you look about this magical Valley think about simplicity, think about respect and think about the future. We are in this together!

Show Schedule

10:00am Gates
10:45am-11:45pm
12:00pm- 1:15pm
1:30pm - 2:45pm
3:00pm - 4:15pm
4:45pm - 6:00pm
6:15pm - 7:30pm
8:00pm - 9:30pm
10:00pm-11:30pm

9:00am Gates
11:00am-12:00pm
12:15pm- 1:30pm
1:45pm - 3:00pm
3:15pm - 4:30pm
4:45pm - 6:00pm
6:30pm - 8:00pm
8:30pm - 10:30pm
11:00pm-12:30am

9:00am Gates
10:15am-11:30am
11:45pm- 1:00pm
1:15pm - 2:30pm
2:45 pm - 4:00pm
4:30pm - 6:00pm
6:30pm - 8:00pm
8:30pm - 10:30pm
11:00pm-12:30am

9:00am Gates
11:00am-12:15pm
12:30pm- 1:30pm
1:45pm - 3:00pm
3:15pm - 4:30pm
4:40pm - 5:00pm
5:15pm - 6:30pm
7:00pm - 8:30pm
9:00pm -10:30pm

Thursday, June 20th

Single Malt Band
Hayseed Dixie
Eddie From Ohio
Robert Randolph and the Family Band
John Cowan Band
The Del McCoury Band
Ben Harper
The Sawdoctors

Friday, June 21st

Bearfoot Bluegrass
Todd Snider
Mike Marshall and Chris Thile
Rhonda Vincent and the Rage
Yonder Mountain String Band
Emmylou Harris with Linda Ronstadt
Béla Fleck & the Flecktones
Cake

Saturday June 22nd

Band Contest
Bela Fleck and Edgar Meyer
Railroad Earth
The Boomchicks
David Grisman Quintet
Nanci Griffith and the Blue Moon Orchestra
The Sam Bush Band
Leftover Salmon

Sunday, June 23rd

Church Street
Sam Bush and David Grisman
Tim O'Brien and the Crossing
Peter Rowan Reggaebilly
Telluride Troubadour Winner
The Jerry Douglas Band
Lucinda Williams
Ralph Stanley & the Clinch Mountain Boys

Family Tent Schedule

Thursday

12:00 - 5:00 Juggler's Grove, Art and Crafts Tent, Sunsense Solar Center, Spin Zone

Friday

10:00 Petting Zoo, Jugglers Grove, Art and Crafts, Sunsense Solar Center, Spin Zone

11:00 The Professors Mad Scientist Class/ Fortune-telling with the Great Clown Swami

12:00 Clown and Mime Workshop with Giggly Sprout

1:00 Special Musical Guest (Bearfoot Bluegrass Band from Alaska)

2:00 Storytelling Theatre with Giggly Sprout and Gumbo Wobbly featuring "The Giggie Bubble Glass Castle and The People of Az"

3:00 Everybody's In The Band Bluegrass Workshop w/ Japonize Elephants

Saturday

10:00 Petting Zoo, Jugglers Grove, Art and Crafts, Sunsense Solar Center, Spin Zone

10:15 River Walk with Nature Conservancy's Malorie Dimmitt

11:00 Clown Yoga with The Great Clown Swami and Gilly Sprout

12:00 Kazoo Building Workshop w/ Gumbo Wobbly/ Fortune Telling w/ Great Clown Swami

1:00 Special Musical Guest - Japonize Elephants

2:00 Drama Class and Star Search Talent Show sign ups

3:00 The Annual Star Search Talent Show

Sunday

10:00 Petting Zoo, Jugglers Grove, Art and Crafts, Sunsense Solar Center, Spin Zone

11:00 Clown Yoga with The Great Clown Swami, and Giggly Sprout/facepainting

12:00 Mime and Clown Workshop with Gumbo Wobbly and Giggly Sprout

1:00 Special Musical Guest

2:00 Parade preparations

3:00 Children Parade followed by a closing circle

4:00 Camp Ilium Children's Performance

Workshop & Contest Schedule

Thursday

11:00 Performance Heartbeat

12:00 Telluride Troubadour Competition

Preliminary Round

2:30 Telluride Troubadours In the Round

4:00 Vocal Harmony

Eddie From Ohio

Friday

10:00 Band Competition Preliminary Round

2:30 Telluride Troubadour Competition

Final Round

3:45 Old Friends

Béla Fleck, Edgar Meyer

5:00 Performance

The Sawdoctors

Saturday

10:30- 5:30 Workshops TBA

Sunday

11:00 - 5:00 Workshops TBA

All workshops are held at Elk's Park and are subject to change. Please check signboards in the park, at the box office, and around town for daily updates.

HAYSEED DIXIE • THURSDAY • 12:00PM-1:15PM

Interviewer: Why did you decide to leave what I imagine is the peaceful life in Deer Lick Holler for the rock'n'roll touring lifestyle?

Barley Scotch, member of Hayseed Dixie, in regard to touring in support of the band's first release, "A Hillbilly Tribute to AC/DC": Well sir, we had to testify. It says in the good book you gotta go forth and bear witness. That's what we aim to do. You take that 'Highway to Hell' now, for example. That song is a beacon lighthouse standing clear on the shore. I'm tellin' you, you might be roarin' down that fast track of sin with your buddies, thinking you're gonna have a good time. But, there ain't gonna be no liquor store in hell. Now if you don't get off that train before its destination, well, that song will tell you where you might be bound."

Hey, it's not that far-fetched if Grisman played with Garcia, Rowan's into reggae ft why not a group of heretofore-unknown Appalachian music enthusiasts that's made a record honoring the great Australian rock band? After finding a stack of AC/DC vintage vinyl in the trunk of a highway-wreck Camaro, the quartet -- Talcum and Einus Younger, Kletus Williams, and Barley Scotch -- stays relatively true to the originals, only with changed instrumentation (guitar, mandolin, banjo and fiddle) to make some "mighty fine country music." Hailing from somewhere "deep in the heart of Appalachia," these boys are talented, honest and possess that sincere country humility ft Scotch concluded, "We hope big-time superstardom doesn't spoil us and that we maintain our self-defecating sense of humor." Hear, hear, and welcome to Telluride.

EDDIE FROM OHIO • THURSDAY • 1:30PM-2:45PM

"... tight four-part harmonies, compelling folk rhythms, and capricious lyrics that make light of heavy subjects." -- Washington Post

Eddie From Ohio are as prolific as they are unusual. This Virginia-based quartet has a keen taste for the absurd and a one-of-a-kind sound which is impossible to mistake. And their blend of vocal harmonies is rarely matched in the world of contemporary folk. Too energetic to be labeled just "folk," and not angry enough to be pegged "alternative," Eddie From Ohio continues to defy description with their unique blend of vocals and acoustic instrumentation. A bedrock foundation of hand percussion and a textural flavoring of acoustic guitar/bass/harmonica support the four-part harmonies and lyric-driven original music. In seven short years, with the same four members intact -- Robbie Schaefer, Eddie Hartness, Michael Clem and Julie Murphy Wells -- EFO has graduated from town taverns to renowned listening rooms and concert series throughout the country. With this trademark sound, EFO has produced seven CDs and has opted to remain totally independent. The do-it-yourselfers successfully split all the business responsibilities between the four members, truly making music a full-time profession. While Schaefer coordinates the tour schedule with the booking agent, Murphy Wells manages the accounts and merchandise, Clem maintains the publicity and enormous mailings, and Hartness keeps Harvey the RV (the band's tour vehicle) in good repair. Oh, and one other thing: they're not from Ohio.

ROBERT RANDOLF & THE FAMILY BAND • THURSDAY • 3:00PM-4:15PM

The music of Robert Randolph is more than just one man playing a pedal steel guitar. It's a band, a family, on stage engulfing its audience with intense jams.

The music of Robert Randolph itself is a hot, tasty soup, brewed in a melting pot of respected influences. As a teenager, Robert learned the Sacred Steel and became an integral part of his New Jersey congregation's uplifting ceremonies. Now at age 24, Randolph is like a master chef, adding the perfect ingredients to his soup -- chunky bits of his idol, Stevie Ray Vaughn, mixed in with the latter-day spices of funk, R&B, blues, and even hip hop. He has created a hearty bisque that warms you all over and satiates every bit of your hunger.

In just two years' time, the band has become a fixture of live music culture in New York. Clubs have had their roofs blown off by his fiery music and their floors battered by his foot-stomping audiences. Whether headlining or in support of some of the hottest acts around (e.g., North Mississippi All-Stars, Derek Trucks Band, Karl Denson's Tiny Universe, Victor Wooten), Robert and his band have won over fans at every step, recruiting new adherents with his sizzling steel playing.

Robert is joined by cousins Marcus Randolph on the drums and Danyell Morgan on the bass. They provide a steady rhythm section as foundation for Robert's eloquent pedal steel preaching; his pedal steel guitar is a custom-made, thirteen strings with pedals and levers that allow a wide range of unheard-of sounds. The result is a high-energy, freewheeling, cohesive concert experience.

Robert Randolph & The Family Band's debut album, "Live At The Wetlands," previously only available at shows and on the web, was released in April.

JOHN COWAN BAND • THURSDAY • 4:15PM-6:00PM

John Cowan looks way too young to be one of the grandfathers of the Telluride Bluegrass Festival, but it's true. After two decades as bass player and singer for New Grass Revival, John's fronted his own band now nearly ten years.

In April the band released "Always Take Me Back," John's second solo disc for Sugar Hill, an introspective, cathartic, deeply autobiographical journey. "It has taken me a long time to finally arrive at this place, both musically and personally," Cowan said. "Three years ago I went on the road with some extraordinary acoustic players and realized this is what I should do ft I finally realized that, for some reason, me singing with these instruments make sense. I could just hire a picker to play, but this is a band in the true sense."

And John has certainly surrounded himself with exceptional talent. At only 37, guitarist Jeff Autry has accumulated an impressive musical résumé, having performed and recorded with many bluegrass legends including Sam Bush, Vassar Clements, Ricky Skaggs and Peter Rowan. Twenty-two year-old Luke Bulla began playing the fiddle at age seven and has been called a musical genius by artists twice his age, and was national fiddle champion for seven consecutive years. Drummer Pasi Leppikangas' interest in drums began at an early age, when he constructed homemade drums out of boxes, cans and aluminum pie pans. And finally, banjo player Scott Vestal was awarded Banjo Player of the Year in 1996 by the IBMA and 1998 Player of the Year by the Bluegrass Now Magazine Fan's Choice Award.

John Cowan is also a true festivarian of Telluride -- few of our musicians have a deeper love or respect for the festival, playing with heart on sleeve or full-tilt boogie. So put on your dancing shoes and see what we mean.

DEL MCCOURY BAND • THURSDAY • 6:15PM-7:30PM

During the late 1950s and '60s, a young banjo player and tenor singer named Delano Floyd McCoury was cutting his bluegrass teeth in the bars of Baltimore. Bill Monroe suggested Del try out for the spot of lead singer and guitar player in his Bluegrass Boys. After a few years, Del was fronting his own Dixie Pals, and throughout the '70s and '80s they were favorites of the Northeast bluegrass scene. With the additions of sons Ronnie and Robbie, the band changed its name to the Del McCoury Band and relocated to Nashville. Today, Del is the foremost practitioner of the art of bluegrass singing. He is revitalized, re-energized and making the best records of his illustrious career. The Del McCoury Band enjoys the praise of traditional bluegrass lovers and tie-dyed "Del-Heads" alike. Del has proven not to be a relic of bluegrass music's past, but an architect of its future.

In 1981, Del's son Ronnie began playing with the band on a part-time basis at age thirteen. Among those who encouraged the young Ronnie was Bill Monroe himself. 1987 saw the debut of Robbie McCoury with the band, first on bass then moving to banjo the following year. With Mike Bub and Jason Carter on bass and fiddle respectively, the group has developed into one of the finest units to ever grace a bluegrass stage. The list of IBMA awards garnered by the band over the next decade is too numerous to mention.

Ronnie and Robbie McCoury have developed into two of the finest instrumentalists of their generation. The brothers' contributions to the success of the group should not be overlooked. While both grew up absorbing Dad's influence, they aren't afraid to bring fresh contemporary arrangements and material to the group. Throughout the nineties, the Del McCoury Band embodied the best qualities of bluegrass. They collaborated with the alternative rock group Phish, and with Steve Earle, with whom the band recorded 1999's "The Mountain." As Del says, "We have to get new songs into the bluegrass genre to keep it fresh and up to date. You have to keep things growing."

BEN HARPER • THURSDAY • 8:00PM-9:30PM

"Sometimes I think, to talk too much about music almost cheapens it." OK Ben, fair enough, but here's just a bit:

Ben Harper was born in 1969 in Pomona and began playing the guitar as a child. His family was musical; his grandfather played lute, his grandmother the guitar, his father drums and his mother combined guitar with vocals. It led to him soaking up a variety of influences in his youth, from Son House and Skip James to Bob Marley and Bob Dylan. He was six years old when he began strumming for the first time, performing in front of a live audience by the age of 12. Combining groove-laden funky soul and folk, handcrafted acoustics, he signed to Virgin Records after he was noticed performing with Taj Mahal, who's been a great influence on Harper, and blues great Brownie McGhee. Critics recognized his 1994 debut album, "Welcome to the Cruel World," for its articulate portrayal of urban oppression. The LA Times said: "They don't make records like this anymore ft the appeal of his folk-blues melodies is immediate, the depth of his emotions rewarding, and the promise of his talent noteworthy." Most impressive was the lament of "Like A King," which made direct reference to both Martin Luther and Rodney King in its exploration of the ongoing black struggle.

Afterwards Harper worked with actor Morgan Freeman on a children's movie, "Follow The Drinking Gourd," a biopic of Harriet Tubman. He contributed the music to Freeman's narration. Harper's second album, "Fight For Your Mind," continued to explore lyrical themes of freedom and the restraint of self-expression, though tracks such as "By My Side" confirmed his ability to write songs from within a deeply personal space. Both "The Will To Live" and "Burn To Shine" opted for a harder-edged sound, and pushed his blues-oriented alternative folk into the middle mainstream, becoming a mainstay at college radio and making inroads at adult alternative radio, and framing Harper's superb songs in some new and unusual settings. The albums were recorded with Harper's backing band the Innocent Criminals; their live power is now captured on the in-concert set, 2001's "Live From Mars."

The roots of Harper's sound lie in his acoustic Weissenborn guitar, a hollow-neck lap slide guitar built by Herman Weissenborn during the mid-1920s that has become his signature. "If I picked up a Strat all of a sudden and disregarded the Weissenborn, then started playing with a couple of keyboards and maybe some horns," he says, "I'd be in trouble. I'd be far from the root. I stick with the Weissenborn, it says something new to me every day. Every time I pick it up it sings something new. As long as I keep close to the root -- whether it's acoustic ballad songs, harder rock songs or something in between -- as long as the music stays close to the root, then it'll stay sweet fruit."

Ben's bowl of sweet fruit will be performed solo and acoustic here at Telluride. While the sheer scope of records and songs that shift from purist folk to Delta blues to hard rock to Marvin Gaye may confound radio programmers, they also afford an artist, and a festival audience, untold opportunities.

SAWDOCTORS • THURSDAY • 10:00PM-11:30PM

"How's it goin' sham? Spot the budgie with the swiss!" No, you haven't stumbled upon a nature preserve, but you're welcome to the world of the Saw Doctors. Anyone who's ever visited the town of Tuam (pronounced "Chewam"), County Galway, often found themselves asking the question, "what are they talking about?" It's one of the most unique towns, in that it has a complete language of its own. There is a slang word for everything and this is probably what makes the songs of the Saw Doctors so special, as they incorporate this slang into much of their music.

The hook-laden sounds of 1960s rock bands like the Beatles and the Byrds and the working-class imagery of Bruce Springsteen are combined with the musical traditions of Ireland and the intensity of punk rock by the Saw Doctors. They were a little-known local bar band in Tuam when they were invited to be the opening act on the Waterboys' 1988 tour. In the years since, however, the Saw Doctors have emerged as the most successful Irish rock band since U2. The Washington Post referred to the Saw Doctors as "one of the world's most appealing roots-rock outfits."

The prime songwriters of the Saw Doctors, Leo Moran (guitar, vocals) and Davy Carton (vocals, guitar), were veterans of Galway's punk rock scene when they launched the Saw Doctors in 1987. They're joined by Pearse Doherty on bass, John Donnelly on drums and now occasionally by former Waterboy, Anthony Thistlethwaite, on keys.

Though we hesitate to pigeon-hole, Saw Doctors' music has been classed as being anything from traditional to Irish reggae to Irish rock'n'roll, and they hold a vibrancy that makes them more popular live than they are commercially.

SINGLE MALT BAND • FRIDAY • 11:00AM-12:00PM

All Festivarians need to come out for this band, because the Official Program's reviewer doesn't know just exactly what this means: the Single Malt Band plays acoustic whiskeygrass music.

Single Malt blends bluegrass, Celtic, folk and rock influences -- ranging from Irish and Appalachian traditionals and Bill Monroe -- to Fairport Convention, Jethro Tull and Grateful Dead covers, adding clever originals, three-part harmonies, extended-yet-orchestrated jams and occasional theatrics and glam-rock covers. But their most important ingredient is exceptional talent. As Vince Herman from Leftover Salmon said, "These guys are all great pickers who together add up to one powerful whiskeygrass good time. You need to see them right away, before they injure themselves!"

Jeff Hamer - Acoustic Guitar, Vocals

Jordan Moretti - Fiddle, Mandolin, Vocals

Hooper Stiles - Keyboards, Vocals

William Downes - Acoustic & Electric Bass

TODD SNIDER • FRIDAY • 12:15PM-1:30PM

Todd Snider first garnered attention for his satire "Talkin' Seattle Grunge Rock Blues," a folk-rock song which struck a chord with younger people fed up with angry alternative rock bands, and at the same time, appealed to aging rockers who grew up with the folk revival of the 1960s. Snider was born in Portland, Oregon, and grew up in Santa Rosa, Austin, Houston and Atlanta. After moving to Memphis in the mid-1980s and establishing residency at a local club, he was discovered by singer/songwriter Keith Sykes, a member of Jimmy Buffett's band. Sykes began to work with Snider to help advance his career, and after passing on demo tapes of Snider to Buffett, he was signed to the star's Margaritaville Records. Snider's debut album was released in 1994; on his second effort, 1996's very well respected "Step Right Up," Snider and his band the Nervous Wrecks (comprised of lead guitarist and multi-instrumentalist Will Kimbrough, bassist Joe Mariencheck, drummer Joe McLeary and keyboardist David Zollo) continued blending bluegrass, blues, folk-rock and country-rock to forge their own distinctive sound.

Snider had earlier drifted to Texas and the Lone Star State's coffeeshouse scene, and is now among that rugged breed known as the Texas singer/songwriter -- except he's from Oregon and lives in Nashville, and has been mightily influenced by the recordings, and then the mentorship, of Chicago's John Prine. Listeners may find that his fifth album, 2002's "New Connection," on Prine's Oh Boy label, follows no more predictable a course.

Todd Snider's been set-up to be the voice of a generation, and he's walked away from what people expected. "I use records and songs to encourage myself rather than bleed all over everybody. So even when I start out angry or sad, by the time it's done, the songs are always more like Steve Goodman than Kurt Cobain. In my humble opinion, you can make a bigger point that way. After all, "This Land Is Your Land" is a lot angrier than "Masters of War"."

MIKE MARSHALL & CHRIS THILE • 1:45PM-3:00PM

Let's just say, if you miss this set, you'll be sorry.

Mike Marshall's touring and recording career began over twenty years ago as a member of the original David Grisman Quintet. His mastery of mandolin, guitar and violin, and his remarkable ability to swing gracefully between jazz, classical, bluegrass and Latin styles is rare in the world of American instrumentalists.

At the tender age of twenty, Chris Thile (who, at 8, formed the pre-teen phenom group Nickel Creek with two other Southern California Bluegrass prodigies, Sean and Sarah Watkins) has changed the mandolin forever. He has single handedly, yet multi-fingerdly, elevated the mandolin from its origins as a relatively simple folk and bluegrass instrument to the complexity and intelligence of the finest jazz improvisers and classical performers. Thile's technical virtuosity and astounding ability to truly improvise and create new melodies in his solos has inspired a mini-boom of interest in mandolin.

Similarly, Marshall has continued to move above and beyond the expectations of even the most up-to-date music aficionados. His innovative and passionate discoveries with Brazilian choro music have taken him where few musicians have gone; his collaborations with other instrumental greats (Uncommon Greats with Béla Fleck and Edgar Meyer, his ongoing partnership with Darol Anger in a jazz inspired quartet along with Edgar Meyer and others, as well as the legendary bluegrass groups Psychograss, and NewGrange) have secured him a spot in musical history. Not bad, I say. Not bad.

And then Back to Thile, who is suddenly (though perhaps not so suddenly from his incredibly hardworking way of life) in high demand to play with performers as diverse as Dolly Parton and many of the artist you have come to know and love on this very stage over the years. His latest solo project, Not All Who Wander Are Lost, is speckled with guest performances by Bela Fleck, Stuart Duncan, Edgar Meyer, Jerry Douglas and others. And so finally, these two world-renowned performers are here together. Be prepared for anything.

rhonda vincent

RHONDA VINCENT & THE RAGE • FRIDAY • 3:15PM-4:45PM

With over thirty years of recording and performing experience under her belt, Rhonda Vincent- singer, multi-instrumentalist, producer, and band-leader- can easily be labeled a veteran, on her way to becoming an ambassador of bluegrass. In 2000, the International Bluegrass Association named her Female Vocalist of the Year, and since she has no doubt risen to meet this and other honors, honing her band and her own performances to new levels of virtuosity and power.

Vincent began singing at an early age with her family's band the Sally Mountain Show when she was 3 years old, and had cut her first solo single at the tender age of 9. By 23, Vincent had eight albums under her belt. These days, though still fond of all things with strings, Vincent is known for her mandolin playing- her spry solos and strong rhythmic chop, adding a spark to any band lucky enough to play with her.

By the time she signed with Rebel Records as a solo artist in the late 80's, Vincent had all the tools she needed to create exciting and innovative bluegrass records. Her success with Rebel led her into the Nashville recording scene her experience producing and recording in the country world, including recording with the likes of Jim Ed Brown and Dolly Parton, primed Vincent to return to her bluegrass roots. By 1999 she had signed with Rounder, put together a top notch group of pickers- dubbing them the Rage- and returned to the world of bluegrass. Her 2000 release, *Back Home Again*, is a culmination of Vincent's vast musical experience. Bluegrass in the best sense, its music resonates with tradition and heritage yet maintains a modern, innovative vision.

The Rage has grown into one of the tightest, most exciting bluegrass bands on the circuit, featuring Audie Blaylock on guitar, Randy Barnes on bass, renowned fiddler Michael Cleveland, and two-time IBMA Banjo Player of the Year, as well as former Johnson Mountain Boy and blue Highway member Tom Adams. Their shows are extraordinary, moving from sine-tingling ballads to raucous, fiery bluegrass. Watch out!

yonder mtn

YONDER MOUNTAIN STRING BAND • FRIDAY • 5:00PM-6:30PM

There is bluegrass, new grass, slam grass, and now the Yonder Mountain String Band plays what they're dubbing JAMGRASS. These four young players from Nederland, Colorado, have, in just three years, accomplished plenty, and have played such prestigious festivals as Telluride Bluegrass Festival, Rockygrass, Berkshire Mountain Music Festival, Strawberry Music Festival and High Sierra Music Festival.

Yonder performed over 125 shows throughout America in 2001. The band has recorded and performed with the likes of David Grisman, Jerry Douglas, Peter Rowan, Darol Anger, and Mike Marshall. Last year's second studio effort, "Town by Town," was produced by Tim O'Brien. The band calls their 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 in the single-microphone style; they then return for a fully plugged-in acoustic show. Whether plugged in, or all gathered 'round, these four let it rip, creating dance-friendly stunning performances.

YMSB's lineup is: Jeff Austin, mandolin and vocals; Ben Kaufmann on bass and vocals; Dave Johnston, on banjo and vocals; and Adam Aijala, guitar and vocals.

Later this summer the band will hop on tour with the David Grisman Quintet, the Sam Bush Band, the John Cowan Band, and Peter Rowan & Tony Rice for Jamgrass 2002.

emmylou

EMMYLOU HARRIS W/LINDA RONSTADT • FRIDAY • 6:45PM-8:00PM

With a career that has spanned decades and deftly tackled such disparate genres as rock, pop, country, jazz and Latin, not many singers have had a more diversified career than Linda Ronstadt has. She began life and music outside of Tucson, and in LA she became perhaps the first female rock superstar. Her long string of platinum albums continued throughout the '80s with several varied projects. These included three albums of standards with the Nelson Riddle Orchestra, an album of mariachi standards, and an album of old-time country music. She ended the decade with a return to popular music featuring her duets with Aaron Neville.

Another musical avenue down which Ronstadt has travelled has led her to unite, artistically, with two of country music's greatest luminaries -- Dolly Parton and Emmylou Harris. Though Linda does not consider herself a country artist, "Trio" and "Trio II" have country music aficionados singing her praises. The recent release of a Ronstadt/Harris album, "Western Wall: The Tucson Sessions," has generated similar enthusiasm from both those in and outside of the country music scene. Linda has also sung on several of Emmylou's albums, and her success has extended to a Grammy win for "Don't Know Much," and a Grammy nomination for "Western Wall" and a win with "Trio II." Other Grammy-winning projects during the 1990's included another album of Mexican canciones, an album of Latin music, and an album of rock classics redone as lullabies.

From coffeehouse folkie to one of the royalty of Nashville's Music Row, Emmylou Harris is truly a modern innovator. For over 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. As well as gracefully not aging, and always bringing us (Emmylou likes to come to our Festival even when she's not officially on the bill!) her older hits, Em's recent releases like "Wrecking Ball" and "Red Dirt Girl" have shown that her singing and songwriting skills are, in a way, just now hitting their stride.

We look forward to this extra-special-treat performance by two singer's singers.

flecktones

BÉLA FLECK & THE FLECKTONES • FRIDAY • 8:30PM-10:30PM

Telluride wouldn't be Telluride without the appearance, as if by magic, of the world-renowned Béla Fleck and the Flecktones. While each member of this stellar ensemble has managed to excel in the field (and beyond) of their own chosen instrument, Béla and the 'Tones continue to wow and astound audiences and music lovers from every musical genre and leaning imaginable with the sensational blend of their distinctly unique sounds. Victor Wooton, world-renowned bassist, Future Man on percussion/vocals and Synth-Axe Drumitar (his hybrid guitar/synth/drum machine invention), and virtuoso saxophonist Jeff Coffin.

Their latest group release, *Outbound*, which took home a Grammy for Best Contemporary Jazz Album, was produced as an experiment of sorts. Says Fleck, "We invited musicians who are serious and unusual to orchestrate the record. We have strings and horns. We've never done an album like this." Some Flecktones fans may not recognize the impressive list of guest who joined the recording, such as Indian Tabla player Sandip Burman, Indian classical singer Rita Sahai and Tuvan throat singer Ondar, but according to Béla, "they deserve to be heard."

Béla Fleck is often considered the premiere banjo player in the world. Native to New York City, he picked up the banjo at 15, inspired by Flatt & Scruggs, and began experimenting with banjo bebop in high school. In '82, he joined the progressive group, New Grass Revival, and soon made a name for himself in the country-bluegrass world.

In 1988, Victor moved to Nashville and soon thereafter joined Bela along with Future Man to play in a jazz band for a TV special. Béla formed the Flecktones in 1989 and their self-titled 1990 album introduced the world to their "blu-bop" mix of jazz and bluegrass and soon led the band to their almost overnight critical and popular acclaim. Victor has an astounding group of musical awards and Futureman's new musical instrument, the Roy-EL, which he is currently perfecting to compose and keep up with the inventions of the future, continues to keep fans on their toes. Jeff arrived in Nashville in 1991 and has established himself as one of the most talented and hardworking modern young horn players.

Their sound is unique and engaging, and their devotion to keeping it that way is truly inspirational. Don't miss this set.

cake cake

CAKE • FRIDAY • 11:00PM-12:30AM

We are thrilled to invite Cake to the Telluride stage for the first time! Although seeing their name on the TBF roster may have come as a surprise to some devout Festivarians (especially those who have difficulty imagining a set without a banjo) rest assured, your musical curiosities will be satisfied. And then some.

This Sacramento, California-based outfit was founded in 1991 by John McCrea (vocals/guitar); four years later the band made their first impression in the charts with the single "Rock and Roll Lifestyle", a witty and sarcastic "view from the trenches" of the thrilling but potentially slimy music industry. Despite its immediate popularity, the song was only partially representative of the group's true songwriting canon, which encompasses the alternative Rock nuances of Beck with the classic country textures of Hank Williams and George Jones.

On their new and fourth record, *Comfort Eagle*, Cake rolls out the carpet for guitar rock. On their previous three albums, folk, hip-hop, and countrified blues all line-danced behind trumpet riffs. Their sly wordplay and taut rhythms managed to thrive in an era of dumbed-down alternative rock. Their new album is their sharpest yet, full of Graham Parsons-style rock, hip-hop Moogs, and Lou Reed doo-wop. It is an album of music to be enjoyed. Says electric guitarist McCurdy, to listen to *Comfort Eagle* "you have to be awake, alert." Says McCrea, "Take it on the stairmaster. It's good motivational music." So, despite the most skeptical bluegrass aficionado, we have confidence that Cake can and WILL bring serious enjoyment to even the most discriminating and self-conscious audience. So, lets go guys, bring it on.

barefoot bluegrass

BEARFOOT BLUEGRASS • SATURDAY • 10:30AM-11:30AM

Last year's band competition winners are back! They're much younger than almost anyone else to set foot on the stage this year, but don't let that fool you. This is a must-see act that will no-doubt inspire even the least musically inclined festivalgoer to take a chance at pickin' after the set!

They met as counselors at the Cordova Alaska Bluegrass and Old-Time Music and Dance Camp in the summer of 1999; not willing to let a good thing go, these motivated bluegrass devotees decided to keep playing, and to inspire others to do the same. Their philosophy is to get those who watch them play (the young and the not-so-young) to leave the show convinced they can do the same thing. Besides their main-stage set this summer, they're giving it back, teaching bluegrass classes in their respective instruments at the Family Music Camp for Kids 8-16 just up the road.

For all of you out there who still harness the dream, this is the set for you. You won't walk away from this set unchanged.

bela and edgar

BÉLA FLECK & EDGAR MEYER • SATURDAY • 11:45AM-1:00PM

Edgar Meyer- from Classical to Bluegrass, a master instrumentalist and chameleon of styles, dodging the most precise attempts at musical pigeon-holding, whose passionate performing and vibrant, innovative composing (in all genres) led the New Yorker to call him, "the most remarkable virtuoso in the history of his instrument."

Béla Fleck- banjo virtuoso whose creative impact reaches from bluegrass to pop, jazz to rock, and recently marches boldly into the classical world. Whose career to date has made him a household name in all the above-mentioned genres, both as a solo artist and with his Flecktones.

Edgar and Béla- they've received Grammy's in Instrumental Arrangements for Doctor Gradus, in Classical Crossover for Béla's Perpetual Motion, which they've promoted together in tours all over the county. They've collaborated for years with many of the same musicians, Mike Marshall, Chris Thile, Sam Bush to name a few.

Are your curiosities peaked yet?

What to expect from this duo?

Anything and beyond.

railroad earth

RAILROAD EARTH • SATURDAY • 1:15PM-2:30PM

Every once in a rare while, a group of musicians will come together and everything just clicks instantly, from the first note to the final crescendo. Railroad Earth is one of those bands. Made up of some of the best players from other popular Pennsylvania and Western New Jersey bands, these guys had known of each other and played the same circuit for several years before finally falling together. It took only one rehearsal with the full band for Railroad Earth to realize they had touched upon something special, so they immediately began writing songs and experimenting with sound textures. After just a few weeks, they decided to book a couple of days in a local recording studio and lay down a few songs. The idea was to capture a live feel in the studio, with all the jams intact. So everything was recorded live with no overdubs ... even the lead vocals. Only backing vocals were overdubbed later. The result was a startlingly original-sounding collection of songs that truly crackle with energy. It didn't take long for people to get on board either. Within two weeks, Railroad Earth had an agent on board to book their tours, performances at several high-profile music festivals, and their first record company offer, all on the strength of that first demo. Their debut album came out in June 2001, and featured the very tracks first recorded for the original demo.

On board this railroad are: Todd Sheaffer, lead vocals, acoustic guitar; Tim Carbone, violin, acoustic guitar and vocals; John Skehan, acoustic mandolin and guitar; Andy Goessling on guitar, mandolin, banjo, dobro, pennywhistle, saxophones and more; Carey Harmon, drums, hand percussion and vocals; and Dave Von Dollen on upright bass.

Railroad Earth has now signed to Sugar Hill Records and will be releasing their second album this month.

boomchicks

BOOMCHICKS • SATURDAY • 2:45PM-4:00PM

After their acclaimed debut at TBF last summer, we're lucky to be able to get the Boomchicks back again this year. The exposure at Telluride led to their quickly being signed to a whirlwind, 8-month, 175-date world tour that concluded just a couple months ago. Since that time, the girls have been recuperating, getting their hair done a lot down at the Whack 'n' Yack Salon, and pulling together some new material. We were able to catch up briefly, though, with one of the Boomchicks, who was happy to pass along some wisdom garnered from between the footlights along the rough and rocky road to superstardom:

"Boomchick Top 10 Rule Book"

-Don't pick out your stage clothes when you have PMS.

-Pick out your stage clothes at least 6 months too early, and 2 sizes too small.

-Never get a radical haircut within 6 weeks of a major performance.

-If a band member does get a radical haircut within 6 weeks of a major performance, "IT LOOKS...GREAT!!!"

-Tell the manicurist to cut the nails on your fretting hand just a 'tad' shorter, so your strings don't buzz. Because that sucks.

-Call each band member before the show to discuss important technical support topics, like which style of bra at Victoria's Secret has the best fit.

-At least one band member must be pregnant, nursing, having 'power struggle' issues with a child, or be planning a wedding during each major performance.

-Allow at least 2-3 hours before rehearsal for catching up on all the latest...

-Don't practice until the last possible moment.

-Kick ass anyway.

It's different for girls? You better believe it baby.

DAVID GRISMAN QUINTET • SATURDAY • 4:30PM-6:00PM

"Modern acoustic music" is practically defined by the work of David Grisman and the DGQ, and the Telluride Bluegrass Festival would not be the same without them. Grisman is often associated with the bluegrass wing of country music, but his music owes almost as much to jazz as it does to traditional American folk influences. Because he couldn't think of what to call his unique, highly intricate, harmonically advanced hybrid of acoustic bluegrass, folk and jazz without leaning toward one idiom or another, he offhandedly decided to call it "dawg music" -- a name which, curiously enough, has stuck. A brilliant mandolinist, with roots deep in the Hot Club Quintette of France, Grisman's jazz sensibilities were strong enough to attract the admiration of the HCQ's Stephane Grappelli, who toured and recorded with Grisman on occasion. Grisman was already playing the piano, saxophone and mandolin by the time he was a teenager, taking up the latter at age 16. Despite a warning from his piano teacher that it wasn't a "real" instrument, Grisman learned to play the mandolin in the style of Bill Monroe, and while attending New York University, he began playing with the Even Dozen Jug Band. After helping to define the Dead's "American Beauty" sound and spearheading the brilliant "Old And In The Way" sessions and recordings, he formed the Great American String Band with violinist Richard Greene in 1974 and then founded the Quintet in 1976 that became known for the "dawg" hybrid. By 1980, the Grisman Quintet included such like-minded virtuoso eclectics as fiddler/guitarist Mark O'Connor, violinist Darol Anger and bassist Rob Wasserman. Current DGQ members include bassist Jim Kerwin, multi-instrumentalist (mentalist ??) & percussionist Joe Craven, flutist Matt Eakle, and Argentinian guitarist Enrique Coria. This past year has seen the release of "Grateful Dawg," Gillian Grisman's feature-length film portrait of her father and his great friend Jerry Garcia; it includes rare archival concert footage, interviews and living room jam sessions.

NANCI GRIFFITH & THE BLUE MOON ORCHESTRA • SATURDAY • 6:30PM-8:00PM

Originally from Austin, Nanci Griffith began her career at age 14, when her "West Texas liberal" parents started her on the Austin club circuit, and continued to perform during her college years at the University of Texas and even while she taught kindergarten in the mid-'70s. In the late '70s and early '80s Griffith brought her innovative folk music to Nashville as one of the new generation of folk/country/pop artists which also included Lyle Lovett, Dwight Yoakam, and Steve Earle.

Striding the fine line between folk and country music, Nanci Griffith has become as well known for her brilliant confessional songwriting as her beautiful voice. Her songwriting won an award at the Kerrville Folk Festival, prompting the local label BF Deal to record Griffith for a compilation and later for her debut album, "There's a Light Beyond These Woods" (1978). Griffith's writing now includes some of country music's most enduring hits: Willie Nelson and Emmylou Harris' "Gulf Coast Highway," Kathy Mattea's "Love At The Five And Dime," and Suzy Bogguss' "Outbound Plane." Griffith also has fifteen acclaimed solo albums and five Grammy nominations. Her first nomination was in 1986 for "The Last of the True Believers," and she won her first Grammy in 1993 for Best Contemporary Folk Performance with "Other Voices, Other Rooms." Griffith has won two additional Grammys for her performances on Chieftains albums. She has also worked with a virtual who's-who of country and folk musicians: Emmylou Harris, Iris Dement, Alison Krauss, Leo Kottke plus Michael Stipe, U2, Hootie and the Blowfish, her own Blue Moon Orchestra and Buddy Holly's Crickets.

During the Christmas holidays of 1986 I organized a band of musicians to work this road of touring and to pass effortlessly through mine fields of studio sessions," wrote Nanci in the liner notes to her album 'Blue Roses From The Moons.' They chose their name, the Blue Moon Orchestra, from my third album, 'Once In A Very Blue Moon.' Through these years, the sound has become its own with the talents of this band. The road and the years have flown by ... my hair has grown blue to match the moon, the roses keep coming, and my writing has gone home to its roots."

SAM BUSH BAND • SATURDAY • 8:30PM-10:00PM

"It's amazing how someone can play so far above your head, but it's so perfectly right that everybody gets it. Absolutely one of the finest musicians to exist in the history of the world. I want to be him now." -Alison Krauss

Twenty-seven years ago, the creators of what became the Telluride Bluegrass Festival dreamt of hearing New Grass Revival right here in the Town Park. Today, Sam Bush, the only artist who has performed at 26 of the 27 legendary events, is considered more than simply the "magic" the festival producers were looking for. Sam has, in fact, become the "cosmic glue" that has defined our spirit from the very start. And that glue ties years and generations and hearts together here at TBF - for example, Sam's appearance (along with Béla) during Johnny's set last year had kids dancing hard to New Grass tunes that were penned before those kids were born, and many of the rest of us nearly in tears.

Though he's best known as the founder and driving force behind New Grass, Bush's ability to broadly make music that exceeds all genre 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 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 Grammys. And Sam is a Grammy-winner again, this time for his work on the wildly successful "Oh Brother, Where Art Thou?"

Sam's latest release on Sugar Hill Records, ICE CAPS: PEAKS OF TELLURIDE, is on one level a documentation of his important role at the festival, and on another, just a damn fine, entertaining disc.

The Sam Bush Band is: Sam on lead vocals, mandolin and fiddle; Jon Randall on guitars and harmony vocals; Byron House on bass and vocals; and Chris Brown on drums.

leftover salmon

LEFTOVER SALMON • SATURDAY • 11:00PM-12:30AM

Planet Bluegrass veterans truly need no introduction to Leftover Salmon, especially this crowd of loyal festivarrians, but to oblige the masses, here you go---

This legendary Colorado band, famous for their blend of Cajun, Southern Rock, boogie and assorted ethnic influences, with their famous Polyethnic Cajun Slamgrass sound continues to expand even more with ever spicy ingredients. Leftover Salmon has toured relentlessly over the past eleven years playing countless clubs and theatres and appearing at every festival know to mankind wowing their audiences with their now famous crazy and always entertaining antics. According to one critic, "yin and yang meets ding and dong in Leftover Salmon, a bluegrass band gone berserk."

In March of this year, Leftover Salmon, and their ever growing and loyal community lost their co-founder and banjo-player extraordinaire, Mark Vann, to a six-month battle with cancer at the age of 39. In the words of Vince Herman, who founded the band with Vann and Drew Emmitt over ten years ago, "Mark brought bright and immense joy to those lucky enough to hear him. He lived his life to the fullest and would insist that we do so as well." It is in that spirit that Leftover Salmon has continued doing what they love and what thousands of loyal fans love them for. Their new album Live, released in early May, celebrates their love of the spirit of a music festival and features lots of wild Mark Vann banjo. Leftover is lucky to be joined by Matt Flinger, of Flinger Grier and Phillips, on their festival circuit.

church street

CHURCH STREET • SUNDAY • 11:00AM-12:00PM

The devil gets mad when he hears the word of praise, and the members of Church Street have come all the way from the shadeless streets of New Orleans to praise Him.

The Telluride Bluegrass Festival enjoys a special bond with the gospel community in New Orleans. The legendary gospel icon, Raymond Miles brought the saints and the songs of the holiness church to Telluride in 1997. Raymond's passing the following year prompted his proteges to summon his strength and continue to spread the word as Church Street, and in 2000 the group offered a rousing Sunday morning set, filling the crowd with love and fellowship and good news.

Now the next generation of Church Street is stirring souls with their own special sound and vision. Handpicked by their wondrous music director Michael Robinson, the new members have stamped themselves as future stars because their mission is pure. Raised in the crescent City on extra portions of faith and funk, singers Jabail Reed, Cowana Santa Cruz, Shanquel Morgan, Jasen Hesse and Skie Rainey were born to share their message of hope and healing and personal testimony.

Maestro Robinson, who doubles as the music director of the Greater Saint Stephen's Full Gospel Baptist Church in New Orleans and is a key contributor to gospel great Kirk Franklin's new platinum live album, has enlisted two of his favorite accompanists for the trip to Telluride, bassist Donald Ramsey and drummer Cleveland Vinning. Joined in a powerful combination of joy and groove, the trio churns like a mighty orchestra. And with the singers united on one accord, and the audience driving them on, tabernacle style, that old devil doesn't stand a chance.

sam and dawg

SAM BUSH & DAVID GRISMAN • SUNDAY • 12:15PM-1:15PM

These two stalwarts of the Telluride Bluegrass Festival have a lot in common: they both are famous for their genius mandolin playing, both have gone way beyond only bluegrass music, between them they've been to the Festival over 40 times, they have strong ties to rock music of the '60s and '70s, and they both like to wear beards and really snappy shirts on stage.

Whether it's Sam evocatively lamenting the "Girl From The North Country," or Dawg smoothly wailing on a 15-minute Django Reinhardt jam, these guys can cover more musical styles and genres than most of us have even heard of. Though they both carry impeccable bluegrass credentials, and display them often, the breadth they've shown the last 30 years both on their own recordings and in session work with others is truly astounding.

With an upcoming record they've started working on together, we're way excited that these boys, beyond their own band's other performances this weekend, will come out and hold forth with... who knows what...? Does this version of Sam and Dawg even know "Soul Man," "Hold On I'm Coming" and "I Thank You"?...we bet they do.

TIM O'BRIEN & THE CROSSING • SUNDAY • 2:00PM-3:15PM

"Tim reminds us that there is a world of great music that exists somewhere outside the mainstream, and he makes us ask how music so good can possibly remain on the outside." -- Lyle Lovett

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, and on this festival. Tim'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."

O'Brien grew up in Wheeling, West Virginia, seeing artists like Charley Pride, Jerry Lee Lewis, the Country Gentlemen, and Jimmy Martin perform at radio's famous WWVA Jamboree. When still in his teens, he came West to explore the vibrant bluegrass scene in Colorado, where he met guitarist Charles Sawtelle, banjoist Pete Wernick, and bassist/vocalist Nick Forster. Hot Rize, from 1978 to 1990, earned recognition as one of America's most innovative and entertaining bluegrass bands. They were the International Bluegrass Music Association's first Entertainer of the Year in 1990, and in 1993, O'Brien took the IBMA's Male Vocalist of the Year honors.

Amongst a number of solo albums and collaborative projects over the last ten years, like Tim's full-length ode to Dylan, "Red On Blonde," one that stands out for Telluride and on both sides of the Atlantic is 1999's "The Crossing," 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. Music and styles from North America, Ireland, England and Scotland mix here and pay tribute, not only to the growth and development of these on the far side of the Atlantic, but also to their journey 'back home' to their origins.

The touring unit of The Crossing usually features Irish singer Paul Brady, and many of Timmy's American bluegrass picking friends. This summer's core is: Tim O'Brien, bouzouki, mandolin, fiddle and vocals; Dirk Powell, banjo, keys, fiddle, accordion and bass; Kevin Burke, fiddle; Mairtin O'Conner, accordion; Karen Casey, vocals; and Steve Cooney, guitar.

Tim O'Brien's style has evolved in the fashion of so many traditionalists before him, through listening, adopting and adapting and fusing. "It's like chiseling away a sculpture," O'Brien says of finding an artistic style. "It was always there. You've just got to find what it is that's you."

PETER ROWAN REGGAEBILLY • SUNDAY • 3:30PM-4:45PM

Peter Rowan's long music career began with his interest in an amalgam of Tex-Mex and roots music, and roots of one sort or another is pretty much where he's stayed. From Bill Monroe's Bluegrass Boys, through the critically acclaimed progressive rock band Earth Opera and then Sea Train, Rowan maintained his bluegrass roots as a member of Muleskinner, Old And In The Way and the Free Mexican Airforce.

Peter regaled us throughout the '90s with tales of a new mythic American West, performing a mariachi about the exploits of "The Free Mexican Airforce," praising the arrival of "Panama Red," lamenting genocide, despair, and loneliness in the sorrowful moans and wails of "The Land of the Navajo," invoking the spirits with the deep, skanky, reggae groove of "Freedom Walkabout," or reinventing the story of Elmer Gantry in "Rainmaker."

But Rowan's not just about bluegrass and the desert Southwest. Ever since walking around the grounds at the 1982 Reggae Sunsplash festival, wearing a big cowboy hat while being warmly greeted by the musicians who knew what a heavyweight Pete was and is, Jamaica and its music have had a big impression on the bluegrass prodigy.

Peter's interest in Trenchtown rock has now culminated in his newest release, "Peter Rowan Reggaebilly." Says Peter, "I am pleased to offer you this unique limited edition of my ongoing project of Reggaebilly music, featuring some of Jamaica's finest reggae musicians, Chinna Smith, Squidley Cole, Robbie Lyn and our own homegrown bluegrass pickers, Jerry Douglas, Stuart Duncan and Eddie Adcock. These live and vital tracks were recorded last year at the Tuff Gong Studios in Kingston. I've always known that bluegrass roots and reggae roots grow from the same tree, and at last I have a chance to create this music, as all of you were here at last year's Telluride Bluegrass Festival remember ... These are all new original songs including: 'Fetch Wood, Carry Water' and 'Devil By the Tail.' Come and hear 'Rowan Reggae' at the Telluride Bluegrass Festival this weekend. Let's talk about music."

JERRY DOUGLAS BAND • SUNDAY • 5:00PM-6:30PM

Not only does Jerry Douglas play his own sets, and with almost every artist and band that plays this stage, and more notes than most, he's just one of the nicest people you'll meet.

After playing for several years with his dad's group, the West Virginia Travelers, the 17-year-old was invited and joined the pioneering new-grass band The Country Gentlemen in 1973. The following year he became a member of J.D. Crowe & the New South and was part of the milestone 1975 bluegrass album, "J.D. Crowe and the New South." He won his first Grammy for Best Country Instrumental for the 1983 track "Fireball." In 1976 Douglas and Ricky Skaggs co-founded Boone Creek, and in '79, Douglas released his debut solo album, "Fluxology", followed three years later by "Fluxedo". Next, Douglas became a full-time member of the Whites, and by the mid-'80s, Douglas was also the number-one dobro artist on Nashville recording sessions. He kept his solo career alive, however, with four more of his own albums. He formed the quintet Strength in Numbers with Edgar Meyer, Sam Bush, Béla Fleck and Mark O'Connor. Their landmark recording, "The Telluride Sessions," was released in 1989. From then on, it's been a series of Grammy winning projects and non-stop touring with Alison Krauss and Union Station. One of those projects was the "O Brother, Where Art Thou?" soundtrack. Maybe you've heard of it?

This year, he picked up three Grammys for his work with Union Station and Earl Scruggs, and received five Grammy acknowledgements for the soundtrack and accompanying album "Down From The Mountain."

This summer he will tour in support of his new record with his own band. "I have put together a real band. You have to keep going out with the same guys so that the musical arrangements can be fleshed out and so people in the audience will believe it's an actual group. I'm going to make this different enough so that it will be identified with me and my music. I want to focus on the distinctive sound of my instrument, that slidey sound that has become my signature style." For this brand-new solo album, "Lookout for Hope," Douglas showcases all these aspects of his career. Jerry will also be a featured solo artist along with Krauss, Emmylou Harris, Ralph Stanley and many more performers when the incredibly successful Down From The Mountain Tour resumes in June. All this success, and he's still a nice person? Yup. Go figure...

LUCINDA WILLIAMS • SUNDAY • 7:00PM-8:30PM

"I loved Loretta Lynn and Hank Williams, but also Bob Dylan and the Doors and Jimi Hendrix. I don't see anything wrong with loving all kinds of music."

Lucinda Williams isn't the kind of artist who caves in easily. Faced with label executives and producers who want to pigeon-hole her music into clean-cut, radio-friendly rock or country numbers – no doubt with someone like Bonnie Raitt in mind – Williams has time and again proven herself to be as stubborn as she is talented. Though quantity is far from the most important measure, she's released a mere five albums (and one EP) since her debut in 1979, partly because she's had such a hard time finding a label whose demands don't get in the way of the music as she hears it. Raised under the intellectual nurture of her father – poet, critic, and English lit professor Miller Williams (a buddy of Tom T. Hall) – 49-year-old Lucinda spent her youth on the ramble, mostly from one college burg to another in the American South. She was already singing and playing by the time she was 12, when Dylan's "Highway 61 Revisited" had seeped into her psyche, and later found inspiration in the raw Delta blues of singers like Skip James, Bukka White, and Robert Johnson. By the early '70s she landed in Austin and then Houston, and became part of a folk scene there that also included Nanci Griffith, Lyle Lovett, and Townes Van Zandt.

After two early albums, Lucinda's self-titled 1988 release from Rough Trade is considered her breakthrough, including "Passionate Kisses" winning her a songwriting Grammy in 1994. Her guitarist and co-producer on that album, Gurf Morlix, has also become a vital part of her music, recording and touring with her ever since. In 1998 came the disc "Car Wheels on a Gravel Road," widely considered one of the most influential records of the last half-century, and hailed as "the Blonde on Blonde of the 1990's" by legendary producer Joe Boyd. Lucinda's latest release, 2001's "Essence," was produced by Charlie Sexton & Lucinda, and earned her the 2002 Grammy Award for Best Female Rock Vocal Performance ("Get Right with God").

Festivarians, get ready to welcome one of our most eagerly awaited artists.

RALPH STANLEY & THE CLINCH MTN. BOYS • SUNDAY • 9:00PM-10:30PM

With over 150 albums to his credit, spanning over 50 years, Ralph Stanley is a true bluegrass patriarch. Born February 25, 1927 in the Clinch Mountains of Dicknensen County, Virginia, Ralph learned to play the banjo from his mother, Lucy. It was her inspiration, as well as Ralph's natural talent, which led Ralph and his older guitar-playing brother, Carter to form the Stanley Brothers in 1946. They started their career on radio stations in Virginia and became a near over-night success in the area. The 50's and the Elvis-inspired rock and roll scene was a slow time for the Brothers, but the Folk revolution of the 60's allowed a Stanley Brother's comeback and they played to sold-out shows on the burgeoning college campus circuit. Just as their career was beginning to skrocket once again, the tragic death of Carter Stanley in 1966, a severe blow to Ralph, nearly convincing him to give up music all together.

Ralph decided to continue on without his brother, and since 1966 he has carried on the tradition of the Stanley Brothers, keeping the same sound, feeling and spirit of their timeless art alive. The rich heritage of the ballads, the religious music of the "hill people" and the fiddle and banjo "square dance" licks are all present today, just as it was 50 years ago.

Not only has Ralph been an influence to those who have heard his music, he has also mentored several artist while they were members of the Clinch Mountain Boys. It's past roster has included such notable performers as Ricky Skaggs, Lary Sparks, Charlie Sizemore and the late Keith Whitley, to name a few.

Clinch Mountain Country, his latest project, is much more than just a star-studded compilation of country music. It is a celebration of a uniquely American musical form. Sometimes rough-hewn, sometimes smooth, but always with deep feeling, these 36 tracks evoke emotions in a way no other form of music can. When Stanley sings in his mournful, high tenor voice, it sounds as if it comes from the center of the earth- from the rocks and trees of his native Southwestern Virginia mountains. The 34 artists who participated on this album did so out of a love for the music, and esteem for the man; not for money or prestige, but because they really wanted to.

Bill Clinton, reflecting on Ralph's 50th Anniversary, said "Your heartfelt vocals and trademark style playing banjo have influenced and inspired a new generation of musicians. Thank you for all you have done to enrich America's cultural heritage." Not bad, Bill. We couldn't agree more.



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-Jerry Douglas

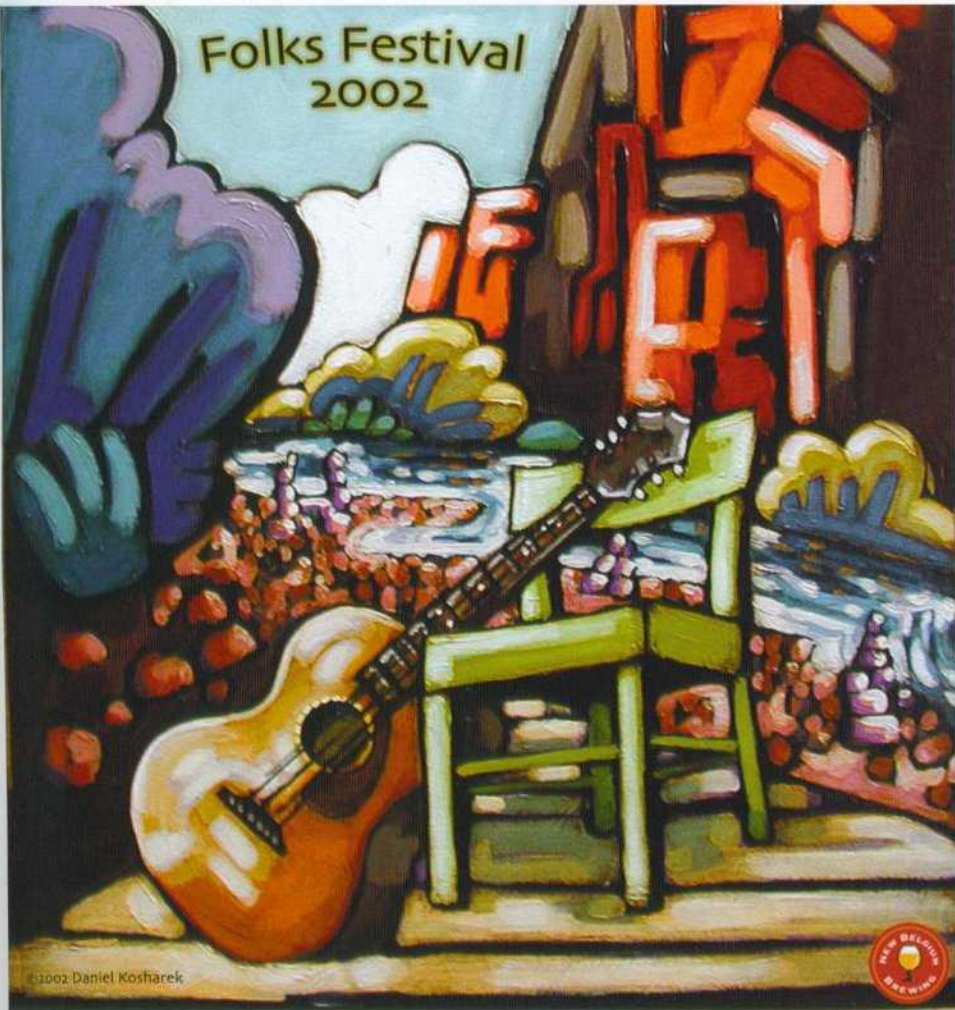


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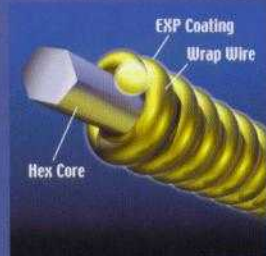
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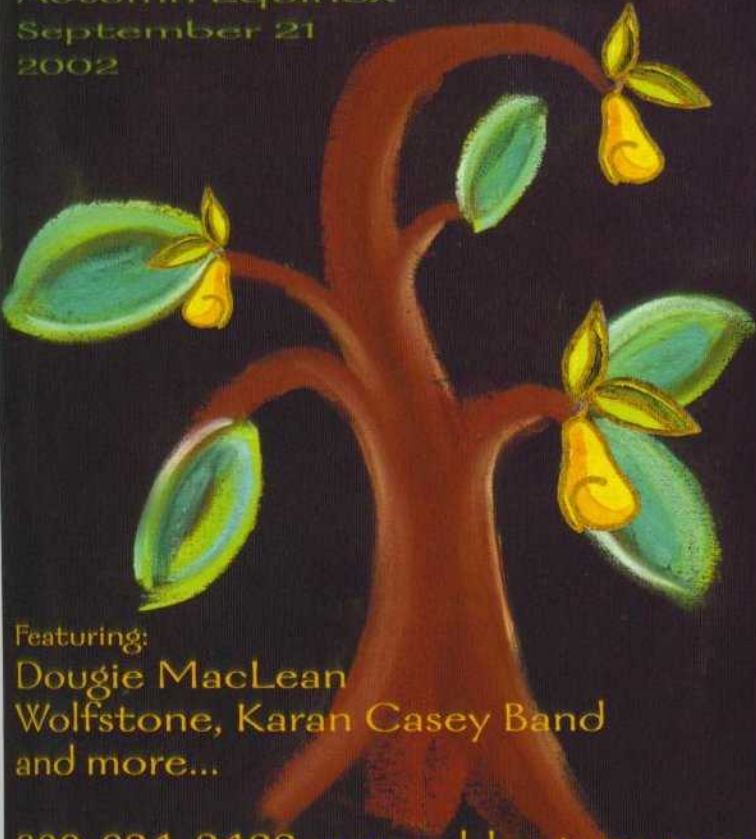
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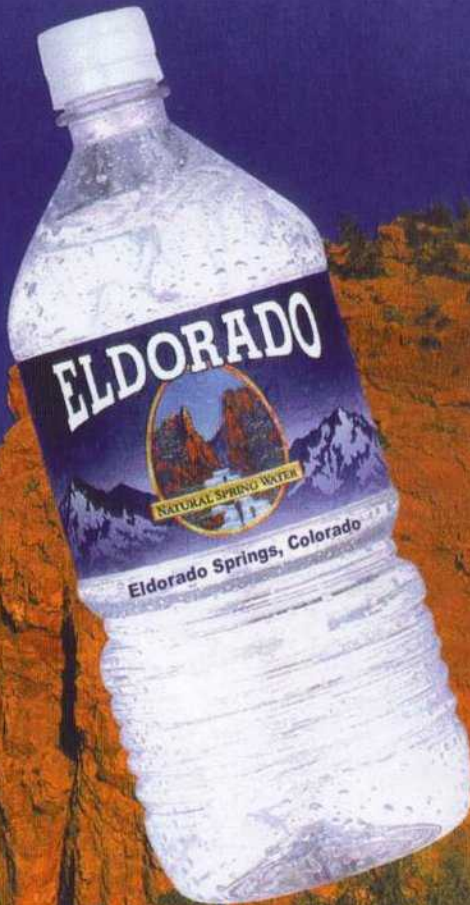
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NEW BELGIUM BREWING COMPANY: BEER AND BEYOND

(Fort Collins) A wind-powered brewery using cutting edge technologies to produce a world class line of Belgian style beers. Sound familiar? New Belgium Brewing Company, fabled for their Fat Tire Amber Ale, has long looked at the Big Picture beyond beer. Jeff Lebesch and Kim Jordan, the husband/wife team who started New Belgium in their basement ten years ago, have always had a strong sense of business responsibility and a healthy sense of humor.

"If working in this business was just about making beer," Jordan says, "frankly, I think we would have tired of it long ago. The intriguing part is how do you create magic – how do you support a community of people, how do you show up in the community, how do you push technology, and how do you strive to be a business role model – that's what keeps me really engaged here."

Jordan, now the company's CEO and chief visionary, embraces New Belgium's role as a business pioneer. To that end, she and Jeff have created a corporate culture as unique as the sour brown La Folie aging in oak barrels deep within the brewery's cozy confines.

New Belgium Brewing Company is privately held and employee-owned. The company practices open book management so that any employee can check the financial records at any given time. New Belgium has long been a champion of sound environmental practices and energy efficiencies.

"We recognize that manufacturing creates a waste stream so that's something we're always looking at," says Jordan. "We are a wind-powered brewery. All of our energy comes from a wind farm in Wyoming. We have an incredibly comprehensive recycling program."

"It's very exciting working here," says Technical Director, Floris Delee (a born and bred Belgian himself). "The profit margin is good, so we really have the ability to be trendsetters from an environmental perspective."

Currently, Delee is overseeing the expansion of brewhouse operations and the implementation of a wastewater facility that will clean all process waters and produce enough methane to power the brewery for up to three hours per day.

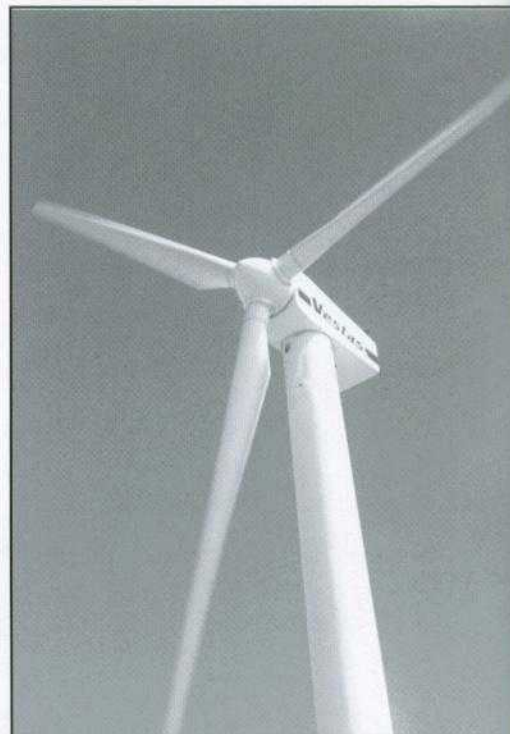
New Belgium also invests in new, unproven technologies.

"We have a rule here that with any new technology purchases, 20 per cent have to be untested, cutting edge products," says Jordan. "Of that 20 per cent, we expect 50 per cent to fail. But if you're not trying things that no one else has tried, then you never get new technologies."

New Belgium takes a decidedly different approach to marketing as well. The company practices relational marketing, bar stool to bar stool. It's a get out into the community approach.

"We finally hit upon the idea that we need to do our own event," says Marketing Director, Greg Owsley. "Tour de Fat is a hilarious ballyhoo of bikes and beers. We do stupid bike games. You dust off your cruiser, bring the family out, act like a kid again. You have a good time and drink a few beers."

All proceeds raised go to local nonprofits so the money stays in the community. In Colorado alone this year there will be three Tour de Fats; Fort Collins on July 20th, Boulder on September 28th, and Durango falls on October 5th. To learn more about New Belgium Brewing Company log on to www.newbelgium.com. And always remember, drink good beer!



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