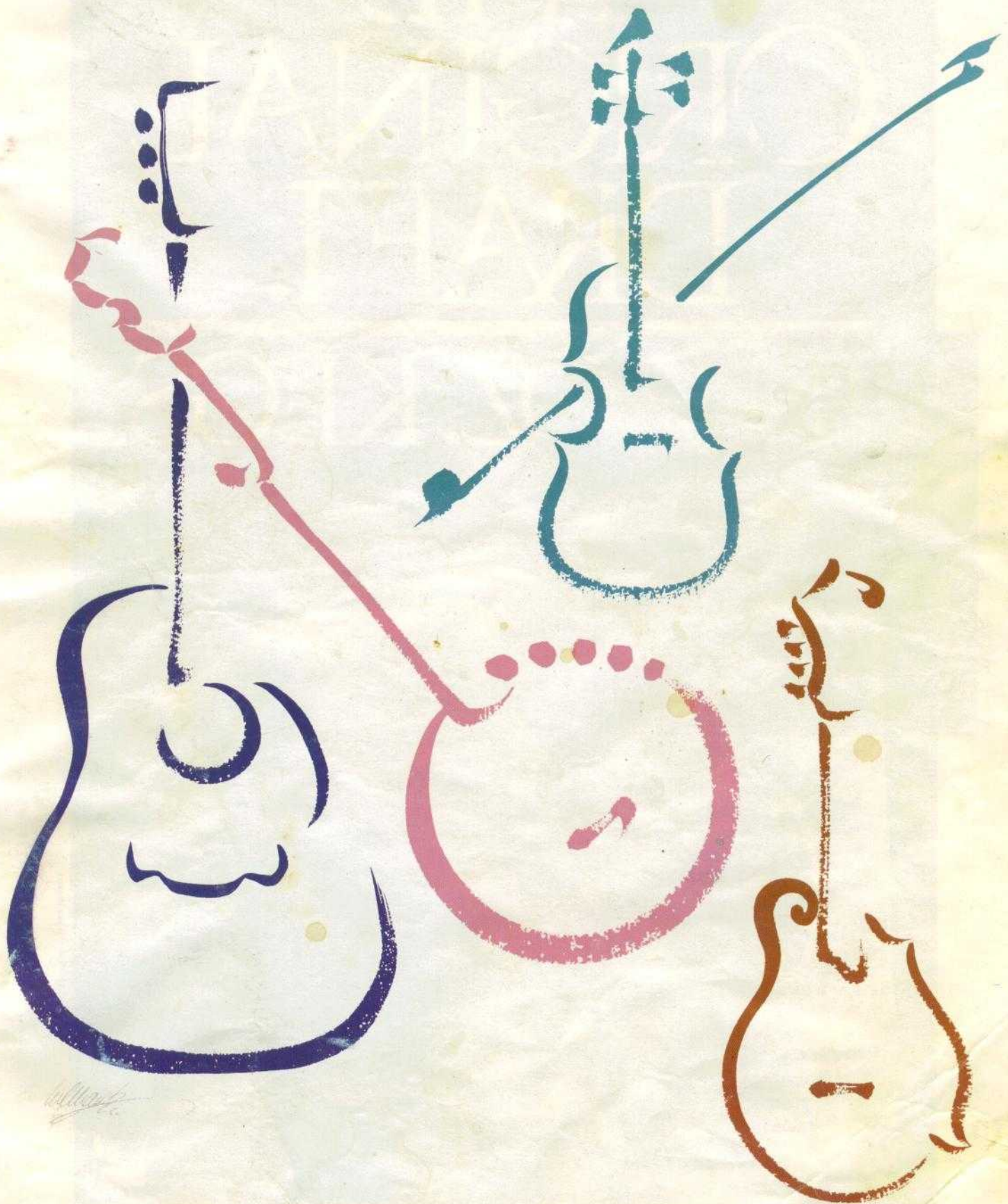


FIFTEENTH ANNIVERSARY
TELLURIDE BLUEGRASS FESTIVAL
JUNE 16, 17, 18, 19, 1988



William

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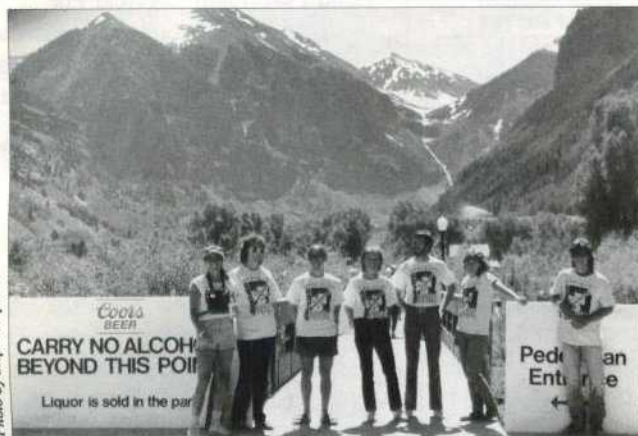


Photo by Stephen Spinder

Special thanks to all the people too numerous to mention without whose help this Festival would not be possible.

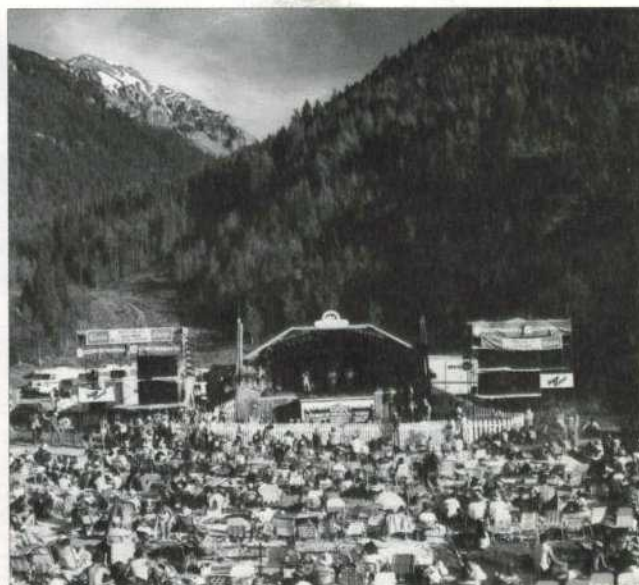


Photo by Tim Benko

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Monday - Friday June 13-17, 1988

Director of the Academy - Pete Wernick of Hot Rize

Intermediate/advanced instruction only. Limit 15 per class. \$250 for all eight sessions.

Main Classes

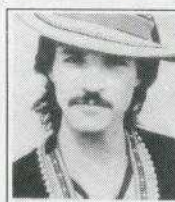
- Banjo, Bela Fleck - Advanced bluegrass, jazz, new acoustic
- Banjo, Pete Wernick - Intermediate-advanced bluegrass
- Bass, Acoustic, Edgar Meyer
- Bass, Electric, Nick Forster and John Cowan
- Dobro, Jerry Douglas
- Fiddle, Mark O'Connor
- Guitar, Charles Sawtelle - Intermediate-advanced bluegrass
- Guitar, Pat Flynn and Nick Forster (Wendell Mercantile "Piles of Styles") newgrass/electric/takeoff
- Guitar, Finger Picking, Pat Donohue
- Hammered Dulcimer, Bonnie Carol
- Mandolin, Sam Bush and Tim O'Brien
- Performance Power, Jan Garrett
- Singing, John Cowan and Pete Rowan
- Song writing, Pete Rowan and Pat Flynn
- Sound Reinforcement, Frank Edmonson and Richard Battaglia



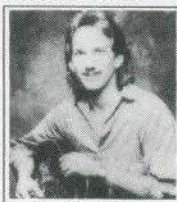
Hot Rize



Peter Rowan



Mark O'Connor



Jerry Douglas



Edgar Meyer



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Thanks!

Yes, please send complete registration information for 1988 Academy to:

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Mail to:
Telluride Bluegrass Festival
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Boulder, CO 80306
(303) 449-6007

History of Telluride

Telluride's history begins in the late 1800s, when the first miners arrived in the area and set up camp in the San Miguel Valley. The area was already settled by Ute Indians, who considered the valley and the surrounding San Juan mountains sacred. The San Juans were (and are) one of the richest mineral areas, and in 1875, John Fallon recorded the first lode claim in the area. From this claim came the mines known as the Sheridan Group, which would produce millions of dollars worth of ore before the turn of the century. As prospectors poured into the area, two mining camps sprang up at the foot of the mountains and it was Columbia, founded on January 10, 1878, that would eventually change its name to Telluride. According to legend, Telluride was named after the ore

idea to George Westinghouse, who was working at the time with Nikola Tesla, the inventor of the alternating current system. A power plant was built next to a waterfall near Ames, and when the switch was thrown, power surged through the three miles of lines to the mine, transmitting alternating current at high voltage for the first time anywhere in the world.

Telluride enjoyed its prosperity for another 40 years, but by the 1920s, labor problems and the cost of mining had shut down most of the mines. In 1929, the Bank of Telluride closed its doors, the population tumbled to 512, and the Great Depression set in. The mines shipped out uranium during World War II, but this was, for all purposes, the end of mining



Courtesy of Telluride Historical Society

“tellurium”. A more tenuous version is that the name is a contraction of “to hell you ride”, which a man was often told when he set off for this remote region.

The area flourished, and within ten years 5,000 people had settled within the valley. In 1883 San Miguel County was formed and Telluride was chosen as the county seat. A schoolhouse, numerous churches and businesses, including two newspapers, were the signs of a maturing town—as were the saloons, dance halls, and gambling rooms—all 69 of them. On the south side of town were the bordellos with their “ladies of the night”.

Telluride was thriving; large amounts of money were flowing in and out of town. This prosperity attracted the infamous Butch Cassidy and the Wild Bunch who successfully robbed their first bank, the Bank of Telluride. Guns blazing, they rode out of town with all \$24,000 of the miner's payroll.

Telluride plunged ahead into the Gay Nineties with the distinction of being one of the first cities in the world to be electrically lighted. An eccentric genius, L. L. Nunn, arrived in Telluride in 1888. At that time, the cost of supplying steam power to the Gold King mine, located near Alta Lakes, was \$2,500 per month. Nunn believed this cost could be reduced by using alternating electric current (AC/DC). He took his

prosperity. The town would have to find another gem in the mountains; that gem was tourism.

The natural beauty of Telluride was beginning to attract a new population, and in 1969 the Bank of Telluride reopened its doors after 40 years of being closed. Also in 1969, Joe Zoline, a Californian, proposed building a ski area, and by 1972, the first lifts were running. Residents agreed the ski area would support Telluride through the winter and attention turned to the rest of the year.

In the summer of 1973, the town held the First Annual Telluride Bluegrass and Country Music Festival, the first in a long line of festivals including the Lunar Cup 4th of July Ski Race, the Telluride Hang Gliding Festival, and the Telluride Film Festival.

Telluride is a National Historic District. It evolved, like several Colorado mining towns, into a resort town. With the new, there is a strong desire to preserve the old. Similarly, the Bluegrass Festival combines the finest traditional bluegrass players on a roster with today's hottest string band innovators. The Bluegrass Festival is proud to be part of this unique town, and welcomes all its visitors to the show!

Adapted from **Mountains, Music and Magic**
by Beth Tweedell

THURSDAY, JUNE 16, 10:00 AM-6:00 PM

CONTESTS

10:00 PM-NOON Banjo Contest

Instrumental showdowns have long been a bluegrass tradition. The Telluride Festival, with its non-traditional reputation, promises to add new dimensions to the music competitions. Because it has always featured original acoustic and "newgrass" styles, the contests reflect that trend. But they're run like any major bluegrass contest. The judges are concerned with tradition and good taste first, but they also listen to how contestants apply traditional bluegrass values to any new style of music that might be presented.

NOON-2:00 PM Guitar Contest

Picking Contest Format

- Each contestant plays two tunes in the preliminary round and two tunes in the final round.
- Repeats (of preliminary tunes) are not allowed in the finals.
- No electric instruments or pickups allowed.
- Two backup musicians allowed.
- Time limit: 2 minutes per tune.
- The picking contest will be judged "in the blind" in accordance with National Old Time Fiddle Assn. and Winfield Championship rulings.



Photo by Stephen Spinder

2:00 PM-4:00 PM Mandolin Contest

PICKERS SCORE IN THESE CATEGORIES:

- 50% OVERALL ABILITY (includes difficulty, expression, material selection, taste, execution)
- 25% RHYTHM
- 25% TONE

4:00 PM-6:00 PM Band Contest

Band Contest Format

- Bands must consist of three to six members, no duos.
- The music should be Bluegrass, Old Time, Western Swing, or New Acoustic/Newgrass.
- No drum sets allowed.
- No electric instruments or pickups allowed—with the exception of electric bass and steel guitar.
- Each band plays three tunes in the preliminaries and three tunes in the finals.
- Repeats (of tunes played in the preliminaries) are not allowed in the finals.
- The three band selections are these types: A fast vocal tune, a slow vocal tune, an instrumental tune.
- Time limit: 3 minutes per tune.

BANDS SCORE IN THESE CATEGORIES:

- 30% MATERIAL SELECTION (taste, difficulty, authenticity...)
- 30% INSTRUMENTAL PERFORMANCE (includes ability of soloists and overall instrumental blend)
- 30% VOCAL PERFORMANCE (lead and harmony)
- 10% STAGE PRESENCE

**DINNER BREAK
6:00 PM-7:00 PM**

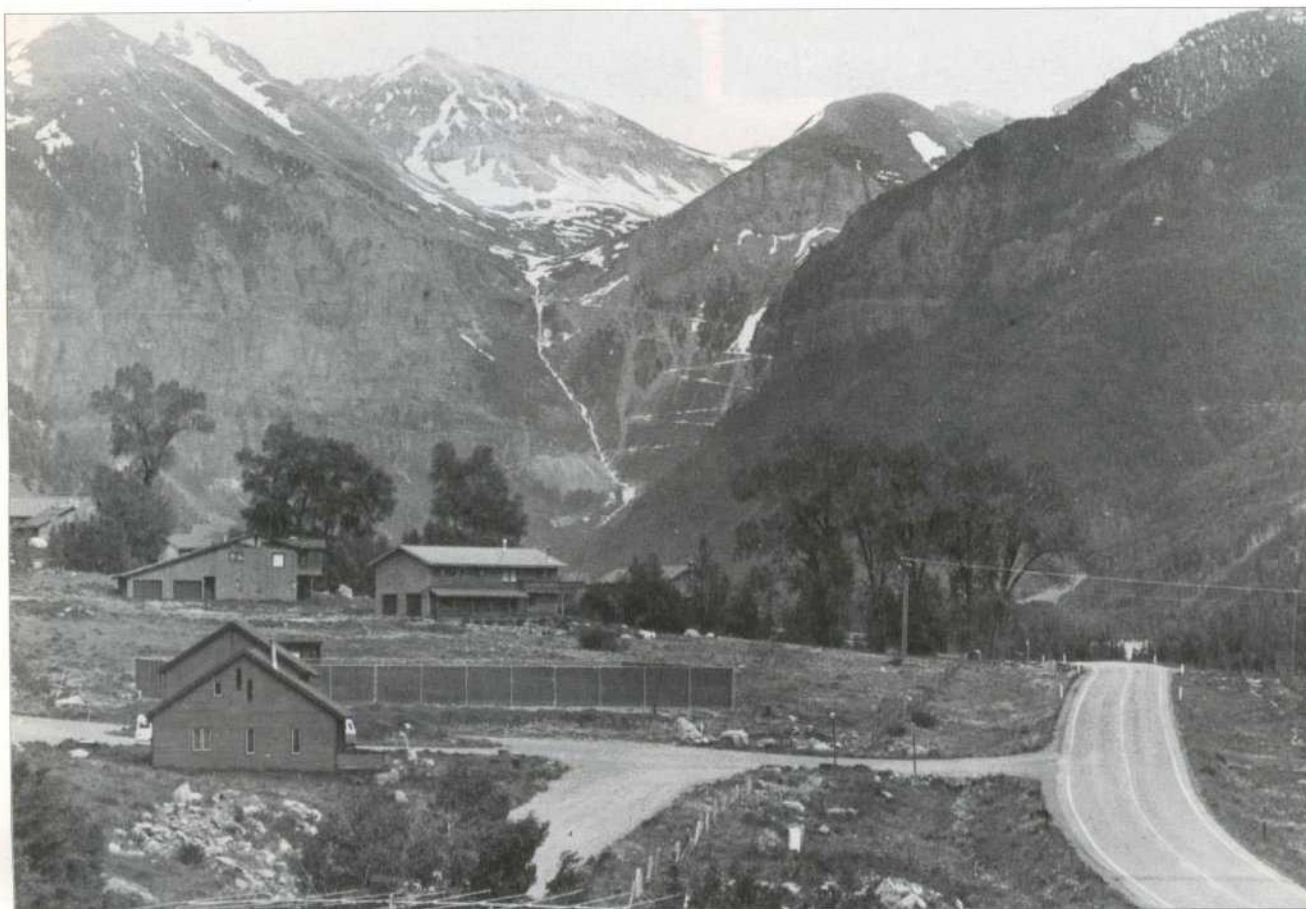


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THURSDAY, JUNE 16, 7:00 PM-8:00 PM

PAT DONOHUE

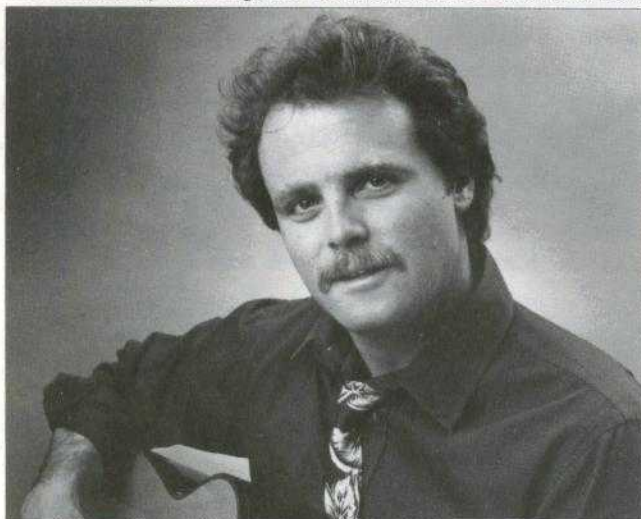
FRETS Magazine calls Pat Donohue a skillful picker who can sing, strut, slink and scamper through his tunes—"... a major artist in contemporary acoustic music."

Donohue's fingerstyle guitar expertise has earned him national acclaim for the technical perfection and insight which he brings to the blues, jazz and swing.

Winner of the 1983 National Fingerpicking Guitar Championship, reviewers praise Donohue's fingerstyle acoustic guitar mastery, finely-crafted original compositions and powerful vocal delivery. His easygoing sense of humor makes his concert appearances engagingly entertaining.

A frequent guest on Garrison Keillor's "A Prairie Home Companion", Donohue has also appeared with such artists as Leon Redbone, Doc Watson, Leo Kottke, Steve Goodman, Mary Travers, Corky Siegel and Jesse Colin Young.

His first album, *Manhattan To Memphis*, has been called one of the most promising debut performances to come along. He's currently working on an album for Red House Records.



In the heart of old Telluride

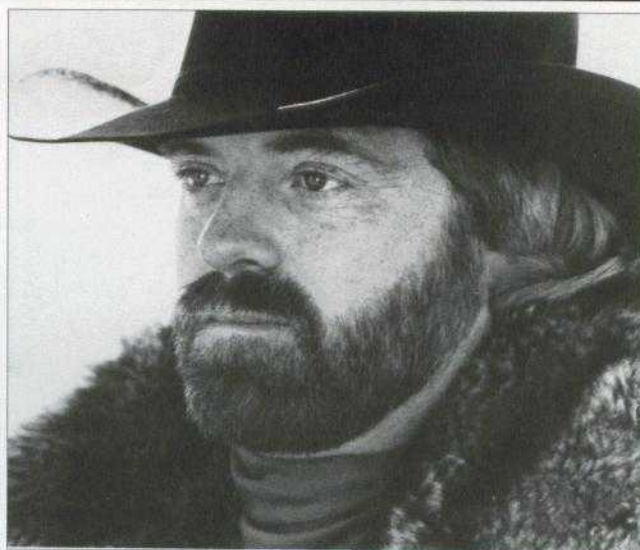
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THURSDAY, JUNE 16, 8:30 PM-10:00 PM



MICHAEL MARTIN MURPHEY

Michael Martin Murphey's career as a singer, songwriter, performer and recording artist spans over fifteen years. He has written a catalogue of songs—like "Wildfire", "Geronimo's Cadillac", and "Cherokee Fiddle"—which have become a part of the fabric of contemporary, popular and country music. He has recorded eight consecutive Top 10 country singles in the last four years alone.

The product of Southern Baptist upbringing in Dallas, Texas, Murphey takes deep pride in his southwestern storytelling roots. The images in his music have always been like a patchwork quilt of things uniquely American: cowboys, Indians, drifters, runaways, wild horses, vast deserts, and rugged mountains. He digs deep into his trove of Southwestern musicology to compose authentic songs of the American West—a style he calls "Americana".

Murphey's 1982 album, titled *Michael Martin Murphey* earned him Best New Artist nods from the Academy of Country Music and the Country Music Association.

His fourteenth and newest album, *Americana*, is the personification of his original style, a blending of all of his influences into an instantly recognizable sound. "I've always been trying to achieve a synthesis that is a very American kind of music, that includes country, pop, folk, blues, COWBOY—with a jazz attitude on top of it all. When the mix of these elements is right, it leaps over boundaries and transcends any genre and taps an American consciousness."

The Telluride Bluegrass Festival is proud to present for the second time, this self-contained singer, songwriter and recording artist.

THURSDAY, JUNE 16, 10:30 PM-12:00

BEAUSOLEIL

Louisiana's leading Cajun band, Beausoleil has achieved worldwide renown due to their rousing performances, excellent musicianship, and originality in incorporating the old (traditional Cajun, Creole, medieval French) and the new (New Orleans jazz, island rhythms, southern boogie) in a way which maintains the traditions of the past while furthering the music's growth. Together for 10 years, the group has been a strong force in the revival of traditional Cajun music in Louisiana, and has played an important role in promoting the popularity of this wonderful music throughout the world.



Based in Lafayette, Louisiana, Beausoleil was founded by fiddler, composer, and folklorist Michael Doucet. The band's other members are Errol Verret (accordion), David Doucet (guitar), Billy Ware (percussion), Tommy Alesi (drums) and Dave Ranson (bass, rhythm guitar). The group's unusually high level of musicianship and tapestry-like ensemble style make Beausoleil totally innovative and unique among Cajun bands.

Some of Beausoleil's performance venues over the years include Carnegie Hall, Kennedy Center, The Lone Star Cafe, Lincoln Center, the New Orleans Jazz and Heritage Festival and the Smithsonian Institution's Folk Life Festival in Washington, D.C.

Beausoleil recently released their 10th album, *Bayou Boogie* (Rounder Records) an energetic exploration of the influences of island rhythms and boogie-swing on the Cajun Sound.

The Herald writes: "Beausoleil surpasses its folk origins and moves into other territory, where the past and the present come together with incredible clarity."

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**Colorado Rocky Mountain
Photography Workshop**—
June 5-11.
**Telluride Wine Festival and
Balloon Rally**—June 10-12.
**Telluride Bluegrass Festival—
15th Anniversary**—June 15-19.
Teen Wilderness Camp—
June 25-July 23.
Camp Telluride—June 27-July 14,
July 25-Aug. 11 and Aug. 15-Sept. 1.

JULY

Lunar Cup Ski Race—July 1-3.
Telluride Stage Bicycle Race—
July 2-3.
**Firemen's Barbecue and
Fireworks**—July 4.
Telluride Ideas Festival—
July 8-10.
12th Annual Jazz Festival—
July 15-17.
Telluride Jazz Camp—July 18-24.
**Colorado Wildflower
Photography Workshop**—
July 28-31.

AUGUST

Workshops in the Sacred Arts—
July 25-Aug. 5, Aug. 8-19.
Telluride Baseball Camp—
Aug. 1-5, 8-12.
**Telluride Chamber Music
Festival**—Aug. 4-14.
**Telluride Fine Arts and Crafts
Festival**—Aug. 12-14.
Composer to Composer—
Aug. 19-21.
Wild Mushrooms Telluride—
Aug. 25-28.

SEPTEMBER/OCTOBER

Colorfest '88—Sept.-Oct.
Telluride Film Festival—Sept. 2-5.
Imogene Pass Run—Sept. 10.
Telluride Hang Gliding Festival—
Sept. 12-18.
Bicycle Tour of the San Juans—
Sept. 16-18.
Ethnopoetics—Sept. 16-18.
**Behind Closed Doors Home
Tour**—Sept. 17.
**Autumn Eye Photography Work-
shop**—Sept. 22-25, Sept. 27-Oct. 2.
River Rendezvous 6—Oct. 7-9.

For festival tickets and reservations contact:
Telluride Central Reservations
toll-free (outside Colorado)
1-800-525-3455
in Colorado (303) 728-4431

For your free summer vacation guide contact:
Telluride Chamber Resort Assoc.
Box 653, Telluride, Colorado 81435
(303) 728-3041

FESTIVAL HOTLINE: (303) 728-6079

COLORADO

Photography: Bill Elway

FRIDAY, JUNE 17, 10:00 AM-2:30 PM

CONTEST FINALS



Photo by Charlotte Bell

1987 Pickin' Contest Winners

Banjo Contest

Win a Deering Golden Era Model 5-String Banjo

Guitar Contest

Win a Shanti Dreadnought Guitar

Mandolin Contest

Win a Gibson A5-L Model Mandolin

Band Contest

Win \$500 cash and a position in the 1989
Telluride Bluegrass Festival roster

Second Prize (all contests) \$200 in
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Third Prize (all contests) \$100 in
American Express Travelers Checks

Beginning Friday morning, the final showdown starts with the banjo contest at 10:00. The four finalists in each category that have been chosen from a field of up to 20 contestants, will again have the opportunity to display their prowess.

Scores are not cumulative. The finals are a "new" contest—everyone starts on a fresh and equal footing. Each pickin' finalist must have prepared two new selections—three for band finalists—and should also have one more tune in mind just in case they are called back to break a tie.

Winners will be announced immediately following each contest, and presentation of prizes will take place at the conclusion of all the contests.

FRIDAY, JUNE 17, 3:00 PM-4:00 PM

EVER' LITTLE THING

Ever' Little Thing was formed in 1986 by Andy and Kat Bennett and Brenda Krier. The band's name is derived from the variety of songs in its repertoire, from country and bluegrass to ragtime and original. The band is based in Longmont, Colorado.

Andy Bennett (lead acoustic and electric guitars, lap steel guitar, vocals) picked up a guitar at the age of 14. Inspired by Doc Watson, Norman Blake and Dudley Murphy in the early 70s, he's been pickin' ever since. Brenda Krier (bass, hand percussion, vocals) has been singing professionally since the early 70s. Her vocal style reflects her background of folk and country music. Kat Bradley-Bennett (guitar, banjo, Auto-harp®, vocals) began playing guitar at age 15, following a musical upbringing focusing on classical music and big band swing. She has performed professionally since 1968.

Ever' Little Thing is developing a reputation for tight, three-part harmonies and musical variety. There's often instrument switching on stage, as each member plays a variety of instruments.

You might hear an old favorite, or something totally new. One thing you won't hear is the same old Top 40!



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IN BOULDER

FRIDAY, JUNE 17, 4:30 PM- 6:00 PM

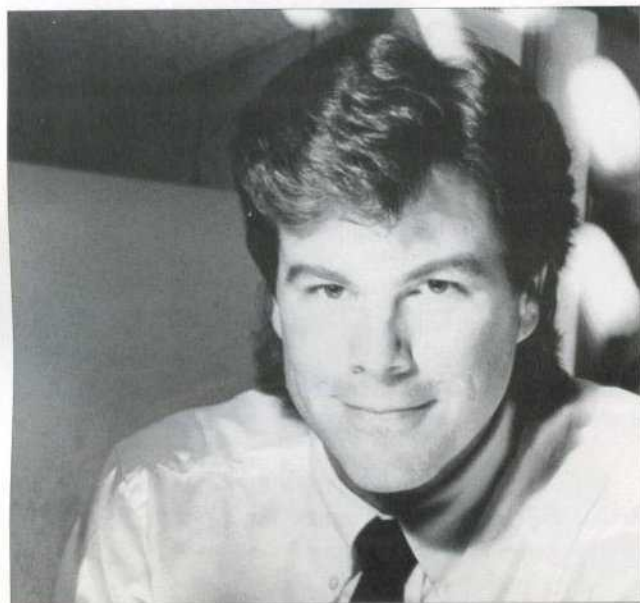
ROBERT EARL KEEN

In 1985 Robert Earl Keen, Jr. signed with Rounder/Philo Records after moving to Nashville from Austin, Texas; in January 1986 he played the John F. Kennedy Center for the Performing Arts in a concert headlining Emmylou Harris and including Nanci Griffith, Peter Rowan and Tom Rush; and in March 1986 Keen debuted his album *No Kinda Dancer* in a nationwide television performance on the Nashville Network's "New Country".

Keen established himself in Texas as an important singer/songwriter by winning the 1983 Kerrville Folk Festival New Folk Songwriter's Contest and by winning the 1984-85 *Austin Chronicle* Music Poll's Songwriter of the Year Award. Since 1985 he has been a mainstage act at the Kerrville Music Festival and was chosen as one of ten acts to return to the 1987 Summer Lights Festival in Nashville, Tennessee.

Of Robert Keen, Austin's *American-Statesman* says, "... Robert Earl Keen was voted Best Songwriter by the readers of the *Austin Chronicle*, and for good reason. His songs are wry, astute, insightful, and moving on a variety of levels. Keen also has one of the driest (and funniest) stage presences in town."

Keen has shared the bill with or opened shows for Ricky Skaggs, Michael Martin Murphey, John Hartford, Nanci Griffith, John Prine, New Grass Revival, Jesse Winchester, Lyle Lovett, Jerry Jeff Walker, Riders in the Sky, Guy Clark, Ian Tyson, Norman and Nancy Blake, Gamble Rogers, The Geezinslaws, and the Bobs.



FRIDAY, JUNE 17, 6:30 PM- 8:00 PM



DAVID BROMBERG

David Bromberg's involvement in music has included jazz, country, blues, folk, vaudeville, old-timey, rock and more. Born in Philadelphia in 1945, Bromberg grew up in Tarrytown, New York, and was inspired by the music of the Weavers and Pete Seeger. At 13 he began studying guitar, and today has added other instruments including violin to his repertoire.

A student of musicology at Columbia University in the 60s, Bromberg was drawn to the folk music scene flourishing in Greenwich Village. He began combining his studies with his interest in performing, and by his second year in college, he had made the move to performing full time. With his extraordinary guitar picking and stylistic range, Bromberg soon came to the attention of a variety of artists such as Bob Dylan, Ringo Starr, John Hurt, the Reverend Gary Davis, Tom Paxton and Chubby Checker among others. In all, he has played as sideman on over 75 albums.

A singular performer/writer/arranger, Bromberg's musical personality has earned him vast critical acclaim. Among his awards are two Bay Area Music Awards, including Best Guitarist, beating out such luminaries as Jerry Garcia, Carlos Santana and Craig Chaquico.

In 1981, David began classes at the Kenneth Warren School of Violin Making. Having finished his training after four years of intensive study, he is now once again able to travel more freely, performing his unique mix of musical styles alone and with a variety of musicians.

As John S. Wilson commented in the *New York Times*: "David Bromberg fits no pigeonholes. He is part of everything contemporarily musical. He is a product of blues, country, jazz, folk and classical music." Added Wilson, "Mr. Bromberg is a brilliant entertainer."

FRIDAY, JUNE 17, 8:30 PM-10:00 PM



RIDERS IN THE SKY

Just when you thought it was safe to drop the “Western” from Country and Western—along come Riders In The Sky with their own brand of rootin’-tootin’ six gun shootin’ fun.

It’s hard to take seriously three cowboy-clad crooners who stage their show around an artificial electric campfire and cardboard cactus cutouts, but then how many truly serious people are prone to an outburst of varmint dancing or a chorus of animal noises? Riders In The Sky know what having fun is all about, and so do their audiences.

Made up of three Nashville music lovers, Riders In The Sky’s members are as unique as the characters they portray.

Ranger Doug (alias Doug Green) is the self-proclaimed “Idol Of American Youth”. He also serves as Cattle Master for the group. One time Bluegrass Boy in Bill Monroe’s Band, Green is a former historian for the Country Music Foundation and a free-lance writer. A master yodeler, Green also contributes vocals and guitar to the act.

Woody Paul, better known as the “King of the Cowboy Fiddlers” is really Paul Chrisman. Paul has a Ph.D. in theoretical plasma physics from Massachusetts Institute of Technology. He once worked at the Atomic Energy Commission in Oak Ridge, TN before tuning his fiddle with Loggins and Messina and jumping into the saddle with Riders In The Sky.

The third member of this zany trio is Fred “Too Slim” LaBour. The “perfect sidekick”, LaBour is a Nashville songwriter and was once a member of Dickey Lee’s band. “Too Slim” is also a natural comedian who plays the bass and frequently bursts into spontaneous “varmint dances”—including the jack rabbit, armadillo, and of course, the draped sloth.

It’s sure to be Telluride’s most high-falootin’ hoedown. Round up your friends and family for one of the most entertaining shows west of the Pecos.

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FRIDAY, JUNE 17, 10:30 PM-MIDNIGHT

CHRIS DANIELS & THE KINGS

Chris Daniels & the Kings have created a festival tradition with their Friday Night Jam. Daniels and his band blend a little of everything: rock & roll, R&B and bluegrass.

The Chris Daniels Band was originally formed to back Russell Smith and the Amazing Rhythm Aces. Chris and the Kings toured with Russell for about a year. When he stopped doing road work, the band added a horn section and became the Rhythm and Blues Kings. Within 18 months the Kings were named Best Rhythm and Blues Band of 1985 by *Westword Magazine* and Best Rhythm and Blues Band of 1986 by the *Denver Post* Music Poll.

The Kings consist of Colorado's finest musicians: Randy Barker, Robert Carlisle, Chris Lege, Kevin Lege, Joey DeLauro, Fly McClard, Forrest Means and Jim Waddell.

The band's first album, *Has Anyone Seen My Keys?* is full of rhythm and blues, all of it with horns. It was produced by Bob Burnham, and features performances by a wonderful cast of characters, including the Nylons. Chris Daniels also has to his credit *Definitely Live* on Sunshine Records, *Juggler* and his new album *When You're Cool*, co-produced by Jim Mason. This album features a goodtime rock & roll feeling you will truly enjoy.



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DEERING BANJO COMPANY 7936-D Lester Ave.
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SATURDAY, JUNE 18, 10:30 AM-NOON

RUNAWAY EXPRESS WITH JOHN McEuen

Returning to the Telluride Bluegrass Festival for the fourth time, Colorado's Runaway Express is capable of performing in numerous musical styles, including country rock, folk, bluegrass, rock-a-billy, calypso and blues. Their repertoire of over 600 songs includes many originals, reflecting all these styles with a special emphasis on the birth of rock & roll in the fifties and sixties.

The group's nucleus is Salli and Jim Ratts. Jim, a former member of pioneer country rock band Colours, has worked in duos with Nitty Gritty Dirt Band performer Jimmie Ibbotson. Salli has a vibrant stage presence which compliments her earthy blues vocal style and proficiency on the guitar and fiddle.

Ted Cole adds vocals, sax and his remarkable ability on the flute, one of the band's trademarks.

Runaway Express also features Harry Bruckner, one of the area's finest bass players, formerly with Gary Morris.

Country and bluegrass veteran Jerry Mills on mandolin, has previously toured and recorded with Nitty Gritty Dirt Band, Ozark Mountain Daredevils and Michael Martin Murphey. Jerry currently performs with Mason Williams and the Colorado-based band, Southern Exposure.

Known as one of Colorado's finest fiddle players, Gordon Burt has also played with other notables Chuck Pyle and Southern Exposure.

Runaway Express has also added this year, Mike Mixer on percussion and Scott Bennett on electric guitar.

Featured on banjo this year will be John McEuen, formerly of the Nitty Gritty Dirt Band.

Runaway Express has released six cassette albums, and a 30-song extravaganza called *Headed West*.



SATURDAY, JUNE 18, 12:30 PM-2:00 PM



MIKE CROSS

In the last few years, Mike Cross has become something of a legend—one of those little backwoods tales that turns into real life.

There was a time when only a handful of people in Chapel Hill, North Carolina showed up faithfully whenever Cross played a local club. Now, folks across the country stand in line to crowd into clubs and concert halls to see this fiddling storyteller they've heard so much about.

And as with any legend, the hearing comes from friends with records they got from other friends, not through the usual media channels, who are themselves just becoming aware of Cross' special brand of homespun humor, high energy performance and his just plain old good-time type of evening.

Mike Cross plays guitar and fiddle, traveling coast-to-coast delighting audiences with 12-string bottleneck blues, Irish jigs and reels, old-time mountain fiddle tunes, plus a wealth of his own tunes full of backwoods humor characteristic of Will Rogers and Mark Twain.

Born in Maryville, Tennessee in 1946, he grew up "back in the Appalachian Mountains", as he puts it—a region well known for storytellers and songwriters. He is a good songwriter and knows how to entertain an audience. "I never thought of myself as a storyteller, but that's the reason, I think, that people come to see me perform."

Establishing a rapport with the audience is essential to Cross. "I want people to leave a show of mine saying, 'Boy, I had a good time.'"



NANCI GRIFFITH

Austin-born Nanci Griffith has been singing professionally for the past ten years, and has developed a solid reputation as a performer and songwriter thanks to constant touring throughout the Northeast and Midwest.

Now signed to MCA Records/Nashville, Nanci released her first album for the major label early in 1987. Like the four independent label albums that precede it, *Lone Star State of Mind* continues Nanci's highly stylized approach to country music. In addition to composing most of the record's songs, she co-produced the project with Tony Brown, vice-president of A&R, MCA Records/Nashville.

Of her latest MCA release, *Little Love Affairs*, *Rolling Stone* magazine says, "...Griffith draws the southern-Texas landscape better than anybody this side of Guy Clark and savors the hurt of a lost love as well as any pop songwriter alive."



SATURDAY, JUNE 18, 2:30 PM-4:00 PM

"I had a real normal childhood," Nanci says, then adds with absolutely no trace of irony: "I started playing in bars when I was 14." Her middle-class parents thought enough of her music ambitions to chaperone her through her saloon apprenticeship. "My parents were involved with music and the theater," she recalls. "My mother was in acting, and my father was a barbershop quartet singer. It was never a profession for them, but it was a major hobby. They passed that on to me. From the time I could walk, I was involved in the theater and the arts in general." For a while, Nanci thought she wanted to become a teacher. She studied at the University of Texas as an education major, "but eventually music won out".

In 1978, she recorded her first album, *There's A Light Beyond These Woods*, on B.F. Deal Records, and followed it four years later with *Poet In My Heart*. She has since released three albums, including *Once In A Very Blue Moon* and *The Last Of The True Believers*.

Nanci continues to carve out chapters in a body of recorded work that will assure her a lasting place in country music.

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A HISTORY OF THE FESTIVAL

The Telluride Bluegrass Festival was started in 1973 by a small, local bluegrass band called "Fall Creek". Since its humble beginnings, the festival has grown to be the most unique and revered show of its kind. *Esquire Magazine* states "Over its fifteen year run, Telluride has established itself as the country's premier progressive bluegrass event." Throughout the years the festival has played host to the finest country and bluegrass musicians in the world, including John Hartford, New Grass Revival, Doc Watson, Bill Monroe, Hot Rize, Vassar Clements, Jerry Douglas, Mark O'Connor, Peter Rowan and many more.

RULES AND REGULATIONS

- Camp only in areas designated on the map on page 29. Camping on private property will be dealt with by the town marshalls, so save yourself the hassle; do it right the first time.
- No fires are to be built anywhere in the town except at prepared sites in the PARK, or designated camping areas. Charcoal briquet fires only. PLEASE, no tree cutting.
- There will be NO in-town parking allowed during the festival weekend. Tickets will be issued by the Telluride Marshall's Department for any out-of-town vehicle parked in town. Please note that your car will also be towed 35 miles to Naturita. For bus information, call 728-4105.
- For ease of transportation follow the preferred pedestrian routing from the parking area through town to the festival site and in-town camping areas. FREE shuttle service will operate throughout the weekend.
- No carry-in alcohol will be allowed through the front gate of the festival site by order of the state liquor department. Sorry, folks, that is the law, and this year they intend to enforce it.
- No open alcohol containers are allowed in the park or camping boundaries.
- Please stay off the newly-sodded softball field in the park.
- No knives, firearms, or other weapons will be allowed in the town limits.
- Please keep your dogs out of the festival site. Tickets will be issued.
- Protect your belongings at all times. The Town of Telluride and the Festival are not responsible for lost or stolen items.

Telluride is a small, fragile place. Just as campfire scars in a mountain meadow can take literally decades to heal, local townspeople are understandably slow to forgive and forget violations of their personal property. This festival is a guest of the Town of Telluride, its people and the San Juan mountains themselves. Please keep the festival a welcome event here by not trespassing, trashing, littering, or otherwise undermining this ideal festival site.

Act like a guest; be treated like a friend. Thanks.

MUSIC COMPETITION

The contests will be held Thursday, June 16th at the Festival Grounds Stage. Finals will be held Friday, June 17th. Entry Fees are \$50 per band and \$12 for each picking contest. All contestants are judged on the basis of musical ability in playing the traditional old time Country, Western Swing, or Bluegrass music style. The "New Acoustic" or "Newgrass" style is also welcome. "Straight" or traditional Jazz, Rock or Classical styles are not acceptable for this contest. Contestants will use the Festival sound system. There will be a limit of 20 entries per category. To insure your chance to play, send a written request, along with your entry fee.

TELLURIDE Bluegrass

FESTIVAL

THURSDAY, JUNE 16TH

10:00	to	12:00	Banjo Contest
12:00	to	2:00	Guitar Contest
2:00	to	4:00	Mandolin Contest
4:00	to	6:00	Band Contest
6:00	to	7:00	Dinner Break
7:00	to	8:00	Pat Donohue
8:30	to	10:00	Michael Martin Murphey
10:30	to	12:00	Beausoleil

FRIDAY, JUNE 17th

10:00	to	2:30	Contest Finals
3:00	to	4:00	Ever' Little Thing
4:30	to	6:00	Robert Earl Keen
6:30	to	8:00	David Bromberg
8:30	to	10:00	Riders in the Sky
10:30	to	12:00	Chris Daniels & the Kings

Photo by Stephen Spinder

All written entries must be received by June 10th to be eligible. Contestants who wish to register in person may do so after June 10th at the festival offices in Telluride, Colorado or on contest day at the registration stand which opens at 9:30 a.m. next to the stage. For further contest information contact: Dan Sadowsky, Box 2210, Aspen, CO 81612 or Telluride Festival Co., Box 7212, Boulder, CO 80306.

Prizes are being supplied by Deering Banjo Co., Shanti Guitars, Gibson Mandolin, American Express and Telluride Festival Company. For more information, see page 10.

15th ANNIVERSARY TELLURIDE BLUEGRASS

SCHEDULE

SATURDAY, JUNE 18th

10:30	to	12:00	Runaway Express
12:30	to	2:00	Mike Cross
2:30	to	4:00	Nanci Griffith
4:30	to	6:00	Hot Rize
6:30	to	8:00	David Grisman Quartet
8:30	to	10:00	New Grass Revival
10:30	to	12:00	Peter Rowan & The Free Mexican Air Force

SUNDAY, JUNE 19th

10:00	to	10:45	Gospel Set
11:00	to	12:00	Norman & Nancy Blake
12:30	to	2:00	Nashville Bluegrass Band/Peter Rowan
2:30	to	4:00	John Hartford String Band
4:30	to	6:00	Telluride All-Stars
6:00	to	7:00	Dinner Break
7:00	to	8:30	Little Feat

WORKSHOPS

Festival activities begin on Monday, June 13th with the First Annual Telluride Bluegrass Academy. In addition to the formal academy classes, ten free workshops will be offered beginning Wednesday, June 15th. The Telluride Bluegrass Workshops provide a rare educational opportunity for musicians and non-musicians alike to learn from the nation's finest acoustic players. The 1988 Workshop Series will feature sessions in fiddle, banjo, guitar, mandolin, bass and vocals with additional workshops announced the week of the Festival.

FIRST ANNUAL TELLURIDE BLUEGRASS ACADEMY

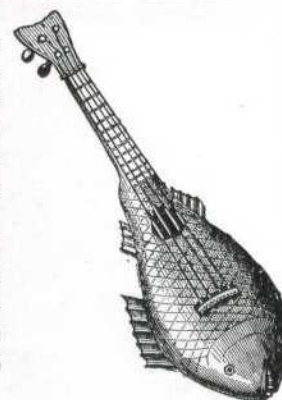
After fifteen years of renown as one of the most respected music festivals in the world, the Telluride Bluegrass Festival announces the creation of a week-long music school that could happen only in the magical surroundings of Telluride.

The Academy teaching staff, consisting of many of the prominent musicians associated with the Telluride Bluegrass Festival, reads like the table of contents of Who's Who in American acoustic music.

Classes are limited to 15 students, assuring a high level of individual attention and interaction. Amidst the spectacular mountain scenery of southwestern Colorado, students will be able to gain invaluable instruction on subjects ranging from bluegrass banjo and mandolin to electrifying acoustic instruments.

The mood for the 5-day session is both relaxed and intense. Students and teachers alike are here to mingle and share their favorite music in one of the most beautiful places on Earth.

See page 4 for more information.



CAMPING

Telluride and the National Forest areas surrounding it provide a variety of camping opportunities. Sorry, reservations are not taken. See page 29 for more information.

LODGING

Resort Rentals: 1-800/538-7754.
In Colorado call: 1-800/835-7433.
Telluride Central Reservations: 1-800/525-3455.
In Colorado call: 1-728-4431
Telluride Lodging Company: 1-800/852-0015.
In Colorado call: 1-728-4311.
Telluride Accommodations: 1-800/233-9292.
In Colorado call: 1/800-237-0753

CONCESSIONS

As in the past, a full array of concessions is available in the park...foods, crafts, instruments. For further information, contact Jane Dunham, P.O. Box 908, Telluride, CO 81435.

EMERGENCY NUMBERS

Fire & Ambulance	728-3081
Police & Sheriff	728-3081

TRAVEL INFORMATION

Telluride Travel Connection: 303/728-4316

FOR FURTHER INFORMATION

Telluride Festival Company
P.O. Box 7212, Boulder, CO 80306
303/449-6007
P.O. Box 908, Telluride, CO 81435
303/728-4448 (after June 1st)

SATURDAY, JUNE 18, 4:30 PM-6:00 PM



HOT RIZE

Hot Rize, Colorado's favorite bluegrass band, is an outstanding group of musicians from the Denver/Boulder area who have played together for eleven years. The band has toured the U.S., Europe and Japan, and appeared on numerous TV and radio broadcasts. 1988 marks the beginning of a second decade of Telluride appearances for this talented quartet.

Hot Rize is named after the "secret ingredient" in Martha White Flour, an early sponsor of The Grand Ole Opry. Nowadays, though, the Hot Rize band is known for its own "secret ingredient"—their alter-ego group, Red Knuckles and the Trailblazers. Red Knuckles' segment of each Hot Rize show features four strange and unpredictable old-timers knocking out straight-ahead versions of honky-tonk country classics of the 30s, 40s and 50s. Together, Hot Rize along with Red Knuckles and the Trailblazers form an unique and entertaining musical partnership.

Tim O'Brien

A triple-threat front man, Tim has gained a wide following as one of the leading vocalists in bluegrass. His natural, soulful tenor is a treat to hear, whether on blues, swing, or yodel numbers. In addition to his imaginative songwriting abilities, Tim is an exceptional mandolin and fiddle player.

Nick Forster

Born in Beirut, Lebanon, Nick Forster brings to Hot Rize a remarkable range of talents. Just as his smooth and forceful bass lines power the band's sound, Nick's warm and witty emcee work lends a special dimension to the group's friendly stage presence.

Pete Wernick

"Dr. Banjo" is not only one of this country's best-known banjo players, but thanks to his top-selling instruction book **Bluegrass Banjo**, is also considered by many as the country's leading banjo teacher. A native of New York City, Pete's playing is an integral part of the Hot Rize sound, and yes, he does have a real Ph.D.

Charles Sawtelle

Hot Rize guitarist, Charles Sawtelle hails from Austin, Texas. Charles is respected throughout the bluegrass world for both his strong, subtle rhythm playing, and his unique and dynamic leads.

These four (eight?) personalities make up what's come to be known as the "hottest show in bluegrass".

DAVID GRISMAN

A virtuoso mandolinist staunchly committed to acoustic music, Grisman is gloriously out of step with a pop music world, including jazz and country, that has been dominated by amplification and electronics for 20 years.

When Grisman switched from piano to mandolin at age 16, his piano teacher told him his eight-stringed new love wasn't a "real instrument". Obviously, the pedagogue hadn't heard Grisman's idol, the great Bill Monroe who spawned bluegrass music, or Vivaldi who wrote for it.

One of Grisman's first recordings was with Maria Muldaur, John Sebastian, and others in the Even Dozen Jug Band. In 1967 he played in and helped lead Earth Opera, a highly-regarded underground rock band, and later, with Jerry Garcia, formed the legendary bluegrass band, "Old and in the Way", whose 1974 recording (produced by David) is now the largest selling bluegrass album.

By the mid 70s, Grisman had performed on a multitude of albums by a wide variety of artists, including Judy Collins, James Taylor, Bonnie Raitt and Dolly Parton. In 1974, he formed the Great American Music Band, the stylistic predecessor of the David Grisman Quintet, which gave its first performance in 1976.

Svingin' with Svend, David's latest Zebra/Acoustic project (distributed by MCA), finds him teaming up with legendary Danish Jazz violinist Svend Asmussen with outstanding results—acoustic chamber "string swing", graced with spritely rhythms and supple, vigorous solo flights.

Still happily out of step with the pop music world, David Grisman continues to expand his creative horizons.

Appearing with David this weekend will be: James Kerwin, bass; George Marsh, drums; Dinitri Vandellos, guitar.

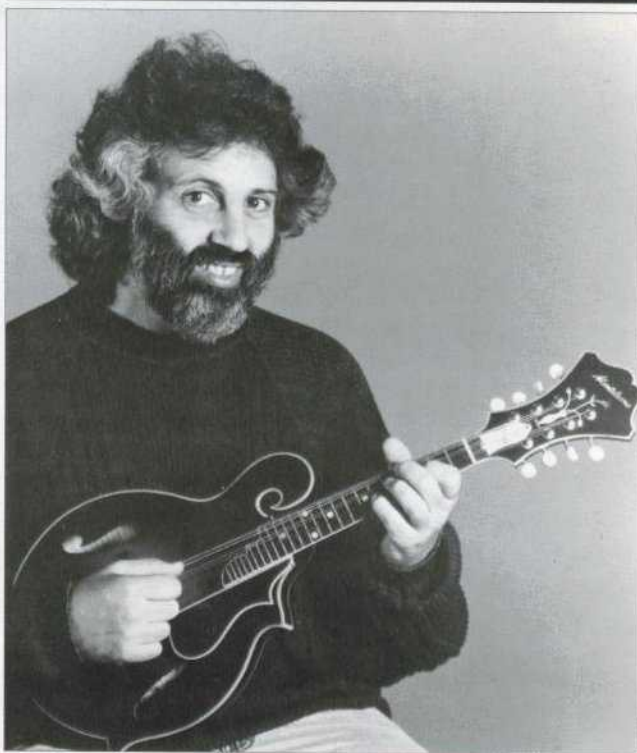
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Photo by Stephen Spinder

John Cowan

Pat Flynn

Bela Fleck

Sam Bush



Photo by Charlotte Bell



NEW GRASS REVIVAL

Returning to the Festival for their 14th appearance, New Grass Revival promises to dazzle the Telluride audience once again with their own brand of high-energy acoustic music.

New Grass Revival has always had a reputation for being "in tune" with a rainbow spectrum of music. Individually and collectively, Sam Bush, John Cowan, Pat Flynn and Bela Fleck have been lifelong innovators, incorporating elements of country, jazz, rock, blues, reggae and gospel into a repertoire they perform with traditional bluegrass instrumentation. Literally the inventors of "newgrass", they have entered the front ranks of new acoustic music in general.

The band has performed across America and literally around the world. As ambassadors of American music, New Grass Revival has played some extraordinary locales including Japan, France, Spain Portugal, Turkey and Greece. Indeed, music may be the ultimate diplomacy.

Sam Bush

Sam's brilliance on mandolin and fiddle has already earned him the status of legend. His beautiful and commanding leads and "snare drum-like" rhythm playing have fueled the Revival's considerable energy for over fifteen years.

John Cowan

John's powerful tenor is a trademark of the band's sound. His rock, soul and rhythm and blues background, as well as his unique and intricate bass playing, brings a creative urban energy to the band.

Bela Fleck

Bela Fleck has been credited with virtually re-inventing the banjo. His mastery of varied styles and his seemingly infinite creative energy have enabled him to stretch the limits of his instrument into areas never before imagined.

Pat Flynn

Pat's prowess and versatility on acoustic guitar has established his career as a session player in both Southern California and Nashville. His role as a songwriter is central to New Grass Revival; he is one of the finest lyricists in today's musical community.

Throughout the course of this Festival weekend, the New Grass boys will, as always, be making guest appearances with various other bands and performers.

SATURDAY, JUNE 18, 10:30-MIDNIGHT

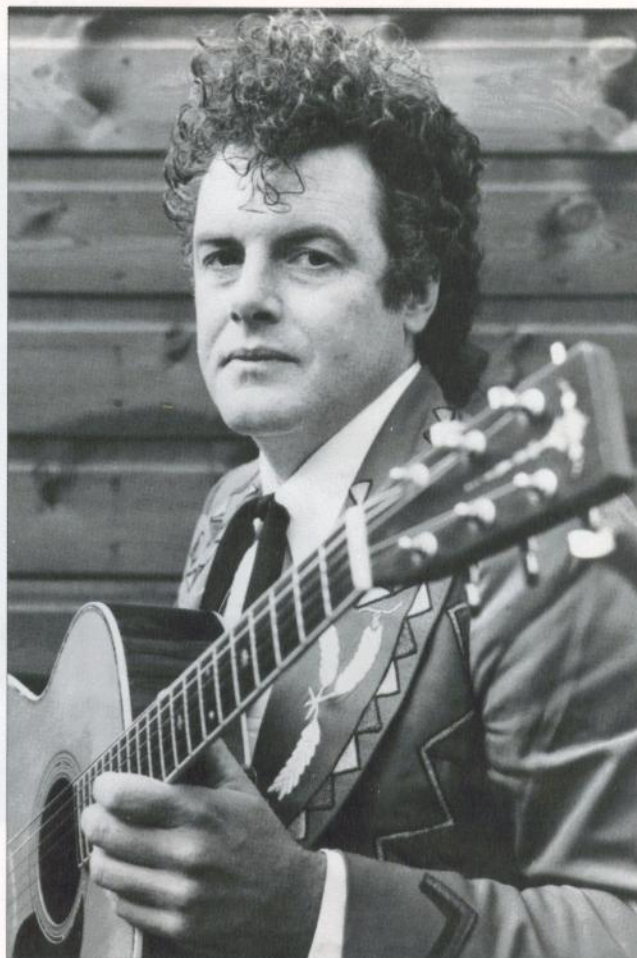
PETER ROWAN & THE FREE MEXICAN AIR FORCE

Peter Rowan began his musical career under the tutelage of Bill Monroe, the "Father of Bluegrass Music". In the twenty years since his early apprenticeship, Peter has followed the example of his mentor, constantly creating, finding new musical marriages and ignoring the bonds of conformity in his quest. In addition to bluegrass, his influences include country, rock, Tex-Mex and Irish. The tremendous power of his music lies in the tension created by his ability to fuse seemingly incompatible art forms.

Rowan's musical associations have been many and varied. Following his association with Bill Monroe, Rowan set out with mandolinist David Grisman to form Earth Opera, a blending of acoustic and electric music that stressed total improvisation. He then moved to California and formed Seatrain along with Richard Greene and his magic fiddle. Collaborating with Vassar Clements, David Grisman and Jerry Garcia, he recorded the classic bluegrass record, *Old and In the Way*.

He then hooked up with the Free Mexican Air Force, and it was at this time that he wrote the lead song "Panama Red" for the top selling album of the New Riders of the Purple Sage. This group gave birth to two albums on the Flying Fish label: *Peter Rowan* and *Medicine Trail*.

His latest record on Sugar Hill, *The First Whippoorwill* is proof that the power, drive and soul that Monroe first instilled in his music is still there. Along with Richard Greene, Bill Keith, Sam Bush, and Alan O'Bryant, Rowan



has created a classic album—the high lonesome sound revitalized and made contemporary by the best of the second generation.

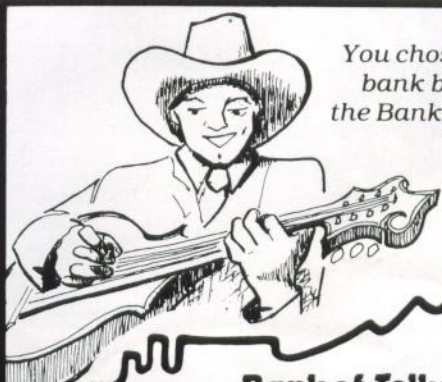
Rowan's band this year, The Free Mexican Air Force, includes: Lorin Rowan, guitar; Larry Attamanuik, drums; and Peter Rowan, guitar.

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SUNDAY, JUNE 19, 10:00 AM-10:45 AM

GOSPEL SET

Gospel music is deeply entrenched among the roots of most every American musical idiom. In homage to this beautiful and uniquely American music, the Telluride Bluegrass Sunday morning Gospel Set has long been a festival tradition.

The players for this mostly improvised session are selected from different bands in attendance at Telluride this weekend. Last year's guests included Tim O'Brien, Pat Flynn, Chris Daniels and a man bearing a striking resemblance to our festival emcee, to mention a few.

This casual, fun-loving set is always the perfect beginning for Telluride's final day. Don't miss it!



SUNDAY, JUNE 19, 11:00 AM-NOON

NORMAN & NANCY BLAKE

All the superlatives reserved for an artist like Norman Blake—old-timey, hot-licks player, country, classical, guitarist, composer—fall short as accurate descriptions. However, there is a consistent theme in Blake's music: it has a certain traditional quality most of the time and total quality all of the time.

Blake grew up in North Georgia. He quit school at age 16 to play mandolin in a band and today states, "I would not want to do anything else but make a living with music."

In 1969, Blake moved to Nashville to do the Johnny Cash summer TV show. While in Nashville he did session work with several well-known artists including Kris Kristofferson, Bob Dylan, Joan Baez and John Hartford. Blake also received a gold record for his work on The Nitty Gritty Dirt Band's classic *Will the Circle Be Unbroken*. After a nine month tour with the Red, White, and Blue (Grass), he went back on his own, where he has been ever since.

Blake now tours with his wife Nancy, a native of Independence, Missouri, who began playing cello at age 12. Following high school graduation, she moved to Nashville and played for a season with the Nashville Youth Symphony. It was here that Nancy became aware of the "other" Nashville music. In 1972, Nancy, performing with Natchez Trace, opened a show for Norman, and thus began their relationship. Nancy has performed and recorded with Norman since 1974. She has expanded her playing ability to include mandolin, fiddle, guitar and single row accordion.

The Telluride Bluegrass Festival is pleased to welcome Norman and Nancy back for their seventh appearance.

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SUNDAY, JUNE 19, 12:30 PM-2:00 PM



THE NASHVILLE BLUEGRASS BAND

The Nashville Bluegrass Band presents a balance of traditional and original songs and instrumentals. Always in touch with their roots, they play acoustic string band music the way it is meant to be played, soulful, dynamic, rhythmic and precise.

The unique combination of two of the best lead and tenor singers in the business, plus a strong and experienced rhythm section, gives The Nashville Bluegrass Band a decided edge when it comes to vocal variety and presentation. Their repertoire ranges from the bluesy, blue yodels of Jimmy Rogers to their own brand of a capella four-part gospel harmonies.

Alan O'Bryant

Alan was born in Reidsville, North Carolina, and has been playing bluegrass since he was a teenager. He has a unique and expressive banjo style and is proficient on acoustic guitar as well. An outstanding songwriter, Alan also possesses one of the finest voices in bluegrass today.

Pat Enright

Raised in Indiana, Pat began playing guitar and developing his tenor vocal style while living in Northern California during the early 70s. He formed his own band and quickly became known on the west coast as a "real" bluegrass singer. Pat has since moved to Nashville, and has become one of the top bluegrass artists in the country.

Mike Compton

Once Mike heard Bill Monroe play the mandolin, he became an ardent student of the master's style. The delta blues players of his native Meridian, Mississippi have also influenced his playing. Mike's talents are the perfect complement to bluegrass singing and ensemble playing.

Mark Hembree

From his native Wisconsin to Nashville's Grand Ole Opry, Mark's musical travels have taken him across the country and around the world. After two years with the Denver-based Monroe Doctrine, he was asked to join Bill Monroe's Bluegrass Boys, where his five-year tenure with "The Father of Bluegrass Music" has given him a unique understanding of the bassist's role in a bluegrass ensemble.

Stuart Duncan

The newest member of The Nashville Bluegrass Band began his professional fiddling career in Southern California in 1973. After touring and recording with banjoist Alison Brown, California's Lost Highway, and bluegrass great Larry Sparks, Stuart settled in Nashville in 1985. He has an excellent knowledge of both traditional and contemporary music, and uses it to give fresh texture to the band's music.

JOHN HARTFORD STRING BAND

He sings. He dances. He plays three instruments. His clothing is a trademark for the artist and the man. His musical influences are many; his style is his own. His fervent audience numbers delegates from every age group.

John Hartford once practiced playing his face while he soaked in the bathtub. Now, to the delight of viewers, hosts and technical crews, he plays his face on national television. And his fiddle. And his banjo. And his guitar. And he tap-clogs in tennis shoes on a 4 by 8 piece of fresh plywood.

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

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

Performing with John this year will be the John Hartford String Band, including: Roy Huskey, bass; Mark Howard, guitar; Ruth McGinnis, fiddle; Jon Yudkin, fiddle; Holly O'Dell, fiddle; John Hartford, banjo.

SUNDAY, JUNE 19, 2:30 PM-4:00 PM

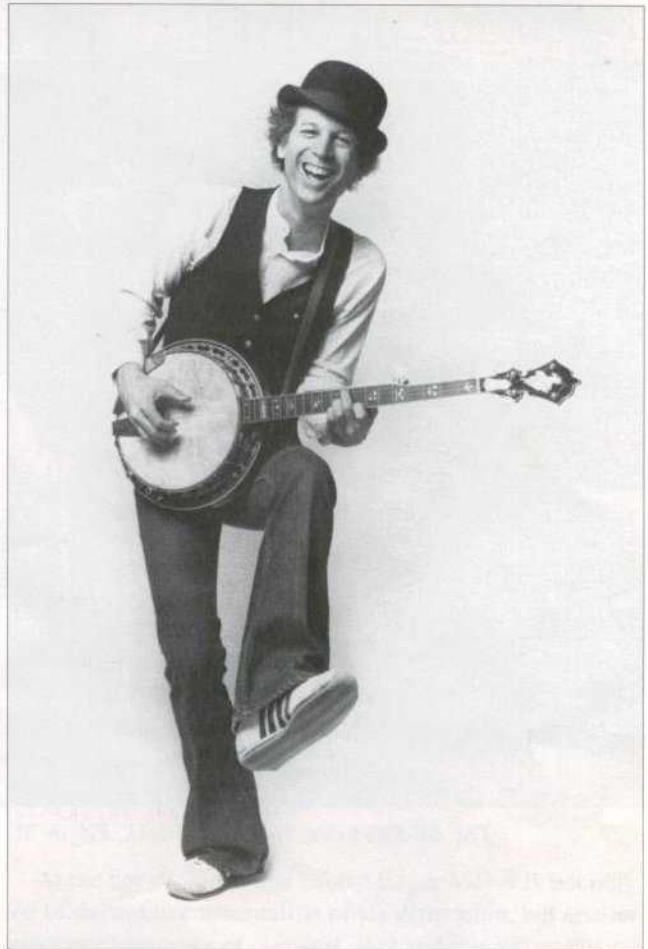


Photo by Stephen Spindler

Clogging Workshop in Elks Park

SUNDAY, JUNE 19, 4:30 PM-6:00 PM

TELLURIDE ALL-STARS



Photo by Stephen Spinder

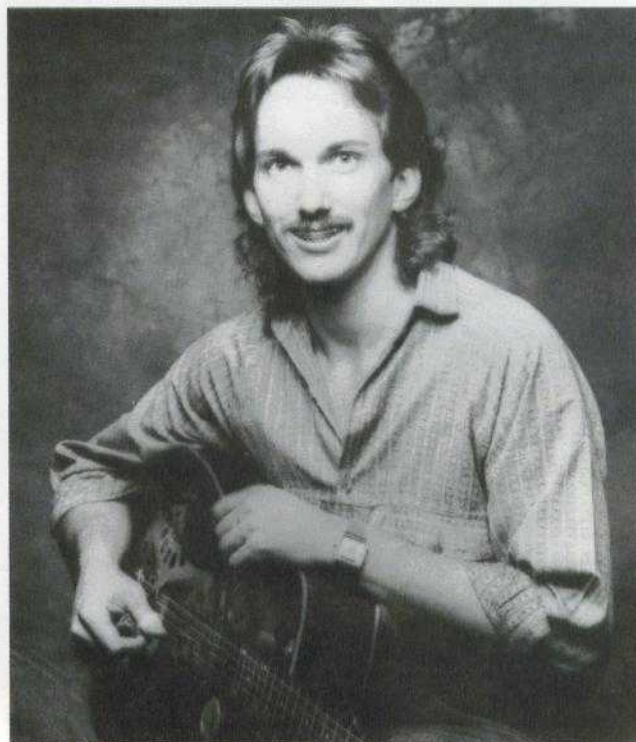
The All-Stars are: (l-r) Bela Fleck, Edgar Meyer, Sam Bush, Jerry Douglas, Mark O'Connor

JERRY DOUGLAS

A native of Warren, Ohio, Douglas has become the best known Dobroist in the world. His work with J.D. Crowe and the New South (with whom he won a Grammy in 1983 for the instrumental performance of "Fireball"), Boone Creek (an early Ricky Skaggs group), David Grisman, and The Whites has drawn admirers from both country and bluegrass circles. Late in 1985, the **FRETS** magazine readers poll voted Douglas "Best Dobro Player" for the fifth consecutive year, an honor which entitled him to membership in the **FRETS** "Gallery of Greats".

A partial list of Jerry's recording clients to date includes Ray Charles, Johnny Cash, Dan Fogelberg, Gail Davies, Hank Williams Jr., The Nitty Gritty Dirt Band, Hot Rize, Glen Campbell and Nicolette Larson.

Jerry's latest solo release, *Changing Channels*, is his second for MCA's digitally-recorded master series and with the help of such talents as Bela Fleck, Russ Barenberg and The Worf Brothers, Douglas continues to pay tribute to many musical idioms, and stretch the Dobro to its limits.



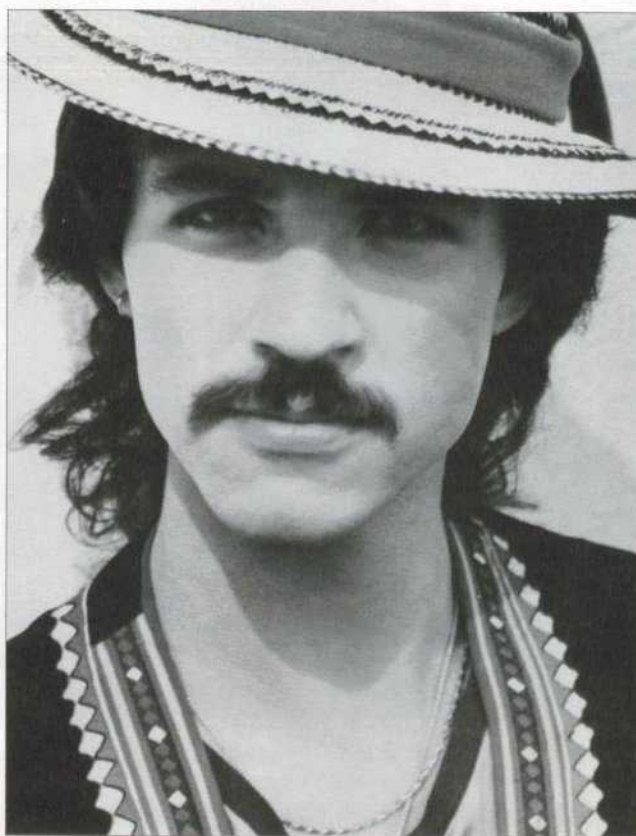
MARK O'CONNOR

Mark O'Connor, the young virtuoso of guitar, fiddle and mandolin, has won the respect of musicians and fans, as well as overwhelming critical acclaim.

In little more than twenty-five years, O'Connor has accomplished more than most musicians will in a lifetime... a true wizard of the strings.

By the time he was fourteen, Mark had won two National Junior Fiddle Championships and the National Guitar Flatpicking Championships, recording four albums. At age seventeen, he added the Grand National Fiddle Championship, becoming the youngest musician to ever to hold that prestigious title. The number of first place awards decorating his den for fiddle, mandolin and guitar hovers close to ninety. **FRETS** readers voted for Mark six consecutive times as best violinist and multi-instrumentalist, and in 1985 placed him in the "Gallery of Greats".

O'Connor has toured the globe, and has played with David Grisman, Dolly Parton, Doc Watson, and of course the Dixie Dregs. Undoubtedly, Mark will be putting in guest appearances with several bands again this year at Telluride.



EDGAR MEYER

At the age of 26, double bassist Edgar Meyer is not only one of the top instrumentalists of his generation, but also an important composer of classical, jazz and bluegrass music.

Born into a family of bass players, Edgar started playing the bass at age five, with his father as his teacher. Later on he began studying with Stuart Sankey, and from there became the only bassist ever admitted to the Artists Diploma Program at Indiana University. In 1981, he was a first prize winner in the Zimmerman-Mingus Competition, the only international bass competition ever held in the United States.

At last year's Santa Fe Chamber Music Festival, Edgar performed both standard solo and chamber music repertoire. He was also featured on Santa Fe's first non-classical concert and premiered his Trio for Violin, Cello and Bass, which was an immediate hit with the audience.

Meyer's first solo album, *Unfolding*, part of MCA's Master Series, features original music performed by Edgar, Bela Fleck, Mark O'Connor, Jerry Douglas and Sam Bush to name a few. In the spring of 1987, MCA released *Dreams of Flight*, featuring the Edgar Meyer Trio as well as a host of Nashville studio musicians.

DINNER BREAK 6:00 PM-7:00 PM

SUNDAY, JUNE 19, 7:00 PM-8:30 PM



LITTLE FEAT

The Telluride Bluegrass Festival is proud to present the reunited Little Feat to cap off our special 15th Anniversary celebration.

A band known to play everything from soulful blues to country to funky jazz improvisation, Little Feat promises to deliver a tight, energetic performance.

After a hiatus of almost nine years, five of the band's original members—all but the late, great, Lowell George—have reunited and have added two new members. Little Feat's roster is as follows: Sam Clayton, congas, percussion, vocals; Paul Barrère, guitar, vocals; Ken Gradney, bass; Richie Hayward, drums, percussion, vocals; Bill Payne, keyboards, vocals; and the two new players: Craig Fuller

(formerly of Pure Prairie League), guitar, vocals; and Fred Tackett (a longtime Little Feat associate), guitar. The current band's first official public performance took place in April of '88 at the 19th Annual New Orleans Jazz & Heritage Festival.

Little Feat's recording career spanned almost a decade producing nine albums, including *Sailin' Shoes*, *Feats Don't Fail Me Now*, *The Last Record Album* and *Time Loves a Hero*, and spawned such rock 'n' roll classics as "Fat Man in the Bath-tub", "Dixie Chicken", and "Oh! Atlanta", and the country classic "Willin'". In 1978 the band released its most commercially-successful record, *Wait-*

ing for Columbus, a collection of songs culled from live shows of the previous year, that included performances by the Tower of Power horn section.

"Little Feat was one of a handful of groups whose music helped establish the rock credibility of Warner Brothers Records," comments Mo Ostin, Records Chairman of the Board at Warner Brothers. "I can think of no other band better-equipped to forge new musical directions. It is a distinct pleasure to welcome them back to the place where it all began."

The band is currently in the studio with producer George Massenburg working on their new album, *Let It Roll*, which is expected to be released in early August.

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Camping Information

Telluride and the National Forest areas surrounding it provide a variety of camping opportunities. Please select the campground most suited to your needs. Sorry, reservations are not taken.

Telluride Town Park Campground fills to capacity Monday prior to the Festival. A 3-day Festival ticket and \$10.00 per person includes a fire ring (number of fire rings limited, first come, first served), picnic table, grill, water, trash disposal, restrooms and showers. Vehicles can be parked at your campsite, but must remain parked for the entire Festival.

Festival Campgrounds near the site are provided for \$5.00 per person for the weekend. Trash disposal and toilets are available but, sorry, fires and cars are not allowed. Secured drop off areas are provided for your gear and free shuttle service is available between the parking lots, camping areas and the Festival site.

Alta Lakes Campground is located 10 miles SW of Telluride on Colorado Hwy. 145 towards Cortez, at the Boomerang Road turnoff. No fees, water or trash collection. You MUST pack out your trash.

Illium Valley Campground is located 8 miles W of Telluride on the Illium Valley National Forest access road. No fees, water or trash collection. You MUST pack out your trash.

Sunshine Campground is located about 4 miles SW of Telluride on Colorado Hwy. 145 towards Cortez. 14 day limit. Water, trash disposal and toilet. Can accommodate motor homes and trailers up to 25 ft. long, but no hook-ups. \$5.00 per day. Open June 15 through Labor Day. National Forest operated.

Matterhorn Campground Located 15 miles SW of Telluride on Hwy. 145 towards Cortez. 14 day limit. Water, trash disposal, and toilet. Can accommodate trailers and motorhomes up to 35 ft. long. No trailer hook-ups. \$5.00 per day. Open June 15 through Labor Day.

Woods Lake Campground is located 17 miles W of Telluride on the Fall Creek National Forest access road. No fees, water or trash collection. You MUST pack out your trash.

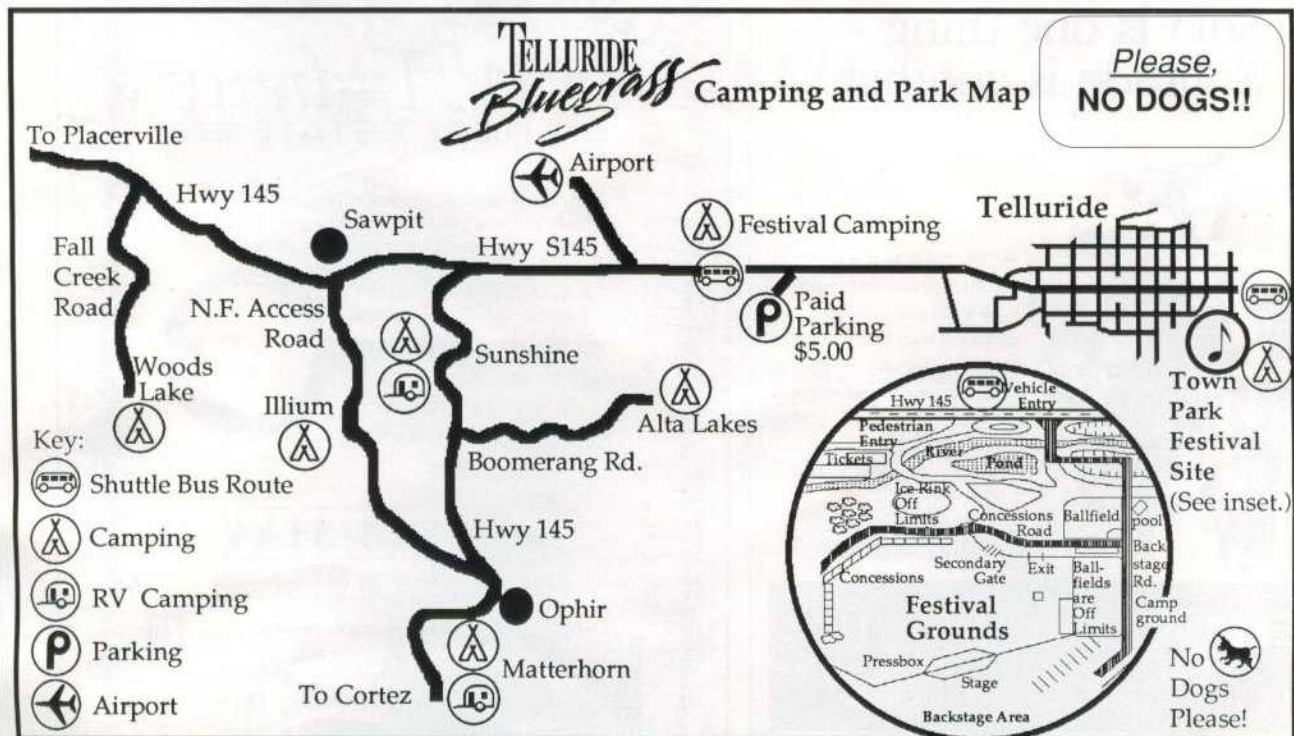




Photo by Stephen Spinder

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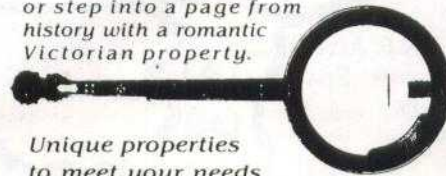
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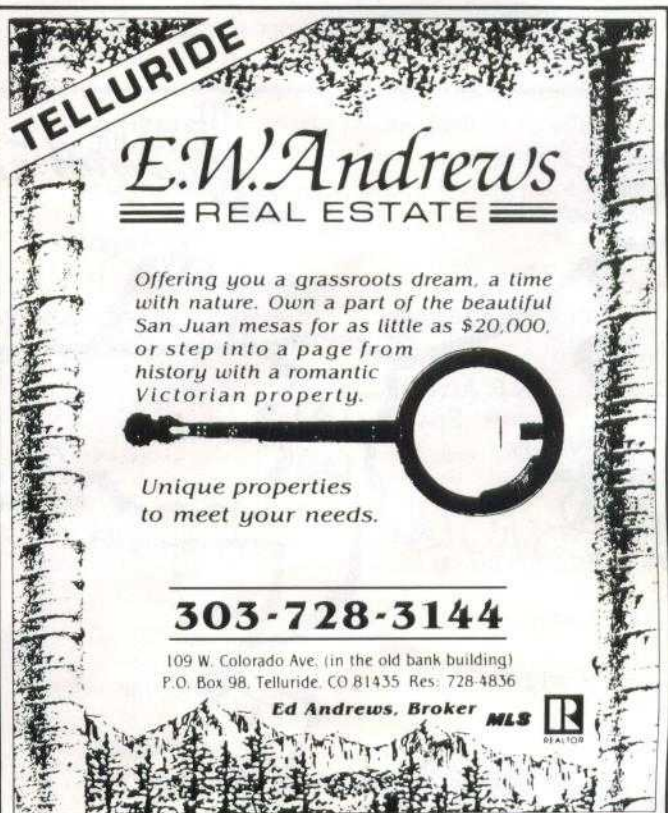


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THANKS!!

**“To Festival goers, for your
continued support.
Also, to the Town of Telluride,
and all the volunteers...
without your help this Festival would
not be possible.
It’s been a great fifteen years.”**

— Fred Shellman

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