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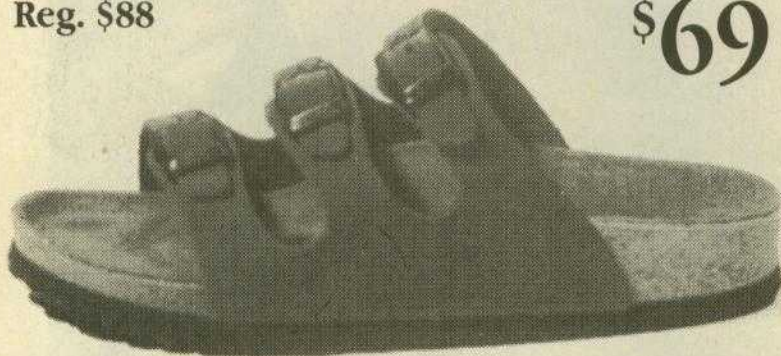
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GREETINGS FESTIVARIANS!



Welcome to summer solstice and the Telluride Bluegrass Festival. For twenty-three years, Festivarians from around the globe have embarked upon a pilgrimage to Telluride in search of an irresistible blend of acoustic, folk, bluegrass and country music, a blend that can only be described as 'The Telluride Bluegrass Festival.'

Our plans began last July to again make this year's Festival the musical highlight of your life. This year's line-up again features the most known and unknown musicians on the planet; and, we're again hoping that you'll find far more at the Festival than you sought.



Please don't be bashful in voicing your appreciation to the good folks of Telluride who each year allow this little San Juan box canyon to be transformed into the acoustic music center of the universe. The Festival owes its tradition to the hard work of the greatest festival staff in the world and to the cooperation and

support of The Town of Telluride, The San Miguel Valley Corporation, San Miguel County and all of their agents; but, most importantly to the greatest audience in all the lands.

And from those of us at Planet Bluegrass, all we hope is that you have the time of your life.

Craig Ferguson, Festival Director

If it feels like summer's here, that's no mere coincidence. Though the San Miguel Valley has enjoyed unseasonably summery weather the last two months or so, the Sun moves into Cancer with the summer solstice at 8:24 p.m. MDT, Thursday June 21, during Joan's set. The Festival's always been scheduled for the weekend closest to the solstice - can't get much closer than this. Happy summer!

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The Planetarians are indebted to Jo Gioffre and Adam Stetson, the founts of all Knowledge, and Truth and Patience

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Cover art by William Matthews

THE AWAKENING GIANT: TELLURIDE BLUEGRASS FESTIVAL'S UNSTOPPABLE RISE

By Audrey Cooper

Everything is the same and everything is different.

— Anonymous

Festivarian, you probably spent the last leg of your journey in a mobile auto. With a crystalline wind through your wide-open window, the miles to Telluride ticked away until there was Wilson Peak and the West Meadows, Fall Creek and the San Miguel River, and finally, a sea of fading dandelions and the comic solemnity of about 200 cows. Then you glided effortlessly through the parking system.

Every day, we in Telluride and neighboring communities wrestle with Change. For breakfast we eat growth management, ski area expansion, regional transportation, clean air and water quality, to name a few local delicacies. Our digestive systems remain largely intact due to an overwhelming devotion toward preserving both the environment that has received us, and the traditions generated by this singularly innovative community.

Now in its 23rd year, the humble giant that is Telluride Bluegrass unites visiting and resident votaries, old and new, ever whetting — and satisfying — our appetites. Herewith, some highlights in the Festival's history of change and tradition:

1973 — Telluride musicians John "Picker" Herndon,

Bruce Lites, J.B. Mateotti, Kooster McAllister and Fred Shellman, known collectively as Fall Creek, play during the town's annual Fourth of July celebration.

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

'74 — The 1st Telluride Bluegrass Festival combines with Fourth of July festivities for a four-day celebration. An estimated 1,000 people attend. Fall Creek disbands, allowing members to focus on the Festival, and the promotion company High Country Concerts forms. While working at Telluride's Hole in the Wall pizzeria, McAllister connects with Keith and Penny Case of Stone County, Inc., New Grass Revival's promotion company. Fulfilling the Fall Creek bandmembers' dream, New Grass headlines the 1974 Telluride Festival, launching the long-lasting friendship between Revival and Telluride.

'75 — The 2nd Telluride Bluegrass Festival takes its own two days in June, one week before the Fourth of July. The platform stage is upgraded and a make-shift sound system assembled, consisting mostly of Fall Creek's old equipment. The event features mostly Colorado bands, with New Grass Revival as the finale. Shellman forms Boulder Sound with Alan McNaughton, and builds a 20-by-4-channel mixing board, which is used to form Upside Sound, a company to provide sound for the bluegrass Festivals.

'76 — 3,000 mellow Festivarians attend the 3rd

Festival, featuring Revival, John Hartford and Bryan Bowers. Discouraged by debt, but buoyed by good humor, High Country Concerts and Upside Sound become Kamikaze Koncerts and Suicide Sound.

Kooster and "Picker" retire from promotion and form a band, Possum. Fred buys their shares for \$400 each, promising them lifetime passes to the Telluride Bluegrass Festival. Helen Suback joins the Fred-and-J.B. promotion team.

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

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

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

'80 — Devoted bluegrass fan Durfee Day loans the Telluride Festival Corporation \$25,000, enabling bluegrass to remain in Telluride. The 7th Festival is the best organized yet. Jane Dunham and Alan McNaughton replace J.B. and Helen.

'81 — Ricky Skaggs, Rosanne Cash, Leon →

GREETINGS FELLOW FESTIVARIANS



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➔ Russell and Jesse Winchester perform at the rainy 8th Festival.

Music workshops are conducted for the first time. In-town production costs have risen from \$3,500 to more than \$45,000; costs of the musical acts, from \$600 to over \$65,000.

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

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

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

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

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

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

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

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

'90 — The Fred Shellman Memorial Stage, designed by local architect George Greenbank, is built in Telluride's Town Park. Planet Bluegrass births Rocky Mountain Folks Festival. Shawn Colvin and Mary Chapin-Carpenter makes their Festival debuts.

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

Grass.

'92 — Blue Planet Records records *Planet Bluegrass*.

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

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

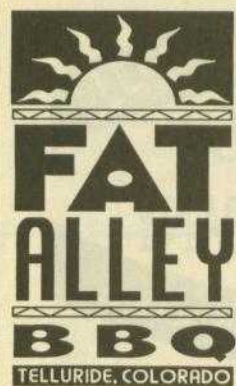
'95 — Emmylou Harris makes surprise appearance. Craig Ferguson marries Sally Truitt backstage. Sam 'n' John perform "Dark as a Dungeon," leaving the San Miguel Valley in darkness and rapture for several hours.

'96 — Béla tells *Telluride Daily Planet* reporters there are far too many amazing moments in Telluride Bluegrass history to recount. We agree, but take a crack at it nonetheless. Most important piece of history writes itself at this very moment: You come to Telluride for another phenomenal year of music and fun.

"The Festival has gone through many changes — some good, some bad," wrote Telluride Bluegrass chronicler Beth Tweedell in her 1983 essay "Mountains, Music and Magic," from which much of this history was culled. "One Festival-goer who had attended all of the Festivals, expressed the views of many when he observed that 'the Festival has lost its innocence.' Indeed, it may have. The days of a small-time festival, with little security and cheap tickets, have been replaced by fences, camping permits, large crowds and rules and regulations. But the atmosphere is still one where everyone in the audience is a potential friend, because there is one thing that is shared by all: love of music."

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

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



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Thursday, June 20, 12:00-1:00 PM

McGraw Gap

McGraw Gap cleaned up at last year's Telluride Bluegrass Academy contests, by winning the 1995 Telluride Band Contest.



Member Daniel Knicely won the 1995 Telluride mandolin contest, and Larry Keel won the 1995 Telluride guitar contest. They are a spontaneous and inventive group, but fully in touch with their roots.

McGraw Gap is Larry on guitar, Danny on mandolin, Will Lee on banjo, and John Flower on upright bass.

They are all native Virginians, with pretty cool bluegrass backgrounds - Daniel comes from a large musical family, Larry comes from the same town as Ralph Stanley, Will's dad played guitar with Ralph and the Clinch Mountain Boys, and they can all sing! Here's what Leftover Salmon says about McGraw Gap: "...Whew! Can they pick. These boys have deep roots but there's a lot of space between 'em. You

could call it space grass... some of the best singing you're likely to hear at a bluegrass festival."

Sounds like they're the perfect band to start off this year's Telluride Bluegrass Festival! -SV

Thursday, June 20, 1:15-2:30 PM

LOOSE TIES

Loose Ties was described by critic Art Menius as "A razor-sharp bluegrass ensemble with excellent vocals and powerful instrumental chops..."

Loose Ties is from Jackson, Wyoming. Since their inception

Piece of My Heart" and Stevie Wonder's "Sir Duke" that first captured the national bluegrass audience in '86. The group's repertoire now reflects the influence of many genres - bluegrass, swing, pop, jazz, gospel and folk - and yet retains their signature sound.

Loose Ties is Phil Round on electric bass; Ben Winship on mandolin; Ted Wells on banjo; and Joel Kaserman on guitar.

The band has five criti-



in 1985, the band has built a solid reputation for innovative arrangements and quality, original material. It was their striking versions of Joplin's "Little

cally acclaimed recordings on Snake River Records, and is now finishing a sixth album with Tim O'Brien as producer and guest fiddle player. -SV

Sometimes you form a posse

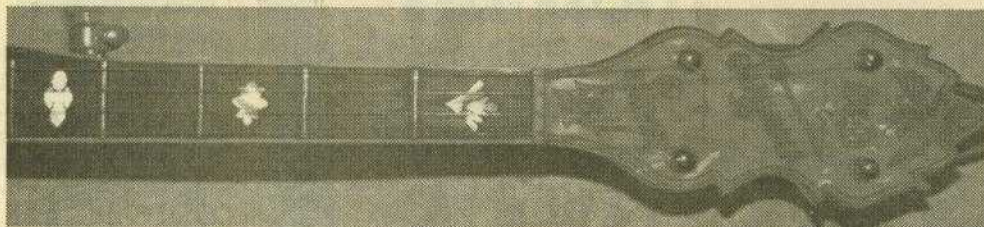


Sometimes you go solo

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TELLURIDE'S FAVORITES BRING IT ALL BACK HOME



Who can explain the supernatural occurrences that take place, when good friends play great music before a dedicated audience in one of the most beautiful locations on earth? What's the point in trying — let's just soak it in.

By Anne Pizey

Those who venture to the Telluride Bluegrass Festival year after year bring with them the excitement of seeing old friends and meeting new ones. They come to hang out and to share their irrepressible love of music, particularly music in the mountains.

While this is true of the many dedicated fans of bluegrass music, so too is it true of the artists who return again and again to make the music which, over the years, has found its true home in Telluride.

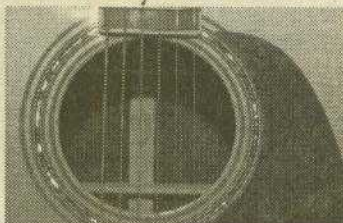
Artists such as Peter Rowan, John Cowan, Béla Fleck, Sam

Bush, Tim O'Brien, Jerry Douglas, Shawn Colvin and quite a few more from this year's lineup, feel at home on stage in Telluride, and it shows. Their relaxed, informal style is coupled with tight jams and melodic moments that simply couldn't occur anywhere else. These artists agree that, in Telluride, just about anything can happen, and the thrill of knowing that brings a specific magic to this stage alone.

"So many of the things we've all done were developed in Telluride," explained Peter Rowan of the sense of homecoming he and other artists experience in Telluride. "The first year I went there, there were all these great jams, and since then a lot of different projects have grown out of that experience."

This year, Peter is performing in a variety of collaborations, including a reunion with David Grisman and Vassar Clements, with whom he played in *Old and In the Way* 22 years ago, as well as in a duo with Jerry Douglas (the two recently put out a CD together titled *Yonder*).

"Telluride can be, as it is for me this year, the opportunity to air all aspects of our musical projects," said Peter. "It's the one opportunity where we know we're all going to see each other, and this is a



Life without music would be an intolerable insult.

— Edward Abbey

credit himself with any type of leadership as far as the jam goes. Regardless, any musician who has ever played with him will tell you that despite all the fun and games he creates for his fellow musicians,

Sam's timing is flawless.

Béla Fleck also views Telluride as a place where friendship is as much a part of the music as the instruments and the people who play them.

"I remember the first time I played in Telluride, I had just joined New Grass Revival," said Béla. "It was strange at first coming there, because I was the new guy. I was a little worried that they weren't going to accept me at first, but people were very welcoming and friendly. It was like meeting my family, only I didn't know them yet."

Today Béla considers himself one of the "nouveau bluegrass wanderers": musicians whose roots lie in bluegrass, but who have from those roots grown within their individual musical visions.

One of the things Béla appreciates so much about the Festival is the fact that he's able to wander off from his bluegrass sensibilities and still return to Telluride with a sense of homecoming.

"A lot of times when you go to a festival, you just kind of pop in," explained Béla. "In Telluride we know *everyone*, including the stage crew. It's a place where there are all these relationships that have gone on for years and years. After New Grass split up, I hadn't played with Sam for a long time, and in Telluride he came out and played with the Flecktones. It was so natural to invite my old buddies to play with my new buddies."

Why are Telluride jams so unique?

Peter said the space itself plays a large part

place where we all really inspire one another."

These Telluride veterans view performing here as a chance to collaborate with friends and fellow musicians, with whom they have shared an important musical history, but have nevertheless found themselves journeying separate paths.

For Sam Bush, jamming in Telluride is above all an opportunity to "renew musical friendships." For example, after New Grass Revival split up in 1989, it wasn't until '92 that Sam and John played together again — a blessed reunion that took place on the Fred Shellman Memorial Stage, where the two have since been headlining together each year.

"With John and I, Telluride is the focal point for getting new songs together," said Sam. "It's also the show where, at the end of our encore, we just keep calling people out, and if they've stuck around and aren't too cold, we get all the people we possibly can and have a nice big jam of it."

Sam was dubbed the King of Telluride Bluegrass Festival in 1993, not only because he's performed at more festivals than anyone else (that makes 22 this year) but because the spirit and intensity that he brings to a jam is truly majestic.

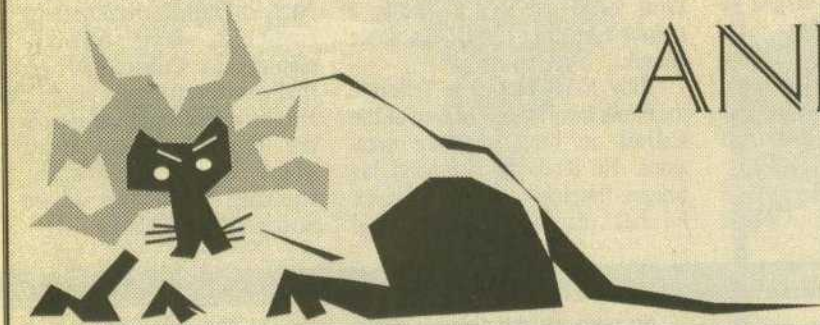
"It takes on its own importance," said Sam, not wanting to



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Thursday, June 20, 2:45-4:00 PM

STRING CHEESE INCIDENT



In December of 1993, four musicians converged in Crested Butte for a bluegrass session. Six months later, they were playing at Telluride Bluegrass Festival.

Boulder-based String Cheese

Incident make fun the primary element in their music. Though their roots lie partially in bluegrass and other American folk music, the Incident includes calypso, funk, salsa, rock and jazz to create a unique, eclectic, highly danceable sound.

Billy Nershi, once a Telluride local folk favorite, has played at the festival on three separate occasions. He lends to the band his unique flatpicking style, for which he has placed high in several

national contests. Michael Kang, a classically trained violinist who has shifted his attention to funk and jazz, plays violin, mandolin and more recently, electric mandolin. Michael Travis is a high-energy percussionist, whose training has emphasized Cuban and African rhythms. Electric bass player Keith Mosley was a founding member of the bluegrass band Ryestraw, whose own musical style has stretched since the advent of String Cheese Incident. —AP

Thursday, June 20, 4:15-5:30 PM

THE HORSE FLIES



No need to swat these buggers. This Ithaca, NY-based band brings an innovative and rhythmically powerful twist to the bluegrass tradition with an amalgamation of synthesizer, fiddle, guitar, banjo, bass and drums/percussion. Creating links between primitive American fiddle music and a variety of other genres, including minimalism, Motown, classical, reggae, new wave, Latin and African traditional, and pop, punk, jazz industrial and serious contemporary composition, the band's unique sound does not fit neatly into any one category.

In addition to having rocked

out the Telluride Festival in years gone by, the Horse Flies have toured extensively in the US, Canada and Europe. Their opus includes three critically acclaimed albums, *Chokers & Flies*, and *Human Fly*, as well as *Where the Rivers Flow North*, the soundtrack for the film of that name, on Alcazar Records.

The Horse Flies are: Peter Dodge, synthesizers; John Hayward, bass; Judy Hyman, violin; Rich Stearns, banjo; Taki Masuko, drums & percussion; and Jeff Claus, guitars, banjo-uke & electronics. —AC

Thursday, June 20, 6:30-7:45 PM

MARTIN SEXTON

The buzz around this songwriter is unbelievable. Really, everyone is always raving about how great he is. Well, after his performance you'll know why. Martin is definitely more than the next great folk singer to rise up through the ranks of playing open mics in Boston. His voice has been described as brilliant,

evocative, profound and debonair. Basically, the man can sing. He can more than sing. Just wait.

Martin, one of 14 children, left Syracuse, NY for Boston in 1989. His following grew quickly, as word of his incredible voice and songs spread throughout the New England music community.

Martin has won two Boston Music Awards and was the National Academy of Songwriters' 1995 Artist of the Year. This year, Martin will be playing at many other major music festivals besides Telluride. Please look for his recent release, *Black Sheep* so you can take this wondrous talent home with you. —GG



Thursday, June 20, 8:00-9:30 PM

JOAN ARMATRADING *what's inside her writing*

By Anne Pizey

Making her Telluride Bluegrass Festival debut, internationally-acclaimed singer/songwriter Joan Armatrading will delight festivalgoers with her warm voice, poignant lyrics and superb guitar playing.

Those who have been a Joan-fan

since her first release in the mid-'70s, will find her most recent work just as rich in emotion as her earlier music. A composer in the truest sense, throughout her career — 14 recordings since 1974 — Joan has woven words and music into an intimate artform all her own.

"I think I've always been able to express myself quite well," Joan

said in a recent interview with the *Telluride Daily Planet*.

Currently, a wave of female musicians is earning fame writing uninhibited lyrics about relationships from the female perspective, something Joan has been doing for over 20 years.

"That seems to be the thing I always write about," Joan said of

the relationship theme. "I think it's the most prominent thing in people's lives... Basically, I'm just writing what I see and feel."

"People are constantly going through different emotions in one way or another, so there are many ways to write about that."

Her voice resonates with emotion, as Joan sings about trusting friendship, validating emotions and celebrating love. ➔

→ Entirely unpretentious, her lyrics' rich imagery is as natural as the passion that whispers from her guitar one moment, and shouts in earnest the next.

For Joan, the writing process dictates the rest of her musical work, in that she likes to be in the studio only after "everything is done and ready."

And the writing part can never be forced, she explained:

"I can only write when I'm in the mood. If I feel like writing for an hour, then I'll write for an hour. If I feel like writing for a month, then I'll do just that."

Her latest CD, *What's Inside*, Joan says, is her most personal recording yet.

"A lot of my songs are usually written from observation, but with this one that's not so much the case. It's more about how other individuals have affected me personally."

Is there one particular message about relationships that Joan feels is carried throughout her discography?

"Help yourself. Try to do things for yourself, and take care of yourself. Sometimes it's okay to show a bit of vulnerability. It's also very important to enjoy being alone."



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Anne Smith 1995, Ama Dablam Ascent

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Michael Powers, AAI Guide

Comida Mexicana

Menu

Las bebidas calientes (the hot drinks)

Cafe grande (big cup of coffee)
 Té (cup of tea)

Las bebidas frios (the cold drinks)

Té frio (glass of iced tea)

Los platos principales (the main dishes)

Fajita de pollo (chicken fajita)
 Burrito de queso y frijoles (bean and cheese burrito)
 Conjunto burrito (bean, cheese, and beef burrito)

Los tamales

Verde (green, vegetarian)
 Rojo con carne (red, meat)

Los postres (dessert)

Nieve cono de cal (lime snow cone)
 de cerza (cherry)
 de fresa (strawberry)

In the park Thursday through Sunday.

Thursday, June 20, 10:00-11:30 PM

16 HORSEPOWER

Behold this trio from Denver! Recently signed to A&M records, and performing for the first time at the Telluride Bluegrass Festival, 16 Horsepower have been playing together for the past three years what they call "American Music," a combination of the Red, White and Blue of Appalachia and the West. Their haunting, rhythmic, and sometimes eerie sounds will echo in

your mind long after their set has finished.

David Eugene Edwards is an accomplished banjo picker and slide guitarist, as well as a banjo player who was suckled on voodoo in a Louisiana swamp, and whose lyrics were howled from some fevered dream. Jean-Yves Tola is a Frenchman, whose drumming could summon whales and monsters from the great waters of darkness. Keven Soll, an excellent luthier, plays a bass

he made himself, as well as an old stand-up.

Their debut album, *Sackcloth 'n' Ashes*, exalts the musical direction which the trio has undertaken, and will undoubtedly satisfy a yearning for a unique version of traditional instrumentation and sounds. —GG



Friday, June 21, 10:30-11:45 AM

BIG WOODEN RADIO



Where the antelopes roam and harmony reigns... Straight from Iowa City, the four silky-voiced musicians in this acoustic band yield eclectic sets reminis-

cent of everything from Marvin Gaye to Merle Haggard, with occasional stops at Little Feat, Louis Jordan and the Appalachian high country. Heavy on harmonica and mandolin, these guys bill themselves as providers of "Good Tunes, Good Chops, Good Wood." Good deal!

Making their Telluride debut are band members Dan Brown, bass; Will Jennings, harmonica; Sam Thompson, guitar; and

award-winning mandolinist Joe Peterson. Their percussionist, Paul Cunliffe, has recorded with Greg Brown, Dennis McMurrin, Dave Moore and *Orquesta de Jazz y Salsa Alto Maíz*.

Big Wooden Radio's "hard-to-pigeonhole style" has been called "part gospel grinder, part edgy pop unplugged, a measure or two of Little Walter — some sweet soul music to be sure," in which case they should fit right in. —AC

Friday, June 21, 12:00-1:15 PM

FRONT RANGE

In '91, then-new Front Range played a luncheon showcase at the International Bluegrass Music Association's trade show, and received an encore from an audience made up of bluegrass professionals. They ended that week with five bookings and a contract with Sugar Hill Records. Since then,

the group has enjoyed a rapid and steady rise in popularity, because of the their vocal integrity, clean, tight arrangements and Bob Amos' superlative songwriting.

About 11 years ago, Amos felt he needed a mandolin player, and contacted Mike Lantz, who was also a counselor in a children's hospital. The duo paved the way for Front Range, which is now comprised of Amos;

Lantz; banjo picker Ron Lynam, on leave from his other job as a high school social studies teacher; and Bob Dick, whose only profession has been making music.

Front Range's latest album is *One Beautiful Day*, an all-gospel release featuring angelic four-part harmonies.

—SV



Friday, June 21, 1:45-3:00 PM

JUNE RICH

The piercing soulful vocals of Vanida Gail, combined with the elegant, enchanting voice of Jackie Murphy, are the driving force behind the rise in popularity of June Rich, a quintet featuring a mix of folk, blues, rock and pop.

Singer/songwriters Vanida and Jackie met at a sing-along party about three years ago, then

moved to Colorado to concentrate on their songwriting. Once here, the band took its name from a friend.

Upon their return to Manayunk, Penn., the duo hooked up with three of the area's best: guitarist Allen Jame, bassist Garry Lee and drummer Ronny Crawford (who left in November).

June Rich's music has certain similarities to the Indigo Girls; however, their primary influences have been



Bonnie Raitt, Shawn Colvin and the artist formerly referred to as "Prince."

In a time when angst rules the airwaves, the group's happiness while performing is a refreshing change, restoring faith in the feel-good value of rock 'n' roll.

—SV



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Friday, June 21, 3:30-4:45 PM

DAVID LINDLEY & HANI NASER



David Lindley and Hani Naser are musical explorers, who together form a force so uniquely dynamic one wonders what kind of vessel

they travel on and where-all they go. One thing is for sure: In their wake this duo leaves behind them a rubble of definitive musical labels, something they both have found utterly useless anyhow.

Warped, zany, odd, eclectic, original. There're myriad such words used to describe David. No

doubt David is the musical guru of eclecticism,

with influences that span the entire globe (if not the universe), and a quiver that includes nearly every stringed instrument known to earthlings.



Hani Naser, who grew up in Jordan playing both rock & roll and traditional Middle Eastern music, is of equal virtuosity on hand drums as David is on strings. On stage, the two are surrounded by strange-looking instruments they have collected from places afar. —AP

Friday, June 21, 5:15-6:30 PM

TIM & MOLLIE O'BRIEN & THE O'BOYS

From what we've heard, there must be something special about voices that come from the same genetic hash: reviews always use superlatives to describe the O'Briens' harmonies.

Born only 15 months apart, brother and sister grew up in Wheeling, West Virginia, singing together from an early age at school and church functions.

Tim is a quadruple threat — singer; songwriter; musician (guitar, mandolin, fiddle and bouzouki); producer/arranger. He was a member of the incredible bluegrass band Hot Rize and now heads up The O'Boys, featuring Mark Schatz and Scott Nygaard.

Mollie's smooth-as-silk voice has graced R&B, jazz and blues groups. Then in '84, a promoter

suggested that she and her brother sing together in a Boulder Mother's Day concert. Since then, they've been a regular duo.

Their albums on the Sugar Hill label include *Take Me Back*, *Remember Me* and *Away Out on the Mountain*. —SV



Friday, June 21, 7:15-8:30 PM

BARENBERG, DOUGLAS AND MEYER



Jerry Douglas. Russ Barenberg. Edgar Meyer. Need we say more? Each player is an absolute virtuoso on his instrument. Jerry Douglas is the dobro master, who's graced the Telluride stage in a variety of set-

tings and musical combinations. He is one of the most sought-after contemporary American musicians. Russ Barenberg is a versatile guitarist who's been playing with lots of new acoustic and bluegrass musicians since the '70s. And, Edgar Meyer, bass God, is not only one of the top instrumentalists of his generation, but he's also an innovative and often-performed composer who plays everything from bluegrass to classical music extraordi-

narily. But, this trio delivers much more than just hot solos — they bridge the gap between excess ability and musical accessibility. The three describe themselves as "tone addicts" and a knitted, but slightly twisted, melody holds together their fretboard acrobatics.

This ensemble has wowed the Telluride audience before, and we expect nothing less this time. Like the Festival itself, they wander freely between delicate beauty and explorative dissonance. We know you'll enjoy their performance. —GG

Friday, June 21, 9:00-10:30 PM

EMMYLOU HARRIS

Emmylou is perhaps best known for her traditional country recordings, featuring classical bluegrass acoustical instruments like fiddle and mandolin. However, as a performer, she is one of America's premier musical innovators. In 20 years, Emmylou has flowed effortlessly among genres — she's done aching ballads, stomping rock, old-time folk, acoustic rap and all the stops in between. Her ability to

embrace Bruce Springsteen, Donna Summer, AP Carter, Chuck Berry and John Hiatt with equal panache, has earned her multiple Grammys.

Emmylou was born April 2, 1947 in Birmingham, Alabama, and grew up near Washington, DC. As a college student in the late '60s, she sang with a local folk duo. Eventually she moved to Greenwich Village, where

Emmylou played the happening clubs, occasionally sharing the stage with Jerry Jeff Walker and David Bromberg.

In 1971, Chris Hillman brought country rock pioneer Gram Parsons to hear her sing in a small club. In '72, she answered a call from Gram to join him in Los Angeles to work on his first solo album, *GP*. She toured with him until his death a year later.

In '73, Emmylou went back to the DC area. There, she formed a

country band with whom she played until she signed with Warner Bros. and put together the first incarnation of the Hot Band. Over the years, the Hot Band has included such world-class players such as Tony Brown on piano (now president of MCA Records, Nashville); James Burton, electric guitar (played with Elvis); Rodney Crowell, acoustic guitar/harmonics (as one of the original members, he got his start with Emmylou); Hank DeVito, ➔

→ pedal steel; Albert Lee, electric guitar, mandolin; Mickey Raphael, harmonica (plays with Willie Nelson); Ricky Skaggs, fiddle, mandolin, harmonies, etcetera.

To date, Emmylou has released 25 albums. She won her first Grammy for *Pieces of the Sky*, released in 1975 on the Warner



Reprise label. In '87, she made *Trio*, with Dolly Parton and Linda Ronstadt; with the Nash Ramblers in '92, she released *Emmylou Harris at the Ryman*. Her Asylum Records debut was *Cowgirl's Prayer* ('93). In '95, she released *Wrecking Ball*, a collaboration between the Nashville Queen and mojo man Daniel Lanois, in which Emmylou visits moodier, more atmospheric terrain compared to the country rock and bluegrassy sound to which she's long been a devotee.

Emmylou has achieved seven No.1 and 27 top-10 hits, including "If I Could Only Win Your Love," "Together Again," "Making Believe," "To Daddy," "Heartbreak Hill" and "Heaven Only Knows." In addition to her six Grammys, she's won eight Gold Albums, and *Trio* is a Platinum Plus.

With that extraordinary legacy, Emmylou is still firmly focused on the future and committed to finding new ways of revealing "...all the emotions and layers hidden in the music and the words." —SV

Friday, June 21, 11:00 PM-12:30 AM

LEFTOVER SALMON

This Boulder-based band creates a kaleidoscope of sound that will send listeners whirling into what's sure to be a stellar final act for the evening.

Leftover Salmon was spawned with the merger of cajun band The Salmon Heads, and bluegrass band Left Hand String Band.

Drew Emmitt, mandolin and lead vocals, and Mark Vann, banjo, were founding members of Left Hand String Band. Mark won the Telluride Bluegrass banjo competition in '89 and '94. Vince Herman plays guitar and sings real loud, and Leftover's rhythm section consists of drummer Michael Wooten and bassist Tye M. North.

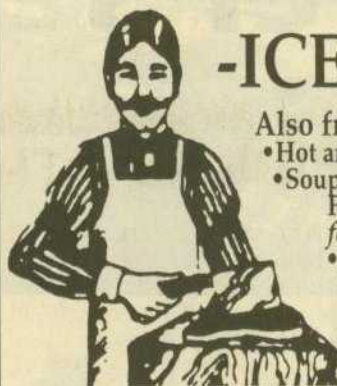
As Leftover Salmon has been performing to packed houses, and auditoriums, nationwide, the Salmonheads have been multiplying rapidly. —AP



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Saturday, June 22, 10:30-11:45 AM

THE GRASS IS GREENER



doing it.

Joining legendary fiddler Richard Greene, a one-time member of *Old And In The Way*, and part of the famous *Muleskinner Project* are guitarist David Grier, a triple recipient of IBMA's Guitarist of the Year award, mandolinist Butch Baldassari, one of bluegrass' hottest pickers, banjo maestro Tony Trischka and on upright bass, Buell Neidlinger, perhaps one of the most recorded bassists alive.

Great bluegrass musicians that're really cool guys, GIG dares to be the first band ever to play only bluegrass instrumentals. A once-in-a-lifetime grouping of prodigious talent, this crew soulfully delivers classic bluegrass melodies with flawless drive and precision, and has one helluva good time

Retaining the integrity of classic melodies, while adding some of their own ideas and personality to each piece on their recently-released album (*Rebel*, March '96), *Wolves A' Howlin'*, Greene and his gang have definitely been sowing the right seeds.

—AC

Saturday, June 22, 12:00-1:15 PM

MAURA O'CONNELL

Maura O'Connell is a performer who possesses the power to captivate her audience from note-to-note, song-to-song. Her irresistible voice and emotionally-packed performance captivates an audience of all ages, with a blend of Irish, folk, country, pop and blues.

Maura grew up in County Claire, Ireland, the daughter of an opera singer. As a small child, Maura rehearsed alongside her mother, and the thought of a childhood without music, says Maura, would be like a morning without breakfast.

Throughout her recordings, and on stage,



Maura has collaborated with dobro player Jerry Douglas, guitarist Russ Barenberg, bassist Edgar Myer and fiddler Mark O'Connor. Béla Fleck produced her first two American releases, *Just in Time* and *Helpless Heart*, which was nominated for a Grammy in 1990.

Those familiar with Maura's breathtaking style have been anxiously awaiting her return to the Telluride Bluegrass Festival; those who will hear her for the first time are in for a wonderful surprise. —AP

Saturday, June 22, 1:30-2:45 PM

PETER ROWAN & JERRY DOUGLAS

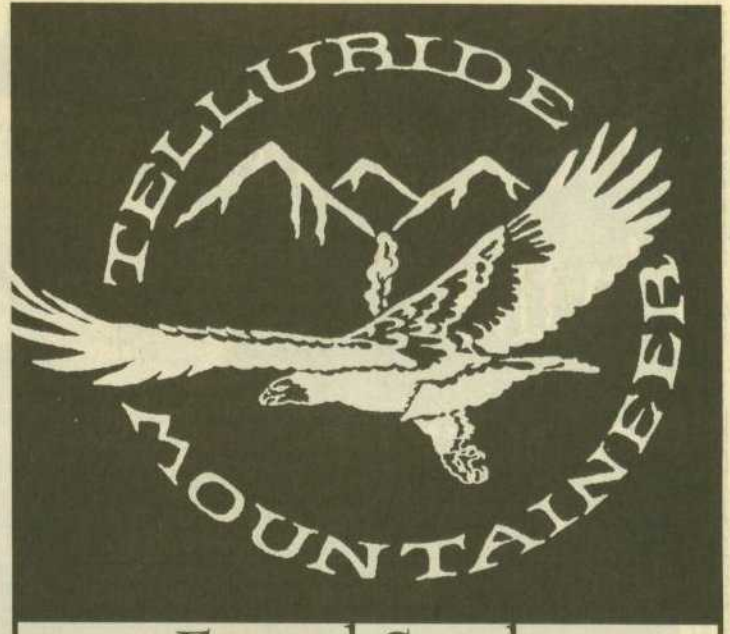


These two Telluride Bluegrass Festival key players have come together in sessions on this stage more times than they could figure. Together, Peter Rowan and Jerry Douglas travel rural routes to deliver some new qualities to old

tunes, while at the same time find in old tunes the melodies that pave the ground for their new music.

The two remind their listeners that music — like all other powerful forces in the universe — must go through a natural process of evolution, but nevertheless return home to its roots in order to maintain a true sense of identity.

A recent collaboration between Jerry and Peter resulted in their self-produced recording *Yonder*, a haunting gift to bluegrass music fans. Together they retrace the steps of the earliest acoustic pickers and singers, without compromise to their own unique styles, which have comfortably grown in a variety of settings over the past couple decades. —AP



Festival Supplies

camp chairs • tarps • water bottles
hats • sun screen • binoculars

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THE 1996 TELLURIDE BLUEGRASS FESTIVAL

All times subject to change.

THURSDAY JUNE 20

11:00 A.M. GATES OPEN
12:00-1:00 P.M. MCGRAW GAP
1:15-2:30 LOOSE TIES
2:45-4:00 STRING CHEESE INCIDENT
4:15-5:30 THE HORSE FLIES
6:30-7:45 MARTIN SEXTON
8:00-9:30 JOAN ARMATRADING
10:00-11:30 16 HORSEPOWER

FRIDAY JUNE 21

9:00 A.M. GATES OPEN
10:30-11:45 BIG WOODEN RADIO
12:00-1:15 P.M. FRONT RANGE
1:45-3:00 JUNE RICH
3:30-4:45 DAVID LINDLEY &
HANI NASER
5:15-6:30 TIM & MOLLIE O'BRIEN
& THE O'BOYS
7:15-8:30 BARENBERG, DOUGLAS
& MEYER
9:00-10:30 EMMYLOU HARRIS
11:00-12:30 LEFTOVER SALMON

SATURDAY JUNE 22

9:00 A.M. GATES OPEN
9:00-10:30 BAND CONTEST FINALS
10:30-11:45 THE GRASS IS GREENER
12:00-1:15 P.M. MAURA O'CONNELL
1:30-2:45 PETER ROWAN
& JERRY DOUGLAS
3:00-4:15 THE DAVID GRISMAN
QUINTET
4:30-5:45 SHAWN COLVIN
6:00-7:30 BELA FLECK
& THE FLECKTONES
8:00-9:15 MICHELLE SHOCKED
WITH NICK FORSTER
9:45-12:00 SAM BUSH & FRIENDS

SUNDAY JUNE 23

10:30-11:45 A.M. THE ZION HARMONIZERS
12:00-1:15 P.M. CLAIRE LYNCH
& THE FRONT
PORCH STRING BAND
1:30-2:15 NORMAN BLAKE
2:30-3:45 THE OSBORNE BROTHERS
4:00-5:15 THE NIELDS
5:45-7:00 STEVE EARLE
7:15-8:30 ALISON KRAUSS
& UNION STATION
9:00-? A VERY SPECIAL
BLUEGRASS REUNION
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GRISMAN, PETER
ROWAN, VASSAR
CLEMENTS, HERB
PEDERSON AND ROY
HUSKY, JR.

GENERAL INFO:

The Telluride Bluegrass Academy is a non-profit corporation promoting music education and appreciation, for all ages. Presenting some of the Festival's unsung events, the Academy offers music competitions, workshops, songwriters in the round and family activities, most of which are free!

A tradition since 1981, daily workshops provide an intimate environment to present topics on musicianship and the music business. All workshops are free.

Look for late-breaking workshop schedule changes and TBA activities at signboards in front of the Sheridan Opera House, Elks Park, the Festival Box Office and the Sponsor Tent next to the Country Store on the Festival grounds.

CONTESTS:

Once again, songwriters and bands from around the country will take part in the nationally-recognized Telluride Troubadour and Band competitions, vying for beautiful instruments, cash prizes and well-deserved recognition. There's no charge to hang out and listen to the ballads of these budding talents, so check them out!

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

The 1996 Troubadour finalists are: Colin Boyd, Plano, Texas; Sarah Elizabeth Campbell, Nashville, Tenn.; Dave Carter, Portland, Ore.; Carolyn Currie, Seattle, Wash.; Peter Gailway, New York, NY; Stefan George, Tucson,

Ariz.; Judd Grossman, Jackson, Wyo.; Nancy Hanson, Salt Lake City, Utah; Paul Kamm, Nevada City, Calif.; Vickie Pratt Keating, Sperryville, Va.; Michael Lille, Nashville, Tenn.; Kristy MacDonald, Salt Lake City, Utah; Shannon Megarity, Houston, Texas; Marjorie Richards, Bellevue, Wash.; Chris Rosser, Asheville, NC; Paul Sanchez, Austin, Texas; John Smith, Trempealeau, Wis.; Marc Tilson, Pacifica, Calif.; Keller Williams, Steamboat Springs, Colo.; Robert Wisniewski, Canado, Ariz.

Troubadour Contest Schedule:

Thursday, June 20: Prelims, 10:30 a.m., Troubadours meet @ SOH; Troubadours perform, 11 a.m.-4 p.m., SOH

Friday, June 21: Finals, 1:00 p.m., SOH

Troubadour Competition prizes: 1st - Shanti Custom Guitar & Main Stage Sunday, 2nd - \$400 & Outbound Travel Guitar, 3rd - \$300, 4th - \$200, 5th - \$100.

Band Contest Schedule:

Friday, June 21: Prelims, 10:00 a.m., SOH

Saturday, June 22: Finals, 9 a.m., Festival Main Stage

Band Competition prizes: 1st - \$750, Instrument Cases & Festival Main Stage 1997, 2nd - \$450 & Colorado Case Co. Instrument Cases, 3rd - \$300, 4th - \$150.

Planet Bluegrass gives special thanks to D'Addario & Co., Gibson Bluegrass, Shanti Guitars, Martin Guitars, Allegro Coffee, ASCAP, Zeta Music and the Colorado Case Co. for their support.

THE FAMILY TENT

This year the Family Tent boasts a solar-powered sound system, bubble machine, solar cooking classes, a daily juggling school with the Full Spectrum Circus, ongoing arts and crafts, and entertainers The Van Manons from Colorado Springs, whose original songs teach kids about the environment. Parents must accompany their kid's in the Family Tent area.

THURSDAY JUNE 20:

12:00-5:30 p.m. Tent Open - Arts & Crafts, Juggling School
3:00 The Dare Devils

FRIDAY JUNE 21:

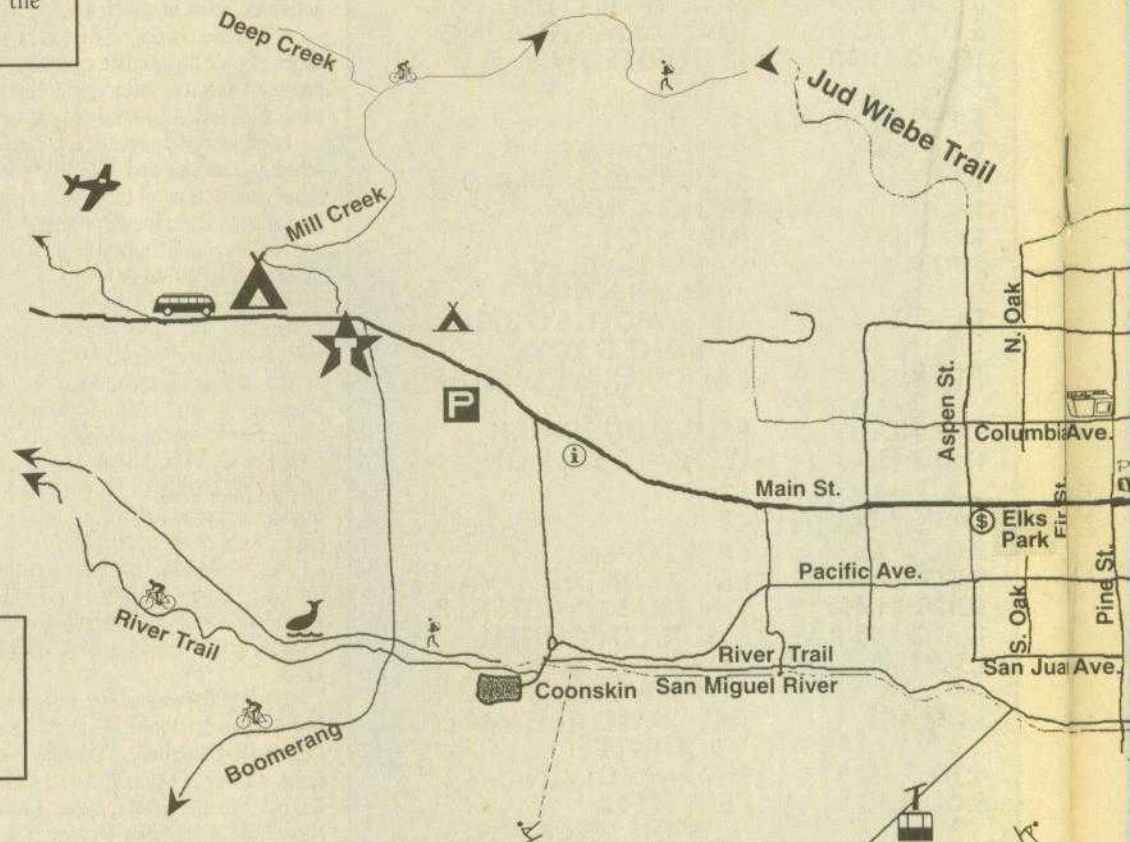
10:00 a.m.-1:30 p.m. Arts & Crafts, Juggling School, Petting Zoo
12:00 Sam & Ed Show
2:30-5:30 Arts & Crafts, Solar Cooking
3:00 Mysto the Magi
4:00 The Van Manons
5:00 The Dare Devils

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Ahh, the beautiful, custom inlaid guitar... Pick up a raffle ticket for \$2 - proceeds help support Telluride Bluegrass Academy programs. The guitar will be awarded at 5:15 p.m., Sunday on the Main Stage. You need not be present to win.

Five TBF shuttle busses will run 8 a.m. to midnight from Wed., June 19 thru Sun., June 23, stopping approximately every 15 minutes at: Festival grounds, each corner on Main Street, the High School, the parking lot, Valley Floor camping area and the Texaco station.

Town of Telluride Map



No dogs allowed in any Festival parking or camping area
No glass or alcohol may be carried into the Festival grounds

- | | |
|----------------|------------------|
| ✈ Airport | 🚗 Jeep road |
| ⛺ Camping | 🏧 Teller Machine |
| 🅑 Parking | 🚌 Bus Route |
| ① Information | 🧺 Laundry |
| 🚠 Ski lift | 🎣 Fishing |
| 🚡 Gondola | 📧 Post Office |
| 🚴 Great Biking | 🎡 Playground |
| 🚶 Hiking | 🚻 Bathrooms |



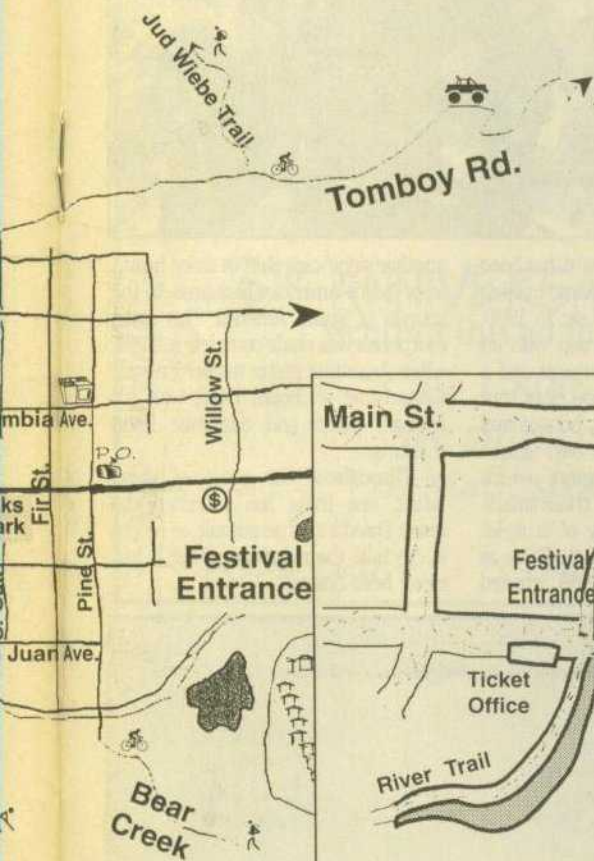
(not to scale)

Map Illustration by Mark Steele

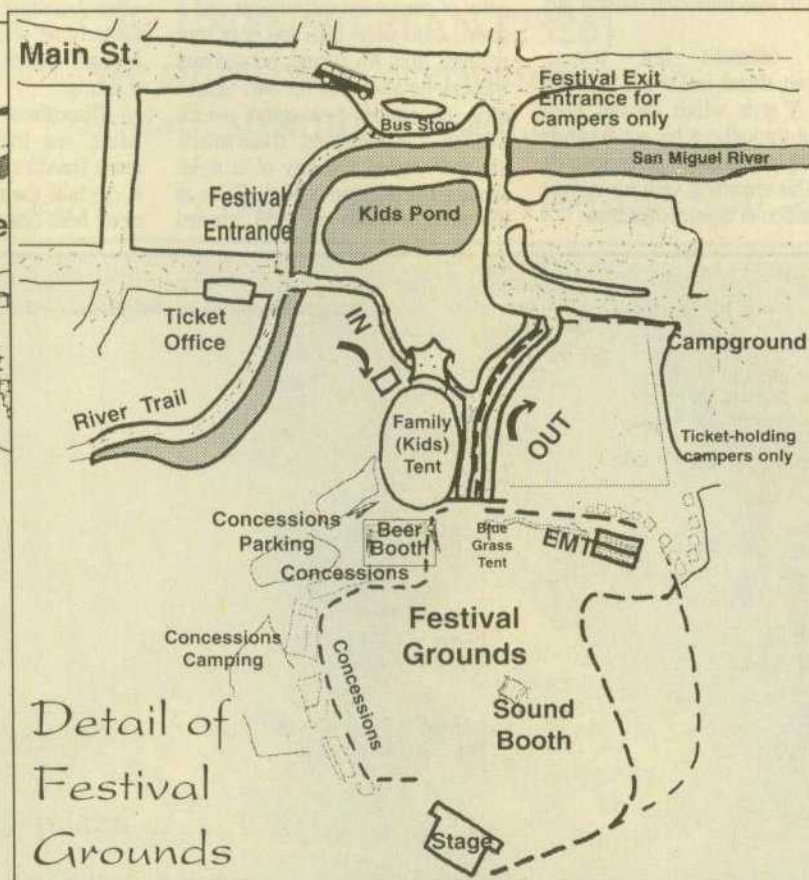
National Forest land near Ilium is closed to overnight camping in an effort to retain this fragile area. Head on down to Ilium for a nice hike, picnic or to catch and release some trout; but Festival camping is consolidated on the Valley Floor.

REMEMBER: AN OPEN FIRE BAN IS IN EFFECT FOR ALL OF SAN MIGUEL COUNTY, INCLUDING THE TELLURIDE REGION.

ap



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Box Office is open for general Festival business, including purchasing wristbands and exchanging tickets for wristbands, 8:00 a.m. to 8:00 p.m., Thurs.-Sun.

Hot showers are available to all every day during the Festival, 8:00 a.m.- 2:00 p.m. at the Telluride Middle/High School for \$2 (all proceeds benefit the Athletic Dept.)

Saturday, June 22, 3:00-4:15 PM

DAVID GRISMAN QUINTET

By Anne Pizey

For mandolin player and music producer David Grisman, this has been a year of intense reflection in the studio and on stage. His performances in Telluride this year should find this evident.

The 20th-year edition of the David Grisman Quintet finds him working diligently on his next DGQ release (due out mid-July on his Acoustic Disc label), which spans the quintet's entire career, from their very first live performance in Bolinas, Calif., to a show which took place several months ago.

One afternoon in late May, David spoke with the *Telluride Daily Planet* in a telephone interview from his studio, where he'd been up until four a.m. the night before, working on the upcoming release.

"It's been good for me, because it's helped me figure out what has happened. It's more-or-less a documentary," he said of his latest "dawg" project, which has developed into three CDs, each over 70 minutes long.

"Dawg" is the title which David's close friend and musical cohort Jerry

Garcia gave to him shortly before DGQ took off in 1976.

Today, dawg music is a much-emulated sound, blending bluegrass with jazz and various ethnic styles of music. For David, 20 years of dawg music has been about orchestrating the poetry of folk tradition, and the possibilities of improvisation, while incorporating musical influences from all over the world.

"It keeps opening up to new possibilities," said David of his dawg music. "I don't mind being influenced by everything. I like all kinds of music — good music, that is."

DGQ has seen many configurations throughout its 20-year history. Over the years, the quintet has included such members as Tony Rice, Darol Anger, and Mark O'Connor, all of whom have gone on to lead their own musical projects.

The quintet's last release, *Dawgnova*, shows us David's "Spanish Heart." A style which he has been exploring throughout his entire career with DGQ is brought to an exciting climax in this recording, with his current configuration of quintet members.



Jim Kerwin, DGQ's bassist, has been with the quintet for 11 years, making him a veteran of dawg music. In 1989, Joe Craven joined the group with an array of percussion instruments and a violin. Not only can Joe slap out rhythms from his congas, bongos and shakers, he also plays his own unique style of mouth percussion, which involves tongue-clicking, cheek-smacking and singing a variety of drum-kit sounds. The addition of Matte Eakle as the group's flutist in 1989 marked

another significant shift in dawg music, from North American bluegrass, to the sounds of South America. This metamorphosis was made complete in 1994, when Argentine guitar master Enrique Coria came on board DGQ, with his Spanish guitar and authentic Latin rhythms.

Throughout the years of dawg music, one thing has remained the same: David's intense pursuit, as he put it, "to take the mandolin places it had never been before."

WORKSHOP SCHEDULE

NOTE: All workshops subject to change. For updated schedules please check Telluride Bluegrass Academy signboards and the Telluride Daily Planet.

THURSDAY JUNE 20:

11:30 a.m. Telluride Troubadours in the Round
1:00 p.m. Telluride Troubadours in the Round
2:30 Telluride Troubadours in the Round
4:00 The Art of Performance
5:30 Telluride Troubadours in the Round

TBA
TBA
TBA
Kate Grace
TBA

Elks Park
Elks Park
Elks Park
Elks Park
Elks Park

FRIDAY JUNE 21:

11:00 a.m. Bass & Banjo
12:30 p.m. Mollie O'Brien & the O'Girlboys *Tell It True* album release with Tim O'Brien & the O'Boys, Jerry Douglas, Dirk Powell & Steve Ivy
2:00 A Show Of Hands
3:30 Basics Of Publishing
5:30 Percussion

Edgar Meyer, Béla Fleck

Elks Park
Elks Park

Victor Wooten
Randy Grimmitt
Joe Craven & guests

Elks Park
Elks Park
Elks Park

SATURDAY JUNE 22:

10:30 a.m. Guitar Building
12:30 p.m. Tangled Up In Bob
1:30 Guitar Styles
2:30 Two Banjos, No Waiting
3:30 Vocal
4:30 Acoustic Originals
5:30 Bluegrass Boys

Michael Hornick, Shanti Guitars
Tim O'Brien & Friends
David Grier, Scott Nygaard,
Charles Sawtelle, Jim Hurst
Béla Fleck, Tony Trischka
Claire Lynch, Mollie O'Brien & Guests
David Grier, Tony Furtado,
Ben Winship, Butch Baldassari
Peter Rowan, Charles Sawtelle,
Richard Green, Roy Husky, Jr.

Elks Park
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SOH
Elks Park
SOH
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SOH

SUNDAY JUNE 23:

10:30 a.m. Troubadour Winners In the Round
12:00 p.m. Blew Rhythm
1:00 Songwriting
2:00 Mandolin
3:00 Banjo
5:00 Acoustic Slam Grass

TBA
Paul McCandless, Roy Wooten
Shawn Colvin, Steve Earle
Adam Steffey, Drew Emmitt, Larry Lynch
Ron Block, Tony Furtado, Mark Vann
Leftover Salmon

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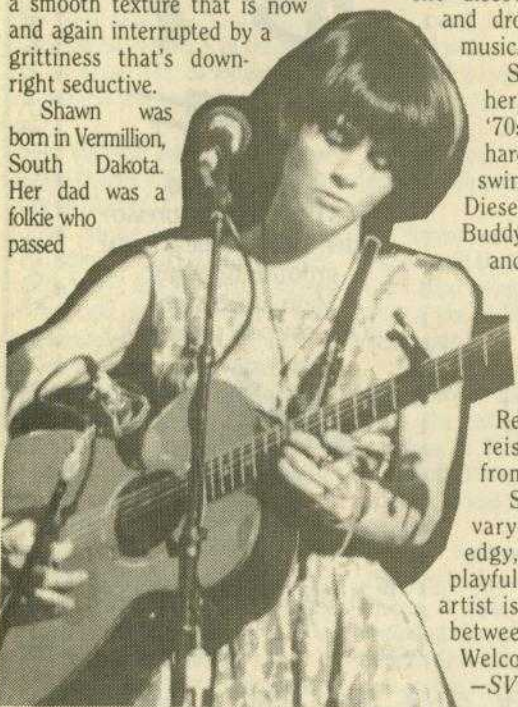


Saturday, June 22, 4:30-5:45 PM

SHAWN COLVIN

Her voice is as viscous as honey, but not syrupy sweet. It has a smooth texture that is now and again interrupted by a grittiness that's downright seductive.

Shawn was born in Vermillion, South Dakota. Her dad was a folkie who passed



on his love for icons like Belafonte and Seeger. At age 10, she picked up her brother's guitar; in high school, she discovered Joni Mitchell and dropped out to make music.

Shawn has sung for her supper since the '70s: she's had her own hard rock group, done swing with the Dixie Diesels, c&w with The Buddy Miller Band, pop and folk.

For Columbia, she's recorded *Steady On*, *Fat City* and *Cover Girl*. Plump

Records has recently reissued her *Live*, from '88.

Shawn's music is, in varying combinations, edgy, sorrowful and playful. Her goal as an artist is to find that limbo between happy and sad. Welcome back for No. 6.

-SV

Saturday, June 22, 6:00-7:30 PM

BÉLA FLECK & THE FLECKTONES

new frontiers with every recording, every song and every note he and the Flecktones play.

Béla and the Flecktones are an innovative group of musicians, whose repeat performances at the Telluride Festival have kept festi-varians on their toes. One can never be quite sure what Béla and his ensemble will deliver next.

This year Béla won his first Grammy. No musician has stretched as far from the musical roots of an instrument and still found his way back home, as Béla and his banjo. His latest work, aside from the Flecktones, is a collaboration with Indian and Chinese musicians titled *Tabla Rassa* on Waterlily Acoustic.

The futuristic sound of Béla Fleck and The Flecktones is a result of Béla's vision to travel to

His introduction of the banjo to jazz is remarkable in music history, in that he blew away a lot of preconceptions about instrumental convention, and opened doors for an entire new generation of musicians to do the same.

The driving rhythm section behind Béla is bassist Victor Wooten and his brother Future Man, who plays his own percussive musical creation, the drumitar.

-AP



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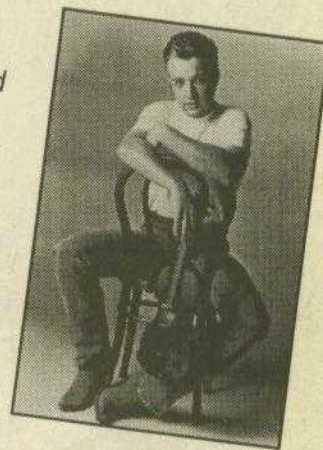
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Saturday, June 22, 8:00-9:15 PM

MICHELLE SHOCKED WITH NICK FORSTER

There may never have been a more intriguing time to watch this charismatic woman perform than right now, early summer '96, just weeks after winning a three-year battle to get off Mercury/Polygram Records. After a tooth-and-claw fight for her own career, that finally had her suing a multinational corporation using the 13th amendment to the Constitution (you know, the one abolishing slavery) as her grounds, the risks paid off. Free at last, and the owner of her own catalog of work, including her widely-praised, much-disputed album, *Kind Hearted Woman*.

Michelle's life and career has been a combination "Perils of Pauline" and "Indiana Jones," with guitar — extreme, in any case. She is the daughter of a broken marriage, who ran away from home (or was kicked out, as one new song tells it). She was institutionalized by her mother, raped in Europe,

and once lived in the infamous beer-vat squats of San Francisco. So, the little tiff with her label was child's play.

Over the years, Michelle has been marketed as a sort of a field-recorded noble savage; a combination *idiot savant* and feral child; a hillbilly, and folk and rustic and blues cliché. But increasingly, the music world has recognized that she is far more than a curious folk-cultural throwback. These days, she is highly regarded as one of the finest songwriters of our time and as strong a performer as anyone can name.

The New York Times critic Jon Pareles said of her Carnegie Hall show: "Shocked prizes history and heritage, but she has no fear of anachronism. Her opening song proclaimed 'When I grow up, I want to be an old woman' and her voice can take on the twang and quaver of an Appalachian grandmother, the slides and clarity of a

Celtic singer or the sultry insouciance of a blueswoman. Yet with all of her connections to musical roots, she doesn't treat the past as a nostalgic refuge or a quaint relic, but as an area for unsentimental investigation, for interrogation."

Some of the odd labels that were initially imposed on Michelle no doubt came about as a result of her being one of the very first artists of her generation, the much-reviled Generation X (or as she prefers to call it, Generation 13 — which is the first American age group to experience raised demands in the face of dwindling resources) to arrive aware and unashamed of the links between traditions like bluegrass and hardcore punk, like country blues and contemporary funk.

When Michelle breezed onto the scene, "alternative" music was best defined as anything that absorbed what little space the baby-boomers hadn't already mortgaged. Her very presence defied and redefined those boundaries.

Michelle is described by *New*



Yorker critic Hal Espy as "extravagantly gifted..." By the way, *Kind Hearted Woman*, is available only to those who attend her concerts.

Nick Forster is a founding member of bluegrass legend and Telluride favorite Hot Rize. Nick, with his wife Helen (a Festival co-founder), currently produces and hosts the environmental- and musical-focused NPR radio show *E-Town*. —SV

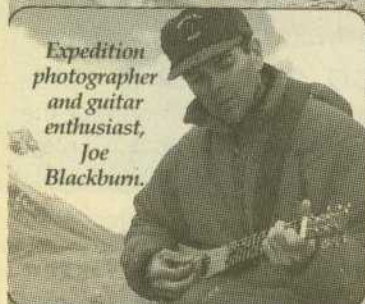
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Saturday, June 22, 9:45 PM-12:00 AM

SAM BUSH & FRIENDS

Sam is the man. Contrary to popular belief, Sam Bush is not running for office. However, a vote for Sam is a vote for contemporary bluegrass music as we know it. By the time he was 17 years old, Sam had been National Junior Fiddle Champion for three years running. Best known as the pioneering force in New Grass Revival, Sam is a leader in the world of musical innovation.

After 18 years of blazing new musical trails, members of New Grass Revival branched out on their own, an occurrence which for Sam meant a five-year stint as leader of Emmylou's Grammy Award-winning band, The Nash Ramblers.

Since then he has been producing records and performing and recording with a variety of artists, as



Nashville's most in-demand session musician.

His musical energy – virtuoso manifestation on fiddle, mandolin and vocals – exhibits a flawless sense of timing, with incomparable speed, intensity and enthusiasm.

His latest release, *Glamour and Grits*, on the Sugar Hill label, has been cited as the closest taste yet to a New Grass revival, merging traditional sounds with rootsy rock. Sam's band at this year's Festival includes John Cowan, with his soul-saturating vocals and funky bass lines, Larry Atamanuik on drums, and Darryl Scott on guitar.

When Sam and his friends take the stage Saturday night, Festivarians can be assured that magic will happen. —AP

Sunday, June 23, 10:30-11:45 AM

THE ZION HARMONIZERS

Golden Era, the Southern Harps.

The group's current membership includes Sherman Washington, president and lead voice;

Nolan Washington, manager and lead voice; Joseph Warrick, musical director, keyboards and utility voice; Howard Bowie, vocal director and first tenor; Brazella Briscoe, second tenor; Louis Jones, vocal bass;

Henry Warrick, baritone and bass guitar; Leo Williams, guitar; and Eneal Wimberly, guitar and drums.

Awarded "Best of the Best" gospel group this year by *Offbeat*, the premier entertainment magazine of New Orleans, the Harmonizers have broadcast a weekly radio show for 40 years, and sang at the first New Orleans Jazz and Heritage Festival in 1969. —AC

Evoking harmony in mankind through harmony in song, the Zion Harmonizers' respect for tradition and pitch-perfection has led them gracefully through more than a half-century on the gospel road.

This top New Orleans group traces its roots to 1939, when the original quartet was founded among teenaged friends in the Zion City community, also the birthplace of the most powerful female quartet of gospel's

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Sunday, June 23, 12:00-1:15 PM

CLAIRE LYNCH & THE FRONT PORCH STRING BAND

Claire has a wonderful ability to sound simultaneously as fragile as a cloud wisp, yet as forceful as an incoming gale. Her voice bends and springs like a leaf that's been drenched with rain one moment, then bathed in sunshine the next.



It can convey total tenderness, but also has a quality of taunt, tensile strength.

Multi-instrumentalist Larry Lynch was a student at the University of Alabama when he formed Hickory Wind in 1973.

When his bride-to-be joined the band, everyone became so excited that all the members left college to make music full-time. Claire quit her job as an insurance underwriter, and the group became the Front Porch Band.

Until now, her reputation has spread mainly by word-of-mouth among her peers — Harris, Mattea, Parton, Loveless, Starling, Ronstadt — who've all cheered her talent. But, with the release of her *Moonlighter* album on Rounder Records, one of Nashville's best-kept secrets may be out.

—SV

Sunday, June 23, 1:30-2:15 PM

NORMAN BLAKE



quality most of the time, and total quality all of the time.

Norman quit school at age 16 to play mandolin in a band, and music has been the focus of his life ever since. After a stint overseas, where he formed an award-winning bluegrass band, Fort Kobbe Mountaineers, he moved to Nashville in 1969 to play guitar and dobro on the *Johnny Cash Summer TV Show*, while recording with Bob Dylan, Kris Kristofferson, Joan Baez, John Hartford and on the Nitty Gritty Dirt Band's legendary *Will the Circle Be Unbroken* album.

His rich opus includes the '95 recording project and tour with fellow pickers,

Peter Rowan and Roy Husky, Jr., and backing country rocker Steve Earle in a Winter Harvest acoustic project titled *Train A Comin'*.

Welcome back true Festival regular and favorite. —AC

All the superlatives reserved for an artist like Norman Blake — old-timey, hot-licks player, country, classical, guitarist, composer — fall short as accurate descriptions. The consistent theme in this Chattanooga-native's music: a certain traditional

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Sunday, June 23, 2:30-3:45 PM

THE OSBORNE BROTHERS

Talk about the real thing. Born in the mountainous coal mining region of Southeastern Kentucky, in the town of Hyden, brothers Bobby and Sonny have been a musical team since 1953, when they joined talents at radio station WROL in Knoxville.

In addition to its being long, the brothers' career is illustrious: the first bluegrass band to give a college concert, members of the Grand Ole Opry since 1964, nominated for two Grammys in 1992 for Best Bluegrass Album (*Hillbilly Fever*) and Best Country Instrumental ("Orange Blossom Special") from the same album, inducted into the IBMA Hall of Honor in 1994 ...

Ever traditionalists, the Osbornes' classic recordings include "Ruby," "Once More," "Fair and Tender Ladies," "Georgia Pineywoods," "Roll Muddy River,"

"Kentucky" and the wildly popular "Rocky Top." They deservedly stand amongst an elite group of bluegrass music pioneers; *do not* miss this chance to hear their authentic, Kentucky, Opry sound.

—AC



Sunday, June 23, 4:00-5:15 PM

THE NIELDS

Just imagine The Beatles, the B-52s and Bob Dylan rolled into one sound sensation. The Nields were such a hit at last summer's Rocky Mountain Folks Festival, we had to get them to play at Telluride. Fronted by two sisters, Nerissa and Katryna, The Nields grew up singing folk songs in the kitchen and in the back seat of the family car. Although they started out as favorites on the acoustic circuit, The Nields have evolved into a formidable modern rock outfit. What remains of their days as a folk trio is the acoustic guitar (which now meets electric guitar, bass

and drums). Their lyrics are articulate, thoughtful and poignant, and we guarantee you won't be sitting during their show.

Katryna and Nerissa are joined by David Chafant on bass, David Nields (Nerissa's husband, and yes, he took *her* name) on guitar, and David Harow on drums. Three Nields and three Daves — must be their lucky number. —GG



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Sunday, June 23, 5:45-7:00 PM

STEVE EARLE

One of the tracks on Emmylou's *Wrecking Ball* album is Steve's "Goodbye." Harris has said: "There are a lot of people who try to be Steve, but they are pale imitations. He's sort of 100-proof."

It seems like lifetimes ago that Steve was destined to become the

Bruce Springsteen of country music. But then his hard living earned him hard time, and his conviction for possession of heroin overshadowed his extraordinary artistry. However, with the release of *I Feel Alright*, it is clear that his mind is on music again.

That unfiltered, unromantic take of life's ironies — sadness always mirrors happiness — is what gives Steve's highly cinematic music its genuine ring. Raised in San Antonio, the son of an air traffic controller and a housewife, his early musical apprenticeship included stints with other legends of the Lone Star state, like Townes Van Zandt and Guy Clark.

Recently, Steve has formed his own label, E-squared, with Jack Emerson, "Cause I'm too hard-headed to do this any other way. And I also want to be a producer when I grow up." —SV

Sunday, June 23, 7:15-8:30 PM

**ALISON KRAUSS
& UNION STATION**

be inducted into the Grand Ole Opry in nearly 30 years.

Alison has received a variety of awards, including two Grammys, Entertainer of the Year, Album of the Year and Best Female Vocalist from the International Bluegrass Music Association.

While her roots are in bluegrass music, Alison also draws her influences from pop, rock and country. With her band,

Union Station, she performs a variety of songs, from traditional bluegrass to contemporary country, as well as occasional '70s rock renditions. Union Station includes: Alison Krauss, lead vocals & fiddle; Dan Tyminski, guitar & vocals; Alison Steffey, mandolin; Barry Bales, bass; Ron Block, banjo. —AP

At the age of 13, Alison was discovered by one of the co-founders of Rounder Records, who brought her to Nashville to play with Béla Fleck, Sam Bush and Jerry Douglas. That was twelve years ago.

Today, she is one of bluegrass music's most highly respected fiddlers and singers, and the first bluegrass artist to



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Sunday, June 23, 9:00 PM-?

A VERY SPECIAL BLUEGRASS REUNION: David Grisman, Vassar Clements, Herb Pederson, Peter Rowan & Roy Husky, Jr.

By Anne Pizey

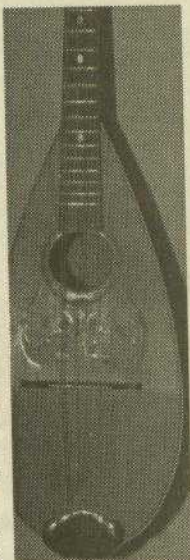
Shortly before Jerry Garcia's death last summer, plans were already underway to reunite Old and In the Way and to put out another CD containing live music from the band's short career in 1974.

As fate would have it, Garcia didn't live to see such a day, but that didn't stop his "Old" music companions from following through.

"My existence is kind of strange these days. I've just been listening to old tapes for about the past six months," said David Grisman in a recent interview with the *Telluride Daily Planet*.

The studio is where David has been spending most of his time these days (and nights). While he has been finishing up his latest DGQ recording, he has also begun other

work in his Acoustic Disc Archives: a series of previously-unreleased Garcia/Grisman recordings. With over 40 sessions of material to



When I heard my first tapes of bluegrass music, I went through the roof. The sound, the words, the titles of the songs - everything about it spoke to me on some primal level, and it was just something I felt compelled to learn. I just had to. There was no getting around it. I wanted to be a Blue Grass Boy in the worst way, but I didn't have the nerve to even talk to Bill. I still want to be a Blue Grass Boy.

- Jerry Garcia

work with, Grisman speculates it could be a five- or six-year project of intermittent releases. All this lis-

tening, said David, has kept Jerry's presence close at hand.

"It's definitely not the same without him," said David. "But, it's also like he's right here."

Though David refuses to call the recent reunion of the legendary bluegrass band by its "Old" name, in respect for Jerry, the reunion is nevertheless a celebration of the band's early years.

The early years: David Grisman and Jerry Garcia met in 1964, while jamming together in a parking lot waiting to hear bluegrass pioneer Bill Monroe's band. In 1968 David and Peter Rowan, who was playing in Bill Monroe's band at the time, formed the folk rock band Earth Opera. In 1973 David, Jerry and Peter were all living in Stinson Beach, Calif. While hanging out at Jerry's house, the three decided to play some bluegrass music. Jerry called in bassist John Kahn, from the Jerry Garcia Band, and none other

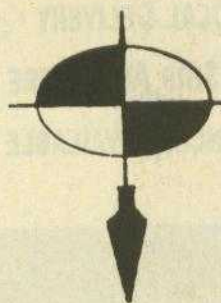
than Vassar Clements was pulled in by Peter to play fiddle. Thus, Old and In the Way was formed.

The band's career lasted only a short nine months, as each member had their individual legacies to live out. Old and In the Way put out only one album during that time, which was to become one of the biggest-selling bluegrass albums ever.

"Old" of late: Shortly before Jerry's death last summer, he and David spent many hours listening to Old and In the Way tapes that had been kept in the vaults of sound engineer Owsley Stanley.

"Jerry asked me several times in the last five years to take over the old CD and release it on Acoustic Discs," told David. "About six months before he died, he asked me again... Then we talked about adding stuff to it. So I just took it all to the mastering lab, and I came to the conclusion that there were two more albums to put out. I told Jerry I'd rather just put out a new album, and so we spent an afternoon lis-

➔ 33



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8 ➔ in the music. "The resonance of music at that altitude and in all that space is very pure, and wonderfully clean

sounding." He also said the Festivarians — yes, you — are to be credited for the magic.

"People have come a long way

Telluride comes with not always knowing what might happen next, from the "loose jam style" that has always been characteristic of playing Telluride.

"So many great spontaneous moments occur there," he said.

Sam explained: "You have to leave some things for chance, and really, sometimes those can be the best moments of the whole thing. It's when you're not sure what's going to happen and it just kind of takes off on its own course for a minute, and then suddenly somebody lands the thing."

In many ways it is these artists who have made the festival what it is today, by not only delivering the music to their fans, but by revelling in it themselves with a spirit that is unique to this festival alone.

"I'm always looking forward to coming to Telluride," said John. "There is something a little deeper there and it's kind of sacred to me."

Sam recalled last year's magical session with John and friends: "All I know is we were doing a song

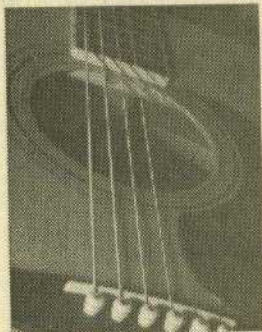
The stuff I grew up on never grows old. I was just fortunate enough to get it and understand it at that early age, and it still rings true for me. I'd still rather listen to Bill and Charlie Monroe than any current record. That's what America's all about to me.

— Bob Dylan

to be there and to be a part of it. They give a lot of energy to those of us who perform there."

"A lot of it is the audience," said John Cowan. "There's really something different about the Telluride audience."

Béla feels that much of the enjoyment of playing



called 'Dark as a Dungeon,' and the lights went off all over Telluride."

Who can explain the supernatural occurrences that take place, when good friends play great music before a dedicated audience in one of the most beautiful locations on earth? Anyhow, what's the point in trying — let's just soak it in.

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30 ➔ tening to those old recordings... At one point, Jerry heard his banjo break in 'Hard Hearted,' and he clutched his chest and said something to the effect that he thought he might have a heart attack right then and there."

The following day, explained David, he and Jerry went into a meeting with the booking agent who booked the first Old and In the Way gig, the same agent the Grateful Dead was still using, up

until their closure. According to David, Jerry told his agent, "We're going to bring this back."

David has since put out another Old and In the Way recording on his Acoustic Archive Series titled *That High Lonesome Sound*.



Old and In the Way, Cripple Creek Bluegrass Festival, 1973

'He was the great spiritual leader behind the feeling of a jam session. There's a certain spiritual energy that Garcia brought to the band, and we try to evoke that through the material and through our playing... I've been ready to do this for a long time.'

- Peter Rowan

That recording features 14 previously unreleased songs from 1973.

A reunion finally took place this past March; two shows in San Francisco at the Warfield, coinciding with David's 51st birthday.

"I had this offer for a gig at the Warfield with the quintet," said David. "We need-

ed an opening act and it seemed like the right time."

They began rehearsing with Jerry's old picking pal, Herb Pederson, and what they found was something wonderfully reminiscent of Old and In the Way.

"We miss him, but it was fun," said David. "We would talk to Jerry while we were rehearsing, and ask him if it was okay."

The Telluride Bluegrass Festival marks the first reunion since the two March dates at the Warfield. Joining David, Peter and Vassar for the occasion are Herb on banjo and Roy Husky, Jr. on

bass. According to Peter, the reunion jam in Telluride is, by its very nature, a tribute to Jerry.

"He was the great spiritual leader behind the feeling of a jam session," said Peter in an interview with the *Planet*. "There's a certain spiritual energy that Garcia brought to the band, and we try to evoke that through the material and through our playing... I've been ready to do this for a long time."

No doubt the spirit of the late musical guru will be watching over, pleased to see that the music never stops.



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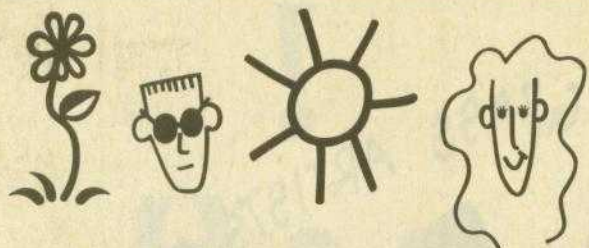
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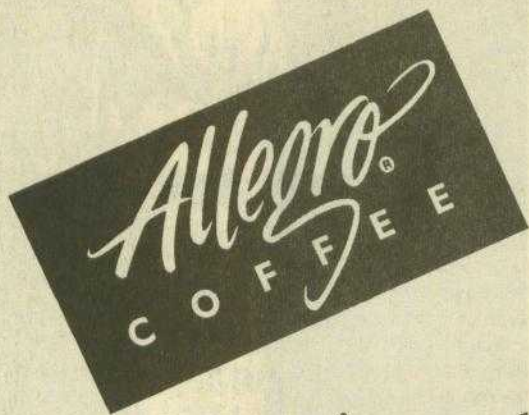
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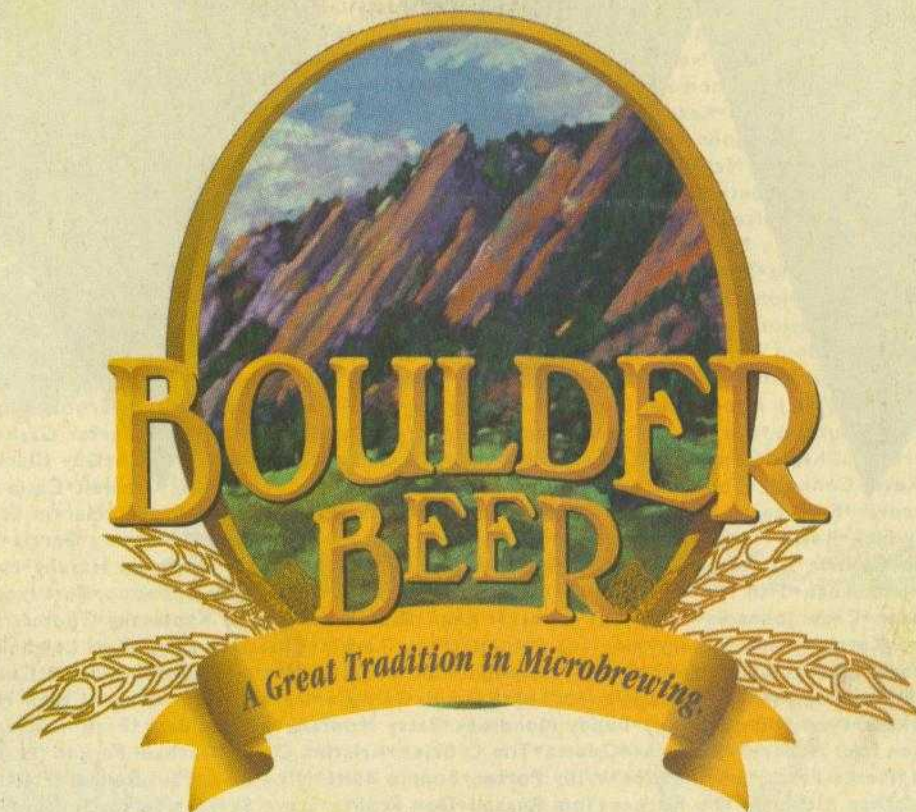
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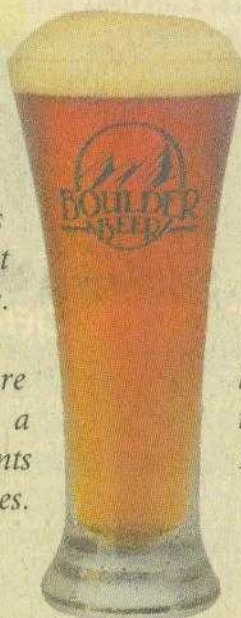
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