

1997 TELLURIDE BLUEGRASS FESTIVAL PROGRAM

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GREETINGS FESTIVARIANS!



Photo by Axel Koch

The time has come, the walrus said,
To speak of many things,
Of shoes, and ships, and sealing wax,
And cabbages and kings,
And why the sea is boiling hot,
And whether pigs have wings.
Welcome to the new wonderland, Alice.

Remember:
The magic lies in the moment
The music lies in the magic
The mountains never lie
You do the hokey-pokey
And you turn yourself around
And that's what it's all about...

From all of us at Planet Bluegrass,
All we hope is that you have the time of your life.

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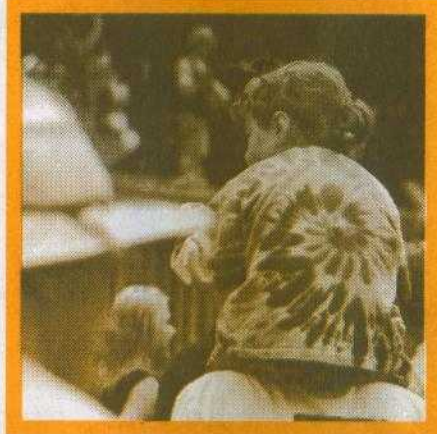
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DAILY PLANET

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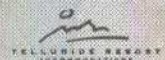
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TELLURIDE BLUEGRASS FESTIVAL
June 19-22, 1997, Telluride, Colorado

THURSDAY, JUNE 19TH: \$35

- 10:00 a.m. - Gates Open
11:00-12:00 - Cornbread Sally
12:15-1:30 - Charles Sawtelle and the Whippets
1:45-3:00 - Tony Furtado
3:15-4:30 - String Cheese Incident
4:45-6:00 - The Lonesome River Band
6:15-7:30 - Patty Griffin
8:00-9:30 - Johnny Cash, featuring June Carter and John Carter Cash
10:00-11:30 - Ashley MacIsaac and the Kitchen Devils

FRIDAY, JUNE 20TH: \$40

- 9:00 a.m. - Gates Open
10:30-11:45 - Sam Hill
12:00-1:15 - Laurie Lewis
1:45-3:00 - Gillian Welch and David Rawlings
3:30-4:45 - Keb' Mo'
5:15-6:30 - The Laura Love Band
7:15-8:30 - John Prine
9:00-10:30 - Béla Fleck and the Flecktones
11:00-? - Leftover Salmon

SATURDAY, JUNE 21ST: \$40

- 9:00 a.m. - Gates Open
9:30-10:45 - Band Contest Finals
11:00-11:45 - Baby Gramps
12:00-1:15 - Psychograss
1:30-2:45 - Guy Clark
3:00-4:15 - The Del McCoury Band
4:30-5:45 - The Tim O'Brien and Jerry Douglas Band
6:15-7:30 - Taj Mahal & the Señor Blues Band
8:00-9:30 - Mary Chapin Carpenter
10:00-? - The Sam Bush Band with John Cowan

SUNDAY, JUNE 22ND: \$40

- 9:00 a.m. - Gates Open
10:00-11:30 - Raymond Myles
11:45-1:00 - Harvey Reid
1:15-2:30 - Solas
2:45-4:00 - Peter Rowan w/ Jim Campilongo & The 10 Gallon Cats
4:15-5:30 - Béla Fleck, Mike Marshall, Edgar Meyer
5:35 - Telluride Troubadour Contest Winner
6:00-7:15 - Shawn Colvin
7:30-8:45 - David Crosby with Jeff Pevar and James Raymond
9:15-10:45 - Lyle Lovett and His Band

A full four-day pass costs \$120

TELLURIDE ALPINE

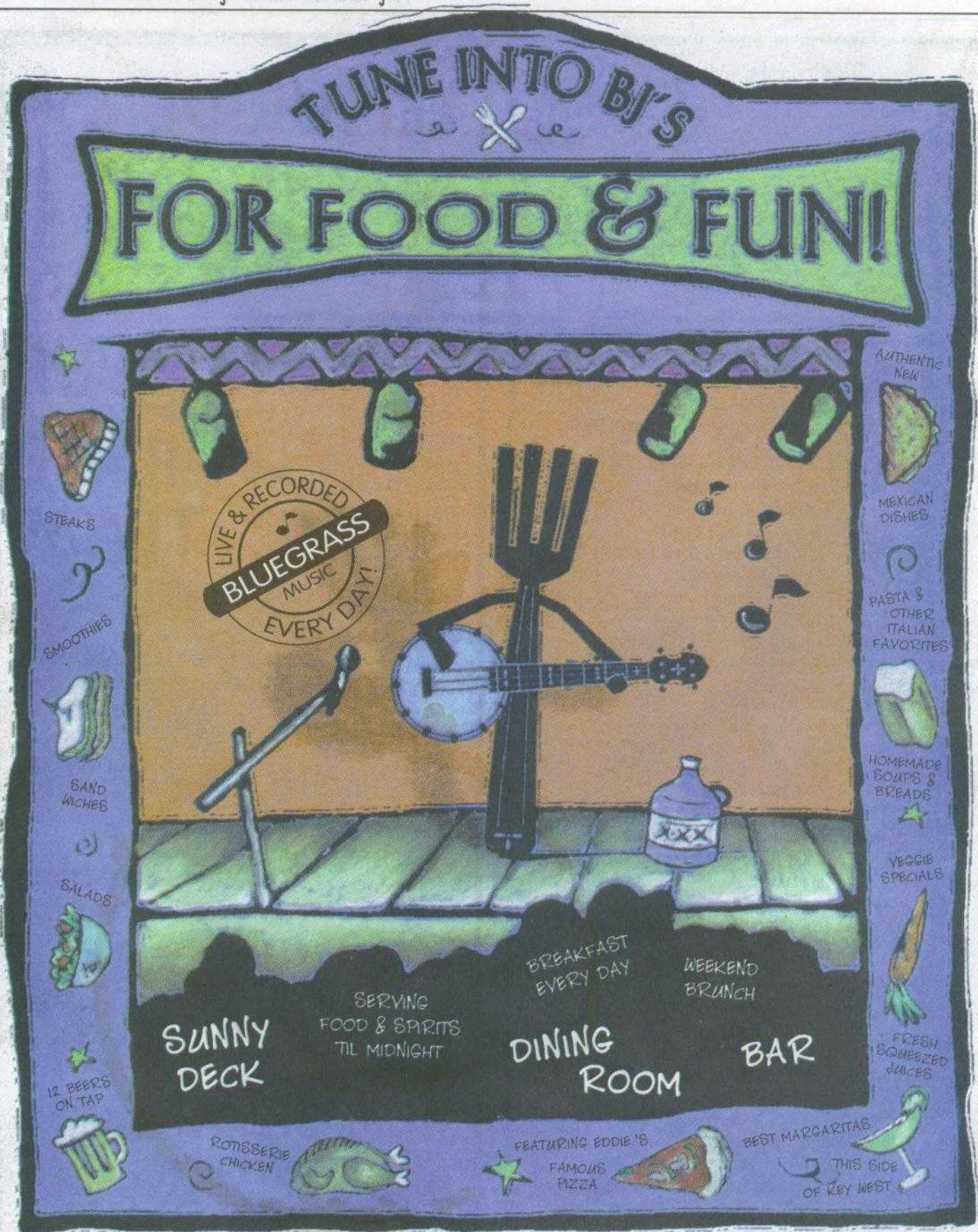


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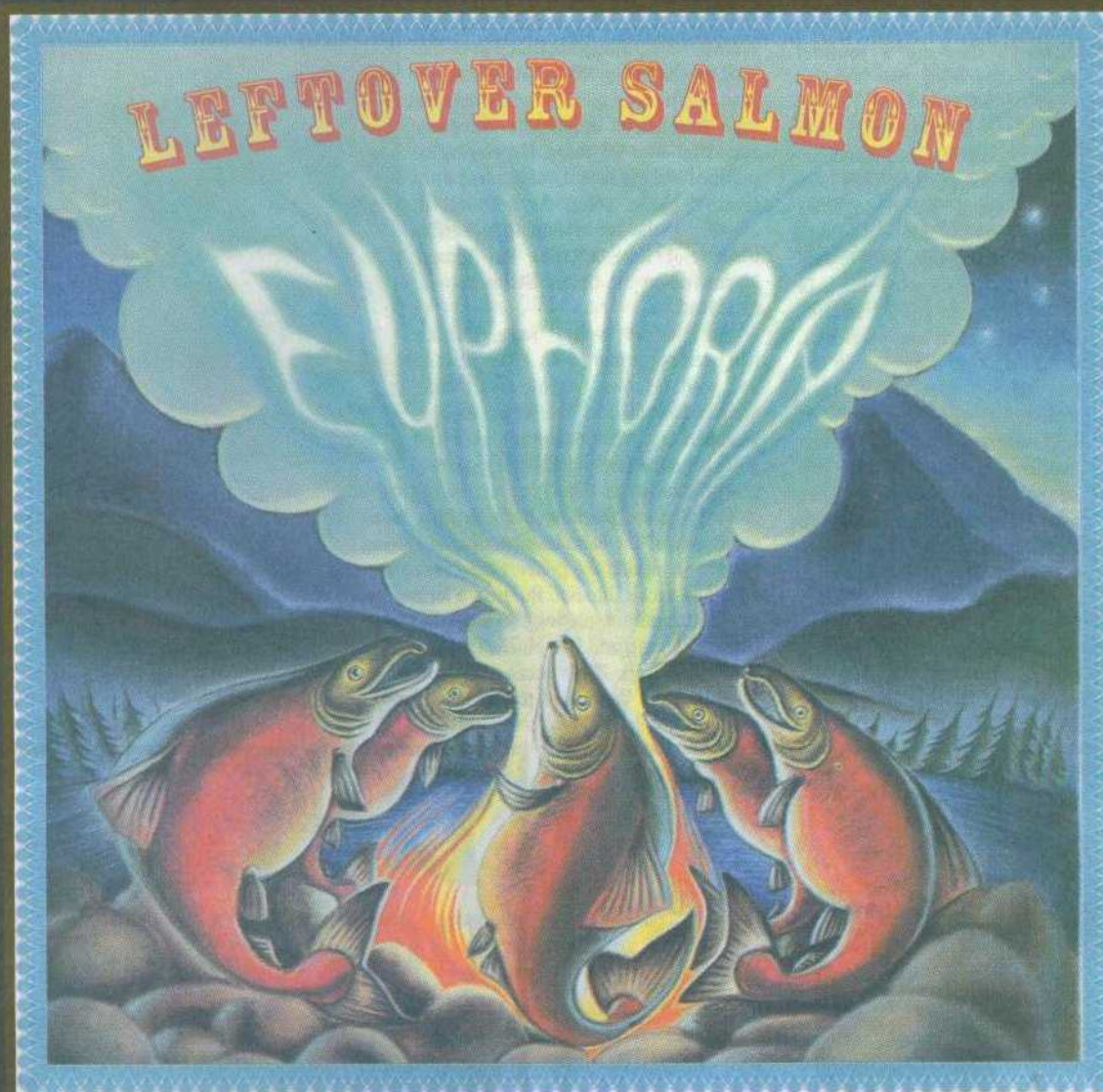
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Cornbread Sally

Thursday, June 19 - 11:00a.m.-12:00p.m.

We are proud to welcome Cornbread Sally back to Telluride, as the 1996 band contest winner and the opening act of the '97 Festival. The members met a few years back, while competing against each other in an Owensboro, Kentucky contest. Although they are a youthful group, they bring two histories together to form a band. The fiddler, Sara Watkins, and Sean Watkins on guitar and mandolin, are sister and brother. They have been playing music together since their childhood. Craig Miner plays guitar, banjo, and sings bass vocals, while his high school comrade, April Hemphill, sings lead vocals and plays bass. Craig and April have been in several bands together since their early teens.

Cornbread Sally is talented instrumentally and vocally, with strong lead harmony vocals. They have travelled nationally as well as internationally, entertaining audiences with their innovative, original compositions and youthful flavor. This new band is one to watch - four creative musicians who will enrich the acoustic movement.

CHARLES SAWTELLE AND THE WHIPPETS

Thursday, June 19 - 12:15p.m.-1:30p.m.

Charles has been a fixture in Colorado music for decades, and was recently voted Bluegrass Guitarist of the Year for the Rocky Mountain Region. He is an outstanding guitarist whose unique style has helped define the bluegrass sound for over 25 years. His playing is polished and consistent, punctuated with creative bluesy solos. As an original member of the award-winning bluegrass band, Hot Rize, Charles has toured extensively in the United States as well as abroad.

For the past several years, Charles has been performing with Peter Rowan, and with his own "retro-grass" group, Charles Sawtelle and The Whippets. The Whippets is a traditional sounding bluegrass band, performing old timey, gospel, and original songs. The Whippets make their home in Fort Collins, marking their territory along the Front Range. The band features Charles singing lead vocals and playing the guitar; Fred Zipp on the mandolin and vocals; Jim-Bob Runnels, a former member of Whetstone Run, playing the five-string banjo and harmony vocals; and Dan Mitchell on acoustic string bass and vocals. They occasionally are joined on stage by Sally Van Meter playing dobro, and often



Richard Greene, Laurie Lewis, or Tim O'Brien, adding the fiddle to their distinct sound.

Charles Sawtelle and The Whippets are highlighted on the recording, *RockyGrass: Live Music From Colorado*, and will be recording in the summer of 1997. This unique union of first-rate musicians, with their blending harmonies and spirited bluegrass, delivers an all-around stellar performance.



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UNDER GREEN AWNING ON THE MAIN STREET BOARDWALK

TELLURIDE BLUEGRASS ACADEMY

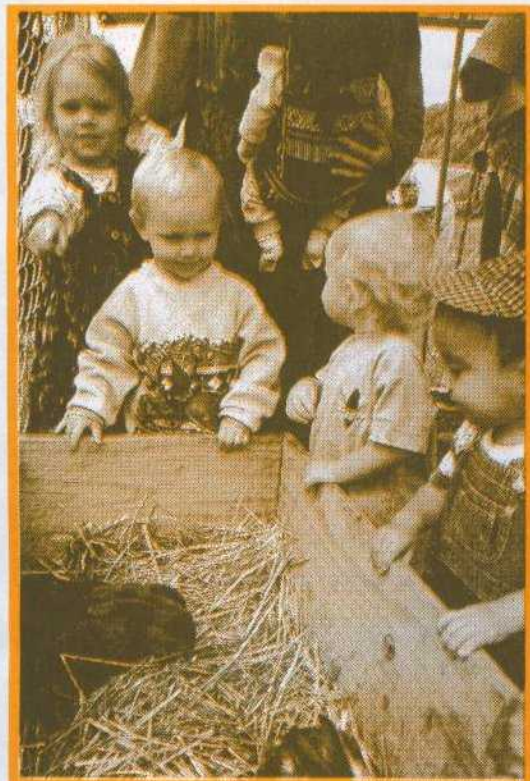


Photo by Brett Schreckengost

The Telluride Bluegrass Academy is a non-profit organization promoting music education and music 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; L.J. Booth, 1995; Michael Lille, 1996.

The 1997 troubadour finalists are Terri

Allard, Crozet, VA; Kate Barklay, St. Albans, VT; Audrey Becker, Ann Arbor, MI; Evan Brubaker, Seattle, WA; Scott Cadenasso, Santa Fe, NM; Jeffrey Folmer, Trenton, NJ; Nancy Hanson, Sandy, UT; Lorna Hunt, Santa Barbara, CA; Michael Jerling, Saratoga Springs, NY; Jonathan Kingham, Seattle, WA; Paul Kamm, Nevada City, CA; Kristy MacDonald, Salt Lake City, UT; Nick Plakias, Wendell, MA; Ron Renninger, New York, NY; Marjorie Richards, Bellevue, WA; Lisa Richards, New York, NY; Eugene Ruffolo, New York, NY; Martha Schuyler Thompson, Salem, OR; Marty Van Loan, Ventura, CA; Rob Wisniewski, Durango, CO.

Contest Schedule: (All contests are free and open to the public.)

Registration 10 a.m. - 3 p.m. Thursday, June 19

Troubadour Preliminary Round, 11 a.m.-12:30 p.m., 1:30 - 3 p.m. Thursday, June 19, Sheridan Opera House

Troubadour Final Round and Awards, 2 p.m., Friday, June 20, Sheridan Opera House

Telluride Troubadour Winner performs 5:35 p.m. Sunday, on Festival Main Stage

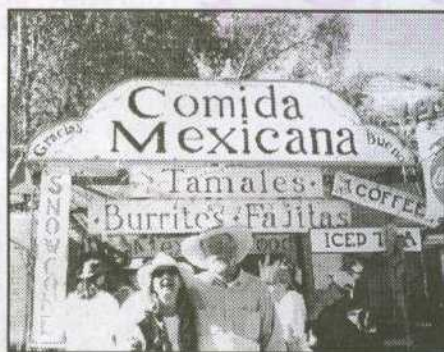
Band Preliminaries, 10 a.m., Friday, June 20, Sheridan Opera House

Band Finals and Awards, 9:30 a.m. Saturday, June 21, Festival Main Stage

LATE NIGHTS ARE BACK:

The Late Night Jams are a much-loved Festival tradition that have been brought back this year to the historic Sheridan Opera House. You never know what can happen at these jams, as many festival

continued on page 54



Menu

Fajita de Pollo / Chicken Fajita
Burrito de Queso y Frijoles / Bean & Cheese Burrito
Conjunto Burrito / Beef, Bean, & Cheese Burrito
Tamales
Verde (green, vegetarian)
Rojo con Carne (red, with meat)
Nieve cono / snowcone
de cal / lime
de cerza / cherry
de fresa / strawberry

Telluride Bluegrass concession in the park

TELLURIDE Gateway

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1997 TELLURIDE BLUEGRASS FESTIVAL

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TONY FURTADO

Thursday, June 19 - 1:45p.m.-3:00p.m.

Nicknamed at Telluride Bluegrass Festival "Tony the 'Tweener," Tony Furtado is the guy who played banjo and slide guitar on stage between sets last year.



Tony has well earned his reputation as a primary contemporary musician in the bluegrass world: as one of the country's leading banjo players and a founding member of Sugarbeat, the band that won the 1992 Telluride Bluegrass Band Contest; a one-time member of Laurie Lewis and Grant Street; and as a regular performer in the bluegrass circuit, having performed and recorded with such artists as Jerry Douglas, Alison Krauss, Stuart Duncan and David Grier.

His latest musical endeavors have slid

away from just that of a bluegrass banjo player, and his work recorded on Rounder Records, *Roll My Blues Away*, finds Tony stretching his musical boundaries and drawing from such influences as blues, old-timey, Celtic and jazz, and recording for the first time his talent on slide guitar.

On the stage this year, Tony is joined by a very diverse and acclaimed group of musicians. Bass player **Billy Rich** has worked with such artists as Taj Mahal, Buddy Miles and Paul Butterfield. On lap steel guitar and dobro, **Sally Van Meter** is an original member of the California bluegrass/folk group Good Ol' Persons, is featured on Jerry Douglas' award winning CD *The Great Dobro Sessions*, and also plays on the latest Grisman/Garcia CD on Grisman's Acoustic Archives. **Kester Smith**, also known as "Smitty," is percussionist in the band and has been a regular at Telluride Bluegrass Festival for many years as a member of Peter Rowan's band and his extensive career also includes seven recordings with Taj Mahal. Percussionist **Dave Watts** performs as a member of the Boulder-based band Skin.

String Cheese Incident

Thursday, June 19
3:15p.m.-4:30p.m.

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

The now-Boulder-based String Cheese Incident makes 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, jazz and blues to create a unique, eclectic and highly danceable sound.

Billy Nershi has been playing guitar for more years than Telluride has condos. He lends to the band his unique flatpicking style, for which he has placed high in various national contests. Michael Kang is a classically-trained violinist who has shifted his attention to funk and jazz. Through his electric mandolin, Michael produces huge electric guitar tones that can truly move a room. Michael Travis is a high-energy percussionist whose

training has emphasized Cuban and African rhythms. Electric bass player Keith Moseley was a founding member of the bluegrass band Ryestraw. His



solid timing and diversity are crucial to the Incident sound. Kyle Hollingsworth is the newest member of the Incident. As a trained jazz pianist, he has recorded several interesting projects, including a disc with Gary Grainger of the John Scofield Band. His sensibilities and style have added a rich, textural dimension to the band. His ability to "deliver" and his youthful appearance have earned him the nickname, "the Paperboy."

LONESOME RIVER BAND

Thursday, June 19 4:45p.m.-6p.m.

The Lonesome River Band brings a contemporary sound to traditional bluegrass music. Exceptional songwriting from lead singer/bass player Ronnie Bowman, coupled with vocal and instrumental prowess characterize the group's abilities. In fact, Bowman boasts a rich, expressive baritone which at times, particularly in the phrasing, echoes Ricky Skaggs.

Over the past five years, the band has



experienced nearly unrivaled success in the bluegrass industry, which could easily be attributed to Ronnie's leadership and also that of Sammy Shelor, awarded the 1995 IBMA Male Vocalist and Banjo Player of the Year in 1995 and 1996. The additions of mandolin player/tenor singer Don Rigsby, and national flatpick-

ing guitar champion Kenny Smith, completes the lineup.

Tight vocal harmonies and instrumental virtuosity explain LRB's success in producing critically acclaimed recordings. The 1992 release, *Carrying the Tradition*, debuted at number one in the "Bluegrass Unlimited" album chart and was named IBMA album of the year. Remaining in that position for five months, the album was only challenged for first place by its successor, *Old Country Town*, which then occupied that position for six months.

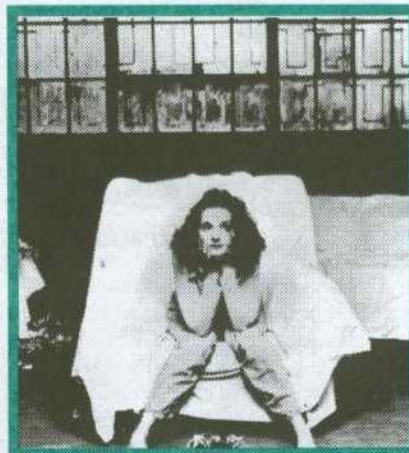
Following closely on the heels of these hits was the release of Ronnie's solo project, *Cold Virginia Night*, featuring guest appearances by such noteworthy artists as Tony Rice, Del McCoury and Alison Kraus. The recording also took the number-one spot and was named 1995 IBMA Album of the Year.

Touring in support of their 1996 release, *One Step Forward*, the LRB has broadened the audience for bluegrass music with an energetic and exciting stage show rivaling anything currently in pop or country.

PATTY GRIFFIN
Thursday, June 19
6:15p.m.-7:30p.m.

Patty Griffin has made a bold debut with her A&M recording, *Living With Ghosts*. When we had a listen, we learned that this was not your average singer/songwriter, but an exciting artist stretching past the usual clichés. Her songwriting is honest and powerful, a declaration of painful memories, survival, and triumph. Through these songs, one senses her clarity within the catharsis.

Originally from Maine, Patty Griffin landed in clubs and coffee houses in Boston. She emerged from the struggle a potent performer with a lot of substance. This redhead is intriguing to watch, emotionally dynamic with her raw, beautiful voice. She gracefully shifts from haunting wails to sudden gentle hushes. Patty's intensity is fueled by off-center phrasing and whispery contrasts, and is supported by her acoustic guitar strumming. The songs are steeped in sharp imagery and gripping detail; all of this drama is somehow evoked through her elongated,



often slurred notes. Her bluesy style is often compared to those of Bonnie Raitt and Rickie Lee Jones — however, her bare-boned veracity and courage distinguish her.

Patty Griffin's *Ghosts* is an up-front testimonial through life's complex journey. The music stands strong despite little production, emphasizing her unpolished tone. The songs were recorded, usually in one or two takes, in a small room near Boston City Hospital — at times you can make out the distant cry of an ambulance. Patty will bare her heart and soul to you; don't miss this exhilarating show.

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Peter Rowan w/Jim Campilongo & the 10 Gallon Cats [Fri]
Michael Hedges [Sun] • String Cheese Incident [Sat]
Greg Brown [Sun] • Booker T. Jones [Thu]
Victoria Williams [Sat] • Laura Love Band [Fri]
Boozoo Chavis [Sun] • Box Set acoustic duo [Fri]
Tony Furtado [Sat] • Artis the Spoonman [Fri-Sun]
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THERE 'S MORE FOR THE FESTIVAL-HARDY...



While this festival has taken on a life of its own, celebrating acoustic music from its roots to its blossoms, let it be known that there are two less-ambitious but equally gutsy musical endeavors drawing Festivarians together each summer. Telluride Bluegrass

Festival has two smaller siblings whose feet are firmly planted in the Front Range at the Planet Bluegrass headquarters in Lyons, Colorado, a fifteen-mile drive north of Boulder.

Planet Bluegrass is located on 20 acres of zoned festival paradise where rock, river and meadow collide along the St. Vrain River. It is there in an old stone farmhouse that a staff of twelve or so work year-round to prepare for

the busy festival season: Telluride Bluegrass in June, RockyGrass and Folks Festivals in August. The latter two are located on-site in Lyons and max out at about 3,500 Festivarians.

Though the RockyGrass and Folks Festivals are considerably smaller and undoubtedly way more laid-back, they still boast unsurpassable lineups.

It is to Lyons that aficionados come to learn, share and to listen. Whether it's late-night picking in the campground, a songwriting school with such masters as Greg Brown or John Gorka, or a family weekend equipped with hammocks and sand castles, it is ultimately the intense love of the music that draws the crowds to Lyons.

THE 25TH ANNUAL ROCKY MOUNTAIN BLUEGRASS FESTIVAL

August 1-3, in Lyons, will be a bluegrass celebration not to be missed. For her silver anniversary, RockyGrass will host the best in bluegrass. For those Telluride Festivarians who miss the emphasis of bluegrass' deeper roots,

we encourage you to check out this one. Ralph Stanley and the Clinch Mountain Boys, a reunion of Vassar Clements, David Grisman, Peter Rowan and Herb Pederson, The David Grisman Quintet, The Del McCoury Band, Hot Rize, and jams, jams and more jams, featuring Sam, Jerry, Béla, Tim, Peter and the rest of the nouveau-bluegrass wanderers, will take place in a variety of formations on the Lyons stage throughout the weekend.

Instrument and band competitions prevail throughout the weekend, with great instrument prizes courtesy of Gibson Bluegrass and Zeta Music. The festival also hosts The RockyGrass Academy, a four-day bluegrass music school preceding the festival. The Academy classes range from instrument technique, bluegrass harmony, music theory, history and instrument-making. Instructors include Tim O'Brien, Richard Greene, Tony Furtado, Peter Rowan and Peter Wernick. Evening barbecues and a gospel sing-a-long by the river led by Peter Rowan are among the many activities to be enjoyed while attending the RockyGrass Academy. →

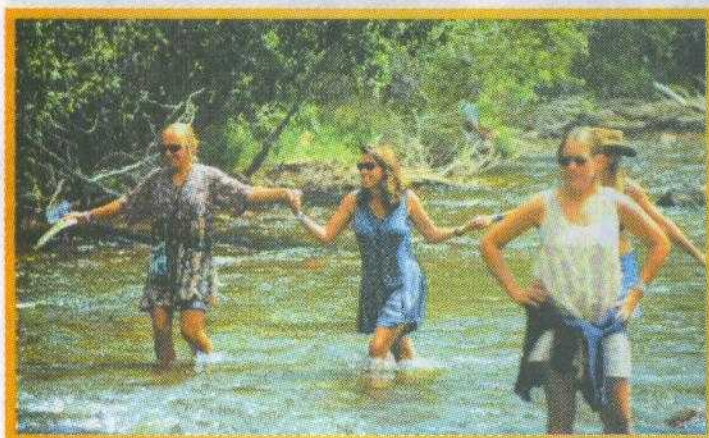


Photo by Tim Benko

Willkommen Welcome



Sunny deck facing the mountain

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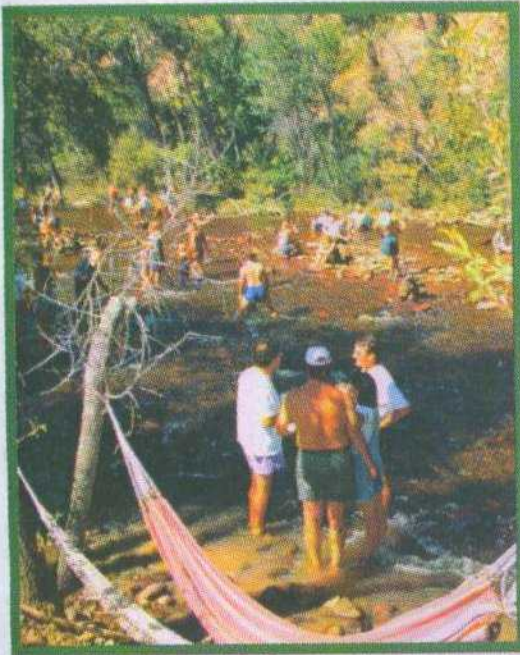


Photo by Larry Stanley

THE ROCKY MOUNTAIN FOLKS FESTIVAL

The 7th Annual Rocky Mountain Folks Festival takes place August 22-24 in Lyons. The country's leading troubadours share their passion for

singing and songwriting throughout this relaxing weekend by the river. Like other Planet Bluegrass forums, Folks festival not only highlights the best and most-celebrated artists, but welcomes to the stage up-and-coming talents they feel should be shared with a crowd such as this. Families abound at Folks Festival and kids both big and small gather on the beach to splash and build rock sculptures in the river. This year's festival includes Planet Bluegrass favorites such as Greg

Brown, David Wilcox, Michelle Shocked and Nanci Griffith. Also on the lineup are Catie Curtis, Cheryl Wheeler, Peter Himmelman, Martin Sexton and Son Volt.

Among the many interesting things going on at Folks Fest is the



Photo by Tim Benko

Songwriter Showcase, where soon-to-be-discovered artists have an opportunity to perform on the stage Friday night. Ten musicians are chosen out of the many applicants to be a part of the showcase. Interested applicants can send a tape of their best song to Planet Bluegrass to be considered. The deadline is July 11.

The Song School is a four-day workshop prior to the festival that offers classes in the art, craft and business of songwriting. This year instructors include David Wilcox, Tom Paxton, and Vance Gilbert and Catie

Curtis. While the school has sold out long in advance, it's something to keep in mind for next year if you're an avid songwriter or someone who has always wanted to work with others who are doing the same.

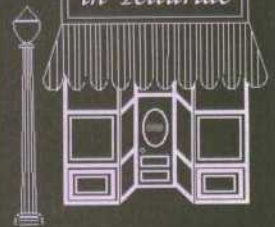
A limited number of camping sites are located on the festival property, where fishing, innertubing, campfire sing-a-longs, swimming and mountain biking are out your tent flap. On-site camping for both festivals sells out well in advance, so call Planet Bluegrass to reserve ahead of time.

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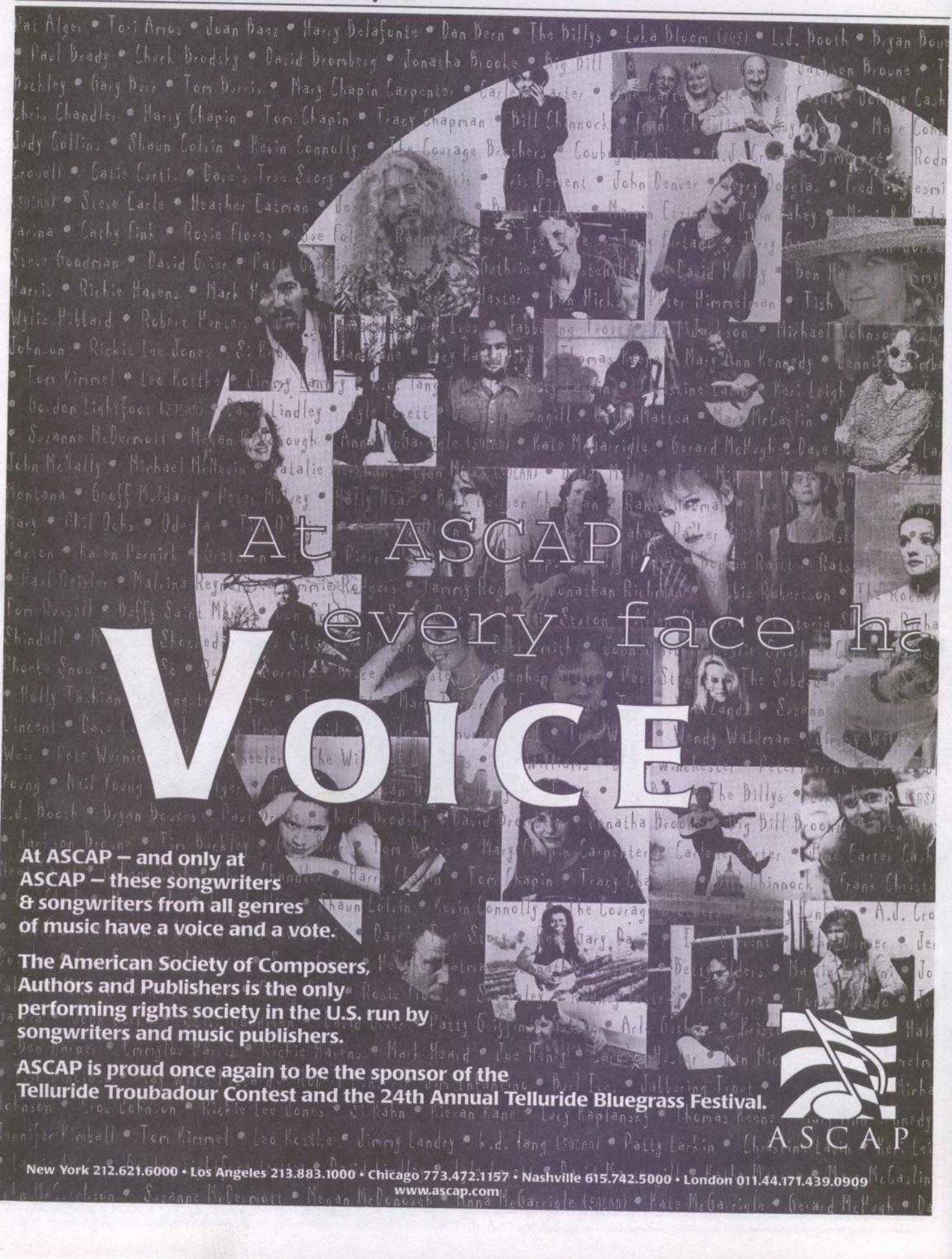


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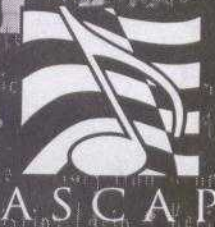


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JOHNNY CASH

Thursday, June 19 8:00p.m.-9:30p.m.

Truckers, bikers, poets and preachers have come undone by the "burning desire and passion" that drives Johnny Cash's music.

He has released scores of albums in a forty-year career that is laden with stories. He has embraced gospel songs, as well as those that speak of prison life, railroads and truck-driving. He was a contemporary of Elvis Presley, and present during the rise of rock & roll in the '50s. He was one of the first musicians that brought the somewhat disparate styles of country, folk and rock & roll together. At the same time, throughout his career, he has remained a living country music icon.

Yet Mr. Cash does not stand invincible as a legend — he takes chances as he continues paving new terrain in the vastly growing landscape of American music. He is fearless, unpredictable and for this reason, unquestionably vital.

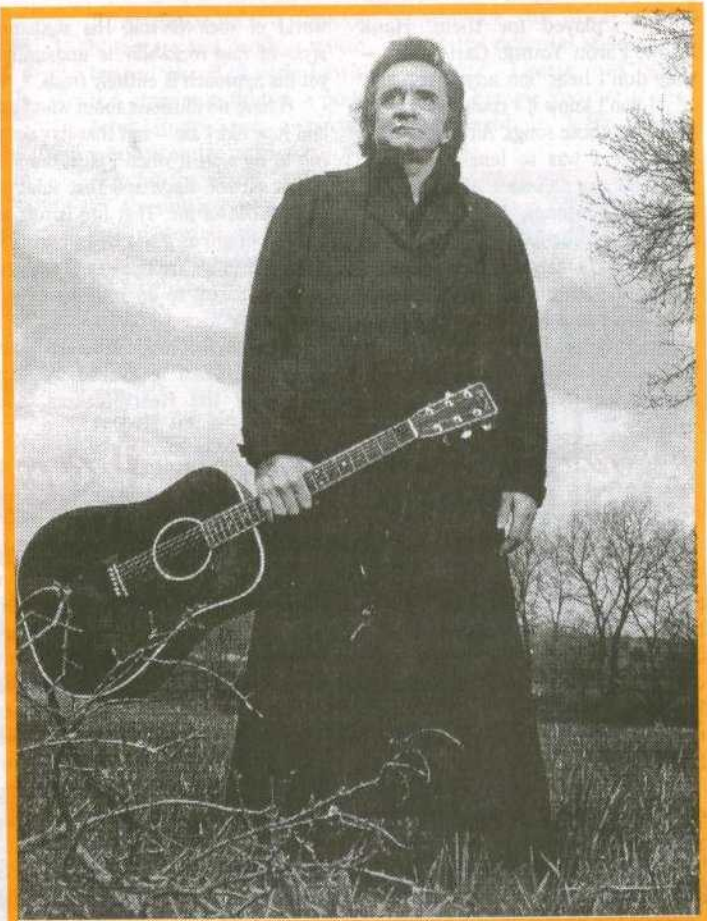
Though the late 1980s and early '90s weren't too kind to Mr.

Cash or country music in general, the Man in Black put it simply: "Nashville has always had the problem of trying to relate to people in New York who wear cowboy boots."

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Yet, Mr. Cash wasn't going to let a slicked-up country trend slide by too easily.

"The fans are getting cheated out of the great country tradition," he said in an interview with the Associated Press last May. "Ask them who are the Louvin Brothers and they don't know. Ask them for some of Don Gibson's hits, and they don't know any. They don't get them —



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played for them. Hank Snow, Faron Young, Carl Smith — they don't hear 'em anymore.

"I don't know if I could have made it without those songs. All through the Air Force I was so lonely for three years. If I couldn't have sung all those old country songs, I don't think I could have made it."

Cash's re-emergence in the '90s on American Recordings, with the somewhat surprising but expert assistance of rap/rock producer Rick Rubin, is both a re-awakening of country music and a further step for Mr. Cash into the

world of rock & roll. His signature style of raw rockabilly is undaunted, yet his approach is entirely fresh.

"I have no illusions about who I am and how old I am — but that has *nothing* to do with it when I'm in the studio or on the stage and that thing is coming out of me. That fire is just as hot and bright as it was when I was 23. I and the songs are one — and whatever I was meant to do with my music, I'm doing it."

On *Unchained*, released last November, Cash is backed by Tom Petty and the Heartbreakers, and

guest musicians include members of Fleetwood Mac and Flea of Red Hot Chili Peppers. The diversity of music covered on the new CD is sure proof that Mr. Cash continues to break new ground in the ever-encompassing realm of country music. Included are country favorite Roy Clark's "I Never Pick Cotton," and Dean Martin's "Memories Are Made of This," along with Soundgarden's harrowing "Rusty Cage" and Beck's "Rowboat." Also included is "Meet Me in Heaven," a song he recently wrote for his wife of 34 years, June

Carter Cash.

Johnny Cash fits the bill at Telluride Bluegrass Festival in many ways. First and foremost, he is a towering figure in American music history, whose influence, it is safe to say, has been felt by each and every performer to take the stage this weekend. Furthermore, at 64, the Man in Black still plays country like a rocker.

Mr. Johnny Cash is joined on stage in Telluride by his wife, June, of the legendary Carter Family, and their son, John Carter Cash.

Ashley MacIsaac

Thursday, June 19 10:00p.m.-11:30p.m.

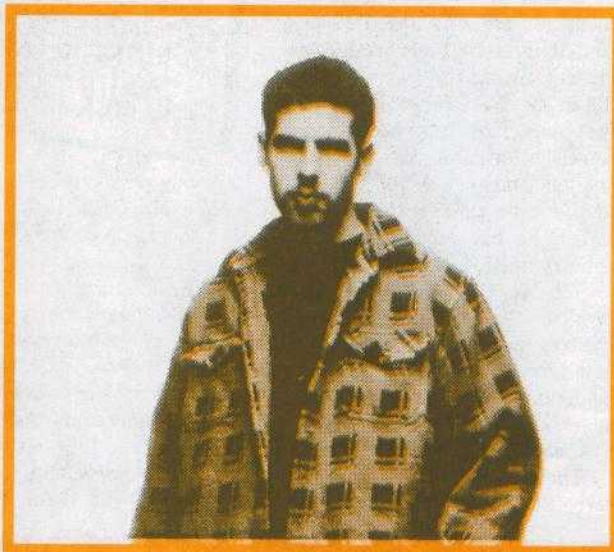
Ashley MacIsaac's appearance at this year's festival will no doubt create quite a stir, and put further questions into the minds of Festivarians wondering "wasn't this supposed to be about bluegrass?"

His new-age fusion of Celtic soundscapes is ringing across America, and the guy has heads turning 360 degrees trying to figure out where in the heck he's coming from.

Cape Breton, Nova Scotia is Ashley's homeland, where a two-hundred-year-old tradition of Scottish pipes and fiddle has presided, at least until this fiddle player began stirring up a breeze on his Northern Isle big enough to lift up kilts all the way across the Atlantic.

MacIsaac has been doing with the Celtic music tradition what rap artists have been doing with the urban

soul music of America. Blending House and Industrial dance rhythms, new Age Celtic mantras, grunge and more, MacIsaac's music gets about as out-there as music has ever gotten. In a kilt, a scruffy pair of army boots and bleached hair, Ashley, who played a part as an extra in the film "Braveheart," is a barbaric and punkish fiddle man not the least bit afraid to roust up a crowd.



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SAM HILL

Friday, June 20 10:30a.m.-11:45a.m.

Sam Hill is a bluegrass band based out of Portland, Oregon. For the past four years they have been performing at festivals and events throughout the Pacific Northwest, California, Alaska and British Columbia, impressing audi-

The group's fine repertoire is a prime ingredient of what has become the Sam Hill sound, consisting of carefully selected standards and lesser-known bluegrass numbers and, most notably, outstanding original compositions. The collection of songs is performed with close, tight harmonies, hot instrumental breaks, and driving rhythm.

The lead track on their CD *Bring on the Blues* was #2 on the National Bluegrass Radio Programmer's Top 5. *Hard Luck and*

Trouble is their newest recording, demonstrating their knack for writing new traditional songs and for playing high-intensity bluegrass music.

Sam Hill band members are: Dave Chalupsky, banjo and vocals; Doug Sammons, guitar and vocals; Jeff Smith, mandolin and vocals; Dave Trainer, fiddle and vocals; Dee Ann Davidshofer, string bass and vocals.



ences with their brand of high-intensity bluegrass music. While adhering to the traditions of bluegrass, the band has worked to create a unique and powerful sound that is all their own. One can expect a Sam Hill show to be solid and highly professional while the band strives to push the limits and give a live performance that is also venturesome and exciting.

LAURIE LEWIS

Friday, June 20 12:00 p.m.-1:15p.m.

A regular on the summer bluegrass and country music festival circuit, Laurie Lewis is a champion fiddler, a powerful singer and a writer whose songs invariably hit the mark.

Presenting original material, playing traditional instruments, Laurie's soaring harmonies and driving instrumentals display a deep respect for old-time styles of country music, while making a modern acoustic statement.

A smoothly melodic, thoughtful songwriter, Laurie pens or gathers her material with a blend of traditional styles and a flash of insight. Her songs have been covered by Kathy Mattea and Patsy Montana.

Laurie is a modern troubadour; an eclectic, exciting performer and writer well-versed in American roots music, with the talent and

confidence to successfully blend the different styles.

Twice, Laurie has won IBMA's Female Vocalist of the Year Award. In 1995 Laurie



and singer/mandolinist Tom Rozum of the Grant Street String Band released *The Oak and the Laurel*, on Rounder Records, a recording which received a 1996 Grammy nomination in the Traditional Folk category. Her latest release, *Earth & Sky: Songs of Laurie Lewis*, is due out this summer.

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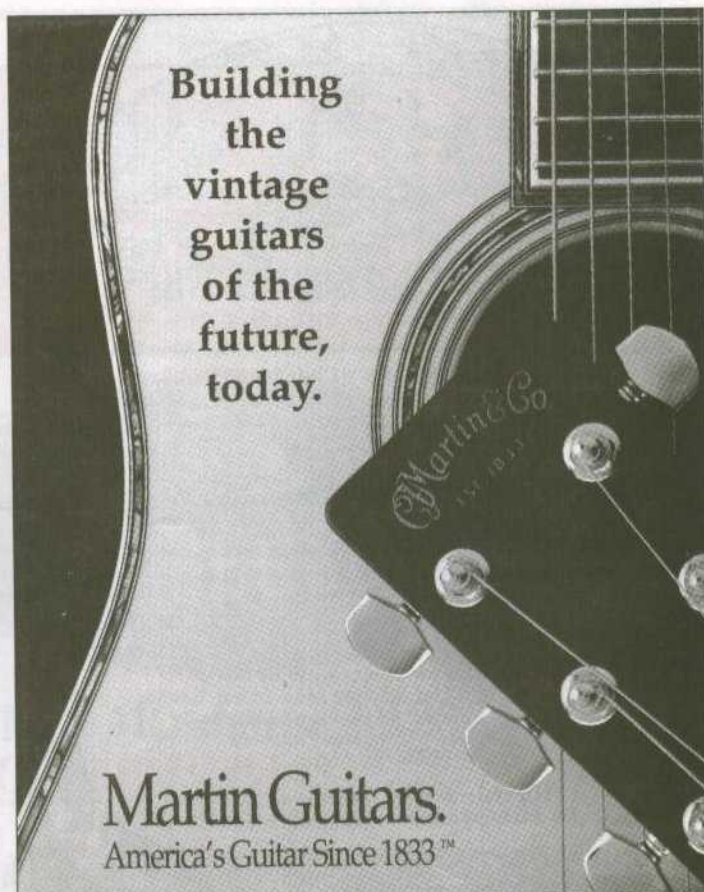
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Gillian Welch and David Rawlings

Friday, June 20 1:45p.m.-3:00p.m.

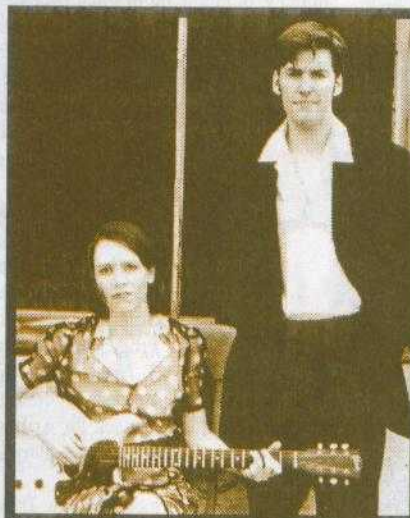
From the moment she was exposed to bluegrass and American roots music, Gillian Welch began devouring all she

Welch's debut album, *Revival*, received outstanding reviews when it came out last August.

Guy Clark says, "She has a seamless, timeless quality - it's like she knows just where the songs are going to touch you."

Emmylou Harris recorded her song "Orphan Girl" on *Wrecking Ball*, and says about Gillian, "Her music is a gift to all of us who need music as more than just background noise."

Gillian's high lonesome melodies, and her rural American folk and mountain balladry are deeply moving and authentic. Paired with her musical partner David Rawlings, the two look, sound and feel as though they just stepped out of Appalachia.



could. Inspired by the songbooks of the Stanley Brothers, Loretta Lynn and Willie Nelson, Gillian has found herself in the heart of those traditions, not only as a songwriter, but as an accomplished musician aside her counterpart David Rawlings.

Produced by T-Bone Burnett on the Alamo Sounds label, Gillian

"It's almost like I'm from Kentucky, but I'm not," she said in an interview with the *Nashville Banner*. In fact, Gillian grew up in Los Angeles, the daughter of a husband-wife music team who wrote for the *Carol Burnett Show* and met Rawlings while studying at the Berklee School of Music in Boston.

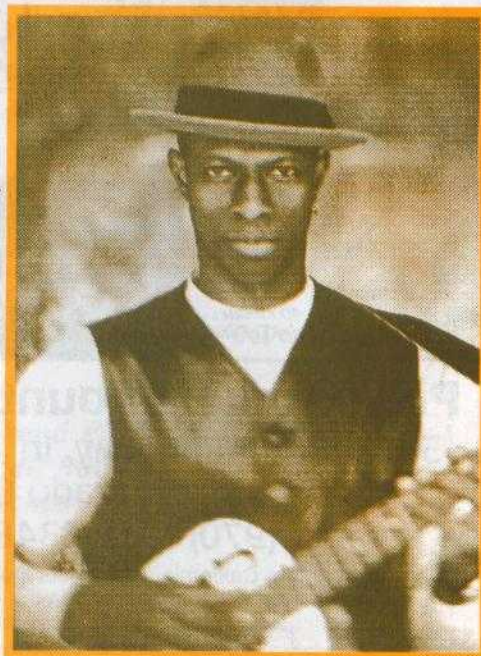
KEB' MO'


Friday, June 20 3:30p.m.-4:45p.m.

"I'm excited anytime something new comes to Telluride," said veteran Festival musician Sam Bush, adding that he's particularly excited this year about Keb' Mo'.

"He's so unique, in that he's so well versed in traditional blues and he makes his own direction," offered Sam.

Keb' Mo' was born Kevin Moore and raised in South Central Los Angeles (his parents were from Louisiana and Texas). He grew up on the music of the Baptist church and the con-



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→ temporary R&B and rock of the '60s. His first professional experience was in a Top 40 club band, from which he was soon recruited by ex-Jefferson Starship/Hot Tuna blues vocalist and violinist Papa John Creach. His three years with Papa John were Kevin's entree into the Southern California blues scene as well as some prestigious rock gigs.

His talent as a songwriter eventually got him a job at A&M Studios as a contractor and arranger of countless demo sessions for Almo-Irving Music. In 1980, he released a solo album, *Rainmaker*, on the Chocolate City subsidiary of Casablanca Records. In 1983 he began playing with the house band at Black L.A. club, Marla's Memory Lane, under the direction of veteran saxophonist and band leader Monk Higgins. There he met a variety of great blues artists, including Big Joe Turner, Jimmy Witherspoon and Albert Collins. In 1990 he was offered a part as a Delta bluesman in an L.A. Theater Center production, which began his serious study in country blues and related guitar techniques.

In 1994 he released *Keb' Mo'* on the newly-revived Okey label, part of Epic Records Group. His latest release on Okey, *Just Like You*, won *Keb' Mo'* critical acclaim and a 1997 Grammy Award for Best Contemporary Blues Album.

Telluride Bluegrass Festival proudly welcomes *Keb' Mo'*.

THE LAURA LOVE BAND

Friday, June 20 5:15p.m.-6:30p.m.

The Laura Love Band's performance at the Folks Festival in Lyons last summer was such a success that they were chosen there and then for the Telluride stage.

Laura Love is one of the most significant and exciting artists to emerge out of the Northwest music scene in recent memory. She and her band have been performing in the Seattle area since 1990, and nationally since 1992. Laura and her band successfully wed African/Caribbean rhythms with traditional acoustic instruments and intriguing harmonies, into a style they call "Afro/Celtic."

Born in Lincoln, Nebraska, Laura began her professional career at age 16, singing pop and jazz standards with a local band at the Nebraska State Penitentiary. She soon moved on to club and college dates, developing her distinctive vocal and bass styles over the years.

At one time or another, Laura has performed nearly every style of popular music. Having settled in Seattle, she took up with a grunge-blues outfit. Eventually however, Laura examined her priorities and began writing. The result is a weave of ethnic and American roots-influenced music, underscored by powerful rhythm and executed with astonishing vocals.



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FEAST OR FAMINE? MUSICIANS TALK ABOUT THE 'BLUEGRASS' SMORGASBORD

BY ANNE PIZEY, JO GIOFFRE AND HEATHER ROWNTREE

Trying to put a handle on this acoustic music evolution that calls itself the Telluride Bluegrass Festival has brought us to the difficult and somewhat embarrassing conclusion that we're all fed up with labels. In fact, to attempt to define the various musicians or the festival's lineup in general is a huge injustice to our own creative sensibilities. Nevertheless, some die-hard bluegrass fans are still asking, "But isn't this supposed to be a bluegrass festival?"

Rather than reacting to this question ourselves, we turn it over to the amazing practitioners leading this movement in acoustic music.

"As long as we respect each other as musicians, it's not so important what we're leaning toward or where we're straying from," said Béla Fleck, who won his second Grammy award this year and is, by far, the most innovative banjoist of all time.

Béla first arrived on the scene as a member of New Grass Revival,

later formed the Telluride All-Stars (a band which would become Strength in Numbers), with Jerry Douglas, Edgar Meyer and others, and in 1991 introduced Telluride to his current ensemble, The Flecktones.

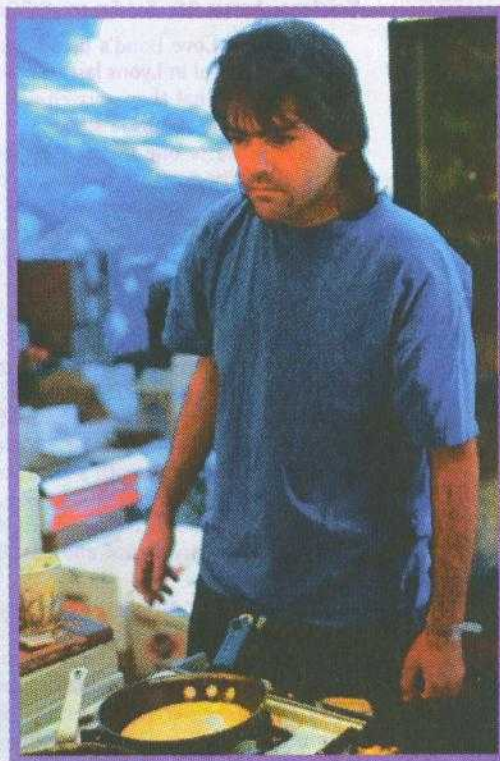
"I think it's important to keep in mind that this is a Festival that does not take place in the bluegrass heartland. Telluride has a huge acoustic and bluegrass music emphasis and it's a major feat," offered Béla.

"The idea always was that we love bluegrass, but we accept all comers. I think for that reason it has evolved into a great music festival."

Tim O'Brien is a long-time favored Festival musician, who has performed with Hot Rize, The O'Boys, and many other bluegrass regulars.

"Even in the very beginning, Telluride was becoming the kind of community that wanted the best of the best for itself. It was like Fred

go to page 47



Béla Fleck contemplating an omelette.

Photo by Tim Benko

"YOU CAN HAVE A SPICY DISH ONE NIGHT AND IT TASTES REALLY GOOD TO YOU. THEN, THE NEXT, YOU CAN HAVE STEAMED VEGETABLES, AND THAT TASTES REALLY GOOD TOO..."

- BELA FLECK



photo by Randy Shamber

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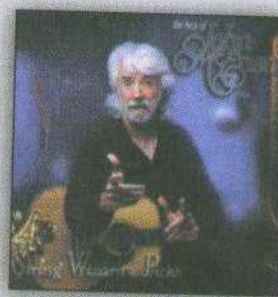
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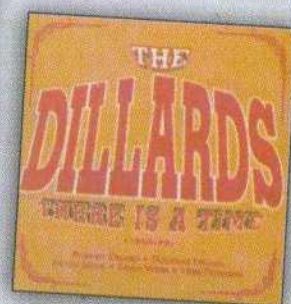
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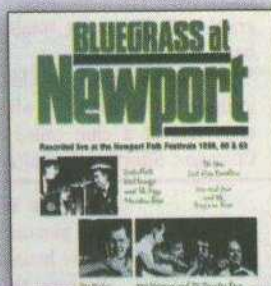
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JOHN PRINE

Friday, June 20 7:15p.m.-8:30p.m.

In a *Rolling Stone* review John Prine was described as a man who "... moves through the world with the rumped, slightly cracked benevolence of a 19th-century Dickens character."

John was once a mailman. These days he's still delivering messages, only now they're set to music and handed over in a scruffy morning voice that forgot to clear its throat. His lyrics are reminiscent of the verse of Ogden Nash, only less urbane, more street. His world view appears slightly cynical, but John says the attitude is "optimistic pessimism." In any case, his vision seems to move from despair to hope, often passing through humor on the way and sometimes taking the form of full-blown rockers. He once said that his unusual way of looking at life's menu comes from the fact that he doesn't eat vegetables.

In any case, from the fertile delta of a wild imagination has emerged beloved characters, family scenes and a sackful of unforgettable lines that made him a cult figure for years before he became the chartbuster he is today.

In the heart-wrenching "Sam Stone," he sings of a Vietnam vet who returns home with "a purple heart and a monkey on his back."

The chilling chorus goes: "There's a hole in Daddy's arm where all the money goes/ Jesus Christ died for nothing, I suppose/ Little pitchers have big ears/ Don't stop to count the years/ Sweet songs never last too long on broken radios."

In "Hello in There" he portrayed the life of an elderly couple with a tender humanity: "You know the old trees just grow strong and old rivers just grow wilder every day/ Old people just grow lonesome, waiting for someone to say/ Hello in there/ Hello." In "Illegal Smile" he wrote an anthem for the '70s that still res-

onates in the '90s: "You may see me tonight with an illegal smile/ It don't cost very much, but it lasts a long while/ Won't you please tell the man I didn't kill anyone/ I was just trying to have me some fun."

And clearly, in his slightly askew perspective on life, John has found humor where others might not. "The Accident (Things Could Be Worse)" describes a car wreck complete with bent fenders and bruised heads, with a chorus straight out of the brothers Coen: "They don't know how lucky you are/ They could have ran into that tree/ Got struck by a bolt of lightning/ And raped by a minority."

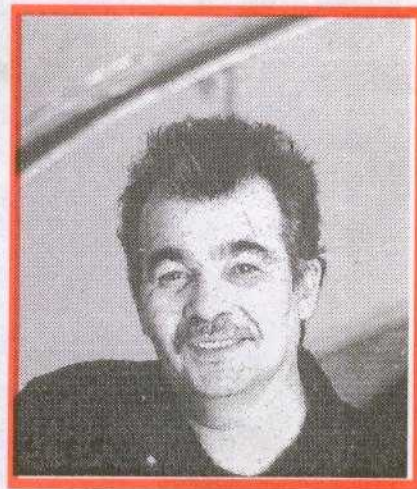
John was born the third of four children, in October 1946, and grew up in the Maywood suburb of Chicago, where his father had emigrated from Western Kentucky to escape the coal mines. However, as a boy he spent many summers with his Appalachian relatives in the town of Paradise, Kentucky, where the culture, music, values and blue-collar struggles helped shape the young man's imagination and insights.

John wrote his first songs when he was fourteen, after his brother Dave taught him a few chords on the guitar.

After graduation from high school in 1964, he worked for two years with the postal service, then was drafted by the army. In 1966 and '67, he headed the motor pool and dragged his guitar around to entertain the boys in the barracks. After the army, John went back to delivering mail, but wrote songs as he walked his beat.

John's profession, and life, changed dramatically at the end of 1970, when he got up at an open mic at a club called the Fifth Peg in Chicago. Shortly thereafter he met Steve

Goodman ("City of New Orleans"), who played John's songs for Kris Kristofferson. Kris was knocked out by what he heard, got John and Steve to New York and brought them both up on the stage with him at a club called The



Bitter End. Jerry Wexler of Atlantic Records was there that night, and offered Prine a \$25,000 recording contract on the spot.

After a 10-year stint with Atlantic/Asylum Records, with friend and manager Al Bunetta he swore off major labels and started Oh Boy Records in the early '80s.

Now after 11 albums, a Grammy for *The Missing Years* (1991), another critical and popular success with *Lost Dogs and Mixed Blessings*, and artists such as Bonnie Raitt, Bette Midler and Nanci Griffith covering his work, folks have long since quit describing John as "a new Dylan."

BÉLA FLECK & THE FLECKTONES

Friday, June 20 9:00p.m.-10:30p.m.

There isn't any other group of musicians anywhere that have reached the farthest limits imaginable with

their instruments - and then continued to do so. Not only does the trio of Béla Fleck and the Flecktones believe in experimentation, it is the premise of their work ... and pleasure.

When Béla left New Grass Revival in 1989 and joined forces with the Flecktones in 1990, a lot of fellow musicians and fans thought, "what crazy thing is he up to now?" And when Béla suggested bringing his brand-new band to Telluride, *TBF* said "what the heck, we'll check this thing out," - and well, the Festival, or the Festivarians for that matter, haven't been quite the same since.

What was thought to have been an experimental project of an insatiable banjo player has become a testimony to the music world at large, that progressive is no more of a jazz category than the banjo is a bluegrass instrument. Béla and the Flecktones - bassist Victor

Lemonte Wooten and his revolutionary percussionist brother *Future Man* - are bounding forth with artistic exuberance that surpasses even that of, say, a flying cosmic hippo, for example.

Their most-recent release, *Live Art*, is the first live recording of Béla Fleck and the Flecktones in their seven-year recording career together. For a band that tours close to 200 shows a year, this fact might seem surprising; but according to Béla, like everything else they do, it's a matter of waiting until the time is right.

"I wanted our live album to reflect all different sides of the band," said Béla in a recent interview with the *Telluride Daily Planet*. "After touring so extensively we had a vault of stuff screaming to come out. And our audience was telling us that this is what they wanted... I wanted there to be events that made the live recording special - for example, John Cowan singing with us. And I wanted it to reflect what it is that's happening when we're on-stage - the peaks and the valleys, and being able to just drift for a while."

As usual, their timing couldn't get

much better. Coinciding with this year's release of *Live Art*, Béla and the Flecktones took home a Grammy Award on February 26 for Best Pop Instrumental Performance for an orchestra, group or soloist. It was their performance of "Sinister Minister" on *Live Art* that earned them the prestigious award. Guest artists in that performance were Paul McCandless on soprano saxophone, Howard Levy on harmonica and Sam Bush on fiddle.

For Béla, the Grammy was an exciting confirmation that the critics at large are not only accepting, but really digging, his free-spirited approach to music.

"Awards are not why we do this stuff," said Béla. "But it's certainly a good sign."

This weekend, Béla and the Flecktones are performing with a special guest, horn player Jeff Coffin. This added dimension to the Flecktones promises to keep Telluride listeners on their toes for yet another journey into new musical frontiers.

"When you get somebody new it knocks you into different places," said Béla.



THE LEGEND OF GIBSON GUITAR'S ADVANCED JUMBO

By Walter Carter, Gibson Historian

Most legendary Gibson flat-top guitars bring to mind vivid images, such as Ray Whitley, Tex Ritter, Gene Autry and the Hollywood cowboys who ordered the first Super Jumbos (the early J-200s), or Hank Williams with his Southerner Jumbo, or the Everly Brothers with their signature guitars.

But there's one great Gibson

Gibson was not in on the secret of the Advanced Jumbo.

The reason: The original Advanced Jumbo was part of a small explosion of new Gibson flat-tops in the 1930s that included the Jumbo, Super Jumbo 200, Super Jumbo 100, J-55 and J-35. Though all these models were fine instruments, it's unlikely that their designers real-

after less than 300 were made. It was one of two models that expanded on the concept of the Jumbo, the round-shouldered dreadnought that Gibson introduced in 1934. The J-35 covered the low end, with a mahogany body, dot inlay and a paint logo. The Advanced Jumbo was not only fancier, with double triangles on the fingerboard and a pearl logo, it also had a different sound that came from its rosewood back and sides.

It was the sound of the Advanced Jumbo that wouldn't die. In the 1980s, that sound started showing up at bluegrass festivals in the hands of Gary Burnette, who had bought an original from an old musician in North Carolina. Although Gibson flat-tops were virtually unknown in bluegrass, Burnette stood his Advanced Jumbo up against the most powerful bluegrass guitars ever made. The result was a fearsome new nickname for his guitar: the "Bone Crusher." (Bluegrass players know what that nickname signifies.)

Gibson brought back the Advanced Jumbo in 1990, using the

Bone Crusher as a model. As it had been in the '30s, the new AJ was one of several new Gibson flat-tops — part of a revival of the Gibson flat-top tradition in the new Montana facility. And once again, the Advanced Jumbo kept a low profile. A small group of players in the know, just over 200, snatched up the first ones.

In 1991 the Advanced Jumbo was discontinued, but almost 200 were made anyway. In 1992, it was discontinued again, but over 100 were made. There was no superstar endorsement, no significant publicity, not even a mention on a price list. Yet players knew. And the luthiers at Gibson, Montana knew. The Advanced Jumbo was a guitar that simply had to be made. And Gibson continued making it.

In 1997, the Advanced Jumbo lives on, but only 100 instruments are scheduled for production, all with rosewood bridge and fingerboard. Although the secret is out now, the Advanced Jumbo still embodies all the mystical power that has made it one of Gibson's legends.

THERE WAS NO SUPERSTAR
ENDORSEMENT, NO SIGNIFICANT
PUBLICITY, NOT EVEN A
MENTION ON A PRICE LIST.
YET PLAYERS KNEW ...

flat-top — the greatest of them all, in the opinion of many who have been privileged enough to play one — that has drifted through the last 60 years as if it had been protected by the oath of a secret society of musicians. For most of those years, even

ized that their most-famous creation, the J-200 (the only one to survive through World War II) may have been equalled by the Advanced Jumbo.

The Advanced Jumbo appeared in late 1936 and was gone by 1940,

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WHAT ELSE IS THERE BESIDES MUSIC?

By Rhonda Claridge

YOU NAME IT

Let's just say you feel the need to stretch your legs. Dancing, kicking sack, tossing a Frisbee and wandering among the food tents isn't doing it for you. Maybe you're feeling extra-adventurous, misanthropic, over-aurally stimulated or vibing a call of the wild. If it's something physical, spiritual and, yes, even educational your psyche summons, Telluride's got it.

PHYSICAL, SPIRITUAL

You're probably already familiar with the three-mile bike path that runs along the Valley Floor adjacent to the West Colorado Avenue Spur. Anything goes on the bike path, rollerblading, unicycling, chicken fighting ...

Getting farther from the maddening crowd, Bear Creek is a casual two-mile hike or intermediate mountain-bike ride that ends with the elegant Bear Creek Falls. Prior to white man's arrival, the Ute Indians frequented Bear Creek to celebrate the Bear Dance. In 1993 a local benefactor purchased

Bear Creek and donated it to the San Miguel Conservation Foundation, placing a conservation easement on the entire 320 acres and preserving Bear Creek as open space forever. No camping or motorized vehicles are allowed in Bear Creek.

The Wasatch Trail, a single-track that switchbacks up the hillside near the top of Bear Creek road, is a more exerting hike and an expert bike ride. Chances are you'll run into snow as you ascend. If you're ambitious, bring gaiters.

The boulder at the top of Bear Creek is great for bouldering. (More bouldering can be had above Society Turn, the intersection three miles west of town.)

Bear Creek is located on the south side of town, virtually behind the Bluegrass stage.

Also starting from Town Park is the River Trail, so named because it runs along the mighty San Miguel River, one of the last free-flowing tributaries of the Colorado River. The River Trail is a manicured path for most of its route west into the Valley Floor, where it

becomes a single-track. It is excellent for runners and bikers trying to acclimate themselves to the altitude, because it's flat. Out and back along the River Trail is about six miles. The single-track section of the River Trail is a technical mountain bike ride. Branching out from the River Trail is a mile-long jeep road known as Boomerang. The Boomerang Road starts on the south side of the Valley Floor bridge and ascends with no relief until it reaches Mountain Village. Big lungs are helpful.

No dogs are allowed on the Valley Floor.

Getting farther afield, ambitious hikers or bikers can climb over the fence at the end of the River Trail, cross the highway and pick up the Galloping



Photo by Jamie Janover

Goose Trail, a single-track that starts on the north side of the Conoco station. The Galloping Goose, or Ilium Trail, is about four



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miles down to Ilium Valley. From there, it's uphill back to town, any way you go. Bike riding on this trail is not technical.

If you take the first left on the Galloping Goose Trail, up a gravel road, you will find a single-track that leads to Big Billie's in Mountain Village.

On the north side of Telluride is the easily-discerned Tomboy Road, beginning at the top of Oak Street. Although four-wheel vehicles are allowed on Tomboy, it provides a great uphill hike, bike or run. Tomboy ascends seven miles before topping out at Imogene Pass, at 13,114'. Five miles up the road are the remains of the town of Tomboy, home to 2,000 miners in the 1890s, at 11,500 feet in Savage Basin.

About half a mile up Tomboy, a left-hand switchback leads to the energizing, almost three-mile Jud Wiebe single-track, an ideal sprint

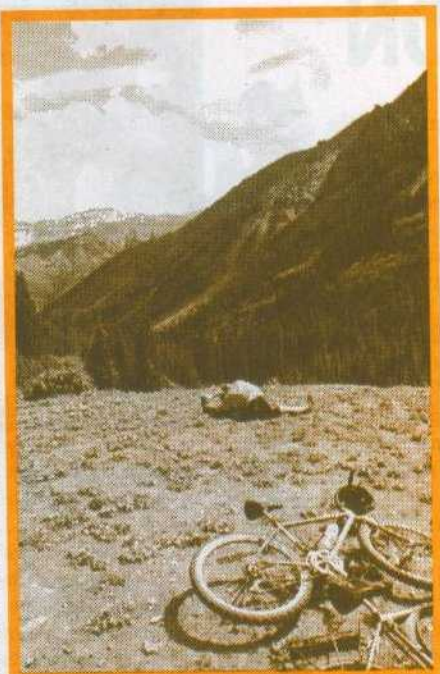


Photo by Tim Benko

hike. The Wiebe loops back into town, ending just a few blocks west of where it starts. Bikes are allowed on Jud Wiebe, but unless go to p. 52 →

THE SCOOP

FUN:

Elks Breakfast – All-you-can-eat pancake breakfast and eggs, o.j. and coffee, 7:30-11 a.m., Thursday, June 19 to Sunday, June 22, 3rd Floor Elks Building (west side of Elks Park), \$5.50.

Historic Tours of Telluride – Walk into the past, 10-11:15 a.m., every day, meet at Elks Park, \$10 per person, 728-6639.

Telluride Soaring – Glider rides over Telluride and the San Juan Mountains, 9 a.m.- 5 or 6 p.m., \$80/1/2 hr., \$130/hr., 728-5424.

Gondola – Rides from Telluride to Mountain Village (12 minutes), 7 a.m.-11 p.m., daily, free, 728-8888.

Balloon – Early morning departures, Ridgway, 38 miles from Telluride, Telluride Outside, 800-831-6230 or 728-3895.

Fishing guides – Telluride Angler, 728-0773; Telluride Flyfishers, 800-828-7547 or 728-4477; Telluride Outside, 800-831-6230 or 728-3895; Scott Fly Rods, 800-728-7208.

Marcie Ryan Geology Tours – Collect your own mineral samples, 728-3391.

Herb Walker Tours – Medicinal & edible native plants & herbs, 728-4538

Horseback riding – Rowdy's Telluride Horseback Adventures, 800-828-7547 or 728-9611; Many Ponies, 728-6278; Telluride Outside, 800-831-6230 or 728-3895.

Mountain bike rentals and guides – Back Country Biking, 728-0861; Freewheelin' Bike Shop, 728-4734; Paragon Ski & Sport, 728-4525; Telluride Outside, 800-831-6230 or 728-3895; Telluride Sports, 728-4477.

Mountaineering & backcountry guides – Fantasy Ridge Alpinism, 728-3546; Lizard Head Mountain Guides, 728-4904; Antoine Savelli's International Mountaineering School, 728-3705.

Paraglide Telluride – Tandem or solo flights, 728-4098.

River rafting – Telluride Sports, 728-4477; Telluride Outside, 800-831-6230 or 728-3895.

Telluride Golf Club – An 18-hole, par-72 course, Mountain Village, 728-6366.

KOTO-FM Beer Booth – 10 a.m.-park closing hours, daily, liveliest tent in Town Park.

Ah Haa Classes:

Hatha Yoga – 5:15-6:30 p.m., Monday, 6/16; 7:30-8:30 a.m.,

go to p. 52 →



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LEFTOVER SALMON

Friday, June 20 11:00p.m.-?

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

No doubt, it would be close to impossible to see Leftover Salmon with your butt perched com-

of national fans, that continues to multiply by the thousands.

Vince Herman, the group's frontman and demolition expert, has found a perfect partner in laidback Drew Emmitt: the two group co-founders together embody Leftover Salmon's humorous/serious yin and yang.

"Yeah," explains Emmitt, "with all the different styles we play, we try to balance spontaneity and fun while still taking the music seriously — well, maybe not that seriously."

Emmitt on mandolin, electric guitar, fiddle, flute and vocals, Herman on acoustic guitar, washboard, and vocals, are joined by banjo, waterphone and rubber fish player Mark Vann, drummer Michael Wooten, and bass player Tye North.

Together, the five members of Leftover Salmon have been swimming in waters never considered by any other musical artist or group in history.

"We venerate and respect the hell out of old masters," admits Herman, "but we want to take the music and totally deconstruct it — blow it to bits, reinvent it, and bring in new elements."



fortably in your chair. This high-energy, fun-loving band has been spawning in Telluride since 1990, when their polyethnic Cajun slamgrass pulled Festivarians into local clubs into the wee hours of the morning for after-hour jams.

The merger of the Salmon Heads and Left Hand String Band has built a very large school

BABY GRAMPS

Saturday, June 21 11:00a.m.-1:45a.m.



Baby Gramps is a true entertainer in the American vaudeville tradition. He incorporates curious steel guitar playing with a wide repertoire of tunes, including jazz, blues, ragtime, and novelty songs from the '20s & '30s. Children love this animated character, with his playful energy and humor; additionally, adults will be intrigued by his honesty and eccentric wit.

This singer/songwriter has performed across the country at countless festivals and fairs, as well as on National Public Radio. He has opened for and played with renowned artists such as Béla Fleck and the Flecktones, Phish, John Hartford, Greg Brown, Robert Hunter, and the Flying Karamazov Brothers.

Baby Gramps is a colorful personality who succeeds in interpreting the American experience in music. He is a folkie, a bard, busker, and bluesman. His presence will make you wonder if he is just a big kid, or an old soul transplanted from bygone times. In short, the name says it all — Baby Gramps is timeless.



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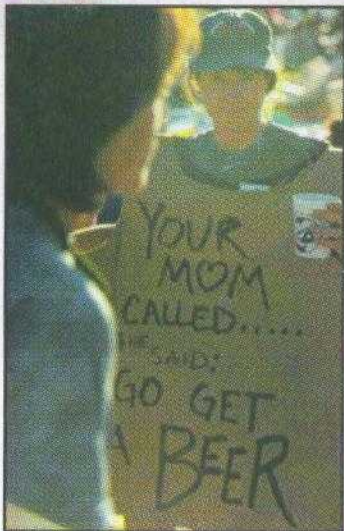
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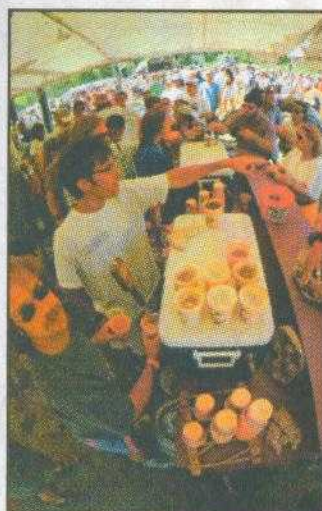
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Axel Koch



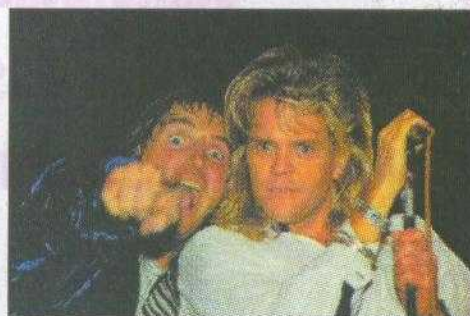
Photo courtesy of Planet Bluegrass



Ingrid Lundahl



Ingrid Lundahl



Ingrid Lundahl



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HAIRSTYLES

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Ingrid Lundahl



Ingrid Lundahl



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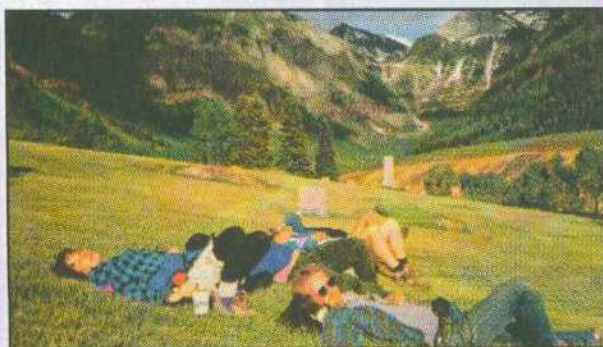
Brett Schreckengost



Tim Benko



Jerry Delozier



Jerry Delozier



Scott Kenley



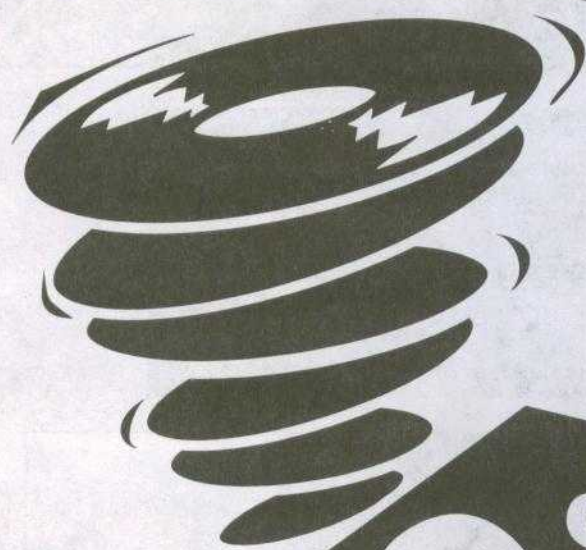
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PSYCHOGRASS

Saturday, June 21 12:00p.m.-1:15p.m.

This is a band whose name says a lot. When Psychograss performs just about anything could happen. An instrumental bluegrass-based supergroup in the tradition of the great improvising jazz groups of the '50s and '60s, each member of Psychograss is among bluegrass music's most sought-after session players, and each has taken highly innovative approaches to their musicianship that have made them pioneers in this new acoustic era.

Lead member violinist **Darol Anger** is known for his work as a founding member of three historic groups, the David Grisman Quintet, Montreux and Turtle Island String

Quartet. Darol has maintained a position as a key figure in the steadily expanding new instrumental music movement.

Mike Marshall is an all-around string virtuoso, who by age 18 had won the Florida state fiddle and mandolin championships, performed and recorded with Mark O'Connor, Grisman, Béla Fleck and way too many others to list.

He currently leads the Modern Mandolin Quartet, spearheading a renaissance in the classical music world's acceptance of the mandolin.

Bassist **Todd Phillips** has appeared in over fifty recordings, ranging from bluegrass through new

acoustic music to jazz. He is also a founding member of DGQ, Tony Rice's The Bluegrass Album Band, Montreux and Psychograss. **David Grier** is considered by many to be one among the greatest

flatpickers alive. He has won numerous awards, such as a National Flatpicking Guitar Championship at Winfield, and IBMA Guitar Player Of The Year two years in a row. **Tony Trishka** is one of the great five-string banjo players of all time, with over twenty recordings in twenty-



two years and guesting on many bluegrass and non-bluegrass recordings. His recent recording, *World Turning*, covers a history of the banjo from Africa to contemporary rock, with appearances by Grisman, Alison Kraus, William Burroughs and members of REM.

CYBERGRASSES IN THE WING OF BIG MON:

I contemplate these very liner passages aboard a boeing 737 a few miles above bowling green en route to a slightly used new york. From a vision cocked view, I sway between an anxiety and an ecstasy that only god is supposed to see, chiseled dolly madison clouds, fractal geodesic farmlands, and nothing short of being shot over an enlarged pan of brownies, lit with powdered sugar. I wheeled into a dream state reading about the rehearsal methods of the late hermetic piano genius glenn gould. he would, it is said, drive into the woods, park his Studebaker and close his eyes. he would then search for a state of competing with the forest for stillness, only imagining himself playing and opening himself to the feeling and smell of ivory as more essential than real, as he wove through some hypnotic bach partita. I was awoken from my dream by a velvet topped housewife with yellow beads seriously asking me if I was songwriter steve goodman. "no, why, do I look dead"? I laughed out loud because I actually looked at her breast expecting to see the mandolin that I had just seen in my sleep.

the dream that I was jarred from I will now regard as a prophetic vision addressing the birth of the present contribution of darol anger, mike marshall, todd phillips, david grier and tony trishka. a contribution of a samsonlike tonal pivot that, if listened to correctly, will usher us and the thought of stringed instruments, with the faces of trees, vaulting into the twenty-first century.

the dreamscape scenario consisted of bill monroe performing at johnny depp's 'viper room' in hollywood. he wore a cotton hospital gown and played a pink flamed mandolin intently hopped up on morphine. the backing ensemble was 'ohn coltrane's hottest immortal band, lit up kind of a shade of strip mall blue. the interpretation of the vision poses several questions on a gray truck route in fontana California. why is it in this big and splendid world, bubbling with evident genius, that nobody would dream of teaming bill monroe "the father of bluegrass music" with john coltrane "the holy ghost of black classical music" how these two could have never met is the prophetic part of the story. the tone quenching and hope laden reality that springs beyond the death of coltrane (and steve goodman, for that matter) is that the psychograss men have, from the most unlikely backgrounds, succeeded in doing 'ust that. they have, I believe, on many levels, willed the impossible into being, and that's what catches my attention. and I say that because it does seriously remind us of the long and myriadly forgotten original intent and power of music, peering from its original golden cradle, much closer to heaven than..... even my flight attendant.

Music can & does give the soul of the past a firefly like quality, but the dedication required to move in this substrata tells me that these unassuming musicians are in fact in disguise. the final clincher was that when I finally recieved the test pressing of the CD you

so respectfully clutch in all its glassy glory, is that it was the very first music from the frequent flyer dreamscape. for a first listen I might recommend you to put a copy of cari jung's dream interpretations along with some aboriginal mythological texts into a blender and spread it in paste form all over the body and lay on an indian blanket in the dark holding two of jimmy martin's old beer cans in your hands. if my past experience with music therapy serves me correctly the music should then deeply arouse the mind without it resting on anything. P.S. the folks at sugar hill are to be in no way held responsible for what happens to us next.

- Patrick Braverin the sky (December 1996)

SHANTI GUITARS

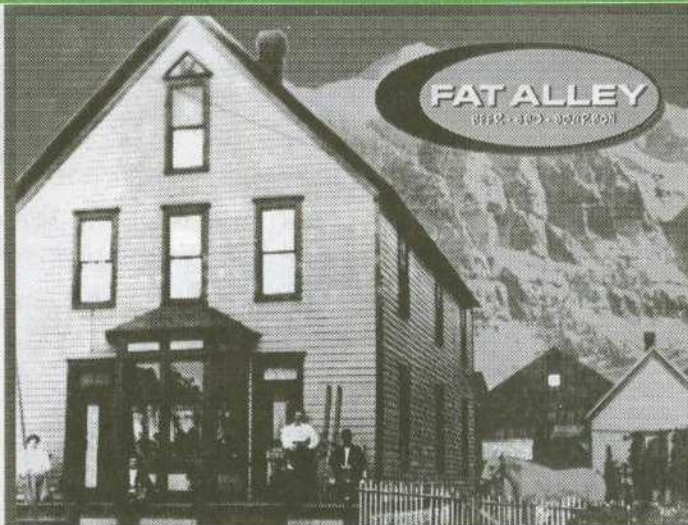
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GUY CLARK

Saturday, June 21 1:30p.m.-2:45p.m.

Guy Clark is considered a musician's musician, a songwriter's writer and an artist's inspiration. Emmylou Harris says: "He draws characters in a way like no one else."

"Guy Clark is a universal songwriter," adds Rodney Crowell; "I think it is essential for people to know and understand his music, because it will change your consciousness when you get inside it."

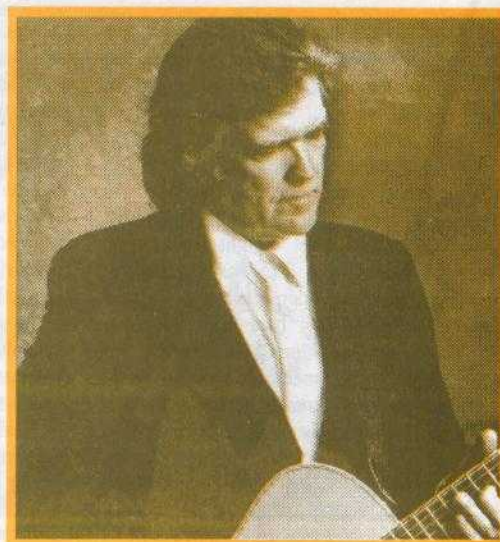
Nanci Griffith thinks that "Clark is an original of a certain style of Texas music. I don't know if you would call it country or folk, it's just good music and well-written. It's the heart stuff that heroes are made of."

Guy was born in the desert town of Monahans in West Texas, the son of a well-read and principled lawyer. His father taught him early to love and respect the melody of the spoken word.

Guy started enthraling audiences with his musical poetry in 1975 with the release of his *Old No. 1*. Now over 20 years later, number eight has been added to the Clark catalog, *Dublin Blues*.

The vignettes, sagas and tales are classic Clark: truthful, insightful and brilliantly crafted. His songs "Desperado Waiting For a Train," "She's Crazy for Leavin'" and "The Last Gunfighter Ballad" have enriched contemporary music and scored hits for a host of country artists including Crowell, Ricky Skaggs, The Highwaymen and Vince Gill. Guy is clearly a pioneering figure of American roots music.

Guy's onstage partner is his son Travis. And the two go together musically like a matched set of saddlebags.



Del McCoury

Saturday, June 21 3:00p.m.-4:15p.m.

Last year at the International Bluegrass Music Awards, Del McCoury humbly walked away with six awards between himself and the members of his band, including Instrumental Group and Entertainer of the Year. Considering this stunning achievement, one might expect Del to become apathetic. However, if you know Del and the incomparable musicians in his band, you have experienced their dedication to the audience, and their genuine devotion to the music.

Enthusiastic fans will agree that The Del McCoury Band continues to entertain despite the success, pleasing even the uninitiated. This peerless outfit combines versatility, passion, and precision; they infuse the best qualities of bluegrass, honkytonk, hillbilly, and



blues. Undoubtedly, Del is one of the best vocalists in bluegrass. His lonesome tenor voice is as pure and soulful as it gets. This comes natu-

rally, as well as from practice in his days with Bill Monroe and the Blue Grass Boys in the early sixties.

In the eighties, Del added his sons Ronnie and Rob to his group. They have developed into incredible musicians, retaining their individuality yet staying faithful to the McCoury sound. Ronnie on mandolin, brings a genetic blend to their duets that will leave you breathless. Rob plays the banjo with that same familial spirit and bluegrass kick. Enhancing the trio are two equally outstanding musicians. Mike Bub is the reigning IBMA Bass Player of the Year and a talented keystone in the band. Jason Carter, from Kentucky, is the zealous, extraordinary fiddler that sweetens the pot. The Del McCoury Band is a musical treasure, simply damn-good bluegrass!

TIM O'BRIEN AND JERRY DOUGLAS

Saturday, June 21 4:30p.m.-5:45p.m.

Tim O'Brien started on guitar at age 12, and grew up with songbooks from The Beatles, Peter, Paul and Mary, and Roger Miller.

"To this day, I'm still trying to put all those things together," Tim says.

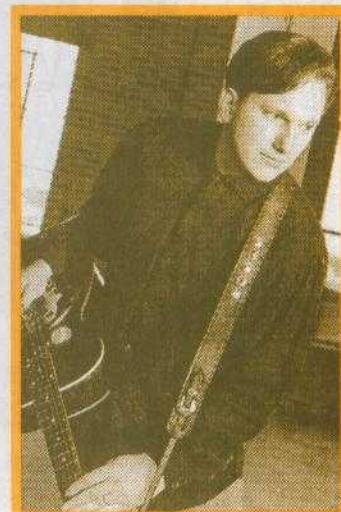
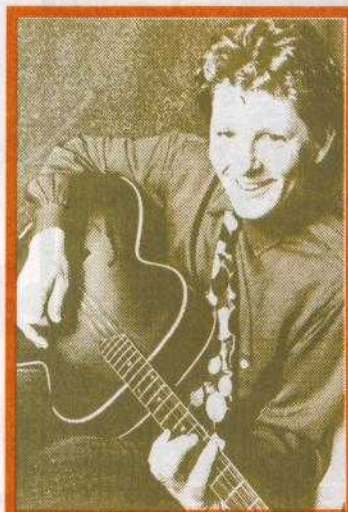
A founding member of bluegrass favorites and Telluride stalwarts, Hot Rize (not to mention Red Knuckles and the Trailblazers), Tim also shines on mandolin, fiddle and vocals.

After Jerry Douglas first heard what was then an obscure instrument - the dobro - played at a Flatt & Scruggs show in 1963, he went home and converted his Silvertone guitar so he could play it with a bar. Quickly

coming up through the ranks, with artists such as The Country Gentleman, Ricky Skaggs, David Grisman and The Whites, Jerry's name is today synonymous with the dobro, and he's been voted world's best five straight years by *Frets* magazine.

No strangers to the Telluride Bluegrass stage, nor to each other, Tim and Jerry fit together so well partly because they each possess a solid mix of traditional bluegrass style and repertoire, along with a newer sound that flows from their instruments.

Look for hot licks and a bit of humor from this Telluride-favorite duo.



TAJ MAHAL

Saturday, June 21 6:15p.m. -7:30p.m.



For 35 years Taj Mahal has been an astute purveyor of the blues in all of its forms, including R&B, jazz, soul, rock & roll, West African and Caribbean (to name but a few.) A self-taught musician, Taj plays over 20

... certain foundational types of music that underlie what's going on today. They are the source from which many young people draw much of their inspiration.'

instruments, while his voice ranges from gruff and gravelly to smooth and smokey.

As an adolescent, Taj explored the roots of American blues and other forms of music filtered through the black experience in America. He idolized such pioneers as Sleepy John Estes, Son House, Mississippi John Hurt, Sonny Terry and other masters. By 1956, though in his teens, Taj was

already performing in Boston coffee-houses. After earning his degree in animal husbandry from the University of Massachusetts in 1964, he emerged professionally the following year as co-founder with guitarist Ry Cooder of the Rising Sons. By then, inspired by a dream, he had changed his name to Taj Mahal. The notoriety of the Rising Sons led to a recording contract and he quickly rose to prominence with his first solo album, in 1968.

Over the course of his career Taj has remained one of our premier troubadours, revealing in every performance the souls of black folks.

His new Private Music album, *Señor Blues*, is the latest testament from the manic street preacher of American roots music.

"This album expands on a concept I started three albums ago," says Taj of his latest vision. "It basically aims to re-establish certain foundational types of music that underlie what's going on today. They are the source from which many young people draw much of their inspiration."

When he's not performing and recording, Taj may be found fishing, organic gardening or cooking up some spicy dish.

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MARY CHAPIN

Saturday, June 21 8:00p.m.-9:30p.m.

Multi-platinum recording artist Mary Chapin Carpenter has an array of achievements to be proud of these days. With over eight million albums sold world-wide, five Grammy Awards, two Country Music Association Awards and a host of other honors, this Telluride-favorite singer/songwriter has steadily added to her credentials as she's appealed to an ever-growing audience. Through relentlessly honest lyrics

Female Country Vocal Performance. *Come On Come On*, from 1992, went triple-platinum and garnered Mary two number-one singles and three Grammys.

Showing consistent strength but with an evolving style, in 1994 her album *Stones In The Road* debuted at number one on the country charts, won the Best Country Album Grammy and her fourth consecutive Best Female Country Vocal Performance, for the single "Shut Up And Kiss Me."

Her newest release, *A Place In The World*, will surely follow her huge success of the '90s. *The New York Times* has said: "the quality of Ms. Carpenter's music that bridges conventional categories is a down-to-earth directness and rock-bottom honesty." The listener of a disc, or a guest at one of her performances, immediately senses these are songs of an open heart and a wizened eye — not formula country hits churned out as "product," despite their ultimate com-



mercial success. and a musical style that defies categorization, Mary Chapin continues to evolve as an artist.

Raised in New Jersey, Japan and Washington DC, Mary Chapin graduated from Brown University in 1981 with a degree in American Civilization. She worked day jobs while performing in clubs around the DC area, and, in 1985, landed a recording contract with Columbia Records in Nashville. In 1987, *Hometown Girl*, her critically acclaimed debut album, announced the arrival of a striking new voice in music. Then, her second release, *State Of The Heart* (1989), launched Mary Chapin into the public eye for good. The album generated four hit singles and paved the way for her to receive the CMA award for Top New Female Vocalist.

The 1990 release *Shooting Straight In The Dark* became Mary Chapin's first-ever Platinum record. With the infectious single "Down At The Twist And Shout" (recorded with her then-new Telluride Bluegrass Festival acquaintances Beausoleil), Mary Chapin fortified her niche, and reinforced it with two career milestones: her first Grammy performance and her first Grammy Award, for Best

Raising awareness on a variety of issues is a responsibility Mary Chapin takes seriously. She's contributed an essay to "A Voice Of Own: Leading American Women Celebrate The Right To Vote," a book commemorating the 75th anniversary of women's suffrage. She's also written a children's book; "Dreamland," inspired by her song of the same name, is a gentle lullaby of a story, in which a good-night kiss sends a little girl sailing off to a magical place where children from around the world come to follow their dreams. Proceeds from "Dreamland" benefit The Institute for Intercultural Understanding.

Newsweek has called Mary Chapin an "Everywoman," a rare performer who is of her audience, not above it." The lyrics in her songs seem like words we could hear ourselves speaking; her music is a warm, familiar embrace. To her, "songwriting is like trying to find my place in the world, to look at what I've done wrong and what I've done right."

We think she's done an awful lot right, and welcome her to one of her places in the world, the Telluride Bluegrass stage.

SAM BUSH & JOHN COWAN

Saturday, June 21 10:00p.m.-?



Photo by T.R. Youngstrom

A welcome fixture of the Festival, multi-instrumentalist (and sometimes overlooked for the fine singer he is) Sam Bush is one of the bright lights in contemporary acoustic music. Sam made his recording debut in 1969 when he was 17, after holding title as the National Junior Fiddle Champ for three years running. In '72, he founded and led the now-legendary New Grass Revival. He was voted best mandolin player five consecutive years in the *Frets Magazine* Gallery of Greats.

After 18 years of pioneering the new acoustic sound in New Grass, with other major talents such as Béla Fleck and John Cowan, it was time for the members to head out on their own. For Sam that meant a five-year stint as leader of Emmylou Harris' Grammy-winning band, The Nash Ramblers. Today, with the recent release of his first solo album, *Glamour & Grits*, Sam leads his own bands, and remains one of the most in-demand session players at home in Nashville, and nationally.

Sam will be joined by long-time partner John Cowan on bass and soaring vocals, Darrell Scott on guitar and vocals and Larry Atamanuik on drums – and a few surprise guests, no doubt, who'll need no introduction.

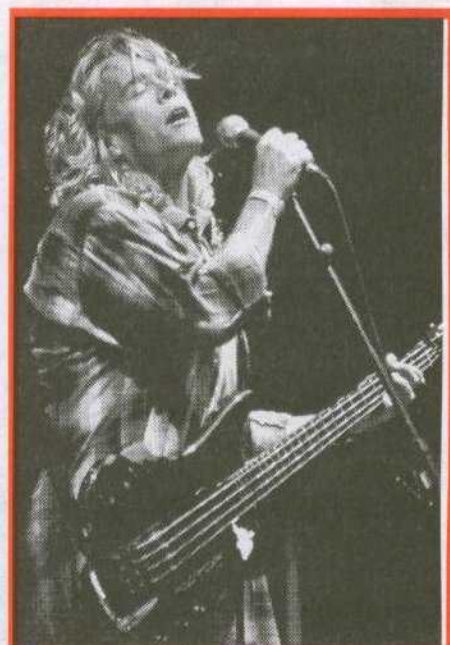


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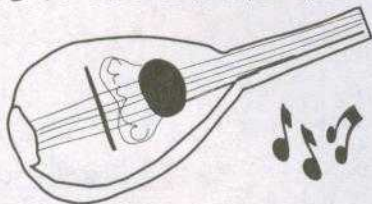
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RAYMOND MYLES

Sunday, June 21 10:00a.m.-11:30p.m.



Photo by Sydney Byrd

This year it's New Orleans' Raymond Myles who will guide our Sunday morning festival spirits into yet another day of music. Raymond is a man we swear will make you smile.

When he was old enough to hold a microphone he swept it from the hands of his mother Christine Myles, one of Crescent City's great gospel singers and the mother of 10. Raymond grew up in the St. Bernard projects, a gritty black neighborhood in New Orleans' working class Ninth Ward. As a child he performed regularly in churches and social clubs on the Southern Baptist gospel circuit.

He was the darling of New Orleans when he recorded his wish for world peace, "Prayer From A 12-Year-Old Boy," but was later ostracized from church circles when "You Made A Man Out Of Me, Baby" came out.

Nevertheless, Raymond's recent CD, *A Taste of Heaven*, captures his magic and mission with a hearty helping of church and soul.

Raymond performs each year in the Gospel Tent at the New Orleans Jazz and Heritage Festival, where his uplifting and highly spiritual performances draw massive crowds in smiling revelation.

HARVEY REID

Sunday, June 21 11:45a.m.-1:00p.m.

Harvey Reid first began playing recreational guitar around 1967 in suburban Maryland. Since then, this entirely self-taught musician, song-

petitions as well as the praise of his peers and the music media. He's also a solid flatpicker who gets invited on stage to trade licks with the likes of Doc Watson, Dan Crary, Jerry Douglas and Béla Fleck.

In addition to being an important new voice in acoustic music, Harvey is a versatile and engaging singer, powerful lyricist and a prolific composer, arranger and songwriter. He also plays mandolin, six-string banjo and auto-harp.

Harvey calls his style "modern minstrel music." In it, there are elements of traditional troubadour, the modern poet/songwriter, the American back-porch picker, the classical virtuoso and even a dash of Will Rogers-style dry humor and satire. You'll hear folk, country, classical, blues, ragtime and rockabilly. Although he has a large repertoire of traditional and contemporary songs, Harvey's concert material consists mostly of his own compositions.

Harvey has been living and making music on the seacoast of New Hampshire since 1979.



writer and instrumentalist has honed his craft in clubs, cafes and concert halls, at festivals and on street corners across the country.

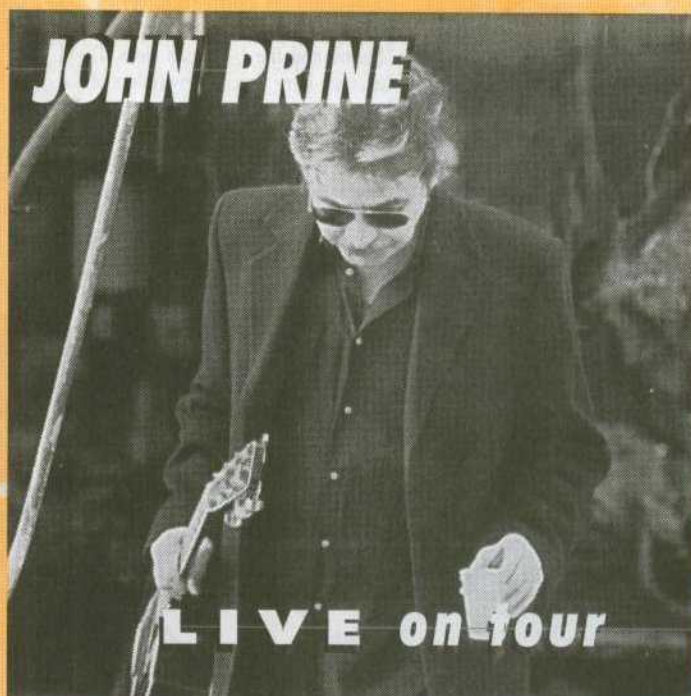
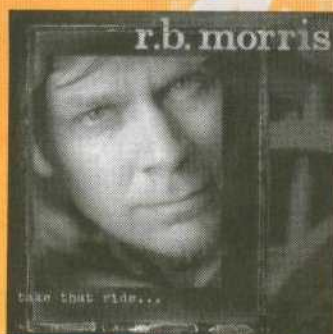
Reid is perhaps best-known for his fingerstyle acoustic guitar playing; his Celtic, baroque and ragtime work have won him top honors in national com-

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Solas

Sunday, June 21 1:15p.m.-2:30p.m.

It seems that the latest wave of Celtic music has been invaded by sappy, synthesized kitsch, which poorly imitates the true nature of that genre. However, there is a new Irish-folk group that deserves serious attention. Solas is a brilliant quintet; the excellence of the players sparks a chemistry that engages the listener, inviting them into the musical experience. Their love of the traditional sound fused with imaginations marks them as one of the top Irish bands today.

Solas weaves an exciting blend of Celtic tones with versatile global influences. Their whirling reels and hearty jigs are upbeat and roisterous; their instrumentals turn slightly hypnotic. Moreover, these young players don't fade when it comes to their slow ballads and yearning airs.

This vibrant ensemble is the result of a



merging of individuals, each member a skilled soloist. The multi-instrumental is none other than Séamus Egan, playing flute, tin whistle, low whistle, guitar, four-string banjo, mandolin, bodhran, and uilleann pipes. Winifred Horan is the master fiddler; her classical training adds rich col-

oring, with confidence and grace. John Williams plays button accordion and is an All-Ireland concertina champion. He generates a lively rhythm, as well as textured ornamentation that contests with the flute. John Doyle, originally from Dublin, plays guitar in a tight, percussive style, unique to Celtic music. He balances this driving force by shifting to a more lyrical accompaniment for the delicate airs and ballads. The angelic, dynamic voice belongs to Karen Casey. This Irish soprano sings both in English and sean-nós ("old style") Irish, serenely carrying the melody and evoking heart-felt emotion.

Solas' subtle reshaping of traditional Celtic music and energetic instrumentation make them a superior Irish band for this generation. Through skill and serendipity, they have brought a youthful passion back to Celtic music.

PETER ROWAN WITH JIM CAMPILONGO & THE TEN GALLON CATS

Sunday, June 21 2:45p.m.-4:00p.m.

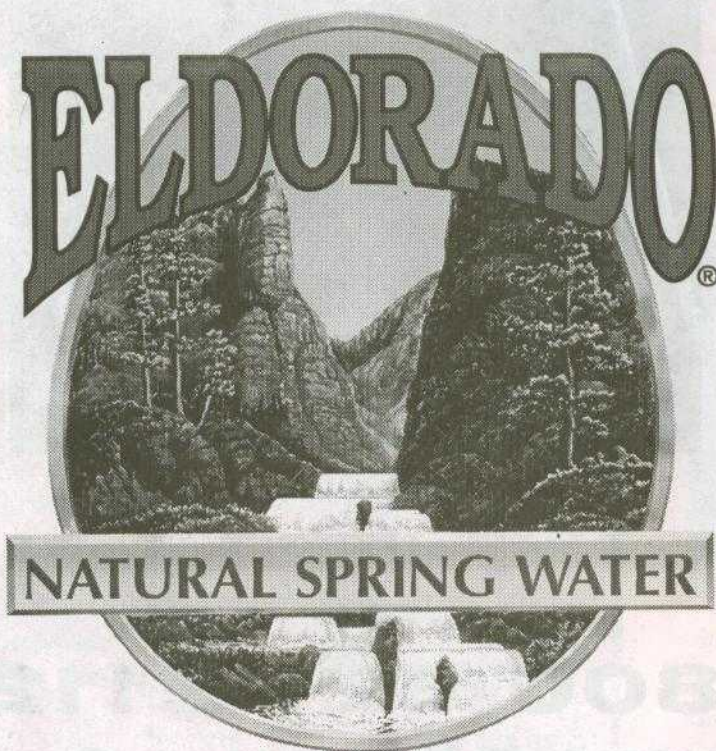
Peter Rowan is known by some as "the Bluegrass Buddha." His concerts are far more than just a musical experience — it's a cultural exploration, a literary journey, and a spiritual awakening.

Peter has been a mainstay on the folk/bluegrass scene for over 30 years.

Throughout his illustrious career he has played, recorded and performed with: Bill Monroe and the Bluegrass Boys, David Grisman, Jerry Garcia, New Riders of the Purple Sage, Ricky Skaggs and Ry Cooder, just to name a few. It's always a wonder what Peter has been up to lately.

Last year at Telluride he was reunited with members of Old and in the Way, in an intensely moving closing Festival set, performed in a duo with Jerry Douglas and participated throughout the weekend in a variety of other musical collaborations. This year Peter has travelled in

the Far East, with performances in Kathmandu, Japan and other locations afar. He has also been working on organizing a reunion of the Bluegrass Boys, in an attempt to preserve the stories and the much-loved music style of the late Bill



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Monroe.

An incredible songwriter and emotional singer who's never afraid to soar to new heights, Peter will again be stunning his audience at Telluride.

This time around, he brings with him to Telluride Jim Campilongo & the Ten Gallon Cats, a San Francisco country/swing band with whom he has been performing of late.

This band's wacky and playful country fusion combines road-house swing, hillbilly rock and country ballads in a group arrangement filled with instrumental prowess. Jim Campilongo plays guitar, alongside pedal steel guitar player Joe Goldmark. Bass player Chris Kee and drummer Ken Owen form the band's rhythm section. The *San Francisco Chronicle* calls them San Francisco's best-kept secret; however, this weekend in Telluride, The Cats are out of the bag.

EDGAR, MIKE, BÉLA

Sunday, June 21 4:15p.m.-5:30p.m.

"If I were to define this music, I'd have to say it's Telluride music," said bassist Edgar Meyer of his latest project on Sony Classical, which he will preview for Festivarians this weekend.

Though Edgar Meyer, Mike Marshall and Béla Fleck have been performing together for over 15 years, this show marks the first appearance of these amazing, highly versatile musicians performing together as a trio.

Previous members of Strength in Numbers, all three remain on the cutting edge of the new acoustic movement. Together and apart they have been exploring musical possibilities and taking their instruments to places never before discovered.

The trio have currently been working on a recording due out this fall, a project which Béla described as "very sculpted music."

"This is a group that can really straddle the cracks with more complex types of music and still move between old-time and bluegrass as well," said Edgar of the trio.

According to Edgar, who composed most of the music for the upcoming CD, the repertoire is somewhat classical with "a pretty obvious bluegrass tilt here and there."

Mike said of working with Edgar and Béla,


"They just have that remarkable combination of intense virtuosity on their instruments, being able to get around to do anything, mixed with great



taste, and attention to detail. It's great to be in a musical situation where I'm being asked to do things that are pushing me right to the edge. They are one of a kind — each of them has so much personality in their playing. If the ultimate goal in playing is to create your own voice, these guys have really done it." The same can be said for Mike.

"I think this is a recording and a situation that's going to appeal very much to the acoustic music-loving crowd like Telluride," offered Béla.

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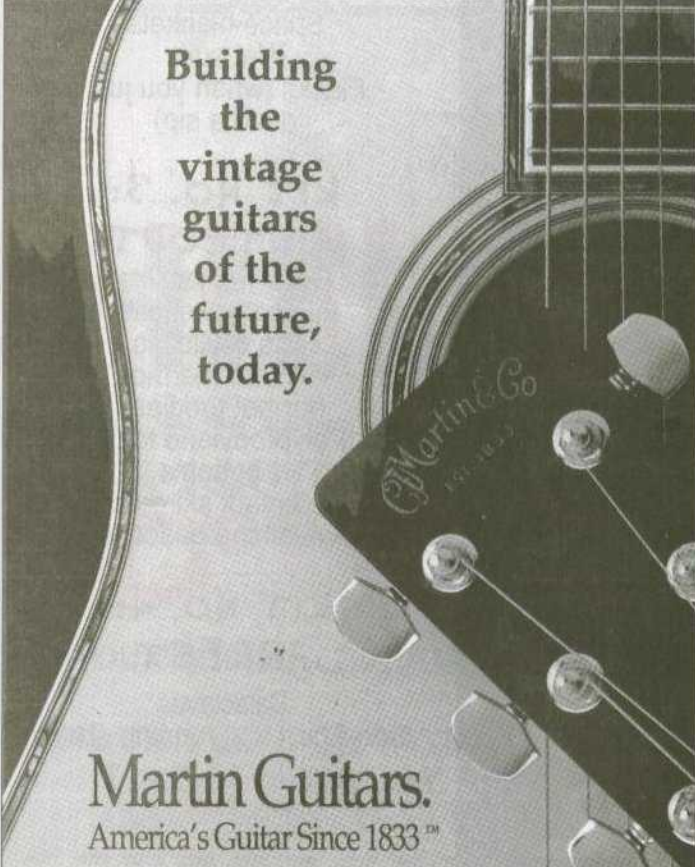
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Shawn Colvin

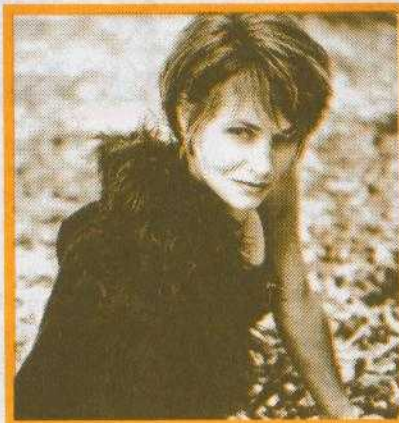
Sunday, June 21 6:00p.m.-7:15p.m.

Her voice is as thick and rich as honey, but not syrupy sweet. It has a smooth texture that is occasionally interrupted by grittiness and is down-

Shawn was born in Vermillion, South Dakota. Her dad was a folkie who passed on his love for icons like Belafonte, The Kingston Trio and Pete 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* and now, *A Few Small Repairs*, twelve new and original songs in which lyrics, voice and music have melded to



right seductive. It is tempting to read Shawn Colvin's lyrics as intimate excerpts from her diary. But they are not true confessions — more a matter of recollections which have been filtered over the years. As with an Impressionist painting, you are not meant to take orange grass and purple trees literally. The facts are what the artist sees in a flash of light.

become a perfect expression of her unique artistry. Also for Plump Records, she's reissued her *Live* from 1988.

Shawn's music is, in varying combinations, edgy, sorrowful and playful. Her goal as an artist has for a long time been to find that limbo land between happy and sad.

Welcome back for No. 7.

CROSBY, PEVAR AND RAYMOND

Sunday, June 21 7:30p.m.-8:45p.m.

"For a guy who was supposed to be dead a couple years ago, I'm doing pretty well."

So stated a tuxedoed and bright-eyed David Crosby May 6 at the induction of Crosby, Stills and Nash into the Rock & Roll Hall of Fame. The trials and triumph that Crosby has experienced during recent years are well-documented, and tragic and inspiring. But the 30 years' worth of photos and film clips shown last month, when contrasted with the working musician of 1997, prove this: the light in David's eyes, the quality and emotion in his singing voice, and the purity of love for his art, have not diminished.

David grew up upon the lands and seas of southern California, child of a privileged era and a well-known cinematographer father. Off-shore sailing and jazz music were passions early on. After some years in the early '60s folk scene, Crosby, Gene Clark and Roger

McGuinn formed the core of what would become the first "folk goes electric" group — one of the most influential rock bands on the L.A. and national scene, the Byrds. These fellows' poems and late-night guitar improvisations, the sounds in their Dylan covers and polished harmonies, became major hits and FM-radio classics.

But the lifestyle and the topics of his conversations, not to mention his attempts to push Ravi Shankar and John Coltrane into McGuinn's head, showed David already markedly away from the rock and pop mainstream.

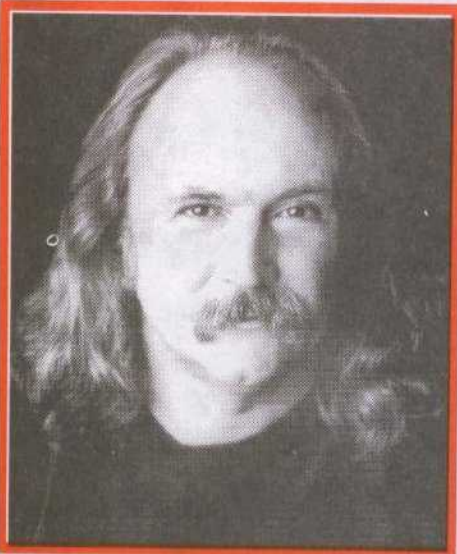
David had met Stephen Stills and Graham Nash previously in various places, but the three were brought together by Cass Elliot in the summer of 1968 with a purpose: From the moment the three musicians first sang together, they and all who witnessed knew this was a sound that was truly

something out of the ordinary.

The 28 prolific years of recordings and performances since then – CSN, CSN&Y, Crosby and Nash, David's solo works – contain some of the best-known and -loved songs of the era. They have set a standard of instrumental and, especially, vocal musicality, have defined a sensitive social, political and human relationship consciousness and have deeply touched so many of our lives as to be immeasurable.

This Sunday evening's performance will be by a recently formed group of David, Jeff Pevar and James Raymond.

Jeff has accompanied Crosby and Nash shows in



recent years, with innovative and more-than-proficient guitar work and backing vocals. His playing is noticeably jazz-influenced and lends new dimensions to some of David's old standards and later compositions.

James Raymond, a 34-year-old keyboardist from Pasadena whose previous work includes playing with Ronnie Laws and Oleta Adams, has perhaps the most interesting connection with David – they are father and son.

Given up for adoption in 1962 by the then-21 David and Celia Crawford, James grew up in southern California and followed a musical bent from a very early age, mirroring the path of his biological dad, of whom he had no knowledge. James began the search for his birth father just three years ago; upon first seeing David's name on the documents, his reaction was *No, it couldn't be*.

It could be and is, and over the last couple years the two have written, performed and explored music together.

"He sings a bit like me," said David of his son, "but he still has the kind of range at the upper end that I started out with – maybe more. He is a much better musician than I am. If I could play keys, I would sound like him."

Says Raymond, "We're close on an emotional level as well as on a musical level; I've gotten to know



my real father. I'm singing some background for him, and it's really effortless. It's a strong case for the power of genetic imprints."

From a review of an April CPR show: "It was awesome hearing a whole new take on some favorite songs. The difference in vocal blend and instrumentation style between CSN, CN, CNP and CPR is absolutely tangible. James is a fantastic player, who introduces some jazz and blues qualities to songs we thought we knew, making it a whole new sound. Vocally, he and Jeff really harmonize very well with David. Jeff is so generous in letting others shine when many lead guitarists of his caliber would take the spotlight at every possible opportunity ... note the amazing details of David and Jeff's playing, harmonizing and constantly perfected wordless communication."

During a three-day break from this summer's CSN tour, David Crosby will show his Telluride audience that "music is magic ... it bridges the gap between people."

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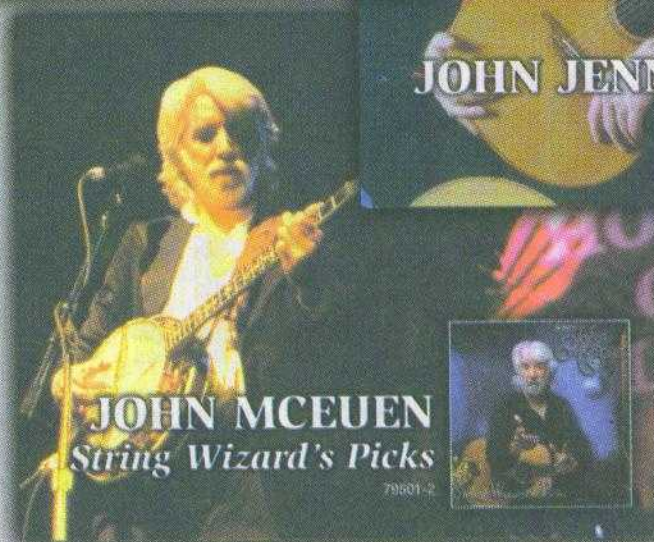
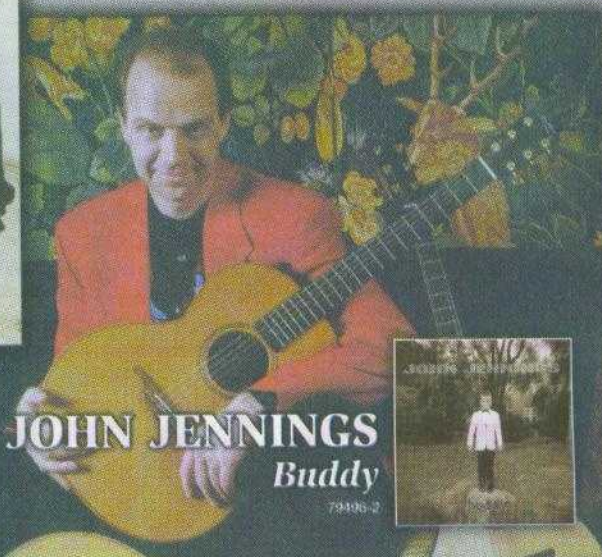
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LYLE LOVETT

Sunday, June 21 9:15p.m.-10:45p.m.

Lyle Lovett was born in Klein, Texas, a small farming community (named after his great-grandfather, the Bavarian weaver Adam Klein) and raised on his family's horse ranch.

He began his musical career writing



songs while attending Texas A & M University in the late '70s, where he studied journalism and German and occasionally performed at local folk festivals and clubs.

As a graduate student, Lyle travelled to Germany to study and continued to write and play while living in Europe. He only began to pursue a musical career in earnest when he returned to America in

the early '80s.

Lyle became one of the most distinctive and original singer/songwriters to emerge in that decade. Although he was initially labelled as a country singer, the tag never quite fit. In fact, Lyle had much more in common with the '70s singer/songwriters like Randy Newman, Townes Van Zandt and Guy Clark – combining an eclectic array of sounds ranging from country and folk to big-band swing and traditional pop with incisive, insightful and very witty lyrics. Lyle's literate, layered songs stood out from the crowd of formulaic Nashville hit singles, as well as from the new traditionalists taking over country music in the late '80s.

About a year after returning to the States, Nanci Griffith recorded his "If I Were the Woman You Wanted" for her *Once in a Very Blue Moon* album, on which Lyle also sang. Then Guy Clark heard a demo tape in 1984 and sent it on to MCA Records.

Lyle signed with MCA/Curb in 1986, releasing his debut album, *Lyle Lovett*, later that same year. Five of its singles – "Farther Down the Line," "Cowboy Man," "God Will," "Why I Don't Know," and "Give Back My Heart" – reached the

country Top 40. However, despite the strong showing in the country charts, it became clear from the get-go that country may have provided the foundation of Lyle's sound, but he pushed the envelope to its limits and stamped it with jazz, folk and pop variations.

His second album, *Pontiac* (1988), showed exactly how eclectic Lyle was and is. The reviews were positive from both country and mainstream publications and expanded his audience into the pop and rock markets. "She's No Lady" and "I Loved You Yesterday" both made the Top 30.

Despite the fact that Lyle's idiosyncratic, philosophical meanderings ("If I Had A Pony") were losing him mass country audiences, he now had strong radio credentials and a strong pop/cult following.

Bolstered by *Pontiac's* success, Lyle assembled his Large Band, a modified big band complete with guitars, a cellist, a pianist, horns and a gospel-trained backup singer named Francine Reed and recorded his third album, *Lyle Lovett & His Large Band* (1989), which features styles ranging from jump-band blues to country ballads.

As with the first two recordings, no. 3 was a popular and critical success and Lyle moved on to California. After settling in L.A., he spent the next two years

working on a fourth album.

In 1990, he also produced Walter Hyatt's *King Tears* recording. In 1991, he sung on Leo Kottke's *Great Big Boy*, donated a cover of "Friend of the Devil" to the Grateful Dead tribute album, *Dedicated*, and made his acting debut in Robert Altman's "The Player." In spring, 1992, just months after "The Player" hit the theaters, Lyle released his next album, *Joshua Judges Ruth*. With its heavy gospel and r&b influence, the recording became Lyle's biggest hit to date and established him as a staple on adult alternative radio and VH-1.

In 1993 came a role in another Altman film, "Short Cuts." The next album was *I Love Everybody*, a compilation of songs he'd written in the late '70s and early '80s. After an excess of public exposure, by spring of 1995 Lyle had retreated from the spotlight and spent the remainder of that year touring and writing.

He reemerged in the summer of 1996 with *The Road to Ensenada*, the first album since *Pontiac* to be dominated by country songs.

Despite the obvious diversity in styles throughout his music, Lyle's songs share the common ground of his unique lyrics, which combine the strong imagery of classic country with the cerebral introspection of jazz.



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FEAST OR FAMINE?

from page 20

[Shellman] was throwing a really cool party, and anybody who thought it looked like fun was welcome to travel to Telluride and join in. He innocently

Together, Festivarians share a taste for soulful music whose roots are deeply embedded in traditions that are of themselves undefinable. And every year the Telluride Bluegrass Festival initiates our music-hungry palates with exciting new flavors, while simultaneously providing our favorite delicacies. According to many of the musicians who have

Mike Marshall, currently a member of Psychograss, returns to the Telluride stage this year not only to perform with his venturesome troupe of acoustic-nauts but to also play in a much-anticipated set with Béla and Edgar.

"The presenters have had their fingers on the pulse of what's out there and where it is going," said Mike of the

They've always been interested in what the musicians have had to say on their instruments and that's what leads the music to the next place. They've been able to ride the crest of the wave."

For artists such as Tim, Béla, Mike and many others, the opportunity to perform at the Festival year after year means far more than an opportunity to jam with long-time pickin' buddies — it's a place where fellow musicians come for ideas and inspiration.

"So many things we've all done were developed in Telluride," said Peter Rowan, our Bluegrass Buddha. Every year, Peter returns to Telluride with something entirely fresh.

"It's the one opportunity where we know we are all going to see each other, and this is a place where we all really inspire one another."

The innovation and sense of discovery that they bring to Telluride in order to satiate us with such skilleted variety deserve a closer look. Coming to Telluride, these artists are expected to bring with them their latest flavors. They look forward to experiencing new and exotic seasonings, and, most importantly, they thrive on stirring it all up.

"In some ways, it would be better to just dispense with the categorizations, break down the borders, not worry



Hot Rize

Photo courtesy of Planet Bluegrass

threw this seed onto the ground and it shot up like Jack's bean stalk," said Tim, of the late founder of the Telluride Bluegrass Festival.

been performing in Telluride over the years, it is here that bluegrass music has given its roots to this new acoustic movement.

"YOU SHOULD CHOOSE THE BEST INGREDIENTS YOU CAN FIND TO MAKE A GOOD MEAL OR A GOOD SONG. SOMETIMES THE BEST THING IS AN OLD STAPLE, A BASIC STAPLE, BUT OTHER TIMES YOU MIGHT FIND OR THINK OF SOMETHING EXOTIC THAT'S FRESH OR IN SEASON, AND YOU CAN COMBINE IT WITH SOMETHING BASIC AND IN DOING SO, COME UP WITH A NEW RECIPE. I THINK MOST ARTISTS ARE ALWAYS TRYING TO INVENT NEW RECIPES, BUT WE ALSO CRAVE MEALS LIKE MOM USED TO MAKE FROM TIME TO TIME. AND THEN YOU HAVE THE BEST COOKS WHO ARE SO SUBTLE WITH THE COMBINATIONS, YOU DON'T REALIZE IT'S SOMETHING NEW, BUT YOU KNOW YOU WANT MORE."

- TIM O'BRIEN

Festival. "They've been very careful not to put up fenceposts and to allow the music to expand in the directions it is going — to see what comes out of it.

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FEAST OR FAMINE?

from page 47

about what is and isn't this or that. In other words, labels are good because it helps you know what to expect," explained Tim. "My main duty is to write and sing and play what comes from the heart — that's your staple, your old standby to base it all on. Any ingredient is possible; why limit yourself, as long as the listener hears some soul in the end result."

Even if we wanted to insulate musical genres, would it be possible in this day and age? Musicians are attracted to different sounds, combining various styles which naturally support the music's growth. Music is so accessible these days, with such diversity, that there is an inevitable blurring of boundaries.

"Recombining the same ingredients in new ways is something that musicians (and cooks) have always done. People get tired of stuff that's good for them, so you have to put some curry in that broccoli soup, or some reggae in that bluegrass. I can't forget that Bill Monroe was a radical innovator in his day, and that

"I think it has always been a festival that has merged several kinds of music. Traditional bluegrass festivals can get boring. Bluegrass is a roots music, and most all of the acts featured at Telluride are roots-oriented. A guy like Taj Mahal, for example, he knows bluegrass; almost everyone is connected to bluegrass," offered Charles. According to him, for artists such as Sam and Béla, taking their instruments to new heights by exploring undiscovered territory is pure artistic necessity.

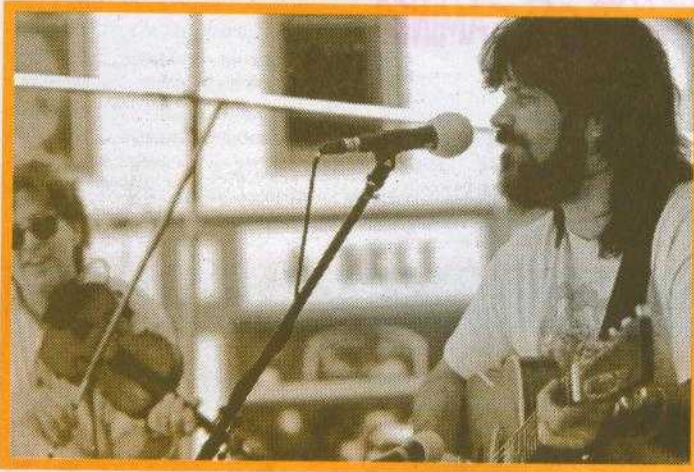
"These guys are all rooted in bluegrass, but they can't keep doing it because they are too creative and it's already been done. They've really done their homework; they know what bluegrass is and they've taken it to a new level. They're scholars in a way. By being so creative, they are pushing it ahead. It's a wonderful thing. Now we have several kinds of music, and bluegrass can be several kinds of things," explained Charles.

"What appears to be happening to me is that all of us musicians are becoming aware of a lot more music that is out there. The amazing amount of colors and styles and how they all relate — it seems that our generation is much more open to that. In some ways, we're in the middle of a mess. I mean, you just can't digest it all. I have a theory that it will take another 25-50 years and the smoke will all settle and we'll figure out what happened. All this stuff is just bubbling," offered Mike Marshall.

Present-day music lovers are also susceptible to the mixed aromas drifting from bubbling brew. The changeable and steadfast appetites help to fuel the ongoing creativity of the music melting pot. The assorted and savory lineup is part of what keeps the Festival interesting.

The audience is the other unique component that invites the experimentation. You could say, the fans are the fire under the stew.

"If the rest of the



"Tangled up in Bob," Vince Herman and Tim O'Brien

Photo courtesy of Planet Bluegrass

world is like Telluride," said Vince Herman of Leftover Salmon, "their ears are ready and willing to listen and accept all that comes out of the smoke."

Leftover Salmon is a prime example of the flourishing influence that the Festival has had on the acoustic music scene. In 1989, a band that called itself The Lefthanded Salmon Spankers took fifth, out of six bands in the band contest.

"Telluride is searching for a new role for the music to play each year, and it's a safety zone of musical tolerance," said Vince. "It doesn't have to be genre-related in our world. Bluegrass is an ancient music, and here it's just been born again."

So our message to you Festivarians returning to Telluride for yet another year of joyous celebration through music, or to those who are experiencing it here for the first time: feel free to feast with a clean palate on the bountiful selection of musical offerings, rather than picking through the menu for labels that are all too easy to swallow. What you will find is a smorgasbord of music unlike any other in the world.

Tim asks, "So excuse Planet Bluegrass if it's not at all like the traditional bluegrass festivals that flourish east of the Mississippi. By not knowing too much about what went before, I think that Telluride invented a new kind of festival, the way that Jamaicans trying to play rock and roll invented reggae. As Ricky Skaggs said before he ripped into "Rawhide" at Bill Monroe's memorial this last September, 'You might think this is wrong, or a sacrilege, but just pray a lot, and you'll get over it.'"



Sam Bush and Peter Rowan

Photo by Tim Benko



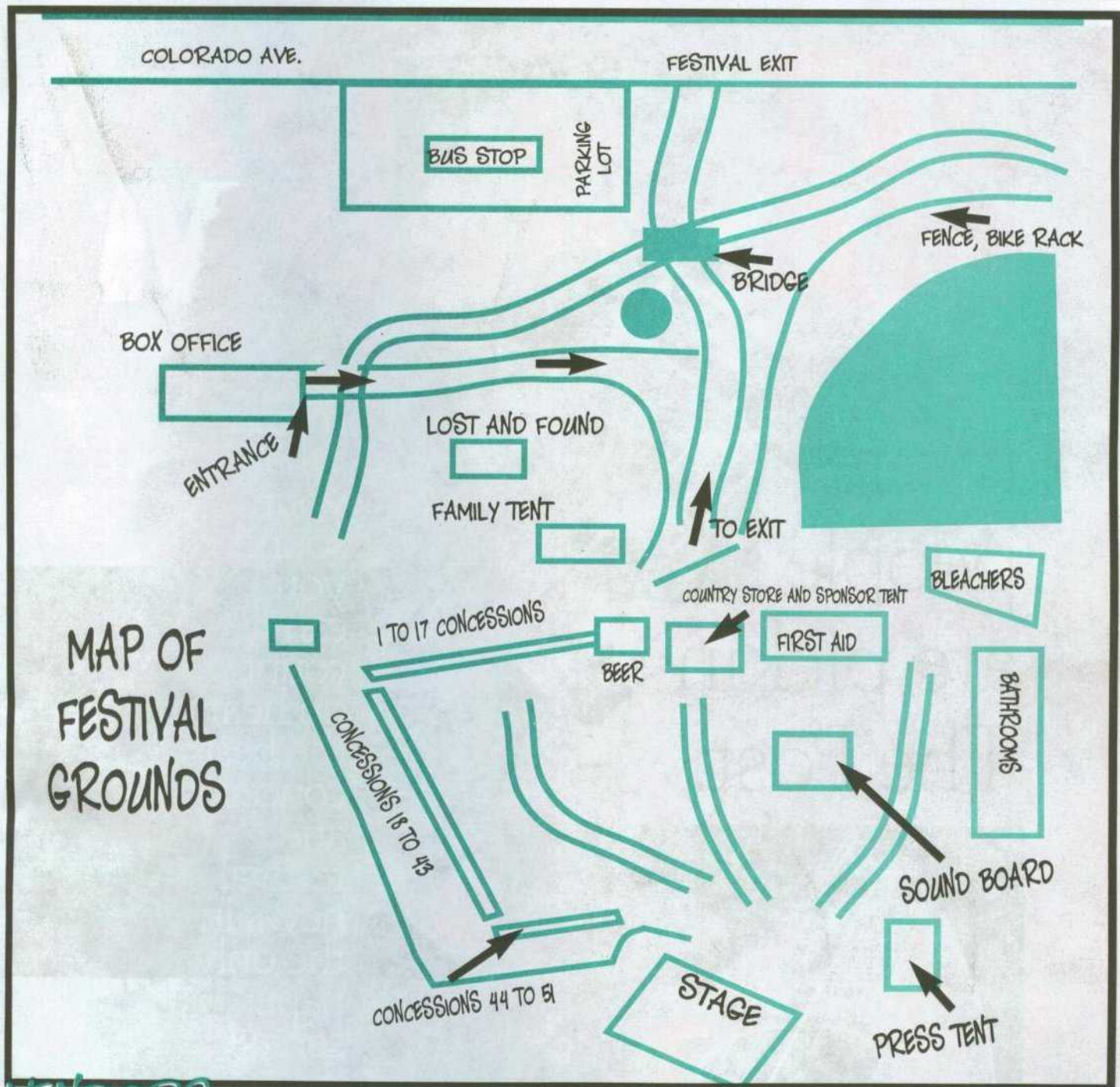
Peter Rowan

every supposedly 'new' style of music refers in some way to earlier forms," explained Tim.

In Telluride in the early '80s, during a memorable Sunday morning gospel show, Danny Wheatman was joined on stage by Sam Bush and sang Bob Marley's "One Love."

"When I first heard Bob Marley, I realized that his way of playing rhythm guitar was very similar to the way Bill Monroe chops mandolin. That really caught my attention..." relayed Sam. "I just tend to hear music as one big sound, but bluegrass and reggae aren't that far apart in my mind. I realize that's just *my* mind."

The purist still has a place at the Telluride Bluegrass Festival. There will always be a taste of the established original sound — whether it is straight-up bluegrass, gospel, blues or folk. However, it is more realistic and more fun to keep an open mind. Such is the case with Charles Sawtelle, a traditionalist and self-taught bluegrass historian, who remains liberal.



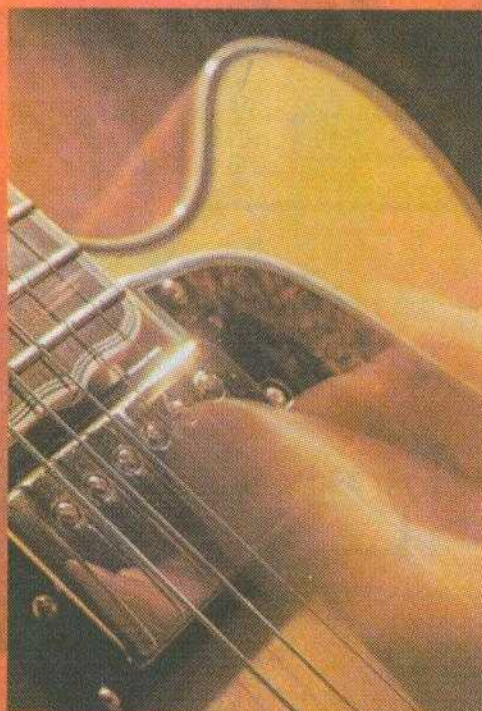
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- 1 KOTO Beer Booth
- 5 Telluride Elks Club
- 6 Steaming Bean Coffee Company
- 7 Telluride Rotary Club
- 8 Comida Mexicana
- 9 Dionysios Foods
- 10 Surf's Up Catering
- 11 Bombay Station
- 12 Rico Theatre & Cafe
- 13 Kendra's Kitchen
- 14 Telluride Natural Kitchen
- 15 TART-Telluride Alpine Race Team
- 16 Sunshine Smoothies
- 17 BBQ Pit Express
- 18 Q-4-U Catering
- 19 Rustico Ristorante

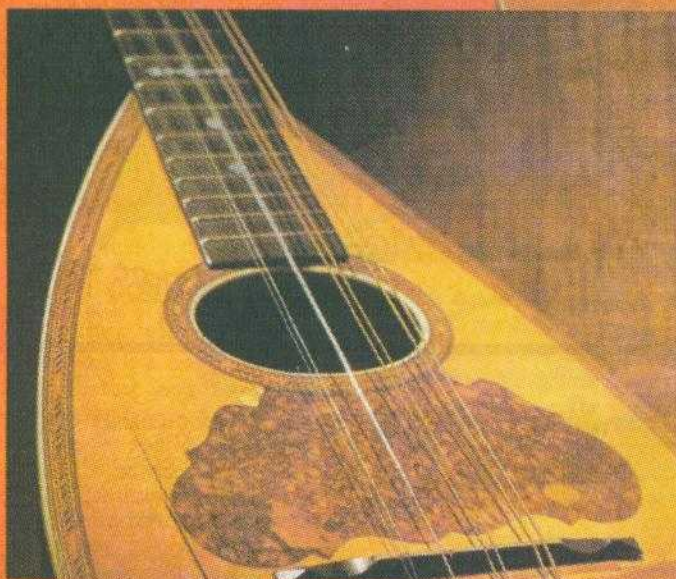
- 20 Rainbow Nonprofit Preschool
- 21 Alf Wear
- 22 & 23 Australian Outback Collection
- 24 Happy Man Imports
- 25 Judith Collection
- 26 Horny Toad Activewear
- 27 The Bungled Jungle
- 28 Hary Dairy International
- 29 Fineline Studios
- 30 Blue Fish
- 31 Urth Faces
- 32 Papyrus & Sweet Bird
- 33 Love Tent
- 34 Catskill Mountain Moccasins
- 35 Heads Up
- 36 High Country Designs

- 37 Sean's Celtic Creations
- 38 Chann School
- 39 Footprints
- 40 AB Seas Funwear
- 41 Sundance Sheepskin & Leather
- 42 Love to Kiss
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WHAT ELSE

from p. 25

you are truly an expert or don't mind pushing, you probably want to try something more doable but consistently challenging, like the Mill Creek Trail.

The Mill Creek Trail, (forest service signage deems it Deep Creek) is the ambitious hiker, fat-tire enthusiast and hard-core runner's dream trail. Take the bike path or River Trail west to the Texaco station, halfway to Society Turn. Just west of the Texaco a road climbs up the north side of the Valley Floor. Follow that road about two miles until you see the single-track forking left above the water treatment station. From there the trail climbs, crosses a creek and levels out, heading back toward town before it descends into the Jud Wiebe. Altogether, the Mill Creek loop is about six miles with some technical mountain bike sections.

If you're not up for all the exertion, take a mellow hike up Aspen St. and continue straight into the canyon for a quarter-mile round trip to Cornet Creek Falls.

Bridal Veil Falls, one of Telluride's most classic scenes, is also Colorado's longest free-fall waterfall, descending 365 feet. Bridal Veil is located in the east

end of the valley, a few miles out of town. Walking out to the falls is a nice time to stretch and chat. Mountain biking to the top of the falls also provides about three miles of jeep-road switchbacks leading to the historic hydroelectric power plant above Bridal Veil.

In all these endeavors, bring water and be prepared for rain, snow or intense sunshine.

EDUCATIONAL AND MORE

On the educational end, Historic Tours of Telluride offers "a walk into the past through one of the Old West's most historic townships," and an entertaining way to learn about Telluride history that includes Butch Cassidy, Big Billie, Ramona the ghost, and many more personalities from the past. Your hosts, Ashley Boling and Bunzy Bunworth, actors both, provide a colorful narrative.

Herb Walker Tours with Ulli and John Sir Jesse are first-hand and fun learning about local flora and its medicinal or edible properties. Also, Marcie Ryan Geology Tours guides you through the region's fascinating geological makeup.

"Glider Bob," pilot of a Blantik two-place glider and owner of Telluride Soaring, offers a bird's-eye view of the festival and the surrounding mountains, as well as



Photo by Tim Benko

great photo opportunities.

"It's magnificent up there," he says, adding that flying in a glider with no motor is quiet, peaceful and graceful.

To get yourself fueled up for all these activities, stop in at the Elks Building for an all-you-can-eat pancake breakfast and support a local organization that supports locals. If you're unwinding, stretch out at the Ah Haa School's yoga classes or stop in at the KOTO-FM beer booth and drink a microbrew for Telluride's community-supported radio (after reading this far, you deserve a beer). Commercial-free

KOTO 91.7 FM has been on the air for 22 years, featuring local DJs who spin any kind of music, and many live guest Bluegrass musicians. The KOTO beer booth has been a Bluegrass feature "since the beginning," and profits from beer sales go toward the station's operating expenses.

What else? Ride the gondola, go horseback riding, kayaking, golfing, paragliding, backcountry skiing, flyfishing, ballooning, creek-surfing, unicycle the boardwalk, hike up to Savage Basin and ski the Lunar Cup course, walk the pipe over Cornet Creek ...

SCOOP

from p. 25

Wednesday, 6/18; *Sivananda Yoga* - 5:15-6:30 p.m., Ah Haa School, Spruce and Pacific, \$5 each. 728-3886.

Jin Shin Jyutsu - 5-7 p.m., Thursday, 6/19, Ah Haa School, free.

Drawing the Figure - w/ live

model, 7-10 p.m., Monday, 6/16, Ah Haa School. \$20.

FOR YOUNGSTERS:

Musical Storytelling Theatre - Read stories, recreate them and act them out using props and imagination, preschoolers, 1-2 p.m., ages 7-9, 10

a.m.-12 p.m., Monday, 6/16 to Friday, 6/20, Ah Haa School, \$45 for preschool days; \$75 for 7-9. 728-3886.

DETAILS:

Laundry - The Washateria, 8 a.m.-9 p.m., 197 W. Columbia Ave., northwest corner of Columbia and Pine. 728-4360.

Showers - Town Park Campground showers available until Wednesday, 6/18, \$1.50, quarters only.

7 a.m.-noon, Thursday, 6/19 to Monday, 6/23, Telluride Middle/High School, west end of Colorado Ave, \$2.

Restrooms - Elks Building, beside Elks Park. Porta-potties from Society Turn to Town Park, including Coonskin parking lot, the High School parking lot and the ticket tent.

Information - KOTO-FM 91.7, Telluride's commercial-free public radio offers: lost and found and ride board daily; also National Public Radio, 7:30 a.m. and 5 p.m., Thursday, 6/19 and Friday, 6/20, 8 a.m., Saturday, 6/21 and Sunday, 6/22; local news, 6 p.m. and 8:30 a.m., Thursday and Friday. Also live guest Bluegrass per-

formers and Bluegrass info., tune in at 91.7 FM.

DO:

- Drink lots of water. High altitudes are dehydrating.
- Be prepared for any kind of weather: have sunblock, raincoat, winter hat and gloves, etc. Evenings in the park will get quite chilly.
- Stay on established trails, follow signs.
- Wear a light at night on the bike path (it's the law), pass on the right.
- "Heads up" when you're passing.
- Pack out your own garbage, recycle.
- Treat Telluride and its citizens like you would your own town and family.

DON'T:

- Light fires.
- Collect wood.
- Pick wildflowers.
- Bring your pet to town. (Sorry, no dogs allowed on any Bluegrass campgrounds either.)
- Drive into town unless you have an access pass.



Photo by Frank Falcone

TELLURIDE BLUEGRASS ACADEMY

FAMILY TENT

The Family Tent is *the place* for the future stars of Telluride to strut their stuff. Activities include instrument-building, a clown and juggling school, mime workshops, a petting zoo, a solar energy area, a star search, an arts and crafts tent, relaxing in the shade and more. The Family Tent is open from 10 a.m.-1:30 p.m. and 2:30-6 p.m. each day, except Thursday (noon-5:00), and parents must accompany their children.

Family Tent Schedule

Thursday

noon-5:00 – Arts and Crafts Tent, Solar Energy Center

Friday

10:00 a.m. – Petting Zoo, Solar Energy Center, Jugglers Grove

11:00 – Kazoo-building Workshop and Kazoo orchestra

noon – Create Your Own Story Class

2:30 p.m. – Drama Troupe Workshop (Live Your Own Story)

3:30 – Human Beatbox and Round-singing Workshop

4:30 – Living Folklore Medicine Show presents stories and music

Saturday

10:00 a.m. – Petting Zoo, Solar Energy Center, Jugglers Grove

11:00 – Clown Yoga and Silly Energy Games

noon – Forgotten Language Class

1:00 p.m. – Special Musical Guest

2:30 – The Professor's Mad Scientist Class

3:30 – Clown School and Mime Workshop

4:30 – Living Folklore Medicine Show Presents:

The Clowns Have Taken Over the Courtroom

Sunday

10:00 a.m. – Petting Zoo, Solar Energy Center, Jugglers Grove

11:00 – Clown Yoga and New Silly Games

noon – Star Search Game Show hosted by the clowns

1:00 – Special Musical Guest

2:30 – Cake Walk and Parade School

3:30 – Parade Costume-making and preparations

4:30 – Parade through Festival grounds



Photo by Jeremy Stein

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WORKSHOPS

THURSDAY

11:00 a.m.	ASCAP Songwriters in the Round	Telluride Troubadours	Elks Park
11:15 a.m.	ASCAP Songwriters in the Round	Telluride Troubadours	Elks Park
1:30 p.m.	ASCAP Songwriters in the Round	Telluride Troubadours	Elks Park
3:00 p.m.	Songwriting and Performance	Harvey Reid, Kate Grace	Elks Park
4:15 p.m.	ASCAP Songwriters in the Round	Telluride Troubadours	Elks Park
5:30 p.m.	ASCAP Songwriters in the Round	Telluride Troubadours	Elks Park

FRIDAY

11:00 a.m.	Vocal Jazz Standards	Julia Wolf	Elks Park
12:15 p.m.	Tony Times Two	Tony Trischka, Tony Furtado	Elks Park
1:30 p.m.	Up Close and Not Too Personal	Sam Bush, John Cowan	Elks Park
3:00 p.m.	The Ins and Outs of Fiddle Playing	Darol Anger and Guests	Elks Park
4:30 p.m.	Songwriting	TBA	Elks Park

SATURDAY

12:00 p.m.	ASCAP Songwriters in the Round	Troubadour Finalists	Elks Park
1:00 p.m.	Blues, Bottles and Slides	Harvey Reid, Tony Furtado, Rod Cook	Sheridan Opera House
3:00 p.m.	Guitar Building	Michael Hornick, Dick Boak	Elks Park
4:00 p.m.	Superstrings	Béla Fleck, Mike Marshall, Edgar Meyer	Sheridan Opera House
5:00 p.m.	Showcase/Performance	Venice (Kip, Pat, Mark and Mike)	Elks Park

SUNDAY

10:30 a.m.	Banjo and Beyond	Séamus Egan, Béla Fleck	Elks Park
12:00 p.m.	Songwriting	Jim Lauderdale and Special Guests	Elks Park
1:00 p.m.	Vocal Harmony	TBA	Sheridan Opera House
2:00 p.m.	Guitar Styles	TBA	Elks Park

All workshops are subject to change. See schedules posted daily.

→ continued from 9

musicians have been known to join in, and the stage becomes packed with astounding collaborations. Due to the limited number of seats, it is advised to purchase tickets early-on for these shows, or to arrive at the Opera House an hour before show time; cost is \$10 and tickets are available at Wizard Entertainment.

Thursday 11 p.m. - 3 a.m. **Jonas Hellborg, Shawn Lane and Apt. Q-258** are the jam hosts. These are three revolutionary musicians whose jazz/rock fusion will blow your mind. *Guitar Player* magazine writes "these consistently exciting, interesting improv journey through a million changes in texture, attitude, syncopation and speed, from meditative modality to frenzied fusion..."

Also performing are the **Zambiland Orchestra** with members of Leftover Salmon and other special guests...

On Sunday night at 11 p.m., the Late Night Jam is hosted by Vanguard Records, featuring **Venice, John McEuen and John Jennings**. Borrowing its name from the band's hometown of Venice, Calif., Kipp, Michael, Pat and Mark Lennon (all related) have established a large following in Southern Calif., and have toured with artists such as Stevie Nicks, Jackson Browne, David Crosby, and Warren Zevon. John McEuen is an original member of the Nitty Gritty Dirt Band, who has collaborated with many of Nashville's greatest pickers, including Sam Bush, Jerry Douglas, Vassar Clements, Earl Scruggs, Roy Husky, Jr. and Stuart Duncan, to name a few. John Jennings, most notably, is the co-producer, guitarist and sometimes songwriter for Mary Chapin Carpenter. He has also appeared on stage and in recordings with artists such as Lyle Lovett, Indigo Girls and Iris Dement.

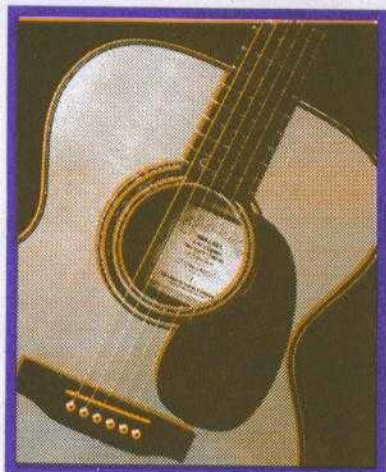
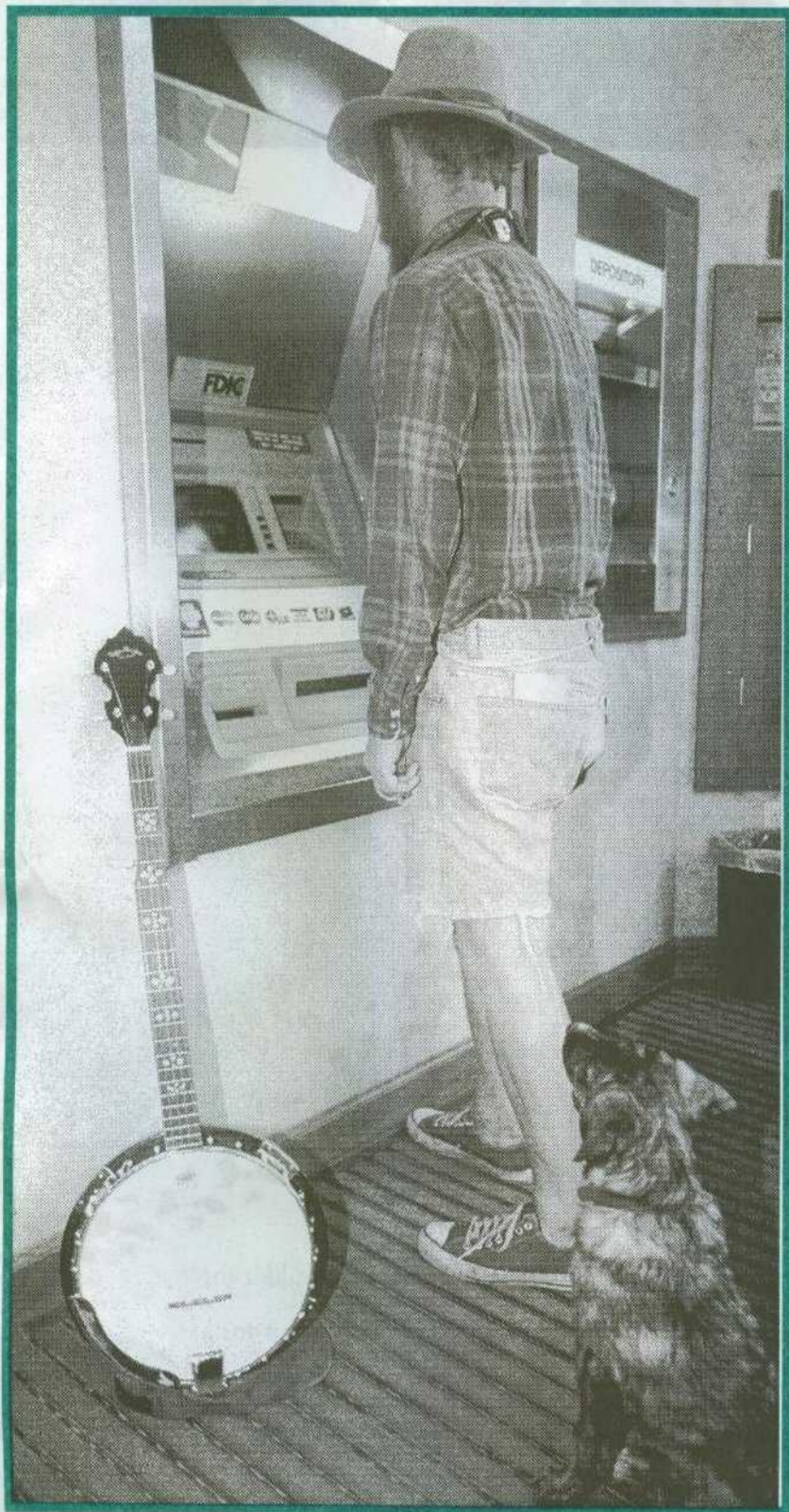


Photo by A. Prack

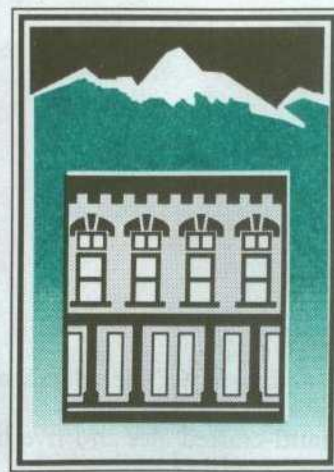
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A special thanks to all the Telluride Bluegrass Academy sponsors for providing competitions cash and prizes, including Gibson Musical Instruments (Gibson Acoustic Division, Dobro, Epiphone), J. D'Addario and Co., Shanti Guitars, C.F. Martin and Co., ASCAP, Zeta Music, Colorado Case Company, Crate Acoustic Amps, Outbound Guitars, St. Louis Music, Acoustic Musician Magazine, and Sunsense Solar. Visit the Sponsor Tent in the Festival grounds to find out more about these participating companies.



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24-hour ATM located across from festival grounds at the corner of Colorado & Willow.

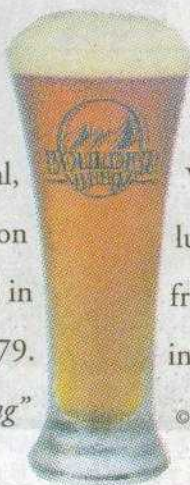
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