



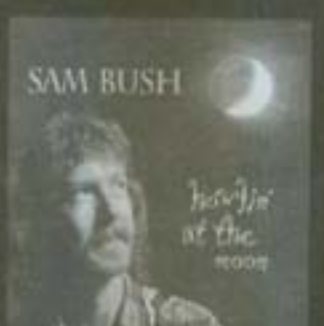
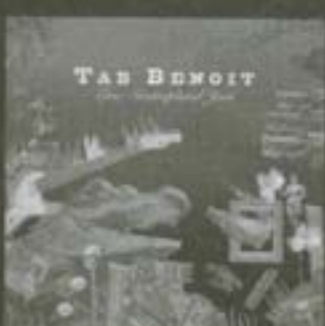
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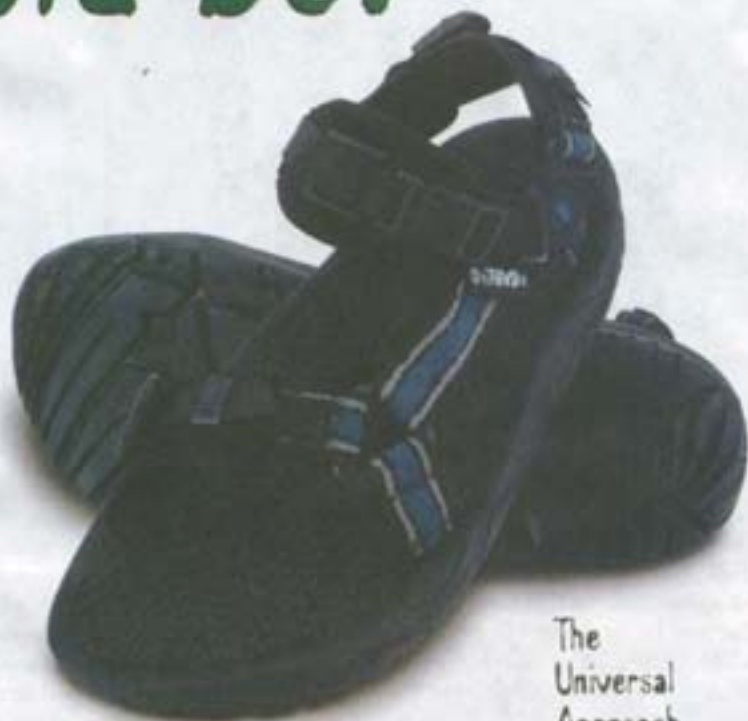


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Greetings Festivarians....



There seems to be something special about each Telluride Bluegrass Festival.

This is the final Telluride Bluegrass Festival of perhaps the most incredible century of the planet. Now, if technology were to crumble and we couldn't communicate with you in the new millennium, we'll just meet you here again next year, OK?

In what may be the greatest festival feat of all time, Sam Bush will be performing at his twenty-fifth straight Telluride Bluegrass Festival this year, and you bet we're proud of that. It's just as amazing to think that Tim, Pastor, Johnny C., Peter, Bela and Jerry are right behind him.

We're equally proud of the fact that San Miguel County Sheriff Bill Masters and Security Director John Cohn will have worked the festival for twenty-five straight years as well, with Jim Lincoln, Dennis Green, Tim Pickard, Denise Mongan, Dennis Green and others not far behind.

But, back to the music, we're extremely honored to finally present bluegrass legend Earl Scruggs on the Telluride stage, certainly one of the greatest influences on bluegrass music.

And, we hope to continue the Festival's tradition of some of the most memorable moments being the introduction of stunning new artists yet unseen by many Festivarians.

So many people, one at a time, have been critical to the continuation of this Festival.

We need to thank the Town of Telluride, especially Rick Herrington, Peggy Curran, Elaine Fischer, Kevin Swain and Jim Kolar for doing whatever it takes to keep the Festival going and its standards high.

But, no one has done more for the Festival's future than Johnnie Stevens and the San Miguel Valley Corporation. For years and amidst controversy, SMVC has provided most of the parking and camping necessary to make the Festival a reality. Quite simply, without their support, the Telluride Bluegrass Festival could not have continued.

Finally, of all the people that have built the Telluride Bluegrass Festival, we're most proud of the audience — the Festivarians — and, from Michelle, Jo, Steve, Sally, myself and the staff at Planet Bluegrass, thanks for making us want to produce the finest acoustic music experience in the world. You folks have been waiting a long time for this; we haven't sold a ticket for over two months. We've worked hard doing our part to make it great for you. Have a great festival, we'll see most of you next year.

Stay in Touch,

Craig Ferguson,
Festival Director

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TELLURIDE
DAILY PLANET

TELLURIDE Bluegrass

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TELLURIDE Bluesgrass

June 17th - June 20th, 1999

Thursday, June 17th

Gates Open at 10am

11:00 - 11:50	Rhonda Vincent and the Rage
12:00 - 1:15	Tim O'Brien, John Hermann and Dirk Powell
1:30 - 2:45	Allison Moorer
3:00 - 4:15	Leo Kottke
4:30 - 5:45	Great Big Sea
6:15 - 7:30	Junior Brown
8:00 - 9:30	Willie Nelson
10:00 - 11:30	Blue Mountain

Friday, June 18th

Gates Open at 9am

11:00 - 12:00	Floodplain Gang
12:15 - 1:30	Crosby Smith
1:45 - 3:00	Donna the Buffalo
3:15 - 4:30	John Cowan
4:45 - 6:00	Alain
6:15 - 7:30	Kelly Willis
8:00 - 9:30	Bela Fleck and the Flecktones
10:00 - 11:30	String Cheese Incident

Saturday, June 19th

Gates Open at 9am

9:15 - 10:45	Band Contest Finals
11:00 - 12:00	Tony Rice and Jerry Douglas
12:15 - 1:30	Stacey Earle
1:45 - 3:00	Tim O'Brien Band
3:30 - 4:45	Ricky Scaggs & Kentucky Thunder
5:00 - 6:15	Shawn Colvin
6:45 - 8:00	Earl Scruggs and Friends
8:30 - 10:30	Sam Bush and Friends
11:00 - 12:30	Leftover Salmon

Sunday, June 20th

Gates Open at 9am

10:00 - 11:00	Bela Fleck with Sandip Burman
11:15 - 12:15	Daveell Crawford and the Daveell Crawford Movement
12:30 - 1:45	Don Edwards and the Time Warp Top Hands
2:00 - 3:00	Tribute to Charles Sawtelle with Tim O'Brien, Pete Wernick and Nick Forster
3:15 - 4:30	Peter Rowan & The Free Mexican Airforce
4:45 - 5:00	Troubadour Finalist
5:15 - 6:30	Thunder Jam
7:00 - 8:30	Mary Chapin Carpenter
9:00 - 10:30	The Del McCoury Band with Steve Earle





THURSDAY 11:00-11:50

Rhonda Vincent and the Rage

Rhonda Vincent is one of the rare breed of female mandolin players. In addition, she has been described as "first and foremost a vocal talent," and even "too good to be normal." She began performing with her parents at age three. Her musical family band was the house band at the Frontier Jamboree in Marceline, Missouri and backed bluegrass and country stars like Ernest Tubbs and Bill Monroe. She made her recording debut as a small child in 1967, and her first solo single was a rendition of the Jimmie Rodgers classic "Muleskinner Blues." She has made numerous recordings in her career and has won many best female vocalist awards over the years.

Alison Krantz claims, "Rhonda's music and voice have been incredibly important to me for the last ten years. I can't wait for the rest of the world to catch on and see what they've been missing!"

Rhonda will be joined by her band, The Rage, featuring Steve Sutton, Ron Spears and Randy Barnett. We can't wait for the best audience in the world to be treated to this bluegrass diva.

Telluride Bluegrass Academy

The Telluride Bluegrass Academy presents activities that embrace the Festival's musical diversity. The Academy offers music competitions, workshops, performances and family activities, most of which are presented free. Schedules are posted at the festival box office and the Sponsor Tent inside the festival grounds (next to the Country Store).

Workshops

A long-standing Telluride tradition, daily workshops are presented Thursday through Sunday at Elks Park and the Sheridan Opera House on Main Street. A variety of musical collaborations and topics are scheduled. Look for late-breaking workshop info on signboards in front of the Sheridan Opera House, Elks Park, the festival box office and at the Sponsor Tent in the festival grounds.

Family Tent

The Family Tent is the happening place for kids! All activities are free and include performances and playshops with the Living Folklore Medicine Show, daily juggling with the Full Spectrum Juggling School, special musical guests, a petting zoo, the Sunsense Solar Energy area with daily demos and solar cooking goodies, magic shows with David Hornick, an arts and crafts tent with ongoing projects, a children's parade and a good place for kids to relax in the shade. This year's program will culminate with a parade on Sunday at 3:00 p.m. through the festival grounds in celebration of the 26th Annual Telluride Bluegrass Festival. The Family Tent is open from 10:00 a.m. - 1:30 p.m. and 2:30 p.m. - 6:00 p.m. each day except Thursday, 12:00 - 6:00 p.m., and parents must accompany their children while in the Family Area.

Music Competitions

Once again, songwriters and bands from around the country will take part in the nationally recognized Telluride Troubadour and Band competitions, vying for beautiful instruments, cash prizes and well-deserved recognition. There's no charge to hang out and listen to the wonderful music of fine songwriters and great string bands, so check them out at the Sheridan Opera House on Thursday and Friday.

Past Telluride Troubadour winners include Larry Good, 1991; Cozy Sheridan, 1992; Dan Sheridan, 1993; Catie Curtis, 1994; L.J. Booth, 1995; Michael Lille, 1996; Jonathan Kingham, 1997; and Eugene Ruffolo, 1998.

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TELLURIDE Bluegrass

Workshop schedule

Workshops are located at Elks Park and the
Sheridan Opera House.

Thursday

12:00	Troubadours	Finalists In The Round
1:30	Troubadours	Finalists In The Round
3:00	Kate Grace	The Art of Performance
4:15	Troubadours	Finalists In The Round

Friday

10:30	Troubadours	Finalists In the round
12:00	Songwriting	Tim O'Brien, Daryl Scott
1:30	Performance	Tony Furtado Band
3:00	Vibrational Bop	Tye North, Jeff Sipe
4:30	TBA	

Saturday

10:30	Guitar Building	Michael Hornick of Shanti
12:00	TBA	
1:30	TBA	
3:00	Fiddle	Tara Nevins and Guests
4:30	TBA	

Sunday

10:30	Performance	Telluride Band Winners
12:00	Hammer Dulcimer	Jamie Janover
1:30	Tuvan ThroatSinging	Kongar-ol Ondar
3:00	TBA	
4:30	TBA	

Please check the Academy
signboards for
additional workshops....

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THURSDAY 12:00-1:15

Tim O'Brien, John Hermann, and Dirk Powell

Master musicians Tim O'Brien, John Hermann and Dirk Powell got together to record a breathtaking CD entitled *Songs from the Mountain*. Inspired by Charles Frazier's novel "Cold Mountain," an epic of Civil War-era North Carolina, this CD follows the musical heritage of traditional Appalachian music — the sounds of haunting fiddles and frenzied banjos resonating from the pages of the book and the hearts of the musicians who were moved to record the old-time ballads and dance tunes that saturate the story of "Cold Mountain." The idea for this CD started last year when Dirk Powell mentioned to Tim O'Brien his desire to record a companion CD to the novel. Tim, having had the same idea, agreed to join forces and complete the project. Enter old-time banjoist John Hermann and the CD was born. The selections on *Songs from the Mountain* are taken directly from references in the book — the three musicians recognizing many lyrics from old-time songs in the text. *Songs from the Mountain* takes you on a journey into the world of "Cold Mountain," revealing timeless music that has a valuable, even necessary, place in today's world.

Less is Moorer

BY SUSAN VIEBROCK

Rolling Stone described Allison Moorer as "a country singer of classical gifts: range, power, phrasing and an easy, effortless swing, all calmly drawn from a half-hidden well of sadness."

"Moorer's voice is a sweet and smoky delight, as pungent as barbecue sauce and as liftingly memorable as a first kiss," exclaimed the *Austin American-Statesman*.

In their "Best of Nashville" issue, the *Nashville Scene* said, "... the most talked-about new country singer was a stylish redhead who sings with a sultry, burnished beauty and who conveys more character in a slight twist of her wrist than most other performers do in a night of over-the-top stage moves." They also dubbed her "best country star-in-the-making" for 1998.



Allison Moorer

This former unknown debuted her one-of-a-kind voice to the world on "The Horse Whisperer" soundtrack. She even got to appear in the movie, singing her song "A Soft Place to Fall." But movies are not what this chanteuse's future is about.

In her own words she describes her musical goals: "What I'm trying to do is make music that means something to me. I don't pay much attention to trends ... I hope my music reflects the spirit of what we used to call country music, that it comes from a place inside, as opposed to an outside influence. That's what I love about George Jones, Tammy Wynette, Emmylou Harris, Hank Williams, Sr. and Lucinda Williams." She is also making her debut on the Telluride Bluegrass stage.

Moorer was raised in the small Alabama community of Frankville. "It was so itty bitty," she explains, "we had to be bussed 45 minutes to get to school. In my home, however, there was music around constantly. Mom and dad were amateur musicians. Everyone loved listening to traditional country: I was weaned on Willie, Wrayton, Johnny, Tammy and Emmylou. Mom also liked pop and soul. Now my style is a blend of all those sounds. My songs have been described as country, but the term has become a catchall: the lines between folk and rock and country are blurrier than ever. Sometimes it's about whether you have a drawl or a twang.

"My grandmother told me that I started singing harmony at age three," she says, but Moorer never planned to have a solo career. "I just thought I'd be doing my background singer thing." After taking her last exam at the University of South Alabama, instead of waiting around to pick up her degree at graduation, Moorer simply packed her car and headed to Nashville.

She began making a name for herself in Music City as a harmony singer when she met Butch Primm. An Oklahoma-reared musician, Primm soon became Moorer's husband and frequent songwriting partner. He also inspired her to uncover other latent talents.

"He believed in me from the first time he heard me open my mouth," Moorer says. "I picked up the guitar and we began to collaborate. We definitely share a vision. That saying about the sum being greater than the parts - that's definitely the story with Butch and me."

In June, 1996, Moorer took part in a series of tributes to her friend, the late Walter Hyatt, singing Hyatt's "Tell Me Baby." The agent who helped organize the show was sufficiently impressed by her performance to hook her up with famed producer Tony Brown, president of MCA Nashville. Brown signed her up immediately.

It was not Brown, but her publisher who sent her music to Robert Redford, including "A Soft Place to Fall." However, that song, which Moorer sang on screen in "The Horse Whisperer," generated raves and confirmed the talent Brown had heard in the young artist. Thanks to her torchy vocals and the song's tender sentiments, Moorer was singled out time and again as an impressive new talent who could hold her own among the stars.

"I have never been a star-struck person, but when I did the movie, I felt like a freshman in a class full of seniors, alongside Dwight Yoakam, Emmylou and George Strait," she says. "Although I must admit when I met Redford for the first time I was taken aback. In the end, he turned out to be cool and nice, a normal guy."

Moorer's debut album is *Alabama Song*. Penning ten of the eleven tracks with co-writers Primm, hitmaker Kostas and rising Nashville talent Gwil Owen, with whom she wrote "A Soft Place to Fall," Moorer achieved her aim of "reflecting the spirit of country music" in a way that should capture the ears of the mainstream country audience, fans of renegade Americana sounds and anyone who appreciates tunes filled with heart and honesty.

In a review of her first release, *The New York Times* said, "*Alabama Song* is one of the bright moments in country music this year."

Although she claims to "feel like the luckiest girl in the world," Moorer quickly adds: "I take it all with a grain of salt. Stardom hasn't affected Butch and me in any way except that we are busier and our lives are filled with more details. What really excites me is making music. We are about to record our second album."

Moorer, who says that she's always wanted to play the Telluride Bluegrass Festival is appearing in an acoustic set with her producer, Kenny Greenberg, on guitar; Chris Carmichael, vocals and fiddle; Rick Plant, bass; and Steve C., guitar.

THURSDAY 1:30-2:45



THURSDAY 3:00-4:15

Leo Kottke

It's been a while since Leo has performed at the Telluride Bluegrass Festival. His guitar wizardry is both unique and unparalleled in the acoustic world, and difficult to categorize. There is more harmony and more rhythm in his music than typically found in traditional folk music, as well as frequent visits to jazz and classical neighborhoods. Whatever it is, the music is vivid stuff! He's also very humorous and a great storyteller, whose stage banter is as entertaining as his playing. Leo is a self-taught guitarist relying, for guidance, on the theory and harmony he learned on trombone. He's played with Big Head Todd and the Monsters and Joe Pass; he's recorded with Rickie Lee Jones, Lyle Lovett, the Violent Femmes and John Gorka – to name a few. His own music – he thinks of himself as a composer for guitar – is included in the course of guitar studies at the Wisconsin Conservatory of Music. He performs solo, relying on his signature model Taylor 12-string guitar, and tours constantly. He has released twenty-five records and written music for movies and television.

Family Tent Schedule

The Family Tent provides fun and educational activities for kids. It is not a daycare facility, so we ask that parents sign in and accompany their kids while in this area at all times. All activities are free and include performances and playshops with the Living Folklore Medicine Show, marulmaking, stiltwalking classes, daily juggling, special musical guests, a petting zoo, the Sensesense Solar Energy area, an arts and crafts tent with ongoing projects, a children's parade, and a good place for kids to relax in the shade away from the crowds. The Family Tent is open from 10:00 a.m. - 1:30 p.m. and 2:30 p.m. - 6:00 p.m. each day except Thursday, 12:00 p.m. - 6:00 p.m.

Thursday

- 12:00 - 6:00 Juggler's Grove, Balloon Art, Art and Crafts Tent, Solar Energy Center
3:00 Magic Show with David Hornick

Friday

- 10:00 Petting Zoo, Solar Energy Center, Balloons, Jugglers Grove, Art and Crafts Tent
10:30 Magic Show with David Hornick
11:00 Kazoo-Building Workshop and Kazoo Orchestra
12:00 Create Your Own Story Class
1:00 Special Musical Guest
1:30 - 2:30 Lunch Break – Family Area Closed
3:00 Circle Games
4:00 The Professor's Mad Scientist Class
4:30 TBA

Saturday

- 10:00 Petting Zoo, Solar Energy Center, Balloons, Jugglers Grove, Art and Crafts Tent
10:30 Magic with David Hornick
11:00 Clown Yoga
12:00 Clown and Mime Workshop
1:30 - 2:30 Lunch Break – Family Area Closed
2:30 Drama Class and Star Search Rehearsals
3:30 The Telluride Star Search Talent Show
4:30 Family Vaudeville with the Living Folklore Medicine Show

Sunday

- 10:00 Petting Zoo, Solar Energy Center, Balloons, Jugglers Grove, Art and Crafts Tent
11:00 Clown Yoga
12:00 Giggle Bubbles Glass Castle
1:30 - 2:30 Lunch Break – Family Area Closed
3:00 Telluride 25th Anniversary Children's Parade





THURSDAY 4:30-5:45

Great Big Sea

Great Big Sea write and perform music in the maritime tradition of their seafaring ancestors, fueled with the power and intensity of this modern age. The band hails from Newfoundland, Canada, an island with a colorful history of pirates, traders and sailors. Then, as now, music, humor and strong drink helped pass the dark nights and long winters. Great Big Sea have certainly heated up audiences. Nominated for four Juno awards (Canadian Grammys), fans have also voted them "Entertainers of the Year" at the East Coast Music Awards three times. Up, their major label debut, was certified double platinum and their follow-up Play followed suit. Their current release is entitled *Rant and Roar*, which joyfully expounds on their recorded legacy. The band consists of principal songwriter Alan Doyle, bassist Darrell Power, bodhran player Sean McCann and multi-instrumentalist Bob Hallett.



"Babe on Acid"

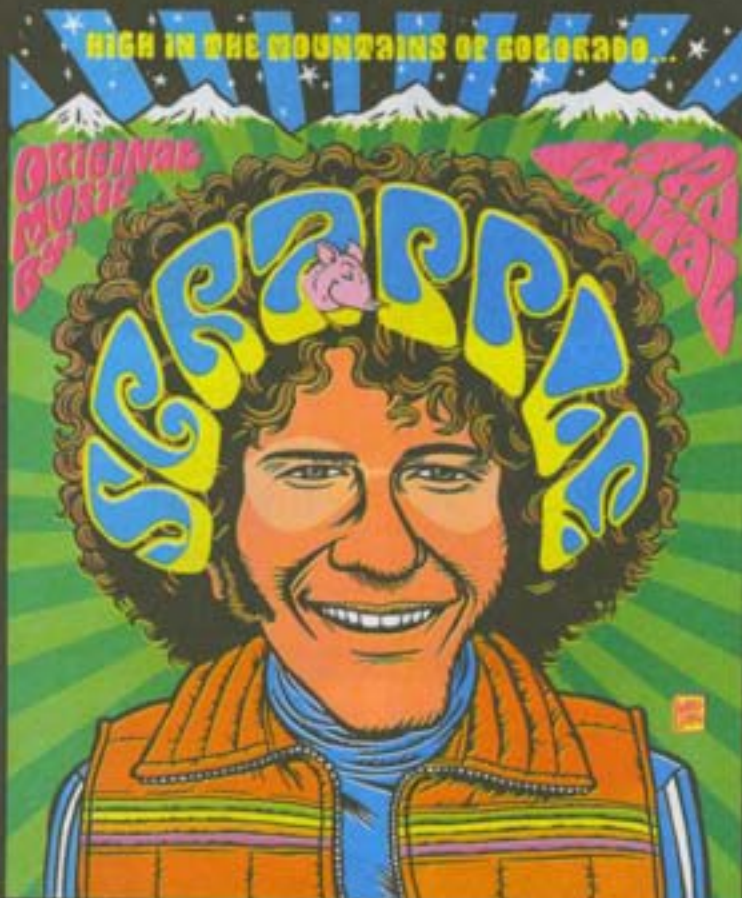
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Junior Brown quits down in Tellu-town

BY JULIANA HOFFPAUIR

Junior Brown is the one wearing the white Stetson Resistol, but it's his singing, and picking and sliding his so-called "guit-steel," that's eye-catching. On Thursday night, before the legendary Willie, Brown warms up the Shellman stage for an unforgettable 1999 Bluegrass weekend. Of the line up, a busy-touring Brown said from his Tulsa home:



THURSDAY 6:15-7:30

Junior Brown

Junior Brown is a magnificent musical mutant, an anachronism whose CMA award-winning presence in Nashville is almost miraculous. Just make sure you're up front for this performance, to catch Junior's nimble work on his self-invented "guit-steel" — an amazing combination of an electric and steel guitar which allows him to jump from the slide to twangy sound smoothly for his classic-sounding, honky-tonk originals. On his fourth album, *Long Walk Back*, this country traditionalist — who is as influenced by Bob Wills as he is by Jimi Hendrix — has finally captured the magic of his live performances in a studio album. In a way, Brown is a musician from another era, but his inimitable instrumental ability and warm vocals lend his work a timeless quality. Be sure to prepare your body and mind for this set, and then sit back and enjoy the ride as you savor his unique sounds bouncing off the valley walls.

"I'm excited about this show. I've always liked the format of this festival."

Expect a high, and nothing less, when he switches from slide to twang with his custom-built double-necked instrument.

"I've always liked the guitar and steel," said the billed baritone. "It was a problem switching between the two quickly, especially while singing."

One neck of the slinger is steel, while the other one is electric, an idea of Brown's translated by the craft of its instrument maker, Michael Stevens. Brown calls his second and currently played guitar "Big Red," made of bird's eye maple.

"It's a beautiful wood," he said. "There's a bird's eye in the maple, with a 3D-and-gold effect the way the wood is grained."

Since 1985 the guitarist has played the guitar-steel. The first one was named "Of Yeller." However, recently Of Yeller was put to rest.

Brown, often called a country-music mutant, has a style singularly his own, Jamison Brown, dubbed Junior because he always acted like a kid, was raised in rural Indiana, where he claims neighbors listened to nothing but country music. His father, who Brown said knew a lot about music, played the piano. Brown, 46, taught himself the guitar when he was a teen, and played in area youth bands.

"What I play today is an example of everything I have played over the years," said Brown, who mixes styles of blues, '30s western swing, rockabilly, surf and jazz.

In 1969, Brown hit the road as a country guitarist, and spent the '70s in the music scene of Austin. He played his steel-and-electric guitar in various bands and had sessions with musicians such as Bob Wills and the Texas Playboys. Brown went solo in 1989 with *12 Shades of Brown*, a successful, independently-produced debut album. Brown followed with *Guit With It*, *Junior High* and *Semi-Crazy*. Two songs from *Junior High*, "My Wife Thinks You're Dead" and "Highway Patrol," both went to number one on The Nashville Network, and the videos earned him exposure and several awards and nominations. On 1996's *Semi-Crazy*, two distinctive Junior-styled videos for "Venom Wearing Denim" and "I Hung It Up," furthered his reputation as an unlikely country hero. He earned three Grammy nominations, for Best Album, Best Song, and Best Male Vocal.

Between solo releases, Brown kept busy appearing in a host of other projects as well. He co-starred in a George Jones video, performed a blistering "Surf Medley" on The Beach Boys' tribute album 409, and performed on albums with Hank Thompson, Ray Price and Ralph Stanley. In keeping with his multimedia exposure, Brown was also featured in two national television commercials for Lipton Ice Tea and The Gap (in the latter he performs with his wife and rhythm guitar player, Tanya Rae).

The latest album, *Long Walk Home*, showcases Brown at his peak. On several tracks, former Jimi Hendrix Experience drummer Mitch Mitchell keeps beat while Brown goes twangy in acid blues tunes. The collection includes old-fashioned Texas shuffles, '60s retro-rock, surf, country and blues.

"I describe my music as post-modern," said Brown. "It evolves out of the past while I try to reinvent new things."

When asked what his thoughts were on the retro and vintage movements that are sweeping across the nation, in music and fashion, Brown replied:

"Some are getting too carried away with retro as it is, rather than not reinventing. I think we need to move past [retro] in order to grow and get down to what we really want to say."

Alive at Twenty-Five

The Telluride
Bluegrass Festival's
Silver Anniversary

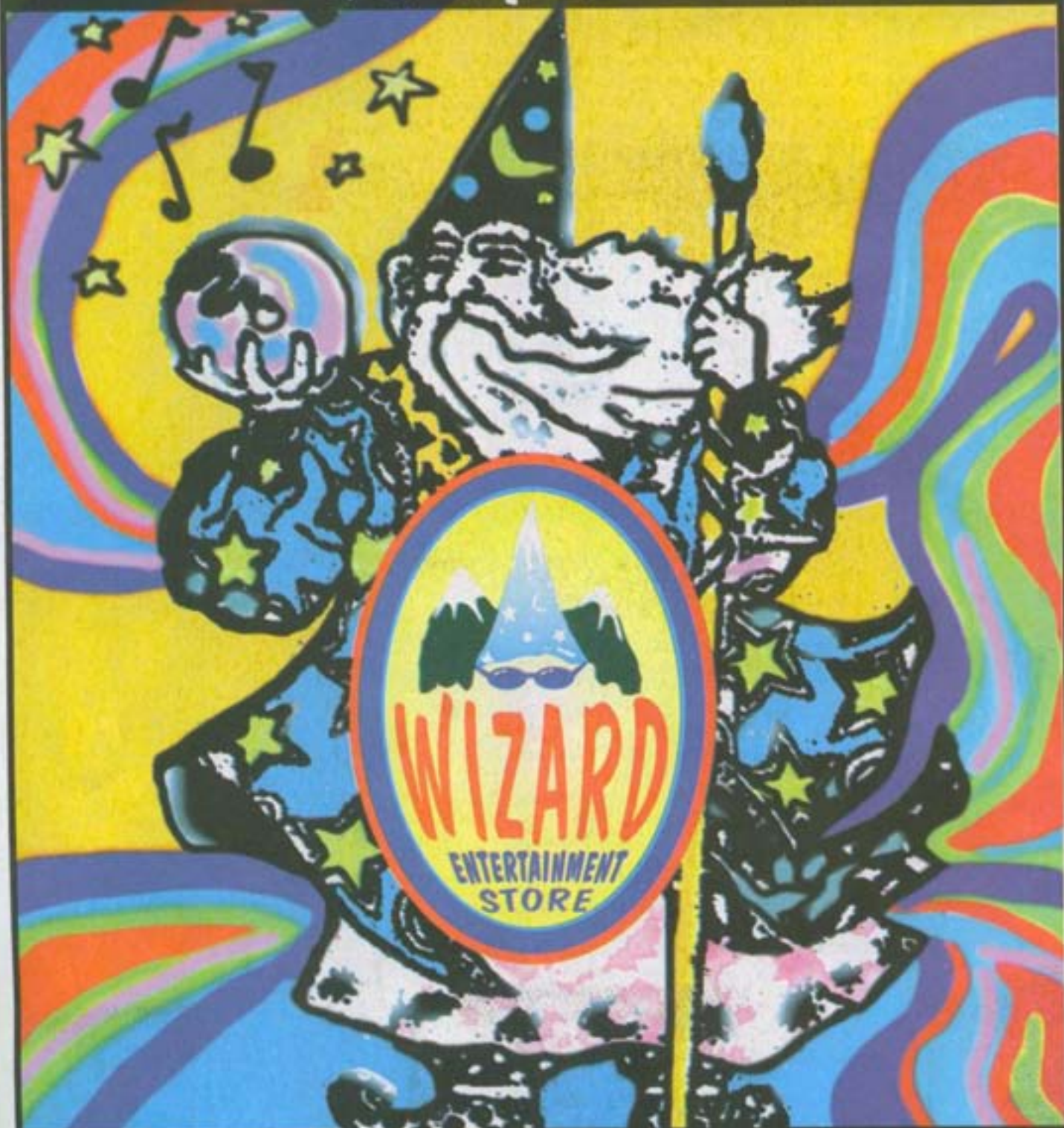
Hot Rize - Blue Night
The Del McCoury Band - Rawhide
The Sam Bush Band with Bela Fleck - The White Freightliner Blues
The John Cowan Band - This River
The Sam Bush Band - Hold On
Peter Himmelman - Doug and John (The Telluride Blues)
John Hartford and Friends - Old Cow Died
Catie Curtis - Slave To My Belly
The String Cheese Incident - Road Home
Mary Chapin Carpenter - I Am A Town
The Nashville Bluegrass Band - Bull Weevil
Blue Highway - Wind To The West
Tony Rice and David Grisman - Good Old Mountain Dew
The Fairfield Four - Jesus' Love Just Bubbles Over In My Heart
Washboard Chaz and Pastor Mustard - Dinah
Red Knuckles and the Trailblazers - Roughneck Blues

The Del McCoury Band - Loneliness and Desperation
Jerry Douglas and Tim O'Brien - Things in Life
Thunder Jam - Cora Is Gone
Bela Fleck and Jerry Douglas - Another Morning
Bruce Hornsby with Bela Fleck - A Night On The Town
The David Grisman Quintet - April's Wedding Bossa
Emmylou Harris - Love Hurts
Ryan Shupe and the Rubberband - Dream Big
The Sam Bush Band - Song For Roy
The Tony Furtado Band - The Sloop Of Penybanc
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Peter Rowan - Panama Red
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The world beyond the music

Telluride provides plenty, plenty, plenty in terms of recreation' and havin' a good time, and sometimes, getting away from the crowds is just the ticket.

Telluride has been a National Historic District since 1963, and the residential neighborhoods are filled with historic structures as well as downtown. For highlights, pick up a copy of the Telluride visitor's guide at the gondola station and find a self-guided walking tour map inside.

This weekend a slew of Ferraris will pull into town. A vintage car rally, the Ferrari North American Tour, will run a gymkhana on Russell Drive in Mountain Village from 11:15 a.m. to 12:30 p.m. Saturday and then head down valley for lunch in the Placerville Park. To get to the race, take the gondola to Mountain Village, then call 728-8888 for dial-a-ride services to Russell Drive. Vroom, vroom...

Check out the Telluride nightlife, take a walk in Ilium Valley, toss a Frisbee, rollerblade the bike path, visit a local art gallery ... Telluride has a lot of charms for a small town. Kids get a kick out of the VooDoo Lounge at 233 E. Pacific Street, the last building on the street before the box office, or check out the Bluegrass Family Tent, hosting a load of activities all weekend long.

If guided recreation is your thing, you might find some of these activities titillating.

Telluride Soaring - Glider rides over Telluride and the San Juan Mountains, 728-5424.

Gondola - Rides from Telluride to Mountain Village (12 minutes), 7 a.m.-2 a.m., daily, free.

Jeep Tours - Dave's Jeep Tours, 728-6265; Telluride Outside, 728-3895.

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

Fishing guides - Telluride Angler, 728-0773; Telluride Flyfishers, 728-4477; Telluride Outside, 728-3895.

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

Herb Walker Tours and Guided Hikes - Medicinal and edible native plants and herbs, 728-4538.

Horseback riding - Roudy's Telluride Horseback Adventures, 728-9611; Mary Ponies, 728-6278; Telluride Outside, 728-3895.

Mountain bike rentals and guides - Back Country Biking, 728-0861; Easy Rider Bike Shop, 728-4734; Paragon Ski & Sport, 728-4525; Telluride Outside, 728-3895; Telluride Sports, 728-4477; Boot Doctors, 728-8954.

Mountaineering and backcountry guides - Fantasy Ridge Alpinism, 728-3546; Lizard Head Mountain Guides, 728-4904; Antoine Savelli's International Mountaineering School, 728-3705; Telluride Ski Area, 728-7538.

Rafting or kayaking - Telluride Sports, 728-4477; Telluride Outside, 728-3895; San Juan Rivers paddling, 728-2579.

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

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



The Essentials

Sometimes, they might seem hard to find, but Telluride does have all the essentials.

PUBLIC RESTROOMS: During the festival, port-a-potties are everywhere. You'll also find public restrooms on the first floor of the Elks Building, across from the Courthouse, and in the basement of the Wintencrown Building, at Pine and Main.

SHOWERS: At the Telluride High School on the edge of town. Thursday through Sunday, 6 a.m. to 2 p.m.; Monday, 6 a.m. to noon. The \$3 price includes a cup of coffee. All proceeds benefit the school's athletic teams.

LAUNDRY: The Washateria, located at Columbus and Pine Street, in the basement of the Miner's Union, a large brick building.

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

BREAKFAST: At the Elks Lodge, an all-you-can-eat pancake feast, Thursday through Sunday, 8 a.m. till 11 a.m., sometimes longer. All proceeds benefit the Elks, who support local charities. Across from the Courthouse, third floor.

VISITOR'S CENTER: Above Rose's grocery, across the street from the high school. Lines of local and regional information, maps and guides, plus friendly people to help answer your questions.

FREE BOX: A Telluride tradition. Drop off what you'd like to pass along, and pick up what you'd like to take. Please, no garbage. Across from the post office.

INFORMATION: KOTO Community Radio, tune in at 91.7 FM. Local news weeknights at 6 p.m. plus lost and found announcements, weather, community calendar and ride board throughout the day. The best radio in Colorado year-round, during Bluegrass, KOTO always has lots of surprises and great programming.

WORSHIP

- St. Patrick's Catholic Church has mass on Sundays at 9 a.m., 5:30 p.m.
- Christ Presbyterian Church, services at 10:05 a.m.
- Christian Fellowship, services at 10:15 a.m.
- St. Michael's Episcopal services held at St. Patrick's, 4 p.m.
- Alpine Chapel (sbc), worship at 10 a.m., Telluride High School cafeteria.

DO:

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

DON'T:

- Build fires or collect wood.
- Pick the wildflowers or remove historic artifacts.
- Trespass on private property.
- Bring your pet along.
- Counterfeit a pass or sneak into the festival.
- If you drive, please don't drink.



THURSDAY 8:00-9:30

Willie Nelson and the Family Road Show

We are honored to welcome back this musical legend to the Fred Shillman Memorial Stage. Even after more than 100 albums, his latest release, *Teatro*, stands apart as one of the most daring endeavors in a career full of musical highway acts. Produced by Daniel Lanois, Teatro blends his atmospheric and evocative production with Nelson's plainspoken yet subtly subversive songwriting mastery. In addition to the celebrated producer, the most potent weapon on the album is the elusive, haunting and familiar vocal work of Telluride favorite, Emmylou Harris (watch closely during his set for an appearance). Obvious mutual fans, Willie says of Emmylou, "... well, there's only one [singer] ... let's just use Emmylou's voice several times. The fact that she sang on almost every track was just the icing on the cake." Ms. Harris says of Mr. Nelson, "If America has only one voice, it would be Willie's."

Born in 1933 in the tiny central Texas farming community of Abbott, Willie Nelson grew up in a world permeated with music: The gospel songs of the grandparents who raised him, the blues and Mexican corridos that eased the labor of the cotton fields, the country and western swing hits filling the airwaves from Nashville and Fort Worth ... and the inner music that percolated up ceaselessly inside of him.

"Melodies are easy," he says of his songwriting; if he needs one, he just plucks one out of the air. "The air," he says, "is full of music," as the Telluride valley will be Thursday night.

Blue Mountain

Oxford, Mississippi is the small town that the members of Blue Mountain proudly call home. Here, in this tranquil college town, the trio has carefully honed its ebullient rocking style, carefully bathing it with a wealth of country and blues influences and heaps of Southern charm. For Blue Mountain, music has always been a family thing. Laurie Stirratt (bass) and Cary Hudson (guitar, banjo, mandolin and tin whistle) first met when Laurie moved from New Orleans to Oxford to join her twin brother John and start the band the Hilltops with him and Cary. Brother John left the band to join Uncle Tupelo, and eventually Wilco, while Laurie married Cary and started Blue Mountain. Drummer Frank Couch joined in 1994 after seeing them play all over Mississippi, and their dog Willie (wonder who he's named after!) even sits in as a vocalist occasionally. The band has two albums out on Roadrunner Records – *Dog Days* and *Homegrown*. Be ready to rock under the stars on Thursday evening.



A few nice hikes

Need to stretch your legs? Try a short jaunt into the backcountry, where the splendor of the mountains provides plenty of opportunity for peaceful reflection on all that fine music you've heard.

But please be careful, flatlanders. Even a 1,000-foot rise can make the air much rarer, and some of the trails that lead out of town can be quite steep. Drink lots of water and at the first sign of dizziness, turn around. We also highly recommend that you visit one of the local sporting shops to purchase a hiking certificate. For a buck, you can avoid a major bummer. If you're hurt, the certificate will insure you against the high costs of a search and rescue operation. Of course, if you're careful and cautious, no emergencies should arise.

Please keep in mind a few other rules. Stick to the trails, be courteous of others and don't disturb the wildflowers. A few gone this year means a lot less next year, and plucking a columbine, in particular, is against the law. It might seem obvious, but the same is true for our wildlife, and dogs, in particular, are best left behind. Be prepared for any kind of weather and don't forget the sunscreen. And, the higher you climb, the more likely it is you'll run into snow.

Plus, you'll be sorry if you've left your camera behind.

Bear Creek: An old mining road leads through this public preserve that forms the splendid backdrop to Town Park. A few years ago, a local benefactor purchased the canyon and gave it to the people of Telluride as a gift. About two miles up this moderate trail is a cascading waterfall.

River Trail: Starting at the park, this easy walk continues on for three miles to Society Turn across the Valley Floor and along the banks of the San Miguel River. The paved bike path that runs along the highway is an easy way to return.

Jud Wiebe: Named after a local ranger, this trail starts at the bridge at the top of Aspen Street in town, and loops up the mountain then back down to Oak Street. Moderately difficult, this three-mile trail has some steep spots, but affords great views and lots of sunshine.

See Forever: For another spectacular visual journey, take a hike up the ski mountain. Catch a lift on the gondola and get out at Station St. Sophia. Walk up the ski run as far as you care, but if you go all the way to the top, you'll find yourself looking at the world from an 11,800-foot elevation. The best part: coming back it's all downhill.

Bridal Veil Falls: At the end of the box canyon, Black Bear Pass begins its precarious ascent over the mountains. The road is a climb, to be sure, but it takes you past Bridal Veil Falls, the highest in Colorado, and Ingram Falls, the one visible from town. Please keep to the road; all the surrounding property is private, and be wary of the jeep traffic. Above the falls, a short trail to Blue Lake begins, and while there may be some snow, the trip is worth it.

A town within a town

BY EMILY DRESSLAR

During our Special Event, please keep all children and dogs off street. — warning posted during the 1973 Fourth of July Picnic.

"As an outsider, I would be extra hesitant to invest in Telluride or any town in which the city government has so little control over its citizenry that they could allow the shambles that occurred on the Fourth of July to happen." — tourist from Texas, 1974.

And thus began the Telluride Bluegrass Festival.

Evolving from a picnic on July 4 every year which saw its fair share of music, rowdy crowds, shotguns and drinking, the Bluegrass Festival has come a long way with its own weekend slot, headlining performers, mostly peaceful crowds and as always, a festival that promises to give hard-core bluegrass music fans exactly what they came for.

And as the residents of Telluride prepare for the onslaught of visitors by setting up a major-league music venue in the park, getting retail stores and restaurants stocked with supplies and even planning trips to the desert for the weekend, another "town" gets busy preparing for the festivities.

The sounds of hammering tent stakes and mandolins being tuned greet visitors to the Town Park campground-turned-weekend-town as it fills with temporary residents from as close as Boulder to as far away as Switzerland. Tent colonies blossom like late-summer mushroom stands under the extensive tarping that roofs the town as protection from the never-welcome but always-expected rain and snow showers that seem to mark the weekend.

Standouts among the transient homes last year included an authentic teepee and an old army MASH tent that features a wooden frame, two fireplaces with venting and floor space to rival most Telluride rental units.

"My first year here, about 15 years ago, I slept in my trucked down by the Coonikin lift. Things have definitely changed around here."

These days, campers have to plan ahead, reserving spots months in advance and making the trip to Telluride up to two weeks before the festival to score a first-come/first-served camping site.

"I think it goes back in '78, we used to show up here on Wednesday with a cardboard box and a tent. Now we've got yuppie tables, six burners and today we're having quiche for lunch!"

Today's tent city is a place where old friends and faces meet, camping supplies are shared and — since the fire ban three years ago — late-night stories and songs are swapped at the sites with the most ample supplies of warming propane.

"People are nice here, everyone looks out for everyone."

That's not to say that there isn't a dud or three among the approximately 1,200 campers.

Almost every year sees the eviction of a particularly obnoxious or rowdy member of the "town," but for the most part the Festivarians make sure the newcomers follow the unwritten rules. But things weren't always so affable and self-regulating.

Locals and longtime attendees alike remember the early days of the festival and its "unsavory characters."

"When the festival first started, they had a shoebox at the gate for the ticket money. In order to get the cash down to the bank safely, they would put the money in garbage bags with real garbage on top and then follow the guy holding the empty cash box all the way to the bank."

Then there was the year that the Hell's Angels showed up, bringing with them bad vibes, lots of trouble and promises to return the next year with double their ranks.

The "Telluride Militia" was born as a result — ranks of locals with red-and-yellow armbands that let people know they were watching and weren't going to stand for any incidents.

But even as the size of crowds, and numbers of campers, tents and festival-goers has swelled, most visitors these days flock to Telluride simply for the chance to hear the sounds of harmony echoing off the box canyon walls.

And maybe to catch a double rainbow or two.

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FRIDAY 11:00-12:00

Floodplain Gang

Hailing from Boulder, Colorado, the Floodplain Gang were the winners of last year's Telluride Bluegrass Festival band contest. They have been together for three years, bringing their high energy, experimental bluegrass blend of rock-n-roll to major cities throughout Colorado and the West. In the spirit of Telluride, and keeping with the legacy of other Colorado bands, many people find the exact kind of music they play hard to define — they cross acoustic music borders, and we love that. The Floodplain Gang are: Heath Graham on drums, Danny Fenyvesi on bass, John Turpin on guitar, Eric Wasler on mandolin and Krista Smith on vocals and percussion.



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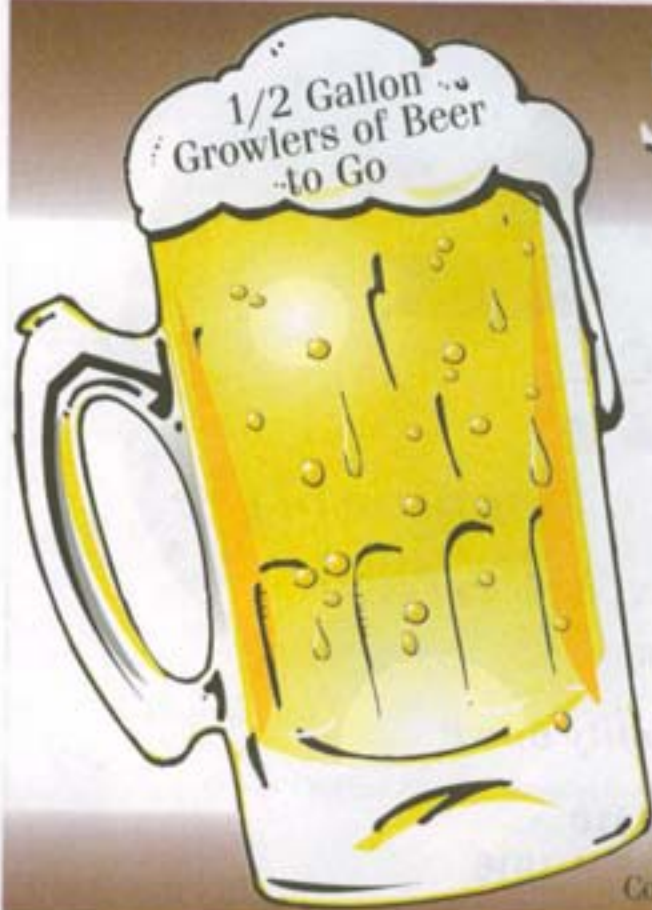
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FRIDAY 12:15-1:30

Crucial Smith

Crucial Smith is a ten-year overnight success. Hailing from the music city itself, Nashville, this band has really made an impact on the bluegrass music scene. They write strikingly original songs, and their sound is reminiscent of their producer's, Pat Flynn, former band. Their self-titled CD is out on Micah Records and promises a great ride through some wonderful harmonies and great instrumentation. They've played some other high-profile national festivals, like Walnut Valley in Winfield, Kansas and Winterhawk in upstate New York. We've heard so much about them we felt it was time to have them at Telluride. Featuring ace players Tim May (guitar, vocals), Kyle Wood (mandolin, vocals), Chris Joslin (dobro, banjo) and David Holladay (bass, vocals), praise for Crucial Smith has been immediate and widespread, with veterans like Steve Kaufman calling them, "One of the hottest young groups in the country today," and J.D. Crowe saying, "If you don't hear about this band there's something wrong!"



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FRIDAY 1:45-3:00

Donna The Buffalo

Donna The Buffalo are definitely one of the most unique-sounding bands playing this year — get ready to boogie on Friday afternoon! They blend up elements of old-time string band music, zydeco, early rock'n roll, Tex-Mex, Cajun, country and blues. They combine their rhythmic instrumental grooves with warm-hearted, sociopolitical lyrics and what emerges is original, good-time Americana music. Donna the Buffalo's members are: Tom Gilbert on drums; Jed Greenberg on bass; Jim Miller on acoustic and electric guitars and vocals; Tara Nevins on accordion, electric fiddle, rubboard and vocals; Jeb Puryear on electric guitar and vocals; and Joe Thrift on Lowrey and Hammond organs, rubboard, synthesizers, Wurlitzer piano and vocals.

Town Park Camping 2000

We're doing a lottery next year, and here's how it works...

1. You must send an index card with your name, address, phone, email, etc., along with payment for the tickets inside an envelope. Limit is one order per person (not per family). If you send more than one order personally, you will be disqualified.
2. The maximum one person may order is four Town Park camping passes and two Town Park vehicle passes. Of course, you may also order fewer tickets.
3. Acceptable payment is a personal check or money order made out to Planet Bluegrass. No credit cards.
4. We will accept all entries postmarked between Friday, September 17th and Friday, October 1st, 1999. Do not send your order via FedEx, UPS, or any other overnight service. You may send your entry certified or insured mail to make sure we receive it.
5. The cost of a Town Park Camping Pass for the 2000 Telluride Bluegrass Festival is \$185 (remember - this also includes a four day pass). The cost for a Town Park Vehicle Pass is \$95.
6. You must include a separate check or money order for vehicle passes.
7. We will put all entries into a large box and pick each envelope, one by one, until we have sold all available tickets. We have 1,100 Town Park Camping Passes available and 100 Town Park Vehicle Passes.
8. We will hold the drawing on October 10, 1999. (This should provide ample time for us to receive all entries).
9. We will send the folks who obtain passes their tickets after their checks have cleared. We will return all checks and money orders to those who did not make it, after putting them on the waiting list for returned tickets.
10. **DO NOT CALL TO FIND OUT IF YOU'VE BEEN PICKED! REALLY, DON'T DO IT. WE'LL CONTACT YOU!** (Thanks for respecting this request, we are understaffed in the off season and most likely your call wouldn't get answered).
11. Holiday priced four day passes for the 2000 Telluride Bluegrass Festival will go on sale Monday, November 29th, 1999 at 8am MST through the Planet Bluegrass office, 800-624-2422, or local 303-823-0848.
12. Although the dates for the 2000 Telluride Bluegrass Festival have not yet been confirmed, plan on the third weekend of June (close to summer solstice).
13. You may call us with questions about how to send in an entry.
14. Send entries to:
Planet Bluegrass
500 West Main St
Lyons, CO 80540 Attn: Town Park

FRIDAY 3:15-4:30

John Cowan

Johnnie C has been thrilling audiences in Telluride and around the world for years. Although he is well known as a former member of New Grass Revival, the Telluride audience needs no introduction to one of its favorite performers and singers. His outstanding vocal and instrumental abilities make him comfortable in a wide assortment of musical settings. Often playing with former bandmates Sam Bush and Bela Fleck, last year we heard John Cowan in a new ensemble — playing with an R&B band. This year, Johnnie will again play with a full band — Larry Atamanuik on drums, Scott Vestal on guitar, Reese Wynans on keyboards and Barbara Lamb on fiddle. Johnnie is also getting ready to release an album and has been collaborating with several songwriters, including Grammy-winning Wendy Waldman. Look for his new release sometime in 1999.



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audio by Michael Boehman

john cowan

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High Above the Power Lines

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Children (6-12 yrs. old)	\$195	\$ 195
Toddler (5 & under)	\$ 25	\$ 25
Senior* (65-69 yrs. old)	\$575	\$ 575
Senior* (70+ yrs. old)	\$ 25	\$ 25
Nordic	\$100	\$ 100

*Proof of age is required for juniors and seniors at time of purchase. Juniors must be 18 or younger on November 23, 1999.

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FRIDAY 4:45-6:00

Altan

Altan is perhaps the finest of their generation of Irish traditional groups. Hailing from Donegal, in northwest Ireland, Altan has taken their music around the world, constantly discovering the universal heart-beat in this most local and rooted of sounds. Their combination of deeply crafted balladry, barn-busting jigs and plainly modern, folk-influenced originals meld seamlessly into a single and coherent voice. A vital part of their signature sound is the fiddle playing of founder Mairead Ni Mhaonaigh. The instrumentation is pure Irish — specifically, Donegal. Recently signed to Virgin Records, their latest recording *Runaway Sunday* also features guest appearances by Jerry Douglas and Alison Krauss. In addition to Mairead, the band features Ciaran Tourish, Ciaran Curran, Daithi Sproule and Dermot Byrne. The band has been together for almost thirteen years and has toured relentlessly. Be sure to have beer in hand and practice up on your jigs for this ensemble of super musicians.

NetScape: Have a safe and sane 1999 Bluegrass Festival

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An evergreen, bluegrass keeps growing

BY JENNIFER THURSTON

It's no secret to Festivarians, but the rest of the world seems to be catching on. The sounds of bluegrass are spreading, reaching new audiences and influencing the world of music more and more.

It's the evergreen effect, as the music industry calls it. Bluegrass music has enjoyed a steadily increasing popularity over the last decade and shows no signs of dropping off any time soon.

"Bluegrass has never really taken a dive or approached extinction," says Dan Hays, executive director of the International Bluegrass Marketing Association. "There was never a time when it got weaker and weaker. We're now at a time when the upsurge is higher than ever before."

Statistics prove him right. The National Endowment for the Arts has recently released the results of a 1997 study on arts participation in America. In 1985, the NEA reported that 24 percent of Americans listened to bluegrass. In 1992, the number grew to 29 percent, but by 1997 the upsurge had firmly rooted itself, and 42 percent of Americans said they were listening.

Not surprising, says Hays, considering the quality of the music. Bluegrass appeals to fans who listen to many genres and appreciate anything that's played well.

Still, bluegrass has authenticity in its soul, he says, and that speaks well to listeners who are searching for their roots.

"We live in a very technically oriented world," he says. "When we leave that world, we want something straightforward and simple, but we want it to be real. The music is straight out of the artist's heart, very emotional. There's an authenticity to it that is sometimes lacking in our lives and people are seeking it out. It's not music that's being rehashed. It's being written today, but it still has that genuine quality."

Indeed, bluegrass is a relatively young form of music. Although it was created out of gospel, rhythm and blues, and the sounds of the Celtic tradition half a century ago, it is uniquely American and has imbedded itself in the culture. Despite its independence, bluegrass is proud of its connection to other genres, says Hays. It's linked to country, in particular, but he gets a kick out of a band like Phish and the way they're tuned in to bluegrass.

Hays identifies several major factors that are leading to bluegrass's increasing popularity and reach. The first might reasonably be called the generational factor. At a time when we're blessed to have many of the bluegrass pioneers still playing and headlining shows, Hays says, the first generation of the bluegrass greats has a presence, not only with older fans, but with the younger fans who are beginning to discover the music.

At the same time, second-generation bluegrass musicians who revolutionized the form in the '60s and '70s and carried it to a wider audience are still out there, playing the music with the same heart and soul they always had. And now, a third generation has come along, Hays says, enriching bluegrass even more.

And in Telluride, they're all present. So is the audience, and whether they've been listening for fifty years or five, their passion is unmistakable.

The Telluride Bluegrass Festival and the 500 other festivals held in the United States each year are the second major factor in bluegrass's upsurge, Hays says. Festivals have become a place where entire families enjoy the show together, and the demographic mix of the audiences are broad. Telluride, like other festivals, has even become a pilgrimage to some fans, who have made it an annual tradition.

"Telluride provides them with an entirely different experience than where they're coming from," Hays says. "There are many bluegrass festivals around the country that provide a unique experience, and we're seeing new festivals and events cropping up all over the country."

The third factor is bluegrass's growing presence in broadcasting — both radio and television — as well as increased attention from the media, Hays says. There are now 800 radio stations in the US that program bluegrass music, and the growth of Americana, a mix of bluegrass, folk, blues and alternative country, is also having an impact. The genre's coverage in the press has increased, and even the business side of bluegrass is being noted in magazines like *Entrepreneur* and *Forbes*.

And then, the evergreen effect. Bluegrass records sell anywhere from 10,000 to 30,000 units during an initial release, but they enjoy a longer shelf life than most. Bluegrass artists aren't making the music by asking themselves whether it will sell or get airplay on the radio, Hays says, but because they love it. Proving their longevity, reissues of classic records will often hit the charts.

"That music is still as viable today as it was back then," Hays says. "It just points to the fact that there's an audience for this music. They'll find it, then they'll support it."



Kelly Willis: Finally what she deserves

BY SUSAN VIEBROCK

USA Today wrote that Kelly Willis' long-suffering fans "will find that her CD, *What I Deserve*, is the recording they've waited for. Now what she deserves is an audience as big and as passionate as her voice."

A singer, guitarist and song stylist/writer, Kelly possesses a classic country voice: pure, comforting, mellow but with a bit of a bite, like honey with lemon. *The New York Times* described her sound as "soothing as lozenge" and *Rolling Stone* called it "throaty, lonesome and blue."

What I Deserve is Willis' fourth album and her Rykodisc debut. The record, which features original material and covers, is variously described as new country, true country, alt-country, No Depression or roots rock.



Kelly Willis

When Lucinda Williams cancelled on us we were sad. But it also opened up a wonderful opportunity for us to feature a new act, to bring a new star to the best audience in the world. We think we did well with Kelly Willis, someone we've been hearing a lot of great things about recently. Kelly plays a certain kind of country — Americana/folk that is both twangy and sultry. This Austin-based singer, guitarist and song stylist/writer has been getting lots of notoriety for her recent Rykodisc debut, *What I Deserve*. She has been described as, "... everything wrapped into one ... both classic and modern at the same time." At the time of this writing, her album is number one on the Americana charts (and has been for weeks). With a voice described by *Rolling Stone* as "throaty, lonesome and blue" and a style *Spin* called "country music's answer to Wilona (Ryder, not Judd)," Kelly Willis is a welcome original who keeps the focus where it belongs: on the music.

Kelly says, "I'm just making music without any thought for how it's going to be labelled. I play country music, but it can be more than that because it has folk and pop appeal." Over five years since the release of her last full-length record, Kelly has found her way back with a unique style and a collection of memorable tunes, including "Talk Like That," which she wrote after a press conference in Mexico with Ricky Skaggs.

"The way he spoke sounded like family to me. Being an army brat, I've never felt like I had a place to call home, but I came to realize I was from a time and people, more than a place," she says.

There's also "Take Me Down," written by Kelly and Gary Louris, which she says was "inspired by a very bad boyfriend." The title song, "What I Deserve," was "started in a hotel room when I was extremely lonely."

Oklahoma-born and Virginia-raised, Kelly has called Austin, Texas home for the last ten years. Kelly began performing professionally in 1987 in the Washington DC-based band, Kelly and the Fireballs.

Explains Kelly: "I started singing at age 16. My boyfriend at the time was a drummer in a rockabilly band. We moved to Austin in 1987, where the band became Radio Ranch and our sound evolved into a lot more country. What I mean is that we embraced the hillbilly side of rockabilly more. It was really a mix of honky-tonk country and Texas dancehall, with shades of blues and rockabilly. When the band broke up, I got signed to MCA Nashville by Tony Brown, the label's president and a famous producer. That was quite a jolt. I made three albums with MCA that were a blend of traditional Nashville and hip contemporary, but they did not sell well. I think that was because I was not showbizzy enough. I was only 20, shy and awkward on stage. I was not feeling comfortable about having to compromise my musical integrity for my 'package.' It just didn't work."

During the MCA years, Kelly also contributed songs to "Thelma and Louise" and appeared in Tim Robbins' movie "Bob Roberts." In 1994, *People* magazine featured Kelly as one of "The 50 Most Beautiful People in the World." By 1996 she had released her next album, *Fading Fast*, with A&M.

"After the deal with MCA folded, for the next two years I focused on my songwriting. When I felt ready, I went into the studio with my friend Lyle Lovett, cut a demo and got an A&M contract. What followed was a year-and-a-half of pure luxury. A&M told me to write up a list of dream people to work with and then went out and got them for me. It was a rich experience until A&M did one of their legendary housecleanings, and dropped my A&R woman and me soon after. My promo CD was released only in Texas.

"I decided that I had to make records on my own and was lucky enough to be backed by Geoff Travis of Rough Trade records. Making *What I Deserve* was a huge learning experience and the most creative thing I've ever been involved with in my life. It's filled with diverse, emotional songs with powerful lyrics, from all different ends of the musical world."

Reviewing the album when it was released in February, 1999, *Time* said: "The womanly throatiness can break, like a child's heart, three or four times in a single syllable. What Kelly deserves is what she gives here: the down-home best."

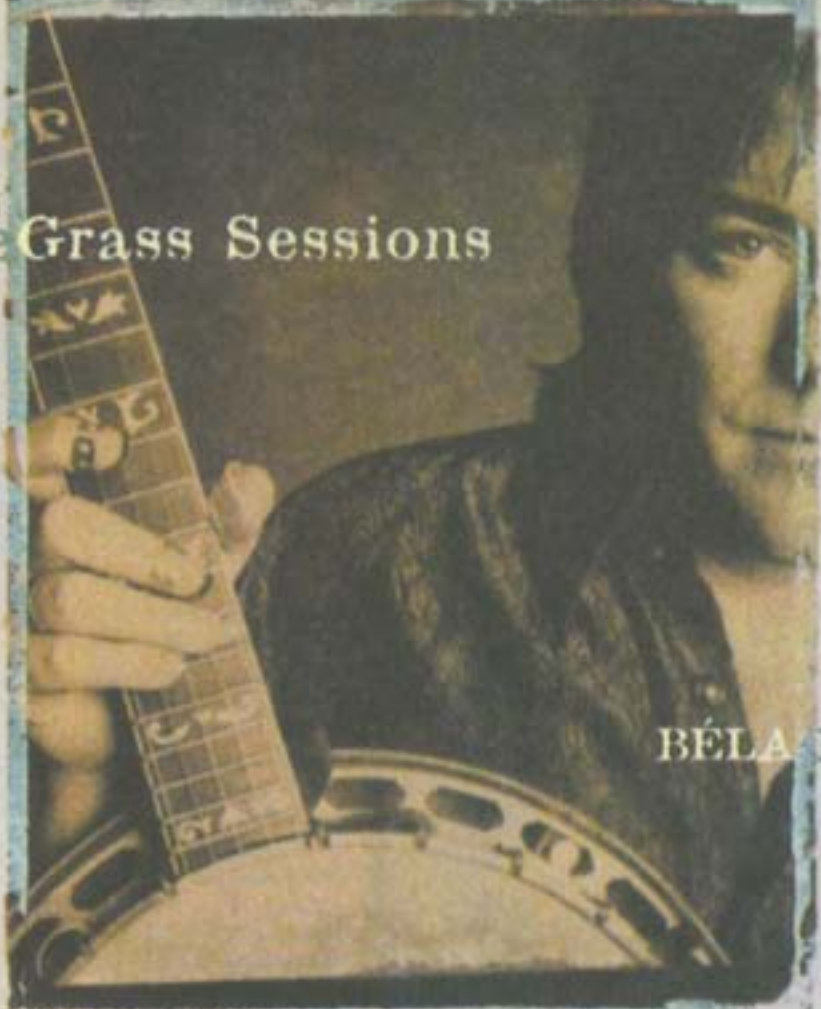
A few years ago, Kelly married country singer Bruce Robison. His brother Charlie is about to marry Emily Erwin from the Dixie Chicks. Is a family album next? "Maybe now it is time," Kelly says, laughing — perhaps all the way to the bank this time.

Kelly performs with Mark Andes, on bass; Rafael O'Malley, on drums; Amy Farris, on fiddle and mandolin; and Jerry Holmes, on electric guitar.

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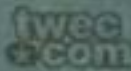
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FRIDAY 8:00-9:30

Béla Fleck and the Flecktones

The Flecktones are musical citizens of the world, whose roots lie deep in the heart of American music – travelling between the lines that separate pop, funk, jazz, rock, folk, classical and bluegrass. We all know that Béla can play the heck out of bluegrass banjo. In addition, he can make his banjo sound like a piano, or even steel drums. We know that Victor Wooten is a one-man bass show, who can funk out the funkdest. Who can forget Future Man, the mysterious drummer who plays his own creation, the synthaxe drumitar? And Jeff Coffin, with his myriad woodwinds – including saxophones, saxello, clarinet and flute. These four are so renowned for their mastery and incredible originality, they almost need no introduction to the Telluride audience – who've had the pleasure of their presence for ten consecutive years. Each year brings a new journey through one of their musical worlds. This year is no different. In addition to the usual foursome, the Flecktones will have special guests Kongarol Ondar and Sandip Burman. Ondar is a Tuvan throatsinger, recognized as the master of this 2,000-year-old tradition of simultaneously vocalizing two, three or four notes at the same time – harmonizing with himself. In addition, Sandip Burman, master tabla player, will join the Flecktones for this performance, as well as for a Sunday morning set.



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FRIDAY 10:00-11:30

String Cheese Incident

The String Cheese Incident's live shows have become legendary. No strangers to this town, Festival or audience, the Cheese have taken their own brand of Colorado-incandescent grooves and free-flowing, irreverent wit all over the world. Only six months after forming in 1993, they opened up the Telluride Bluegrass Festival. Now, they headline festivals all over the country. The four original members of String Cheese met while playing bluegrass around Telluride and Crested Butte, and the band now calls Boulder their home. Although the band averages at least 170 live shows a year, with a fanatical following, it is in the studio that they can distinguish their musical craftsmanship. *Round the Wheel* is their latest release, out on their own label, Sci Fidelity Records. The String Cheese Incident's members are: Michael Kang (electric and acoustic mandolin, violin); Billy Nersis (six-string acoustic guitar); Keith Moseley (five-string electric bass); Kyle Hollingsworth (piano, organ, Rhodes, accordion); and Michael Travis (drums, congas, djembe, talking drum, percussion).



TELLURIDE *Bluegrass*

Band Competition

This competition is for string bands that play in one or more of the following styles: acoustic, old time, western swing, bluegrass or newgrass music. The entry fee is \$75 per band. The competition is limited to the first twelve bands to register (late registration is open from 10:00 a.m. to 3:00 p.m. on Thursday at the Sheridan Opera House). Prizes include a booking at the 27th Annual Telluride Bluegrass Festival in 2000, \$1,650 in cash, a free Internet account to sell your music over the web, and instrument strings.

Telluride Band Competition Schedule

PRELIMINARY ROUND:

Friday, June 18, 10:00 a.m., Sheridan Opera House.

9:45 a.m. please meet in front of the Sheridan Opera House.

FINAL ROUND:

Saturday, June 19th, 9:15 a.m.

8:45 a.m. Bands meet at backstage vehicle gate.

9:15 a.m. Finals on Festival Main Stage
Prize awarded immediately after...

Telluride Band Competition Prizes

1ST PLACE PRIZE:	\$750, a free Internet account to sell your music over the web, a set on the Telluride Bluegrass Stage in the year 2000 and instrument strings.
2ND PLACE:	\$450 and instrument strings.
3RD PLACE:	\$300 and instrument strings.
4TH PLACE:	\$150 and instrument strings.



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TELLURIDE *Bluegrass*

Troubadour Finalists

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Greg Biles	Redwood City, CA
Steve Boynton	Boulder, CO
Carolyn Currie	Seattle, WA
Kevin Dolan	Kansas City, MO
Bob Hillman	New York, NY
Libby Kirkpatrick	Boulder, CO
Christopher Smith	San Anselmo, CA
Michael Veitch	Brooklyn, NY
Justin Wells	Redwood City, CA
Diane Zeiglar	Montpelier, VT

Telluride Troubadour Schedule

PRELIMINARY ROUND: Thursday, June 17 at 12:00 p.m.,
Sheridan Opera House
Troubadours please check in at
11:30 a.m.

FINAL ROUND: Friday June 18 at 2:00 p.m. Sheridan
Opera House.
Prizes awarded immediately after...

The Telluride Troubadour Winner performs a 15 minute set on the festival stage on Sunday, June 20, before the final night performances in front of 10,000 happy Festivarians from all over the world.

Telluride Troubadour Competition Prizes

1ST PLACE	A very special Shanti Custom Dreadnought Guitar (\$6,500 value), a free Internet account to sell your music over the web and Festival Main Stage Appearance on Sunday evening, June 20.
2ND PLACE	\$400 and Crate Acoustic Series Amplifier.
3RD PLACE	\$300 and Martin Backpacker Guitar.
4TH PLACE	\$200 and Martin Backpacker Guitar.
5TH PLACE	\$100.

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SATURDAY 11:00-12:00

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TBF regular Jerry Douglas is the the man responsible for making "dobro" a household word -- he's played dobro with everyone who's anyone. Together, they create some amazing tunes you won't want to miss.

Tony Rice

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Stacey Earle: Simple Gearle

BY SUSAN VIEBROCK

"I'm a girl without a state," says Stacey Earle. "I was born in Lake Charles, Louisiana, 38 years ago, but Louisiana won't claim that border town — says it's really Texas. The Earle family just claims Texas, because we all grew up in San Antonio. Mom always told us home is where the heart is.



SATURDAY 12:15-1:30

Stacey Earle

Stacey Earle, a native of San Antonio, went to Nashville in 1990 to sing backup vocals on her brother Steve's song "Promise You Anything." Steve then asked her to sing and play guitar on his arena tour, which encompassed most English-speaking countries on the planet. This tour gave Stacey a taste of the professional music world and she loved it. She's been a prolific songwriter (she spent years as a professional songwriter in Nashville) and has acquired quite a local following at her live performances in Tennessee, Kentucky, North Carolina and Georgia. She also produced her debut album, *Simple Gearle*, and released it on her own label, Gearle Records. Her band, Jewel, is named after her grandmother and features her husband on lead guitar and one of her teenage sons on percussion.

"Our family is large and very musical. There were so many of us, we couldn't afford lessons, but there was an upright in our living room, dad played ukelele, and we were all first chair on different instruments in the high school band. We were not, however, like the Jackson Five. My brother, Steve, was the only one who knew he wanted a musical career. Steve left home at age 16 to follow his dream; I left home at 15, because I was a wanderer. I got pregnant, then got married and divorced in short order and soon found myself struggling as a single mom raising my two boys, Chris and Kyle.

"At one point I was so broke I had to borrow \$500 from Steve to buy a car, which was stolen the next day. I moved to Nashville to house sit and help out with Steve's two boys while he was on tour, and got a job at the elementary school coffee shop, so I could be home with the kids every afternoon. I also had time to play guitar.

"One day Steve asked me if I wanted to sing back up on 'Promise You Anything' from his album *The Hard Way*. I was so nervous, I practiced constantly with a voice coach and nailed it on the first take. Steve then invited me 'to take it around the world.' He told me: 'You've got three weeks to learn all my songs.'

"After the tour, I got a waitress job and started writing my own songs. I took them to publishers who saw me on Steve's name. The songs were pretty bad and they'd always say 'try the next door down.' The song on our album *Simple Gearle* called 'Next Door Down' is about my experience on Music Row in Nashville.

"I got a job as a staff writer at Ten Ten Publishing, working from nine to five. It was not what I wanted to do, which was to write more personal material. I'd also started a weekly writer's night at the now-defunct Jack's Guitar Bar, where I met Mark Stuart, whom I married in 1994.

"Mark and I decided the only way to have Stacey Earle's songs was to make our own CD. We got together \$4,000 and recorded the basic tracks in one day, added some things the second day, mixed the next evening. It was mastered the next morning. Done.

"We didn't want our hearts broken by a big record company, so we decided to keep control of our CD, which is now distributed in the United Kingdom, Canada, the Netherlands, Belgium and in the US, by Steve's label, E Squared. Next up is Mark's record, *Songs from a Corner Stage*. We'll record my second album in October."

The slight twang in Earle's voice is charming. Its sweet clarity is reminiscent of Nanci Griffith. Earle's acoustic sound is spare but elegant. Her very personal songs, mostly about love and marriage, are engagingly direct. The singer/songwriter has none of the swagger of brother Steve, but does inject some tough blues into a couple of tracks.

"I don't think we should be limited by labels. Sometimes my CD is in the country section; sometimes in folk or rock. Mark and I call my style 'Stacey Earle music.'

"Steve writes from the outside in. He's an avid reader, like my dad, and both are great storytellers. Not me. I'm a thinker and write from the inside out, sometimes about happy moments, sometimes about sad. I wrote 'Just Another Day' two days after my oldest son went off to college and my emotions were very mixed. 'Loser's Weep' was about being 15 and pregnant. Steve saw me through that period, which is why he's on the cut. Steve says I'm a '90s Loretta Lynn."

Earle will appear in Telluride with husband Mark and son Kyle, on two acoustic guitars and percussion.

"But it's a big sound for only three instruments," promises Earle quite simply.



SATURDAY 1:45-3:00

Tim O'Brien Band

Tim O'Brien has become a veritable staple at Planet Bluegrass festivals for years, as a member of bluegrass supergroup Hot Rize, as leader of Tim O'Brien and the O'Boys, and as the leader of the Tim O'Brien Band. One listen and it's easy to understand why. Chameleon-like in his musical versatility, this veteran singer/songwriter/instrumentalist flows in every style, from old-time to swing, country to newgrass and beyond with natural ease. Lately Tim's focus on the musical heritage of his own Irish roots has borne fruit as *The Crossing*, a collection of original and traditional Celtic and Appalachian songs played by musical heroes from both sides of the Atlantic, among them the members of Altan. Look for Tim to be joined by other top-notch players in this show with drummer Kenny Malone and guitarist Darrell Scott.

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Ricky Skaggs & Kentucky Thunder

SATURDAY 3:30-4:45

Ricky Skaggs and Kentucky Thunder burned down the house last year at RockyGrass, and dozens of other Nucgrass festivals and venues worldwide. Featuring some of the best bluegrass players ever assembled into one group, Ricky and his band are helping to keep the popularity of Bill Monroe's music rising at an exponential rate. Ricky Skaggs received his first mandolin at age five, and, by age seven he had performed on Flatt and Scruggs' popular television show. In the early '70s he and friend Keith Whitley spent four years as members of Ralph Stanley's Clinch Mountain Boys. He then went on to play and record with the likes of Tony Rice, Jerry Douglas, Emmylou Harris and others. Oh, and let's not forget that in the '80s Ricky Skaggs took on Nashville and "single-handedly" saved country music. In the '90s he created and hosted "Monday Night Concerts" on The Nashville Network, bringing together the best musicians from the country world with the greatest talents from rock, bluegrass, roots music and more. His award shelf contains eight CMA trophies and four Grammy awards. Ricky and his band are in constant demand - no wonder when you consider his band, Kentucky Thunder, featuring former Bill Monroe sideman Bobby Hicks on fiddle, guitar wonder Brian Sutton, Mark Fain on bass, Paul Brewster on rhythm guitar and vocals, Jim Mills on banjo and Darrin Vincent on vocals.

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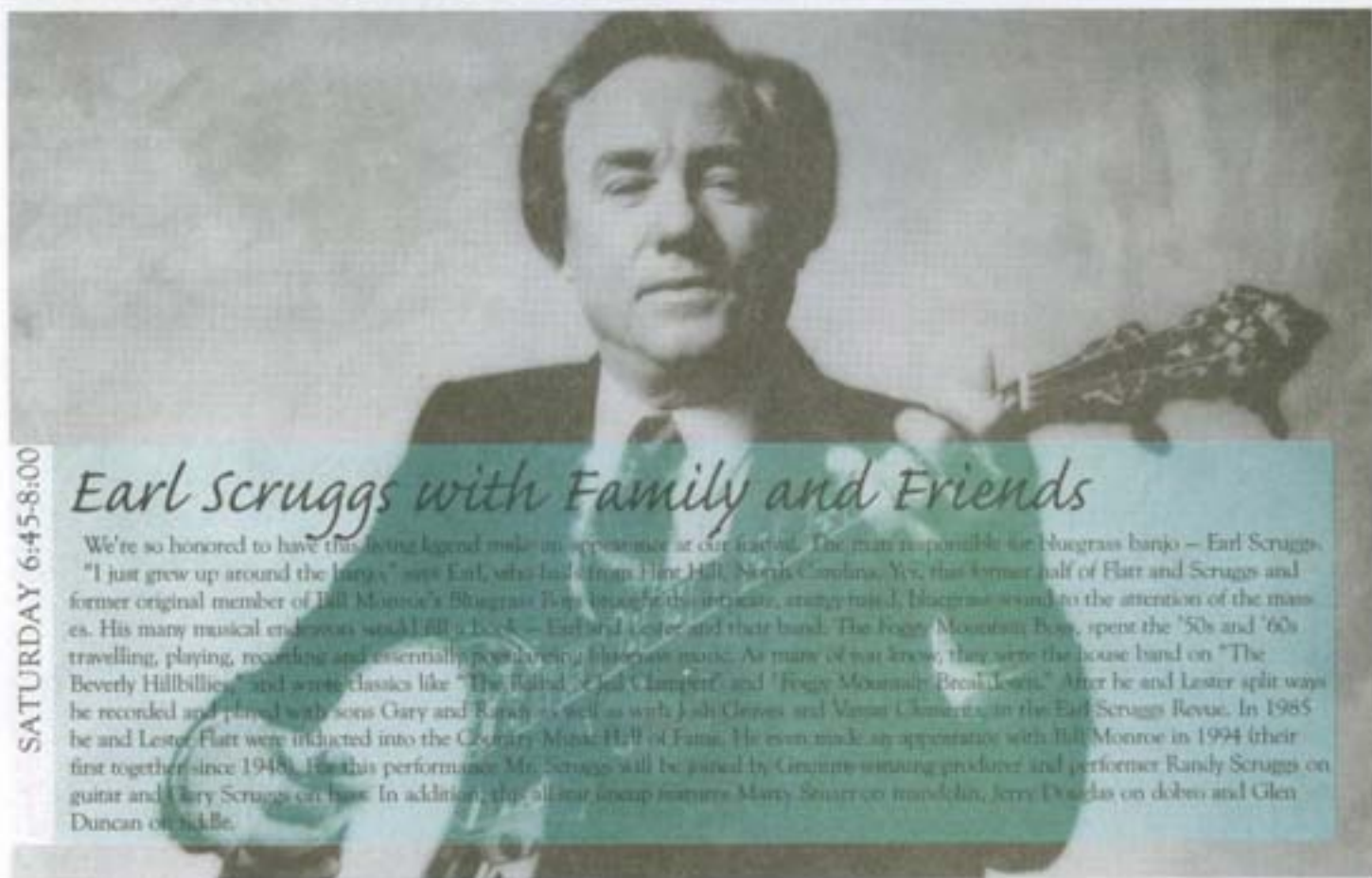
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SATURDAY 5:00-6:15

Shawn Colvin

We missed Shawn last year, but for good reason, as she became a first-time mother with the birth of her little girl, Caledonia. Shawn, always a vibrant original, has kept on working although she's a new mommy. Following the incredible success of her certified platinum album *A Few Small Repairs*, she's had songs appear on numerous film soundtracks and television shows. She also found time to compose a score for the HBO film "Edie and Pen." In addition, she contributed vocal work on albums by Mary Chapin Carpenter, Lyle Lovett and James Taylor. And, last but not least, she recorded *Holiday Songs and Lullabies*, a collection of all-new recordings of seasonal holiday classics and traditional children's lullabies. Shawn and co-writer/producer John Leventhal won two Grammys for *A Few Small Repairs* — record of the year and song of the year (for "Sunny Came Home"). We guess she's not our secret anymore — the whole world knows and appreciates her incredible talent.



SATURDAY 6:45-8:00

Earl Scruggs with Family and Friends

We're so honored to have this living legend make an appearance at our festival. The man responsible for bluegrass banjo - Earl Scruggs. "I just grew up around the banjo," says Earl, who had grown in Flat Hill, North Carolina. Yes, that former half of Flatt and Scruggs and former original member of Bill Monroe's Bluegrass Boys brought his virtuosic, stringy, twangy, bluegrass sound to the attention of the masses. His many musical endeavors would fill a book - Earl and Lester and their band, The Foggy Mountain Boys, spent the '50s and '60s travelling, playing, recording and essentially popularizing bluegrass music. As many of you know, they were the house band on "The Beverly Hillbillies," and wrote classics like "The Ballad of Jed Clampett" and "Foggy Mountain Breakdown." After he and Lester split ways he recorded and played with sons Gary and Randy as well as with Josh Griggs and Vassar Clements, in the Earl Scruggs Revue. In 1985 he and Lester Flatt were inducted into the Country Music Hall of Fame. He even made an appearance with Bill Monroe in 1994 (their first together since 1948). For this performance, Mr. Scruggs will be joined by Grammy-winning producer and performer Randy Scruggs on guitar and Gary Scruggs on bass. In addition, this all-star lineup features Marty Stuart on mandolin, Jerry Douglas on dobro and Glen Duncan on fiddle.

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SATURDAY 8:30-10:30

Sam Bush & Friends

This is Sam's 25th consecutive year at the Telluride Bluegrass Festival. Happy Silver Anniversary Sam! Thanks for being the King of the Telluride Bluegrass Festival. We all have come to know (and love) Sam as the Saturday night headliner — it just wouldn't be Telluride without him. His mandolin and fiddle powers are magical. During the last quarter of a century, Sam has been considered one of contemporary acoustic music's most exciting and compelling performers, which is no news to the Telluride audience. Since the breakup of NGR, Sam has been the leader of Emmylou Harris' Nash Ramblers; has toured extensively with Bela Fleck and the Flecktones and Lyle Lovett; and has recorded with Leon Russell, Doc Watson, Garth Brooks and Trisha Yearwood, among dozens of others. In addition, Sam has produced albums by John Randall and Chris Thile. And, he's just one of the best live performers in any genre of music. Sam's band consists of John Cowan, Darrell Scott, Larry Atamanuik and many other special guests.



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SATURDAY 11:00-12:30

Leftover salmon

Drew Emmitt (mandolin, vocals), Vince Herman (guitar, vocals) and Mark Vann (banjo), founding members of the band, met at the Telluride Bluegrass Festival while jamming in the Town Park Campground. Only a festival like this could spawn the unique sound of polyethnic cajun slawgrass. Leftover Salmon has inspired many a fish to swim up the great big river of pickin', grinnin' and all-around festivatn' – spreading the FESTIVAAAAAL creed all over this big country. They picked up bassist Tye North while at the Oregon Country Fair in 1993. Their drummer, Jeff Sipe, is a former member of the Aquarium Rescue Unit, and when he and Tye add their driving rhythm to the myriad traditional and original songs these guys whip up, you just can't sit still. This past winter, Leftover recorded their second album for Hollywood Records in Nashville. Aptly titled *The Nashville Sessions*, it features guest appearances by Earl Scruggs, Sam Bush, John Cowan, Waylon Jennings and Bela Fleck (to name a few). Always encouraging the "great big pick," look for some special guests during their set.

SUNDAY 10:00-11:00

Béla Fleck with Sandip Burman

What a beautiful way to start off Sunday morning. Béla has been doing shows with this master tabla player from India for the past few months. Tablas are classical Indian percussion instruments which can make a wide range of unique sounds, including vocal qualities. Add to that the world's foremost tabla master and this set should provide a wonderful warm up for the rest of the day.



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SUNDAY 11:15-12:15

Davell Crawford and the Davell Crawford Movement

The Sunday morning gospel set has become a great tradition. We strive to find some wonderful performers who will wake up your body and soul with inspiration and love. Often, we look to the great musical city of New Orleans to find out who can handle the responsibility. This year, we were lucky to be able to hire Davell Crawford and the Davell Crawford Movement. Davell is a young performer making waves internationally, in addition to being a favorite of the New Orleans music scene. He's been playing piano since he was seven and first toured Europe in his early teens. Davell brings a synthesis of styles — i.e. funk, gospel and R & B — to his playing, songwriting and singing.

We're sure you'll be up on your feet for this set!

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★ Roy Rogers & Shana Morrison

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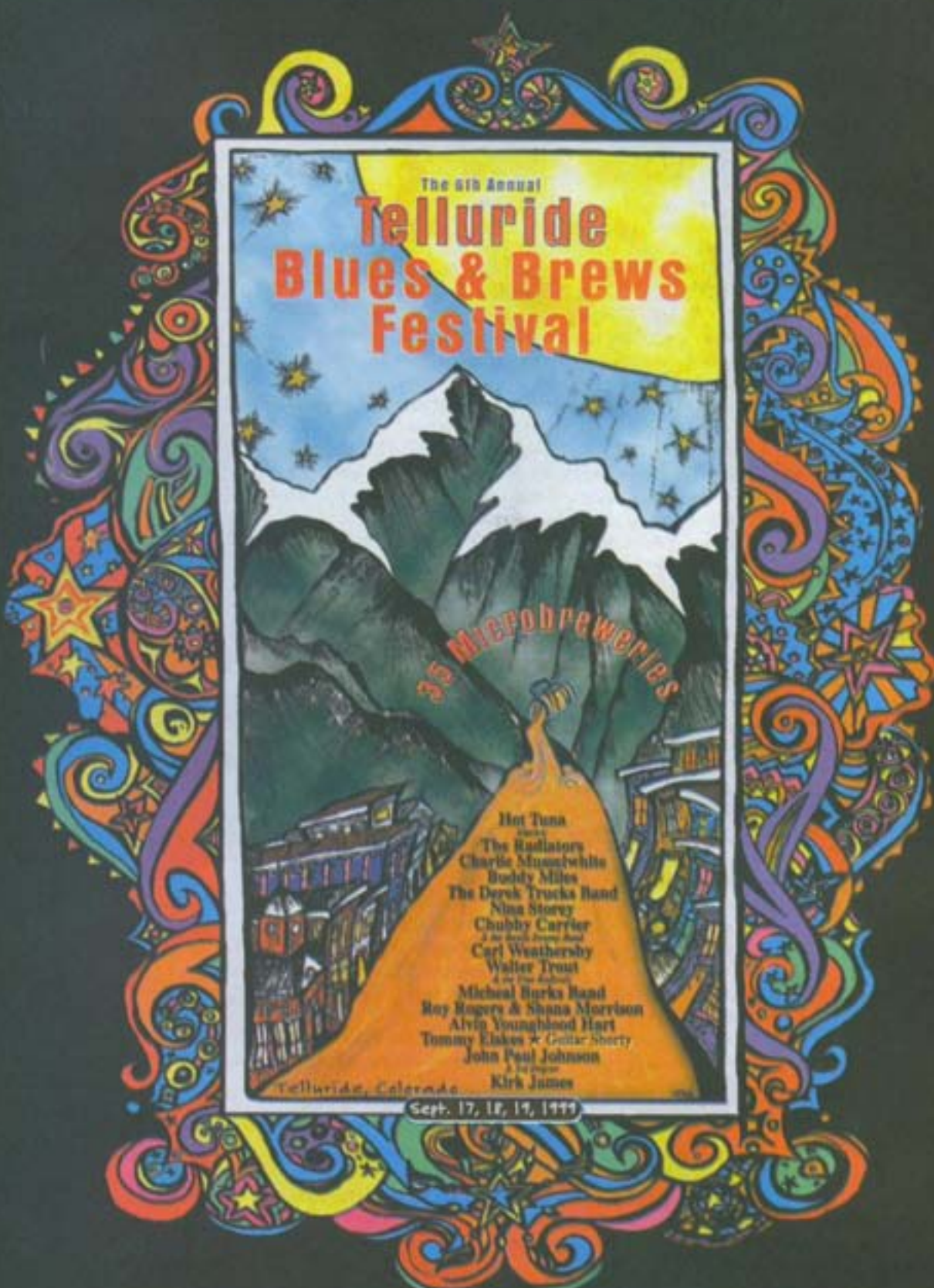
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★ Tommy Eskes

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★ John Paul Johnson & The 3rd Degree

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As good a year as any to wean a festival from the land

BY JENNIFER THURSTON

To most Festivarians, the big empty field that announces to the world that Telluride lies ahead has also made a comfy camping spot in past years, with a veritable tent city sprouting up each year sometime around the middle of June.

To locals, it is known as the Valley Floor — and outside of the Telluride Bluegrass Festival, it is a heavily used and much-beloved tract of open space, in constant use from walkers, bikers, river watchers and even a herd of sweetheart cows. To the Festival, the land has been a godsend. Last year, for example, the Valley Floor hosted 2,000 parked cars and 2,300 camped Festivarians.

In the words of Festival Director Craig Ferguson, "No one has done more for the Bluegrass Festival in the last five years than Johnnie Stevens." Stevens manages the land for its owner, the San Miguel Valley Corporation.

But this year, the big empty field will remain relatively empty. SMVC is still providing the Festival with 1,500 camping spaces at Mill Creek and the West Brewery, but decided to end the camping and parking traditions on the Valley Floor itself. Essentially, 1,000 camping spaces for the Festival were eliminated, and Ferguson says those guests have converted quite nicely to hotel accommodations within Telluride and Mountain Village, whose combined bed base has grown to house more than 5,100 short-term guests this year.

The reason for the change? Eventual development. While SMVC has no specific plans for building yet, a hotel complex with some commercial aspects is tentatively outlined for the property, as is the creation of an affordable housing neighborhood for locals. Stevens, knowing that development is certainly inevitable on the property, considers the elimination of some of the parking and camping services he provides to the Festival a weaning. He and Ferguson agree that it is preferable to pulling the plug altogether. In addition, impacts from parking and camping have taken their toll on the property. The Valley Floor seems serene, but it is, in fact, heavily used.

Of course, no small town is immune to the far-reaching tentacles of politics, and the town government and SMVC are locked in unrelated legal disputes over the land itself. Stevens says his decision is also partly a wake-up call to the town of Telluride and an effort to spur some planning efforts for Telluride's wider parking problem. And while the community has been grappling with the parking problem for years, if not decades, the voters will decide this fall whether to approve the construction of a \$13-million in-town parking garage.

If approved, it will likely help the Bluegrass Festival. In the meantime, cars will be parked three miles outside of town, at Society Turn, at a few scattered lots inside town and along the side of the highway if necessary.

Still, it's not an easy job, says Big Jon Eaton, festival producer and the person ultimately responsible for making sure every rubber-tired vehicle finds a sleeping spot for the weekend.

"We're trying to keep the town free of traffic," Eaton says. "Particularly for people at the barricade, you talk to a whole lot of people with a lot of different stories. They're finally here and they want to get in, and it's difficult to balance. It's also physically tough. You're standing on your feet all day, sucking dust and exhaust."

For that, it's one of the best-paying jobs the Festival offers, although the parking staff is still about half volunteer. It's certainly not a glamorous job, but to those who run the Festival, the importance of finding enough space for parking and camping the Festivarians who flock to Telluride every year brings a keen awareness to a problem that is overlooked by most.

"We need to find alternatives for parking and camping in the long-term," Eaton says. "Without the land, the Festival never would have grown and become the vision that it is today."

Bringing 11,000 Festivarians to Telluride is no easy task, particularly when there are not enough spaces to park the cars and not enough hotel rooms to sleep the weary bodies. But without that crowd in attendance, Telluride would probably not be hosting the premiere bluegrass event in the country, Eaton says.

"It takes a certain number of people to get that world-class entertainment," he says. "If the land disappears and we're forced to reduce attendance, we could still do the Festival, but we would have a smaller budget. This is as good a year as any to determine what we'll be doing in the future."





SUNDAY 12:30-1:45

Don Edwards and the Time Warp Top Hands

Get ready for the "real deal," as veteran cowboy crooner Don Edwards takes the stage. Aided by the able Time Warp Top Hands, Edwards masterfully carries on the musical legacy of the Old West, singing ballads of the saddle and sage with the soul of a poet. Fans of the 1997 Robert Redford film "The Horse Whisperer" will recognize Smokey, the authentic, unassuming ranch hand portrayed by Edwards. Perhaps the best purveyor of cowboy music today, Don has been enriching our vision of the American West since his first recording was made in 1961. Last year, two of his albums, included in the Folklore Archives of the Library of Congress, were re-released as the double CD set, *Saddle Songs*, and won INDIE's Best Folk/Traditional Album of 1998.

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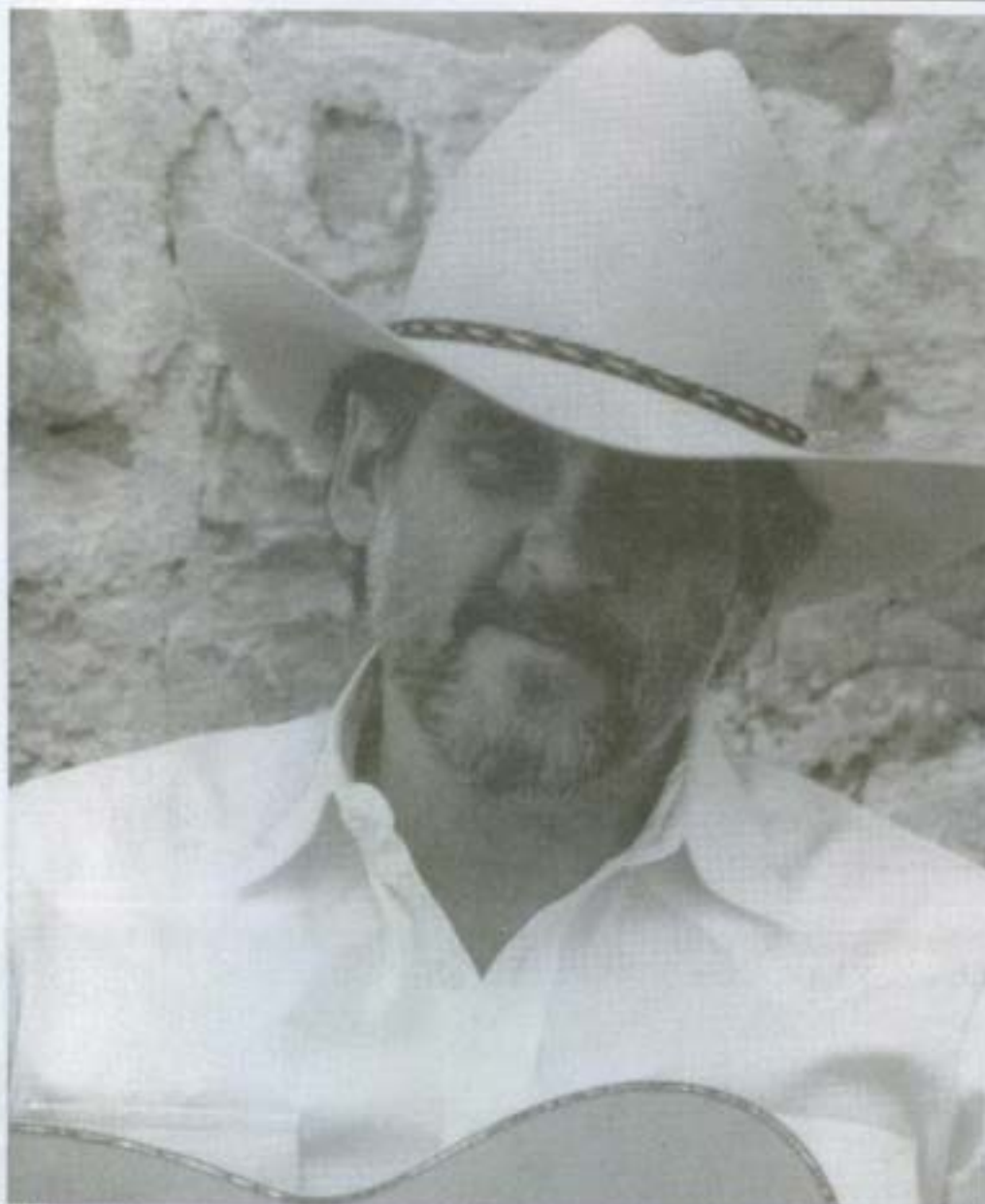
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CHARLES SAWTELLE 1946-1999

After a five-year bout with leukemia, legendary Colorado guitarist Charles Sawtelle passed away in March. He left behind friends, family and a long legacy of good music.

An original member of Hot Rize, Sawtelle gave his last performance in Telluride at the Silver Anniversary Festival. With Sawtelle, Pete Wernick, Tim O'Brien and Nick Forster, the Hot Rize reunion put on a supercharged show and reminded the Telluride audience why the band was so innovative, accomplished and highly acclaimed.

Sawtelle also performed at the 1997 Festival with his band The Whippets, just a few months after receiving a bone marrow transplant. On stage, he was nothing short of splendor. In private, he was full of courage, strength and dedication.

Born in Austin in 1946, Sawtelle's family moved to Colorado a few years later. He attended college in Ft. Collins and moved into the bluegrass scene. Eventually, he would be recognized as one of the greatest guitarists in the Rocky Mountains, but his early career took off as a member of the Twenty String Band and Monroe Doctrine in the late 1960s and early 1970s.

In 1974, Sawtelle began working at the Denver Folklore Center and would become one of the leading experts in the field on vintage guitars, mandolins and banjos. Through his work, he met his fellow Hot Rize members, and in 1977, the band was born. They hit the road in a 1969 Cadillac, accompanied by their alter-egos, Red Knuckles and The Trailblazers, and took the world by storm. They didn't stop touring until 1990, made the Grand Ole Opry and produced nine albums.

His innovative guitar-playing and soulful vocals were Sawtelle's professional trademark. His sense of humor and simple manner were his private trademarks.

Undoubtedly, he's still out there somewhere, making music, pickin' away. He will be missed, by all who knew him and all who heard him. Surely, as his friends take the stage in his honor, Sawtelle will be in Telluride again.

Tribute to Charles Sawtelle with Tim O'Brien, Pete Wernick and Nick Forster

Hot Rize, one of the most successful bands in the history of bluegrass music, and winners of the first ever IBMA Entertainer of the Year Award, celebrated 20 years of playing at the Telluride Bluegrass Festival in 1998. Hot Rize was scheduled to play a number of festivals this summer, but in March of this year, founding member Charles Sawtelle passed away after a long battle with leukemia. Charles' bandmates, Tim O'Brien, Nick Forster and Pete Wernick, put together a memorial event in Boulder for his friends, fans and family. The event featured lots of music from the surviving "Rize Guys" and friends like Peter Rowan and Sam Bush. Like that event, this show at Telluride will be a special memorial to all of those years of great music that Charles gave us, and a chance to hear some good friends share the music that's connected them for so many years. Don't miss this joyous celebration of the heart and soul of Telluride's musical heritage. — by Nick Forster

SUNDAY 2:00-3:00

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SUNDAY 3:15-4:30

Peter Rowan and the Free Mexican Airforce

Peter Rowan is a mainstay at Planet Bluegrass events. His ever-changing folk/bluegrass persona is always as entertaining as it is musically innovative. You can be sure that Peter's set will include some bluegrass, as well as folk and other genres. Peter Rowan has been a part of some of the premier bluegrass ensembles of the century, including a stint as one of Bill Monroe's Bluegrass Boys and as a founding member of Old and In the Way. Peter Rowan will be joined by bassist Dave Penneroy, guitarist Mike Henderson and John Gardener on drums. We'll all be flying high during this set.

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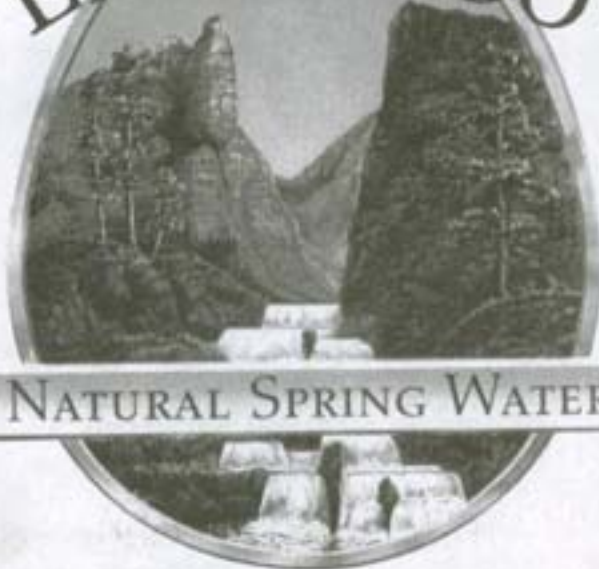
SUNDAY 5:15-6:30

Thunder Jam

Béla. Sam. Tony. Jerry. Tim. Mark. Need we say more? It's hard to put all these greats in one place without a performance. Telluride is a place for old musical friends to get together and create a little magic. Most of these musicians will say that you, the Telluride audience, are one of their favorites and that the Telluride Bluegrass Festival is one of their favorite gigs. For this set you can expect the inspirational improvisation of some of the greatest bluegrass players ever assembled on one stage. Enjoy.



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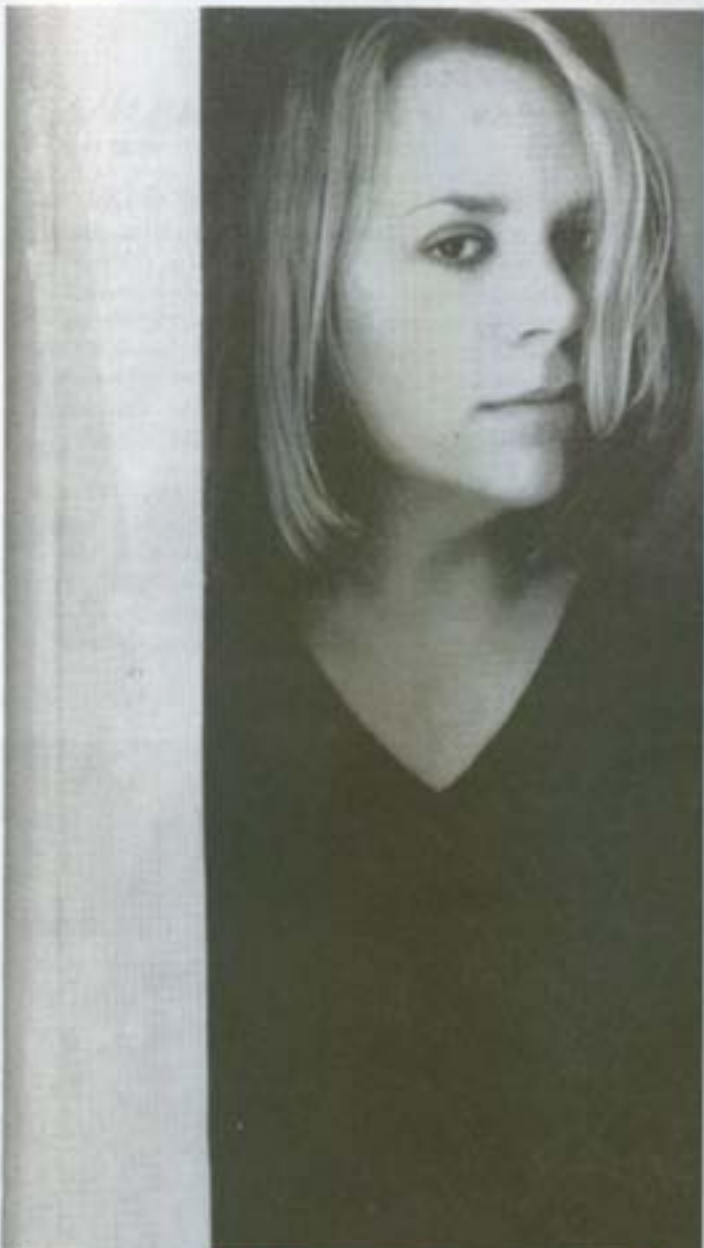
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SUNDAY 7:00-8:30

Mary Chapin Carpenter

There is a feeling that begins to take hold when listening to Mary Chapin Carpenter. The words seem to capture perfectly something you have always tried to say. As she sings, the warmth and timbre of her voice reminds you that, in the end, everything will be all right. It's these songs which touch upon real life that make Mary Chapin Carpenter such an accomplished and gifted artist, as well as one of Telluride's most cherished performers. This past May, Ms. Carpenter released a much anticipated compilation of hits, live tracks and other rarities entitled *Heavy Doll and Other Favorites*.

She states, "I think writing, if you really work at it, has the ability to show you things you might not see otherwise, in yourself and the world around you ... I just let my mind and imagination run free and see where it goes." As we step into the future with Ms. Carpenter, her writing will take us on the journey.

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Climbing high, then higher and higher

BY JENNIFER THURSTON

It couldn't be finer: The Del McCoury Band will close the Festival down. With any luck, a sliver of a moon will be hanging over the park, the air will be still and the finest voice in bluegrass will lift and tilt and filter down into the hearts of the crowd, where it belongs.

It's almost a cliché now to talk about how Del McCoury is the finest this, the finest that, maybe the best there is. He's been the most acclaimed musician in bluegrass in the past few years. He's put out a string of fine records, most recently *The Family*, with his own band, and *The Mountain*, with Steve Earle. He's headlined all over the place, putting on shows full of heart and soul, thunder and lightning, fire and ice.

But McCoury and company have mastered a neat trick, blending tradition with iconoclasm. Every song drips with the heartbreak of life, then melts away into faith, determination, renewed passion. In Telluride, there's rarely been anything more thrilling in recent years than hearing Del and his boys croon to the sin-

ner man to get down on his knees and pray. Even songs that once belonged to another have become his own.

McCoury picked a Steve Earle song, "If You Need a Fool," for his 1992 album *Blue Side of Town*. It was a good partnership, the brazen and rebellious Earle meeting the man in the suit. This year, Earle and the band collaborated on *The Mountain* and are bringing the show to town. It is a splendid work, chronicling the pains and joys of hard living, shaking a clenched fist at the world, then climbing high enough to touch the heavens. It is Earle's work — his stab at immortality, as he wrote in the liner notes — but it would be much less without the Del McCoury Band.

The band, comprised of sons Ronnie and Rob, Mike Bub and Jason Carter, might just be the most talented ensemble around. It must be hard to stand behind a master; they are often overlooked by the critics. Still, they put out a mean sound, the grass to McCoury's blue. Although CDs have to do us for 364 days of the year, on Sunday night, the Real Thing will sing, and play, and carry us away. It couldn't be finer.



The Del McCoury Band with Steve Earle

This unlikely-but-exceptional alliance should keep every Festivarian tuned in till the last G run. The most awarded group in bluegrass, the Del McCoury Band, joins forces with country roots-rockin' songwriter Steve Earle. The product of this union is this year's release, *The Mountain*, which is about Earle's interpretation of the music of Bill Monroe. A passionate tribute to Big Mon, this recording features all Earle's original material wrapped up in the sound of Americans, a sound defined by the precision picking and arranging skills of the first family of traditional bluegrass. Be prepared for a solid dose of the blues, hill-billy murder ballads and rock songs served up with "that high lonesome sound."

SUNDAY 9:00-10:30

When the sun falls, I hear the bars a-calling ...

A brief look at Bluegrass nightlife

BY JULIANA HOFFPAUIR

At some point, Bluegrass Festivarians either get cold, wet, or simply feel the need to head into the bar after a hard day well-spent in the park. Musical nightlife in Telluride is not limited to the Fred Shellman Memorial Stage during Bluegrass weekend. The following is some of the indoor entertainment brought to you by the fine drinking establishments of our town:

THURSDAY, JUNE 17

- *Tony Furtado Band*, Fly Me to the Moon Saloon.

A Telluride favorite, Furtado is a two-time national banjo champion with a style that crosses the acoustic boundaries of blues, bluegrass and Celtic. Christian Teede is on drums, Billy Rich is on bass and Ross Martin is on electric and acoustic guitars.

- *In-Between*, 9 p.m., Garfinkel's Tempter Bar.
- *Keller Williams*, 11 p.m., Swede-Finn Hall; tickets available at Wizard Entertainment.

Originally from Virginia, Keller Williams' home is now on the road. Opening for String Cheese Incident across the country, including San Fran's Fillmore, Williams is experiencing welcomed exposure. The solo singer/songwriter/guitarist describes his music as alternative folk, mixing jazz, funk, reggae and of course, bluegrass. Williams also opens for the Cheese on Saturday at the Art Factory.

FRIDAY, JUNE 18

- *Donna The Buffalo*, Fly Me to the Moon Saloon.

They herd up elements of old-time string band music, zydeco, early rock-n-roll, Tex-Mex, Cajun, country and blues. They combine their rhythmic instrumental grooves with warm-hearted, socio-political lyrics and what emerges is original, good-time Americana music.

Are those real Buffalo wings?

- *Floodplain Gang*, 9 p.m., Garfinkel's Tempter Bar.

From Boulder, the Floodplain Gang were the winners of last year's Telluride Bluegrass Festival Band Contest. They have been together for three years, crossing acoustic music borders in

the spirit of bands such as Leftover Salmon. Catch them all weekend long for a second, third or fourth dose off the Bluegrass stage at area night-time venues. The Floodplain Gang are: Heath Graham on drums, Danny Ferryvesi on bass, John Turpin on guitar, Eric Wasler on mandolin and Krista Smith on vocals and percussion.

SATURDAY, JUNE 19

- *Donna The Buffalo*, Fly Me to the Moon Saloon.
- *Floodplain Gang*, 9 p.m., Garfinkel's Tempter Bar.
- *Hot Club of Cowtown*, The Big Barn, Ridgway.

A hot, young three-piece unit under the influences of western swinger Bob Wills and jazz artists Django Reinhardt and Stephane Grappelli are back in Southwest Colorado this weekend for those who want to get out of the confines of this crowded box canyon. At the Big Barn on Saturday night, Whit Smith croons with his guitar, Elana Fremerman plucks and makes her violin sing, and Billy Horton hits his upright bass in a style that makes you feel like you're back in a '30s dancehall, celebrating after a week of pickin' cotton. Their energy and attitude while delivering traditional music with modern sensibilities make the 45-minute drive to Ridgway well worth it.

- *String Cheese Incident with Keller Williams*, 11 p.m., Scott Art Factory.

Need we say more? These Colorado hippie rock stars have made it big, but they will always return to Telluride for some high-energy, homegrown sounds that make us feel good. The sons of Bluegrass return to a sold-out performance, with an introductory act by solo artist Keller Williams. Will there be special guests, as in memorable years past?

SUNDAY, JUNE 20

- *Floodplain Gang*, Fly Me to the Moon Saloon.
- *Bredren*, 9 p.m., Garfinkel's Tempter Bar.

Telluride's own spirited reggae under the direction of Superdrummer Mikey G. They'll get the Tempter worked up into a sweat with good vibes all around, Jah. Toast to the end of another sweet-smelling grass that's sometimes called blue.

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Wednesday/Thursday - Tony Furtado Band
Friday/Saturday - Donna the Buffalo
Sunday - Floodplain Gang

970.728.MOON

152 E. Colorado Ave. P.O. Box 1977 Telluride, CO 81455

Survival guide for the 26th Annual Telluride Bluegrass Festival

BY BOB BEER

Welcome my fellow Festivarians to the 26th Annual Telluride Bluegrass Festival. You and a select few thousand others have made the trip from near and far to this beautiful big canyon where Bunch Cassidy first invented the ATM by emptying the San Miguel Valley Bank and making a large cash withdrawal. Of course he and his partners, The Sundance Kid and Matt Warner, used firearms instead of plastic cards to persuade the tellers to give them money. I wonder what would have happened if they had forgotten their PIN numbers!

Anyway, let's assume you and your cohorts have successfully maneuvered your way onto the field in front of the Fred Shullman Memorial Stage and are ready for some good old fashioned fun. But first, let's go over a few rules that will allow all of us to enjoy the festival even more.

Don't be a Tarp Hog. Stake out your legitimate claim of terra firma but don't overdo it, OK. Let's all learn to share a little bit of this precious earth with our fellow Festivarians. Better yet, use this "crowded" space to meet new and, we trust, exciting friends. After all, that's part of why we're here besides listening to the best and most eclectic music this side of the Ot Man River. Who knows, you might find a new business partner who is just waiting for a chance to provide Internet connections with the entire world, hooking up with your idea of supplying the world with your own widgets. Just think, you could partner up, make a cool pile of meso and next year afford VIP tickets.

Or you could meet your future spouse and her alimony attorney — who by next June will also be able to afford VIP tickets — at your expense, of course. The possibilities are endless.

Among your new friends, share some outrageous stories from festivals past. Tell the story that one year you and your buddies crawled through the wetlands and tried to sneak in over the fence. "We would have made it, too, except for some eagle-eyed security dude who spotted us."

"That's funny, I remember the time when I had to arrest these idiots who thought they could just saunter in without paying." Oops.

Speaking of security, that team is to be taken seriously. Each year several dozen people get busted for trying to bend and break the rules of the festival. Don't let that happen to you. The end result for the past year or so has been to oust the rascals, with no warning. In the past, warnings have been issued, but now enforcement has been beefed up, so you only have one chance to mess up. Unless you really don't want to be inside of the Town Park and enjoy the music and atmosphere, be a little more respectful of the rules. I know, I know, you're a maverick of sorts, but so are all of the 10,000 others here. So please play fair.

Also, last year it was noticed by more and more law enforcement officials that blatant drug use has increased. More and more families are coming to the festival, so if you must indulge, be discreet. For your sake and to keep future festivals as free and open as possible, don't cop that in-your-face mentality.

Cool, did you smell that? Wafting from the many food booths are the exotic smells of various cuisines. If you pace your self right, you can use the first couple of days to taste all that the vendors have to offer. On Saturday and Sunday be prepared to stand in line for your soon-to-be discovered favorites. If you find yourself standing in the shortest lines, maybe you really are unique.

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TELLURIDE Bluegrass

Survival guide continued

The hot sun is brilliant at almost 9,000 feet above sea level. Be sure and slather on lots of sunblock and share with others, too. Also be prepared for the skies to open up with drums of their own. Weather high up in the Rocky Mountains can change as often as a USA Today poll result. Be prepared. You can spot the first time Festivarians easily enough because they are the ones who come with only a pair of jean shorts, a thin t-shirt and flip-flops. Watch as they begin to turn blue when the sun goes down and the temperature plummets like an unlucky stock investor's portfolio. You didn't trust your life savings with him, did you?

Stores in Telluride do have supplies of inclement weather gear, so unless you have been smart enough to pack your own, better let loose some of your fun tickets for some necessities.

Please take advantage of the hot showers provided at the high school. Polluting the air and noses of your fellow Festivarians is not cool.

You can enjoy libations and at the same time help out two of our favorite entities. The KOTO Beer Booth is a major fundraiser for our precious community radio — one of only a few free format radio stations left in the US of A. Be prepared to have your ID ready because until Sunday morning, you don't look as old as you really are. Then, of course, you look ready to walk into the Social Security office and claim your retirement funds.

Next to the beer booth is the famous Telluride Elks Wine Booth. Did you remember to bring your containers from festivals past? Proceeds from the wine booth go to help our local Elks support many organizations, such as the Boy Scouts, scholarship programs, youth programs and helping whenever a hand is needed.

As always, moderation is the key.

But do dance as much as you can. Let your soul soar into the skies when Sam or Johnny C. or Junior Brown fill your ears with sweet caramel ear tidbits. Oh, yes...

Of course the downside of any crowd is sanitation. Let's face it, the portable toilets are most always disgusting, but try not to leave them the worse for wear when you depart. And please, don't get the idea that if only you peed outside, the environment could handle it. A few thousand others might also have the same, alarming idea.

Every year a few scam artists seem to slither into town, looking for suckers. Don't fall for the "I have an extra barricade pass I'll let go for only \$25." Chances are it's counterfeit and your vehicle will be towed, adding to your bottom line and taking away some hard-earned cash for your enjoyment.

If you need help or advice, ask.

And if you have decided your dog is cool and have brought it to Telluride despite all of the warnings and common sense, shame on you. Dogs are not allowed in the festival grounds or in any of the camp grounds. Don't whine, just accept that fact.

That's about it. Just follow the Golden Rule and all will turn out fine.

And remember your promise of buying your tickets early next year! Keep it.

What were you doing in the 70's ?

We were busy starting a *brewing revolution*.



Beer gurus Michael Jackson, Charlie Papazian and Fred Eckhardt at one of the first taste tests for Boulder Beer twenty years ago.



Rockies Brewing Company Boulder Co. 303-444-8448

It was the 70's. Disco was the craze and people were buying pet rocks. Seemed like a really good time to start handcrafting our own beer.

Of course, when we started we had no idea we were spawning a revolution in brewing. We just wanted better beer.

So, a bunch of guys, now referred to as "Visionaries," got together in a goat shed and started making Boulder Beer. And the way they brewed it then is the way we brew it today: with all natural ingredients, pure Arapahoe Glacier water, and some good old fashioned craftsmanship. Nothing else.

So, while flavored beers come and go as quickly as the micro-breweries that make them, our focus remains on the integrity of our product, Boulder Beer.

Happy anniversary Boulder Beer!

Rockies Brewing Company, The Oldest Operating Microbrewery in the United States.

