

# HIGH NOTES



*A Music and Arts Magazine  
for Western Colorado*

**INSIDE—**  
*Exclusive Interview  
with Christo*

*John Billings:  
GRAMMY Maker*

*Vince Herman:  
Leftover Salmon*

*Telluride Bluegrass Experience  
Featuring:*

*Emmylou Harris  
Lucinda Williams*

*Bonnie Raitt  
Rodney Crowell*

*Cover Art:  
John Billings*

Complimentary  
[www.WellSpringPub.com](http://www.WellSpringPub.com)

Spring/Summer 2013  
Volume 3, Number 1



Ouray Hot Springs Pool Presents



## FREE OUTDOOR CONCERTS 2013

6-9pm - Fellin Park in Ouray

### FOOD-BEER-FUN

*Thursdays  
in  
June*

### BANDS

**JUNE  
6**

March 4<sup>th</sup>  
Marching Band  
Opener - Miss Emily

**JUNE  
13**

Otis Taylor  
Opener  
Screen Door Porch

**JUNE  
20**

Current Swell  
Opener - The Fox Fire

**JUNE  
27**

The California  
Honeydrops  
Opener - The Dustbowl Revival

For Info: 970-325-4746 | [www.OurayColorado.com](http://www.OurayColorado.com)

# Ouray Chalet Inn



*Come, Stay and Enjoy  
the music and mountains  
that surround Ouray!*



510 Main St. • Ouray, CO  
970-325-4331 • 800.924.2538  
[www.ouraychaletinn.com](http://www.ouraychaletinn.com)



TOWN OF RIDGWAY & PICKIN' PRODUCTIONS PRESENTS

# RIDGWAY

CONCERT SERIES

TOWN PARK • RIDGWAY, CO  
**FREE • EVERY THURSDAY IN JULY • 6 PM 'TIL DARK**  
 MUSIC, FOOD & BEER VENDORS, CHILDREN'S ACTIVITIES  
[WWW.RIDGWAYCONCERTSERIES.COM](http://WWW.RIDGWAYCONCERTSERIES.COM)

OUR SPONSORS

**RIDGWAY**  
 REAL ESTATE



RIDGWAY FAMILY DENTISTRY  
Caring, comprehensive dentistry for all generations



THE KAMPE FOUNDATION, KVNF PUBLIC RADIO &  
**PICKIN' PRODUCTIONS PRESENTS**

# PICKIN' IN THE PARK

PAONIA  
 CO

**6th**  
 ANNUAL

**FREE SUMMER CONCERT SERIES**

Paonia Town Park • Paonia, CO  
**EVERY THURSDAY IN AUGUST • 6 PM 'TIL DARK**  
 Local Food • Local Beer • Local Wine  
 Children's Activities

[www.pickinproductions.com](http://www.pickinproductions.com)



First State Bank of Colorado





# Orvis Hot Springs

A NATURAL MINERAL HOT SPRINGS ♦ Open 9am - 10pm Everyday  
1 mile south of Ridgway, CO 970-626-5324  
[orvishotsprings.com](http://orvishotsprings.com)



## PEOPLE POWERED RADIO FOR WESTERN COLORADO SINCE 1979!

DIVERSE MUSIC - LOCAL NEWS AND PUBLIC AFFAIRS - NPR AND ALTERNATIVE NEWS



90.9 FM PAONIA/NORTH FORK VALLEY - 89.1 MONTROSE/DELTA/OLATHE/NORWOOD  
98.3 FM CRAWFORD - 88.9 FM RIDGWAY - 90.1 FM OURAY - 88.7 FM LAKE CITY - 99.1 FM GRAND VALLEY

970.527.4866

**WWW.KVNF.ORG**

1.866.KVNF NOW



## On a High Note

WellSpring Publishing and *High Notes* continue to produce quality stories about the music Colorado loves so well and to expand the content and scope of the magazine to include topics beyond music and music makers – stories that are of interest, we believe, to our readership.

In this issue, we are pleased to bring you the love story that was Christo and Jeanne-Claude's forty-year collaboration of life and art and John Billings life-long quest to keep a promise he made to a dying friend and mentor – the original GRAMMY-maker. We recall a conversation with Vince Herman and record the T-ride recollections of a score of iconic Telluride Bluegrass veterans.

And more ...

**Special thank yous to:** our advertisers who make this publication possible; John Billings for so candidly sharing his fascinating story; Vince Herman for inviting us onto the rolling bus of energy and emotion he exudes; Keith Case and Brian Solomon of KCA Artists who got the T-ride quotes aflowin'; and to Christo for his generosity of time and spirit and Christo's right-hand Jonathan Henery whose patience and availability was a wonder and a godsend.

—WellSpring Publishing, Marketing and Public Relations.



**Dale McCurry**, co-owner of WellSpring Publishing, Marketing and Public Relations, has been a published writer for more than thirty years and an editor and publisher for five. He has been published by more than twenty publications and has served as editor and contributor of hundreds of issues of more than fifteen newspapers, magazines and niche publications.



**Jennifer Mandaville** is a seasoned marketer and co-owner of WellSpring Publishing, Marketing and Public Relations. She has been involved in the business of journalism in a number of capacities since 2007. She currently is operations manager at Bluecorn Naturals in Ridgway, Colorado, where she lives.

### Contributors to the production of *High Notes: A Music and Arts Magazine*

Dale McCurry and Jennifer Mandaville of WellSpring Publishing, Marketing and Public Relations; Kristin Schroeder of Avalanche Graphics LLC; cover artist John Billings; Mitch Craker and Amy Hankins, trivia and art team for "NoteWorthy" and photographers Emily Rose Mandaville, David Monsma, Wolfgang Volz, André Grossmann, Kent Shields, Arlyn Deva and Charisse Spear.

**Ouray Hot Springs Pool**

10 am to 10 pm through Labor Day, open until 9 pm after Labor Day  
Three sections: 80, 98 and 104 degrees  
(perfect for soaking)

*We're ready for you!*

[www.ourayhotsprings.com](http://www.ourayhotsprings.com) 970-325-7073



MICRO ROASTED  
ORGANIC COFFEE...  
FRESH FROM OUR ROASTER TO YOU



SERVING HOTELS,  
RESTAURANTS, RETAILERS  
& COFFEE LOVERS EVERYWHERE

Retail Shop & Roastery  
602 N. CORA STREET  
RIDGWAY, CO 970-626-BEAN  
We ship anywhere

Brought To You By The Ouray Chamber Resort Association



BREW & MUSIC FESTIVAL

Ouray, Colorado

AUGUST  
24



For Info: 970-325-4746 | [www.OurayColorado.com](http://www.OurayColorado.com)



ENCHANTING • BEAUTIFUL • RELAXING



(800) 327-5080  
[www.BoxCanyonOuray.com](http://www.BoxCanyonOuray.com)

# HIGH NOTES

*A Music and Arts Magazine  
for Western Colorado*

## between the covers



Photo by Emily Rose Mandaville



Photo by David Monsma



© Christo and Jeanne-Claude, 2005

Photo by Wolfgang Volz



Staff Photo

## features

8

### **John Billings: Making GRAMMYs**

By Jennifer Mandaville

People may know the GRAMMYs are made in an unassuming basement on a Ridgway Colorado intersection known for craft brews and artisan pizza. Mandaville wanted to know what that means to Billings who has held the contract to make the coveted award for 39 consecutive years. Now you can know, too.

13

### **Vince Herman: Slam-grass and more**

By Jennifer Mandaville

In the tradition *High Notes* has quickly established interviewing and producing features about musical personalities like Little Feat's Fred Tackett and Joe Cocker, Jennifer Mandaville talks to jam-band master Vince Herman of Leftover Salmon and Great American Taxi. Is Leftover Salmon a reunion band or back to stay? Find out in this issue.

18

### **Christo: Jeanne- Claude and beyond**

By Dale McCurry

During 40 years of collaboration, Christo and Jeanne-Claude created 20 large-scale installations around the world – most involving fabric. Why are their art installations temporary? What is the timeframe for *Over the River* now that it is entangled in court-ordered delays? Join McCurry as he asks Christo these questions and more.

20

### **Telluride: Bluegrass to newgrass**

By All-star contributors

*High Notes* asked performers, organizers and fans of the Telluride Bluegrass Festival to recall and offer snippets of their T-ride experiences on this 40th anniversary of Telluride Bluegrass experiences. From Tim O'Brien, noting the moment bluegrass "crystallized in the hands of Bill Monroe and Earl Scruggs to Lucinda Williams meeting Ralph Stanley, the results were fascinating.

## focus

David Alderice .....	10
Montrose Downtown .....	15
Wright Opera House .....	29
Free Concert Series .....	30
NoteWorthy .....	32

## on the cover

This issue's cover artist is John Billings, Ridgway Colorado GRAMMY maker, who returned to brush and paint with a series of portraits of "dead guitarists." The iconic image he painted was from a benefit for which Lennon bought \$59,000 in tickets for fundraising volunteers. You can spend much less and own a print of Billings' Lennon portrait. Call 970-626-3860 or visit: [grammydude@billingsartworks.com](mailto:grammydude@billingsartworks.com)





# GRAMMY-Man: Make My Dreams Today

By Jennifer Madaville

Making his annual spring-time pilgrimage, John Billings drives 900 miles to his Santa Monica, California hometown to personally deliver his labor of love: The National Academy of Recording Arts and Sciences' GRAMMY awards.

Dropping 7,000 feet out of the Colorado Rockies to eventual sea-level, Billings drives his pick-up truck, pulling a utility trailer – bearing the image of Carlos Santana holding his armful of GRAMMY awards for 2000's *Supernatural* – once again filled with hundreds of hand-crafted awards destined for only the greatest in the music industry.

On a somewhat gray afternoon, and upon entering Billings Artworks, my mind begins to race: How does so much super-star perpetuity happen here? In a historic Ridgway Colorado building, Billings' studio is housed in what can simply be described as a small sub-basement; the shop where dreams are literally constructed one piece at a time.

The hazy light from the low ceiling illuminates walls covered with autographed photos of recording artists who have often sent Billings their broken GRAMMY for repair. Rather than take a fee, he prefers a piece of memorabilia and, by his own admission, has collected “a lot of personalized gifts from GRAMMY winners through-out the years.” Billings Artworks feels like climbing the stairs to grandma's attic ... a cornucopia of history: musical history. All around the collection of memorabilia lies an impromptu museum of historical GRAMMYs. There is one autographed by Les Paul.



Photo by Emily Rose Mandaville

Taylor Swift's broken GRAMMY, autographed after she dropped it during a photo-op. Tony Bennett's 1962, damaged bell, hand-engraved with his name. President Obama's GRAMMY for Best Spoken Word for his book: *The Audacity of Hope*. And scores more. ...

In the middle of it all – shop, studio, ad-hoc museum – John Billings sits at his desk and waxes about his life and good fortune.

“As a child, I would watch my neighbor, Bob Graves, cast the original GRAMMY Awards [that began in 1958] in his garage in Van Nuys, California. I later enrolled in dental school to learn metal casting and stopped by Bob's house to show him my work. ...”

Billings trails off and pauses before going on to explain that, after his neighbor and friend shared he had kidney failure, he agreed to apprentice under him. Eight years later, in 1984, after Graves' death, Billings purchased the business and set out to fulfill his promise. “I told Bob, I would never let the GRAMMYs go or sell them to another company.”



Billings explains that there is a company in Chicago that creates the Oscar, Emmy and MTV Music Awards “and the GRAMMY would be a feather in its cap.”

Billings moved to Ridgway in 1993 after falling in love with the San Juan Mountains during a visit with the late actor Dennis Weaver. Now in his modest studio, with his crew of two, Billings spends about 75 percent of the year creating the GRAMMY Awards. “I work on a GRAMMY almost every day. It takes about fifteen hours to make each one and can be a painstaking process.” With the help of childhood friend, Jim Spear, and Patrick Moore, Billings makes it a labor of love. In addition to the GRAMMY, he makes the Annie Award, for those in animation, the Latin GRAMMY Award and the John R. Wooden Award (NCAA).

In 1991, at The Academy’s request, John redesigned the award, which was known for breaking easily. “I wasn’t sure what they wanted, so I went back to Art Deco to influence the design.” He also changed the metal alloy from lead to zinc, using a secret formula he named Grammium, which made the award much harder and more resilient.

In an ongoing effort to perfect the award coupled with a passion for guitars, John noticed a Stratocaster guitar that he owned had “this beautiful black paint on it;” he contacted Gibson, found out what that paint was, and now uses the same paint on the base of the GRAMMY.

Each year John and his crew score seats not only to the GRAMMY Awards, but to the Lifetime Achievement soiree, the night before the awards ceremony.

John shares with a smile: “That is always a special time; it is invitation only and the year’s nominees attend.” He recalls February 2012 when the Allman Brother’s received the Lifetime Achievement Award and John and

crew were there to share the experience and spend time with the band.

During the evening of the ceremony, John reflects on the care and craftsmanship that goes into each GRAMMY. Watching the pure joy on a recipient’s face is the part he loves the best: “In our minds it is going to a superstar, someone who has given to us and now we are giving back to them.”

Although he has met hundreds of stars, Solomon Burke has a special place in Billing’s heart. Burke won his first GRAMMY in 2003 for Best Contemporary Blues Album. And the next day, Burke called Billings at his home to thank him for making his award. “He’s the only person who has ever called to thank me.” During our visit, John showed me a watercolor painting with the lyrics to *Dock of the Bay* along with a framed letter, both sent to him from Burke. Visibly moved, John read the letter aloud, expressing the tenderness of their friendship.

The two remained friends until Burke’s death in 2010.

Lately, John has returned to an old passion, oil painting. Years ago, he painted a series of Native American chiefs and this round, he is doing a series of “dead guitar players,” he declares with

amusement in his voice. On the wall hangs Stevie Ray Vaughn and on the easel Jimi Hendrix leans into a chord and seems justifiably content in the home of the GRAMMY. Billings painted the portrait of John Lennon’s iconic 1972 concert in Madison Square Garden that graces the cover of this magazine.

In what Billings describes as a “small company, in a dusty shop, in a tiny town, in the mountains of Colorado,” he quietly shares:

“I really am a humble man, I get a lot of praise and I am not worthy of it. As an artist, I am accomplished. I am almost 66 years old and have not had a job in 40 years.”



From Left: Patrick Moore, John Billings, Robin Meiklejohn, Susan Tedeschi, Derek Trucks, Mark Moore and Jim Spear.



## SnapShots

# David on Drums

By Dale McCurry

**G**o to a show to see any of the amazing assortment of musicians who inhabit David Alderdice's adopted hometown of Paonia, Colorado, and chances are your toe will tap and your backside will wiggle to the surprising yet right-on drum beat rolled out before you by David.

"David plays drums and percussion in a completely unique and funky way," says funky-master Sticky Mulligan – himself one of Paonia's talented musicians who has been out front of Alderdice on several occasions. "He is aware of what needs to be played on any type of song or groove"

"The thing about the music scene in the North Fork Valley I really enjoy is that it's a tight knit community of musicians and we all get the chance to play with each other and back each other up," David says. "I've had the honor of performing or recording with a good majority of the musicians on the Western Slope and it creates a nice family vibe within the music scene here."

Alderdice found Paonia when a trailblazing friend whom he had played in a band with on the East Coast invited him out to perform on a local project. He "just never really left."

"He is a channel of creativity to the heart of rhythm and the muse," says JoeAlan Meador, a pretty solid channel of the music muse himself. "Every moment I have been blessed to share on the stage with him has been unique and unforgettable, and it was an honor to have him grace my debut record with his drums and percussion. David Alderdice is a wizard; a kind, gifted and humble human being."



Alderdice is not always making music with local folks. When he first arrived he worked on area organic farms. Now he and family live a homesteading lifestyle, growing what they need to survive year around, and he spends time each year rapping out the rhythm of the road.

"I think it is a necessity for artists to travel," he says of the quality of musicians who come through the North Fork Valley. "I think the beauty of the area draws artists through here. It is a nice respite from the big cities where it is just not as much fun to play."

Among other road gigs, David travels three or four times a year with Feast, a "worldly Celtic classical fusion band."

"I've had the pleasure of playing with David in various capacities and he always proves to be dead on and rocking the pocket," says Honey Don't's Bill Powers. "He's easily one of the best drummers I've played with in Colorado, or anywhere for that matter."

"David Alders is a Zen-master on the drums," adds Rob Miller – musician, DJ and provider of great music to much of Western Colorado, by way of his Pickin' Productions. "All feel; in any groove. One of my favorite human drummers and a model human being to boot."



# MUSIC & MORE

**CEDAREGE ~ CRAWFORD ~ DELTA ~ ECKERT  
HOTKISS ~ ORCHARD CITY ~ PAONIA**



**OUR SIDE  
OF THE  
DIVIDE**  
DELTA COUNTY - COLORADO

**For a full calendar of  
Events in Delta County  
[www.deltacountycolorado.com](http://www.deltacountycolorado.com)**



# High Notes Directory



Rocky Mountain is a country inn with all the comforts of home in downtown Paonia.

Lovely rooms with fully-equipped kitchens, Direct TV (sports and movie channels) and landscaped gardens with original Forest Hart bronze sculptures. Come stay awhile!

304 Niagara Ave., Paonia, CO  
970.527.3070 • rockymountaininn.net

## Cow Creek Suite Ridgway Vacation Rental

Voted  
Best  
Hotel  
in



Ouray County Runnerup 2013  
Edge of town quiet comfort,  
privacy & views.  
Starting at ... \$75/night

Complete info at  
[www.cowcreek.qwestoffice.net](http://www.cowcreek.qwestoffice.net)  
or call 970.626.5880



Valentich Bags  
(Handcrafted Bags)  
We build all types of  
bags for the  
discerning outdoors

person. We are committed to bringing a new aesthetic to outdoor gear. Each bag is crafted one at a time ensuring quality and longevity. Custom work done and repairs made.

380 Sherman Street, Ridgway, Colorado  
970.901.9707 • [www.valentichbags.com](http://www.valentichbags.com)



**Bill Whitt, Owner**

Custom Painting & Staining

P.O. Box 321 • Ouray, CO 81427

970.325.7208 (O)  
970.210.1233 (C)



A guide service with instructors/guides who are certified by the AMGA as Single Pitch Instructors,

Rock Instructors, Rock Guides, Alpine Guides, or Ski Mountaineering Guides. Offering the highest level of instruction and guiding in ice climbing, rock climbing, mountaineering, back-country skiing and avalanche courses.

280 7th Avenue • Ouray, Colorado  
970-325-7342  
[www.peakmountainguides.com](http://www.peakmountainguides.com)



Khristopher's Culinaire is an independent family-owned and operated kitchen store since 2007. In addition to our kitchenware we have a wonderful selection of unique food's, coffee's, teas, oils, Colorado-made products and fiery foods.

545 Main St. • Ouray, Colorado  
970.325.7311

## GUMPSHUN JUNCTION

Gifts, etc.

Artistic gifts and wearables

640 Main Street • Ouray, Colorado  
970.325.4024



We serve  
breakfast  
and lunch  
sandwiches

and make our own bagels, breads and pastries. We offer Raven's Brew Coffee which is free trade and organic, not to mention outstanding in flavor.

We strive to make the best coffee drinks, breads and pastries around.

460 Main St. • Ouray, Colorado  
970.325.4677



Trail Town Still offers an assortment of spirits crafted

the old fashioned way, from local and regional produce. "We were thirsty so we made something good to drink. No need for exotic ingredients – just local bounty." Trail Town features Colorado corn vodka and Colorado corn whiskey.

240 Palomino Trail • Ridgway, CO  
970.626.3060 • [www.trailtownstill.com](http://www.trailtownstill.com)



We purchase green coffee beans from all over the world and roast them in Ouray County. Small batches are our specialty, and we roast at the perfect time to ensure the highest quality and the most flavorful blends.

PO Box 439 • Ouray, Colorado  
970.318.0375  
[info@ouraycoffee.com](mailto:info@ouraycoffee.com)  
[www.OurayCoffee.com](http://www.OurayCoffee.com)



Full Service  
Medical  
Clinics. In

addition to treating chronic and acute health issues, our services promote optimal physical and emotional health for children, women and men across the entire life span. Accepting new and Medicare patients. Two locations to serve you.

970-325-9900 • Ouray, Colorado  
970-249-6670 • Montrose, Colorado  
[www.ouraymed.com](http://www.ouraymed.com)



Taking care of all your design & printing needs since 1998.

Offering: business cards, brochures, letterhead, envelopes, ad design, flyers, post cards, mailers, labels, booklets, note pads, forms, promotional items, banners, heat transfer vinyl, window vinyl and more. Call for an appointment.

Ridgway, CO • 970.626.4383  
[www.AvalancheGrfx.com](http://www.AvalancheGrfx.com)



# Vince Herman

## Bringing It for the Love

By Jennifer Mandaville

I sat on the stage in Eureka Springs, Arkansas taking pictures for the local newspaper of Vince Herman during Little Feats' 2007 Feat Fest. Immediately he had the crowd in the historic City Auditorium on its feet: dancing, clapping and singing – never once disappointed. Such is his infectious nature.

In 1985, Vince, singer, guitarist and washboard player, left his home in Morgantown, West Virginia, and rolled into Boulder, Colorado. Upon arriving, he met Drew Emmitt of the Left Hand String Band, and in 1989 the two, along with deceased banjo player Mark Vann, formed the quintessential Colorado slam-grass band, Leftover Salmon.

### The venue, the event

Dashing across Telluride Town Park (three minutes prior to a scheduled interview) I catch up with Vince at last year's 39th Annual Telluride Bluegrass Festival in the press and media tent next to the stage. He is scheduled to play with Salmon.

Vince shows up for the interview – sweat gleaming, an apropos blue Hawaiian shirt, huge smile and clearly in full “festivarian” mode: fresh off a campground all-nighter that culminated with a raucous and impromptu free performance in the campground bathroom. That's okay – he is not performing on this interview day, simply taking in the event, an event where he has spent years attending and performing.

Telluride Bluegrass Festival is in its 40th year and has a remarkable and loyal following, both by historical

musicians as well as the self-named festivarian attendees. Sam Bush calls the festival his home, and this year Emmylou Harris, Rodney Crowell, Jerry Douglas, Del McCoury, Tim O'Brien and so many more are grateful to be “back home.” It is truly a top-shelf event for attendees and performers – all revel in the gift.

“A lot of bluegrass's really good pickers come through here – both with the old time bluegrass bands and with the newgrass bands,” shares Vince, with awareness that imparts tenderness for his craft as well as this festival. His first Telluride was 1985. “I was one of the kids finding himself on this stage ... part of the Telluride farm team.”



Photo by David Monsma

### The album

Following closely behind Phish and Widespread Panic, Leftover Salmon is now considered legend in the bluegrass jam-band world. Though band members went on hiatus in 2005 and spent some of the next six years in “reunion” mode, they have been “getting the band back together,” man, by way of their new album: *Aquatic Hitchhiker*. The album's, “brisk grassy rambles cross genre boundaries without restraint,” reviewed iTunes. NPR's *Mountain Stage* characterizes the band's live performance as, “one of the most engaging concert experiences to ever hit the road.” “You can just be a reunion band for so long,” grins Herman explaining his “shit-or-get-off-the

pot” philosophy. The band had an inspired experience recording the album in both Portland, Oregon, and





bringing an old time style into an exciting new dimension; one that hippies and poets, lovers and dancers, freaks and families ... can all come together.”

When pushed beyond his comfortable frame of music, Vince talks about his love for Colorado fishing, painting and abundantly demonstrates love for family and girlfriend Marisa who is by his side with her infectious

Denver, Colorado. “I am really psyched about this album. It was much more collaborative; we’ve all grown so much as song writers.”

smile and gracious energy.

“I am really blessed to be paid to do what I love.”

## Discovered by Discovery

And, just when things might not get any cooler? “It feels like after all of this time, we’ve finally caught a real break,” shares Vince. The Discovery Channel’s *After The Catch* features six episodes with the show’s first official house band: Leftover Salmon. *After The Catch* is the post-show special that follows the Emmy-award winning reality series *The Deadliest Catch*. Last season was filmed in Colorado.

During the episode, the band performs songs while the cast looks back at the highs and lows of the season’s catch.

As if that does not seem quite enough, Herman has another full-on band, Great American Taxi. The band played Ridgway’s Concert Series in 2011 and brought the “lawn down.” Taxi is more “old country/roots rock” by Herman’s characterization.

## For the love

Herman’s influences are as varied as the Allman Brothers, Del McCoury band, the Grateful Dead and Bill Payne. But, he seems most recently inspired by his two sons, Colin and Silas who he refers to as “his mentors.”

The boys and their band have formed Gipsy Moon. Self-described – “Gipsy Moon is a four-piece group of wandering artists on an endless journey toward good times and raw expression. Their sound, referred to as ‘Gipsygrass,’ is something like a backwoods hoedown meets the smoking basement of a New York jazz club ...

## For more

For more information: [www.leftoversalmon.com](http://www.leftoversalmon.com). For information on Great American Taxi: [www.greatamericantaxi.com](http://www.greatamericantaxi.com). And, for information on Silas and Colin’s band Gipsy Moon: [www.gipsymoon.net](http://www.gipsymoon.net).





# Up in Downtown Montrose

## Goin' on downtown

Across the country towns have struggled to keep their downtowns alive. There is evidence

Montrose, Colorado, is taking positive steps to make it happen.

"There is so much positive energy and exciting activity in downtown these days," Downtown Development Authority Executive Director, Scott Shine told *High Notes*. "It is in the process of repositioning itself as an arts, culture, dining and destination retail hub of western Colorado. In 2012, nineteen new businesses opened downtown. These, along with long-standing downtown businesses, are creating a fun and vibrant sense of place in Montrose. The special events and community gatherings that happen in the downtown district bring diverse groups of people together to celebrate in a comfortable historic setting.

"It is a great place and its only getting better."

## The art scene

Montrose' Public Art Experience (PAX) is the catalyst for more than thirty-five sculptures on downtown streets.

"Our main focus is to promote art and culture in the Montrose area in conjunction with the city and other



Photo by Kent Shields  
Sculpture by Vic Payne

community entities," says PAX Chairperson Jill Myers. "I was an art teacher for fourteen years before becoming an administrator. My husband and I now have a photography and framing business, M & M Artistic Images. Our committee members have a passion for art and the enhancement of Montrose through public artistic endeavors. Our main focus is to promote art and culture in the Montrose area in conjunction with the city and other community entities."

Pax's biggest event is the Celebration of Art and Culture, held in October. "This year, we are collaborating with Fresh Fest to create an entire weekend of activities," Myers said. "The fall event is our main fundraiser of the year. It is also the presentation of the new sculptures, which will be displayed for the year."

Myers says PAX is paying it forward. "Another area of focus is to educate and support the arts with our young people. We conduct sculpture and gallery tours each spring and sponsor the Montrose and Olathe School District art show."





Photo by Kent Shields  
Sculpture by Vic Payne

## Monumental art

It is hard to miss Montrose's monument-sized bronze sculptures by noted western sculptor and artist, Vic Payne. Payne, who did the eagle in Dennis Weaver Memorial Park outside of Ridgway, has been sculpting for 35 years. Payne combines distinctive style with his attention to detail to produce sculpture that captures the spirit of the West – evoking the pioneering, independent, mystical spirit of the land and its people.

The preservation of the old West through bronze art was first instilled in Payne by his father, Ken. Whether the Paynes are sculpting a Western, Native American or Wildlife bronze, their stated mission is to “lead the viewer through an emotional journey telling a story through their art with hopes of capturing the spirit of the West.”



**Hours**  
10am-8pm Mon-Sat  
10am-4pm Sun

**located inside A+Y  
Design Gallery**

**970-240-7914**

**513 E. Main Street Montrose, CO 81401**

Owners: Adam & Yesenia Duncan  
Email: [adam@aydesigngallery.com](mailto:adam@aydesigngallery.com)

## Moving on Main

Main in Motion, in its twelfth year, is a twelve-week-long summer festival in historic downtown, Montrose and the district's biggest annual event. Main Street is closed to automobile traffic so attendees can browse freely among local musicians and artists, food vendors, children's activities, dance performances, and the local farmers' market.

“Main in Motion is a twelve week experience of community coming together to enjoy all that Montrose has to offer,” says Yesenia Duncan of A & Y Design Gallery, located on Main Street. “You can expect anywhere from 2, 000 to 5, 000 people on any given Thursday.

“Enjoy shopping, great music, good eats and fun activities for all ages.”

Main in Motion is held every Thursday, 6:30 p.m. until 8 p.m., from June 6 through August 22. For more information, go to [www.maininmotion.com](http://www.maininmotion.com)



# Get DOWNtown for Summertime in Montrose

*Shops • Galleries • Dining • Entertainment • Lodging*



## MAIN IN MOTION

*Award-winning summer festival along a packed Main Street with entertainment, family activities, shopping, dining, & more!*

**Every Thursday, 6:00 pm - 8:30 pm  
from June 6 - August 22**

[www.maininmotion.com](http://www.maininmotion.com)



## MONTROSE FARMERS MARKET

*The best produce and crafts the Western Slope has to offer in one great location.*

**Every Saturday, 8:30 am - 1:00 pm  
from May 11 to October 26**

**Every Wednesday, 8:30 am - 1:00 pm  
from July to September**

*Along S. 1st & Uncompahgre*

[www.montrosefarmersmarket.com](http://www.montrosefarmersmarket.com)



## DOWNTOWN ARTS SCENE



Downtown Montrose

### FIRST FRIDAY STROLL

**1st Friday of every month**

**Main Street • 5:30 - 8pm**

*A night on the town with artist demonstrations, wine & beer tastings, prize drawings & store promotions.*



### RENEWEST

**INTERACTIVE ART CRAWL**

**3rd Thursday of every month  
Main Street (West of Townsend)**

**5:30 - 8pm**

*Building community and highlighting downtown's unique west side with interactive music, drama, dance, & fine arts.*



Public Art  
eXperience

### PUBLIC ART EXPERIENCE (PAX)

*Over 35 sculptures displayed on the streets of downtown!*

**Celebration of Art & Culture  
Friday, October 4th**

**5:00 pm - 9:00 pm**

*A special evening of art, wine & beer, culinary delights, shopping & the unveiling of new public art.*

 [www.facebook.com/montrosedowntown](http://www.facebook.com/montrosedowntown)







Christo and Jeanne-Claude: Running Fence, Sonoma and Marin Counties, California, 1972-76  
Photo: Wolfgang Volz. Copyright: Christo 1976

# The Couple Behind the Curtain

## Christo and Jeanne-Claude

By Dale McCurry

### Prelude: Spring 2011, the river

“And this is the Arkansas, right?” I say, looking into the rush of clear water below us. The torrent is careening off, cascading over and sliding around rounded boulders situated on the bed of the still-small river as if at the hand of a landscape artist with a keen eye for waterway feng shui. It is all so different from the karst-country gravel bars of my Ozarks.

“Yes, it is,” says our guide enthusiastically. He is a colleague, a publisher located across the Continental

Divide from us – in Salida, Colorado; we live and work in Ouray County, Colorado. My partner once lived on the river in Ozark, Arkansas, and what flows below her now resembles the bloated, workhorse Mississippi tributary of her memory not a whit.

The Arkansas is fresh in Salida, but it is 60 miles downhill from its wellspring near Leadville – a statutory city, meaning it is the county seat because it is the only municipality in the county. Situated at an elevation of 10,152 feet, Leadville is the highest incorporated city in

the United States. Somewhere on the outskirts of town, the Arkansas River begins a 1,469-mile descent to an Arkansas' delta-blues region of the massive Mississippi.

As if a symbolic, if brief, sendoff to the river's transplains journey, world-renown environmental artist, Christo, plans to suspend 5.9 miles of luminous fabric over eight sections of the Arkansas River along a 42-mile stretch between Salida and Cañon City, Colorado. The estimated cost of the project is \$50 million-plus. *Over the River* would be displayed for two August weeks before being dismantled. Its latest projection date was August 2014; it won't make it that soon. Plans for the project began in 1992, long before the 2009 death of Christo's longtime partner and collaborator, Jeanne-Claude. Though the project's website offers projections of future dollars attracted to the region and enough jobs created that, if met, would justify costs a few times over, not everyone is pleased with the idea. ROAR (Rags Over the Arkansas River) is a vocal and consistent opponent of the project, armed with what the group considers valid reasons to object.

Called home, the river spills out of mountain country and rolls across the Great Plains, leaving the fuss behind. It continues its steady slide from legendary Leadville, Colorado, to the ancient Mississippi – belonging to no state – and beyond.

Oh, the things it will see.

## What, me hurry?

As I talk to Christo in mid-August 2012, the art installation is tied up in legal delays in which he is not then directly involved. He seems to regard the court battles between ROAR and the Bureau of Land Management, the official steward of the land on which *Over the River* would be placed, with regard that arcs between curiosity and amusement. Not that he doesn't recognize the legitimate concerns of those who oppose the project – he knew the objections before they were raised: there will be delays on the highway that snakes through canyons alongside the river; there will be concerns over getting emergency vehicles through in a timely fashion; what will be the consequences to the

local wildlife? etc. – it is just that he has been here before. It is a part of the process – a part of the art, really.

Later in August Christo and his team enter the legal drama in a hands-on way by filing a motion to intervene in the case, stating that the BLM's analysis was thorough and complete and let's get on with it.

"There are two distinct periods to each of our projects: the software period ... this idea was developed by Jeanne-Claude more than me ... there is the software period and the hardware period," Christo says. "The software period is the conception of the idea followed by drawings and models and planning. We like the

*"The software period is the conception of the idea followed by drawings and models and planning. We like the software period in particular because it generates a tremendous energy."*

— Christo

software period in particular because it generates a tremendous energy. The hardware period is the time that the installation is actually up. During both periods there are people who want to help with the project and those who want to stop it. They are all bound together; one does not exist without the other.

"The U.S. government [the Bureau of Land Management] has created more than a thousand pages for court about something that does not exist except as drawings, models and in computers," he says, seeming pleased with the energy he and Jeanne-Claude have wrought.

The dates given for each piece start with the inception of the project idea and end with taking the piece down and returning the site to its original condition. The 2005 Central Park installation, *The Gates*, had been on the board since 1979 so is listed as "1979 – 2005." The project was refused in 1981, by the City of New York. "Giuliani had no interest in it," he says, "then, when our friend Michael Bloomberg was elected mayor [in 2001], we began to make progress."

Christo points out that while 20 of his and Jeanne-Claude's large installations have been completed. There have been 37 projects on the project board, so 17 died on the vine or are still fighting for life.

Christo, speaking to a group of OTR supporters in July in Cañon City said: "I am fully committed to *Over the River* just as Jeanne-Claude and I have always envisioned it, and I look forward to having these legal hurdles

*(Christo, cont'd on page 24)*



# Telluride Bluegrass Festival

## are you experienced?

**H**igh Notes publishers thought it might be a good idea to ask performers, organizers and fans of the Telluride Bluegrass Festival to recall and offer snippets of their T-ride experiences on this 40th anniversary of Telluride Bluegrass experiences. ¶ Turns out, it was a good idea. ¶ We knew so almost immediately when new-school bluegrass vet, Tim O'Brien, the first to respond, noted the moment bluegrass "crystalized" in the hands of Bill Monroe and Earl Scruggs and offered his observation that Telluride is the voice and living documentary of this particular Americana's metamorphosis into its current state of affairs. ¶ Sam Bush owes a debt of gratitude to Bill Monroe every time he picks up his mandolin. But make no mistake, Sam's Americana ain't Bill's Americana – due, in no small part, to Sam and Sam at Telluride. Bush and O'Brien and a 40-year parade of peers and mentors have laid out their "what about this?" acoustic riffs in Telluride, and they have jammed out a living, evolving sound and song in the process. ¶ We were giddy when Lucinda Williams messaged an addy and emailed us ... twice. And giddier still as the inbox grew with quotes and plans for quotes from legends and assistants of legends who recall the feel and the fury of 12,000 people gathered at 9,000 feet to bear witness to this annual celebration and evolution of the music. ¶ Here is what a few had to say:



Dan Tyminski

*There is a feeling in the west; the dry air works well for most instruments. I am from California and have played in Nashville for years. I remember my first Telluride was 1985 or 86, and I thought: 'My fiddle feels and sounds like out west.' And you feel good in that setting, when you see the people and the mountains. ¶ That's first thing: you're going to Telluride, you're going to feel good ... but don't climb any stairs. ¶ And working with the people I get to work with Sam and Tim, Béla, Jerry, Edgar and Bryan; I mean that is a real special thing. ¶ Once a year: maybe that's not enough, but I'll take it.*

—Stuart Duncan, Telluride House Band



Lucinda Williams

*I played the Telluride Bluegrass Festival many years ago. What I mainly recall was meeting Ralph Stanley for the first time and also hanging out with my buddy, Jim Lauderdale. It was an honor to be invited to play there.*

—Lucinda Williams

*Telluride, the mountains and the musical gathering always inspires me. Driving up from Cortez through the valleys never ceases to amaze me. Music rings clear in the high mountain air!*

—Peter Rowan

*A performer needs to set foot but once on the Telluride Bluegrass Festival stage to know that he or she has literally reached the summit of the live, roots-music experience. The same goes for the audience.*

—Rodney Crowell

*Telluride rocks with music and artists from all genres, but it has never lost its bluegrass heart.*

—Emmylou Harris

*The Telluride Bluegrass Festival has always been one of the highlights of our summer tours. The audiences are terrific, the setting couldn't be more beautiful and the lineups are really cool. We've had a ball every time and look forward to coming back.*

—Bonnie Raitt

*It is hard to believe Telluride Bluegrass is forty years old. The truth of this brings with it the realization that I have spent twenty-seven years of my life attending this festival. It has been a wonderful way to spend my time. ¶ There is no other festival on Earth like Telluride Bluegrass. I can truly say it is one of the most prestigious stages a musician can play in this business. I am very lucky that I can attend and visit with my best friends in life at the same time. Did I mention they gave me a sheep?"*

—Jerry Douglas,  
Telluride House Band



*Can it be forty years of Telluride Bluegrass, already? Inconceivable! It's been thirty-nine years since I first performed here. Telluride Bluegrass Festival is always beautiful, always surprising and always one of the best jams of the year. I love Summer Camp at TBF!*

—Sam Bush,  
Telluride House Band

*Telluride festival is a highlight for us. The setting, the town and the people all drenched with wonderful music. It is an honor to play bluegrass music on that stage and to be included among such high-caliber artists.*

—Woody Platt, Steep Canyon Rangers

*Telluride is more than just a bunch of concerts. It's a living, breathing, soul-filled celebration.*

—Dan Tyminski

*I know the festival has grown up a lot, but it always seemed to be a big event. A generation of musicians was growing up together, and the music was growing, too. The festival, both a yearly clan meeting and showcase of the best bluegrass has to offer, has long been a place to bring your best new stuff. Fans feed the muse by coming to celebrate that mountain sun and the fresh sounds on the longest days of the year. Most agree that bluegrass crystallized in 1945 when Bill Monroe hired Earl Scruggs, but since that time the music has constantly evolved. You can survey the second half of that evolution in the history of Telluride Bluegrass.*

—Tim O'Brien, Telluride House Band



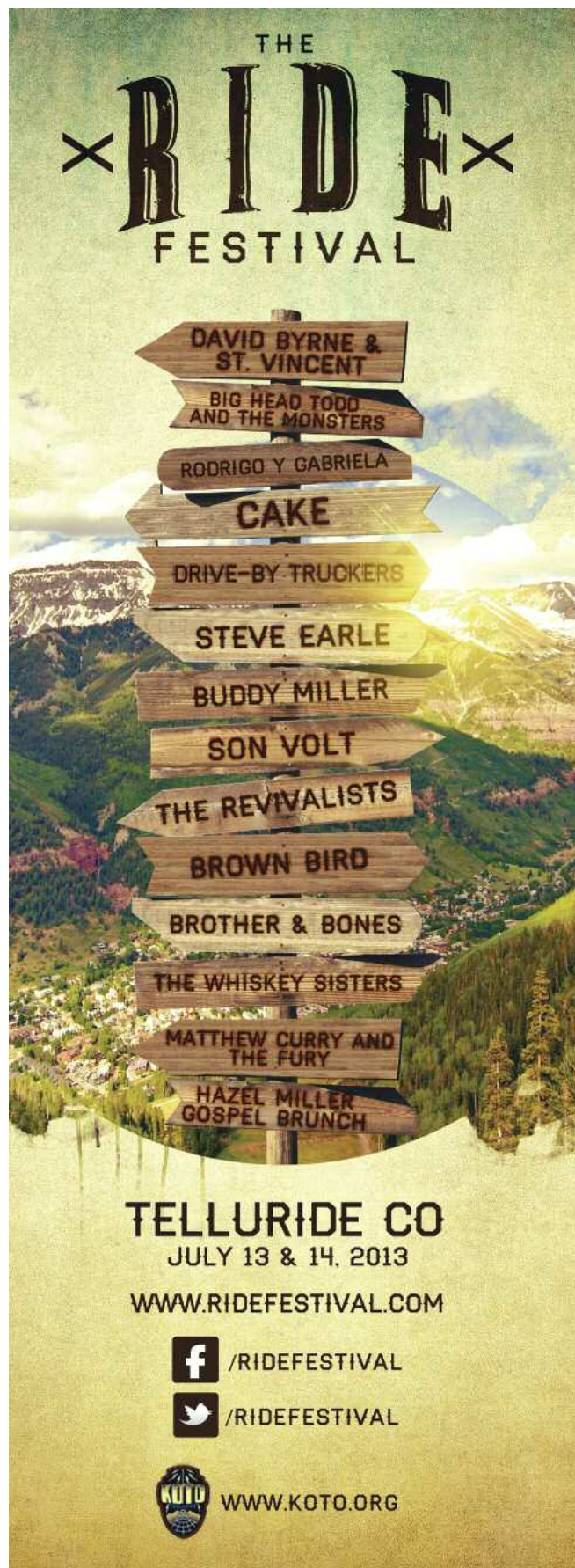
## From the inside

*Telluride Bluegrass is more than a music festival. It's a place where people and musicians come together year after year to share in the experience of music and community. The festivarians are every bit as important as the musicians. They both share in the week-long embrace of the majestic Rocky Mountains in a way that only Telluride's box canyon can provide. Equal parts inspiration and rejuvenation, the festivarians who make their annual pilgrimage are as open to the ever-changing musical landscape as the artists who dare to imagine them. ¶ Telluride Bluegrass is a place where musical boundaries are but lines in the sand aching to be washed over by the tides of creativity and joy. Words do not do justice to the symbiotic relationship between festivarman and musician in the magical box canyon of Telluride. ¶ It's a place where genres are defined and born anew.*

—Dustin Boyd, Planet Bluegrass – producers of Telluride Bluegrass festival

*(TBF, cont'd on page 22)*





(TBF, cont'd from page 21)

## Festivarians

*I have been to every festival except the first. By the second year, I had started playing bass guitar with the local bluegrass band "Possum" made up of two of the original promoters and myself. I became part of the festival family at that point, and it has been an amazing family reunion every year since. ¶We never expected the festival to become one of the most revered venues in all of music, but the combined quality of musicianship, production and location have happily proven us wrong.*

—Kenny Mihelich, Ridgway, Colorado

*I attended my first TBF in 1978. ¶Honestly, the festival is a huge part of what I love about living here. It's represents the best of music and musicians (and I'm not a traditional bluegrass fan at all). ¶Most of all, it's an amazing example of how 10,000 folks can gather in a peaceful, supportive and joyous way, simply because we all get what it's all about.*

—Mayor John Clark, Ridgway, Colorado

## Performing Telluride beyond Bluegrass

*I recently played The Ride Festival. It was great to be able to sit on the tour bus and listen to the artists before it was my time to go on. It was a thrill to hear David Lindley as well as some of the bands I hadn't been familiar with. I especially enjoyed meeting the Big Head Todd guys.*

—Lucinda Williams

*Telluride is probably one of the most beautiful places on earth, and being there is a magical experience. The people are generous and really seem to love life. This is evident in the audiences who bring so much energy to the shows. ¶As a band, M4 feeds off that energy, and I can honestly say Colorado feels like our true home even though we're based out of Portland, Oregon. I can't think of another state with greater widespread enthusiasm (and financial support) for live music. ¶We play Colorado ten times as often as we play our home state. There are great cities for music in this country, but as far as states are concerned, Colorado has everyone beat hands-down, in my opinion.*

—John Averill, bandleader, March Fourth Marching Band



CRESTED BUTTE  
MUSIC FESTIVAL

# BLUE GRASS

IN  
PARADISE

July 6-7, 2013

SWALLOWHILLMUSIC<sup>LLC</sup>  
Kids Camp July 1 - 5



**DREW EMMITT (HOST) // SAM BUSH**

THE GIBSON BROTHERS // HEAD FOR THE HILLS // BARNSTAR!  
MILKDRIVE // NASHVILLE BLUEGRASS BAND // BONNIE AND THE CLYDES  
MOUNTAIN HEART // LARRY KEEL & NATURAL BRIDGE // AOIFE O'DONOVAN  
THE PARADISE ALL-STAR BAND



Mt. Crested Butte, CO // [bluegrassinparadise.org](http://bluegrassinparadise.org) // #Bip // 970.349.0619



(Christo, cont'd from page 19)

behind us so we can realize this temporary work of art in Colorado's Arkansas River Valley."

## Fleeting scenes

*And I hear that after all the disruption and all the money spent for that monkey business, the dang thing will just be up two weeks and then they start all the nonsense over to take it down. How long will that take? If it's so great, why don't they leave it there for a while at least?*

I was a reporter for a small-town, progressive newspaper in the stunning art-colony town of Eureka

Springs, Arkansas, when *The Gates* went up in Central Park. The installation consisted of 7,503 saffron vinyl "gates" along twenty-three miles of pathways. The project was up for two weeks in February of 2005.

As soon as we got a weekly edition of the paper out, the managing editor, Bill, and husband, John, the paper's art director and photographer, announced they were off to New York to see Christo's and Jeanne-Claude's latest work. Bill and John got it. They flew to New York right then, because right then was when *The Gates* were up; and came back to the grind in time to put out another paper.

Colorado's early work by Christo and Jeanne-Claude, the Valley Curtain project 1970-72 in Rifle, Colorado, took twenty-eight months to complete. On August 11, 1972, twenty-eight hours after completion, a gale estimated in excess of 60 mph made it necessary to begin removal.

During our conversation, Christo speaks often to the temporary nature of his and Jeanne-Claude's art, saying the urgency of the fleeting installation is what makes it like life. "You either see it or you don't and then it is gone. Like people."

Like his lover and love?

## Dearly beloved

Christo (Vladimirov Javacheff) and Jeanne-Claude (Denat de Guillebon) were born on the same date, June 13, 1935 – Christo in Gabrovo, Bulgaria, and Jeanne-

Claude in Morocco. She died in November of 2009 from complications of a brain aneurysm.

They met in Paris in 1958 when Christo was commissioned to paint a portrait of Jeanne-Claude's mother. Their first collaboration was soon after, in 1961 – *Stacked Oil Barrels and Dockside Packages*, Cologne

Harbor, Germany. The next – *Wall of Oil Barrels-The Iron Curtain*, Rue Visconti, Paris, 1961-1962. The infancy of their collaboration was to foreshadow other works featuring oil barrels, including the massive *Mastaba*, which has been on the "Works in Progress" board since 1977.

Though it was Christo who translates their installations to drawings and models, Jeanne-Claude, who oversaw the dollars-and-cents side of the family business, was very much involved in the creative process of conceiving, planning and installing the projects. To some extent, she was Christo's Yoko – an artist and capable and willing to read numbers in columns for the good of the work to be done. The couple refused to fly in the same airplane so that, in case of a crash, the survivor could continue the work. Their art, however, was credited only to "Christo" until 1994 when the outdoor works and large indoor installations were retroactively credited to "Christo and Jeanne-Claude." Other works were credited to Christo alone.

At the time of Jeanne-Claude's death, Mayor Bloomberg praised *The Gates* as "one of the most exciting public art projects ever put on anywhere in the



February 2005 Jeanne-Claude and Christo during the work of art: "The Gates, Central Park, New York City, 1979-2005"  
Photo: Wolfgang Volz, © Christo and Jeanne-Claude 2005

world — and it would never have happened without Jeanne-Claude.”

In an interview with Jeanne-Claude and Christo for *The Journal of Contemporary Art* by Gianfranco Mantegna (1939-2001) – an Italian-born photographer who spent

*Guiliani had no interest in it.” Christo says of The Gates in NYC’s Central Park, “then, when our friend Michael Bloomberg was elected mayor, we began to make progress.*

a lifetime chronicling the art world in various media – the pair made it clear that they were a team:

**Christo:** *First of all, you should understand that this is not only my project, it’s also Jeanne-Claude’s; all I do myself are the drawings*

**Jeanne-Claude:**

*The only things I do myself are write the checks, pay the bills and pay the taxes. Everything else is Christo and Jeanne-Claude, including the creativity. It’s about time that people correct this mistake.*

**Jeanne-Claude:** *I have not said a thing for thirty-five years and it is my fault. Now I have changed my mind.*

## Come together

“It takes it all to be the art,” Christo tells *High Notes*, “the setting as well as the placed objects. An umbrella is not the art; six umbrellas are not the art (or at least not my and Jeanne-Claude’s art); a gate is not the art – people wanted to buy them, you know. The idea of that was ridiculous to us.

“Each project has a particular time. It can never be done again. After New York, mayors across the country lined up asking us to bring *The Gates* to their cities – stupid idiots.

“Our work is three dimensional and liquid. I don’t care for flat images. It is movement and form as well

## RIMSHOTS

Q&A

Thomas Mann, Funkdafari



Photo by Scott Upshur

- **My Love is:** *Forever expanding*
- **Bacon reminds me of:** *My old neighbors pot bellied pig*
- **My last time in Colorado:** *I never plan to leave.*
- **Sea or Mountains:** *I almost drowned in the ocean once, mountains*
- **I would never sing:** *Without hearing protection*
- **People have gotten used to:** *The easy way out*
- **When I was a kid:** *My parents showed me what life is really about*
- **My last dream:** *Was a grown up version of the old show up at school in your underwear scene*
- **My teacher(s)/mentor(s):** *Had a tremendous amount of patience*
- **I am so tired of:** *Greed*
- **Never leave home without it:** *Greedy dog Radar*
- **On a high note:** *I am feeling truly blessed for being able to raise my children in the San Juans, having a great bunch of guys to create music with and a wife who really understands me yet still loves me!*

## The best selection in the West!

*Beautiful Ouray, Colorado*



We carry a wide selection of clothing, gifts, souvenirs & memorabilia to choose from. If you can't make it into our store in Ouray, Co you can easily make your purchase via our online store at [www.mountainfevershirts.com](http://www.mountainfevershirts.com)

*Visit us at our new Bear Creek gift store  
Opening on May 1, 2013*



609 Main Street, Ouray, CO 81427  
(970) 325-4227

Mountain Fever Shirts & Gifts: 644 Main Street • Ouray, CO 81427 • (970) 325-4408 • [www.mountainfevershirts.com](http://www.mountainfevershirts.com)



as color and scale. The skyline around Central Park, the particular pathways, *all of it* was planned for and taken into account and a part of the installation. How do you take that to another city? Preposterous.”

In a 1998 paper, Peter Blank of Stanford University’s Art and Architecture Library says that the total package Christo and Jeanne-Claude’s work brings, say to a massive city park and the skyline of Manhattan, has legs that stand beyond the obvious.

*The final realization of a project by Christo and*

*Jeanne-Claude is not the installation of a particular piece. A project is not completed until the installation is removed and the site is returned to its “normal” state. Yet that formerly inviolate condition has been forever altered by the installation and the lingering resonance it leaves behind. While the fabrics, ropes, cables, poles, and whatever other materials used in an installation will be recycled and the site returned to its pre-installation status, the uncertainties and questions raised by the Christos’ [sic] efforts remain, dispersed among all those who have been engaged by the project. This process of reevaluation continues long after the project is supposedly completed. This creation of permanent states of reconsideration, instigated by work, which is temporary by design, is perhaps the Christos’ [sic] greatest achievement.*

## To each a season

Christo scoffs when I ask him if a new date has been set for *Over the River*.

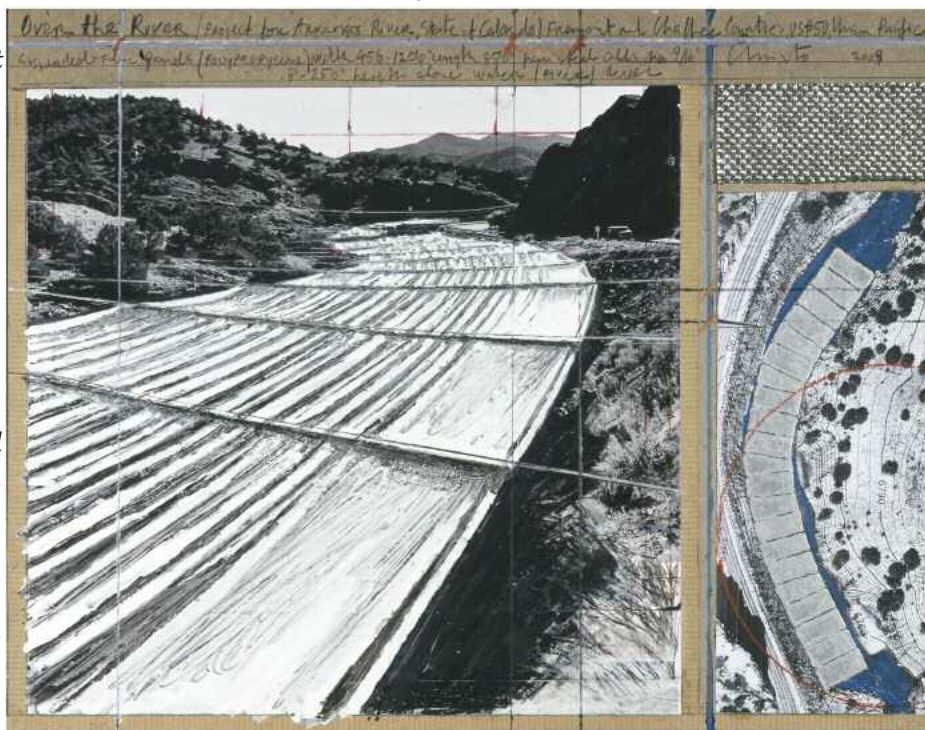
“Time is impossible to tell. Jeanne-Claude and I worked together for 50 years and never worked only in one project – always many projects simultaneously. We were close on *Over the River* when suddenly New York opened up for us.

“They are all seasonal projects. For instance, *The Gates* had to be in the winter. The trees had to be bare.

Central Park is a forest in summer. The snow on the ground, the coats on pathways – all particular components of a particular piece of art; it *had* to be in the winter.”

*Over the River*, on the other hand is a summer installation from start to finish.

“When we were wrapping Pont Neuf in 1985, Christo and I were standing on a barge directing the climbers who were placing the fabric on the underside of the arches” said Jeanne-Claude in an interview conducted



CHRISTO  
OVER THE RIVER, PROJECT FOR ARKANSAS RIVER, STATE OF COLORADO  
Collage 2009: 28 x 35,5 cm. (11 x 14")

Pencil, enamel paint, photograph by Wolfgang Volz, wax crayon, fabric sample, aerial photograph with topographic elevations and tape on tan board.  
Photo: André Grossmann  
COPYRIGHT CHRISTO 2009

by Alan Hilliker, and Ulrike Mertens for *The Focus*, Egon Zehnder International’s online journal. “And in the middle of all this noise and activity, we looked up at the fabric and it was so beautiful, silvery and shimmering in the reflected light of the river, and we smiled at each other. It took us seven years to figure out what that smile meant, but that was the start of *Over the River*.”

From that moment on, a trip by raft under the panels was a part of the art installation; it became about the added component of being in the art by being on the water – a summer-time-only event in Colorado, at least for the sake of this project.

*(Christo, cont’d on page 28)*

# RIMSHOTS

## Q&A

John Billings, maker of GRAMMYs

- **My Love is:** *My wife, my work, my life here in Ridgway*
- **Bacon reminds me of:** *Delivering the newspaper from the age of 10 at 4 in the morning and smelling bacon throughout the neighborhood*
- **My last time in Colorado:** *I left Los Angeles in 1974 with every thing I owned in an old Mercedes. I broke down in Utah and never made it to Colorado. It was 19 years later that I finally moved here and I am here to stay*
- **Sea or Mountains:** *I was born by the sea in Santa Monica and can really appreciate its majesty, yet I find peace in the mountains and can never imagine not being awed by their beauty*
- **I would never sing:** *The Star Spangled Banner, solo, at a baseball game*
- **People have gotten used to:** *My nutty comeback of "crazy as ever" when they ask how I'm doing*
- **When I was a kid:** *I lived in a Quonset hut a couple hundred yards from the Los Angeles Zoo and would go to sleep at night to the roar of the lions and bears*
- **My last dream:** *Was – as most all of my dreams – about finding clarity, solving problems and finding creative ways around obstacles*
- **My teacher(s)/mentor(s):** *Was the master who I apprenticed under – his name was Bob Graves, and I used to hang out in his shop when I was a kid. He was a master mold maker for the trophy industry. I became his apprentice while in my 20s and I not only learned the craft of mold making, but I learned about patience and humility and the importance giving back that which has been given to you.*
- **I am so tired of:** *Our political system, whose sole purpose seems to be to lock arms in opposition to the other side while our infrastructure, economy and our society deteriorate right before our eyes*
- **Never leave home without it:** *A smile*
- **On a high note:** *After 12 years, I have begun painting portraits again. ... Life is sweet!*



**Come for the music**

**Stay for the mountains**



**50 Third Ave . Ouray, CO**  
**victorianinnouray.com**  
**970 325 7222 800 84-OURAY**

# RIMSHOTS

## Q&A

Vince Herman, Leftover Salmon

- **My Love is:** *In Oregon*
- **Bacon reminds me of:** *My Love*
- **My last time in Colorado:** *Never*
- **Sea or Mountains:** *Waves as big as mountains*
- **I would never sing:** *At a mime convention*
- **People have gotten used to:** *Chipotle*
- **When I was a kid:** *My photos were in black & white*
- **My last dream:** *Surreal*
- **My teacher(s)/mentor(s):** *My kids*
- **I am so tired of:** *TSA*
- **Never leave home without it:** *My blue chip pick*
- **On a high note:** *Beverly Sills*



Photo by  
David Monsma



*(Christo, cont'd from page 26)*

"It can't be delayed three months," Christo says. "It can't be in November. It is an August installation. If it gets put off, it gets put off to some future August."

## Dollars and sense

Christo and Jeanne-Claude's temporary works of art are financed by the sale of the studies, preparatory drawings and collages, scale models, early works and original lithographs. The artists do not accept sponsorships of any kind.

"This is how all of the expenses of the projects are paid," says Christo's office manager, Jonathan Henery. "They also sell Christo's original works about other projects and earlier pieces going back to the '50s and '60s to pay for their temporary projects."

Fabric, cables and ropes etc. from a Christo/Jeanne-Claude installation are recycled as part of the de-installation. "Often, they have negotiated with the suppliers of these materials, to have the materials recycled," Henery says. "They are recycled industrially. There are no project components left after the project is removed. We only keep a few small parts for the documentation exhibition. Nobody may buy any of these parts."

## And ... in the end

We, as a society and as individuals, are required by some unspoken agreement to balance, on a daily basis, the stewardship of a land and the need to get across it, the pragmatic with the outrageous, relentless, pounding drum of the universe civilizations have always heard in their cores when quiet enough to listen.

The Arkansas River is the most rafted river in the United States. What is the impact of that? Is it worth it? Based on what? Who makes the call?

It was considered essential at some time to construct a highway along the river's course. Where did big horn sheep – seen along the

sheer roadside rock walls carved away to make way for the highway – go during construction and when and why did they return to casually witness the vehicles whizzing by. Now the timely passage of those very vehicles along the manmade course is a cause of concern for completion of Christo and Jeanne-Claude's long-planned project. Christo and Jeanne-Claude wouldn't fly together; would they ride in the same car on that highway?

In the end, you have to wonder just where *are* those pesky black and white lines and where lie the boundaries of that vast landscape of gray in which we spend most of our lives. Does black and white even exist, or are they mythological stations, personified and named and renamed by recorders of myths in every civilization since mankind achieved the luxury of being able stop scrambling for berries long enough to look around and consider.

Bernard Wrangler, Tom Robbins' red-headed outlaw in *Still Life with Woodpecker*, claims poets remember our dreams for us. I wonder if that's not the calling of all artists. Musicians and other performance artists, as well as visual artists of all media, scale and scope, who manage to tap into that special source and to translate it for us cause us to pause and say: "Yeah ... *that*."

*(Christo, cont'd on page 34)*



## SnapShots

# Getting it Wright in Ouray

By Dale McCurry

**T**he Wright Opera House, in the heart of Ouray's National Historic District of Ouray celebrated its 125th anniversary in 2013 by announcing Ridgway resident Joshua Gowans as the organization's first executive director.

In 2011 Friends of the Wright Opera House raised \$750,000 to purchase the historic building. "They soon found they needed a full time employee to tend to the business of running the theater as an effective entertainment venue," Gowans says. "They wanted to provide the community with what the theater had to offer and at the same time provide the income to save the structure."

As of press time, work on the box office, lobby and stairs and the installation of an elevator is in motion. When Mary Wood, wife of Citizen's State Bank owner, Dave Wood passed away, Wood donated \$60,000 to an elevator fund. "His generous gift took us about 75% of the way to what we need to fulfill this important improvement."

Gowans says the lobby work will be followed by work on the theater. "That will require a balcony and replacement of all of the chairs," Gowans said. Emphasizing that he wants the versatility of having the theater floor for dances, etc., he points out that comfort of the new seating is a priority. "We have a chair drive going on right now, with a private donor who will buy a chair for every two that are purchased by the community."

Gowans, whose background includes consulting with nonprofits, says that a lot of his job is to handle the details and allow board members to spend time to grow the organization.

"My role is to implement the board's objectives, and allow the board to be as efficient as possible."



An advertisement for Timber Ridge Lodge. At the top, there is a photograph of a wooden sign that reads "LODGE BASECAMP FOR ADVENTURE" and "TIMBER RIDGE". The sign is set against a backdrop of a mountain range and evergreen trees. Below the photograph, the text "TIMBER RIDGE LODGE" is written in a large, stylized font, followed by "BASECAMP FOR ADVENTURE" in a smaller, bold font. Below this, the text "Ouray, Colorado" is written. Further down, the words "Comfortable," "Clean and" and "Affordable Rooms" are listed. To the right of this text is a small inset photograph of a hotel room with a bed and a desk. At the bottom, the text "Mini-fridge, Microwave &amp; Wi-Fi in Every Room!" is written, followed by the website "TimberRidgeOuray.com" and the phone number "970-325-4856".



# Western Slope Free Concert Series

## Critically acclaimed music, all summer long

### June in Ouray

Kicking the summer off in Ouray's Fellin Park is an outstanding Mountain Air lineup:

#### June 6th – March Fourth Marching Band with opening set by Miss Emily.

March Fourth Marching Band (M4 to its fans) is a kaleidoscope of musical and visual energy that inspires dancing in an atmosphere of celebration. This gang of musicians, stilt walkers, jugglers, hoopers, flag wavers and fire dancers delivers a spellbinding, show – a gig that has morphed in the last ten years into a rolling party that stomps and glides into town.

#### June 13th – Otis Taylor Band with opening set by Screen Door Porch.

Part of Otis Taylor's appeal is his contrasting character traits. But it is precisely this element of surprise that makes him one of the most compelling artists to emerge in recent years. In fact, *Guitar Player* magazine writes: "Otis Taylor is arguably the most relevant blues artist of our time." Whether it's his unique instrumentation (he fancies banjo and cello), or it's the sudden sound of a female vocal, or a seemingly upbeat optimistic song takes a turn for the forlorn, what remains consistent is poignant storytelling based in truth and history.

#### June 20th – Current Swell with opening set by The Fox Fire.

This talented quartet hails from British Columbia and brings an eclectic Pacific Northwest indie-rock sound to the series. Musical influences from reggae, folk, surf and blues genres can be heard throughout Current Swells' original music. The band is landing in Ouray after an extensive tour schedule including Australia, the U.K. and Europe.

#### June 27th - California Honeydrops with opening set by Dustbowl Revival.

Digging deep into the roots of American music, The California Honeydrops embrace the traditions of blues, gospel, second line New Orleans jazz and early R&B. With stellar performances of traditional material as well as their own innovative music. The California Honeydrops get people out of their seats and onto the floor, dancing, sweating and singing along.

### July in Ridgway

The Ridgway Concert Series continues with a stellar selection of bands taking the new stage in Hartwell Park:

#### July 4: Yo Mama's Big Fat Booty Band with opening set by Isa and JoeAllen.

Yo Mama promises a night of outrageous funk from a band committed to the ongoing evolution of funk with a sound that has the power and soul to create lasting melodies and seismic rhythms. The Booty Band's sound is well-rounded and a highly palatable listening experience.

#### July 11: Mountain Heart with opening set by the Matt Flinner Trio

Mountain Heart has fearlessly revolutionized the way acoustic Americana music is presented and played. The band's name has been synonymous with cutting-edge excellence in acoustic music circles since its creation in 1999. Mountain Heart, or members of the band, have won or been nominated for Grammy's, ACM, CMA and multiple IBMA Awards and have appeared on the revered stage of the Grand Ole Opry.

#### July 18: Pato Banton & The Now Generation with opening set by Lipbone Redding.

A Pato Banton concert is an event not to be missed and an experience not to be forgotten. Positive Vibrations abound with a beat to keep you on your dancing feet, while Pato delivers a message that is food for the mind and soul. Many have considered his charismatic performance as live theatre where no show is alike and audience members become participants in the experience.

#### July 25: Ruby Velle & the Soulphonics with opening set by Big Sandy & His Fly-Rite Boys

Ruby Velle & The Soulphonics roots are embedded in the rich sound and history of Georgia soul, beginning with early 50's and 60's R&B. Having performed countless gigs since 2005, and with a slew of 45rpm singles already under their belts, the band has contributed heavily to the steadily increasing awareness of genuine rhythm and blues music that exists today. They pack clubs and festivals with their original brand of soul, all of which is written and recorded in Atlanta.



Photo by Jennifer Reece

Ridgway Stage under construction.

## August in Paonia

A fresh collection of musicians coming to Paonia's Town Park rounds out a summer of free music:

### August 1: Amy Helm

with opening set by Front Country

The daughter of music legend Levon Helm and singer/songwriter Libby Titus Fagen, Helm wields a powerful voice that can both stir and soothe, whether she is singing traditional gospel, blues standards or her own heartfelt compositions. Amy's deep musical roots were enriched by a lifetime of exposure to the finest expressions of American musical tradition.

### Aug 8: Brad Folk & the Bluegrass Playboys

with opening set by the Paul Sammons Band.

Bradford Lee Folk discovered a deep personal love for music at an early age. Raised in a musical family, he had his first professional performances before the age of fifteen.

### Aug 15 – ATOMGA

with opening set by Sand Sheff Trio.

Being hailed as "Denver's newest party band" is a hefty responsibility. Luckily, no task seems too great for this eleven-piece afrobeat outfit. Founded in 2011, ATOMGA is a planet-sized force taking the scene by storm. Using afrobeat as its foundation, the band is not afraid to take

chances while staying true to their authentic roots – and it's working. When ATOMGA takes the stage, it depicts organized chaos at its finest.

### Aug 22 - The Birds of Chicago

with opening set by Cottonwood Creek

Birds of Chicago, is a collective based around JT Nero and Allison Russell. Whether touring as a duo or with the full family band, Nero and Russell have emerged as two of the most compelling new voices in North American Roots music.

## ACME HEALING CENTER

WESTERN SLOPE OWNED  
WESTERN SLOPE GROWN  
SINCE 2009

OPEN 10AM TO 7PM  
MONDAY THRU  
SUNDAY

WWW.ACMEHEALINGCENTER.COM

RIDGWAY - 970.626.4099  
157 US Hwy 550

DURANGO - 970.247.2190  
555 Camino Del Rio, Bldg C, Ste A1

CRESTED BUTTE - 970.349.5550  
309 BELLEVUE AVE

**WE WANT YOU AS OUR PATIENT!**

**Now OPEN**

**Next To:**

## ALTERNATIVE POWER ENTERPRISES, INC.

SOLAR ELECTRIC   GRID-TIED   BATTERY BACK-UP   SOLAR THERMAL

*Changing the way we get our power.*

Serving Western CO since 1992. 609 clinton street ridgway, colorado

**Organic, free-range power**

o. 970.626.9842   leif@alternative-power.com

f. 970.626.9826   www.alternative-power.com

## A REAL KING OF THE MOUNTAIN

- ★ SPECIALIZING IN FAMILY ROCK CLIMBS
- ★ AMGA CERTIFIED INSTRUCTORS
- ★ LOCATED IN BEAUTIFUL OURAY, CO

Equipment Included

**PEAK**  
MOUNTAIN GUIDES LLC

**970-325-7342**

**www.peakmountainguides.com**



# NoteWorthy

By Mitch Craker  
Art by Amy Hankins

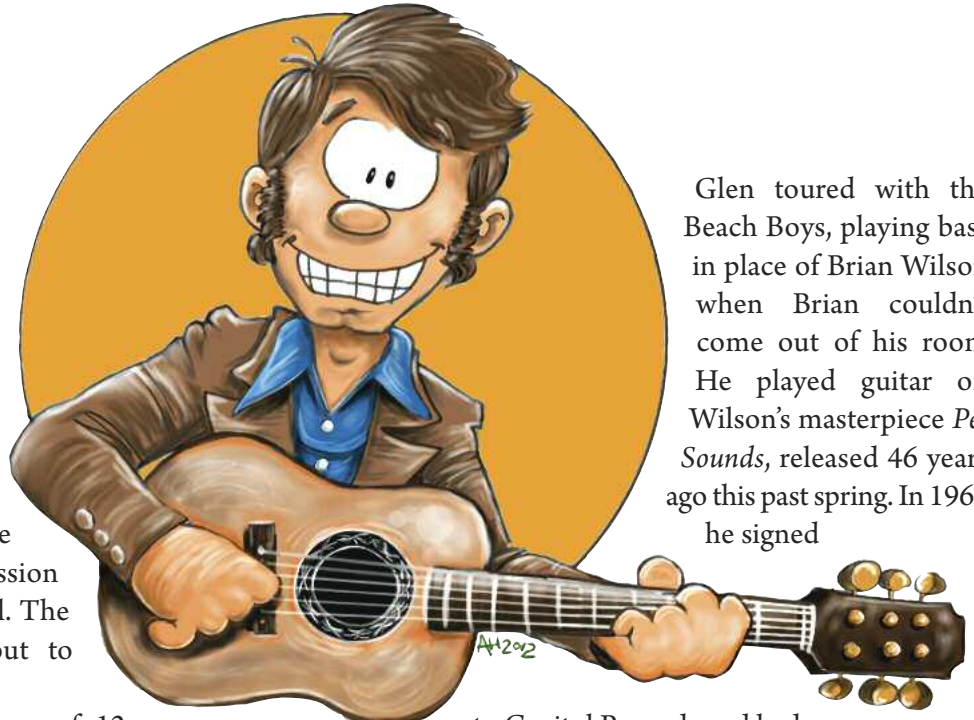
## The Long Waltz

In the spring of 1966 a 30-year-old man, born in a poor cotton region of Arkansas, sat in a recording studio with an acoustic guitar. He was helping Frank Sinatra record the classic “Strangers in the Night.” The little-known session guitarist was Glen Campbell. The little-known part was about to change.

In 1936, Glen became one of 12 children born into a sharecropper family in Delight, Arkansas. He credits his uncle for teaching him guitar at age 4. At 16, he moved to New Mexico and formed a country band called the Western Wranglers. In 1958, Campbell moved to Los Angeles to become a session musician.

He was part of the 1959 group The Champs, famous for their instrumental hit “Tequila.” Because of his guitar skills, he became an in-demand guitarist. He could play in any key and style.

He soon joined the elite group of session musicians known as the Wrecking Crew. They were a top-notch group of players who traveled from session to session and played on dozens and dozens of pop and country hits from the late ‘50s into the early ‘70s. Along with Glen, the crew featured drummer Hal Blaine, bassist Carol Kay, Leon Russell on keyboards and other top-shelf players. Glen helped define the sound of hits like the Beach Boys masterpiece “Good Vibrations.” Phil Spector used the Crew to help create his trademark “Wall of Sound.” The Carpenters, The Monkees, The Grass Roots and scores of other pop and rock groups feature the work of Campbell and the Wrecking Crew, sometimes called the “First Call Gang.”



Glen toured with the Beach Boys, playing bass in place of Brian Wilson when Brian couldn't come out of his room. He played guitar on Wilson's masterpiece *Pet Sounds*, released 46 years ago this past spring. In 1966, he signed

to Capitol Records and had

his first solo hit with John Hartford's “Gentle on My Mind.” Later he teamed with Jimmy Webb and had hits with “By the Time I Get to Phoenix,” “Wichita Lineman” and “Galveston.”

In his day, very few could touch him on guitar. His flat-picking speed and skills were among the best. Only guitarist the likes of Jerry Reed or Chet Atkins were equal in finesse. In the ‘70s, he had a television show called *Glen Campbell's Goodtime Hour*. He would use his music connections to showcase stars like Neil Diamond, Jerry Reed, Johnny Cash, the Beatles (on film) and many others. He once said that he would avoid showing off his guitar skills with others on his show, so his guests would remain in the spotlight. During this time he had other hits like “Southern Nights” and “Rhinestone Cowboy.” In his 50-year career he recorded 70 albums, sold more than 45 million records and toured the world. His daughter has said that when they sit around and listen to classic rock and country music on the radio, her dad will say, “I played on that one,” for about one in four songs.

Glen Campbell is an American treasure who helped define the sounds I grew up with and helped define the music of millions of people's lives around the world.

Diagnosed with Alzheimer's disease in 2011, Campbell has since completed a six-month farewell tour across Europe and America. He is a recipient of six GRAMMYS, including a Lifetime Achievement Award presented last year.

Glen's performances will be missed, but his music will span generations to come.



*Mitch Cracker is a rock and roll history and trivia buff – some might say music maniac – and amateur musician who lives in Cave Spring, Missouri, where he writes “NoteWorthy” exclusively for HighNotes. He is a maintenance*

*supervisor at a private graduate school for psychologists in Springfield, Missouri.*

All art appearing in “NoteWorthy” is by Amy Hankins of Springfield, Missouri. Amy is an artist, amateur musician and government document and map associate librarian. To see more of Amy's art, visit [www.hankinstein.deviantart.com](http://www.hankinstein.deviantart.com).



## BROSS HOTEL B&B



The place to stay when  
you're in Paonia !

970-527-6776

312 Onarga Avenue  
Paonia 81428

[www.paonia-inn.com](http://www.paonia-inn.com)

## Hotchkiss Inn

1-800-817-1418

hotchkissinnmotel.com

406 Highway 133  
Hotchkiss, CO




# Band on the Move

## ➤ Who's making a move?

*Funkdafari*

## ➤ Where are they from?

*Scattered, to say the least.*

## ➤ Who are they?

*Sean Deland: Vocals, guitar –Telluride, Colorado*

*Casey Yorkunas: Drums – Ridgway, Colorado*

*Stu Sundell-Norlin: Lead guitar, vocals – Telluride, Colorado*

*Tom Mann: Bass – Placerville, Colorado*

*Jeff Gutierrez: Sax, vocals – Moab, Utah*

*Benjamin Sallmann: Trombone, vocals – Moab, Utah*

*Christof Brownell: Keys – Taos, New Mexico*

## ➤ How in the heck can they do that?

*“We can do it because everyone loves to play in the band. We do it for the love of the music.” -- Thomas Mann, bandleader*

## ➤ How's the season shaping up?

*At press time they had more than twenty shows booked for the summer, including a headlining gig at Lake City Colorado's Uncorked Wine and Music Festival in September. There are also plans in the works to record an all-original album in the fall.*

## ➤ Why are they a band to watch (and least humble answer)?

*“Because we are a bass-player-led band like most of the good ones out there.” --Tom Mann, bass player, band leader*

## ➤ Where does one find more information about this merry band of funksters?

[www.funkdafari.com](http://www.funkdafari.com)



Photo by Scott Upshur

Left to right: Casey Yorkunas, Stu Sundell-Norlin, Tom Mann and Sean Deland



(Christo, cont'd from page 28)

Christo's and Jeanne-Claude's work remembers our dreams for us. It gives us glimpses of the infinite. It doesn't need to make sense in any sort of practical way. It offers new perspective and challenges us:

*What if? Try this. Stand here. Yes, here – where you are. See? It's lovely.*

## Epilogue

As the exception that proves the rule, Christo and Jeanne-Claude put a little project on the board in 1977 intended to be permanent ... and huge.

The only Christo/Jeanne-Claude installation other than *Over the River* that is listed today as "Works in Progress," is *The Mastaba*, a monument to be built in the United Arab Emirates, an Arab country to the North of Saudi Arabia.

It is named for a type of ancient Egyptian tomb that predates the pyramids. A mastaba, from the word meaning "shelf," has a rectangular base, sloping sides and a flat roof. So does *The Mastaba*, to be built from more than 400,000 oil barrels. With a height of 150 meters – nearly 50 stories – and a base of 225 meters by 300 meters the Mastaba would dwarf the volume of the Great

Pyramid of Giza. The monument was designed to be an enclosure only, with no access or use of the space inside.

Will the completion of *The Mastaba* be Christo's swan song following the completion of *Over the River*?

In its interview with Christo and Jeanne-Claude, *The Focus* asked how "a massive and permanent structure like this" fits into the couple's oeuvre, "which has previously been characterized by transitory installations."

"Now, what do you call permanent?" asked Jeanne-Claude. "On planet Earth nothing is permanent."

"Do you have any plans beyond *The Mastaba*?" *The Focus* queried.

"Not for the moment," she replied. "These days, everybody around us is dying, at 82, 84 – practically our age. It's unbelievable. Christo and I have decided we don't want to have any new friends who are old. We want only new friends who are young."

"Let them cry when we die, not us."

## For more

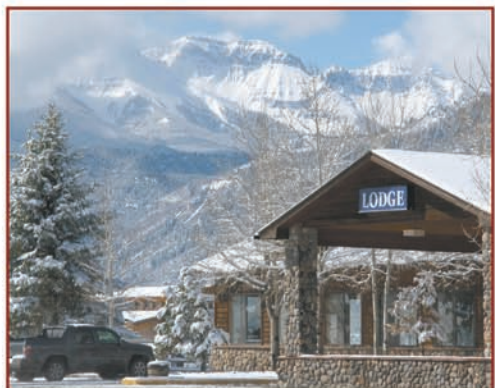
For more information about Christo, the current status of *Over the River* and his latest project, *Big Air Package*, go to [www.christojeanneclaude.net](http://www.christojeanneclaude.net)



Christo and Jeanne-Claude: *The Umbrellas*, Japan – U.S.A. 1984-91 (California, USA site)  
Photo: Wolfgang Volz. Copyright: Christo 1991



# RIDGWAY-OURAY *Lodge & Suites*



*Quite Possibly  
the Best  
Two-Diamond  
Property in  
Colorado*



## High notes in the San Juan Mountains

- ▼ Complimentary Continental Breakfast
- ▼ Complimentary High-Speed Wi-fi in every room
- ▼ Refrigerator/Microwave in every room
- ▼ Indoor heated pool, spa, sauna, exercise room, sun deck and guest laundry

**970-626-5444 / 800-368-5444 ▼ [www.RidgwayLodgeAndSuites.com](http://www.RidgwayLodgeAndSuites.com)**

Intersection of Hwy 550 & Hwy 62



★ 2013 ★  
**SUMMER**  
*music series*  
Ouray, CO



**MAY 31**  
Over the Rhine



**JUNE 21**  
Dan Navarro



**JULY 13**  
The Irishas



**JULY 27**  
Griffin House



**AUG 10**  
Jack Ingram



**SEP 14**  
Shawn Mullins

presented by  
**THE WRIGHT  
Opera  
HOUSE**

125<sup>TH</sup> ANNIVERSARY  
Ouray CO Since 1898

PURCHASE TICKETS ONLINE AT [WWW.THEWRIGHTOPERAHOUSE.ORG](http://WWW.THEWRIGHTOPERAHOUSE.ORG) OR CALL: 970.325.4399



# Continually Flowing Natural Hot Springs, Vaporcave, Outdoor Pool and Private Lorelei.

As seen in  
the Smithsonian,  
New York Times,  
Fodor's, Travel & Leisure,  
Money, Forbes and many  
other publications...



*The Wiesbaden*  
*Hot Springs Spa & Lodging*



[www.wiesbadenhotsprings.com](http://www.wiesbadenhotsprings.com)  
970-325-4347 | 625 5th St. Ouray