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TELLURIDE BLUEGRASS FESTIVAL

JUNE 16-19, 2005

TELLURIDE, COLORADO

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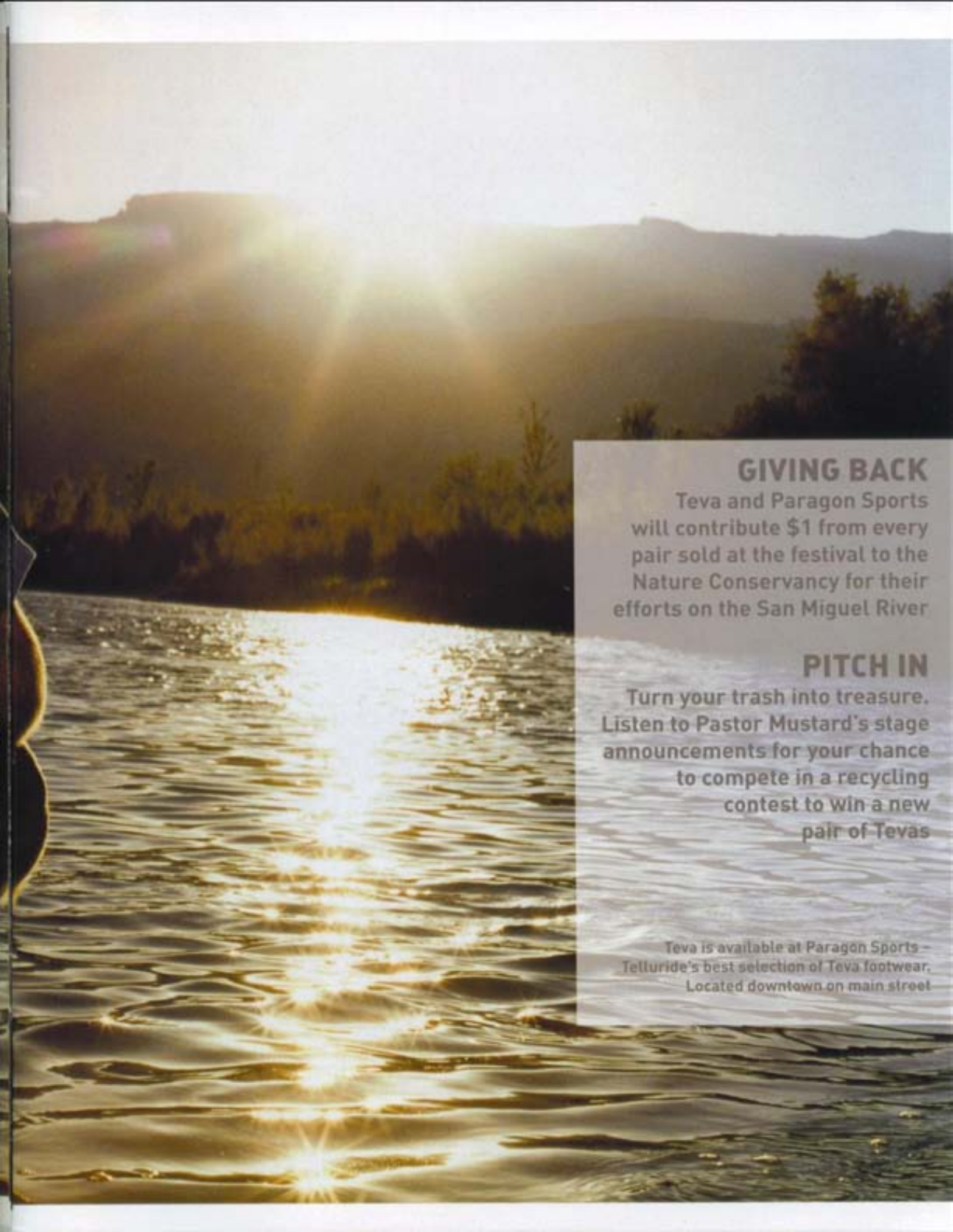
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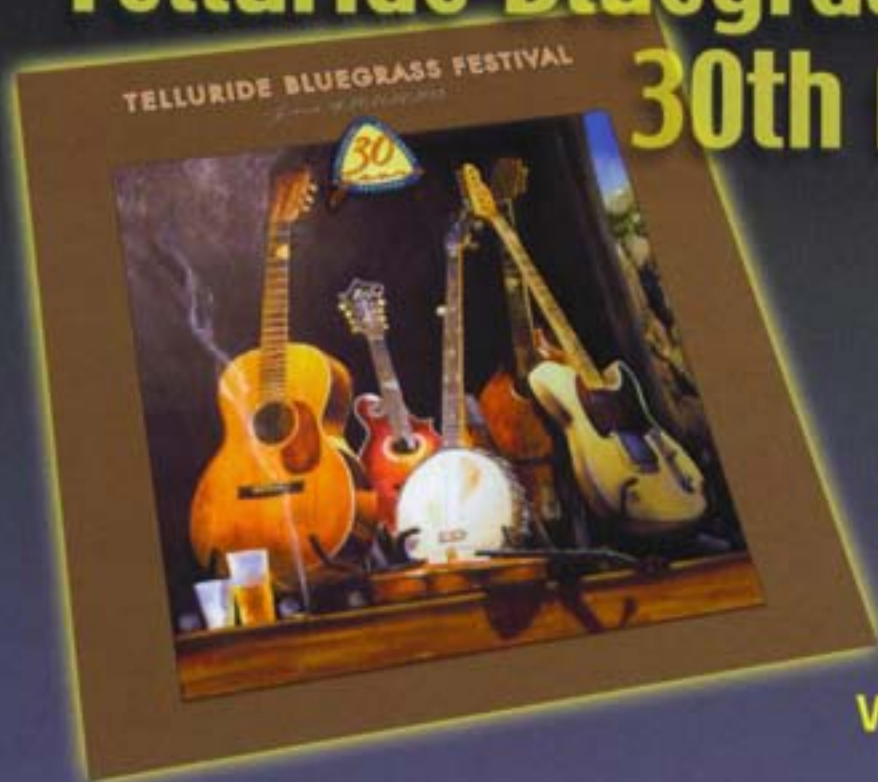
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WELCOME TO TELLURIDE 2005

Greetings Festivarians,

And welcome to the 32nd Edition of the Telluride Bluegrass Festival. Or "Telluride Bluegrass & Country Festival". Or just "Telluride".

We have a stellar lineup this year. We know our name is a bit of misnomer; probably should call ourselves the "Telluride Bluegrass Invitational". That would be the most accurate "name".

Each year you can consistently count on this Festival bringing the best in "bluegrass" music. You can just as reliably count on nearly any other type of music, as country, jamgrass, newgrass, rock, blues, folk, new country, classical and nearly every other style is just as at home here.

It's just gotta be great. If you are great, it doesn't matter whether you bring a violin or just a microphone to the stage. You are welcome on the Telluride "Bluegrass" Stage.

We are genuinely excited about the musical treats in store for you this year. And, we'd be remiss if we didn't remind you that we believe this festival is presented in the most beautiful venue in the world for a festival—Telluride.

A lot of people have toiled long and hard to make this the best music festival experience of your life.

Thank them. Enjoy yourself! Thank you!

We sincerely appreciate your support!

—The Folks at Planet Bluegrass and The Telluride Bluegrass Festival Team



Telluride Bluegrass Festival Staff

Festival Producer: Craig Ferguson
Festival Manager: Big Jon Eaton
Park Set Up Supervisor: Rich Estes
Production Crew: Kristine Edge, Dirk Pinto, Sean Reid, Torrey Rodgers, Ross Rodgers, Eric Liss, Paul Mrozek, Tim Lafferty, Adam Lethby, Danny Carlson, Jeremy Yankowski, Ian Hendrick
Academy Director/Sponsorship: Steve Szymanski
Chief of Security: John Cohn
Security Supervisor: Gary Hickcox
Camping Supervisor: Denise Mongan
Mary E. Camping Supervisors: Lynn Bovey, Shelly Bjerk
Telecam Camping Supervisors: Kathleen Morgan, Fawnda Rogers
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Warner Field Hosts: Carol, Randy & Sierra Reese
Parking Supervisor: Dennis Green
Head Road Warrior: Sheri Carr
Town E-Team Supervisor: Tracy Kurek
Valley E-Team Supervisor: Steve Green
Customs Gate Supervisors: Debby Guarino, Franny Cohn, Joe Piche, Larry Stewart
TP Camp Gate Supervisors: Bill Bailey, Marilyn Branch
Pedestrian Bridge Supervisors: Steve Rohrbach, Jay Bloom
Backstage Security: William Buck

Pit Masters: Hunt Worth, Jack Carney
Backstage/Artist Manager: Julie Rakotz
Backstage Catering: Dominic Guidubaldi
Artist Transportation/Hospitality: Gerry Gilhool, Ed Kean, Julie Rakotz
Crowd Management: Shane Anderson, Brendan Doyle, Steve Landy
Concessions Supervisor: Michael Stephens, Jonathan Greenspan
Communications Supervisors: Luci Reeve, Jim Bedford
Box Office Manager: Shauna Bowler
Box Office Supervisors: Mike Whipp, Bridget Slevin, Danny Shaffer
Country Store Supervisors: Patrick O'Kelly, Jim Wilcox
Artist Consignment Supervisor: Laura O'Kelly
Workshop Transportation: Tom & Nancy Richards
Sheridan and Elks Park Workshop Sound: Dean Rolley, Rob Wagner
Family Tent Supervisors: Patricia Sunfield, Sarah Kabley
Sponsor Tent: Wendy McFarland, Pete Russell
Contest Supervisor: Charlie Bailey
Workshop Tent: BJ Suter, Edee Gail
Master of Ceremonies: Pastor Mustard
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2004 Poster Artist: One Lucky Guitar

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Monitors: Jeff Weatherby
Rigging/Stage: John Setzer
Stage Patch: Sean McClintock
Lighting Director: Dave Hall
Stage/Hall: Kate Redmond
Backline: Brent Healy
Audio: Mark Miceli
Stage Mix: Mark Dennis
Carp/Stage: Ben Haller
Stage: Chris Ruedy
Piano/Backline: John Delpit
Lights: Chris Anderson
Labor/Spots: Tim Terito
Systems Tech: Mitch Hodge
Sound & Lights: Kingston Audio

Planet Bluegrass Full Time Staff

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Planet Bluegrass would like to thank the following: the Town of Telluride with a special thanks to Rick Herrington, the US Forest Service, Kathy Mahoney and the Town of Mountain Village, San Miguel County.

Thanks to our Festival Sponsors: New Belgium Brewing Company, Teva, Gibson Musical Instruments, J.D'Addario & Co., Martin Guitars, NatureWorks, Elixir Strings, Biota Spring Water, Trust for Public Land, Shanti Guitars, Zeta Music, Crate Acoustic Amplifiers, Taylor Guitars, Alvarez Guitars, ASCAP, ABEO Corporation, Blue Coast Records, UTNE Magazine.



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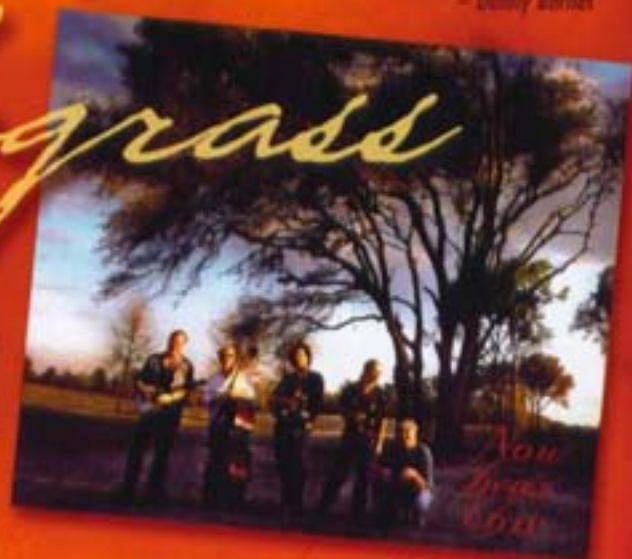
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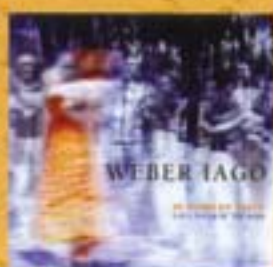
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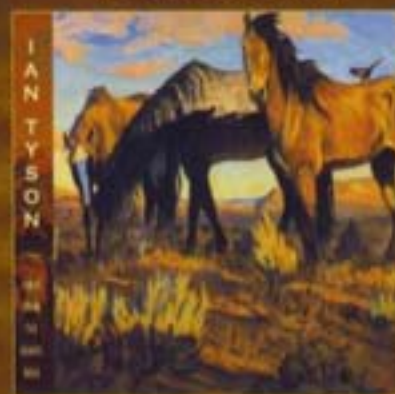
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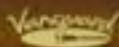


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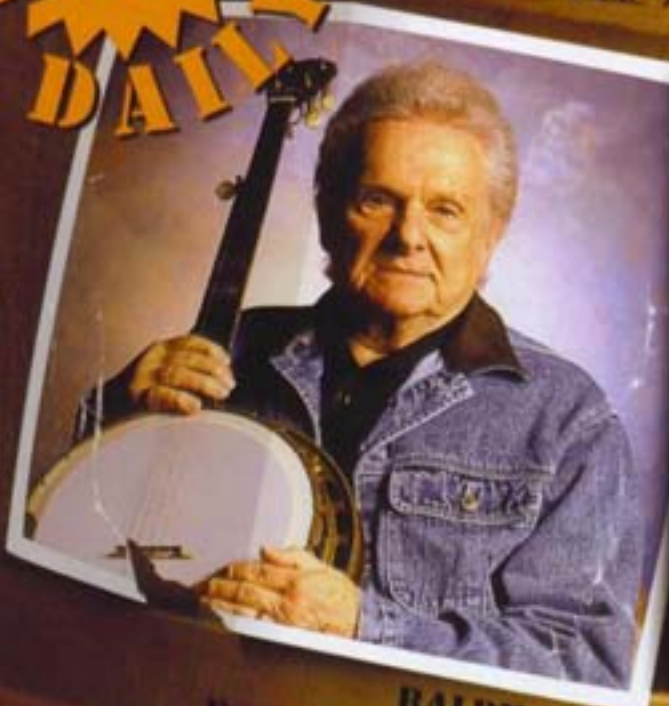
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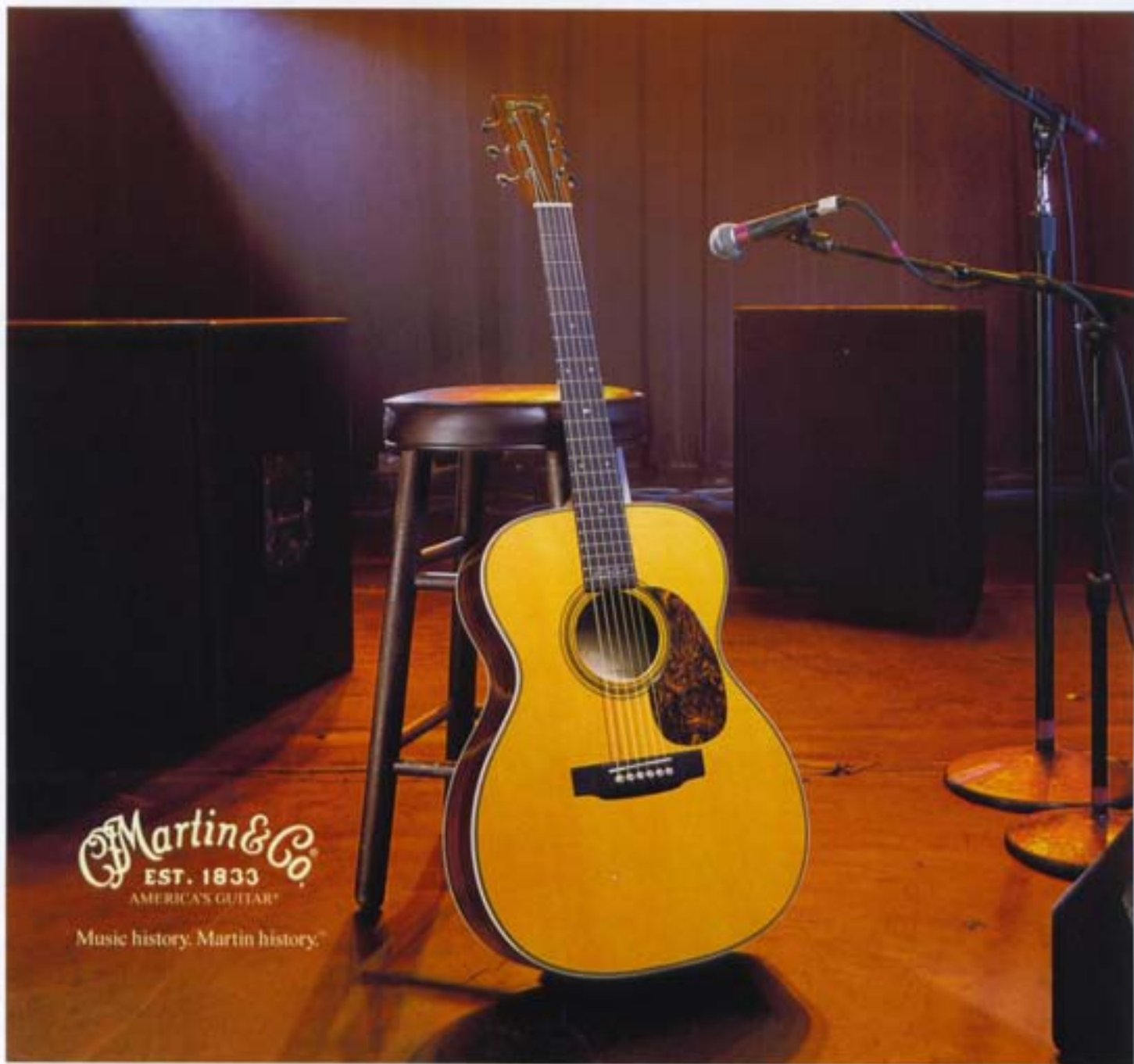
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PLANET BLUEGRASS GOES CARBON NEUTRAL

Start with a gorgeous, remote box canyon in Southwestern Colorado. Add a staff of 60-plus dedicated production staff, a panoply of diverse artists, a generous dollop of more than 500 volunteers, and a heaping helping of 10,000 Festivarians. Let the whole concoction simmer for four days. What you end up with is an incomparable musical stew, a magical elixir that inspires and enlivens.

What does it take to bring all these ingredients together? Planet Bluegrass alone drives ten vehicles into the canyon, including rented "reefer" (refrigerator) trucks, a van, a diesel truck and a Mack truck (to transport their entire office operations from Lyons to Telluride). The Festival stage setup requires power, supplied by generators that run all hours of the day and night. When you add in artists' tour buses and Festivarian transportation—upwards of 3,000 cars, SUV's, trucks, buses and RV's—it's easy to see that a whole lot of energy converges to make this happy event happen each year.

On the upside, the sum of all this positive energy makes for an experience that so inspires Festival-goers of all stripes (Festivarians, artists, staff and volunteers) that they look forward to returning year after year. On the downside, the physical energy—in the form of petroleum and coal-generated power—it takes to produce such a massive and finely tuned gathering emits many tons of greenhouse gases, which of course, contributes little by little to the warming of our planet.

Three years ago, Planet Bluegrass staffers, inspired by Festival sponsor New Belgium Brewing Company's (NBB) longstanding commitment to environmentally sustainable policies, embarked on a bold new path, to minimize the environmental impact of a huge, inherently consumptive event in a logistically challenging location. "In the big scheme of things, I've heard our present times described as the age of extinctions, as we're experiencing the collapse of most ecosystems and a remarkable loss of life of all kinds on the planet," says Planet Bluegrass vice-president Steve Szymanski. "We cannot continue to ignore this fact. Many of us are making choices about the kinds of energy we use."

The Festival formed a Greenteam, which included Planet Bluegrass director Craig Ferguson, Szymanski, Carli Zug (Festival co-owner), Hillary Mizia (NBB's sustainability outreach coordinator), Big Jon Eaton (production manager) and Jerry Moore (shareholder) to study the feasibility of various strategies for greening not only Telluride's festival, but all the festivals the company produces. In addition

Festival shareholder Durfee Day and local staff like Denise Mongan and Kris Holstrom (who participate in the Festival's waste management efforts) and production staff Kristine Edge provide input into the process of greening the festivals. In 2003 and 2004, Planet Bluegrass focused on reducing the massive amounts of waste produced by the Festival. To this end, they implemented an onsite recycling and composting program that reduced trash output by more than 50 percent.

In addition, the Festival has committed to making all their operations "carbon neutral." So what does this mean? CarbonNeutral™ is a trademarked phrase coined by a British company called Future Forests, whose mission is to educate the public and provide a resource for implementing strategies to offset the greenhouse gases that we all release into the atmosphere by simply living our lives—primarily CO₂. Future Forests focuses its operations on planting trees, which absorb and store CO₂, and educating the public about using alternative, clean, sources of power.

The folks at Planet Bluegrass originally found out about the carbon neutral movement through discussions with NBB and Renewable Choice Energy (RCE), a Boulder-based company that sells wind energy to individuals and businesses all across the United States. Then Future Forests presented them with a proposal on how to make a tour (or festival) carbon neutral. Planet Bluegrass studied festival impacts, developed a plan and looked at the results. Their study led them to collaborate with RCE to provide wind power for all their operations. According to Quayle Hodek, the company's CEO, 80 percent of the RCE's time is spent on education, teaching the public what wind power does and how to find it. They help connect consumers with renewable energy providers.

"The first thing you do when you arrive home or at the office is turn on your lights, your computer, etc.," says Hodek. "When we use electricity, it doesn't seem like dirty electricity. They don't pump all the smoke coming from the power plants through the wires to your house. We educate people as to where electricity comes from, and how they can shift to cleaner sources of energy, such as wind power. Wind power does not produce air or water pollution. Whenever you put wind energy on line, that's less gas or coal dumping greenhouse gases into the atmosphere."

Hodek says farmers in the windy West are jumping on board, harvesting wind power on their wide expanses of

continued on page 12



land. "This air has been blowing through for all these years," he says. "Wind power is a great additional harvest for farmers to add to what they are already doing."

This is RCE's third year as Planet Bluegrass' wind energy partner. For every amount of electricity Planet Bluegrass uses in its year-round operations, RCE replaces it with 100 percent wind energy. "We enjoy working with partners like Planet Bluegrass in helping them really showcase their leadership on renewable energy issues," says Hodek. "Wind energy is a completely voluntary choice. No one is forcing them to do it."

The Greenteam at Planet Bluegrass hopes that artists and Festivarians will step on board to help offset the environmental impacts of the Festival. "Much of the last couple of years has really been an education process," says Szymanski. "We are sharing this process with our audience and gauging Festivarians' willingness to get involved. The reality is that most emissions around events like this are created by the travel of our audience and artists to and from the festival, not the actual festival itself."

An increasing number of artists have begun making their tours carbon neutral. Neil Young powers his fleet of 17 vehicles with Biodiesel, a fuel made from refined vegetable oil. Pearl Jam offset carbon emissions on a recent tour by purchasing and protecting a swath of rainforest

in Madagascar. Bonnie Raitt, REM and Dave Matthews are among other well-known artists doing their part to protect the environment.

Festivarians can learn more about neutralizing their own carbon emissions and even purchase wind power at RCE's tent in Greentown, where the Festival's environmentally-oriented sponsors have gathered.

NBB's Hilary Mizia encourages reusing to reduce waste. "Any time you reuse a product, you're effectively eliminating carbon emissions that would otherwise be emitted through extra travel to the landfill and more products being manufactured," she says. For the past two years NBB has encouraged reuse by providing reusable beer cups to Festivarians.

"Total carbon neutrality is such a big thing that if you can take pieces of your life and make them carbon neutral, that's a big step," says Mizia. "For example, you can offset your travel to and from the Festival." Future Forests' website (www.futureforests.com) contains a section that helps you calculate your carbon emissions through car and plane travel, as well as giving practical suggestions as to how you can minimize the impacts of daily electrical consumption, including lots of consumption facts you might not suspect.

For example, one section of the website claims that in the UK only five percent of the power used by cell phone

WIND POWERED FESTIVAAAAAALL!

This year, the Telluride Bluegrass Festival has again chosen to use wind power to offset the impact of our electric and gas used to power the stages and lights! In addition, Planet Bluegrass has decided to use wind power for our offices in Lyons, CO, as well as every concert event we do. What does that mean? We looked into ways our gathering contributes to climate change, namely through CO2 produced from our energy consumption. We calculated all the electricity used to power Town Park, and all the fuel we use in our trucks and generators to power the stage lights and sound for the week. We then purchased 100% clean wind power certificates to offset the same amount of CO2 our energy use will produce. We chose to use wind power because it's 100% pollution-free, it lowers our dependence on foreign fossil fuels, and it stimulates further long-term growth of wind energy production facilities here in the US. But the biggest reason we're using wind power is to raise awareness with all of our Festivarians about the environmental impacts of electricity use. The impact of our electricity use is huge! In fact, our purchase of 12,765 kilowatt-hours of American Wind from Renewable Choice Energy prevents over 17,000 pounds of CO2 pollution! That's equivalent to:

- Not driving 19,398 miles in the average car
- Not burning 9,543 pounds of coal
- Saving 7,659 gallons of water
- Planting 242 trees

We're one of many companies and groups nationwide now using wind energy. Several of our sponsors are wind-powered also, including Whole Foods Market, New Belgium Brewery, and White Wave. White Wave, the makers of Silk soymilk, has actually purchased enough wind energy to offset all the CO2 emissions from Telluride Bluegrass Festival, Folks Fest, Rocky Grass, and Mabon Festival, and donated them to Planet Bluegrass this year! Be sure to thank them and our other sponsors who are showing such great positive leadership with the environment.

The other cool thing about wind is that you can choose it for your own home! We'll have representatives from Colorado-based Renewable Choice Energy in Greentown during the whole festival. Their team members will be available to answer questions and show you how choosing wind energy instead of fossil fuels prevents thousands of tons of CO2 pollution each year.

Beyond the actual electricity and gas used at Telluride, the largest negative impact comes from all the airplane and car travel to and from the event by our 10,000 Festivarians. For the price of two beers, each of us can choose to offset the CO2 produced from our travel! We'd love to hear your thoughts on us implementing a program to offset all of our festival-related CO2 pollution, and make Telluride Bluegrass Festival a fully climate neutral event. Visit www.renewablechoice.com or the tent in Greentown to learn more.

chargers goes to powering phones. The rest is used when the charger is plugged in but left switched on. That's 50,000 tons of CO2 that could be eliminated in the UK alone just by unplugging cell phone chargers. Every small effort made by all of us adds up to a powerful positive impact.

Planet Bluegrass hopes that their efforts to green their operations and their partners' efforts will inspire artists and Festivarians to rethink their own consumption habits. Mizia feels the leadership of organizations such as Planet Bluegrass helps people see that it's not so difficult to make changes, even when you've been honing your habits for a long time. "I think they're role models," she says. "They're not environmental superheroes. It's not like they came into it with all this knowledge. They're retrofitting this event that's been around for a long time. It's a good example of how you can go into something that's been around so long and change it for the better."

Charlotte Bell is a freelance writer, yoga and meditation teacher, oboist and Festivarian of 24 years who lives in Salt Lake City.

Reduce Your Travel Impacts

Here are a few tips, listed on Future Forests' website, for reducing the impacts of your travel to and from the Festival, and beyond:

- Avoid jackrabbit starts (hard acceleration)
- Keep your speed down
- Walk or cycle on short trips
- Carpool; you'll create less impact and renew friendships
- Check your tire pressure every week
- Travel light and remove unnecessary loads and roof racks
- Avoid overfilling your gas tank



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NEW BELGIUM'S TEAM WONDERBIKE WANTS YOU!

**"When I see an adult on a bicycle,
I do not despair for the future of the
human race."**

—H.G. Wells

Maybe it's the giddy thrill of floating effortlessly above the road - the wind rushing past and the landscape reinventing itself to either side. Or maybe it's the sense of accomplishment from pumping straight through a steep climb to drift happily down the backside. Whatever the case, there's a freedom in riding a bike that walking, running and (certainly not) driving a car can ever touch.

As a celebration of the world's most efficient vehicle, New Belgium Brewing is unveiling its Team Wonderbike program here at Telluride Bluegrass this weekend. The goal is to encourage as many folks as possible to bike to work at least one day a month for an entire year. More than half the working population lives within five miles of their place of work. Consider that forty per cent of all auto trips are less than two miles. There are plenty of opportunities and reasons to ride your bike. Develop sleek, sexy legs while freeing yourself of some of the world's most damaging policies and practices. Some facts relating to bike commuting:

- One person biking one mile prevents one pound of CO2 emissions.
- If you and four friends biked just five miles a month, it would eliminate 300lbs of CO2 a year—that's the equivalent of planting 23 trees.
- If every driver in the U.S. biked just five miles a month instead of driving, we could conserve over 44 million barrels of crude oil per year. This would result in \$1.9 billion in consumer savings.

To join Team Wonderbike, simply head over to the Eco Village and visit the New Belgium table where you will receive a snazzy free pant strap for cleaner, easier, sexier commuting. There you will be referred to New Belgium's online pledge sheet at www.newbelgium.com. Once you have pledged to commute just one day per month for a year, you will be enrolled to win a custom New Belgium cruiser bike. Of course, it's up to you to make sure you fulfill the commuter commitment. One shudders to think of the karma awaiting the person who wins a bike from an environmental campaign under false pretenses...many flat tires at the very least.

So as you're enjoying a festival run on biodiesel (thanks Blue Sun!), while drinking beers made with wind power (that's us!) - think about what you can do when you get home to keep up the good fight. It's as easy as stopping by the New Belgium booth and asking, "What's up with Team Wonderbike?" You'll be an environmental Superhero to all the neighborhood kids you wave to while riding into work. Free yourself—ride your bike.

**"I thought of that
while riding my bike."**

—Albert Einstein
on his Theory of Relativity

For more information on New Belgium's Team Wonderbike and to register to win that cruiser bike visit www.newbelgium.com.



THE TELLURIDE ELKS LODGE PRESENTS

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The Elks at Swede Finn Hall

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The Telluride Elks Lodge is a non-profit charitable organization. All proceeds benefit Elks Charities. Harley Raffle Details: Prize: 2005 Harley Davidson Softtail Standard to be given away on Sunday at Bluegrass. Tickets: \$10.00 per ticket or 6 for \$50.00. Chances of Winning: 1 in 9999. Taxes, License and transportation are the responsibility of the winner. Need not be present to win.

The Telluride Elks would like to thank

KOTO, Grand Junction Harley Davidson, Craig Ferguson and Planet Bluegrass for their support of our Charities, our Veterans and the Telluride Community

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Just look for the Harley Davidson

THURSDAY...ON THE AIR

JUNE 16

Tim O'Brien 11:00-11:50 am

As traditions go, this isn't a bad one—Tim O'Brien opening the Telluride Bluegrass Festival and embodying, for an hour or so, the lone singer-songwriter: an archetype Planet Bluegrass is devoted to preserving. But the mythos of the singer-songwriter is more than the romantic notion of a lone soul with a guitar and a story. It is roots. It is storyline. It is influence. It is determination and desire. As for Tim O'Brien, he was raised in West Virginia on radio's famous WWVA Jamboree and the sounds of Jimmy Martin, Charley Pride, Jerry Lee Lewis and the Country Gentlemen. Eventually he traveled out West to Colorado where he met Charles Sawtelle, Pete Wernick and Nick Forster—a meeting that would become one of bluegrass' most important moments, as the birth and subsequent launch of HotRize and the spark of a national love of bluegrass and

Americana music. He then delved into a solo career defined by his ability to embody folk fusion, bluegrass and, along with his sister Mollie, traditional country and swing. He collaborated with country great Kathy Mattea and reached mainstream acclaim. He assembled his own band, the O'Boys, and today's incarnation, the Tim O'Brien Band where he plays, at any given moment, a guitar, a mandolin, a fiddle and a bouzouki. His success with the O'Boys cemented him as one of the great talents of his generation, as performer and songwriter. In short, he is his own tradition. One we'll keep around for a long time.



The Wilders 12:00-1:15 pm

I've got a question for you—why do you love Bluegrass? What is it about this music that makes you feel free, makes you wiggle, makes your heart light and your head spin a bit? Look around you and see if you can put a finger on it.

Ok, here's a hint. They're called The Wilders.

An unassuming outfit out of Kansas City that have been diligently

paying their dues on the festival and small town bar scenes for years—suffice it to say this group is the real deal. They're Bluegrass' proud new punk rockers, not afraid to tease the high-brow mannerisms of old-time into the kind of afternoon hootin' and hollerin' that makes your toes giggle. "They just have so much... energy," you may say, breathless, to your bluegrass neighbor, whether you know them or not. The Wilders' undeniable enthusiasm will inspire you to put a little jig in your basic humanness. It's good time old-time through and through. They were a huge hit at last year's RockyGrass Festival; in fact, after an intense 2-day deluge, the sun came out when they hit the stage—one of those natural wonders that makes you wonder who else is listening.

Split Lip Rayfield 1:30-2:45 pm

Here's an image for you, taken from the CMJ News Report. "Split Lip Rayfield successfully skewers bluegrass tradition without resorting to condescension." It's a nice image, both for the late-summer barbecued shish kabob it conjures, and the admission that really good music needn't be pretentious to catch your ear. So the question is this: are you hungry for meat and vegetables drizzled in Ginger Teriyaki, or do want to hear some truly delicious music, marinated in all sorts of genres—from bluegrass to western honky-tonk and back again, infused with the light texturing of garage rock. Split Lip Rayfield is ready and willing to serve up what you order: guitarist Kirk Rundstrom, who also enjoys an avid following with his Kirk Rundstrom Band, among other projects; banjoist Eric

Mardis, also known for his guitar work with the popular rock 'n' roll band Satan's Jewelled Crown; Wayne Gottstine, a long-time fixture of Kansas' rock, country and folk scenes; and Jeff Eaton, inventor and universally acknowledged master of the one-string gas tank bass. They are sure to deliver a self-proclaimed primitive aesthetic with "modern middle America white trash gusto, and goof-ball wit." Sounds like a damn good barbecue.



Kathleen Edwards 3:00-4:15 pm

Rolling Stone recently lauded Kathleen Edwards' songs for having "an indefinable pull that makes you love the characters they describe, no matter how f---ed up they are." Sounds like the highest praise possible for a songwriter; the weirder the life, the richer the material. It certainly has paid off for the 26 year old from



Ottawa, whose 2nd album, Back to Me, has made her the newest subject of industry buzz. She spent her early years traveling with her family; her father served as a Canadian diplomat and the Edwards clan spent a few years in both Korea and Switzerland. During that time she studied classical violin, but upon returning to Ottawa, the world had become a larger place and she picked up the guitar and began writing songs, honing the craft in local bars and finding solace in the one thing such a worldly upbringing doesn't provide: community. As a result, her songs describe a retinue of intricate and complicated people, often tragic but reliably beautiful and always "intriguing", which could be folk parlance for totally f---ed up. We expect great things from this must-see set.



THURSDAY...ON THE AIR

JUNE 16



John Cowan Band 4:30-5:45 pm

The Seven Wonders of the World,
The Five Elements.

To all these lists of natural phenomena, can we add another?

Atop any list of the Great Elements of Bluegrass sits the voice of John Cowan, which could make great music of the phone book if he was given a microphone and a key to run with.

Don't worry, however, that's not the case this weekend—there will be music

and there will be song, as we have come to expect from him after so many years on The Stage. For years as lead singer of the legendary and pioneering quartet, Bluegrass Revival, Cowan helped revive something in American Roots music that, perhaps, we didn't even know we had lost—something like passion, something like focus. Amidst the current explosion of popular bluegrass...appreciation? Popularity? Obsession?...John Cowan has managed to remain the reliable manifestation of the voice inside all of us that wants to be heard, but doesn't quite know what to say, or how to say it. Thankfully, he does, and he's a pro. That is for sure.

John Butler Trio 6:15-7:30 pm

It's late. You're driving home from somewhere smoky, somewhere confusing, somewhere you don't call home. You just spent your last 5 dollar bill on a lousy martini or a flat pint of ale. What do you do now? You need a voice...you need a song to remind you of something you may have forgotten out there in the late-night crowd of trying-to-be-something-you're-not.

You need John Butler. The kind of performer who radiates his own unique glow and produces a sound that doesn't rely for a second on anything written before him, which is easier said than done in these musical times when the popularity of the festival scene has made earthen blues as catchy as top-twenty pop. Not surprisingly, he's been enormously successful in Australia, and is enjoying a swift rise in popularity stateside. You may be tempted to compare him to Ben Harper or his fellow Aussie Xavier Rudd, but after watching him completely transfixed and perfectly in the moment of each

song, you'll renounce the need to classify. You'll become a convert. And while Butler claims this is not intentional, there is something undeniably spiritual in his music, or at the very least the notion that living a life of reverence and purpose and connection is worth the good fight. Perhaps it stems from his instrument, a 1930's Dobro he inherited from a grandfather he never met, but for whom he is named. Armed with antiquity and perspective, then, you can trust Butler to make a bit of sense out of your human confusions and your rusty heartbreaks. He can spin them into something worth listening to.



Emmylou Harris 8:00-9:30 pm

One of the best nights of last summer's festival featured Lyle Lovett, Guy Clark, Joe Ely and John Hiatt—arguably four of the greatest songwriters and musical innovators in the country. At one point Steve Earl joined the stage, which pretty much sealed it. BUT- it wasn't until Emmylou Harris sauntered onstage to join the crew that the evening became a threat

to humanity. If Musical Terrorism were a reality this would have been the spot for ultimate devastation. But instead it was history in the making; Harris held her own on the stage, as you can well imagine. She is a force to be reckoned with. From coffeehouse folkie to Nashville royalty, Emmylou Harris is truly a modern innovator. For over 30 years she has flowed effortlessly between country, pop, folk and alternative, and her distinctively elegant voice sprinkles harmonies on more albums than you can imagine. If we're lucky, she'll sprinkle that voice in more than once this weekend, but at least for this set, get we can prepare for a lovely rain.

Wilco 10:00-11:30 pm

From teenage cowpunk to one of America's most consistently compelling songwriters Jeff Tweedy has built a remarkably successful musical career that now spans close to two decades. He co-founded Uncle Tupelo while still in high school, and that band's first album is credited with starting the alt-country movement. After four albums, Uncle Tupelo called it quits and in 1994 Tweedy formed Wilco where he has spent the last decade pushing the envelope of songcraft, utilizing every musical tool he can find. Since its inception, Wilco has sought to explore fresh musical and emotional territory, relentlessly redefining themselves and their body of work. And it seems to be paying off these days; 2002's Yankee Hotel Foxtrot—along with its documentary film companion, I Am Trying to Break Your Heart—saw the Chicago-based band reaping the greatest commercial and critical success of their

career, and their follow-up, A Ghost Is Born, won the 2005 Grammy for alternative rock album. In addition to its own catalog, Wilco has collaborated with Billy Bragg on two Grammy-winning albums of unpublished Woody Guthrie songs. They can go from a roar to a whisper, and Tweedy has emerged as one of the great frontmen of his generation. Wilco is that rare band that is experimental and playful, deadly serious and wickedly funny, and will make you think while you dance the night away. Get ready to be knocked out by one of America's greatest bands.





Like the ageless delight of pedaling a bicycle, *Fat Tire*, Amber Ale's appeal is in its feat of balance: Toasty malt flavors (sorta like biscuits just pulled from the oven) coasting in equilibrium with crisp hoppiness.



Other than being dark in color, *1554* has little in common with Porters or Stouts. A European lager yeast imparts a refreshing, zesty acidity. Chocolate and coffee tones in the nose give way to a surprisingly clean finish.



Sunshine Wheat, swirls in the mouth with ripples of coriander and orange peel tartness, settling nicely into a tranquil sea of apple and honey tones. A filtered wheat beer, *Sunshine* offers a crisp, refreshing alternative to heavier-bodied heffe-weizens.



With earthy tones of ripe mango and lemon verbena, this bottle-conditioned ale reflects the hearty character of the southern Belgian and northern French countryside.



Brewed with both wheat and barley malt, *Loft* delivers an uplifting rest, a taut hoppiness produced by Sterling and Libervy hops, and a mouth feel as big as the sky. Kaffir leaf is pitched in the kettle to create a pleasantly refreshing citrus nose.



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ACROSS

2. his Unchained Melody still rings in these canyon walls
5. they're surrounding you right now
6. how Neil Young powers his 17-vehicle fleet
11. yummy vending option (a PB staff fave)
12. they won the TBF Band Competition before they hatched
14. named for Bartok
15. McFerrin's addition to the genre
17. the official condiment of Planet Bluegrass
20. Festival shaman
22. dobro master's nickname
24. this year's French import
26. holds more Grammy's than any other female artist
27. mountain pass between here and Ouray
29. his ranch is nearby
31. wind-powered and employee owned

33. rely on this when you run out of beer money
35. local current
36. the original draw to this mountain town (before Bluegrass)
37. a sparkling newcomer
38. Dolly, Linda and _____ once formed a Trio

DOWN

1. inhabitants of Planet Bluegrass
2. phenomenon unearthed here by Stringcheese in '94
3. official brew of Planet Bluegrass
4. summer cry of jubilation
7. that high lonesome sound
8. at 400 ft., the tallest falls in CO
9. this logo creates cosmic Bluegrass balance
10. the world's most efficient vehicle
13. what a good Festivarian does with their leftovers
16. visit this Main Street attraction for affordable Festival fashion
18. Telluride meets Pamplona- an a.m. tradition
19. he wears the crown
21. "Tones" "cosmic" mascot
23. Rock band or local Telluride scientist
25. balance created by offsetting greenhouses with clean energy
28. local airwaves
30. Bromberg's new role
32. member of the Ophelia Sring Band
34. named for a Monroe's horse



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FRIDAY...ON THE AIR

JUNE 17

The Burnett Family Bluegrass Band 11:00-12:00

Of all the clichés of modern day family structure, this one beats them all. Three beautiful, talented kids. Two adoring, hardworking parents. The kids are born and educated in the country house their parents built outside Flagstaff, AZ. They start playing violin at age three. (Are all you expectant or thinking-about-being-expectant parents paying attention?) One thing leads to another, as one thing tends to do, and a few years later they're hired by a local stables to play for the dinner rides. They start winning contests.

Brian: guitar, father, truck driver, guitar player, band bus driver. Switches to mandolin from guitar. Connie: bass, mother, organizer. Picks up the bass when they get their first gig in Flagstaff in 1993 (providing the bass line is what mothers do, isn't it?) Rachel: fiddle,

18, sister, daughter. Stays on the fiddle and wins contests wherever she goes. Jessie: mandolin, 15, sister, daughter. Switches from fiddle to mandolin—now plays her dad's old mandolin, and has taught him a thing or two. Ryan: banjo, 14, brother, son. Switches from fiddle to banjo and, after some lessons from Bela Fleck, decides to stay there. Talk about Family Values—and they're still talking to each other!! We're thrilled to welcome back to the stage the winners of last year's band competition.



King Wilkie 12:15-1:30

Named for Bill Monroe's horse, this sextet from Charlottesville, VA is pardon the association—riding in to contemporary Americana/roots music on the back of bluegrass tradition. Despite their tender ages in the low twenties, they've managed to put out 4 albums, each brimming with the themes of lifetimes of experience—love lost and found,

loneliness, spirituality—all told through the veil of finely honed, razor-sharp musicianship. Floating comfortably in the netherworld between the jamgrass explosion and traditionalist material, King Wilkie has been dubbed by some as the New Hot Rize. Amazingly, only one of the group even listened to Bluegrass growing up, the others stumbled into it after founders Reid Burgess and Ed Pitney went to a bluegrass festival in college and left with a mission—to find the best players they could and start a band. Four years later, record contract in hand, they're busy living up the expectations they've set for themselves—and they're doing a damn good job.

Hot Buttered Rum String Band 1:45-3:00

This is how the story goes—five guys wander up into the Sierra Nevadas in search of a high-lonesome melody; they descend a month later, and immediately record their first album, having found their genre, which they dub High Altitude California Bluegrass. So this seems kind of like destiny: their inaugural visit to Telluride. Like most young bluegrass bands on the rise, balancing the dual inspirational forces of Bill Monroe and Led Zeppelin, these boys cater to traditional bluegrass aficionados, jam-band wigglers and die-hard folkies alike. There's Eric, the kind of multi-instrumentalist that can't help himself—making the banjo look common next to his flutes, accordions and clarinets. Aaron on fiddle by way of the violin; he is still learning the wily ways of the Bluegrass world, but he has the sounds down pat. Zac picked up the mandolin after years of early-childhood violin training (sounds like a medical

condition) and a self-proclaimed "high school guitar phase", and stuck with it because it fit so easily in his backpack. Nat is the high-brow member of the band, whose song-writing skills have been described as "panoramic." Think extensive. Think expansive. Think wide-range. Think starts in one realm of sound and ends way over there, in another. And then there's Bryan on double bass—an 18th century bass, by the way, named Dark Chocolate. His voice, it should be noted, has been credited with giving the Butter to the band. Hot Buttered Rum. Yum. Yummy. Yummsville.



Old Crow Medicine Show 3:15-4:30

Warning! A new brand of old-time is creeping in, seeping through the rocks and craggy ledges of the genre with flavorful distinction. Virtuoso musicians born and bred on the sounds of AC/DC, Nirvana and Public Enemy

reaching across the table of musical genre to grab the homemade kind of melodies that created the Great Living Room Jam before illegal high-school parties made loud music fun again.

They're hip but not too clever. They're tasteful but not too reserved.

After rambling their way across Canada, they planted themselves in the genre rich soil of North Carolina and, lo and behold, blossomed into a funky old-time band ready to conquer the stage.

Then, serendipity struck: While playing outside a Boone pharmacy, a woman approached them and told them to "hang on," she wanted to fetch her father. Minutes later her father, and one of Americana's fathers, Doc Watson, appeared. No seriously, he did. And he was so impressed by their music, he invited them to play MerleFest that year. As one thing tends to lead to another, MerleFest led to the studio where they worked with David Rawlings as producer, which led to the Grand Ole Opry, which led to a tour with Merle Haggard, which led to Bonnaroo, which led to A Prairie Home Companion, and on into an eager label. Luck? Perhaps. But luck rarely sustains itself, which is exactly what OCMS has managed to do.



FRIDAY...ON THE AIR

JUNE 17



Tim O'Brien Band 5:00-6:15

It almost seems ironic that Tim's most recent album is called *Traveler*, because when he takes the stage at Planet Bluegrass, it looks to all of us like Tim is at home. Comfortable and casual from the silky, smooth vibration of his vocal cords to his rhythmic and relaxed right hand on the mandolin, Tim looks very much like a

favorite brother, home for a visit, having some fun with a little music while the family clears the dinner table and starts the dishes. Every song he sings seems to weave a tale rich with family ties, and we can't help but feel the pull on our heart-strings when he lures us into this powerful, historic musical journey. One of the most respected songwriters of his time, O'Brien has worked and recorded with Laurie Lewis, Peter Ostroushko, Pat Alzer, Dwight Yoakam, David Grier, and many of this weekend's artists. Every summer it is a highlight to watch him play—to hear the stories he makes whole, the dreams he makes real.

Jewel 6:45-8:00

You may be shaking your head in disbelief. "As if last year's *Spearhead* wasn't crazy enough," you'll say to your tarp neighbor. Well, this is one of those moments when you just have to trust us.

Her sound is most conveniently dubbed as "pop," but Jewel's roots are the sort you'd expect to hear from so many of the wayward folkies and heady bluegrass musicians with whom she shares this weekend's stage. She started singing with her parents and a guitar around the age of 6, performing in Eskimo villages and tourist destinations throughout Alaska, where she was raised on the stories of the land and an unwavering faith in community and personal integrity. Like oh-so-many singer songwriters, Jewel tried the 9-5 gig but got tired of the restrictions, so she "moved into her van." (Code for, "chose to focus on her music.") She started at coffee houses in Pacific Beach, and the radio loved her. (Code for, "pop-ular.") A devout cult following led to label attention and "commercial success" thanks to a little ditty called "Who Will Save Your Soul?" Nearly 10 years, 5 cds,

Grammy nominations, an autobiography, a book of poetry, and a movie later, this multi-platinum songstress has become the kind of performer who only needs one name to be recognizable, and that one name has become a phenomenon. Thankfully, Jewel has used said Pop-ularity to promote awareness of humanitarian issues and inspire global change. She and her mother founded Higher Ground for Humanity, and its flagship program, The ClearWater Project, that helps to provide clean, safe water in several countries around the globe, as well as sustainable educational programs and grassroots initiatives. A focus that hopefully will become more pop-ular as time moves on.



Yonder Mountain String Band 8:30-10:00

Like several of this weekend's bands, the members of YMSB migrated West and met in a sleepy mountain town, each looking for an excuse to play music. This archetypal storyline is common enough, I suppose, but Yonder Mountain, and the accompanying phenomenon is anything but. If you're not familiar with Yonder, if the name itself doesn't immediately conjure images of exactly THIS, this moment right now as you read this, the very rea-

son for thousands of people to gather together and celebrate music, the legacy of music, and the promise that it will continue to invigorate and inspire—well, if you don't feel any of that, then you've been living in a shoebox. That being said, look around you and witness, if you will, the alchemy at play. Folks young and old, bluegrass die-hards, jam-band fanatics, folk romantics, jazz devotees...they're all here, and they're all glued to the stage. And, remarkably, they're all having...a great time. In the future, when music scholars look back on this time in history, the Era of the Festival—when Americana met Jazz met Folk met Old-Time met Rock and Roll and they all blended together to create a sound and, more importantly, an experience worth planning your whole year around—there will be a chapter on Yonder Mountain String Band. It will be tight, expertly written, engagingly illustrated and absolutely irresistible.

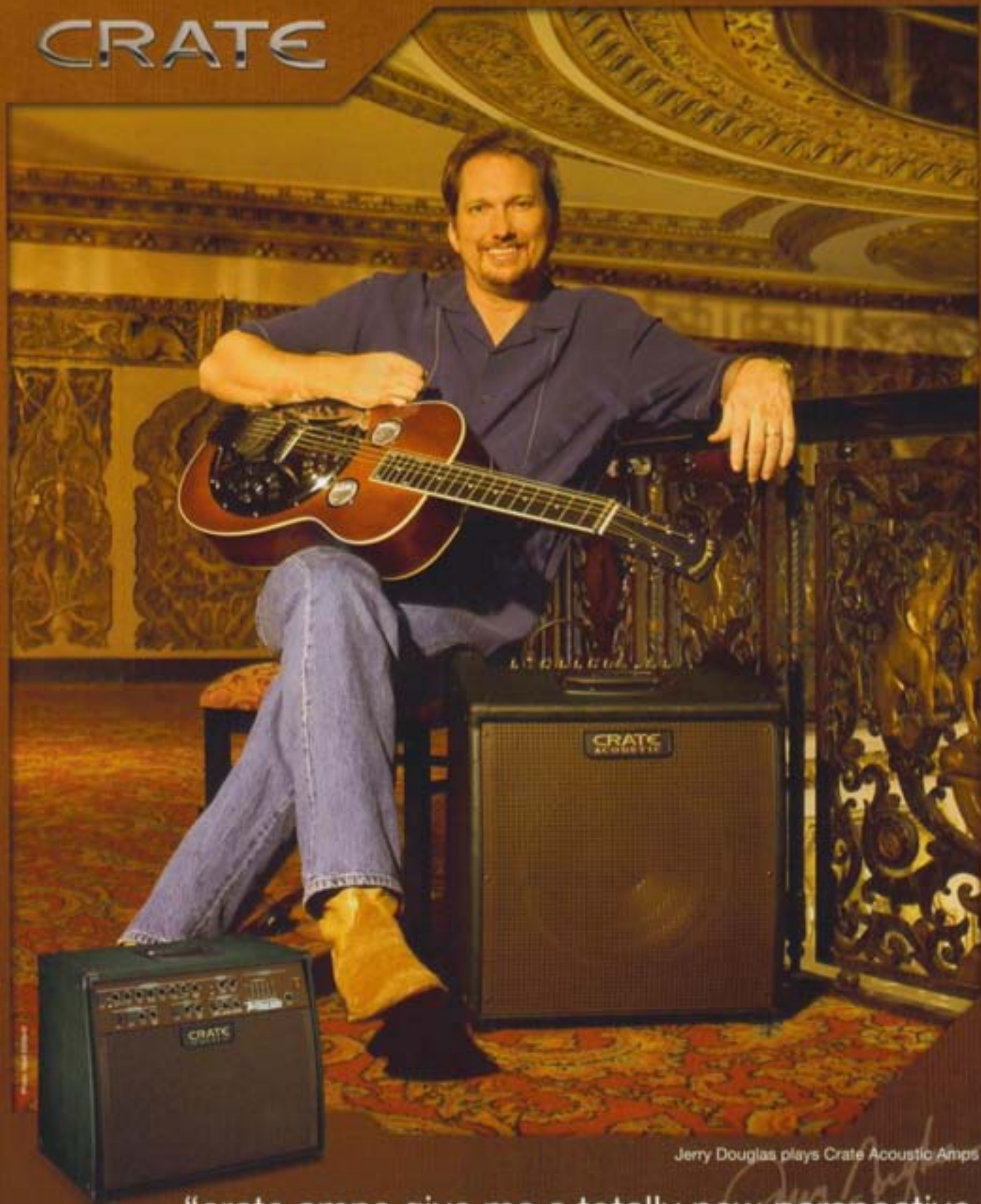
David Bromberg 10:30-12:00

There comes a time in every music festival when it is time to let go. When your shoulders ache from the excitement, your legs wobble when you stand to wiggle to the whimsy of the music. David Bromberg is the man to lead you. As part of the Greenwich Village Folk explosion of the 1960s, Bromberg played sideman for everyone from Ringo Starr to Bob Dylan to Chubby Checker. A guitar virtuoso steeped in the traditions of blues, country, jazz, folk, and classical music alike, he toured with his own band for many years. In the mid 80's, Bromberg dissolved his band and went back to school, this time to learn the art and craft of making violins—a trade which has become his primary focus. David Bromberg is an American treasure. His bluegrass is precise and daring; he does not sacrifice zeal for tradition, nor tradition for zeal.

His acoustic folk is so intimate and raw, you might feel like you know the guy. "I got the blues so bad, it hurts my feet to walk, it settled on my brain, and hurts my tongue to talk." His blues are cruder than most, "You'd better get your tongue out of my mouth, because I'm kissing you goodbye," but at least the broken hearts Bromberg conjures don't take themselves too seriously. And perhaps that's the most electrifying of his multi-dimensions: the fact that Bromberg manages to produce something undeniably compelling and, ultimately, undeniably classy without taking himself too seriously. What a notion. We could all learn something from this man...






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SHOW SCHEDULE

Thursday, June 16

- 10:00 Gates Open
- 11:00–11:50 Tim O'Brien
- 12:00–1:15 The Wilders
- 1:30–2:45 Split Lip Rayfield
- 3:00–4:15 Kathleen Edwards
- 4:30–5:45 The John Cowan Band
- 6:15–7:30 The John Butler Trio
- 8:00–9:30 Emmylou Harris
- 10:00–11:30 Wilco

Friday, June 17

- 10:00 Gates Open
- 11:00–12:00 Burnett Family Bluegrass Band
- 12:15–1:30 King Wilkie
- 1:45–3:00 Hot Buttered Rum String Band
- 3:15–4:30 Old Crow Medicine Show
- 5:00–6:15 The Tim O'Brien Band
- 6:45–8:00 Jewel
- 8:30–10:00 Yonder Mountain String Band
- 10:30–12:00 David Bromberg & the Large Band

Saturday, June 18

- 10:00 Gates Open
- 10:30–12:00 Band Contest Finals
- 12:15–1:30 The Dukks
- 1:45–3:00 The Jerry Douglas Band
- 3:15–4:30 Peter Rowan
- 4:45–6:00 Bela Fleck Acoustic Trio
- 6:15–6:30 Telluride Troubador
- 6:45–8:00 Gillian Welch
- 8:30–10:30 The Sam Bush Band
- 11:00–12:30 Calexico

Sunday, June 19

- 9:30 Gates Open
- 10:00–11:15 Ollabelle
- 11:30–12:45 Uncle Earl
- 1:00–2:15 Leo Kottke and Mike Gordon
- 2:30–3:45 Mountain Heart
- 4:15–5:30 Earl Scruggs & Friends
- 5:45–7:00 Triol featuring Stanley Clarke, Bela Fleck & Jean-Luc Ponty
- 7:15–8:30 Bobby McFerrin
- 9:00–11:00 Alison Krauss & Union Station

FAMILY TENT SCHEDULE

Thursday, June 16

- 12:00-5:00 Juggler's Grove,
Art and Crafts Tent
2:00 Kids Craft Hoop Workshop
with Betty Hoops

Friday, June 17

- 10:00 Jugglers Grove, Art and Crafts
11:00 Gumbo Wobbly's Mad Scientist
Class/Kazoo Building Workshop
12:00 Funny Bone Logic (formerly
Clown Yoga) with Giggly Sprout and
Gumbo Wobbly
1:00 Kids Craft Hoop Workshop
with Betty Hoops
2:00 Sing along with
The Dragonfly Band; folk songs,
sea shanty songs and games
3:00 Storytelling Theatre with Giggly
Sprout and Gumbo Wobbly
4:00 Hunk-Ta-Bunk-Ta-WHAT???
with Katherine Dines

*The Family Tent is open from
10:00am-5:00pm daily. Parents must accompany
their children while at the Family Tent area.*

Saturday, June 18

- 10:00 Jugglers Grove, Art and Crafts
10:30 Kids Hoop Lessons
with Betty Hoops
11:00 Funny Bone Logic
(Clown Yoga) with Giggly Sprout
and Gumbo Wobbly
12:00 The Giggly-Bubble Experience
1:00 Bruce Hayes One-Man-Mando-Band
2:00 Drama Class and Star Search
Talent Show sign ups
3:00 9th Annual Telluride Kids
Talent Show

Sunday, June 19

- 10:00 Jugglers Grove, Art and Crafts
11:00 Kids Hoop Lessons
with Betty Hoops
12:00 Funny Bone Logic
(Clown Yoga) with Giggly Sprout
and Gumbo Wobbly
1:00 Burnett Family Band Performance
2:00 Parade preparations
3:45 Dance With the Seasons
Children Parade during set
break followed by a closing circle

ELKS PARK WORKSHOP SCHEDULE

Thursday, June 16

- 12:00 Telluride Troubadour
Competition Preliminary Round
2:00 Family Grass
Burnett Family Bluegrass Band
3:15 Troubadours in the Round
Finalists
4:30 String Theory Hot Buttered
Rum Bluegrass Band & The Wilders

Friday, June 17

- 10:00 Band Competition
Preliminary Round
12:30 Songwriting Gillian Welch
2:00 Blues & Bluegrass Guitar David
Bromberg, Noam Pikelny
3:15 Telluride Troubadour
Final Round
4:30 Performance
Jackie Green

Saturday, June 19

- 10:30 Guitar Building Michael Hornick
& Friends
11:30 Phiddlosophy & Guitarism Casey
Driessen, Darol Anger, Sean Watkins
12:45 Thunder & Lightning Bryan Sutton,
Chris Thile
2:00 Allstar Old-Time Round Up
Uncle Earl, King Wilkie & Friends
3:30 TBA
4:45 Troubadours in the Round

Sunday, June 19

- 11:30 Performance The Duhks, Special Guests
1:00 Acousticians Tim O'Brien,
Sam Bush
2:30 Troubadours in the Round Finalists

*All workshops held at Elks Park
and subject to change.*

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Karl Denson's Tiny Universe • Keller Williams and Friends
Leo Kottke and Mike Gordon • Steve Kimock Band
The Bill Frisell Band • Mike Marshall and Chris Thile
The Waifs • Kinky • Railroad Earth • The Duhks
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SATURDAY...ON THE AIR

JUNE 18

The Duhks 12:15-1:30

This young band from Winnipeg, Manitoba made quite a splash at the Folks Festival last summer, and we're pretty chuffed to have them in Telluride this year. Some attempts to classify their sound are as follows: "contemporary progressive", which conjures visions of day-time am radio. "Appalachian acoustic twang" which paints a nice picture of an earthy, complicated sound but fails to conjure the appropriate zing. "Soul-grass" or "kick-ass rock/folk fusion" are more apropos of a band that is in your face and, at the same time, in your arms, legs and hips, which will all be moving—mark my words. In a Duhks set (pronounced like the yellow bath toy, just to clarify) you're bound to hear anything from Irish fiddle tunes to Canadian French and Scots/Maritime folk, Appalachian Old Time, Afro-Cuban- anything high-energy and highly expressive, with room for their own expertly

trained musicianship to shine. There is so much happening when the Duhks take the stage—a grounding, pulsing rhythm that placates you and grabs your immediate attention, a energetic and gleeful vigor that turns the stodgiest fiddle tune into something explosive, an impeccably woven foundation of harmonies and eclectic multi instrumentalism that will trick you into thinking these guys are much older and more experienced than they really are. We're thrilled to welcome them to the Telluride stage.



The Jerry Douglas Band 1:45-3:00

If you happen to have been at the Carter Family Fold in Hiltons Virginia in August of 1979 on a balmy Saturday night, you might have been clogging with the locals, you might have been sitting half-way up the hill under the weeping willows, looking at the stage far below, low, low...or you might have been browsing through the historical Carter Family Museum. But you were DEFINITELY hearing a very young, shy, extremely talented prodigy named Jerry Douglas playing the dobro. No. Not "play-

ing" the dobro, tearing up the night on it. He's come a long way since his days with Buck White and the Down Home Folks, with 5 Grammy's under his dobro strap, having played and toured with Alison Krauss and Union Station, the Country Gentlemen, among others, and appearing (though such an ethereal term hardly does justice to the way Douglas can completely change a tune in less than a two measures) on over 1000 albums, helping to define the sounds of everyone from Garth Brooks to Paul Simon and many of the players on stage this weekend. His most recent solo album, Lookout For Hope, is speckled with the stylings of James Taylor, Bill Frisell, Chris Thile, Sam Bush, Bryan Sutton and Trey Anastasio, among others, all no-doubt eager and honored to be a part of Douglas' own work. We also feel honored to present to you—the resident Telluride Dobro Master.



Peter Rowan 3:15-4:30

For 25 now, Peter Rowan has served as the resident spiritualist and cultural guru of Telluride Bluegrass, whose inquiries into all things sacred propel him forward into the spotlight, delivering the messages we have come to expect from him. We look to Peter to remind us of what matters, and to inspire us to believe in music. He asks the questions of the world for us, while we sit at our desks, read to our children, work in our yards. What he brings to Planet Bluegrass are possibilities. His travels inspire him to explore deeply the cultural roots of his temporary destinations and he speaks to us of these intimate journeys by way of music which he continues to use to break down the barriers of distinction and classification that divide cultural representation; his performances are boundary breakers in and of themselves. He offers his experience and his phi-

losophy to us, year by year, band by band, musician by musician. Sometimes it is with his two blood brothers, sometimes with his longtime friends, 'Old and in the Gray', and other times it is with a world famous accordian player, or a horn section straight off the plane from Jamaica. Whatever the incarnation, Peter's message is clear. Slow down. Think. Interact. With your own world, and with other worlds. If Telluride is our little world for one long weekend in June, then Peter is our teacher. The message he delivers is crucial....Listen.



Béla Fleck Acoustic Trio featuring Bryan Sutton and Casey Driessen 4:45-6:00

When you see Bela Fleck's name in the Telluride Bluegrass brochure, you should be prepared for anything. Last year, with the Flecktones, it was innovation: a Hawaii ukelele prodigy and a blonde theramin player. This year it is The Acoustic Trio.

Joined by two of Nashville's finest (both veterans of the festival),

Bela is sure to raise the bar for future appearances. In his mid-twenties—a time of dignified confusion for most—Casey Driessen has compiled a resume that would (and does) impress even the most established in the biz; he's toured with Steve Earl and is a mainstay on the stage of Tim O'Brien. Then there's Bryan Sutton who burst onto the scene in 1997 as part of Ricky Skaggs and Kentucky Thunder. The tide of accompanying acclaim has carried him since; nowadays he's that rare sideman whose name can further legitimize an already established artist. And then Bela. What more can you say about Bela that hasn't been said before. Innovation. Collaboration. Energy to spare. Grammys galore. Is that really a banjo? You be the judge.



SATURDAY...ON THE AIR

JUNE 18

Gillian Welch 6:45-8:00



Listening to Gillian Welch wander through her music is like watching someone in their natural habitat—one you might not want to traverse yourself, but you're sure glad to watch her do it. Acknowledging the brilliance of partner and collaborator David Rawlings, Welch calls her act "a two piece band called Gillian Welch," and their music is at

once inventive and distinctly reminiscent of a more rustic world and musical structure. The result is like the sonic version of a sepia-toned photograph. It is deceptively complex—early country music, yes. Bluegrass, yes. But it is also an impeccable blend of Rock & Roll, Rhythm & Blues, Jazz and Gospel, and always marked by a distinctively Welchian tempo. Languid and smooth. Unhurried and deliberate. Making room for the stories she tells which are spotted with tales of itinerants, outcasts, repentance, the effects of careless affections and the unnerving sense that anything could be waiting around the bend. The complexity within the songs matches a tightly arranged musical structure; as easy as they are to hear, simple they are not—the kind of songs that are, remarkably, new the 12th time you hear them. Unfortunately they only have 75 minutes on stage. Pay attention while you can.

The Sam Bush Band 8:30-10:30

The King. Head of the Household. Master of the House. Call him any one of these and you are still talking about the same person. There is not a musician who has performed with Sam who doesn't remark on his rock solid, driving rhythm, or the outgoing ease with which he commands the stage. When you're invited on stage to play with Sam, you know your name is henceforth on the A list, and you find yourself among a group of players whose musicianship is simultaneously intimidating and welcoming. Sam started early on his dynamic stage energy—holding court for three years as the National Junior Fiddle Champion before founding New Grass Revival at the tender age of 19. After a nearly 20 year run with NGR, he played with Emmylou Harris, recorded with everyone from Leon Russell to Leftover Salmon and pretty much everyone in

between. Last year's April 13th birthday album, *King of My World*, his first solo studio album in 5 years, solidifies Sam as the most popular and innovative of the Mr. Bush's out there today. Planet Bluegrass is currently working on a top-secret technology which will enable us to harness the incredible energy created during Sam's set and use it to run the sound system for the whole weekend; first the Telluride stage, next the world's stage. And from there...?



Calexico 11:00-12:30

We've brought in Calexico to shake things up a bit. It's Saturday. It's been a long day, let's face it. By this point you may be a little complacent there on your tarp, fatigued by high altitude sunbeams and hours of world-class music. Well, the world-class part isn't going to change much right now, but we thought we'd rustle up the genre a bit for you. Like musical goulash, Calexico

delivers a bit of everything, incorporating elements of hard-bop jazz, folk, country, mariachi, and even electronics—defying any urge to categorize. Founded in 1996 by the duo of Joey Burns and John Covertino in the dusty extremes of Tucson, Arizona, Calexico is part sixties folk, part Ennio Murricono (Italian composer of many a spaghetti Western and the famed Mission soundtrack) part salsa-Mexicali blues. Miraculously, they conjure an exacting feeling of place that will immediately carry you to the dusty hills of your favorite Clint Eastwood movie—but don't lounge too casually on that splintered bar stool. They'll just as quickly transport you to the celebrations of a playful mariachi dance hall, and back again. Anyone raised in the desert will appreciate the glorious moodiness at play here—one minute heavy ambient soundscape wrought with high-and-onesome intensity, followed suddenly by an immediate horn-laden afternoon shower downpour that saves you and washes off the dust just in the nick of time.

NIGHTGRASS LINE-UP

Wednesday, June 15

Telluride Conference Center
8 pm
Hit and Run Bluegrass,
Yonder Mountain String Band
Tickets: \$20/\$24 at door

Thursday, June 16

Sheridan Opera House
11 pm
Split Lip Rayfield, Hot
Buttered Rum
Tickets: \$25

Fly Me to the Moon Saloon
10 pm
The Wilders
Tickets: \$10

Friday, June 17

Sheridan Opera House, 11 pm
King Wilkie, Peter Rowan
Tickets: \$25

Fly Me to the Moon Saloon
10 pm
A Very Special Show with Vince
Herman and Friends (former
frontman of Leftover Salmon
and expert festivarian)
Tickets: \$10

Saturday, June 18

Sheridan Opera House
11 pm
Yonder Mountain String Band
Tickets: \$25 SOLD OUT

Fly Me to the Moon Saloon
10 pm
Uncle Earl, The Duhks
Tickets: \$10

Sunday, June 19

Sheridan Opera House
midnight
Nickel Creek
Tickets: \$25 SOLD OUT

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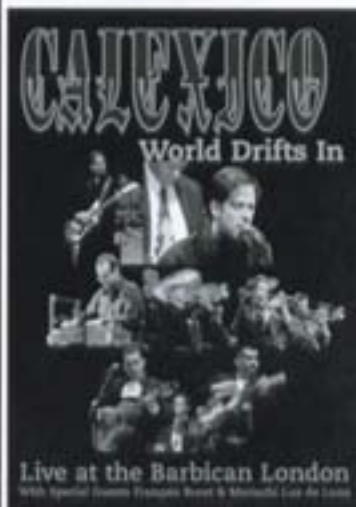
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SUNDAY...ON THE AIR

JUNE 19

Ollabelle 10:00-11:15

Now this is the perfect start to a Sunday, no matter your religious or otherwise spiritual relationship to the day itself. Drawing both inspiration and materials from a deep well of rural American roots music—including gospel, blues, bluegrass, and country—Ollabelle reimagines these sounds for contemporary audiences, honoring the spirit and substance of the original sources while allowing this music to live and flourish in a post-modern era. An egalitarian sextet whose members' résumés run the gamut from rock and jazz and pop to avant-folk and downtown classical ensembles, Ollabelle (inspired by and named for the traditional country singer, Ola Belle Reed) began as humble side project for each of its musicians before quickly evolving into a musical entity with a life—

and sensibility—all its own. While Ollabelle is keeping the music of a bygone America alive in a performing tradition that's neither stale nor archival, the group's distinctive modern musical touches are neither gimmicky nor sensational. Ollabelle is very much in sync with the original spirit and intention of this music. With Ollabelle, the past, the present, and the future is, as they say, history.



Uncle Earl 11:30-12:45

Thank God for Uncle Earl.

No seriously. Thank God for them.

An entire generation of female music lovers, not to mention eager young fiddlers and mandolinistas with a previously bleak-at-best representation of lady pickers, sits through Uncle

Earl concerts, mouths agape, in rapt attention at the marvel of an all female bluegrass band that...rocks. It is about time. Recently signed to Rounder Records, these g'earls are enjoying some heard-earned respect and attention. Once they take the stage you'll know exactly why.

Drawing inspiration from the pre-record sounds of Southern Appalachia, with a firm place in the old-time world, the end result is a truly unique Uncle Earl sound. Their mix of traditional fiddle tunes, mountain harmonies, original songs and Appalachian step dancing, fueled by incredibly infectious energy and impeccable artistry is sure to turn you into an instant groupie. And for that, you will be incredibly grateful.

Leo Kottke and Mike Gordon 1:00-2:15

It's a match made in acoustic heaven—acoustic guitar master meets virtuoso bassist. Sounds simple enough, but it is sure to be anything but... Kottke has been dazzling music fans with his unique 5-finger, percussive finger picking and his deep, resonant voice for over 30 years. His technical brilliance and sophistication showcase a familiarity with the instrument akin to an interpreter of many languages...he floats easily between folk idioms, pop, jazz and classical techniques, landing somewhere beyond them all. Similarly, Mike Gordon, most famously known as the bass guitarist and founding member of Phish, has established himself in his own right as both acclaimed bassist, film producer, author—the list goes on. Their

recent recording, *Clone*, marks a departure for both musicians. It is the first "band" album Kottke has ever made, in the sense of being a true, fully credited collaboration with another musician. It is also Gordon's first musical project outside of Phish. Shot through with skewed, surreal humor and casually brilliant interplay, it is, as we'll witness today, a captivating collaboration between two master musicians.



Mountain Heart

2:30-3:45

By this point in the weekend, and in this brochure, you may be sick and tired of being warned of great things. "Watch out, these guys are good." "I heard them play in _____ last October and they rocked."

Blah, blah, blah, you're thinking to yourself; and right you are. It's almost impossible, and downright annoying to hear (or read) someone blather on about how "good" someone is. No matter the garden of adjectives planted for the occasion. Sometimes words are annoying.

That's fine. Then just listen to Mountain Heart and see if you don't have the same problem describing the experience. Some have

described their "transcendent power." Some have tried to classify their dynamic, forceful "genre-bending" as a reminder that bluegrass, at its most raucous, subterranean level is a true cousin to Rock & Roll. Some are awed by their obvious connection to something higher, more profound and otherwise unfathomable.... unfathomable, that is, until they take the stage and unleash it. As their recent album advertises, these men are a true Force of Nature. Co-founder Steve Gulley is probably best known for his stint as guitarist and lead/tenor singer with Doyle Lawson & Quicksilver in the mid-90s. There he met Barry Abernathy (banjo) and Jimmy Van Cleave (fiddle) and they formed a group of their own, soon to be joined by John Moore on bass and Adam Steffey, formerly of that little outfit called Alison Krauss and Union Station. They were deemed a "super-group" after the band's inception and shortly thereafter earned IBMA's Emerging Artist of the Year award. And emerge they have—but you don't want to hear about that. Just listen. No more words. I promise.



SUNDAY...ON THE AIR

JUNE 19



Earl Scruggs and Friends 4:15-5:30

In the Bluegrass Thesaurus, you'll find, next to Banjo: Earl Scruggs. His three fingered picking style has become known world-wide as "Scruggs-Style Picking," and the banjo was, for all practical purposes, "reborn" as a musical instrument due the prominence he gave it. In 1945, Scruggs had a three-year stint with Monroe's Bluegrass Boys, where he met guitarist Lester Flatt and the

two forged a historic creative partnership built upon and perpetuated by a careful combination of innovation and tradition. Together with a rotating list of pickers that played with their Foggy Mountain Boys, the legacy of Flatt and Scruggs defined not only

the sounds of their instruments, but the voice of bluegrass; they were at the helm of each stage of the early Bluegrass tributaries—holding residence on Radio Stations throughout the Southeast, embracing product sponsorship and advertisement as the voice of Martha White's Flour Mills in the early 50's, television when the theme song for the Beverly Hillbillies, the "Ballad of Jed Clampett" climbed to #1 on the country charts, and straight on into movies when Foggy Mountain Breakdown was used, to wild success, in the movie Bonnie and Clyde. And let's not forget the books—Earl Scruggs and the 5-String Banjo, which became the standard lesson plan for generations of banjo players to follow. After the duo parted ways in the late 60's, Scruggs played in the Earl Scruggs Revue with his sons until the late 80's. His firm insistence that Bluegrass be Bluegrass—and not a cousin to folk music—is perhaps his greatest legacy to the genre. It's an honor to welcome him back to the Telluride stage.

TRIO! featuring Stanley Clarke, Béla Fleck and Jean-Luc Ponty 5:45-7:00

In one of the most highly anticipated sets of the weekend, three of music's most influential groundbreakers are breaking new ground for the first time together. World-renowned jazz-fusion bassist Stanley Clarke gained mainstream fame in the pioneering jazz fusion group Return to Forever with Chick Corea, Lenny White and Al DiMeola. Undoubtedly one of the most influential bassists in history, Clarke recorded what is now considered the must-know bass anthem, School Days, and accomplished and aspiring bassists continue to imitate his percussive slap funk technique. Bela Fleck reinvented the image and sound of the banjo in a career that has taken him all over the musical map, from progressive bluegrass to New Grass Revival to Bela Fleck and the Flecktones and it's "blu-bop" (jazz meets bluegrass). His most recent pair of Grammys (of a total of nine) was in classical music for Perpetual Motion. Jean-Luc Ponty is widely consid-

ered the father of modern jazz violin. With be-bop era phrasings and a punchy style influenced more by horn players than by anything else previously heard on the violin, his debut American appearance at the Monterey Jazz Festival signaled a revolution. A common response to each of these players is "I've never heard anything like that before." It's safe to say that, as a trio, the same will ring true. Trio! brings together three bold and adventurous musical heroes for one of the festival's most exciting sets, worthy of the group's exclamation point.



Bobby McFerrin 7:15-8:30

Bobby McFerrin is a natural wonder of the music world. A ten-time Grammy Award winner, he is one of the world's best-known vocal innovators and improvisers, a world-renowned classical conductor, the creator of one of the most popular songs of the late 20th century and a passionate spokesman for music education.

With a four-octave range and a vast array of vocal techniques, McFerrin is no mere singer; he is music's last true Renaissance man, a vocal explorer who has combined jazz, folk and a multitude of

world music influences—choral, a cappella, and classical music—with his own ingredients. By 1988, he had taken his unaccompanied improvisations from the Hollywood Bowl to Carnegie Hall and to the premiere concert halls of Europe and Asia, thus solidifying his reputation as a musical phenomenon. He then released the album Simple Pleasures, which was his homage to the music of the 1960s. A joyous ditty created on the spot in the recording studio became the phenomenal hit "Don't Worry, Be Happy." Simple Pleasures was nominated for a 1988 Grammy for album of the year, while Don't Worry, Be Happy won both the Record of the Year and the coveted Song of the Year awards. He is that rare artist who has the ability to reach beyond musical genres and stereotypes for a sound that is entirely his own.

Alison Krauss and Union Station featuring Jerry Douglas 9:00-11:00

Alison Krauss, at the tender age of 33, has achieved more career milestones than most people do in their lifetime. To date, she has earned 17 Grammy Awards, multiple Country Music Association Awards and International Bluegrass Music Awards and countless others. Upholding the standard she sets is her world-class band. Dan Tyminski, acoustic guitar, lead and harmony vocalist for Union Station, is one of the most dynamic and talented performers to appear on the bluegrass scene in years. Dan gained national recognition as the singing voice of George Clooney in the motion picture *O Brother, Where Art Thou?*, winning a Grammy award, CMA Single of the Year, and three International Bluegrass Awards for the effort. Jerry Douglas

has won nine Grammy Awards and numerous International Bluegrass Music Association awards. LIFE Magazine named him one of the ten best country musicians of all time. Ron Block has been the spiritual touchstone of AKUS, contributing not only sterling musicianship on banjo and guitar, but also a catalog of beautiful songs that deal mostly with issue of religious faith and devotion. Barry Bales has become one of the most in demand session players in bluegrass and acoustic music. It's the perfect closing act. What else can be said? Enjoy.



PETER ROWAN CELEBRATES 25 YEARS AT TELLURIDE

An early Telluride memory: Under an inky black sky, I'm walking—practically jogging—back to the Telluride town park from my tent site in an open field at the edge of town (where the Lulu City condos now sit). I had reluctantly left the park to return to my tent and scrounge through my pack for as many layers as I could find. This was my first Telluride experience. After spending the day in the piercing high-altitude sun, who knew the air would become so frosty?

I rush toward the park because I hear a voice, so clear and resonant, bouncing off the canyon walls, filling the valley with eerie echoes. The voice calls me forward. As I enter the park, I see that this hypnotic voice emanates from a man of tall stature. He is surrounded by bluegrass luminaries, including Sam Bush playing his incendiary mandolin. The music seems to come simultaneously from deep inside the earth and from the farthest reaches of the universe.

That was 1983, Peter Rowan's fourth performance at the Telluride Bluegrass Festival. It is safe to say that since his first appearance in 1977, Peter has brought a more diverse palette of musical performances to the Festival than any other artist. In his past 24 years of performing Telluride festivals he has collaborated with Crucial Country (in several incarnations), Crucial Reggae, Awake Me in the New World, the Free Mexican Air Force, Ten Gallon Cats, an Old and In The Way reunion, the Rowan Brothers, Nashville Bluegrass Band, as a duo with Jerry Douglas and by himself. During his tenure here, almost all of Telluride's most cherished artists have joined Peter for a song or two during his performances.

A veteran of bluegrass music, Peter joined Bill Monroe's legendary Blue Grass Boys as lead singer in 1965. He performed with Monroe's band for more than two years. After leaving, he formed a folk-rock band called Earth Opera with David Grisman, then joined Richard Greene in Seatrain. In 1972 he recorded the best-selling bluegrass album, *Old and In The Way*, with Grisman, Jerry Garcia, Vassar Clements and John Kahn. In the mid-'70s he began recording solo albums with backing bands including the Free Mexican Air Force and the Panama Red Riders.

Peter first heard about this little festival tucked into the Colorado mountains from his friend, Sam Bush in the mid-'70s. "[Sam] said, 'This is where you need to go. This is a festival that's about our kind of music,'" Peter remembered in a recent interview. "So I came out here. That year I remember playing with Byron Berline and his band, with New Grass Revival, and did my own set

and had people sit in with me.

"Everybody was playing with everybody. The connection with the audience was just super strong. When I first went to Telluride it was like discovering the audience for my music. I remember doing my first public performance of 'Land of the Navajo' since *Old and In The Way* that first year. It was my first solo gig, really. Sam played on it, Byron played on it. It was like the future opened up for me there. Telluride meant a lot. It forever-after became the launching pad for what is new."

When asked to recount highlights of his Telluride tenure, Peter focuses less on minutiae than on the entire span of his three-decade-long relationship with the Festival. "Every year is different, really. Everyone has their own experience at Telluride. Everyone has their peak experiences at different times. The first year was the perfect gig. Not too much air, you know, but there was a lot of light and a lot of happy people.

Last year was the first night gig I've done in a while. Folks stayed up for me and that was really nice. You play the daylight hours for years, and you get used to people staying around. Daytimes are kind of relaxed in Telluride compared to nighttime. The crowds at Telluride, especially the ones that stay at night, are really rooting for you.

At night it's bitterly cold and to come out and see all those faces rooting for you is pretty special."

For the 2005 Festival, Peter plans to launch another new project, one that he will take on tour this summer after the Festival. He calls this new concept "Buddhaverse." It is the culmination of a long evolutionary process that he feels is now ready to emerge.

Ten years ago, Peter's interest and commitment to Buddhist practice began appearing more prominently in the lyrics of songs such as "Vulture Peak" and "Fetch Wood, Carry Water." "I've lived with these tunes for 10 years," he said. "The writing has taken longer than any other project I've ever done. Some songs waited to be finished until the right word appeared. This has always been in the background as I've been working on other projects."

He's performed some of his Buddhist-themed songs here in Telluride and elsewhere, but feels that the entire concept has begun to coalesce into something both more cohesive and more expansive. For *Buddhaverse*, he's put together a trio of musicians who are as inspired about this project as he. Mandolinist and vocalist Sharon Gilcrest from the Rowan-Rice Quartet and Jeff Hogan, percussionist from Crucial Reggae will join Peter on stage this year. "For years I've been playing this as space music, but now playing this with two other people it's become much more

continued on page 32



NEWS FLASH

Telluride Bluegrass Goes Wireless!!

As if sitting in this magical valley listening to world class music for four days wasn't enough, ABEO Corporation, in cooperation with Planet Bluegrass, will be providing FREE wireless Internet access at the festival grounds. All Festi-geeks who bring their WiFi capable laptop PC or PDA can now surf the web whenever the urge strikes. That's right, this weekend, you can stay in touch with family and friends with email and digital pictures, pay that forgotten credit card bill, check weather forecasts, order festival merchandise, even shop for last minute father's day gifts, all from the comfort of your blanket or lounge chair. The Planet Bluegrass web site will also provide up to date festival information so you are in the know, courtesy of ABEO's AgileAIR wireless networking solution. So pack that wireless laptop or PDA (and don't forget that extra battery or charger!) and STAY CONNECTED during TBF 2005.



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defined," he says. "It's like a gem that has become faceted. The raw material has taken on a form. It's tightened up, so it's actual songs now. The amount of bluegrass drive is becoming evident.

"Most of the songs are new," he continues, "but I've played them as I've been writing them, in different configurations. I want to lay them all out there at Telluride this year. It's kind of a perfect moment, you know?"

He's hesitated to present his Buddhist material in this way until he felt the time was right. "I knew if I started to write this stuff there would be a serious shift of intent," he says. "What's the largest intent you can manifest? It would be the Buddha mind. You can't be no TV preacher with the Buddha verse! It's an energy. It's a very surprising feeling, really. This music has got more energy than we had anticipated. We're not playing with toys here. It's seriously good. I keep sitting around waiting for permission to do this, but it's really an invitation. Everyone is welcome—by invitation only.

"When you think about it, you can't do this with any sense of doubt," he continues. "Everything I learned in Telluride about leaping into the void and expecting the unexpected has been a life lesson. And so finally you realize that doubt is just a passing mask of energy that's arising that can itself carry the moment. Buddhaverse music is something for which you can't be doubting. If you doubt it you can't do it. It's impossible to second guess something that's time has come, whether it's the moment on stage or the project that's come to fruition. That's what Telluride means to me."

Another Telluride memory: A familiar group of musicians, Bush, Douglas, drummer Larry Atamanuik, bongo



player Kester Smith and bassist Viktor Krauss—the latest configuration of Crucial Country, accompany Peter Rowan onto the stage. What follows is arguably the most highly charged set of music in the Festival's history. In 1994, Crucial Country's Thursday night performance is one that people still remember with a combination of awe and admiration. The chemistry in this group, originally conceived as a jam band, was undeniable. Every song was a gem, seemingly projecting currents of energy throughout the park. The song, "Rainmaker," was absolutely electric. I was swept away, and I know I was not alone.

Sam Bush, who's likely appeared on the Telluride stage more than just about anyone, mentioned this set as one of the highlights of his many years at the Festival. In a 1996 interview, he said, "Musically speaking, a couple of years ago, we played a set with Pete Rowan I just thought was one of the best sets I ever got to play with anybody here." Peter also singles out this set as a standout experience, "That's one of the years that just lingers as a memory. We had done various combinations with Crucial Country, but this one really took off."

Whether this transcendent performance is among your Telluride memories or not, later this year you can experience a taste of the legendary 1994 Crucial Country set. Peter will release his first Live in Telluride CD, featuring this incredible performance. He's currently polishing the recordings and putting together the graphics. Obviously enjoying the process, he said, "I've been mixing it, and it's very ferocious sounding." Look for Live in Telluride later this year!

Charlotte Bell is a freelance writer, yoga and meditation teacher, oboist and Festivarian of 24 years living in Salt Lake City.



TELLURIDE BLUEGRASS ACADEMY

The Telluride Bluegrass Academy presents a variety of activities that embrace the Festival's rich musical diversity. The Academy offers music competitions, workshops, performances, and family activities, most of which are presented free to festivalgoers. Daily schedules are posted at the Festival box office, the Sheridan Opera House, Elks Park and the sponsor tent inside the Festival grounds (next to the Country Store). Also listen to KOTO radio (102.9) for late-breaking information.

Workshops

A long standing Telluride tradition, daily workshops are presented Thursday through Sunday at Elks Park encompassing a variety of unique musical collaborations and performances. Schedules will be posted at the box office, around town, and on KOTO radio.

Family Tent

The Family Tent provides whimsical, musical and educational activities for children and their parents. We are not a daycare facility so we ask that parents sign in and accompany their kids while in this area at all times. The Family Tent is open from 10:00 AM to 5:00 PM each day except Thursday (12:00-5:00), and most activities are free. Please see daily schedule in program centerspread and in locations around the festival.

Family Tent Highlights

The Living Folklore Clowns combine imagination and humor to create a magical environment of fun and self-discovery for children and their parents. Visit www.livingfolklore.com to learn more.

The Juggler's Grove offers lessons for new and experienced jugglers each morning. This year, in addition to juggling veteran, Laurie Watson, we are offering lessons for the Diabola (Chinese yo-yo), and the timeless Hula-hoop. **Betty Hoops** blends her energy work, yoga training & hoop dancing into a fun & graceful workout and will offer two BettyHoop building workshop. Bettyhoop.com. Don't miss the fun!

Popular Colorado entertainer **Bruce Hayes** delivers a dynamic solo performance for kids of all ages. While singing and playing Mandolin, Harmonica, and foot board simultaneously, Bruce will demonstrate the percussive possibilities of the human anatomy. An interactive and engaging good time!

Hunk-Ta-Bunk-Ta WHAT???— You'll just have to hear it to know what the heck it means! With zany props, musical instruments from around the world, and original songs and stories from 8 award-winning albums, Katherine Dines delights listeners from the cradle up in this highly interactive show.



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 is no charge to hang out and listen to the wonderful music of fine songwriters and great string bands, so check them out at Elks Park on Thursday and Friday.

Band Contestants

The Badly Bent Durnago, CO
Blue Ninjitsu Salt Lake City, UT
Cletus & the Barn Burners Ithaca, NY
Cross Eyed Rosie Portland, OR
Dread Clampit Freeport, FL
Greensky Bluegrass Kalamazoo, MI
Foxfire Bluegrass Bloomfield, MA
Howdy! Oakland, CA
Silver City Pine Midvale, UT
Steel String Fury Weaverville, NC
String Gravy Glendale, AZ
Wildwood Holler Ft. Collins, CO

Troubadour Finalists

Jen Adams Stevensville, MT
Matt the Electrician Austin, TX
Holly Figueroa Bainbridge Island, WA
Keith Greeninger Santa Cruz, CA
Meg Hutchinson Boston, MA
Christine LeDoux Austin, TX
Philip Weinrobe Ithaca, NY
Zane Williams Nashville, TN
Wendy Woo Denver, CO
Natalia Zuckerman NY, NY

Telluride Troubadour Contest

Preliminary Round

Thursday, June 16th, 12:00pm, Elks Park

Final Round

Friday, June 17th, 3:15pm, Elks Park

The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage on Saturday, June 18th, before the final night performances in front of 10,000 happy festivalgoers from all over the world.

Telluride Troubadour Prizes

1st Place: Shanti Signature Telluride Guitar, \$100 & main stage set on Saturday, June 18th.
2nd Place: \$400, Crate Portable Amplifier, and Little Martin Guitar
3rd Place: \$300 and Little Martin Guitar
4th Place: \$200 and Little Martin Guitar
5th Place: \$100 and Baby Taylor Guitar
6th-10th Place: \$100

Telluride Band Contest

Preliminary Round

Friday, June 17th, 10:00am, Elks Park

Final Round

Saturday, June 18th, 10:30am, Festival Main Stage

Telluride Band Prizes

1st Place: \$750, strings & a performance at the Telluride Bluegrass Festival, 2006.
2nd Place: \$450 and strings
3rd Place: \$300 and strings
4th Place: \$150 and strings



GREENTOWN COLORADO ELEV 8,745

What's going down in Greentown?

Planet Bluegrass is making an ongoing commitment towards becoming carbon neutral and reducing waste at each of our events. We couldn't do it without the help of each of you. If you would like to learn more about our efforts or leave us with your ideas and impressions, wander over to Greentown and see what's going down.

New Belgium Beer Cup Incentive

Visit New Belgium to receive a daily sticker that will entitle you to receive a special prize on Sunday of the festival for re-using your cup all weekend long. Please dispose of unwanted cups at the KOTO beer booth recycling station.

Teva Tiny Bits Incentive

Teva will offer free sandals to festivarrians who help clean up the festival grounds. Listen for announcements and be one of the first to bring a bag of the trash of the day to receive a certificate for a free pair of shoes!

Take Action—Visit Utne

Utne is a national progressive lifestyle magazine with an audience of nearly 600,000. Since 1984, Utne has been a leading voice for the alternative and independent press, bringing readers the other side of the story on issues ranging from the environment to the economy and from politics to pop culture. Utne provokes thought and inspires action by offering the best of the independent press as well as original writing.
www.utne.com

Sunspiration

Sunsense Solar has been powering our family area for years now. You can find them in Greentown eager to educate and empower you—with the help of the sun, of course.

NatureWorks Goes Back to Nature

For the second consecutive year, the Telluride Bluegrass Festival will be serving food and drinks in packaging made from NatureWorks™ PLA, a made 100 percent from corn. Because NatureWorks PLA comes from an annually renewable resource, it is compostable and can go right back to nature. Last year, more than 49 percent of the waste from the Telluride Bluegrass Festival was collected and either composted or recycled. NatureWorks PLA looks and feels like traditional plastic packaging, but requires fewer fossil fuel resources and generates fewer greenhouse gases. It has been used to make cups, tableware, bottles, trays and other plastic containers seen in fresh food aisles worldwide. You can find packaging made from Nature PLA from well-known brands, such as Newman's Own Organics, Del Monte Fresh Produce, BIOTA Water, and on the shelves of leading retailers such as Wild Oats Markets. For more information on NatureWorks PLA for fresh packaging, please visit www.NatureWorksPLA.com.

Telluride Region working on sustainability issues

Thanks to a proposal from a committed group of citizens, local elected officials are posed to implement an Earth Charter based program for the Telluride region. The Towns of Telluride, Mountain Village and San Miguel County are working toward becoming a more sustainable regional community. True sustainability means a lot more than creating a balance with the environment, important as that is. It also relates to encouraging a balanced and diversified local economy and a social landscape that supports its residents.

What Can You Do?

Planet Bluegrass aspires to create a festival experience that is heavy on the music but treads lightly on the environment. The success of our efforts depends on all of us. There are a lot of simple ways we can all reduce our impact on Telluride's fragile ecosystem. We've already decreased on landfill waste by 50% in just two years!

- **REUSE** Bring reusable items such as to-go coffee cups, water bottles and plastic glasses for beverages (except at the KOTO beer booth).
- **BRING YOUR OWN** personal eating utensils.
- **BRING YOUR OWN** grocery bag when you buy groceries and festival goodies.
- **BRING HOME** your beer cup(s) as they will last for years. If you can't, please dispose of them only in the specially marked containers at the KOTO beer booth and customs gate or give to someone who will enjoy them.
- **CARPPOOL** Not only will you reduce carbon emissions, you will save money and have more fun too!
- **BICYCLE** Zero emissions, great exercise, and the perfect way to get around the town of Telluride and take jaunts into the mountains. And check out New Belgium Brewing's Team Wonderbike Campaign to be unveiled at the festival this year.
- **PACK IT OUT** Take your recycling home when you leave the valley so that we can reduce the number of truck trips to carry recycling to facilities in Grand Junction, 200 miles away.
- **REDUCE** If you're staying in a hotel or condo, let them know that you don't need to have your towels and sheets washed daily.
- **THE WASTE STATION** Use the compost, recycling and waste bins in the festival and campgrounds. Please ask if you're not sure, so compost and recycling is not contaminated. This causes us to have to throw everything away!
- **GREENTOWN** Visit Greentown in the back of the Festival grounds to learn more about alternatives to the business as usual and meet festival partners who are working towards the zero waste and carbon neutral ideals.
- **SHARE YOUR IDEAS** Use survey cards or the suggestions drop box in Greentown to share your ideas on sustainable living.
- **SPREAD THE WORD** Take what you've learned back to your communities.



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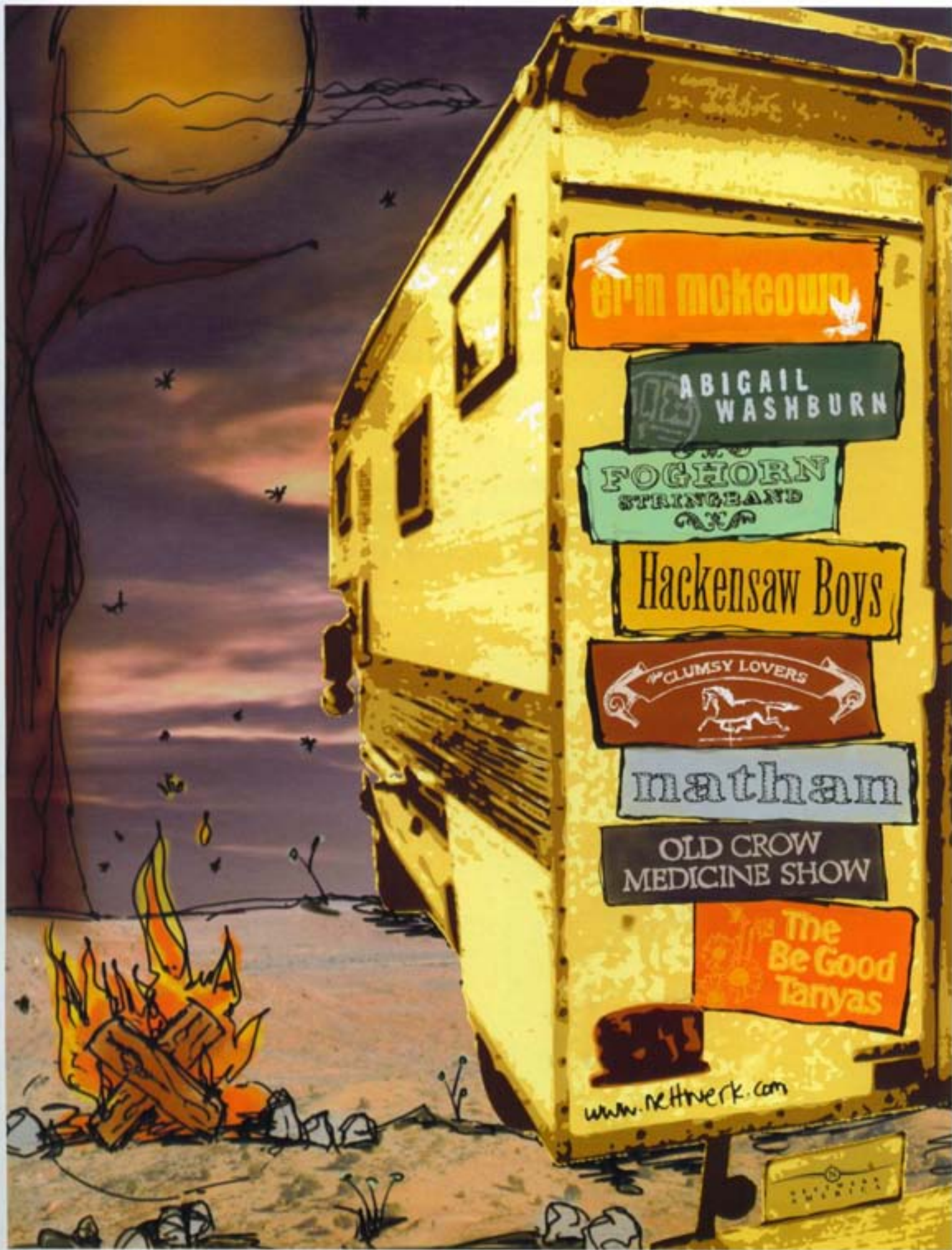
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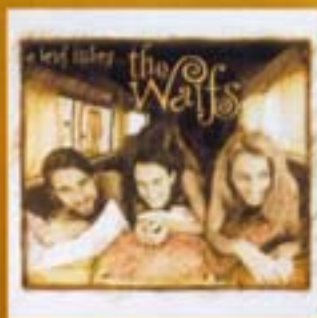
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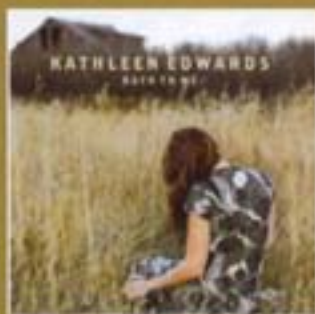
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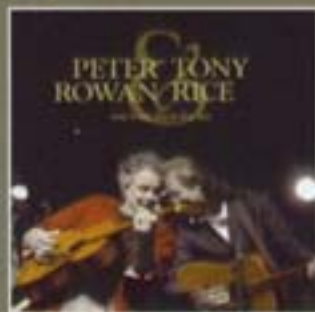


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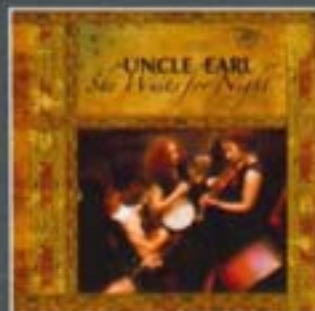


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