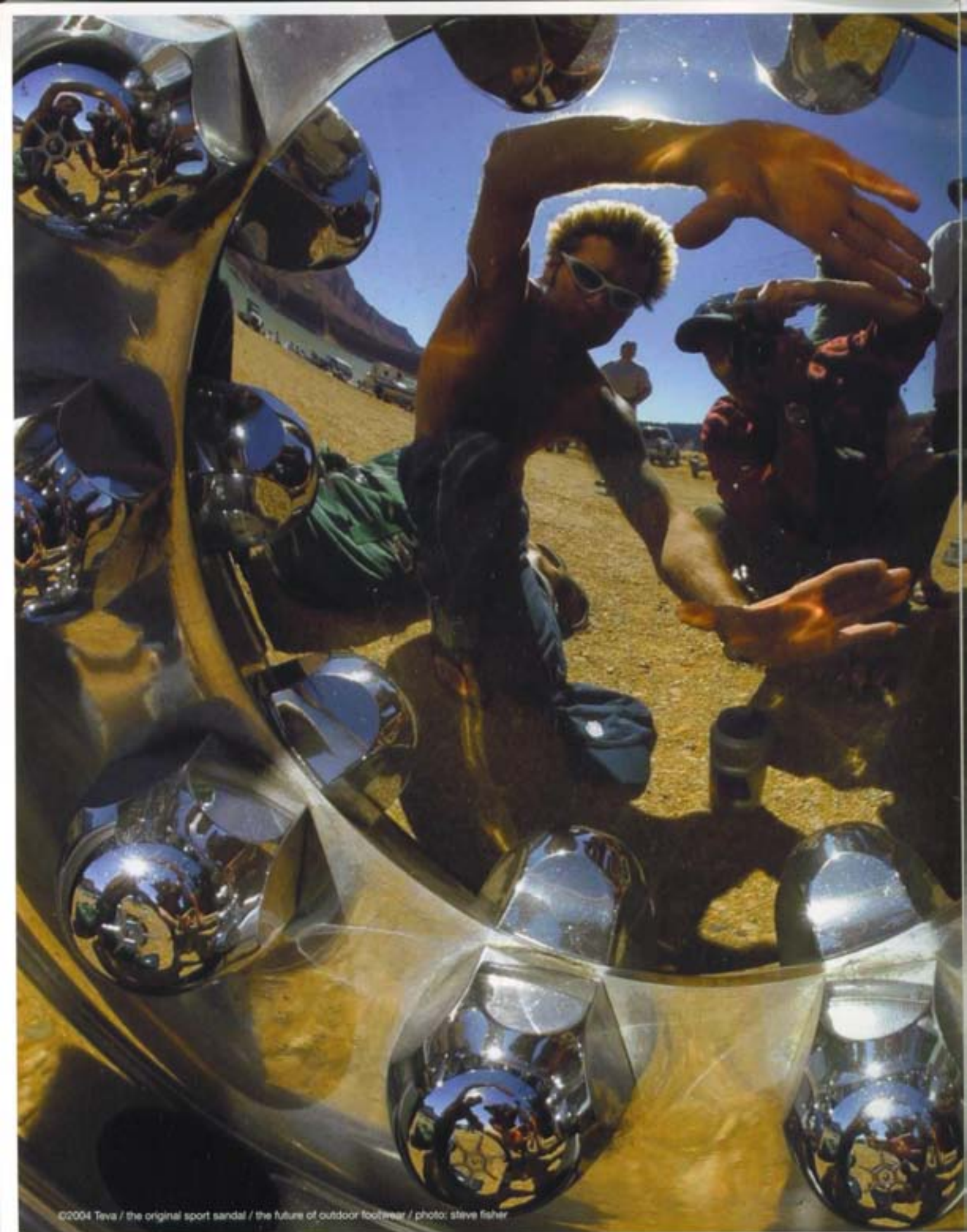


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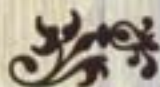
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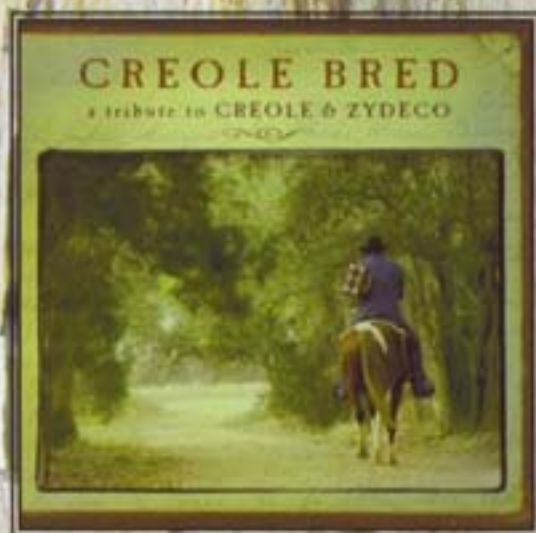
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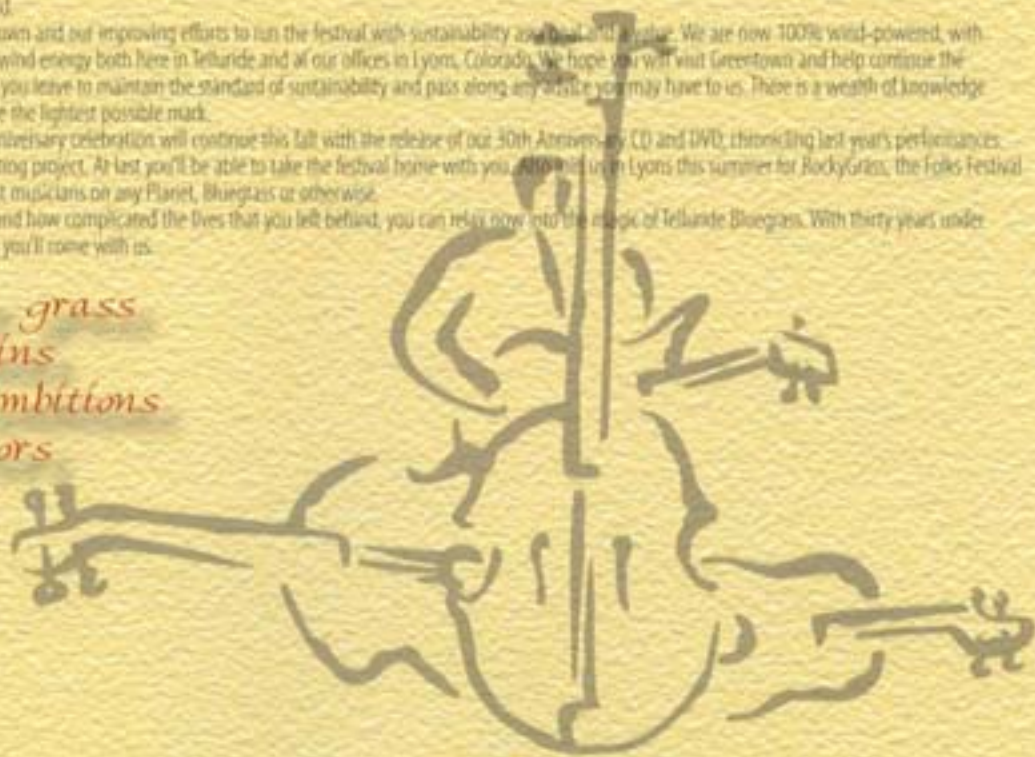
Amidst the chaos and uncertainty of the world at large, there is music, and we are thrilled to welcome you back to the San Juan Mountains for another year of the best the business has to offer. We've worked all year for a relatively few days of action, but they are packed with talent and musicianship unparalleled on the scene today. Many of you are here on a yearly pilgrimage to see old friends and listen to music you've made a fixture of your lives now for years. Many of the artists you will watch this weekend and much of the staff who work so hard to make the festival run so smoothly have been coming for years as well. In short, we are a community on all ends, no matter how disparate our paths are during the rest of the year, devoted to an experience that just can't be found anywhere else in the world.

As such, we'd like to call your attention to our Festival Greentown and our improving efforts to run the festival with sustainability as a goal and a value. We are now 100% wind-powered, with the help of White Wave who has helped us offset the cost of wind energy both here in Telluride and at our offices in Lyons, Colorado. We hope you will visit Greentown and help continue the dialogue—discover what you can do this weekend and when you leave to maintain the standard of sustainability and pass along any advice you may have to us. There is a wealth of knowledge in you, we are sure of it, and we count on you to help us leave the lightest possible mark.

Looking forward (though I know we just got started), our anniversary celebration will continue this fall with the release of our 30th Anniversary CD and DVD, thinking last year's performances. Keep posted to our website for more information on this exciting project. At last you'll be able to take the festival home with you. Also, this fall in Lyons this summer for RockyGrass, the Folks Festival and the Festival of the Mabon, all featuring some of the finest musicians on any Planet, Bluegrass or otherwise.

No matter where you've come from, how long your journey and how complicated the lives that you left behind, you can relax now into the magic of Telluride Bluegrass. With thirty years under our belt, we look forward to the next thirty in the hopes that you'll come with us.

*A thicket of summer grass
Is all that remains
Of the dreams and ambitions
Of ancient warriors
- Basho*



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Planet Bluegrass would like to thank the following:
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and Utne Magazine.

This year's Telluride Bluegrass festival is dedicated to Roadie, aka
Rob Gregory. Roadie succumbed to cancer this year and we'll dearly
miss his smile and friendship. Roadie was our stage manager for
many years in the 80's and 90's and remained a close friend of the
festival through the years. Know that our stage crew will be working
hard for you, but they'll be thinking of Roadie. For those that knew
Roadie, a memorial service will be held on Sunday morning at 9. Rest
in peace, Roadie, it's the only rest you've ever taken.



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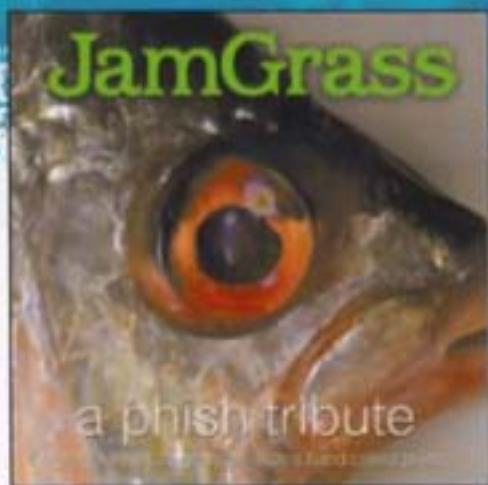
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LEFTOVER SALMON:

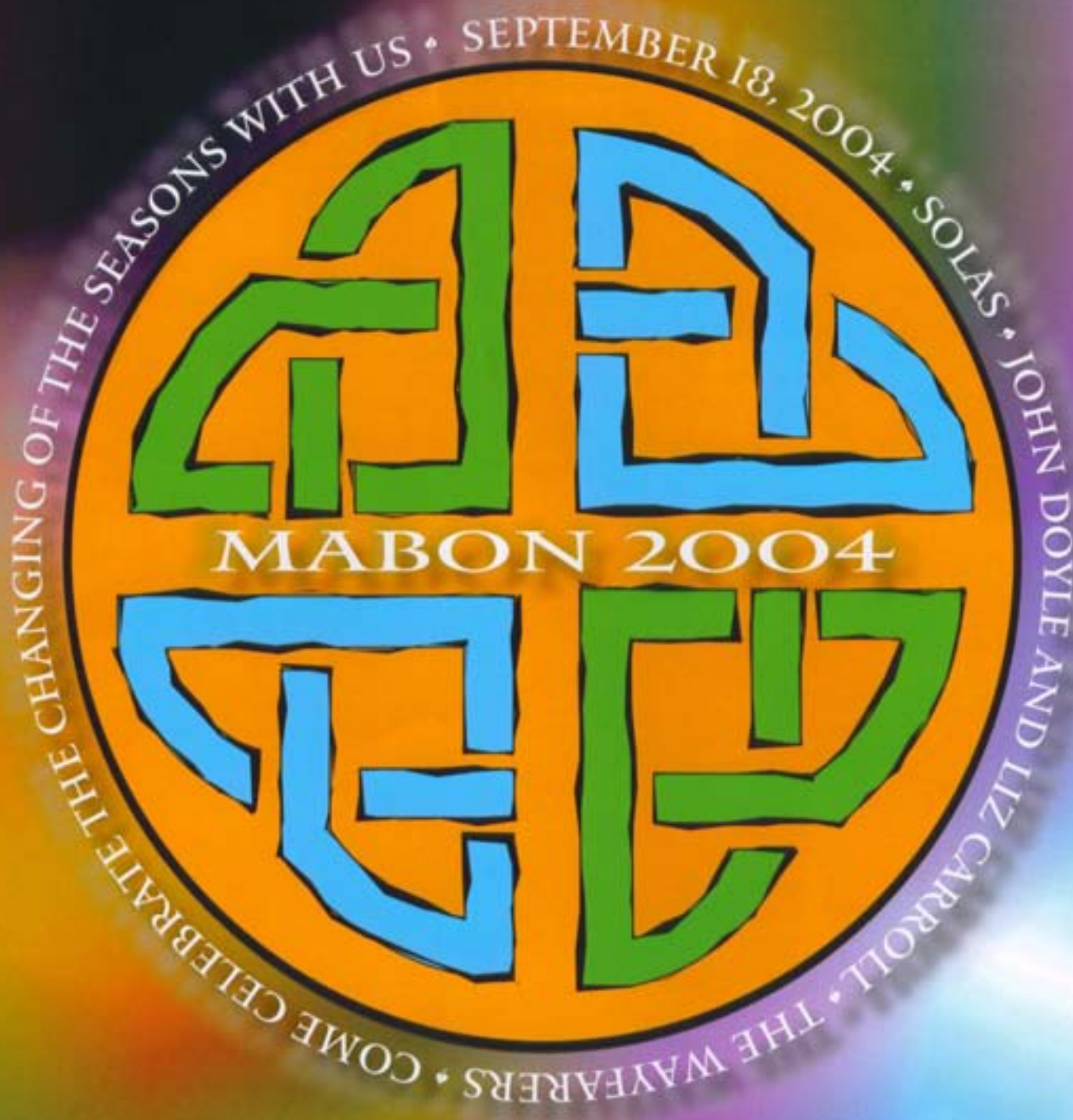
- "Produced by Little Feat's Bill Payne, Leftover Salmon displays a mix of their patented bluegrass, along with a mix of rock, folk, Cajun, and country...the band's earthy song foundation is still in place, but with more substance on top." - *Glide Magazine*

- Features "Woody Guthrie" & "Down In The Hollow"

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Thursday Show Schedule



TIM O'BRIEN • 11:00 - 11:50

The Wall Street Journal, one of the country's leading high-brow sources of information, described Tim O'Brien as "a player who updates and clarifies repertoire without stripping it of earthy essence, and who writes classic sounding material stamped with it's own perceptive personality."

HUH?

That all seems like a bunch of talk. What we know is that this singer-songwriter 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.

Let's start there- when he's still a solo act, an aspiring singer-songwriter with discipline and talent and dreams of playing big stages for thousands of people one day. He is clearly inspired and clearly at home in the mountains among like-minded music lovers. He will soon travel out West to Colorado where he will meet Charles Sawtelle, Pete Wernick and Nick Forster - a meeting that will become one of bluegrass' most important moments, as the birth and subsequent launch of Hot Rize and the spark of a national love of bluegrass and Americana music. He will delve into a solo career defined by his ability to embody folk fusion, bluegrass and, along with his sister, Mollie, traditional country and swing. He will collaborate with country great Karly Mattea and reach mainstream acclaim. He will assemble his own band, the O'Boys, where he'll play, at any given moment, a guitar, a mandolin, a fiddle or a bozouki. His success with the O'Boys will parallel the rise of his recognition as one of the most respected songwriters of his time. Ah yes. In time.

But that's all in the future. Right now he's just a young man with a dream and a guitar.

STEPPIN' IN IT • 12:00 - 1:15

We've been hearing tales recently about a Lansing, Michigan based folk-rockin', zydeco, sweet jazz, bluegrass, old-time swingin' quartet with some serious buzz. We took a listen and were hooked, as you will be when you hear Steppin' In It at work. In the words of Sally Van Meter (producer of their May release, Hidden In the Lowlands) they are "what would happen if Hank Williams joined forces with Wayne the train Hancock and a folk band featuring Tom Waits." Intrigued yet? Well, you will be with you hear these boys play the standard bluegrass regalia, along with, at any given moment, an accordion, a trumpet and a Jew's harp, all with seamless old-time class and progressive edge. With Hidden in the Lowlands, and their 2002 release, Last Winter in Copper County, they accomplish the seemingly impossible task of making the most traditional sounds contemporary, blending hillbilly rockets with blues rhythms and European folk. It's like subtle musical alchemy. They may claim to just be steppin' in it, but we think they're knee deep in the future of bluegrass.

NEW MONSOON • 1:30 - 2:45

This San Francisco based tour de force outfit, named JamBase's 2003 Emerging Artist of the Year, has been so enthusiastically welcomed by the tape-trading jamband machine (a community known to take a passionate new sound and send it out into the ever-thirsty world of music-lovers), that their rise to popular acclaim is nothing short of a Monsoon- old, new or just plain electrifying. Heavy on the rhythm, with 3 drummers (including a tabla player) and leaning, in any given song, towards Latin and Indian melodies, pop-infused American Rock Grass and anything in between, this is not a band to watch while sitting. Or even standing still. They've been touring heavily to promote their 2nd album, Downstream, but the tide of their success has been fueled by bootlegs floating around the country, spreading enthusiasm and curiosity about what these guys might come up with next. When they hit the Telluride stage, you may think you're in an urban dance club, sipping a vodka tonic through a thin red straw, but you're not. You're enfolded in the mystical Telluride box Canyon, sipping a Fat Tire, swaying with 10,000 other eager converts to the swells of New Monsoon.

JORMA & BLUE COUNTRY

3:00 - 4:15

Even if you've never heard the sounds of Jorma Kaukonen before (though we'd be surprised if that were the case) you'll recognize it immediately. He delivers distinctly American sounds- from the psychedelic rock of the 1960s to the stark and rough-edged blues of the 70s... sounds that defined a generation and then accompanied it into the future, accomplishing the great aim of any artist. At an early age old-time country drew him in, but Blues drew him back out. In 1965, in those nether years after college when most people get jobs waiting tables or go on for more schooling to continue figuring themselves out, Jorma joined a then fledgling band called Jefferson Airplane and learned a thing or two. A few years later, the blues influenced Hot Tuna was born with Jorma's high school pal and band mate, Jack Casady. Over 40 albums later, Jorma is still offering us soundtracks to fill the quiet spaces of our days with his Columbia debut, Blue Country Heart. Outside his own sound, Jorma spends his time and energies listening to others' at the Fur Peach Ranch Guitar Camp in the Appalachian foothills where he entertains and teaches students from around the world alongside a star-studded teaching roster. If you are looking for a time this weekend to lounge and rejuvenate a tired mind, stop here and listen. With powerhouse guitar-playing and intimate lyricism in a distillation of soul, gospel, R&B, country and the blues Jorma is an archetypal rock'n rollster and a wandering cowboy all wrapped up in a one man rollercoaster ride, or maybe it would be better described as a TELLU-RIDE.

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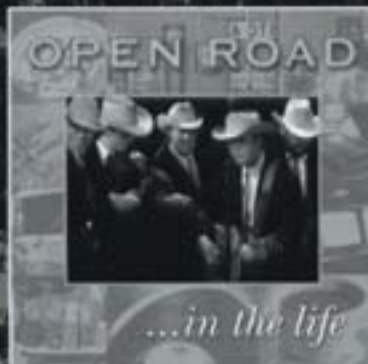
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Thursday Show Schedule



NATALIE MACMASTER 4:30 - 5:45

When MacMaster picked up the fiddle for the first time when she was nine years old, something magic happened. But these days stories of child virtuosos are a dime a dozen. What is remarkable about MacMaster's playing is that, even in her thirties, she still "plays" with the unbridled enthusiasm of... a nine year old. Her performing is the stuff of jumping in mud puddles—could something that looks so fun be legal? Or so good? A Celtic fiddle virtuoso raised with the pull of seriously devoted musicians (most notably her uncle, famed Cape Breton fiddler Buddy MacMaster), MacMaster moves from her Celtic training to Bluegrass, to Latin rhythms and irresistible street grooves with fluid accuracy, often dancing and wiggling around on stage at the same time. It is hard to describe MacMaster's playing— or the experience of watching and listening to her play. If you leave this set anything but speechless, let us know. We'll quote you.

SELDOM SCENE • 6:15 - 7:30

You were lucky if you grew up anywhere near Washington DC where every Thursday night you could sit, as if in a cozy living room, with the Seldom Scene at the now world famous Birchmere and for hours feel as if you were in on some private joke against the rest of the world. Hilarious stage banter, soul lifting, haunting and weaving harmonies, fun tongue-in-cheek cover songs and a hometown feel beneath it all, the Seldom Scene were among the first of the pioneers of the modern bluegrass revolution. On any given Thursday night, special guests might include Emmylou Harris, Linda Ronstadt, even perhaps some local senator who fancied himself a 'picker'. It was the hot spot for sure, for countless Thursday nights, with nothing but good, clean fun into the wee hours. We all miss the unmistakable tenor vocals and wonderful humor of John Duffy, and many of the original band members have since moved on to pursue other interests, but the sound of the Seldom Scene has remained true to itself over the years. When they step out onto the stage in Telluride, it may not be DC (around here, the monuments are natural), but it is Thursday, and who ever it is up there, by God, it IS the same old hometown favorite, the Seldom Scene

LOVETT, HIATT, CLARK, ELY 8:00 - 9:30

When you think of Songwriters in the Round, you might conjure images of dusty late nights, lively campfire circles and empty bottles of bourbon. This is our re-write: four gentlemen whose solo performances would each be worthy of great headlining hoopla, but whose gathering as a unit of four will certainly cause a heavy hush in the audience. There's Joe Ely, a Texas singer-songwriter, a gypsy cowboy who sings of the great human condition everywhere from the detailed theatres of the High Plains of West Texas to the Flamenco Bars of Spanish Andalucía. Fluent in honky-tonk campfire mysticism and the lonesome lover's doge that makes the early morning after a crowded evening such a beautiful addiction, Ely's the man to calm you into the perfect state to receive the songwriter's message. There's John Hiatt, whose songs have been covered by everyone from Bob Dylan and Bonnie Raitt, to B.B. King, Paula Abdul (!), and Iggy Pop. His refreshing blend of wit and pathos communicates to an eager public the ever complex and universal emotions that fill the general outlines of the common exclamations "Life Sucks" and "What a Wonderful World". Take your pick, he'll tell you why and you'll believe him. And then Lyle Lovett, who sang backup for Nanci Griffith back in '84 and hasn't been in the background since. His near cult following is among the most faithful, but Lovett is an ever multifaceted artist; he's appeared in several feature films by director Robert Altman, and the Boston Ballet performed a ballet adaptation, "Nine Lives: Songs of Lyle Lovett" in 1999. He's an easy dreamer to follow. And finally, Guy Clark, another Texas native, whose esteemed title, "Songbuilder" has consistently been backed up by his uniquely organic and simple music for nearly 40 years. He's been covered, and covered well, by Johnny Cash, Vince Gill, Ricky Skaggs, Steve Waring and Rodney Crowell, but only Guy Clark can get his songs just right. In keeping with that distinction, for this illustrious song-circle perhaps Clark's words are most apropos: "Sometimes you have to get out of the way and let the music emerge without trying to command it." We'll take his advice and let these masters lead the way.

SUBDUDES • 10:00 - 11:30

The Subdudes are legendary icons of the Colorado music scene, but their personality far surpasses the simplicity of that role. After meeting at a jam session in New Orleans, they made a name for themselves in both Louisiana and Colorado, where they caught the wave of the Samples/Big Head Todd era Colorado music explosion. Nearly 10 years of hard touring and five critically acclaimed albums later, they called it quits in '96, save for the occasional reunion and spin-off projects such as Tiny Town, Three Twins and the Tommy Malone Band. Fast forward 8 years and you'll find three of the four original members, two new members, a new album, Miracle Mule, and indelible excitement. This time around the world is a bit different, more importantly a bit more accepting of all things Americana. But the Subdudes are more original than ever, with superb songwriting, exceptional vocalizations and stellar musicianship. Welcome back, Subdudes.

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Friday Show Schedule



HIT & RUN BLUEGRASS • 11:00 - 12:00

Last year's winners of the band competition are back on the Telluride stage. (By the way, they also won the 2002 RockyGrass band competition, making many a rising band glad they're out of the running nowadays.) Intensely focused, highly driven and independently vigilant in their approach to their respective instruments, together they are as tight as any of the older, more seasoned bands with more string changes behind them and more miles on their truck. They've worked extensively with bassist Gene Libea (of the Nashville Bluegrass Band) to develop their sound, and it has certainly paid off. In just two years they've shared stages with the scene's greatest acts—a theme that will no doubt continue after this summer's festival appearances. The Hit and Run sound is energetic, polished and slightly reminiscent of the Lonesome River Band; after hearing them on the Telluride stage you'll be just as excited as we are to hear their new album, *Beauty Fades*, recently recorded in Virginia and due out in March. As Hit and Run quickly rises the ranks of the world of bluegrass music, grab a beer and enjoy the ride.

REELTIME TRAVELERS • 12:15 - 1:30

We're thrilled to welcome the Reeltime Travelers to the Telluride stage for a summer of pickin'. Their blend of old-time Americana comes straight from traditional Southern Appalachia, a welcome reminder of the roots of bluegrass music. No matter how steeped you may be in the more modern sounds of Jamgrass, you'll find yourself unable to keep still when they take the stage. An auspicious meeting three years ago in Johnson City, Tennessee, where Ralph Stanley and the Stanley Brothers first recorded, was a clear sign of an incredibly promising future. With high-energy fiddle driven dance tunes and tight, leading harmonies they weave a new and young energy into the old-time tradition that sustains them. You'll find a refreshing curiosity driving this band—they interview old musicians, revive lost tunes and pass along the traditions they collect along the way in their shows and children's workshops. Their mutual love of mountain music and passion for uncovering and retelling the stories behind it has made them one of today's most exciting young bands.

RAILROAD EARTH • 1:45 - 3:00

Only three years into a remarkable touring career, these guys are a welcome addition to any stage, even those inhabited by the old pros. We're thrilled to welcome back to the Telluride stage, Railroad Earth, who made a downright triumphant debut at the 2001 festival, and played their way into near instant success. After three years of touring relentlessly, they have a wildly enthusiastic and devoted fanbase, known as Hobos, who have eagerly been awaiting the release of their third cd in early June. (Just in time for a saucy Telluride Country Store.) They deliver a take-no-prisoners, rock and roll sort of bluegrass that doesn't get lost in the twang of its own enthusiasm, but remains spontaneous and professional all at once. The suggestion inherent in the name Railroad Earth is representative of what they accomplish on stage—there is undeniable movement, with all six of the members lined up like a strategic invasion, and yet their sound speaks to something directly rooted in the deepest parts of us— even your toes will move.

JOHN COWAN BAND • 3:15 - 4:30

There has never been a voice, in our opinion, that has soared through the valley of the San Juan mountains with such grace, power and soul. Headbanging and bass whacking with NewGrass Revival, sitting in with Sam Bush Band belting out bluesy lines long past midnight, or wearing a pink boa while Festivarians drop to their knees during 'Unchained Melody', John is the musician with the lightest, most positive attitude towards music, life and friendship. His second Sugar Hill release, *Always Take Me Back*, is a deeply autobiographical journey, reflecting his personal fascination with and reverence for "the voice" and all that it empowers. His spiritual connection to the act of making music adds a quintessentially Cowan dimension to his sound and, most visibly, his stage presence. In a world where power of any kind can easily be used as a weapon of some sort, John yields his like a simple gift, free for the asking, and as we stand and cheer, our mouths agape, what we mean to say to Johnny C. is... Thank you.

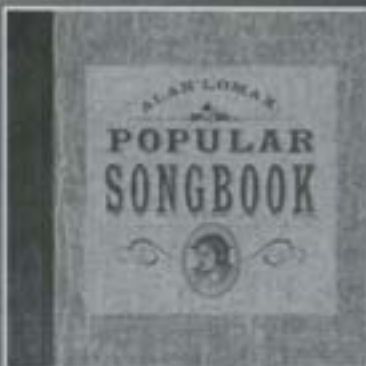
ROUNDER RECORDS WELCOMES YOU TO TELLURIDE BLUEGRASS FESTIVAL

PICK UP THESE NEW FOLK AND ROOTS RELEASES!



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Alan Lomax
Popular Songbook

Favorite songs from the Alan Lomax Collection



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Alan Lomax's Southern Journey Remixed

Fresh remixes featuring classic Lomax samples



Slaid Cleaves
Wishbones

"...one of the finest singer-songwriters from Texas." - *The New York Times*



Grant-Lee Phillips
Virginia Creeper

Featuring "Lily-A-Passion" and "Mona Lisa"



BoDeans
Resolution

Their first new album in eight years. Featuring "If It Makes You"



Sarah Harmer
All of Our Names

"...wonderful young singer and songwriter." - *The New York Times*

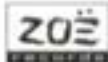


Cowboy Junkies
One Soul Now

Includes the single "The Stars of Our Stars."

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Friday Show Schedule



JERRY DOUGLAS BAND • 5:00 - 6:30

How many masters can you have in one house?

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 historic Carter Family Museum. But you were DEFINITELY hearing a very young, shy, extremely talented prodigy named Jerry Douglas playing the dobro. No, Not 'playing' the dobro, tearing up the night on it. He's come a long way since his days with Black White and the Down Home Folks, 5 Grammy's now under his dobro strap, having played and toured with Alison Krauss and Union Station and the Country Gentlemen, to name a few. He's appeared (though such an ethereal term hardly does justice to the way Douglas can completely change a tune in less than 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 recent solo album, Lookout For Hope, is speckled with the stylings of James Taylor, Brill 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. This is but a sprinkling of JD information, but we hope you'll get the point and have a listen.

ANI DIFRANCO • 6:45 - 8:00

Ani DiFranco— more influential and commanding in her early thirties than many songwriters in the later stages of their careers. With 21 albums under her belt, Ani's dynamic performing, innovative guitar work and prolific songwriting carry the mark of a woman who stands for what she believes in and believes fervently in what she stands for. She has imparted to her listeners for over a decade the courage to remain true to the ever-changing and often terrifying experience of being human, and the integrity to stand tall through the praise and criticism that accompanies the kind of originality and honesty that has become the pillar of her songwriting. Ani's writing carries the weight of social, political and emotional complexities, and her music is as edgy and rich as her language, which often speaks directly to the subconscious. The appropriate response to many an Ani song is a grateful, "There's someone out there who believes me!" Sifting effortlessly through influences as varied as folk, jazz, Brazilian, Afro-Cuban, punk and anything in between, Ani's music is just as accessible as it is assertive. When she walks onto the stage this summer she will be greeting a crowd of thousands who feel as though they are greeting one of their best friends.

BÉLA FLECK & THE FLECKTONES • 8:30 - 10:00

What the? Isn't this a bluegrass festival? As his name suggests, Béla must have come from outer space, because no human being can play the banjo like that! Accompanied by his fellow extraterrestrials, Future Man (say no more), Jeff Coffin (a man who blows two saxophones with one mouth), and Victor Wooten (the only bass player we know who can spin his instrument in multiple 360's as if it were attached to his navel), Béla and his Flecktones regularly redefine the word music in each of their performances, albums and tours. Versatility, playfulness, and innovation are just a few of the words one might use to describe these friendly aliens. They're not playing the instruments, they're playing the music, and they just happen to use those particular instruments as vessels. If you want to see where those sounds are coming from, look up.

PETER ROWAN & THE CRUCIAL COUNTRY REGGAE KINGS FEATURING THE BURNING SPEAR HORNS • 11:00 - 12:30

Thank goodness for Peter Rowan. 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 the cultural roots of his temporary destinations and he speaks to us of these intimate journeys by way of music. He offers his experience and his philosophy 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.

Telluride Bluegrass Academy 2004

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 KOJD radio (91.7) 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 KOJD 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.

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.

TELLURIDE TROUBADOUR CONTEST

Preliminary Round:
Thursday, June 17th, 12:00pm, Elks Park Stage
Final Round:
Friday, June 18th, 3:15pm, Elks Park Stage

The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage on Saturday, June 19, 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 19th.
2nd Place: \$400, Crate Portable Amplifier, and Taylor Big Baby Guitar
3rd Place: \$300 and Taylor Big Baby Guitar
4th Place: \$200 and Martin Traveling Guitar
5th Place: \$100 and Martin Traveling Guitar

TELLURIDE BAND CONTEST

Preliminary Round: Friday, June 18th, 10:00am, Elks Park Stage
Final Round: Saturday, June 19th, 10:00am Festival Main Stage

TELLURIDE BAND PRIZES

1st Place: \$750, strings & a performance at the Telluride Bluegrass Festival, 2005.
2nd Place: \$450 and strings
3rd Place: \$300 and strings
4th Place: \$150 and strings

TROUBADOUR FINALISTS

Steve Boyton	Steamboat Springs, CO
Edie Carey	New York, NY
Josh Cleveland	Hudson, WI
Melissa Crabtree	Durango, CO
Brian Joseph	Los Angeles, CA
Cari Minor	Rollingsville, CO
Joel Nineseling	Somerville, MA
Mieka Pauley	New York, NY
Danny Shafer	Boulder, CO
Jennifer Spector	Chandler, AZ

BAND CONTESTANTS

Greensky Bluegrass	Kalamazoo, MI
The Burnett Family	Flagstaff, AZ
The Sandia Hots	Golden, CO
Quickfold	Lawrence, KS
Duck Duck Gray Duck	Paonia, CO
J.T. & the Big Dogs	Grand Junction, CO
Oakhurst	Denver, CO
The Biscuit Burners	Swannanoa, NC
Mc Cumber Land Gap	Evergreen, CO
Packway Handle Boys	Athens, GA
Raising Cane	Albuquerque, NM

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 the family tent or 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 instruction with veteran Laurie Watson, we are offering lessons for the Diabolo (Chinese yo-yo), and the timeless Hula-hoop. Betty Hoops blends her yoga training & hoop dancing into a fun & graceful workout and will offer two BettyHoop building workshops. Bettyhoop.com. Don't miss the fun!

The Deep Fried Pickle Project If "H.R. Puffenstuf" and "Hee Haw" had a child, it would sound like the Pickle Project. These Michiganders play traditional and home-made instruments like nobody's business. The group recently won a John Lennon Songwriting award and will be featured this Fall on the PBS Kid's show "Postcards From Buster". Don't miss the fun instrument building workshops held over the weekend.

Vertical Ventures climbing wall is new this year for kids and their parents!

Sunsense solar cooking classes and solar bubble machine each day!



Danger!



OysterRidgeMusicFestival.com

Split Lip Rayfield

Terri Hendrix with Lloyd Maines

Moses Guest

Shanti Groove

Robin Kessinger

ThaMuseMeant

Kerry Grombacher

Heartwood Hollow

JULY 30th, 31st, Aug. 1st

Wyoming's largest *FREE* music festival



Thursday June 17

10:00 am	Gates Open
11:00 - 11:50	Tim O'Brien
12:00 - 1:15	Steppin' In It
1:30 - 2:45	New Monsoon
3:00 - 4:15	Jorma Kaukonen and Blue Country
4:30 - 5:45	Natalie MacMaster
6:15 - 7:30	Seldom Scene
8:00 - 9:30	John Hiatt, Lyle Lovett, Guy Clark and Joe Ely
10:00 - 12:30	The Subdudes

Friday June 18

10:00 am	Gates Open
11:00 - noon	Hit and Run Bluegrass
12:15 - 1:30	Reeltime Travelers
1:45 - 3:00	Railroad Earth
3:15 - 4:30	John Cowan Band
5:00 - 6:15	Jerry Douglas Band
6:45 - 8:00	Ani DeFranco
8:30 - 10:30	Bela Fleck and the Flecktones
11:00 - 12:30	Peter Rowan and Crucial Reggae featuring the Burning Spear Horns

Saturday June 19

9:30	Gates Open
10:00-noon	Band Contest Finals
12:15 - 1:30	Bela Fleck and Edgar Meyer
1:45 - 3:00	The Mammals
3:15 - 4:30	Mark O'Connor and the Hot Swing Trio
4:45 - 6:00	Steve Earle and the Bluegrass Dukes
6:15 - 6:30	Telluride Troubador
6:45 - 8:00	Del McCoury Band
8:30 - 10:30	Sam Bush Band
11:00 - 12:30	Spearhead

Sunday June 20

9:30	Gates Open
10:00 - 11:15	Mavis Staples
11:30 - 12:45	Xavier Rudd
1:00 - 2:15	Darrell Scott w/ John Cowan and Nick Forster
2:30 - 3:45	Bering Strait
4:15 - 5:30	Rodney Crowell
5:45 - 7:00	Mindy Smith
7:15 - 8:30	Yonder Mountain String Band
9:00 - 11:00	Tim O'Brien Band featuring special guests

Family Tent Schedule

Thursday

12:00 - 5:00 Juggler's Grove, Climbing Wall, Art and Crafts Tent

Friday

10:00 Animal Petting Zoo, Jugglers Grove, Climbing Wall, Art and Crafts

10:30 Kids Craft Hoop Workshop with Betty Hoops

11:00 Clown Yoga with The Great Clown Swami

12:00 Clown and Mime Workshop with Giggly Sprout

1:00 Homegrown KinderMusic Instrument Building

2:00 Gumbo Wobbly's Mad Scientist Class /Kazoo Building Workshop

3:00 Storytelling Theatre with Giggly Sprout and Gumbo Wobbly

4:00 Deep Fried Pickle Project

Saturday

10:00 Animal Petting Zoo, Jugglers Grove, Climbing Wall, Art and Crafts

10:30 Kids Craft Hoop Workshop with Betty Hoops

11:00 Storytelling with Giggly Sprout and Gumbo Wobbly

12:00 The Giggle-Bubble Experience

1:00 Deep Fried Pickle Project

2:00 Drama Class and Star Search Talent Show sign ups

3:00 8th Annual Telluride Kids Talent Show

Sunday

10:00 Animal Petting Zoo, Jugglers Grove, Climbing Wall, Art and Crafts

11:00 Homegrown KinderMusic Instrument Building

12:00 Clown Yoga With Giggly Sprout/Fortune-Telling w/ Great Clown Swami

1:00 Deep Fried Pickle Project

2:00 Parade preparations

3:45 Children Parade during set break followed by a closing circle

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

Workshop Schedule

Thursday

11:00 Telluride Row Part 1 Local Songwriters

12:00 Telluride Troubadour Competition Preliminary Round

2:00 Telluride Row Part 2 Local Songwriters

3:15 Troubadours in the Round Finalists

4:30 Everything but the Kitchen Sink Steppin' In It

Friday

10:00 Band Competition Preliminary Round

1:15 The Low Down Victor Wooton

2:15 Banj-u-lele Bela Fleck, Jake Shimabukuru

3:30 Troubadour Competition Final Round

4:45 'Signature' Songs Tim O'Brien, Guy Clark, Darrell Scott

Saturday

10:30 Guitar Building Michael Hornick & Friends

11:30 Troubadours in the Round Finalists

12:45 Old-Time, Good-Time, In-Time KC Goves & Friends

2:00 TBA

3:30 Sounds From Down Under Xavier Rudd

4:45 Songwriting Rodney Crowell, Minty Smith

Sunday

12:30 Emerald Isle John Williams, John Doyle

2:00 Troubadours in the Round Finalists

3:15 Performance Thamusmeant

4:15: Get back to the main stage, the show's about to end!!!

All workshops and music competitions held at Elks Park.
All workshops subject to changes and surprises. Please check signboards in the park, at the box office, and around town for daily updates.

SUGAR HILL RECORDS. YOUR KIND OF MUSIC.



(SUG-3987)

Sam Bush
KING OF MY WORLD



(SUG-3981)

BlueRidge
SIDE BY SIDE



(SUG-3982)

BLUEGRASS ALL-STAR:
16 GRAND SLAMS FROM SUGAR HILL RECORDS



Railroad Earth
THE GOOD LIFE

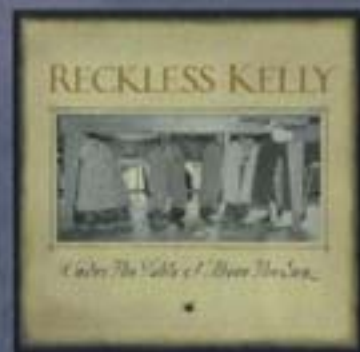


Gibson Brothers
LONG WAY BACK HOME



(SUG-3984)

Allison Moorer
THE DUEL



(SUG-3968)

Reckless Kelly
UNDER THE TABLE AND ABOVE THE SUN



The Gourds
COW FISH FOWL OR PIG



(SUG-3978)

Tim O'Brien
TRAVELER

Other albums available by Doc Watson, Guy Clark, Seldom Scene, Rodney Crowell, Jerry Douglas, John Cowan, Donna the Buffalo, Nickel Creek, Nashville Bluegrass Band, Del McCoury Band, Peter Rowan, Acoustic Syndicate, Bryan Sutton, Sonny Landreth, Albert Lee, Scott Miller, Dolly Parton, Willie Nelson, Don Rigby, Pete Wernick, Chris Thile & Mike Marshall, Sean Watkins, Maura O'Connell, Terry Allen, Greg Trooper AND MORE!

sugarhillrecords.com

SUGAR HILL

Saturday Show Schedule



BÉLA FLECK & EDGAR MEYER • 12:15 - 1:30

Last year Edgar Meyer dazzled us all with Mike Marshall in a sunny Saturday morning classical set that wooed the late night partiers from the previous evening back into the world, and set the stage, so to speak, for a day of astonishing musicianship and melodic dexterity rare in the festival scene. This year, double bassist virtuoso and composer, Edgar Meyer and banjo virtuoso and innovative whiz-master, Béla Fleck will appear on a morning stage we've prepared just for them, poised as they are to catch the subtlest twist of change in the air. The New Yorker called Meyer "the most remarkable virtuoso on the relatively unchronicled history of the instrument," and he's collaborated with Yo Yo Ma and Joshua Bell, with Garth Brooks and Bruce Cockburn, with Emmy Lou Harris and just about anyone else on our stage this year. His passion is evident when he plays—after watching him, you'll probably want to find something you love that much. And then there's Béla. A trademark name nowadays which speaks of innovative, often unusual, but always exceptional music that makes you want to hear more... and more... and more. With his Flecktones, he has created a world of music that speaks for itself in any language, and in any environment. Together, Meyer and Béla collaborated on Fleck's Perpetual Motion, which picked up a couple of Grammys; they just released Music For Two, a live recording, and Obstinato, a short DVD about the making of the album. And now they're here. And we couldn't be happier.

THE MAMMALS • 1:45 - 3:00

In the rising popularity of the endlessly various blends of folk-pop-American-roots music, in the Western migration of many a North Eastern band, you will find The Mammals leading the way. Their vibe is aptly described by the Boston Globe: "The mammals play old-time stringband music the way Jack Kerouac wrote novels—with an abandon born of a deep understanding of structure and form. Their sound is wild, mirthful, and masterful." And who could blame them? Founders Tao Rodriguez-Seeger, grandson of the legendary Pete Seeger, and Ruth Unger, daughter of Grammy-winning fiddler and composer, Jay Unger, were roped in at an early age to the crazed world of music and performance. Joined by art-pop songwriter, Michael Merenda, with equal parts ska and rock in his background, The Mammals provide a delicious blend of their own raw and energized roots. They are the proud voice of a new generation of old music.

MARK O'CONNOR & THE HOT SWING TRIO 3:15 - 4:30

Mark O'Connor is one of the great American musical innovators. He's collaborated on any number of varying projects with everyone from Edgar Meyer to Yo Yo Ma, from jazz greats Stephane Grappelli and Wynton Marsalis to composer John Williams. He's contributed, with wild appeal and success, to movie and television soundtracks; he's appeared at the White House Inaugural Ball, the Atlanta Centennial Olympic Games and the Kennedy Center, to name a few. He's well known and highly respected in the distinguished world of classical music, the stomp house hillbilly world of bluegrass and the high-ranking, ever-classy world of jazz. And, to solidify his position as a true Musical Hero, he is perhaps best known to aspiring musicians across the globe as a teacher— from Julliard to Berklee to his own Fiddle Camps in Nashville and San Diego. If that abbreviated description doesn't make you feel slightly lazy, then your energy is at the right fever-pitch for his time on our stage.

STEVE EARLE & THE BLUEGRASS DUKES 4:45 - 6:00

When these guys get together on stage, you can count on a shift in the gravitational field. Tim O'Brien, Daryl Scott and Steve Earle are all virtuoso songwriters in their own right, but together, well, who knows what might happen. Every home should have a collection of their solo albums to understand the different roads they traveled to arrive here together on stage. Steve Earle's career launched with a boom with Great Guitars Town, but led him to some dark days and the renaissance that followed, turning Earle into a self-made, re-made man with a greater purpose and an honest heroism. Fast forward to—six albums in six years, a published collection of short stories, a play, acting gigs on HBO's The Wire, and an otherwise continual crusade to push the envelope wherever and whenever it needs pushing. Joined by Tim O'Brien whose music speaks for itself but whose musical curiosity has taken him from bluegrass to Irish Celtic fiddle tunes to campfire folk and back again many times over. And Darrell Scott—another talented non-conformist, acclaimed performer/songwriter and in-demand instrumentalist who continues to burn his own path through the often chilly climate of the music industry. This is joyous, innovative and generous music that will leave you with a smile in your heart, and shin splints from dancing so hard.

Gibson and Smartwood...

An investment for future generations

The world is not running out of trees. But don't tell that to someone looking for Rosewood's, Mahogany's, Ebony's, figured wood of all kinds. These are some of the "tone woods" used in most acoustic guitars built today, and for the most part these woods are rare and endangered. When a company such as Gibson, from the top down, feels that proper management of our natural resources is not just a conversational topic for meeting girls in Starbucks, but also a responsibility and a necessity, good things may happen.

Players and consumers have voted with their pocket books time and time again stating that "we don't want that esoteric goofy stuff, we want Mahogany, Maple, and Rosewood". And by the way, we also want any other type of really neat, exotic, endangered, and ridiculously expensive wood that you can't find anyway to put in our guitars". At Gibson this brings us to a moral and business dilemma when building primarily with rare materials. Fortunately, we officially became a part of the solution to L o W (Lack of Wood) Syndrome in 1996 when we got together with the Forest Stewardship Council.

Gibson put together a Smartwood program using certified wood for their instrument manufacturing in conjunction with the Forest Stewardship Council, in 1996. The FSC, based in Oaxaca, Mexico, and established in 1993, is a worldwide organization established to respond to deforestation issues brought to light at the first global

Earth Summit. I suppose an Earth Summit that was anything other than global would have to be renamed A Good Portion Of The Earth Summit or something similar. Fortunately, most of the gang did show.

The goal for Gibson is to some day be able to say that 100% of the wood that goes into our instruments is certified. After almost 10 years, we are seeing that the goal of 100% may just be attainable. Every month more and more certified wood arrives at Gibson that becomes guitars, mandolins, banjos, and Dobros.

What does the term certified mean? Certified wood has a chain of ownership that is approved by the FSC. Certified wood comes from responsibly harvested sources such as managed growth plantations and forests. Responsibly harvested means that you plant more than you cut, that you pay and treat your work force in an acceptable fashion, and that you don't often operate your chain saw under the influence of East Tennessee moonshine lest you become certifiable. As you can imagine, the supply of certified wood is far from huge and consistent. But it will and does improve over time.

Any species of wood can be certified. You can build your home, desk, chair, anything, from certified wood. Because of programs like this, there will come a day when we have a good supply of all species again. We are generations away from that day, but we at least have a good start.

Gibson remains dedicated on this front. On May 31, 2003, Gibson shipped the last guitar they will ever build using Brazilian Rosewood. Brazilian is of course a Holy Grail tone wood that many feel is the best tone wood species on the planet for acoustic instruments. It was agreed upon that we should not encourage consumption of a species as rare as Brazilian Rosewood. The FSC will not certify Brazilian Rosewood regardless of the source and if we included it in our offering, we would be flying in the face of our stated goals.

Gibson does not currently mark instruments made from certified wood. However, if you make it back to the Gibson area in the sponsor tent, pick up a few instruments and try them. (Be polite and ask first. That is, unless you are not wearing a shirt, sweating like a pig and are covered head to toe with suntan lotion... then by all means just DIVE RIGHT IN AND PLAY!) You'll know the certified guitars right away. Even the simple act of playing one for a few minutes should result in a smarter, more attractive, and better playing you.

Mr. Russelavage is a long time regional sales manager for Gibson.



A FESTIVARIAN REMEMBERS

Sunday, June 20, 1999. It is early afternoon on the last day of the 26th Annual Telluride Bluegrass Festival and I am standing by the fence in Town Park Campground with a view of the mountains, the stage, the crowd, the vendors- the whole event. With peanut butter and jelly in hand, I go over the week in my mind: the land rush for camping spots, the people, the place and the music- that moment when Shawn Colvin, Mary Chapin Carpenter and Emmie Lou Harris sang One Cool Remove and made me cry; listening to Leo Kottke from my tent with the patter of rain on the trees as his rhythm section; the late night jam sessions that filled the air into the late dark of night I am pulled back to the present moment by the announcement of the Festival's annual raffle. Grand Prize- this year a Dreadnought HD28 custom Martin guitar! We all watch as this 8 year-old angel reaches up into the case. A moment of drama...then...MY NAME! I am rooted to the ground with arms and fists straight up in the air, screaming my head off! It takes a moment or two to calm down when you win anything, let alone a \$3,500 Dreadnought HD28 custom Martin guitar! I have to walk around and into the venue, then up to the stage to claim my treasure.

A beautiful brand new Martin guitar and a sweet case! I get some information about my new friend, have a quick chat with the radio folks and walk away with this marvelous instrument that immediately changes my life. Blown away am I!

Things have never been the same... As a guitar playing singer/songwriter/performer, I had just received the greatest gift and hugest blessing. I knew right then the value and meaning of the moment, but I didn't know where it would take me from there and how much value and meaning it would add to my life. I played it the day I got it and then spent three weeks just smelling the wood, looking at the workmanship, holding my guitar before I played it again. Since then, I've taken it everywhere I go and play it all the time. I have since been inspired to follow and fulfill a dream: through a grass roots effort, my music has reached across the US, Europe and parts of the East; I began recording my latest cd in December 2003 and am shooting for a June 2004 release. This guitar is one of my best friends, it is my writing and performing partner, it is my calm when I am stressed, it is my mentor and healer and much, much more. The future is uncertain, but what is certain is that my guitar was meant for me and I was meant for it and, together, we can join in healing the world. I wanted to share this story with all of you to remind you that miracles are happening, everyday! This one happened to me on this day five years ago at the Telluride Bluegrass Festival. Let music heal the world! Breathe. Smile. Be. Robert Selvaggio

Register to win a Martin HD28V guitar in the Sponsor Tent during the Festival! You could be next!!!

Saturday Show Schedule



DEL MCCOURY BAND • 6:45 - 8:00

How about this: a seminar led by the Del McCoury Band on how to get along with your family when you spend so much time together. We could include topics such as Leather Tight Harmonies For Siblings, Seamless and Selfless Solo Trading, Heartbreaking Melodies, and Classic And Gracious Stage Presence. Seminar, schm Seminar. Trying to describe the Del McCoury Band is like trying to describe how a guitar sounds. It just does. It just works. Let's just listen to the music. Grounded in tradition, redolent with driving rhythms and high lonesome harmonies, the Del McCoury Band re-introduces the modern festivalarian to the time-honored music that the Father of Bluegrass Music, Bill Monroe, established as a revered American art form. Del is joined by sons Ronnie (mandolin) and Rob (banjo), and non-sons Mike Bub (bass) and Jason Carter (fiddle). Besides holding up the backbone of today's traditional bluegrass scene, they've collaborated with, among others, Phish and Steve Earle, with whom they recorded an album (The Mountain) in 1999. They've garnered world wide acclaim among traditional bluegrass lovers and tie-dyed "Del Heads." Indeed, Del McCoury Band shows are often a bit of a cultural exchange- which leads us to part two of the McCoury seminar where you'll learn how to revitalize the past while simultaneously keeping up with the future. Pay attention- you don't want to miss anything important.

THE SAM BUSH BAND • 8:30 - 10:00

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. His 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....?

SPEARHEAD • 11:00 - 12:30

"Lift up your heart and shine." This is Michael Franti's call to Spearhead devotees. And it will be your immediate reaction to their music this summer, situated for the first time in the magical realism of the Telluride box canyon. In the midst of a complicated world loud with a consistently confusing barrage of messages from popular culture and political stream media, there is Spearhead, offering another option; an intelligence and a groove that reminds us of a better place, and the possibility of a wiser time. Franti has been making such offerings for over twenty years; in 1994, after other projects (the Beatnigs and Disposable Heroes of Hiphoprisy) he toured with U2, recorded with William Burroughs, solidified himself as a protest musician, signed a record deal with his new band Spearhead and jumped right into the international spotlight. Franti's work is designed to move the body and the mind, and recent albums Stay Human and Everyone Deserves Music accomplish just that. Despite its geographical isolation, perhaps the San Juan wilderness is the perfect place to harness the spirit offered by Spearhead, to hear their calls for social justice and the freedom to question its absence. We are an audience hungry for inspiration and the bravery required for change: let your mind and body move. Let yourself listen to a voice that needs to be heard.

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Sunday Show Schedule



MAVIS STAPLES • 10:00 - 11:15

It's always nice to have a legend on the lineup. The Staple Singers (Mavis, father, Roebuck "Pops" Staples, and siblings Cleo, Yvonne and Pervis), otherwise known as "God's greatest hitmakers" and "the first family of gospel," are credited with providing a spiritual soundtrack to the civil rights movement, working regularly in tandem with Dr. Martin Luther King and Aretha Franklin to urge progress on social issues through song. Mavis has also enjoyed a long solo career worthy of the respect and admiration of her fans and her fellow musicians alike. She has solo albums on Curtis Mayfield's Curtom Records and Warner's Volt Labels; she has worked with Prince (who produced or executive produced two of her albums), Curtis Mayfield, Aretha Franklin, Natalie Merchant and Bob Dylan, among others. The timeless appeal of Mavis Staples, with an apparently boundless vitality that never compromises her gospel roots, has helped define and redefine modern rhythm & blues. In her own words: "What comes from the heart, reaches the heart."

XAVIER RUDD • 11:30 - 12:45

After Xavier Rudd played the Folks Festival last summer, we immediately began pining away for his return to Planet Bluegrass on the Telluride stage. Selling out of cds halfway through his set in Lyons, Rudd kindly obliged us by sitting in the August sun to greet a long line of new-found fans eager to see, up-close, the man responsible for the... sounds we had just heard on stage. He is truly amazing to watch, gliding his Weissenborn guitar, surrounded by an intricate arrangement of didgeridoos and a stomp box which he maneuvers with excited bare feet, a voice deep and clear enough to reach even the most distracted in the crowd—a one man show with the sound of a stage full of seasoned musicians. Hailing from the Southern Victorian coast of Australia, Rudd is quickly making a name for himself in North America—so plan ahead. This is a set you cannot miss.

DARRELL SCOTT W/ JOHN COWAN & NICK FORSTER • 1:00 - 2:15

A haphazard threesome? A brilliant idea? You decide.

Darrell Scott's songs have been recorded by the Dixie Chicks, Garth Brooks, Suzy Boggus and Maura O'Connell, to name a few. But for the purposes of this weekend's stage, we're much more interested in his own voice—which is a damn good one. In his recent release, *Songs From The Unheard*, he rescued and re-recorded materials that were lost when a major label decided not to release his first solo album of 12 years ago. It blends rock, folk, jazz, and country, embracing freedom rather than conformity—a distinction earned after years of working to maintain a distinct and personal voice despite the recording industry's tendency to encourage the opposite. Nick Forster's career has taken many incarnations— from the world-renowned Hot Rize, to work as a sideman for David Wilcox and Michelle Shocked, to his current and most enviable gig as co-host of the nationally syndicated E-Town and leader of the highly talented E-Tones. And John Cowan, NewGrass Revival bassist, front man for his own stellar band, and the inspiration for the quiet voice in all of us that wants, desperately, to be heard. Not a bad threesome...

BERING STRAIT • 2:30 - 3:45

Imagine the American dream: the banks of Ellis Island, the endless blue of the Western skyline, the Californian Land of Milk and Honey. Now imagine the Americana dream: the barstools of Nashville, a songwriter for every sad story, and a singer for every dream. It's hard to say which came first for the members of Bering Strait, but their story is every bit as inspiring as their music, which is the stuff of prodigies, of life times of hard work and childhoods spent practicing in their hometown of Obninsk, Russia. This band is the real deal—and we foresee an international boom somewhere in the near future. They have weathered the rough times that welcomed them to Nashville, as everyone seems to want a piece nowadays—a 60 Minutes profile, an appearance on the Jerry Lewis MDA telethon, a documentary chronicling their tremendous hard work (*The Ballad of Bering Strait*), a 2002 Grammy nomination for their self-titled debut album— all proof that they are on their way, making a name for themselves with an eclectic blend of soul, rock, pop, country, jazz, blues and, of course, bluegrass, which curious audiences are starting to love. One last thing— in the words of the Washington Post (forgive the gibberish) "You Ain't Seen Nothin' Yet!"

Hallelujah! And pass the sunscreen...

A BRIEF HISTORY OF THE SUNDAY MORNING GOSPEL SET

Since Carlton Haney's first bluegrass festival in 1965, gospel music and Sunday morning have gone hand in hand. Early bluegrass festivals featured the hand-clapping, foot-stomping variety performed by gospel artists, in addition to inspirational sermonizing from a fundamentalist preacher. (Perhaps even early bluegrass festival fans needed a bit of revving up by Sunday morning.)

Gospel music is meant to inspire. The pure, intricate, harmonies are chilling. There's nothing like a group of crystalline voices singing a cappella in perfect balance and harmony. But the most important element of the gospel experience is that everyone is invited to be a part of the celebration. This is no remote stage performance where audiences sit back and listen, then applaud politely at the end of each song. Gospel music is made for movement. Audience members clap rhythm, dance, sway and sing along. As the spirit surges, the lines between performer and audience blur. For a magical moment in time everyone—no matter what their station in life—unites in festive, spirited song.

Telluride Bluegrass Festival didn't jump into the gospel tradition right away. In fact it wasn't until the eighth festival in 1981 that the Gospel Jam was born. Says Mari-kay Shellman, "The whole [gospel] thing started because I just fell in love with Liberty [from Aspen], and they got into gospel tunes. I used to beg Fred [Shellman, Festival founder] to have a gospel set Sunday mornings, so that's how that all started." In keeping with its penchant for bucking tradition, Telluride's gospel philosophy has always been... well... different. First, instead of a fundamentalist preacher introducing the set on Sunday morning, Telluride has Pastor Mustard, sermonizing throughout the weekend. And second, from 1981 through 1988, the gospel set was anything but formal. The players were whoever was able to drag themselves out of bed and be at the park in time to play. (I remember seeing Chris Daniels brushing his teeth on his way to the stage one Sunday morning.) Many an incongruent combination of artists came out of what became a (loose) gospel tradition.

"The Gospel Sets are something that really evolved over the years," says Alan McNaughton. "It started to be a really loose thing, and all the musicians were invited to come down and sing. There wouldn't be any practice, they'd just walk up on stage. Somebody'd suggest a song, and whoever knew it would sing it, and everybody else would kind of follow along, just wonderful musicians with great voices. It had this wonderful air of spontaneity to it."

The informal gospel jam tradition ended in 1989 when the Festival changed hands. Sensitive to the complexities of warming up an often-bedraggled Sunday morning audience and to the artists' desire to rest following the after-hours jams, Festival director Craig Ferguson began experimenting with other options. After three full days of music, mountain weather, excessive reverie and late nights—with Saturday night often reaching an apex of festivity—scheduling Sunday morning was a delicate task.

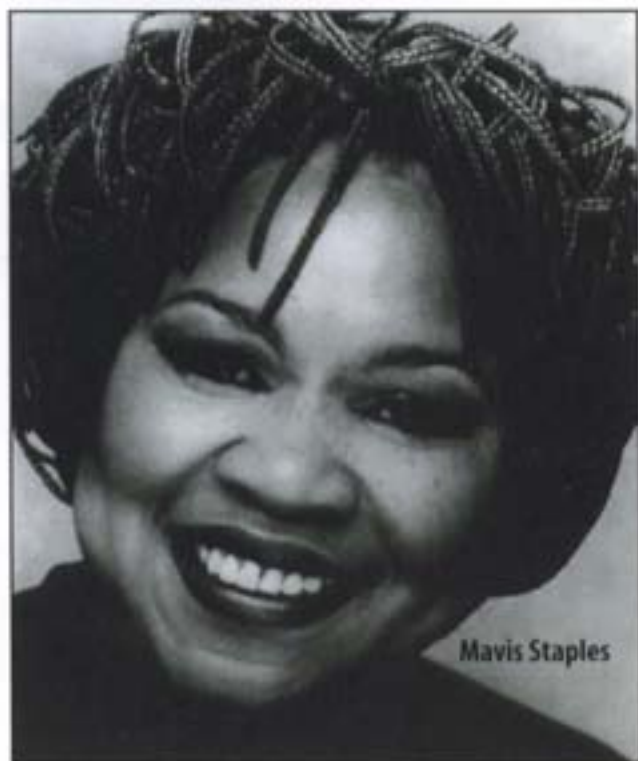
If the aim of the gospel set was to invoke a uniting spirit, Planet Bluegrass would approach this musical tradition with inclusiveness. Rather than confining the gospel set

to a particular type of music, the Festival began to showcase spiritual music traditions from various genres and cultures.

The extraordinary luthier and stringed instrument virtuoso, William Eaton, performed lovely, ethereal Sunday sets for two years. In 1991, the Seldom Scene performed what was probably the closest thing to a formal, traditional bluegrass festival-style gospel set in Telluride's history.

Then in 1992, Sunday morning rites took a radical turn when Tibetan monks from the Drepung Monastery in Dharamsala, India, blessed the festival site from the hill behind the stage early Sunday morning. Following the ceremony, the monks danced and chanted on stage for two hours, filling the valley with the vibrations of the "awesome voice." Telluride resident and longtime production staffer Esther White said a few years later, "After the monks were here, the town really changed. I can't exactly describe it, but it's different."

Native American flutist Howard Bad Hand and the Heartbeat Singers opened Sunday morning in 1993. In 1994 a trend was born that continued for several years. During this period gospel singers from the African-American tradition, the Mighty Clouds of Joy, Five Blind Boys from Alabama and the Zion Harmonizers among others, provided the spirit of Sunday for Festivarians. In 2003 Festivarians awakened to the music of Johann Sebastian Bach, performed by Edgar Meyer, Béla Fleck, Mike Marshall and Chris Thile. Michelle Shocked followed, invoking the spirit with her gospel group. This year gospel legend Mavis Staples of the Staple Singers will open Sunday morning's festivities. Mavis began performing with her family at age 11. The group, hailed as the "first family of gospel," recorded eight Top 40 hits, including "I'll Take You There" and "Let's Do It Again," which held the number one slot during the early 1970s. Mavis will bring her gospel magic to Telluride, performing traditional songs, as well as the songs of her legendary mentor, Mahalia Jackson.



Mavis Staples

Sunday Show Schedule



RODNEY CROWELL • 4:15 - 5:30

Amidst our present cultural fascination with the Timberlake-infused energy of the most recent pop sensation that, like the flicker of a quick flame, warms the outer layer of our senses before leaving us in the shadow of a shaky youthful flare, we welcome Rodney Crowell to our festival stage. His is the story Nashville dreams are made of, or at least carved from. When love and loss, hope and dreams shed their clichéd exterior and whittle themselves into a wisdom that is earned, not found, and then crafted into something we can transmit into the details of our own lives, you know you have found a cultural icon worthy of Crowell's own career. He played drums in his father's Western Swing Band until, at age eleven, he decided the guitar player looked cooler. He moved to Nashville, played bass with Emmylou, garnering respect as a songwriter and a producer. After some time away from the spotlight, Crowell's comeback, in the 2001's sometimes painfully honest *Houston Kid*, established him as a performer still deserving of our eager attentions. And with 2003's *Fate's Right Hand*, he is an older, funnier, wiser and more vulnerable version of the kid ripping it up on the drums. His wazened blend of grief, hope, insight and nostalgia will remind you that some flames flicker, and, thankfully, do not fade.

MINDY SMITH • 5:45 - 7:00

Mindy Smith - a woman on the rise, skirting the edges of country, blues and Americana, and landing in a sound you'll want to hear again and again. After an incredible response to her cover of Jolene on the recent Dolly Parton tribute album, Smith released *One Moment More* this January, and the buzz just won't die down. Running from more than just genre distinction to maintain her own voice, she's worked hard to keep the honesty of her music accessible to audiences, having turned down major label deals for the independent label, Vanguard. The result is a sound that reaches the listener just as it left her, and the clear and mature storytelling we need more of these days. With early influences as varied as The Sundays, Sarah Vaughn and Alison Krauss, Mindy Smith is quickly carving a new niche for her own voice, and we are thrilled to listen.

YONDER MOUNTAIN STRING BAND • 7:15 - 8:30

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 sentence, the very reason 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 these lucky, dusty thousands to carry the feeling with them - well, if you don't feel any of that, then you've been living in a shoebox. But let us paint a picture anyway - the purity that Yonder Mountain possesses in their approach to music is akin to the invigorating energy the Kingston Trio brought to the Folk Music explosion in the 1960s. There is a sincerity and an honesty to their music that insinuates real friendship and compatibility amongst the payers and a genuine effort to communicate with their audience. They're not afraid to get stuck in people's expectations of their sound, as a result they are constantly experimenting with their music, and yet everything they come up with fits comfortably within our understanding of who they are. Don't underestimate these small town Colorado boys. As their most recent appearance on CNN demonstrates, Yonder Mountain is big news, but no matter how big they get, to us they'll always be the boys next door.

TIM O'BRIEN BAND • 9:00 - 11:00

The young man with a dream who opened the festival only three days ago has grown up. Here now with his own band, a long career behind him, and a steady path in front, 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, historical musical journey. One of the most respected songwriters of his time, O'Brien has worked and recorded with Laurie Lewis, Peter Ostroushko, Pat Alzert, Dwight Yoakam, David Grier, and many of the artists who played this weekend. From one year to the next we wait, as if by the door, for our family to gather and when we see Tim walk onto that stage, we breathe a sigh of familiarity and comfort. He is back. Home.

It ain't easy being green...

PLANET BLUEGRASS LOOKS TO THE FUTURE AND STRIVES FOR A LIGHTER TOUCH

Verdant, majestic mountains. Crystalline air, clear as a lilting fiddle tune. Azure skies bright as a singing banjo. Conifers swaying to a driving bass line. Ingram Falls cascading down the rocky slope like an arpeggio. The Telluride Bluegrass Festival could not happen anywhere else. It is the melding of magnificent music and the pristine mountain environment that make the Festival more than the sum of its parts.

In the 1800s only the heartiest of folk, mostly miners, braved this remote box canyon. In some ways Telluride's inaccessibility adds to its appeal even today. While Telluride offers its residents many of the cultural benefits of a much larger municipality, it has been spared the homogeneity spreading across suburban America. This is partly due to its citizens' commitment to maintaining its mountain village character and also likely due to its isolated location.

As a year-round resort town, Telluride's infrastructure has had to be beefed up to accommodate the needs of many more souls than reside here. San Miguel Power Association reports that summer power usage consistently peaks during the Bluegrass Festival; for one weekend each year this tiny town's population balloons by a factor of six. Regular power consumption increases by one to two megawatts—that's one to two million-kilowatt hours—in the span of one week. When the Bluegrass Festival comes to town it brings 11,000 extra individuals and their cars, trucks and RVs—nearly 3,000 from Wednesday through Saturday in 2003—into the canyon. Bluegrass fans fill all available condos and hotel rooms; pack the campgrounds, restaurants and bars; and produce literally tons of trash. Planet Bluegrass, with festival director Craig Ferguson at the helm, has produced the Telluride Bluegrass Festival since 1989. Fifteen years' experience has yielded a festival that is almost flawless in terms of its production. The artistic line-up continues to amaze, offering something for almost every possible type of musical taste. The production—from ticketing, to parking, to camping, to foot traffic flow, to shuttle transportation, and many more areas of logistical concern—has become practically seamless.

In anticipation of the historic 30th Annual Telluride Bluegrass Festival in 2003, the principals at Planet Bluegrass asked themselves how they might continue to improve the event, given the fact that it almost runs itself these days under the expert guidance of so many who have held their production posts for decades. Three years ago the Fort Collins-based microbrewery, New Belgium Brewing Company (NBB), joined Planet Bluegrass as a sponsor for the event. In addition to its tasty microbrew, NBB brought with it a long-standing commitment to environmentally conscious business policies. The company's green awareness inspired Planet Bluegrass' principals to begin exploring ways in which the Festival could reduce its environmental impacts in Telluride's fragile mountain environment. "We thought, now there's a company [NBB] who is actively involved in larger environmental issues. What can we do?" says Planet Bluegrass vice-president Steve Szymanski, who is spearheading the Festival's efforts to green its operations. "We see ourselves as being in a position to introduce and share new ways of thinking about how to reduce our impacts. The festival community is very receptive. Festivarians will share these ideas with others."

Planet Bluegrass formed a Greenteam in the winter of 2002, which included Ferguson, Szymanski, Carl 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. The Greenteam has since expanded to include other partners, including additional sponsors and hands-on waste management experts.

Planet Bluegrass and its partners decided on a strategy that would allow for an evolving, long-term commitment to environmentally friendly policies. They would move slowly, implementing one component of the program each year, so that they could easily monitor its effects. They would gather feedback from Festivarians as well as the people in charge of implementing the new strategies. The Greenteam settled on refining waste management as the focus for 2003.

"We have some shareholders who have been emphasizing sustainability for a while now," says Ferguson. "So we started from scratch last year and tried to take a commonsense inventory and give ourselves an environmental audit. We studied recycling, trash, compost and the plastic utensils vendors were using. It thrust us into a completely new recycling and composting program."

The problem of waste management for such a large crowd has always been an important issue, made trickier by Telluride's remote location. Everything has had to be trucked out of the area, with trash going to Naturita and recycling hiding to Grand Junction. Planet Bluegrass began encouraging recy-

cling many years ago, and while it is a significant step toward sustainability, questions still lingered: How much energy are we using to truck all our refuse out of the canyon? Is there a way we can reduce the expenditure of fossil fuels as we implement our waste management program?

The answer came from local organic farmer, Kris Holstrom, of Tomten Farms in Telluride. Organic farms rely on compost, fertilizer resulting from the decomposition of waste materials, to replenish their soil. Holstrom had been collecting compostable refuse from the Festival's concessionaires and converting it to compost used on her farm for several years. In 2003 the Greenteam, along with Holstrom, expanded their composting efforts to the Festival grounds and campgrounds. Festivarians carried their refuse to one of two waste stations on the Festival grounds, where they disposed of waste and were educated by volunteers as to what constitutes compost, recyclables and trash. In the campgrounds, Festivarians were supplied with bio-bags to transport their waste. The program was a hit. "There were so many mounds of thanks!" says Holstrom. "People would say, 'We should all be doing this.'"

The composting program was a huge success. Planet Bluegrass reduced waste in Telluride by 50 percent in 2003, and by 60 percent in its Lyons, Colorado-based festivals. "Last year we hauled a ton to a ton-and-a-half of compostable material to the farm," says Holstrom. "We had 40 cubic yards of waste. That's ten times more than the year before. There's no comparison really." The waste material yielded eight cubic yards of compost. Szymanski says the goal for this year is to increase waste reduction to 75 percent from two years ago.

Planet Bluegrass committed 19 volunteers to man the stations. The staffing of the waste stations was largely responsible for the program's success. In addition to the overall reduction of waste, the Festival's recycling efforts were made more efficient. "Craig [Ferguson] did what he does so well," says assistant production manager Denise Mongan, who oversaw the program. "He said, 'What does it take to improve the system and let's do it.' He added the manpower with paid staff and volunteers. We had signs made. People got the message that we were really trying, and the purity of our recycling commingle was increased." Mongan says the enthusiastic cooperation of Festivarians was overwhelming, and was what made the program such a resounding success.

This year the Festival hopes to decrease trash and increase the compost yield by requiring all food vendors to serve their foods using corn-resin-based, compostable plates, cups and utensils. Working with BIODA Brands of America, a Ouray/Telluride-based company headed by David Zutler, the bluegrass festival will be the first commercial enterprise in the world to sell water packaged in compostable plastic bottles. The Festival's vendors will sell only BIODA's water. Each year 94 billion petroleum-based plastic (PET) water bottles end up in landfills. This is enough petroleum to power 400,000 vehicles for a year. "Our goal is to try not to add to that type of pollution and waste," explains Zutler, whose bottled water company has been looking for a more environmentally friendly bottle for some time. The new bottles, which are derived from corn (PLA) resin, will biodegrade in 90 days in a commercial composting situation. As of now, BIODA is the only company worldwide utilizing this technology for bottled water or any other beverage.

Last year, New Belgium Brewing staff and Mongan's waste management crew collected all the stray beer cups on the field each day and handed them over to NBB, who transported them back to Fort Collins. Because No. 2 plastics are not recyclable in Telluride, NBB took upwards of 3,000 cups and washed them all, making them more suitable for processing. This year, the Festival will again provide reusable plastic cups and KOTD radio volunteers will collect any strays in specially marked beer cup vessels during the Festival.

Choosing the most environmentally friendly beer cup is much more complicated than you might expect. (See sidebar, "The Cup Debate.") NBB explored using recyclable cups for their beer but the idea proved not to be feasible. "Reusing is the best possible thing you can do," says Mizia. "Compostable cups are not the best thing for beer. In the hot Colorado sun, a cup with dark beer in it will melt." Mizia likes the idea of reusable cups because it solidifies the habit of reusing rather than disposing. Last year NBB initiated a program that rewarded Festivarians who used the same beer cup all four days. The company placed stickers on people's cups for each day of use and at the end of the weekend they awarded prizes—little bike bells—to the first 300 customers presenting cups bearing all four stickers. Mizia instigated last year's incentive program as a response to an idea she got from Ieva, who gave away sandals to Festivarians who picked up a certain amount of trash. This year, Mizia says, they'll have enough bike bells for everybody who uses their beer cup for the entire Festival.

In addition to further refining its waste management policies Planet Bluegrass plans to convert to using Biodiesel, a fuel made from refined vegetable oil, to run its trucks and the generators that power the Festival. Organic cotton Festival T-shirts will again be available this year in the Country Store and will become more ubiquitous in the future as suppliers expand their repertoire of colors and styles. While the infrastructure is not in place for wind power to be exported to Telluride, Planet Bluegrass purchased wind power certificates equivalent to the amount of power used during the week of the Festival in 2003. Wind power is a completely clean method of producing power, eliminating CO2 emissions generated through the burning of fossil fuels. Using wind power also reduces dependence on oil for power production. "We're a year or two away from being able to use wind power directly," says Ferguson. "In Lyons we get the electricity from the town. Right now we're subsidizing the price of wind power so that those who live close enough will actually use it. It's a subsidy of the wind farm in general." Recently Planet Bluegrass, with the help of White Wave, committed to buying wind power to offset power used for all its operations in Lyons—its offices and Festivals.

Planet Bluegrass' commitment to greening its festivals has rippled out. Last year Telluride Blues & Brews Festival followed suit and implemented a composting program. This year the Jazz Festival will join in. Be sure to visit Greentown on the Festival grounds and find out how the Festival's sponsors and partners, New Belgium Brewing, Whole Foods Markets, Teva, Utne Reader, Renewable Source Energy (wind power provider), Sunsense Solar, Grasscolean, White Wave, and NatureWorks, PLA (developer of corn-resin plastics) are working with Planet Bluegrass and beyond to support sustainable practices. Despite Telluride's remote location, the Festival's legacy has spread to all corners of the world. There is a global awareness of its unique blend of acoustic-based music, owing largely to Festivarians who travel to Telluride from locales as far-flung as Europe and Japan. Mongan hopes that Festivarians will take what they learn about sustainability out into the world as well. "Hopefully [Festivarians] all learned something and/or we helped them establish a habit that they might take back with them. I hope we have increased awareness of alternative ways to deal with our waste. The more they see people caring, the more they will be aware of it in their lives beyond Telluride."

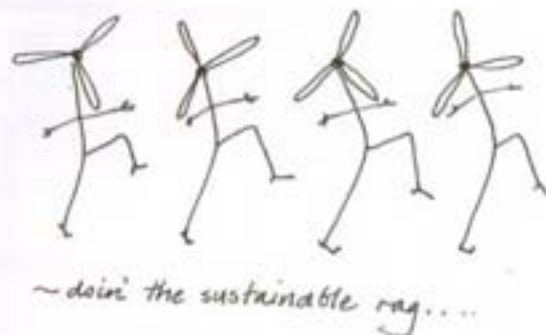
Charlotte Bell is a freelance writer, yoga and meditation teacher, oboist and Festivarian of 22 years living in Salt Lake City.

WHAT CAN A FESTIVARIAN DO AT THE FESTIVAL?

The success of our efforts to make the Festival more green depends on everyone. Last year, everyone involved noted a great spirit of cooperation among Festivarians in regard to the efforts to reduce waste. There are a lot more things we can do to reduce our impact on Telluride's fragile ecosystem. Here are a few ideas:

- Bring reusable items such as to-go coffee cups, water bottles and plastic glasses for beverages.
- Carpool. Not only is it more gentle on the environment, it's more fun too!
- Take your recycling home when you leave the valley so that we can reduce the number of truck trips to carry the waste to Grand Junction
- Bring your own personal eating utensils.
- 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.
- Bring your own bag if you buy groceries.
- Bring home your beer cups, 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.
- Dispose of Biota Water bottles in the compost bins, not the recycle bins.
- Share your knowledge and ideas with Planet Bluegrass on survey cards and in Greentown.

A special thanks to Red Hat Foods and festival food vendors who exclusively purchased paper products and NatureWorks, PLA biodegradable plastics to help us further reduce the Festival wastestream. Red Hat was founded in Austin, Colorado in 1975, and is owned by individuals who live in Western Colorado.



THE CUP DEBACLE

Don't you love that nice cold glass of beer? Or that ice cold soda in your hand? Staying hydrated and drinking bodacious beverages are a fundamental part of coming to Telluride Bluegrass, but did you ever stop to wonder about the very vessel that holds it all? Just why did the good folks at Planet Bluegrass decide on this particular cup as the one to house your luscious libations?

Let me tell you, the answer is not small, and the colors not black and white. A decision as seemingly small as what kind of cup to use at Telluride Bluegrass can leave you sitting up at night, biting your nails, or worse yet, throw you into a frenzied nightmare, filled with dancing cups of all shapes and sizes.

Downsizing in ecological footprint, or environmental impact, can be a dizzying journey as you explore all the options around you. The same holds true when looking at the beer beaker of Telluride Bluegrass.

On one side, there is quality. If the cup is hard for the kick-ass KOTO volunteers to use, then you might get a foamy beer. If the cup is made out of an unforgiving plastic, it might crack easier and force you to get another. And of course, everyone likes an attractive cup that they can take home to put in the cabinet, or show off to friends at the next barbeque. On the other hand, there are the environmental issues: disposable vs. reusable, paper vs. plastic, plastic vs. plastic, and the list goes on.

Festivals are an inherently disposable situation. Thousands of people gather temporarily in one place, eating and drinking from vendors and usually without bringing personal cups, plates and silverware. There are different types of disposables: plastic, paper, and corn-based compostables. Corn? Yep, a plastic that looks and feels like good ol' petroleum-based polymer, only it is made of a resin derived from corn and is fully compostable. Sounds perfect, and many cases it is (did you notice anything new about the disposable plastic ware this year?). However, with 10,000 people over 4 long days, drinking over 500 kegs of beer, is it wise to encourage disposable cups, even if they can be composted? We said no. Why? Because reducing the amount of waste from the get-go is as important, if not more, than recycling it. If we chose disposables, we'd see closer to 80,000 cups than the historical 12,000.

What then? Glass? Heavy, breakable, and health code issues: no. Paper? There's that disposable situation again. Plastic? It's lightweight and durable, and can be made in a form that says "take me home" instead of "toss me," but what type of plastic? It is a sad but true fact that nowhere in the state of Colorado can you, the willing citizen, recycle your plastic cup, even if that familiar #2 or #1 stamp would lead you to think so. Yet there are states where such a goblet can be recycled. Ah, great. We'll send the cups there. We can put them

into a recycle stream where they will be turned into plastic lumber, and maybe even arrive back at Telluride in the form of a park bench. Or the cups could be collected, washed, and reused at other Planet Bluegrass festivals. But what of the fossil fuels used to ship them back and forth, to and fro, and the water used washing them? What of other plastics? #5 plastic is more compact and uses fewer resources than #2 during production, but the only choice for its disposal is the landfill.

So what's the solution? This year you'll see a clear #2 plastic cup, cup collection bins around the festival, KOTO volunteers running those collection bins, a cup re-use program at the New Belgium booth in the Green Village, a slightly higher charge for the cup, and the encouragement to take your cup home, like many of you have done for years. The cups that are collected might be reused at other festivals after being sanitized and washed at New Belgium's facility, or they might be shipped away and recycled. And even though all of this is a step in the right direction, it is not the solution. So now I'm asking you: What is the solution?

We figure that the brainpower of this fruitful group of festivarians must be huge. Please stop by the New Belgium booth in the Green Village and ask for the Cup Debacle Tablet. On this paper pad you'll be able to record your ideas for ways that next year's bluegrass festival can green up its cup situation (or anything else for that matter). Not only do we value your opinion in this matter, we need it. As you can see, this truly is a cup debacle. And why all the fuss, you ask? Why not go with the traditional cup and forget about recycling or reusing them? Take a look around. Children, mountains, birds, a community surrounds you. These are the reasons why it's important for Telluride Bluegrass to be conscious of its ecological footprint, and we hope you'll join us as we try on a smaller ecological shoe-size.

Hillary Mizia works as the Sustainability Outreach Coordinator for New Belgium, and has worked with the Planet Bluegrass Environmental Committee for the past two years.

SO, WHAT'S GOIN' DOWN IN GREENTOWN...

Planet Bluegrass has made an ongoing commitment to a waste reduction program that began last year and continues to grow in scope and size at this year's event. We couldn't do it without the help of like-minded businesses and Festivarians (if only for the four days of the festival). If you would like to learn more, or leave us with your ideas and impressions (what beer cup should we use?) wander over to Greentown and see what's going down!

WIND POWERED MUSIC

Because of the positive response from festivarians, this year 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 that 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 U.S. But the big attraction we're using wind power is to raise awareness with all of our Festivarians about the environmental impacts of electricity use. The amount of our electricity use is huge! In fact, our use is 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 130,000 miles in the average car
Not burning 250,000 pounds of coal
Saving 7,629 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 Mabou 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 winds that you can choose for your own home? We 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 see your thoughts on implementing a program to offset all of our festival-related CO₂ pollution, and make Telluride Bluegrass Festival a fully climate neutral event. Visit us in Greentown or on the web www.renewablechoice.com.



Thanks to White Wave, the Telluride Bluegrass Festival continues to offset its CO₂ emissions with wind-power. Please visit www.SilkSoy.com to learn more about their products.

Since 2000, Grassoleen Solutions has been the premier force for introducing Biodiesel Fuel to the Western Slope of Colorado. Grassoleen processes restaurant waste grease from the Telluride region into premium biodiesel for vehicles and generators, music and private. Through Grassoleen, all of the Festival's cooking oil will become clean-burning fuel that keeps Telluride's skies clear. For more information, visit the Sun on the Slope education station or contact Rickola at rickola@grassoleen.com.



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. We offer the best of the independent press and original writing that provokes thought and inspires action. www.utne.com Stop by and see us at the sponsor tent for a special deal on a subscription to Utne and the chance to win a guitar signed by Gordon Lightfoot.



Sensesense solar has been powering our kids and family tent (with the reliable help of the sun, of course) for years now. This year they've moved over to Greentown where you can find them eager to educate and empower you - with the help of the sun, of course.



NATUREWORKS COMPOSTABLE PLASTIC

Environmentally sound optical illusion? It looks, acts and feels just like plastic, but it is made from corn. 100%!

Well, as reported in the New York Times (proving corn is a trend worthy of national study) first, starch is extracted from the corn kernel and converted into a liquid called dextrose, which is fermented into lactic acid. Water is then boiled off from the lactic acid, much like the plastic-making process, creating a molecular polymer, and the eventual result is a pellet similar to plastic that is made into sheets and molded into the plates, cups and cutlery used by the vendors. The whole process takes less than a week, uses less fossil fuel and emits lower levels of greenhouse gases. There are some adjustments; for example, the corn containers melt in the heat, including dishwashers and microwaves. But, amazingly, the plastic decomposes in 30-50 days under the right conditions - make sure you

know where to find the nearest compost bin! You're the first group of music lovers in the world to use compostable plastic water bottles. Compost your Biota bottle with pride!



NEW BELGIUM CUP INCENTIVE!

Visit the New Belgium beer stand to receive a daily sticker that will entitle you to a special prize on Sunday of the Festival, in gratitude for re-using your cup all weekend long. Please dispose of unwanted cups at the KOTD Beer Booth and customer rate cup recycling stations.

TEVA TINY BITS INCENTIVE!

Our friends at Teva will offer free sandals to Festivarians who help us clean up the festival grounds. Listen for announcements from the stage and be one of the first to bring a bag full of the trash of the day and receive a certificate for a free pair of sandals. In addition, Teva and Paragon Sports will donate one dollar from each pair of sandals sold to the San Miguel Nature Conservancy. For bags and information, visit Greentown in the back of the festival grounds.

THE WHOLE FOODS MARKET CONNECTION

This past year Whole Foods Market has gone wind-powered and begun a centralized composting program for its stores in Colorado. Head to Greentown for delicious organic fruit, easy-to-read brochures on Organic Foods, National Organic Standards and the controversy over GMOs (Genetically Engineered Organisms). Whole Foods is committed to sourcing organically grown foods whenever possible, and feature and prepare foods that are free of artificial flavors and colors, artificial sweeteners and synthetic preservatives. When you buy organic, you...

- help support future needs of generations to come
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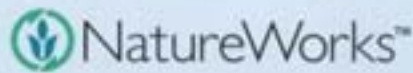


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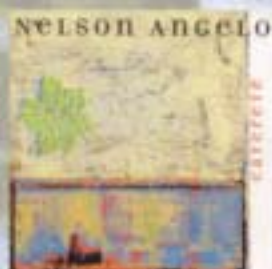


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Setting the Stage for Bluegrass



PHOTO BY NURAR ALEXAMIAN CORBIS

It's about the mountains as well as the music. What would the annual Telluride Bluegrass Festival be without its spectacular high-country backdrop?

Planet Bluegrass is pleased to support the Trust for Public Land in its efforts to conserve the mountains that frame Telluride's yearly gathering of music and music lovers. With the Trust for Public Land's help these lands will be protected from development and will form a backdrop for bluegrass for generations to come.

The Trust for Public Land—Conserving land for people nationwide, from city parks and gardens to the San Juan Mountains of Colorado.

For more information about conservation in Colorado—or wherever you may live—visit www.tpl.org. For a free subscription to *Land&People*—the Trust for Public Land's magazine on land conservation topics, go to www.tpl.org/freemag.

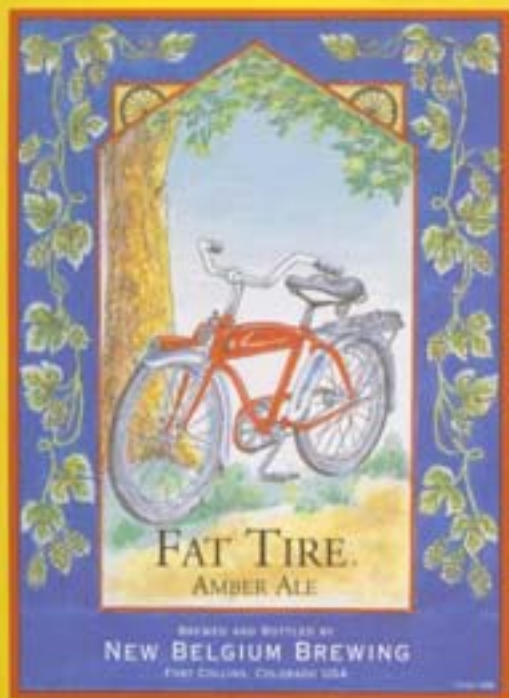
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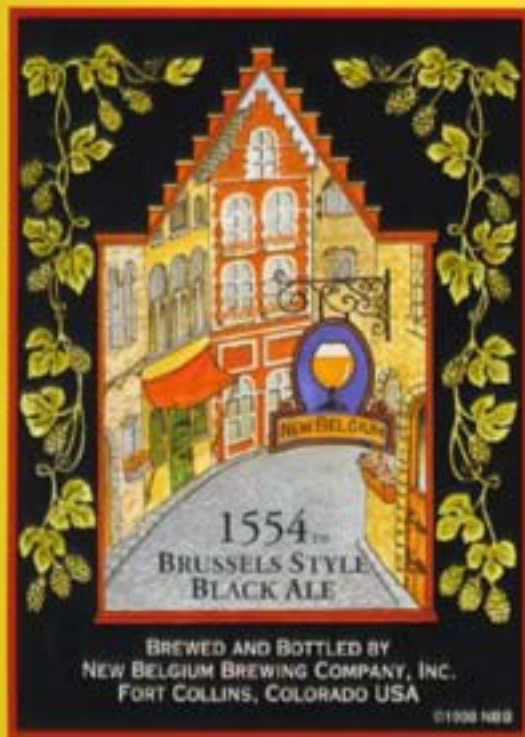
2004 FESTIVAL BEER GUIDE



Fat Tire's appeal is in its feat of balance: toasty, biscuit-like malt flavors coasting in equilibrium with hoppy freshness. Named in honor of Jeff's mountain bike trip from brewery to brewery through Belgium, Fat Tire is still crafted following the original home brew recipe that Jeff brainstormed on this cycling trip.



Sunshine Wheat swirls in the mouth with ripples of coriander and orange peel tartness which settle nicely into a tranquil sea of ripe apple and honey tones.



1554 Brussels Style Black Ale is our info-age revival of a beer enjoyed long ago in the taverns of Brussels, Belgium. While certainly black with toasted maltiness, this ale is not a stout or porter. Rather, this dark's secret to quaffability lies in its bright acidity from yeast and alluring spicy undertones.



Loft Beer is a refreshing ale brewed with both barley and wheat malt, a blend of Liberty and Sterling hops, and then spiced with the exotic kaffir lime leaf. Loft delivers an uplifting zest, a ta ut, hoppy line and a mouthful as big as the sky. All without weighing you down. This beer pairs well with spicy cuisine, kite-flyin' and backyard bouts of bocci ball.

BEERS FROM A GOOD HOME



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