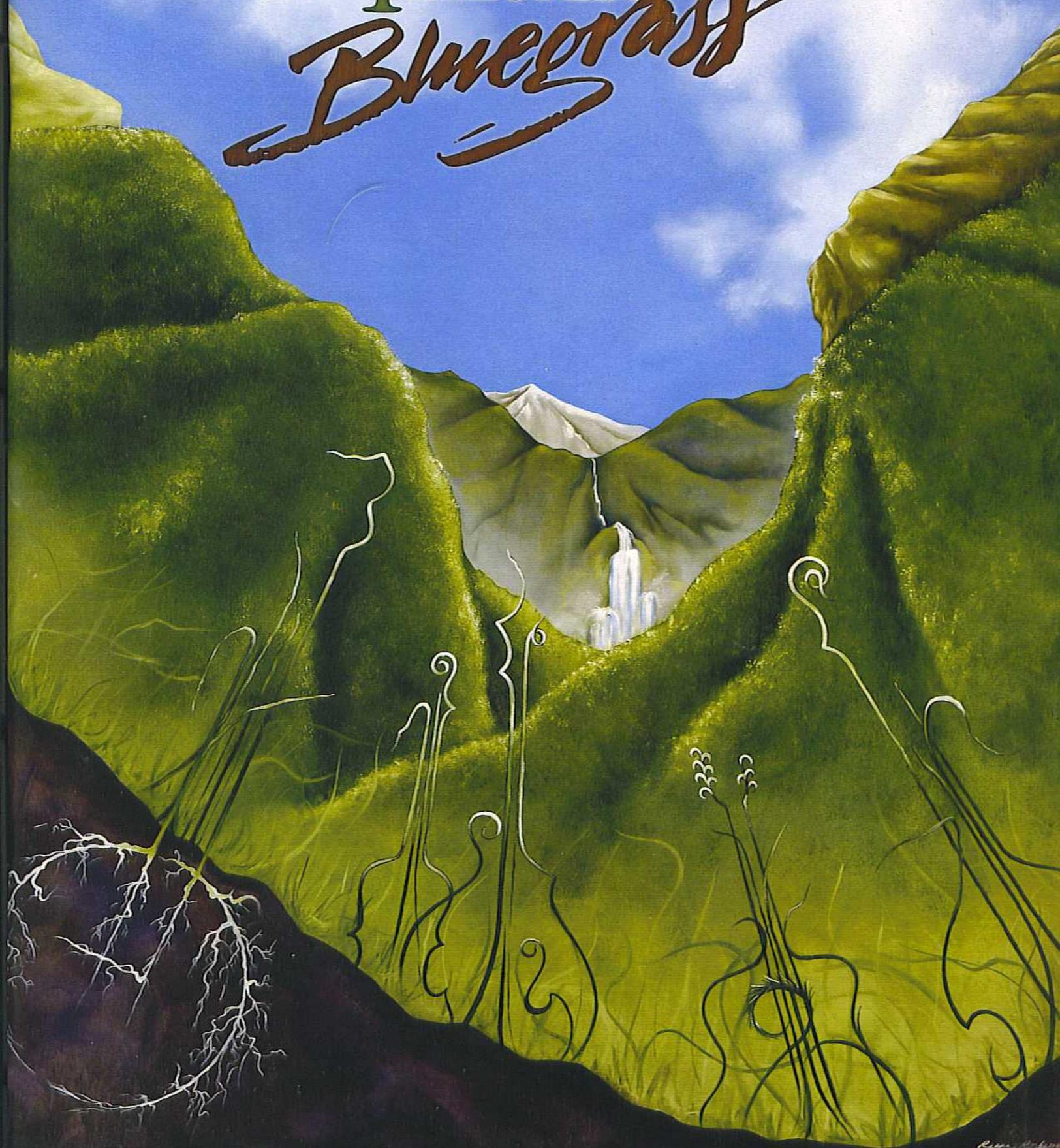


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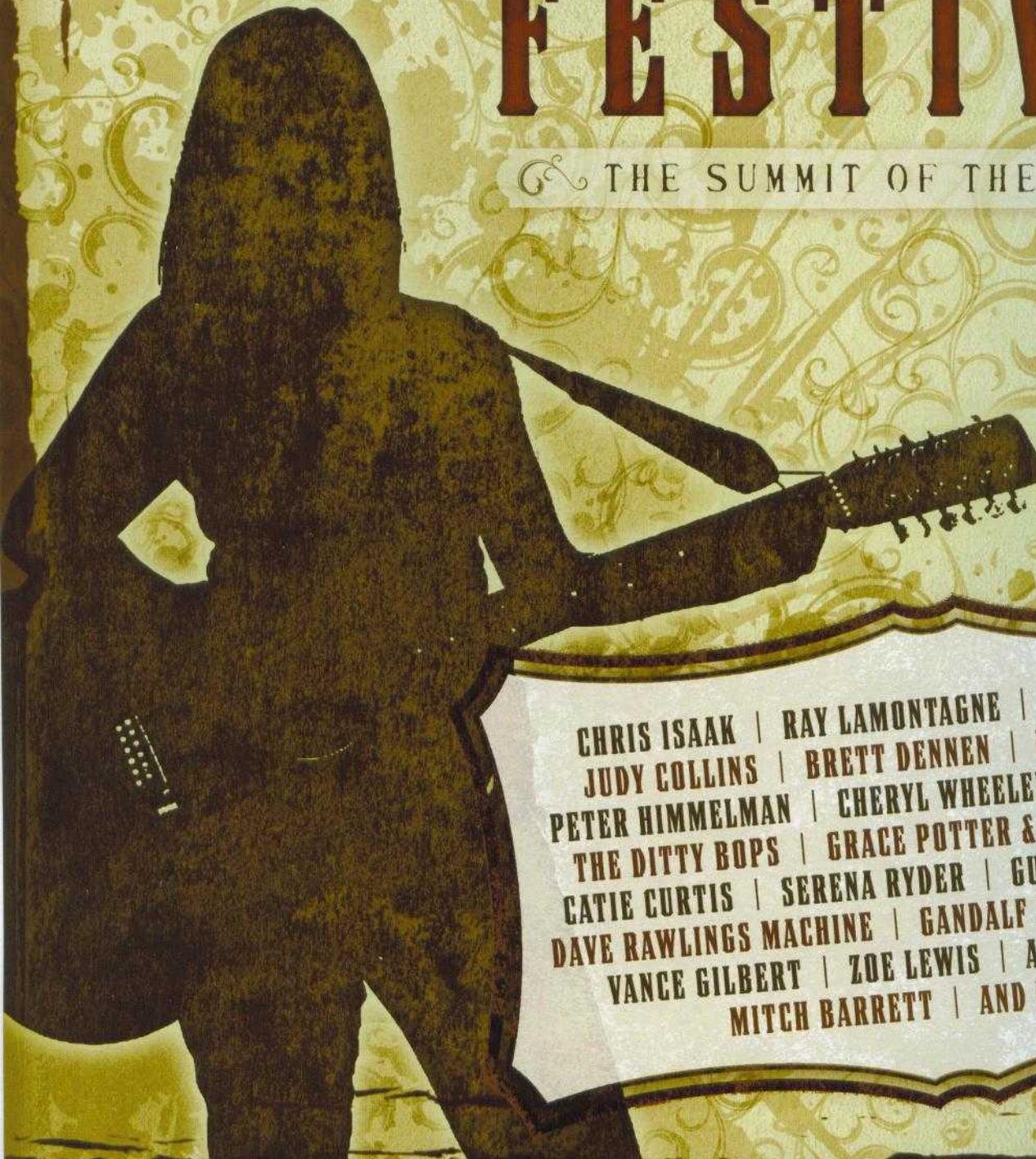
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Welcome to Telluride...

Ahhh, summertime at last,

And after another circle around the sun, our festivarian family is happily gathering again in the lush Telluride valley to inaugurate the 34th edition of the Telluride Bluegrass Festival. And it's the summer solstice!

A hearty welcome from all of us at Planet Bluegrass, who now walk in gratitude amongst a family reunion of local officials and friends, dedicated staff, performers, volunteers, and festivarians from around the globe, all eager to make the Festival a once in a lifetime collaboration of music and magic.

We love this time of year; thanks for being here with us.

Hard to believe it's been nineteen Tellurides for your hosts, each one rich with memories. Over time, we've learned to welcome the possibilities that come with all the inevitable changes.

This year we'll certainly miss Tim O'Brien, who is on sabbatical this summer but already committed to a fresh start for the 35th.

There's a new poster artist, Regan Rosburg, with her creation of earth and sky; roots and stars. All fitting metaphors for the breadth of artistry that will again grace the Fred Shellman Memorial Stage.

We honor Richard Battaglia for his twenty-five Tellurides. Richard has been an innovative engineer, both for the Flecktones and for so many other Festival bands over the years, creating memorable sonic performances behind the soundboard.

And we carry on without our constant and often controversial MC, Pastor Mustard. His years of preaching, Pony Prancin' and outrageous introductions will not soon be forgotten. He sends his best from the bully pulpit of his Church of the Nifty Blue Chrysler. We love you Pastor...

Change is also in the air around the way we produce Festivals as we continue to implement more sustainable practices each year. Thanks to your participation, we compost and recycle much of our waste and with your voluntary contributions and support we continue to purchase increasing amounts of green energy.

For this year, we look to organics for our food service backstage, with future plans for an organic vegetable garden at the Planet Bluegrass Ranch in an effort to stay local with some of our festival food needs.

Perhaps the most anticipated addition to our year will be the grand opening of the Wildflower Pavilion, with Tim O'Brien leading-off our first concert series this fall. We sure hope to see many of you a little more throughout the year.

But wait... not too fast, we're living on Telluride time and the show's about to begin. Grab a seat and enjoy your show. In the words of the good Pastor, "go on like I told you and do like I showed you and everything is gonna be alright!"

Love,
The Folks on Planet Bluegrass

Telluride Bluegrass Festival Staff

Festival Director: Craig Ferguson

Festival Manager: Big Jon Eaton

Park Set Up Supervisor: Rich Estes

Production Crew: Sean Reid, Ross Rodgers, Dirk Pinto, Paul Mrozek, Joe Chisholm, Tim Lafferty, Jeremy Yanko, Tony King, Tim Adams, Rory Dowie, Greg Forbes, Mark Taylor

Academy Director/Sponsorship: Steve Szymanski

Chief of Security: John Cahn

Security Supervisor: Gary Hickcox

Camping Supervisor: Denise Mongan

Mary E Camping Supervisors: Shelly Bjerk & Nancy Setzer

Lawson Hill Camping Supervisors: Kathleen

Morgan, Fawnda Rogers, Stephanie Gebauer

Coskoin Supervisor: Michael Moore

Town Park Campground Hosts: Tim & Laura Thomas

Warner Field Hosts: Carol, Randy, Aaron Reece

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Head Road Warrior: Sheri Carr

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TP Camp Gate Supervisors: Bill Bailey &

Marilyn Branch

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Chris Udoewich

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Steve Patterson

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Backstage Catering: Chad Soulia & Cece DeHautre

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Daryl Bonin

Backstage Hospitality: Lauren Lortie & Billy Donnan

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Sheridan and Elks Park Workshop Sound:

Scott Eisler

Family Tent Supervisor: Patricia Sunfield

Sponsor Tent Supervisors: Wendy McFarland &

Pete Russell

Contest Supervisor: Charlie Bailey

Workshop Tent Supervisors: Edee Gail & BJ Suter

Master of Ceremonies: The Team

Park Beautification: Kahlie Pinello, Rob Carney,

Claudia Kean

NightGrass Supervisor: Amy Kimberley

2007 Poster Artist: Regan Rosburg

STAGE CREW

Stage Manager: Skip Kent

FOH Engineer: Tom Holmes

Monitors: Jeff Weatherby

Rigging/Stage: John Setzer

Stage/Patch: Sean McClintock

Lighting Director: Dave Hall

Stage Patch: Melissa Britton

Backline: Brent Healy

Audio: Mark Micell

Stage/Mix: Mark Dennis

Carp/Stage: Ben Haller

Stage: Chris Ruedy

Piano/Backline: John Delpit

Lights: Chris Anderson

Labor/Spots: Tim Terito

Stage: Joe Grasso

Stage: Jordan Kenning

Sound & Lights: Kingston Audio

Staging: Center Staging

PLANET BLUEGRASS

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Festivarian Relations: Debra Fox

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Advertising: Dustin Boyd

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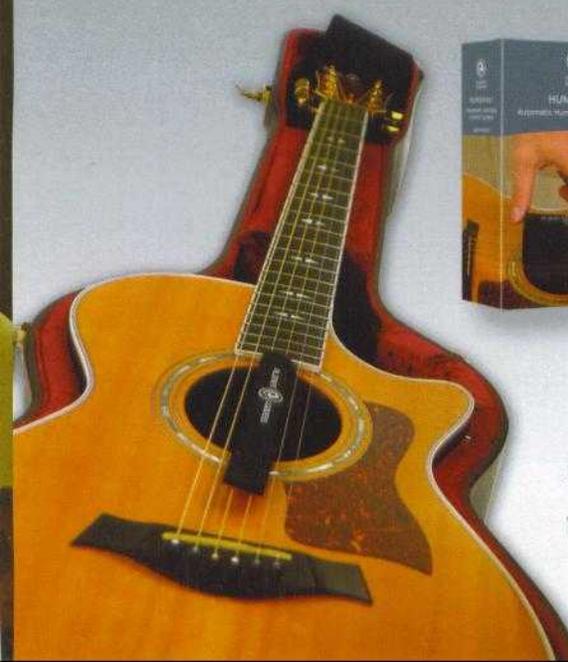
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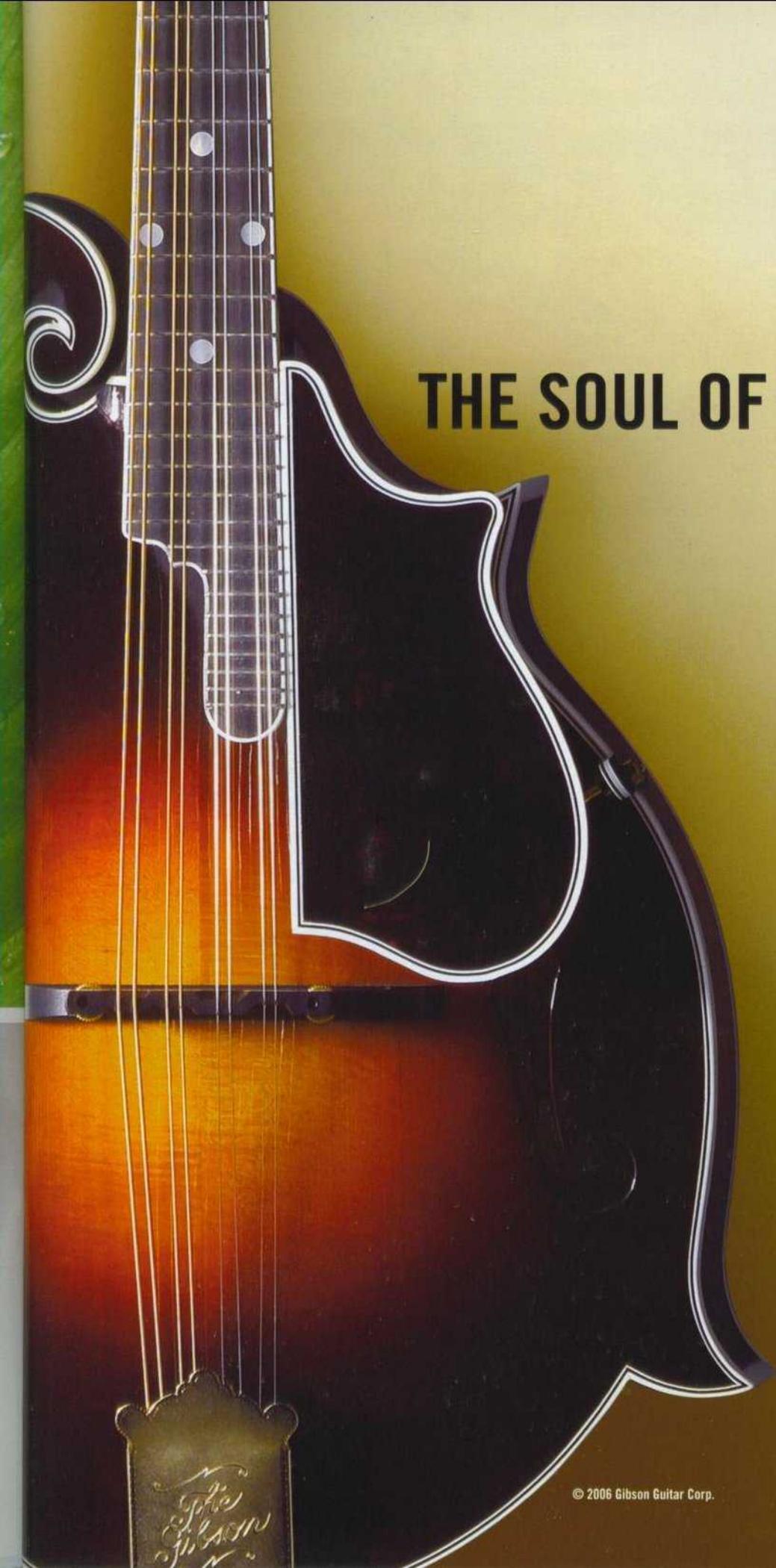
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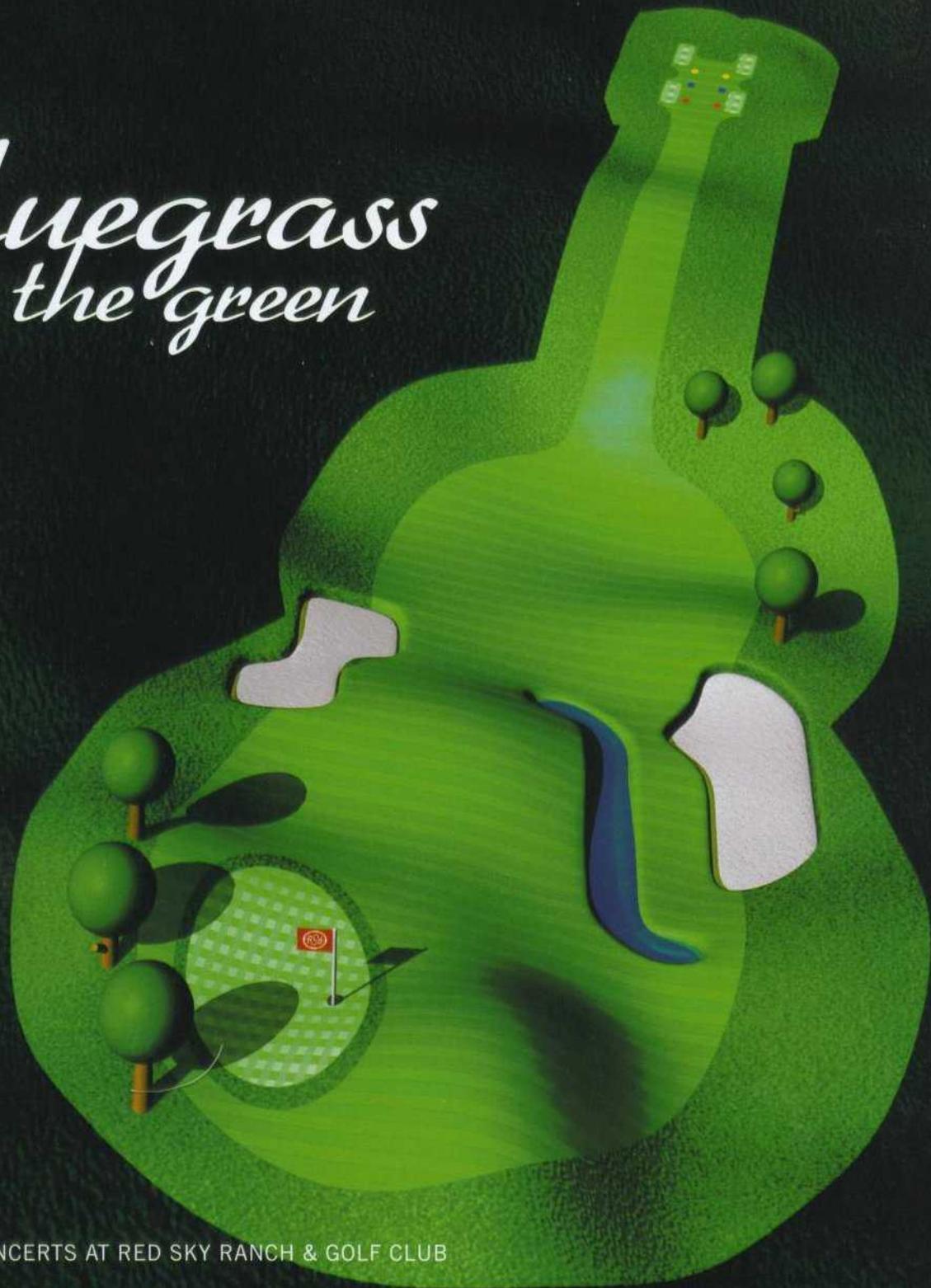
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We founded Organic Valley in 1988, seven farmers who shared a love of the land and a belief that a new, sustainable approach to agriculture was needed in order for family farms and rural communities to survive. As more and more family farms were threatened with extinction, we set out to create a cooperative solution.

That solution has grown into the leading organic farming cooperative in North America. We still stand today as an organic label solely owned and operated by organic farmers.

Partnering with citizen consumers, we've built a stable, equitable and sustainable pay price for our farm-fresh organic milk, cheese, eggs, soy, produce, and meat. In return, delicious, wholesome food has returned, in healthful style, to America's table.

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A note from 31-year TBF veteran Tim O'Brien:

Dear festivarrians and all who have been,
are now, or ever will be festive,



Sorry I'm not there this weekend. I'll be missing you. Maybe Chris Thile or Sarah Jarosz can sing you some of my songs. Dress in brighter colors so I can see you reflecting off the lonesome moon wherever I am.

I slowed to a near complete stop and put my career up on blocks - every thirty years or so, you need to tear down and rebuild. I'm balancing the old crankshaft, converting to biodiesel, getting new paisley upholstery, installing an authentic woodyguthrie-grained blackberry eyepawed navigation system, heirloom tomato vines by each cup-holder, etc.

Some people leave home for a change of scenery. Me, I stay home for that. It's been awhile. Don't worry, I'll come back strong next season. Give love, get love, repeat as necessary.

Sin-seer-lee,
Timmybobbybaby

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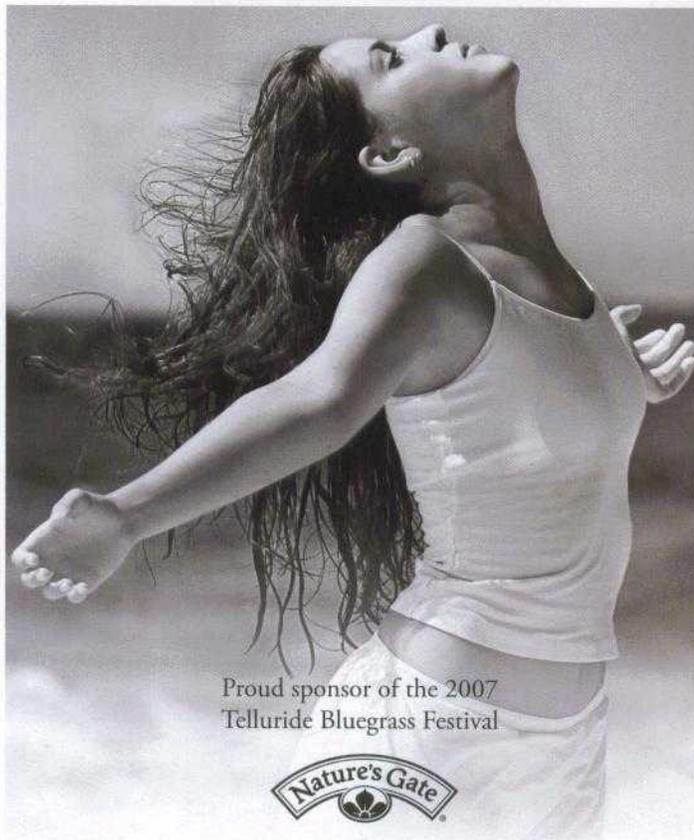
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And Now... a Few Words From Our (Beer) Sponsor



In life (as with beer) it's important to have fun. But when things get serious – like, say, now for instance – having a little fun can seem frivolous. So what if we found ways to turn folly into something positive? What if we collectively rise up and show the naysayers and the shoulda-coulda-woulda crowd that we can do good works while having fun? We might all end up having fun together and making this spinning orb a better place.

So look around you. You're surrounded by friends, music, delicious beer and good food. Now look a little closer. The New Belgium beer in

your cup is made with wind power and about half as much water as other brewers'. Not bad – you're doing pretty good work just by hanging out.

So let's take it to the next level – search around for a friendly face at New Belgium's Team Wonderbike Carbon e-Racer ride. By pledging to commute to work at least twice a month by bike, you can join the team, get your pedal on, and become eligible for quarterly drawings of New Belgium bike-centric merchandise. Your legs will become more shapely, your city a little less congested, and your air a little cleaner. If the carbon e-racer is not to be found, you can still join the team at www.newbelgium.com or www.followyourfolly.com. Love to have you on the team. We're looking for 10,000 riders by the end of this summer.

This is your weekend so we're not going to ask you to work too hard, but you might want to think about these things in the rest of your life as well. Find out if your town has a local bike co-op – you know they're passionate, creative and committed to having fun. If your town doesn't have one – start your own. Check and see if you can subscribe to wind power at home. Start a recycling challenge at your place of work. Ride your bike for errands and to work more often. If you're looking for inspiration, check out www.followyourfolly.com. You'll find many of New Belgium's favorite people doing what they love, following their folly, and lightening the earth's load. Collectively, that can mean a lot. Enjoy.

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Sustainable Festivitation

Planet Bluegrass has been on a constant mission for almost two decades to present the finest musical experiences in the world's most magnificent natural environments. For the past five years, we've also taken an in-depth look at the environmental impacts of our festivals. Our long-term goal is to educate ourselves in the ways of sustainable festivation, imple-

ment what we have learned and share this information with you at the events we produce. Visit our partners in Greentown, in the back of the Festival grounds, to find out more. Thanks in advance for your participation and please share your thoughts with us at green@bluegrass.com. Together, we can all raise the bar on the art of sustainable festivation.

2002

Planet Bluegrass makes a concerted effort towards reducing the waste produced at our events. Our newly formed Greenteam, which includes members of New Belgium Brewing Company, takes a comprehensive look at festival impacts and makes plans to implement waste reduction measures and to reduce our carbon footprint.

2004

Planet Bluegrass partners with Natureworks, PLA to help source compostable cups, plates, utensils and other items used by our concessionaires and backstage caterers. BIOTA Artesian Spring Water is unveiled at the Festival as the world's first bottled water/beverage packaged in a container made from corn. Planet Bluegrass continues to offset carbon emissions from the Festival and year-round emissions from our offices in Lyons, purchasing 12,765 KWh of RECs. We offer incentives to reuse beer cups reducing overall cup use by about 40%. New Belgium Brewing Company adds an extra incentive for festivarrians: a special prize for those who obtain a daily sticker to show that they have reused their cup for the entire festival. Of course, after the festival is over, cups can be brought home for years of continued use.

2006

Planet Bluegrass expands artist travel emission offsets to all festivals (108,675 KWh to offset Telluride artists alone!). Our partner, Clif Bar, offers festivarrians a chance to participate in offsetting their own travel to and from Telluride through the purchase of Cool Tags™. Many do, and the festival breaks records for the amount of compost collected and the reduction of landfill waste. The Barenaked Ladies give us a thumbs-up on stage and a good time is had by all!

2003

A festival-wide composting program is implemented, working with a local composter, Tomten Farms, located only 16 miles from the festival site. We begin researching the first compostable materials such as corn resin cups, plates and utensils that would biodegrade into soil. We design and build waste stations to use at all our future events. Planet Bluegrass first purchases 9,860 KWh (kilowatt-hours) of Renewable Energy Credits (RECs) to offset the CO2 emissions created by the electricity, gas, and diesel used to produce the Telluride Bluegrass Festival.



2005

After surveying our performers we learn that their travel to and from Telluride produces eight-times more CO2 emissions than the running of the festival grounds do. We add those emissions to the total by purchasing 89,091 KWh of renewable energy in addition to offsetting all our festival and year-round office emissions. We also mandate that food items be served only on compostable products to reduce landfill waste.

This Year...

Planet Bluegrass will begin sourcing organic food for all our events. In Telluride, for the first time, we offer an organic menu in our backstage area. For our festival staff and artists, we serve fair trade organic coffee and tea courtesy of Allegro Coffee. We're also proud to offer organic festival wear options at all our events. Over the past few years, we've featured organic cotton, bamboo and hemp T-shirts and

casual wear. In addition, Nature's Gate, the country's oldest organic natural products company, will again provide samples of some of their many products in Greentown. This year we are tackling the largest single source of greenhouse gas pollution created by Planet Bluegrass events: emissions from Festivarrian travel. In the big picture, it's festivarrians traveling from every state - even overseas - by plane and car,

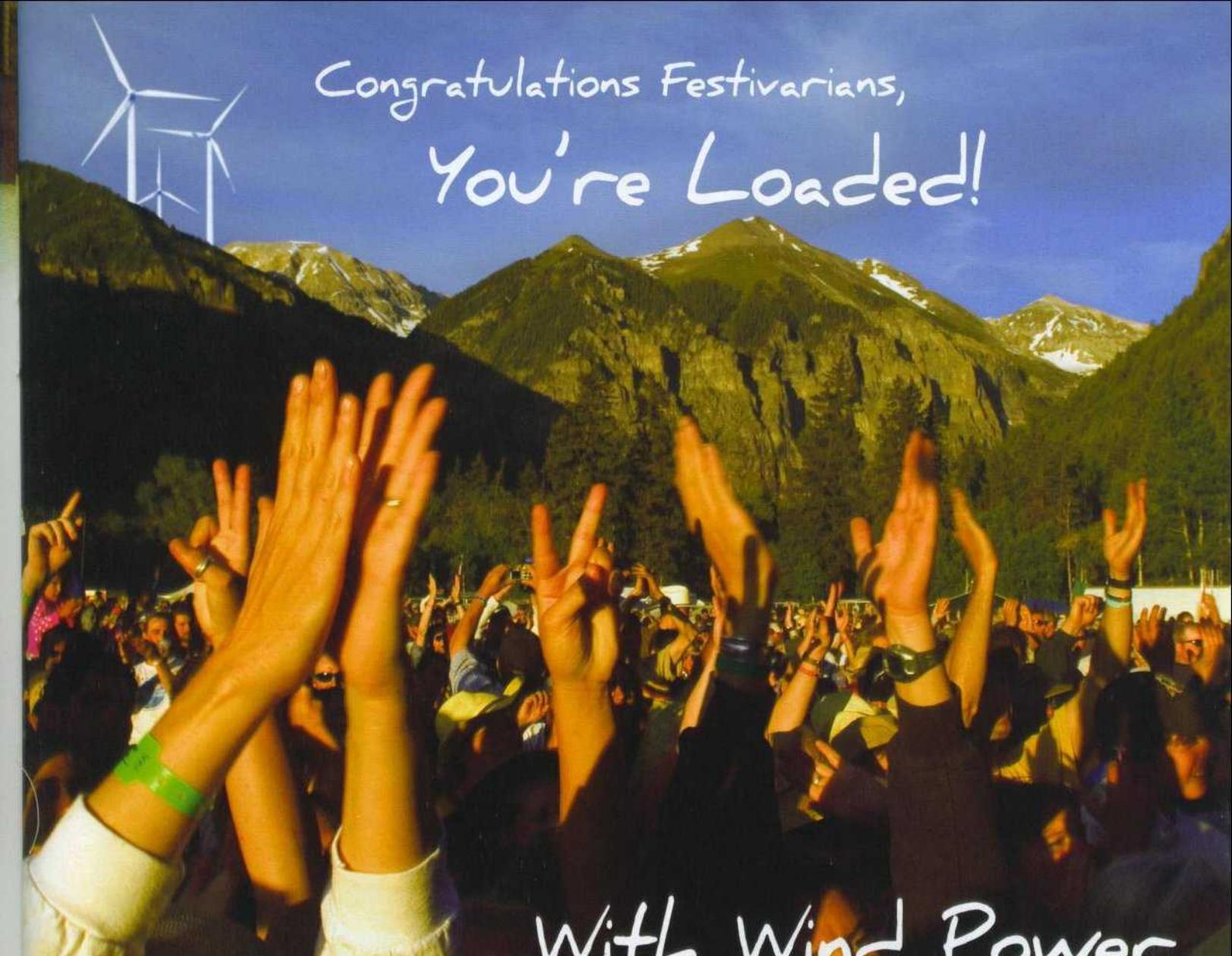
that accounts for over 95% of CO2 emissions created by the Festival. Our purchase of 4,111,699 KWh of Renewable Energy Credits prevents 5,723,485 pounds of CO2 pollution, which is equivalent to taking 500 cars of the road, forever. By offsetting 100% of the emissions created by the Festival, including all travel emissions, we are taking the most significant step yet towards achieving a carbon neutral event.

THE NEW COMMUNITY COALITION

Thanks to a proposal from a committed group of citizens, local elected officials have implemented an Earth Charter based program for the Telluride region. The Towns of Telluride, Mountain Village and San Miguel County are working toward becoming a more sustainable

regional community. To that end, Kris Holstrom has been selected as the area's first sustainability coordinator. Kris has worked with Planet Bluegrass since 2003 providing invaluable advice on our composting program at the festival.





Congratulations Festivarians,
You're Loaded!

...With Wind Power

This year, Planet Bluegrass and thousands of Festivarians are helping make Telluride Bluegrass Festival 100% Carbon Neutral. For every mile driven, every stage light switched on, Planet Bluegrass is working with Renewable Choice Energy to offset the greenhouse gas pollution emitted in the process.

To learn more about how it works or to sign up for renewable energy for your home or business, stop by our booth during the festival, visit www.renewablechoice.com or call us toll free at 1.877.810.8670.

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The Art of Foof

Maurice Sendak's "Wild Things" usher you along the path past the front gate. Rocks strewn along the way remind you why you're here—to sing, dance and smile. Aspens and wildflowers seem to grow out of the Festival stage. Lanterns light your way back to town after the music's over. Look around. Very few of the Telluride Town Park's structures—including the fencing, box office, stage, even the meandering San Juan River—are untouched by the friendly, creative hand of Kahlie Pinello, Planet Bluegrass' park décor artist.

Kahlie is the inspiration behind what organizers have affectionately nicknamed "Festival foof." Planet Bluegrass' Steve Szymanski defines foof as "accoutrements that remind one they can only be on Planet Bluegrass." Foof is the whimsical, friendly face that makes festivating more...well...festive.

Already a seasoned Festivarian of several years, Kahlie began working the phones for Planet Bluegrass in 1994. Later on she assisted Country Store manager, Pat O'Kelly, in marketing Festival merchandise. Then in 1995, she attended a festival at Wavy Gravy's Hog Farm in California. "I saw what they did to create a friendlier atmosphere for festival attendees—creative lighting, tents full of La-Z-Boy chairs, labyrinths and an Indian tea room," Kahlie remembers. "The stage was powered by bicycles at times. There was a tent full of bicycles. People would take time to ride a bike for a while during the festival. It inspired me to think about what we could do in Telluride." When she returned home, she took her ideas to Festival Producer Craig Ferguson.

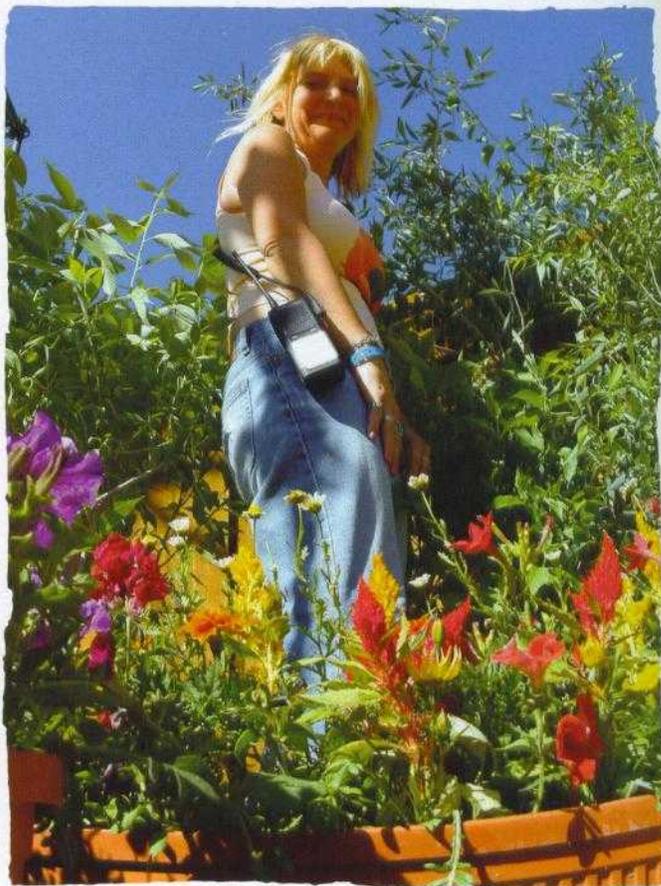
"The fencing and signage has to be there. What we do is put a friendlier face on it all."

"It was hard to envision at first," she says. "We started small. We dressed up the backstage with tablecloths, and old Festival posters backstage and in the box office. We created a fairy garden by the river. People actually get married there. Last year the fairy garden had 16 huge daisies and candles in mason jars hanging from the trees. We've had a tepee there for a few years. Kids love to play there."

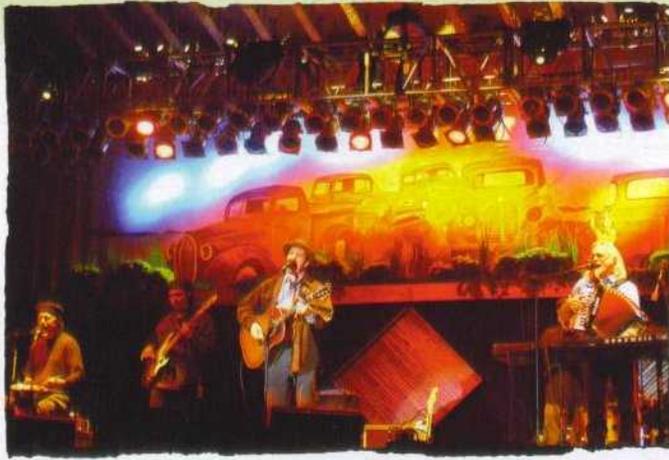
For Kahlie, foof is mostly about creating a welcoming atmosphere for Festivarians. To get to Telluride, almost everyone has to travel hundreds, if not thousands, of miles. "It's kind of like putting out the good China and our best towels for our guests. We're welcoming people from all over the country into our home. We dress it up and help them feel that it's their home as well."

"Four days is a long time to be away from what you know," she says. "It's nice for people to feel that what we've done is for them. From what I hear there are very few festivals that do this. I like to feel that we're on the cutting edge."

Foof gives "form" to the production crew's "function." Telluride's production crew is charged with the responsibility of making sure participants



Kahlie Sue Pinello hard at work preparing this year's festival foof.



are safe and that crowd traffic flows smoothly. The signage, fencing and friendly security folks give Festivarians guidance as to the practicalities of festivating. Still, the realities of rules and routing can be daunting to some. Says Kahlie, "If you decorate a fence, it's friendlier. Same thing with signage. There are a million signs telling people what to do and what not to do. If the sign is guiding you rather than telling you, it gives a better feeling than just having the signs barking at you. The fencing and signage has to be there. What we do is put a friendlier face on it all."

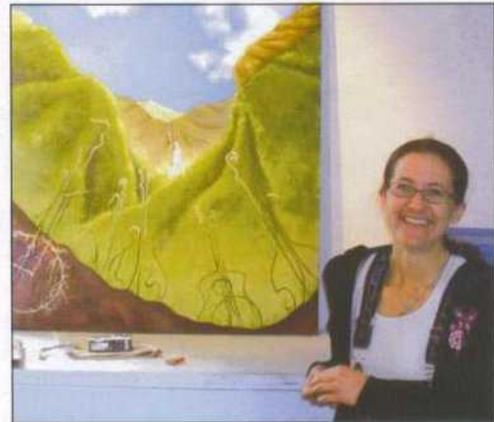
"We need to set certain parameters for safety and crowd management," she continues. "But when we put foot in the middle of it, people don't feel so much like cattle. We don't want people to feel like cattle!"

Born to artist parents, Kahlie has been an artist all her life. Her first attempts at penmanship were rendered on pottery. She trained with her father, Jake Pinello, who taught high school art for 35 years before retiring. Kahlie and her father run Flat Rabbit Murals creating murals for commercial buildings and homes in Colorado, as well as places as far flung as Alaska, South Dakota and Michigan.

Much to Kahlie's delight, creating Festival foot is a family affair. She and her father collaborate to paint the works of art that adorn the Festival grounds. Her aunt creates the willow arrangements on the stage. This year, she says, her grandpa did some welding for them. "Working with my father has been a big step in defining our adult relationship," says Kahlie. "We meet two or three times a week and paint together. The time I spend with him is more important to me than the artwork that comes out of it. There's a lot of love that goes into it." ▶

"From The Roots To The Stars"

by Regan Rosburg



A proponent of environmental conservation and responsibility, Regan was honored to be asked to create the artwork for this year's festival. "I respect Planet Bluegrass for making 'green' a priority for their festival. I hope this artwork conveys the vastness, awesome beauty, and fragility of our natural surroundings. Being close to the ground and looking up at the sky is, for me, a humble vantage point from which to admire our Earth."

In Colorado, Regan is represented exclusively by Art & Soul Gallery, in Boulder. Regan's new show, "Selective Memory," features her unique 3-D process that includes painting, paper, fibers, seeds, resin, and photography.



Selective Memory

New work by Regan Rosburg
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Please call 303-544-5803 or visit
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for more information.

1615 Pearl St.
Boulder, CO 80302

The Art of Foof (continued)



“We’re keeping things very natural, using nature as the actual artwork this year.”

Kahlie is quick to point out that she gets lots of help when it comes time to integrate her creations into the environment. “It takes a whole foof team of about six to put together the festivals every year. It is a difficult, taxing and a really fun volunteer position.”

In keeping with the Planet Bluegrass’ commitment to sustainability, Kahlie’s creations are recycled in subsequent years. According to Kahlie, Festival foof is reused until it biodegrades on its own. A dragon named Finbar, who’s begun to disintegrate, lives in the river in Lyons. The herd of galloping horses that once graced the Telluride stage now adorns the silo. Other foof items have been cut down to fit into tents at Planet Bluegrass’ Lyons festivals.

This year’s theme, created by festival poster artist, Regan Rosburg, inspired the phrase “roots to the stars.” “We’re incorporating stained-glass elements and using a lot of plants. The idea is that instead of our decorating the stage, the plants are doing it,” says Kahlie. “We’re keeping things very natural, using nature as the actual artwork this year. We want to highlight what we already have.”

Kahlie feels fortunate that Planet Bluegrass has given her an inspiring place to express herself artistically. “When I first started at Planet Bluegrass, Craig asked what I saw for my future. Normally an artist is out there doing work and looking for a venue. I’m lucky to have it backwards. I have a venue that needs artwork. I appreciate that he’s been open to allowing us to do that. It’s not only strengthened my artwork, but it’s strengthened my relationship with my father and my appreciation for music. It’s a big, happy circle.” ☺

Charlotte Bell is a freelance writer, yoga teacher, oboist and Festivarian of 25 years living in Salt Lake City. Her book on yoga philosophy, Mindful Yoga, Mindful Life, will be published by Rodmell Press in November of this year.



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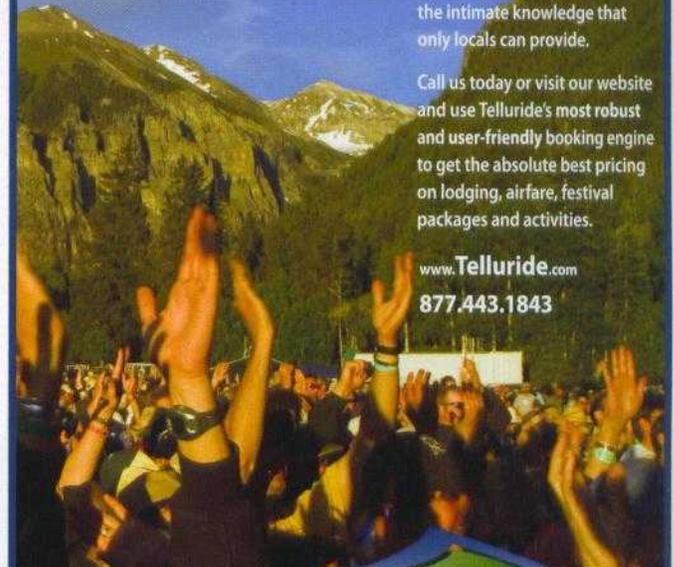
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A Greener Music Industry

Green touring. It's not just any old bandwagon. It's a biodiesel-powered, carbon neutral coach. It's a vital, new paradigm for environmentally conscious artists. And it's a bonus for audiences, who get to enjoy great music and down-to-earth ways to expand their minds. In short, it's a bandwagon worth jumping on.

The brainchild of Guster guitarist/vocalist Adam Gardner and his wife Lauren Sullivan the non-profit organization Reverb, aims to support artists in changing the way they and their audiences look not only at touring, but at how the choices we make can express a commitment to caring for our planet.

... their approach is two pronged: to educate, inspire and activate music fans while "greening" artists' tours and the music industry at large.

Inspired by Bonnie Raitt's successful 2002 Green Highway tour, Adam and Lauren met with Guster band members in 2004 and decided to form an organization that would provide support to artists wanting to tour in a way that impacted the environment in a positive way. According to their website (www.reverbrock.org) their approach is two pronged: to educate, inspire and activate music fans while "greening" artists' tours and the music industry at large.

Reverb now works with many artists, including Barenaked Ladies, John Mayer, the Fray, Dave Matthews Band, Jack Johnson, O.A.R., and Alanis Morissette. The organization's core staff of six provides support to touring artists by sourcing biodiesel, setting up recycling programs, educating them about waste reduction, offsetting carbon, modifying catering needs and helping to create eco-villages at concert sites.

Eco-villages are the heart of Reverb's audience outreach efforts. The villages are self-sufficient components of Reverb's

green tours. Populated by more than 30 organizations, the village aims to educate and inspire music audiences by teaching them to think differently about issues such as transportation, biodiversity, energy independence, fair trade and clean, alternative energy strategies. Participants include such diverse entities as e-zine Grist, fair trade organization Equal Exchange, Clean Air Council, Center for Biological Diversity, Boston BikeTheHub, Rainforest Relief, Toxics Action Center and Clif Bar.

In addition to participating in Reverb's eco-village, Clif Bar has begun a green touring support organization of their own. They became inspired to participate in sustainability education after sponsoring Guster in the Campus Consciousness Tour, a tour that aims to educate and inspire college students on sustainability issues. Named GreenNotes, the organization has helped Telluride Bluegrass artists such as Martin Sexton and Xavier Rudd, among others, to launch greener tours.

In addition to giving support to artists, GreenNotes has partnered with events like the Bonnaroo Music and Arts Festival, Telluride Bluegrass Festival, RockyGrass, Green Apple Music and Arts Festival and others, working with them to "green up" their events with all sorts of environmental footprint-reducing changes — from recycling and composting stations to organic cotton t-shirts and offsetting CO2 emissions created by the festival. Now in the fifth year of our commitment to create a sustainable festival, Planet Bluegrass is honored to be a part of the growing network of artists committed to sustainability.

Be sure to visit Reverb's website (www.reverbrock.org), Clif Bar (www.clifgreennotes.com) and Planet Bluegrass' website (www.bluegrass.com/green) for more information on how artists and events are collaborating to create a sustainable musical culture. ☺



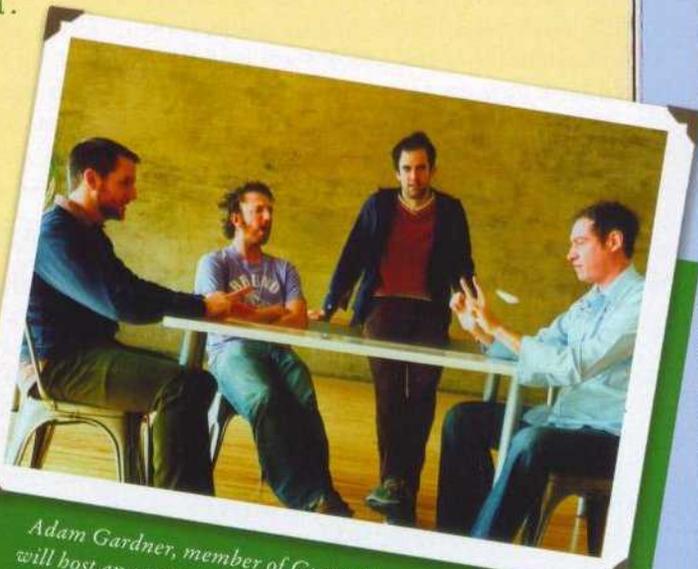
A few of our favorite green-conscious artists: (from left to right) String Cheese Incident, Bonnie Raitt, Barenaked Ladies and Andrew Bird



We created the CLIF Bar GreenNotes program to help bands reduce the environmental impact of their touring and encourage their fans and fellow artists to follow their lead.

We're also working with some music festivals this year, including the Telluride Bluegrass Festival, to do the same and spread the good green word.

Stop by the Clif Bar booth to get involved and try some of our new organic morsels.



Adam Gardner, member of Guster & co-founder of Reverb, will host an environmental workshop at 12:30 p.m. on Friday, June 22nd at Elks Park in downtown Telluride. Come, listen and learn.

CLIF BAR & COMPANY



Visit clifgreennotes.com for info, free downloads, and to make your Pledge to the Planet.



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Thirty Years Ago...



There are some things you can count on when you come to the Telluride Bluegrass Festival: The verdant San Juan Mountains rising up from the valley floor. The canyon's unpredictable high-altitude weather, which can present anything from scorching 90-degree days to frigid, snowy nights, with occasional torrential rains in between. Congenial restaurateurs and merchants nestled into quaint and funky turn-of-the-century shops lining the town's main drag. A creative combination of traditional and cutting edge acoustic artists, the likes of which you won't hear assembled anywhere else. Happy Festivarians swaying to the music, basking in the beauty and forming friendships that will renew themselves in the coming years. These things have been woven into the fabric of the Telluride Bluegrass Festival since the very beginning.

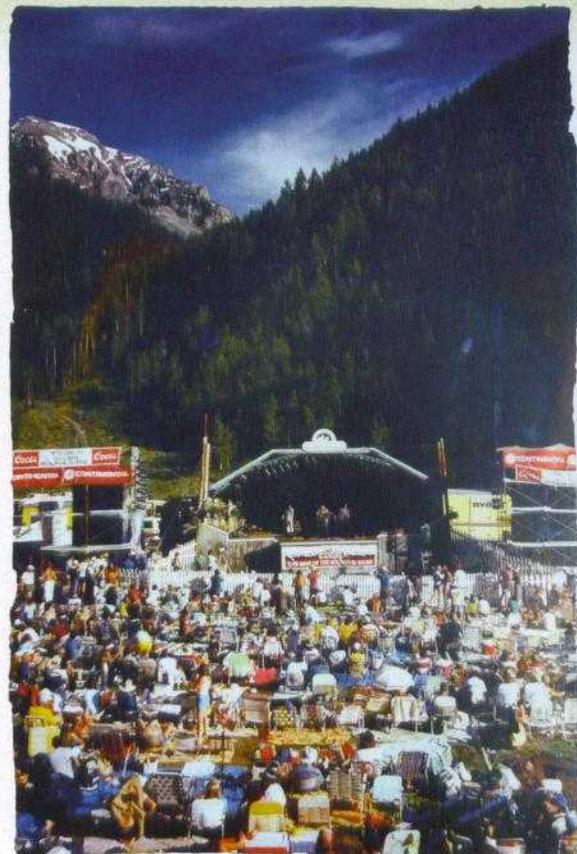
But since the very first Festival, a single-day event tacked onto Telluride's annual Fourth of July celebration in 1974, a whole lot of things have changed too. It's unlikely that the Festival's founders could have imagined that their little homespun festival would someday garner worldwide accolades and attract crowds of Festivarians from all over the globe.

"We really hadn't thought that the Festival was going to turn professional and hire national acts, but when it sort of fell in our laps, we said sure."

The seed was planted in 1972, when the five 20-something musicians of Fall Creek, a Telluride-based bluegrass band, traveled to the 3rd Annual Walnut Creek Bluegrass Festival in Winfield, Kansas. Inspired by an amazing array of world-class pickers they heard there—especially an iconoclastic band called New Grass Revival (Sam Bush, John Cowan, Curtis Burch and the late Courtney Johnson)—Fall Creek members, the late Fred Shellman, Kooster McAllister, John "Picker" Herndon, J.B. Matteotti and Bruce Lites, resolved to start their own bluegrass festival in the beautiful box canyon they called home.

They approached the town of Telluride with their idea. Town officials agreed, and in 1974 the Telluride Bluegrass Festival became a part of the town's annual Fourth of July celebration, an annual Telluride tradition that spanned 76 years, from 1899 to 1975. Attended by more than one thousand people, the bluegrass festival was a smashing success, so much so that the Fall Creek boys formed a festival promotion company called High Country Concerts.

In 1975, a fortuitous meeting at the Hole in the Wall pizza restaurant, where Kooster worked, sealed the Festival's fate. "During the first Festival, Steve Dahl, who at that time was working for Stone County Booking Company, was traveling through town, saw the Festival and was talking to me," Kooster remembered. "I was working at the Hole in the Wall pizza place, and I had mentioned to him



how we would love to have New Grass Revival play at the Festival, just sort of wishful thinking.

"A couple of days later, I got a phone call at the Hole in the Wall—because that's the only place he knew where to reach me—from Keith Case, who was at that time managing New Grass Revival, saying, 'I understand you want to hire New Grass Revival for the Festival.' We really hadn't thought that the Festival was going to turn professional and hire national acts, but when it sort of fell in our laps, we said sure. We hired them and the rest is history."

In 1975, the Telluride Bluegrass Festival separated from the Fourth of July celebration, establishing itself as a two-day event, June 27-28. In subsequent years, the Festival would claim the weekend closest to summer solstice, a tradition that continues. While researching 100 years of Farmer's Almanacs, organizers determined this to be the weekend least likely to encounter stormy weather.

First and foremost, the members of Fall Creek were musicians, not music promoters—at least not



early on. According to Kooster, had they truly known what it would take to host a festival of the stature that Telluride's would quickly become, it might never have happened. The Festival was a multi-year learning curve for the "floundering fathers," as Picker liked to call himself and his colleagues. When the event drew 3,000 people in 1976—surprising numbers for a fledgling festival—the new promoters found they had some lessons to learn.

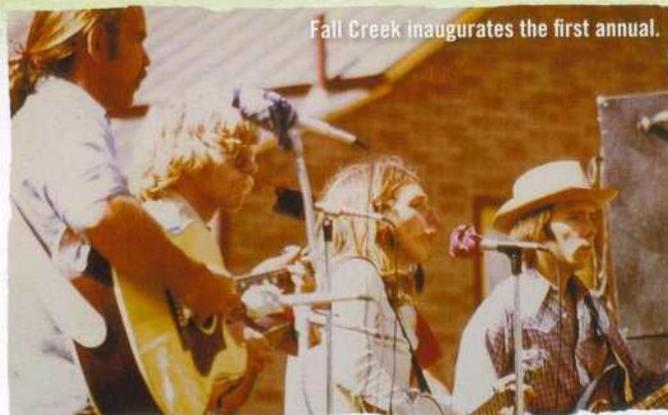
Picker recounts: "All of a sudden, several thousand people showed up, and we had this huge amount of gate receipts, all in small change, and we just didn't know what to do with it. To give an idea of how we'd misjudged it, the cash box was a little metal box, and we had two or three garbage bags just full of money, dollar bills and stuff like that. So we came up with the bright idea that we would send J.B., who was in charge of security, ahead of us carrying the metal box that looked like it had the money. Not too far back from there were two rather rasty looking characters with garbage bags with pieces of trash on top, full of money. That's how we transported the gate receipts to the bank."

The trash bags full of money would not be the only basic production lesson learned in those years of unforeseen growth. Alan McNaughton, a Boulder-based sound expert who came on board to help the company develop a state-of-the-art system, remembers how they all learned about managing the trash produced by growing numbers of Festivarians—and about making sure all that was tossed into the trash was truly meant for the dumpster.

"There would be huge mounds of trash in the field because the dumpster situations were still being learned about. Somebody, in one of those piles of trash, found a guy passed out under all the trash. So the next two years, until we got the trash issue under control, we actually would go around and poke the piles of trash to make sure people weren't passed out in them. And we found people those first two years I was here, which were the third and fourth. It's like a friend would cover them up with trash and leave. It was pretty bizarre. We'd be out there shaking them awake."

In the next few years, the Festival would add something new each year. In 1977, the Telluride Bluegrass Festival expanded to a three-day event, a schedule that would continue until 1988, when a fourth day was added. Also in 1977, Picker, Kooster and Bruce left the Festival company to pursue musical interests, and Helen Suback (now Helen Forster of "E-Town" fame) would join the company for the next five years.

1977 would also produce first professional Festival recordings: *Tellulive*, a compilation of artists who appeared at the festival that year, including New Grass Revival, John



Fall Creek inaugurates the first annual.

Hartford, Bryan Bowers, Byron Berline and Peter Rowan; and *Too Late to Turn Back Now*, a live recording of New Grass' set. Since then, Planet Bluegrass, along with Kooster's recording company, have produced a video, a DVD and several stunning CD compilations.

Nowadays, most Telluride tickets are purchased with credit cards in advance, and accounting is meticulously recorded on computers. A team of longtime box office professionals trained by Planet Bluegrass handles on-site sales with aplomb. Numbers have been capped at 10,000 Festivarians per day since 1992. Five years ago Planet Bluegrass, the festival production company led by Craig Ferguson and Steve Szymanski since 1989, committed to mitigating the Festival's impacts on Telluride's fragile environment. The "trash issue," once an unwieldy monster, has been refined to a point that most of the garbage produced during the Festival is neatly divided into compost, recyclables and garbage, the majority of which is recycled and composted.

But Planet Bluegrass, well-oiled machine that it is, continues to evolve. Instead of adding more days or more music, each year they refine their commitment to sustainability, lessening their impact not only on their immediate environment, but on the rest of the planet as well. In 2005, Planet Bluegrass became completely carbon neutral in all its operations—the Telluride Bluegrass Festival, RockyGrass, the Folks Festival, Festival of the Mabon and in its year-round office in Lyons, Colorado.

Perhaps the Festival's commitment to its continuing evolution has become one more thing we can all count on. Here's to 34 more years! 🍷

Charlotte Bell is a freelance writer, yoga teacher, oboist and Festivarian of 25 years living in Salt Lake City. Her book on yoga philosophy, Mindful Yoga, Mindful Life, will be published by Rodmell Press in November of this year.

Telluride Bluegrass Academy

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



Workshops

A long standing Telluride tradition, daily workshops are presented Thursday through Sunday at Elks Park on Colorado Ave, encompassing a variety of unique musical discussions, collaborations and performances.

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 join us at Elks Park on Thursday and Friday.

Family Tent Highlights

Living Folklore

For the 11th consecutive year, Giggly Sprout and Gumbo Wobbly combine imagination and humor to create a magical environment of fun and self-discovery for children and their parents. Giggly and Gumbo are happy to announce the release of their new conscious ABCs book, their illustrated picture book called Giggly Bubble Dreams, and their DVD, "Funny Bone Logic" featuring many of the Clown Yoga and Funny Bone Logic games you have come to enjoy over the years at Bluegrass. This year will also feature a return of The Dragonfly Family Band. For more info, visit www.gigglebubble.com.

Juggler's Grove

The Juggler's Grove offers lessons and free juggling balls for new and experienced jugglers each day. Join juggling veterans, Laurie Watson, Jammin' Jimmy Pomey, and Lee Rabaudeux and also learn how to use the Diabola (Chinese yo-yo).

Craft Hoop Decorating

Come join Betty Hoops once again for the best craft party of the summer. Kids and adults can decorate and keep their own hoop using fuzzy fabrics, rainbow colored tapes and 3-D stickers. Adult hoopers can come and experience the newest and only collapsible hoop on the market. The Gaiam Hoop is a top of the line 6 segment collapsible hoop with a soft foam padding. Betty Hoops will have many for you to play with and will be teaching Hoop Dance throughout the festival all day, every day for free! For more info, visit www.bettyhoops.com.

The Jammin Jim Show

Get ready to be dazzled from an array of Jim's different entertaining personalities. The Jammin Jim Show is a high energy juggling, comedy, and musical act. Check out some insane freestyle juggling and a human levitation from a selected member of the audience.

Fairies of the Forest

A puppet show that teaches the importance of recycling and helping to keep the planet green. Come and join Sonny for her first camping adventure with her father in the Fairy Forest.

Telluride Band Contest

Preliminary Round
Friday, June 22nd, 10:00am,
Elks Park

Final Round
Saturday, June 23rd, 10:15am,
Festival Main Stage

Band Contestants

Bridger Creek Boys	The Lonesome Traveler
Daybreak Express	Bluegrass Band
Deep Gap String Band	The Maybelles
Grass It Up	Mayhem String Band
Head for the Hills	Spring Creek Bluegrass Band
Joy Kills Sorrow	Stray Grass
Leadfoot String Band	

Telluride Band Prizes

1st Place: \$750, strings & a performance slot at the Telluride Bluegrass Festival, 2008.
2nd Place: \$450 and strings
3rd Place: \$300 and strings
4th Place: \$150 and strings

Telluride Troubadour Contest

Preliminary Round
Thursday, June 21st, 12:00pm
Elks Park

Final Round
Friday, June 22nd, 3:15pm
Elks Park



The Telluride Troubadour Winner performs a 15 minute set on the Festival Stage at 3:45pm, Saturday, June 23rd, before the final night performances in front of 10,000 happy festiversians from all over the world.

Troubadour Finalists

Patti Casey - Montpelier, VT
Kev Corbett - Halifax, NS, Canada
Chuck E. Costa - New Haven, CT
John William Davis - St. Marys, GA
Ellis - Minneapolis, MN
Dan Gonzalez - Cambridge, MA
Gregory Alan Isakov - Boulder, CO
Tina Malia - San Francisco, CA
Sarah Sample - Laramie, WY
Beth Wood - Arlington, TX

Telluride Troubadour Prizes

1st Place: Shanti Custom Dreadnaught Guitar made with Indian Rosewood and Sitka Spruce, \$300 & main stage set on Saturday, June 23rd.
2nd Place: \$500, strings and Traveling Martin LX1 Guitar
3rd Place: \$400, strings and Traveling Martin LX1 Guitar
4th Place: \$300, strings and Traveling Martin LX1 Guitar
5th Place: \$200 and strings
6th-10th Place: \$100 and strings

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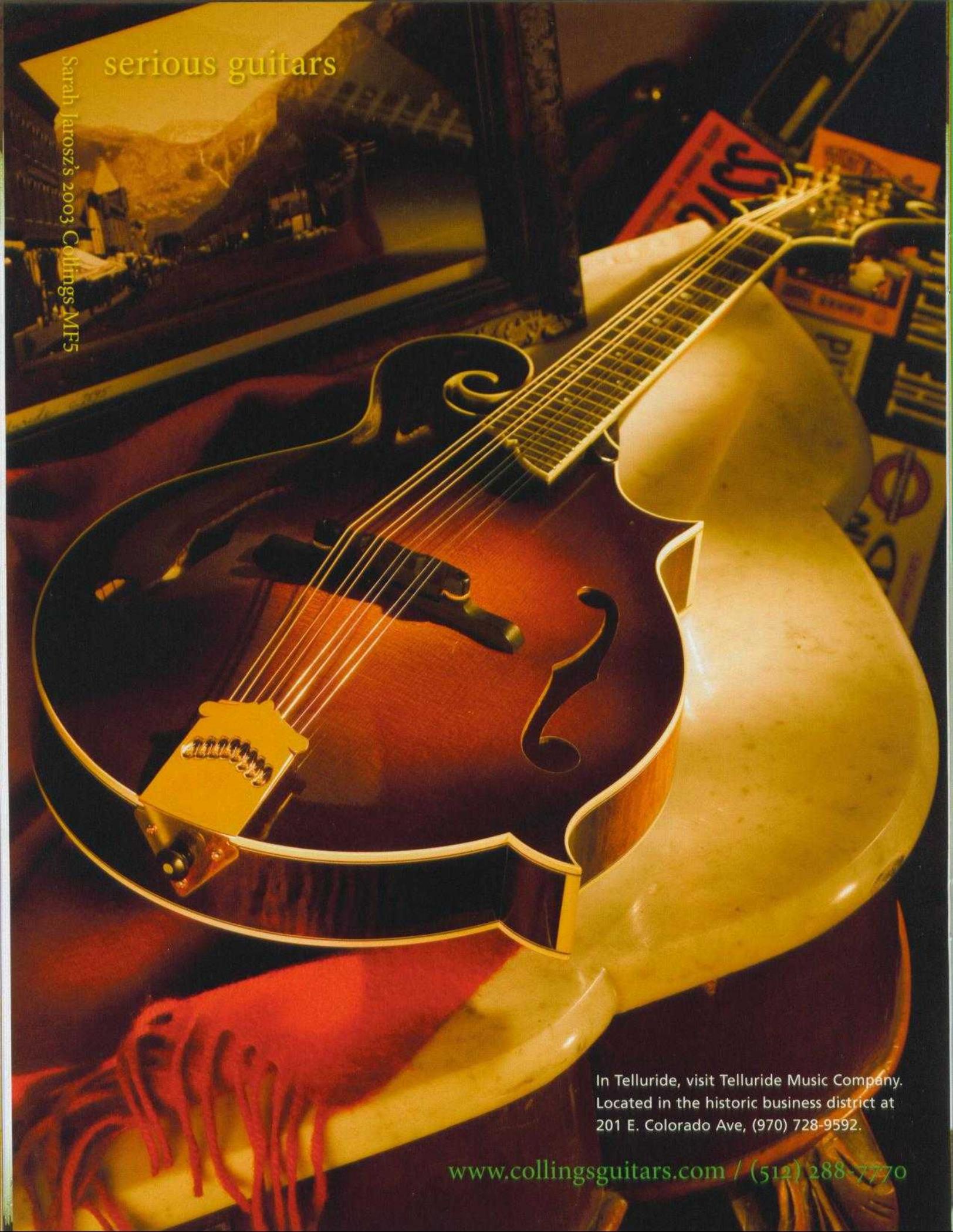
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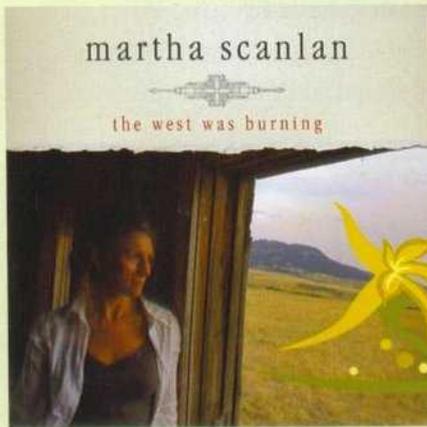
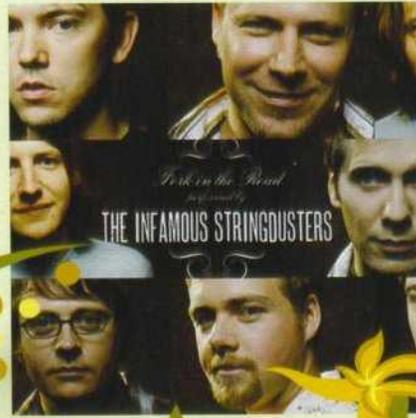
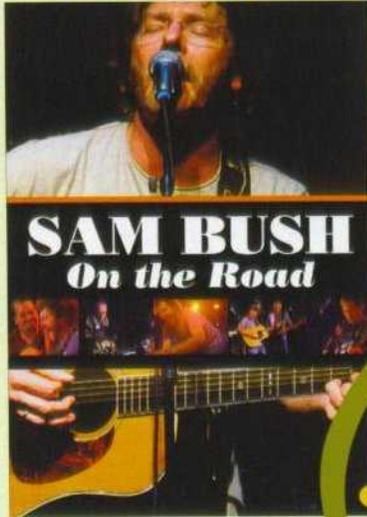
serious guitars

Sarah Jarosz's 2003 Collings MF5

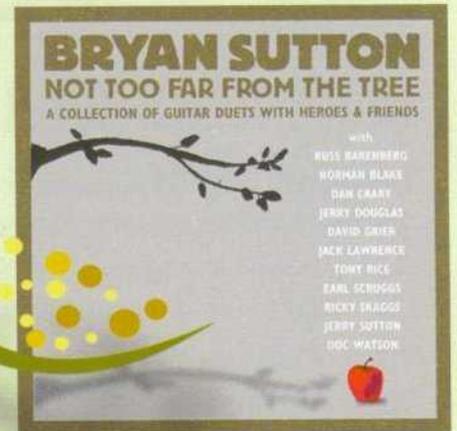
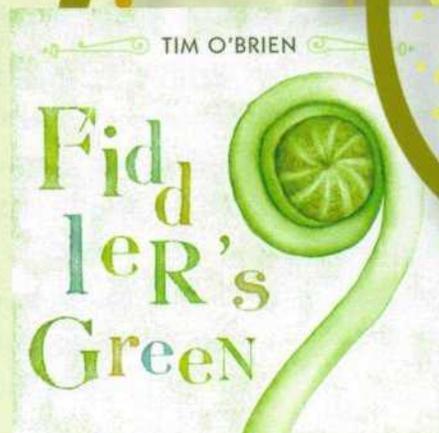
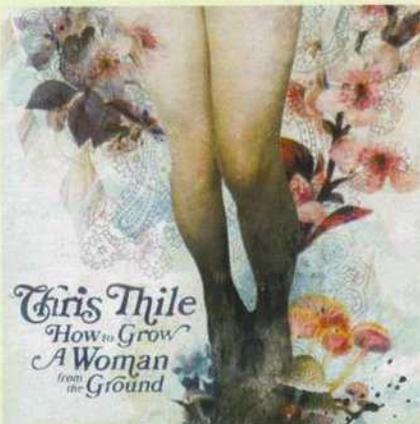
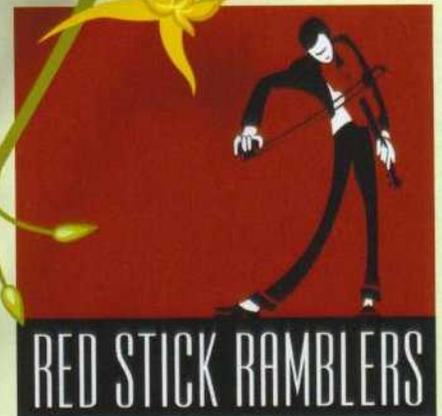
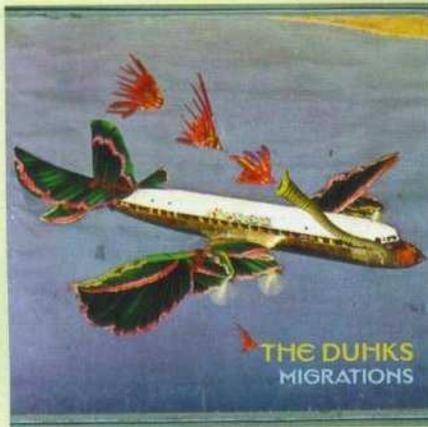
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MAIN STAGE

Thursday, June 21st (Summer Solstice)

11:00 AM	GATES OPEN
11:15 - 12:15	Chris Thile
12:30 - 1:45	Crooked Still
2:00 - 3:15	The Avett Brothers
3:30 - 4:45	Jackie Greene
5:15 - 6:45	The Telluride House Band featuring Béla, Sam, Jerry, Edgar, Darol & Bryan
7:15 - 8:30	Emmylou Harris w/ John Starling & Carolina Star
9:00 - 10:30	Counting Crows

Friday, June 22nd

10:00 AM	GATES OPEN
10:30 - 11:30	Greensky Bluegrass
11:45 - 1:00	The Infamous Stringdusters
1:15 - 2:15	Mike Marshall & Hamilton de Holanda
2:45 - 4:00	The Jerry Douglas Band
4:30 - 5:45	Chris Thile & The How to Grow a Band featuring Bryan Sutton
6:15 - 7:30	Guster
8:00 - 10:00	Béla Fleck & the Flecktones
10:30 - 12:00	Los Lobos

FAMILY TENT

Parents must accompany their children while at the Family Tent area.

Thursday, June 21st (Summer Solstice)

12:00 - 5:00 Juggler's Grove, Hoop Making, Arts and Crafts



Friday, June 22nd

10:00 Juggler's Grove, Hoop Making, Arts and Crafts
11:00 Funny Bone Logic w/ Giggly Sprout & Gumbo Wobbly
12:00 Jammin Jim Show
2:00 Gumbo Wobbly's Mad Scientist Class / Kazoo Building Workshop
3:00 Music with The Dragonfly Family Band

ELKS PARK WORKSHOP STAGE

Workshops subject to change. Please check for daily updates on sign boards.

Thursday, June 21st (Summer Solstice)

12:00 Troubadour Competition: Preliminary Round
2:00 K.C. Groves with members of Uncle Earl
3:15 Troubadours in the Round: Troubadour Finalists
4:30 Songwriting: Benny Galloway, Dave Johnston,
Travis Book, Sarah Siskin

Friday, June 22nd

10:00 Band Competition: Preliminary Round
12:30 Artists and the Environment: Adam Gardner
1:45 Performance: Crooked Still
3:15 Troubadour Competition: Final Round
4:45 New and Newest Grass: Infamous Stringdusters,
John Cowan



Saturday, June 23rd

- 10:00 AM GATES OPEN**
 10:15 - 11:30 Band Contest Finals
 11:45 - 12:45 Sarah Jarosz w/ Mike Marshall & Ben Sollee
 1:00 - 2:00 Edgar Meyer & Chris Thile
 2:15 - 3:30 The John Cowan Band
 3:45 - 4:00 Telluride Troubadour
 4:15 - 5:45 Yonder Mountain String Band
 6:15 - 7:30 *A very special performance by Tony Rice w/ Alison Krauss & Union Station featuring Jerry Douglas*
Featuring a spectrum of material from Tony's 35 year career
 8:00 - 10:00 Sam Bush Band
 10:30 - 12:00 New Orleans Social Club

Sunday, June 24th

- 10:30 AM GATES OPEN**
 11:00 - 12:15 Abigail Washburn with the Sparrow Quartet featuring Ben Sollee, Casey Driessen & Béla Fleck
 12:30 - 1:45 Andy Statman Trio
 2:00 - 3:15 Peter Rowan & Tony Rice Quartet
 3:45 - 5:00 Drew Emmitt, Vince Herman & Friends
 5:30 - 6:45 The Dougie MacLean Band
 7:15 - 8:30 Chick Corea & Béla Fleck
 9:00 - 11:00 Alison Krauss & Union Station featuring Jerry Douglas

Saturday, June 23rd

- 10:00 Juggler's Grove, Hoop Making, Arts and Crafts
 11:00 Funny Bone Logic with Giggly Sprout and Gumbo Wobbly
 12:00 The Giggle-Bubble Experience with special appearances from The Dragonfly Family Band
 1:00 Fairies of the Forest Puppet Show
 2:00 Drama Class and Star Search Talent Show sign-ups
 3:00 10th Annual Telluride Kids Talent Show

Sunday, June 24th

- 10:00 Juggler's Grove, Hoop Making, Arts and Crafts
 11:00 Funny Bone Logic (Clown Yoga) with Giggly Sprout and Gumbo Wobbly
 12:00 Jammin Jim Show
 1:30 Music with The Dragonfly Family Band and Parade preparations until parade begins
 3:15 Children's Parade during set break followed by a closing circle

Saturday, June 23rd

- 10:30 Instrument Building: Michael Hornick & Bobby Wintringham
 11:45 Songwriting: Ron Block, Peter Rowan, Emmylou Harris
 1:00 Troubadours in the Round: Finalists
 2:30 Performance: Sparrow Quartet
 3:45 Fiddle and Banjo: Noam Pikelnny, Gabe Witcher
 5:00 Mandolin Masters; North and South: Mike Marshall, Hamilton de Holanda

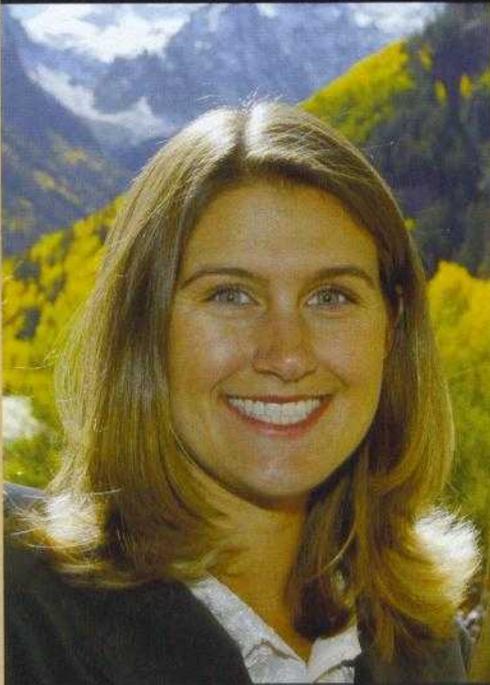
Sunday, June 24th

- 11:15 Performance: Houston Jones Band
 12:30 Bass Moves: Victor Wooten
 2:00 Troubadours in the Round: Finalists
 3:30 Performance: Greensky Bluegrass



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Insight on a Classical Tweener



Mandolinist, Mike Marshall will perform J.S. Bach's solo violin piece 'The Chaconne' from the Partita #2 in D-minor at 6:50pm on Thursday on the main stage, immediately following the House Band.

In the violin world, The Chaconne is considered one of the most challenging pieces ever written and many players spend a lifetime studying its intricacies. Mike has been working on it off and on

for over 28 years to adapt it to the mandolin (tuned the same as the violin).

Many people think of this piece as a musical representation of the many years that Bach and his wife spent together and all of the experiences they may have had together, with the full spectrum of memories, feelings and emotions.

For others it is the equivalent of being inside a great cathedral examining all the nooks and crannies and architectural splendor of such an inspiring place.

"If I imagined that I could have created, even conceived [The Chaconne], I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind."

– Johannes Brahms

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On Stage | Thursday, June 21st



Chris Thile
11:15 - 12:15

Chris Thile has become fond of his ragged sportcoat. It's a byproduct of his urban residency in New York, along with a renewed appreciation for his musical roots.

"For me, at least, New York demands that you find what it is about you that's unique." For Chris, that has meant swallowing his love for classical and jazz, his admiration for pop, his life-long passion for the mandolin; and finding the inspiration to make his own lasting contribution to the musical world.

It is an important revelation for the Grammy-winning child prodigy who is saying farewell (at least for now) to Nickel Creek, the multi-Platinum band he co-founded at age eight.

But it is a personal journey that is virtually synonymous with Telluride Bluegrass. Looking out from the Shellman stage onto the Peaks of the San Juans, musicians are continually inspired to re-imagine musical boundaries.

You'll have at least four other chances to see Chris this weekend, but if you miss this opening set, you'll miss the festival's mission statement: the call to arms, the opening ceremonies, the summoning of the faithful.

For years, this honorary opening set has been reserved for Tim O'Brien, but for 2007 we can't think of a better artist to begin the aural imagining than Chris Thile.



Crooked Still
12:30 - 1:45

Somewhere, deep in the hills of progressive Americana, there is a still unlike any other. Literally bouncing from its unrelenting energy and infectious syncopated grooves, the neighbors were concerned.

Early on, neighbors suspected it was one of them learnin' stills – boasting both an MIT PhD (playing a 7-string banjo with a revolutionary 4-finger roll!) and three Boston-area music college graduates among its brain trust.

But soon folks worried more that the still was incomplete: where was the mandolin and the guitar? And what was an aggressively-bowed cello doing in this still?

But the still - cellist Rushad Eggleston, banjo player Gregory Liszt, and upright bassist Corey DiMario - had its own unique low, lonesome sound, which the neighbors began to appreciate, especially as soaring above the bopping landscape, came the aching yet ethereal alto of Aofie O'Donovan – owing more to Marilyn than Bill in forging her own Monroe high-lonesome sound.

Won over by creative, urbanized reworkings of blues, old-time, and bluegrass standards, the neighbors gave up their worries, agreeing to simply call the still crooked. And thankful that these four endlessly inventive musicians have chosen to make their mark on American traditional music.



The Avett Brothers
2:00 - 3:15

The life of an Avett Brothers' banjo or guitar string is short but sweet.

This life offers the emotional extremes of the hardest-hitting trio in acoustic music – who supplement their traditional setup with a kick drum and hihat to take the acoustic band notches past "eleven." This life offers a close-up ear to the sweetly lovelorn songwriting of North Carolina's prolific Scott and Seth Avett and bassist Bob Crawford – odes to pretty girls and broken hearts.

But ultimately the life of an Avett Brothers' instrument string promises a swift, erratic demise as the brothers shift from gentle Everly harmonies to string-popping screams - as Scott and Seth's pounding boots hammer their percussion pedals and strings litter the stage.

Punk is an obvious touchstone. But punk has never been so heartwarmingly poignant, nor so eminently singable. While the trio is firmly in control of the shadings their instruments bring to the music, their true magic lies in the songs. You don't hear an Avett Brothers' song once; you hear them sing a song once then you replay its hook in your head for the rest of the day. Or the rest of your life – whether as a string, or as a Festivarian.



Jackie Greene
3:30 - 4:45

"It's important to stretch as far as your bones will let you," says 26-year-old singer-songwriter Jackie Greene. Shifting from acoustic and electric guitars to piano, Hammond B-3 organ and harmonica, Jackie stretches his gutsy voice over songs of whiskey-fueled nights, dead-end jobs, and American wanderlust – a voice for the sinners, the saints, the dreamers, and the broken-hearted.

The native of rural Northern California possesses a genuine world-weariness – not just singing songs with his smoky voice, but feeling the emotions in their clever wordplay and in-the-moment passion. There is a refreshing spontaneity to Jackie's music: a sense that songs move quickly and fluidly from inspiration to stage to audience.

Jackie's channeling of American roots music has evolved from the early Bob Dylan-inspired folk which earned him his first recording contract as a teenager. Now four albums into his career, today he drinks heavily from the well of American roots rock, performing with his energetic band of Nathan Dale (guitar), Jeremy Plog (bass), and Bruce Spencer (drums).

After making his Telluride debut several years ago as a main stage tweener (and his Folks Fest debut shortly thereafter) this headlining set in Telluride is long overdue.

"I look at Telluride as sort of a four day, communally delivered State of Acoustic Music address that reminds me why (and for whom) I do what I do."

– Chris Thile

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On Stage | Thursday, June 21st



The Telluride House Band

featuring Béla, Sam, Jerry, Edgar, Darol, & Bryan
5:15 - 6:45

On behalf of our code-talking spreadsheet-wielding team of Festivariologists, we are proud to present our research for your review. The exhaustive report details the estimated 3.4 billion notes these musicians have produced on the Telluride stage - page after page of perfectly-blended harmony, sinuously-shaped solos, and euphoric standing ovations.

The report offers: stacked end-to-end - Grammy on top of Grammy, MacArthur "Genius" Award on top of CMA Artist of the Year, IBMA instrumentalist of the year on top of Avery Fisher Prize, McDowell Fellowship on top of National Heritage Fellowship - the cumulative House Band vitae reaches the top of Imogene Pass. The long way around.

This year's House Band once again unites Sam Bush (mandolin/fiddle), Béla Fleck (banjo), Jerry Douglas (dobro), Edgar Meyer (bass), and Bryan Sutton (guitar). And while 2007 may have seen the loss of Pluto to the conservative taxonomists, we are proud to welcome fiddler Darol Anger to the House Band.

Reluctantly, the report concludes: "while statistically this is the greatest collection of string musicians on the Planet (both Bluegrass and Earth), the music they create together here transcends these prior accomplishments. The obvious joy of collaborating once a year, in this incomparable setting, in front of this most inspiring audience, produces a set of music that cannot be quantified. This music requires us to suspend reason and admit that in Telluride, magic is truly in the air."



Emmylou Harris w/ John Starling & Carolina Star 7:15 - 8:30

In the royal court of Telluride, inside the utopian kingdom of Festivaria, the undisputed queen, Emmylou Harris, rules over all with a sweetly vibratoed harmony, a gently strummed guitar, and a presence that is gracious, gorgeous, and glowing - warming the stage for everyone in her presence.

Now over thirty years into her career, Emmylou remains one of the most in-demand singers in American music, soaring above musical trends with her crystalline voice and remarkable gift for phrasing. To this day she is the tastemaker every artist dreams of singing with - no matter the style, no matter the generation.

To this year's Telluride stage, she brings with her three longtime friends from Washington DC's progressive bluegrass scene. Bassist Tom Gray, Dobro player Mike Auldrige, and guitarist/vocalist John Starling came together in the 1970s to form the seminal band The Seldom Scene.

Their weekly stint at The Red Fox in Bethesda, MD provided Emmylou with her bluegrass education and a lasting musical relationship based on mutual admiration. Emmylou, John, and Mike appeared as guests on each other's albums during the mid-1970s. John was instrumental in several stages of Emmylou's career, introducing her to Ricky Skaggs (a cornerstone of her Hot Band) and later encouraging her to form her all-acoustic Nash Ramblers.

Reuniting with these cherished old friends on the Summer Solstice seems an act befitting a Queen. Welcome home, Emmylou, we missed you.



Counting Crows 9:00 - 10:30

Sixteen years ago Adam Duritz and David Bryson were an acoustic duo singing in San Francisco. Tonight, as the moon's musical trajectory shifts from the roots to the Telluride stars, the shortest night of the year is owned by their seven-piece band, the Counting Crows.

Together with David Immergluck (guitars), Dan Vickrey (guitars), Charlie Gillingham (keyboards), Jim Bogios (drums), and Millard Powers (bass), the Counting Crows have been an institution for the past 15 years - capturing the vulnerability and energy of American life, hypnotically introspective yet gloriously alive.

Though they have now sold over 20 million CDs worldwide, they are first and foremost a live band. On stage, Adam frequently extends and rewrites songs, adding extra verses, interchanging parts of one song into another, sprinkling hints of Springsteen and Van Morrison where a fresh spice is called-for. This is a three-guitar band - where parts interlock elegantly with one another to create dynamics, tension, and color.

In 1993, the unknown band took the stage for Van Morrison at the Rock 'n Roll Hall of Fame Induction Ceremony after an enthusiastic introduction from Robbie Robertson. In 2007, after an introduction from some of the finest musicians on the planet, the hardly unknown band meets an enthusiastic Festivarian nation to celebrate the Summer's Solstice, the season of sun and life, and a chance to sing together: I want to be someone who believes...

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- Seth Avett, The Avett Brothers



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On Stage | Friday, June 22nd



Greensky Bluegrass

10:30 - 11:30

Buoyed up by enthusiastic praise from Larry Keel and Railroad Earth fiddler Tim Carbone, a bit of Telluride magic was watching over Greensky Bluegrass last June.

The Michigan-based quartet drove to Telluride last year without a registered spot in the band contest, hoping for a last-minute cancellation. Two days later the four musicians - Michael Bont (banjo), Dave Bruzza (guitar), Michael Devol (bass), and Paul Hoffman (mandolin) - were backstage giddily uttering the word "honored" as musicians and festivarions alike congratulated them on their victory.

The honor was well-deserved for the band who refers to their sound as: "roots music; not partial to hill, island, or river. The tradition that we participate in is more than old Appalachian fiddle tunes, it is a celebration of friendship and joy." This fusion of tradition and enthusiasm for improvisation has put them on bills alongside Ralph Stanley, Mountain Heart, The Mammals, and YMSB.

In warm Telluride fashion, Paul Hoffman reflected after the contest: "It's really important that this isn't a competition, per se, among us musicians. It's just a way for us all to meet and get together." We can't wait to introduce this gifted young band to the 10,000 Festivarions of TBF 2007.



The Infamous Stringdusters

11:45 - 1:00

We should probably be more scared of the Infamous Stringdusters. They are a powerfully-tight, gunslinging six-piece with tone, chops, and vocals to rival any of the great progressive bluegrass bands of past decades.

Their pedigree is frightening - guitarist Chris Eldridge toured alongside his father in the Seldom Scene; Dobro player Andy Hall has performed with Dolly Parton; banjo player Chris Pandolfi was the first-ever banjo principal at Berklee; fiddler Jeremy Garrett and mandolin player Jesse Cobb toured with Lee Ann Womack; bassist Travis Book was a member of Durango's award-winning Broke Mountain.

As a band, they are focused and intense - creatively arranging songs with space for hot improvisation and forcefully delivered vocals. Certainly there is a precedent for powerhouse six-piece bands, but not this young.

We should be intimidated - if they just weren't so darn lovable. On-stage they joke with each other with an honest affection - adopting nicknames (Critter, Panda, A-Hall, Cobb-ops), completing each other's sentences, and sharing inside jokes like we're old friends.

Perhaps it is all just a clever facade. A ploy for us to lower our guard and forget, if only for a second, that they are one of the best young bands in bluegrass today.



Mike Marshall & Hamilton de Holanda

1:15 - 2:15

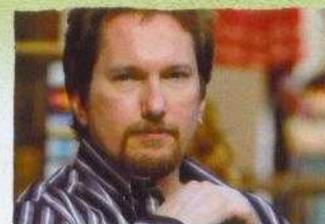
Brazil is the world's fifth largest country - by population and by area. It has given the musical world: the celebratory music of samba, the new sounds of bossa nova, and a rich repertoire of mandolin music called choro.

Predating American jazz by almost four decades, the first choros were created in the bistro-style clubs of Rio de Janeiro in the 1870s - a combination of European dance music, harmonically-complex melodies, and the rhythms of West Africa.

Oakland, California-based multi-instrumentalist Mike Marshall first heard choro music while traveling in the van as a member of the David Grisman Quintet. Immediately bitten by the choro bug, Mike became the first non-Brazilian ever invited to perform at the Choro Summit in Sao Paulo.

Thirty-one year old Brazilian prodigy Hamilton de Holanda was performing with the elder choro masters of Brazil by age twelve. His rhythmic and harmonic sense is definitively Brazilian - employing subtle rhythmic stalls (ganha-tempo) and solos which often reach derrubada, a moment when fellow musicians can no longer follow his creative and unpredictable riffs.

Together the two fuse Brazilian Choro music with American fiddle tunes and their own compositions - making for a dynamically percussive, rhythmically ambitious set of duets.



The Jerry Douglas Band

2:45 - 4:00

"Backing good singers is what I've made a lot of my living at," says Jerry Douglas - a living that has included performances on over 1,000 albums. Playing next to many of the world's greatest singers, the two-time Country Music Association Musician of the Year has internalized the breath and phrasing of the human voice - its ability to sensually glide in and out of notes - to where today he is one of the most lyrical singers in acoustic music. Singing through his Dobro.

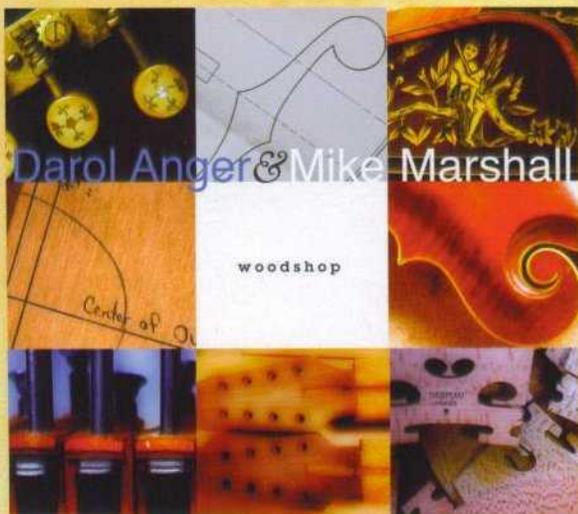
Inspired by a Flatt & Scruggs concert, the young Dobro wizard joined the Country Gentlemen at age sixteen, followed by stints with J.D. Crowe & the New South, Boone Creek, and his current gig as a featured member of Alison Krauss & Union Station. "A lot of people thought the Dobro was a limited instrument. I've tried to prove that theory false."

When Jerry and his band - Doug Belote (drums), Todd Parks (bass), Guthrie Trapp (guitar), and Luke Bulla (fiddle) - opened arena shows for Paul Simon last summer, they earned thunderous responses typically reserved for vocal rock bands. In Telluride, with his Dobro pointed to the sky and his music ever-reaching for loftier heights, he'll receive the response reserved for a hero.

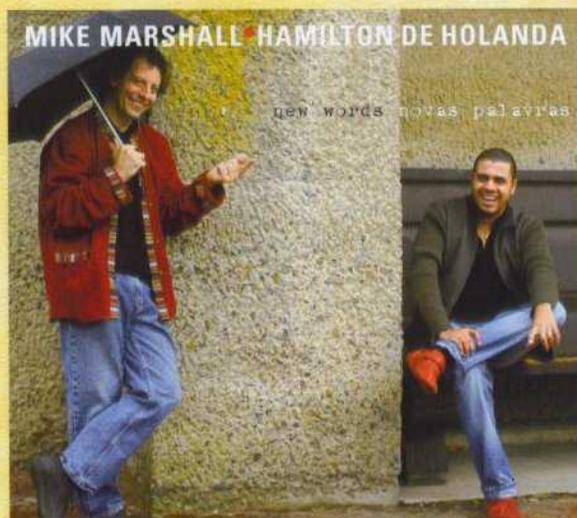
"When you take the stage, in that setting with the most amazing, receptive, open audience in the world, you can't help but play great. It's completely involuntary."

- Travis Book, Infamous Stringdusters

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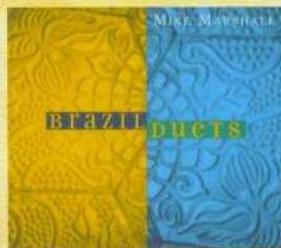
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Chris Thile & The How to Grow a Band featuring Bryan Sutton
4:30 - 5:45

Excerpted from *A Festivarian Gardeners Handbook, 34th edition...*

Step 1: Cultivate the soil. If the roots are to someday reach to the stars, they must begin in a place rich in musical nutrients. We recommend a background with Nickel Creek, Jerry Douglas Band, Kentucky Thunder, Leftover Salmon, and others.

Step 2: Choose the seeds carefully. They should represent the finest of their generation - IBMA award winners, Grammy winners, etc.; well-versed in the traditional repertoire as well as classical, jazz, and pop. We suggest Chris Thile (mandolin), Noam Pikelyny (banjo), Bryan Sutton (guitar), Gabe Witcher (fiddle), and Greg Garrison (bass).

Step 3: Water profusely. Once the band has been planted, we recommend a recording (direct to 2-track if possible) and extensive touring. If possible, this should include a Carnegie Hall performance.

Step 4: Liberally apply musical fertilizer. This might include boldly modern covers of White Stripes, Wilco, and The Strokes; a steady diet of classic bluegrass standards; and a robust selection of freshly-written originals, including multi-movement cantatas.

Step 5: Take your new band to high altitude (we recommend 8,750 feet), place in direct sunlight, and shower with forceful Festivarian love. Your band will come alive and live a rewarding life.



Guster
6:15 - 7:30

Blessed are the pop-makers. The writers of melodies that light up the sky. The singers of the sun that spirits the air.

Since meeting sixteen years ago during freshman orientation at Tufts, the songwriting craftsmen of Guster have been creating a hook-laden body of work that is equal parts free-spirited and literate. Five albums into their career, they remain lovably unpredictable: "I love that no one knows what to expect from us," says percussionist Brian Rosenworcel.

During their early years as a trio, front-men Ryan Miller and Adam Gardner stuck to acoustic guitars while Brian Rosenworcel played bongos frantically with only his bare hands. With the addition of Nashville multi-instrumentalist Joe Pisapio and his wealth of instruments - banjo, dulcimer, trumpet, lap steel guitar - the quartet's sound has broadened, allowing them to pursued new directions, including a performance at Symphony Hall with the Boston Pops and sold-out shows at Radio City Music Hall.

Grassroots and open, Guster's connection to their audience remains strong - as the air fills with ping-pong balls or bubbles, honoring long-standing fan traditions. One song into a Guster show it's obvious why - the vintage harmonies, warm guitar jangle, and breezy melodies are endearing yet fulfilling. This is infectious pop music of substance: the perfect course for a joyous Friday afternoon in Telluride.



Béla Fleck & the Flecktones
8:00 - 10:00

In Telluride, adventure can be found climbing El Diente, skiing Prospect Ridge, or on the Shellman stage.

Béla Anton Leos Fleck first visited Telluride in 1981 as the banjo prodigy of Newgrass Revival. In the intervening 25 years, he has carved a space for his instrument in virtually every musical genre, earning Grammy nominations in more categories than any other artist - including jazz, pop, spoken word, Christian, composition, and world music.

In 1989, Béla convened a quartet to perform his new "blu-bop" fusion. The band included brothers Victor Wooten, the unimaginably-gifted bassist who began his professional career at age 5; and the visionary percussionist "Future Man", whose search for an emotionally sensitive instrument inspired him to invent the drumitar. Joining the band eight years later, saxophonist Jeff Coffin brings a similarly fresh approach, sometimes playing tenor and alto simultaneously.

Together they create glorious music that, by will of its panoramic melodies, embodies the vastness of gliding over the Telluride Valley or the thrill of standing amidst the mist of Bridal Veil Falls.

But as with all great adventures, the deepest reward is not the thrill - the Flecktones' tandem improvisations or head-spinning time-changes - it is the beauty in the overall experience: the freedom of musicians able to intuitively communicate new, adventurous ideas every time they take the stage.



Los Lobos
10:30 - 12:00

Although the Colorado Division of Wildlife considers the Gray Wolf an extirpated species in our state, the wolves of East Los Angeles, Los Lobos, are not only surviving but thriving.

Meeting in high school, Louie Perez, David Hidalgo, Conrad Lozano, Cesar Rosas, and (eight years later) Steve Berlin played their first paying gig as Los Lobos in 1973. As Newgrass Revival was forging a newgrass music from rock and bluegrass on the Telluride stage, the California garage rock band was combining traditional Mexican music with hard R&B, country, and pop-rock.

In the ensuing thirty-plus years Los Lobos achieved fame from their version of "La Bamba," and endless critical praise for their wise, narrative songwriting, continuing sonic evolution, and thrilling yet tasteful live shows. Whether defining the elusive "perfect" guitar tone or finding original ways to incorporate Latin rhythms into their rock forms, the band has created its own map which generations of bands now follow.

There have been excursions along the way - Cesar, David, and Steve joined with TBF alumnae Joe Ely and Flaco Jimenez to form the latin supergroup Los Super Seven. But Los Lobos has remained the focus of their musical lives.

Receiving Billboard Magazine's Lifetime Achievement Award in 2001, many consider Los Lobos the most important American rock band of the last quarter century. Tonight under the Colorado stars, they finally leave their mark on the Telluride stage.

Bluegrass Brunch



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On Stage | Saturday, June 23rd



Sarah Jarosz w/ Mike Marshall & Ben Sollee

11:45 - 12:45

Few of us will forget the night at Rocky-Grass Academy, when a very young Sarah Jarosz enraptured the giddy band scramble audience, singing "Blue Moon of Kentucky" like an angel then playing her mandolin behind her head, Hendrix-style. Sarah was not yet a teenager, but her drive, imagination, and soul were already evident.

A talented multi-instrumentalist, Sarah's mandolin, guitar, and clawhammer banjo are fixtures in the Austin music scene, where she was recently awarded an Austin Music Award. Sarah has performed at the IBMA Awards show, on stage with the David Grisman Quintet and Blue Highway, and along-side Earl Scruggs and Ricky Skaggs as part of the national television coverage of the Country Music Association Festival.

Sarah Jarosz remembers the first time Chris Thile told her: "let's jam sometime." She was ten years-old. She remembers answering her phone on the drive to Telluride in 2005, to have Tim O'Brien ask her to join him during his festival-opening set.

Perhaps most importantly, she remembers when festival director Craig Ferguson told her "to hold to a dream." Don't be far from your tarp as Sarah Jarosz presents some of her original tunes for the first time, realizing this dream on the Telluride stage.



Edgar Meyer & Chris Thile

1:00 - 2:00

Edgar Meyer's recent performance with the Colorado Symphony required a new percussion instrument be invented to serve as his foil. Here in Telluride, this instrument-foil is Chris Thile.

Edgar Meyer is the most important musician in the history of the double-bass. His hands literally float over the instrument's significant expanse. Employing his left thumb and fingers with equal aplomb, his body embraces and sways with the instrument in a delicate dance of bow, head, and foot. He is the only bassist to ever win the Avery Fisher Prize; the MacArthur Foundation awarded him a "genius" grant; and Telluride would not be the same without him.

At twenty-six, Chris Thile has changed the mandolin forever: broadening its musical potential and inspiring a renaissance among younger generations. He won the national mandolin championship at age 12, recorded his first solo CD at 13, and this past February was named Folk Musician of the Year by the BBC.

Chris's intricate, literate musicality is a perfect match for Edgar's graceful compositions. J.S. Bach sounds as natural to the pair as an old-time fiddle tune. They wrap each other in original compositions that cast the bass and mandolin as the perfect duet, with Edgar and Chris as their masters.



The John Cowan Band

2:15 - 3:30

Legend has it: John Cowan joined Newgrass Revival purely as a bassist next to lead singer Sam Bush. It was several weeks before he opened his pipes to sing Jackson Browne's "These Days." We can only imagine the glorious thrill in the room as Sam uttered his understated response, "I guess you're the lead singer now."

Since that moment John Cowan has been the voice. The Ray Charles of Newgrass: the expansive blasts of soul, rock, and gospel pushing each other to new heights. A magical voice soaring into stratospheres never-before realized in Monroe's high lonesome sound.

A core member of Newgrass Revival until their final gig in 1989 (opening for the Grateful Dead at the Oakland Coliseum), John went on to explore his rock and soul roots with electric bands and as a session vocalist. But today he has returned to his progressive acoustic roots with guitarist Jeff Autry, banjo player Tony Wray, and fiddler Shad Cobb (brother of Infamous Stringdusters' Jesse Cobb).

John is the rare vocalist honestly capable of filling the entire Telluride valley with the sound of his voice. He is the even rarer musician willing to break open his heart and share its contents with the world.



Yonder Mountain String Band

4:15 - 5:45

When Adam, Jeff, Ben, and Dave said goodbye to the Telluride Festivarians last year – with an epic second encore of Pink Floyd's "Goodbye Blue Sky" on the Town Park stage – it was a mature, confident statement, befitting one of the biggest bands in progressive acoustic music.

Their whirlwind career deserves comparisons to the supergroups of rock: the rabidly devoted fans, the exhilarating live shows, the wildly expansive musical repertoire, the undeniable impact they continue to make on countless lives and countless musicians, young and old.

This past year has seen the Colorado band tour the US and Europe, broaden their perspective as songwriters and musicians, prepare to headline Red Rocks for the first time in September, and see the effects of their most successful studio recording ripple throughout the country and the music industry.

The band - Adam Aijala (guitar), Jeff Austin (mandolin), Ben Kaufmann (bass), Dave Johnston (banjo) - will again be performing three shows in Telluride this week. But for many, the band included, the Town Park set is the focal point of the Festival. For the eighth straight year, this 90-minute set is their moment to speak to the entire Festivarian nation: the year's command performance.

“Let's see, a chance to soak in the musical mastery of some of today's bluegrass Giants while nestled in the Giants of the Rockies – count me in.”

– Joe Pisapia, Guster

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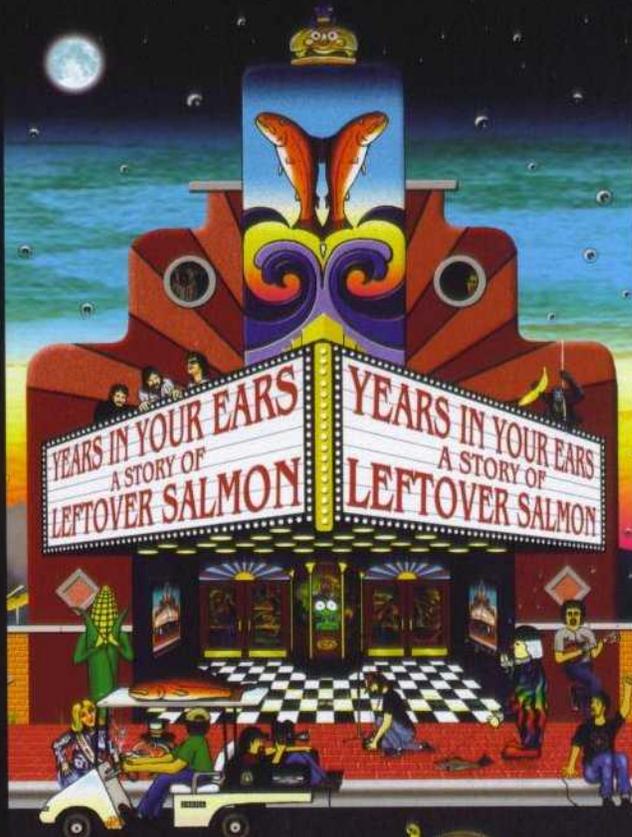
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- Tim "da Flower Punk" Lynch, KPFA FM



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On Stage | Saturday, June 23rd



A very special performance by
Tony Rice w/ Alison Krauss & Union Station featuring Jerry Douglas
6:15 - 7:30

A teenage Alison Krauss was studying classical violin when she discovered Tony Rice. "My whole concept of music itself came alive because of Tony," reflects Alison today. "His records are the textbooks for me. Tony is the epitome of the kind of things that I would want to be someday."

As one of the visionary artists of the flat-picked acoustic guitar, Tony freed the fingers and imaginations of future generations of string musicians. After drawing his initial inspiration from Clarence White and Doc Watson, Tony introduced his own power and soul into traditional bluegrass, with the Bluegrass Alliance and J.D. Crowe and the New South (alongside Jerry Douglas).

As a member of David Grisman's groundbreaking quintet and his own Tony Rice Unit, he broadened the range of acoustic string music to incorporate the harmonic sophistication of jazz. With his sensitivity to tone and articulation, his improvisational agility, and his thoughtful selection of material, Tony has crafted a body of work that continues to reimagine acoustic music.

Tony occasionally invited Alison to tour with the Tony Rice Unit in the late 1980s. It was a re-creation of Tony's landmark release *Manzanita* at last year's RockyGrass that inspired her to return the favor, presenting a spectrum of music from Tony's 35-year career. Tony's response: "This tour with Alison is like musical heaven, which I knew it would be."



Sam Bush Band
8:00 - 10:00

"How many people have been to the Festival all four days?" That remnant of early emcee Fred Shellman (from the era when TBF was a three-day festival) has become one of Sam's trademarks — a sign that all is well and good in Festivaria.

As the only musician to play thirty-three straight Telluride Bluegrass Festivals, Sam is uniquely qualified to ask this question (a good-natured line now guaranteed to draw a roar of laughter and cheers).

Growing up just an hour north of Nashville in Bowling Green, Kentucky, Sam was a three-time junior fiddle champion and a performer on the Grand Ole Opry by age 17. He has led the maverick innovators Newgrass Revival, Emmylou Harris's acclaimed Nash Ramblers, and his own stellar band of longtime bassist Byron House, drummer Chris Brown, guitarist Stephen Mouglin, and banjo player Scott Vestal.

Since the 2nd TBF, the defining moment of every Festival is consistently this set from the King of Telluride. Sam is the Festival's central unifying figure. A natural-born performer. The ultimate fusion of entertainer and master musician. The rhythmic ace. The soloist to elevate any jam on any song to a historic level.

Whether playing for four straight hours at the 30th, interjecting a brief classical etude, or jamming out on his 1935 Gibson F5 "Hoss" with his fellow musical magicians, his set is always epic, always the centerpiece to the year's Telluride soundtrack.



New Orleans Social Club
10:30 - 12:00

Six weeks after Hurricane Katrina, as New Orleans residents fled their devastated neighborhoods, the musical royal family of the city gathered in Austin, TX to preserve the sound and soul of the Crescent City. The result was the historic album *Sing Me Back Home*.

"We take the spirit of New Orleans wherever we go," said Ivan Neville. "Music is the way we keep that spirit alive. A lot of the people who left won't get a chance to get back anytime soon. But they can always let us take them back home."

We are honored to present this legendary group of New Orleans musicians here in Telluride: founding members of the legendary Meters, guitarist Leo Nocentelli and bassist George Porter, jr.; keyboardist Ivan Neville of the Neville Brothers; the brilliant blind pianist Henry Butler; and one of the city's favorite drummers, Raymond "Big Time" Weber.

Together these six musicians literally grew up together, sharing the stage at Tipitina's, the Maple Leaf, and Muddy Waters, inhaling generations of funky grooves that can only come from a lifetime spent around New Orleans' musical gumbo.

No other city was (and will be again) as intoxicated by its music as New Orleans — its distinctive second-line rhythms, freewheeling jamming aesthetic, and admiration for the profession of musician. Except, maybe Telluride. On the Saturday night of the 34th Bluegrass.

“Respect for the audience, the artist, the earth, for tradition AND the tradition of change, this is what we now know as Planet Bluegrass — Enjoy!”

— John Cowan

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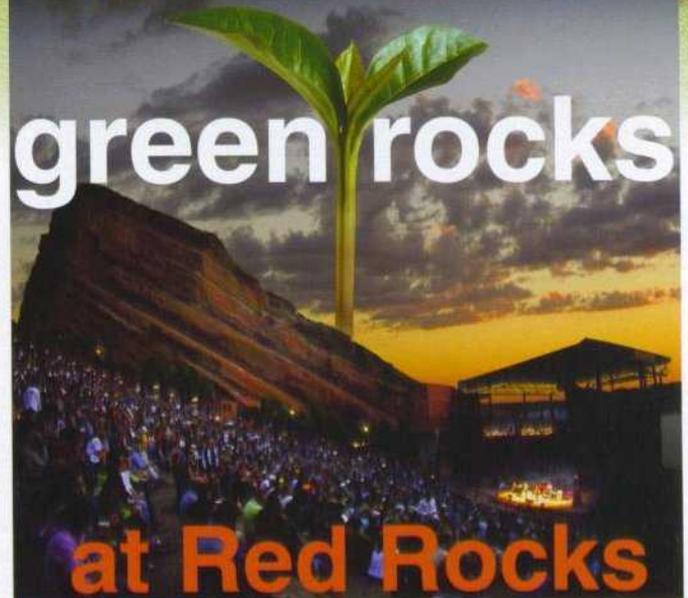
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On Stage | Sunday, June 24th



Abigail Washburn w/ the Sparrow Quartet

featuring Ben Sollee,
Casey Driessen & Béla Fleck
11:00 - 12:15

"At this point, I'm caught between two cultures," reflects banjoist/singer Abigail Washburn. Traveling to China during her years at Colorado College, she was inspired by that country's ancient music to explore the traditional sounds back home in America.

Rather than immersing herself exclusively in Americana, she continues to explore the connection between China and Appalachia. Through her mastery of language, sound, and the common spirits of the two musics, she has created a bridge across the cultural divide between China and the West.

Last November she brought her Sparrow Quartet – fiddler Casey Driessen, cellist Ben Sollee, and banjo player Béla Fleck – to Tibet for the first-ever government-sponsored music tour, playing venues that were often more accustomed to karaoke than acoustic string bands.

While the tour was tightly controlled, with Tibetan authorities requiring the evening's setlists be drawn exclusively from a list of government-approved songs, the connection they created with local musicians was profound. Says Abby, "it tapped into something deep and emotional for me." Her gracefully understated, simply beautiful music has the same effect on us.



Andy Statman Trio

12:30 - 1:45

Music is not a job for Andy Statman. It is spirituality; it is legacy; it is life and soul. While some performers offer a faithful re-creation of a recording or a joyful remembrance of shared glories, Andy's music lives in the current moment. Every time he picks up his mandolin or clarinet, he is creating something original and significant.

David Grisman gave Andy his first mandolin lesson in 1965, opening the door to the Greenwich Village progressive bluegrass scene. But the young mandolinist was equally inspired by John Coltrane's experimental jazz and his own burgeoning Jewish roots, and by his early 20s he began studying klezmer clarinet with the great Dave Tarras.

Universally revered by his peers, Statman's genius lies in his ability to make music of historical origins – klezmer, music of the Chassidic masters, and American bluegrass and blues – so deeply personal. Joined today by Jim Whitney (bass) and Larry Eagle (percussion, drums), their distinctive improvisations draw upon standards from these traditions as well as original works rooted in jazz and other styles.

Sometimes contemplative, often ecstatic, their flights of exploration on the Telluride stage promise a unique morning of personal discovery.



Peter Rowan & Tony Rice Quartet

2:00 - 3:15

While Peter Rowan owns the distinction of being the only member of Bill Monroe's Bluegrass Boys on this year's lineup, Peter's unique contribution to bluegrass has been the recasting of the music from the southeast to the southwest with his arid Western tales of cowboys, the dust bowl, and the Navajo.

As the "Shaman of Telluride," Peter remains our spiritual connection to the ancient tones. These tones are manifest in his now-classic repertoire and in his high lonesome sound – a voice that sits on the precipice between falsetto and chest with his trademark yodel always just a subtle move away.

Tony Rice's elegant, fleet flatpicking on his Martin D28 has forever altered the sound of bluegrass guitar, from his jazz-inflected Rice-olean leads to his clean driving rhythm backup. They are joined by mandolinist Sharon Gilchrist and new bassist Catherine Popper.

Tony Rice often cites John Coltrane as an inspiration for his performance philosophy. Whereas some bands may see many of their richest ideas lost in a lonely rehearsal studio, Tony and Peter are committed to creating their ideas on-the-fly in front of an audience. On the closing day of the 34th Telluride Bluegrass, we are the witness to this creation.



Drew Emmitt, Vince Herman & Friends

3:45 - 5:00

The Festivarian space-time continuum was forever altered on the night that Drew and Vince met at a Town Park campground jam. Years later they merged their bands – Drew's Lefthand Stringband and Vince's Salmonheads. And the rest is festivaal history.

Balancing like a yinjo and a yang-dolin, their mutual creation, Leftover Salmon, defined the Telluride Festivarian experience for a decade. Drew's perfectly in-the-pocket groove on the mandolin proved the perfect complement to Vince's hyperactive musical antics. A few years after the loss of their friend and co-founding member Mark Vann to melanoma in 2002, the band decided to take a hiatus.

When Drew told us about his musical plans for 2007, we jumped at the opportunity to reunite the two musicians – now busy with their own solo projects, the Drew Emmitt Band and Great American Taxi. They'll be joined by former bandmates drummer Jeff Sipe, bassist Greg Garrison, and banjo player Noam Pikelnny.

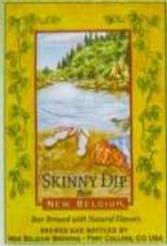
Vince's undeniable cry of "festivaal" has been absent from the Telluride stage for too long. We're glad to have them back to stir up the Festivarian roots and stars once again. To spread some euphoria and hot corn/cold corn. To further enlighten and enliven our last day together in Telluride.

“It's a wonderful privilege to come out and play to what's always a great audience in such a spectacular part of the USA.”

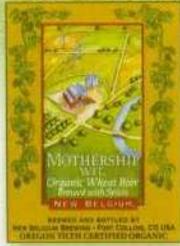
– Dougie MacLean



Telluride On Tap



SKINNY DIP:
New Belgium's Skinny Dip® is a full-bodied, figure-friendly beer perfect for the lightly attired summer months. Cascade hops frolic with ample malt to create a bright, citrusy nose that's as crisp as a frothy dip in a mountain pond.



MOTHERSHIP WIT:
Mothership Wit™ elevates the zesty Wit or White beers of Belgium with wheat malt, coriander and orange peel spicing - all of which are organically grown. The MOTHERSHIP experience begins with a cloudy, pale yellow appearance capped by a creamy white head. Next is the alluring, slightly spicy, floral nose. The refreshing taste is the result of a gravitational balance of citrus and sour flavors held in suspension by a bright burst of carbonation.



FAT TIRE:
Fat Tire® is known about town as a friendly, inviting amber ale in the Belgian tradition. Consistently well balanced, Fat Tire is famed for its delicate hop to malt profile. Slightly floral in bouquet with a smooth, malty finish, this beer has near universal appeal and pairs well with a wide array of cuisine.



SUNSHINE:
Sunshine® Wheat is a rare filtered wheat beer with a light body and pleasantly fruity nose. Spiced in the Belgian tradition with orange peel and coriander, this wheat finishes with a citrus-like snap. People with an affinity for Hefeweizens find Sunshine to be a smooth and refreshing alternative.



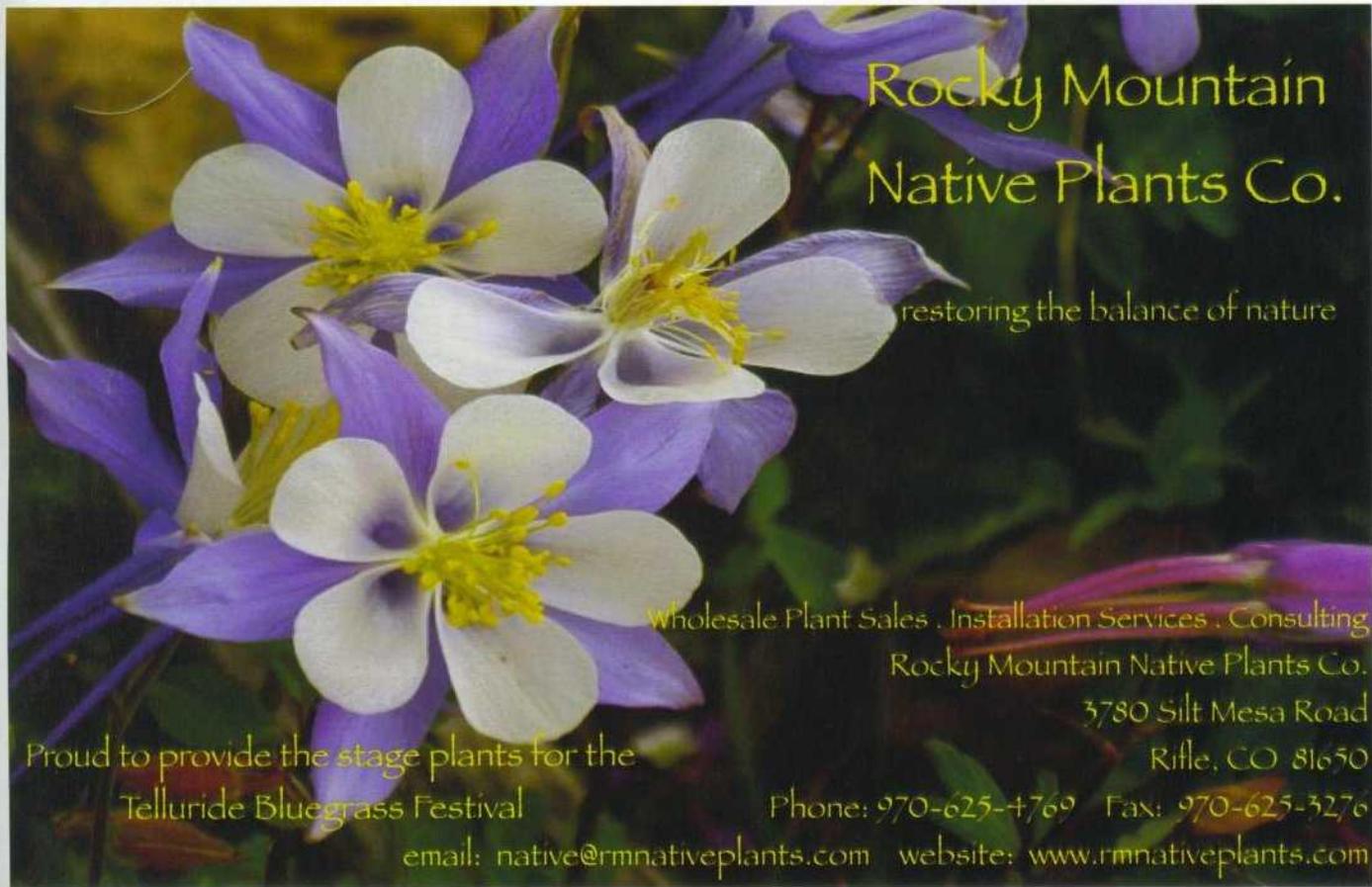
1554:
1554™ plays well to both the dark and light beer drinker due to its dark malt profile countered by the use of a light lager yeast strain. Combined, these result in a flavorful, surprisingly light-bodied but darkly hued beer. Those who consider porters and stouts too heavy usually find 1554 more session-worthy and far less intimidating. Those who enjoy dark beers can revel in its midnight maltiness and rich complexity.

WHAT ARE THE ARTISTS DRINKING BACKSTAGE?



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Telluride Bluegrass Festival

On Stage | Sunday, June 24th



The Dougie MacLean Band 5:30 - 6:45

In the Scottish highlands, a Munro is one of the 284 mountains above 3,000 feet. In the Scottish musical landscape few musicians, not even the Monroe who fathered bluegrass and proudly proclaimed his Scottish roots, loom as tall as Dougie MacLean.

For over thirty years, the songwriter-composer has been singing about the rugged hills, ancient ruins, and hard-working families of his native land. From his home base in Butterstone near Dunkeld in the beautiful Tay Valley in Perthshire Scotland, Dougie has brought his singing, guitar, and fiddle playing to adoring audiences around the world.

Recently recognized with a reception in his honor at Buckingham Palace, his country has embraced him as “a musical hero” (Wall Street Journal). His music has become a part of the Scottish musical tapestry: where entire festivals are devoted to his music, where many consider his “Caledonia” their unofficial national anthem.

We are thrilled to welcome Dougie’s band – Ross Ainslie (whistles, bouzouki, highland & small pipes), Greg Lawson (violin, mandolin), Alan Sutherland (piano, harmonium), Jamie MacLean (acoustic guitar, percussion), and Chris Agnew (acoustic bass) – for his first visit to Telluride since 1992.

For as the final afternoon sets on the 34th Festival – “But this love will carry” – and Dougie, in his rich Scottish Brogue, leads us in the timeless troubadour tradition – “this love will carry me” – the Munros of Scotland and the San Juans of Colorado become separated only by a song and a voice – “I know this love will carry me.”



Chick Corea & Béla Fleck 7:15 - 8:30

“I wouldn’t be playing the kind of music I play in the first place if it wasn’t for seeing Chick when I was a teenager,” offers Béla Fleck. “I remember having a magic moment when I realized that the notes they were playing were all on my banjo, too. I just had to go find them.”

Twenty-odd years later the banjo virtuoso and his hero, together boasting an amazing 20 Grammy Awards (and 67 nominations), come together on the Telluride stage.

For more than forty years, pianist-composer-bandleader Chick Corea has put himself in challenging musical situations. From bebop jazz alongside Dizzy Gillespie to latin music with Mongo Santamaria; from early electric jazz-fusion as a member of Miles Davis’ band during the *Bitches Brew* sessions to hard-hitting jazz-rock fusion with his own Return to Forever.

The music Chick and Béla share is melodic and collaborative; subtle and sophisticated. Béla’s rippling banjo melds with Chick’s ingenious voicings and lyrical lines; a Scruggs banjo roll comes out of the piano; a Corea / Return to Forever classic like “Children’s Song” is presented as a neo-classical round.

Their unique collaboration began with an intensive week of jamming and writing in Nashville as they created a repertoire for this pairing of plucked and hammered strings. The resulting CD, *The Enchantment*, has been called “a work of genius” by Isaac Hayes.

Says Chick of their collaboration: “I’m into it, man. I’m into country now. I’m into bluegrass.”



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

Our journey from the roots to the stars ends with the biggest star in bluegrass. Ever.

Since being signed to Rounder Records as a 13-year-old fiddler from Champagne, IL, Alison Krauss has sold over 8 million albums and won more Grammy Awards (20) than any female artist in history.

Think about it: that’s over 800 albums for every Festivarian here in Telluride; that’s more Grammys than Bob Dylan, Bruce Springsteen, Aretha Franklin, and Paul Simon. But it’s not at all surprising.

Her exquisitely performed songs, with their sophisticated attention to tone and economy, their elegantly layered arrangements, and their poignant emotional depth, are the diamond-standard from which most of the world learns about modern acoustic music.

Alison’s twelfth CD is a collection of her busy career as a collaborator and producer, including duets with James Taylor, Sting, Brad Paisley, and the Chieftains.

Her longtime collaborators in Union Station – Dan Tyminski (guitar, mandolin), Barry Bales (bass), Ron Block (banjo, guitar), and Jerry Douglas (dobro) – are each active creative musicians in their own right, releasing solo CDs and touring with high-profile side-projects.

But when Alison calls the band together to record and tour, they devote themselves wholly to the most tasteful band in bluegrass; the band we are honored to have deliver the final notes to the 34th gathering of the Festivarian faithful.

“I am looking forward to sharing the stage with Béla Fleck at the Telluride Bluegrass Festival. It’s quite a unique combo at a very unique festival setting.”

– Chick Corea

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land for people to enjoy as parks, gardens,
and other natural places, ensuring livable
communities for generations to come.

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Setting the Stage for Bluegrass



PHOTO BY NUBAR ALEXANIAN/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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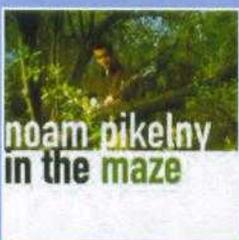
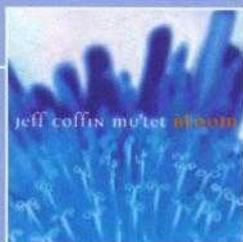
"Unsuspecting listeners will find a compendium for bluegrass past and future, with Emmitt as the guide."

- Jambands.com

JEFF COFFIN MU'TET

"Some serious funky jazz that hovers between experimental prog-rock and free form fusion - something like Miles Davis covering King Crimson. Woah!"

-Relix Magazine



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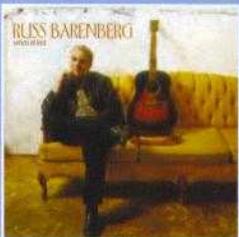
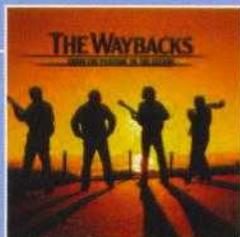
"This music is immediately accessible to not only lovers of the new acoustic genre, but bluegrass as well."

- Dave Higgs, Bluegrass Breakdown

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Nightgrass

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Nightgrass is the dark side of bluegrass. Officially started 7 years ago by Amy Kimberly, co-owner of Fly Me to the Moon Saloon and Planet Bluegrass employee, with help from Planet Bluegrass, Nightgrass was created to reinstate the historic late night Opera House shows of yore featuring Chris Daniels and the Kings. It has grown into a mini fest in itself with 4 venues, 12 bands and many epic memories.

Yonder Mountain String Band performed at the first official Nightgrass Kick-Off at the Conference Center 6 years ago and have been a staple of the night shows ever since. "Yonder is a huge part of Nightgrass", producer Kimberly states, "even though they have had offers to play other major festivals during Telluride, they have stuck with us. They never abandoned their friends or fans here and that means a lot!"

This year, Nightgrass has added a venue, Las Montañas, along with Fly Me to the Moon, to showcase up and coming talent. The Wayword Sons with Benny Galloway have taken over Thursday nights of Nightgrass, CX-1 (featuring banjo maestro Andy Pond and Jay Sanders from Acoustic Syndicate), The Infamous Stringdusters (not destined for small venues much longer), Greensky Bluegrass (winners of last year's band contest) and the Billy Pilgrims featuring members of Open Road and Hit and Run Bluegrass are just a few of the tasty treats in music gracing the late night feast.

As usual, surprise guests will be the norm and you never know who will be playing with whom. Anyone that can make all four days of the fest and all of Nightgrass deserves a big hug and a week of sleep! If you don't have Nightgrass tickets yet, check the venue about 45 minutes before show time or stop by Wizard Entertainment.

WEDNESDAY, JUNE 20

The 6th Annual Bluegrass Kick-Off Party with ...

Yonder Mountain String Band
Telluride Conference Center

SOLD-OUT

All-Ages

8pm show / 7:30pm doors

\$22 in advance / \$25 door

THURSDAY, JUNE 21

Crooked Still & The Avett Brothers
Sheridan Opera House

Ages 21+ (unless accompanied by parent)

10:45pm show / 10:00pm doors

\$25 in advance / \$30 door

Wayword Sons

featuring Benny Galloway

Fly Me to the Moon Saloon

10pm show / 9pm doors

Ages 21+ • \$10

Gal Holiday

and the Honky Tonk Revue

Las Montañas

10:30pm show

Ages 21+ • \$10



FRIDAY, JUNE 22

Yonder Mountain String Band
Sheridan Opera House **SOLD-OUT**
11pm show / 10:30pm doors
Ages 21+ (unless accompanied by parent)
\$30 in advance

Infamous Stringdusters
Fly Me to the Moon Saloon
10:30pm show / 9pm doors
Ages 21+ • \$10

Greensky Bluegrass
Las Montañas
10:30pm show
Ages 21+ • \$10



SATURDAY, JUNE 23

A very special evening with...
John Cowan, Drew Emmitt and Friends
Sheridan Opera House **SOLD-OUT**
11pm show / 10:30pm doors
Ages 21+ (unless accompanied by parent)
\$30

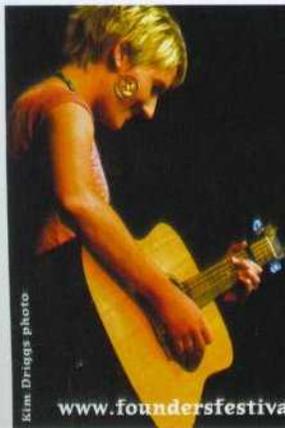
CX-1
Fly Me to the Moon Saloon
10:30pm show / 9pm doors
Ages 21+ • \$10

The Billy Pilgrims
Featuring members of Hit and Run
and Open Road Bluegrass
Las Montañas
10:30pm show
Ages 21+ • \$10

SUNDAY, JUNE 24

An amazing evening with...
Chris Thile
Sheridan Opera House
11pm show / 10:30pm doors
Ages 21+ (unless accompanied by parent)
\$25 in advance / \$30 door

Vince Herman
and **Great American Taxi**
Fly Me to the Moon Saloon
10:30pm show / 9pm doors
Ages 21+ • \$10



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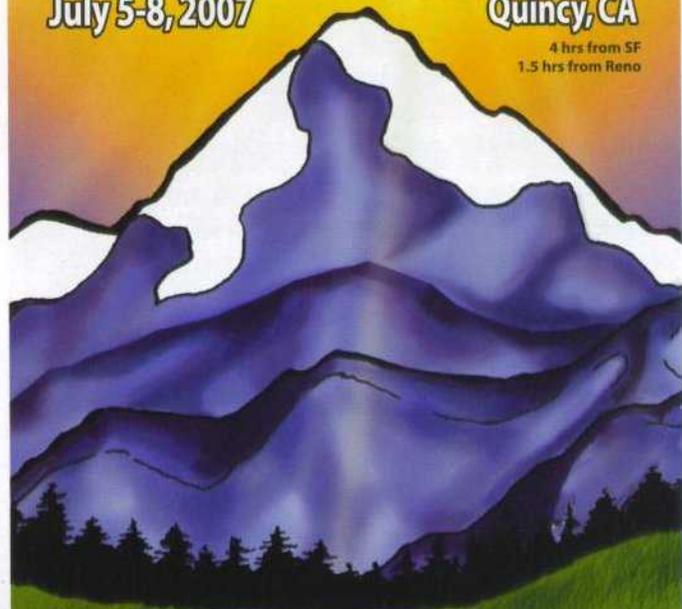
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July 5-8, 2007

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The Del McCoury Band Xavier Rudd
Mavis Staples Tea Leaf Green
ALO The Waybacks Brett Dennen
Chris Thile & The How to Grow a Band feat. Bryan Sutton
Ivan Neville's Dumpstaphunk JJ Grey & MOFRO
Martin Sexton Brian Auger's Oblivion Express
The Slip Hot Buttered Rum Zilla
Anders Osborne Band with special guest Kyle Hollingsworth
Strings for Industry feat. Darol Anger, Tony Furtado,
Scott Law, Tye North and Carlton Jackson . and many more!

Updates and Tickets at HighSierraMusic.com





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CHARITY

JUSTICE

BROTHERLY LOVE

FIDELITY

What Do You Do For Fun?



What We Do

Patriotic Programs - Flag Day Ceremony, Memorial Day Celebration, Veteran Visitations, Home Lake V.A. Home, Active Duty Relief Packages, Wounded Warrior Support, Grand Junction V.A. Hospital

Youth Programs - Hoop Shoot, Soccer Shoot, Huck Finn Day, Scholarships, D.A.R.E., Community Service Opportunities, Laradon Hall

Community Programs - Angel Basket Support, Telluride Adaptive Ski Program Support, Celebration of Life Gatherings, George Cain Bike Ride, Fund-Raisers for those in need

Community Donations - \$109,444 in cash and gifts to the Telluride Community - Per 2006 - 2007 Annual B.P.O.E. Audit

WIN A NEW HARLEY DAVIDSON 2007 FLSTF Fat Boy



ONLY 4000 TICKETS

**To Be Given Away
on Sunday from the Bluegrass Stage**

See the Bike and Buy Tickets at the Harley Booth
Between the Beer and Wine Booths

Sponsored by the Telluride Elks Veterans Committee
All Proceeds Benefit Elks Veteran Charities

PANCAKE BREAKFAST

The Best Deal in Town
Thursday through Sunday
8 A.M. until 11 A.M.

Swede Finn Hall

472 West Pacific Avenue

Pancakes, Eggs, O.J., Hash Browns, Coffee
Full Bar Available

The Elks at Swede Finn Hall

Banquet and Gathering Space Available for Rental

Wedding Rehearsal Dinners
Wedding Receptions
Family Gatherings
Fund-Raiser Events
Birthday Parties
Ski Clubs

Lowest Rental Rates in Town
Friendly Staff
Large South Facing Deck
Kitchen Facilities

Call Betty at 970-708-0694 or Will at 970-708-7769
E-mail: tellurideelks2003@yahoo.com

The Wine Booth

Cool Wines

Hot Cider

Right Next to the Beer Booth

Bluegrass Collector Cups

Benefits the Elks Scholarship Program

Thank you to Grand Junction Harley Davidson, Dennis Scott, KOTO, Exalted Ruler Ben Williams, TellurideOfficialGuide.org and Craig Ferguson and the fantastic folks at Planet Bluegrass

**I pulled into Nazareth,
was feelin' about half past dead
I just need some place
where I can lay my head**

— searching for inspiration, he looked inside his D-28 and found Nazareth, 1968

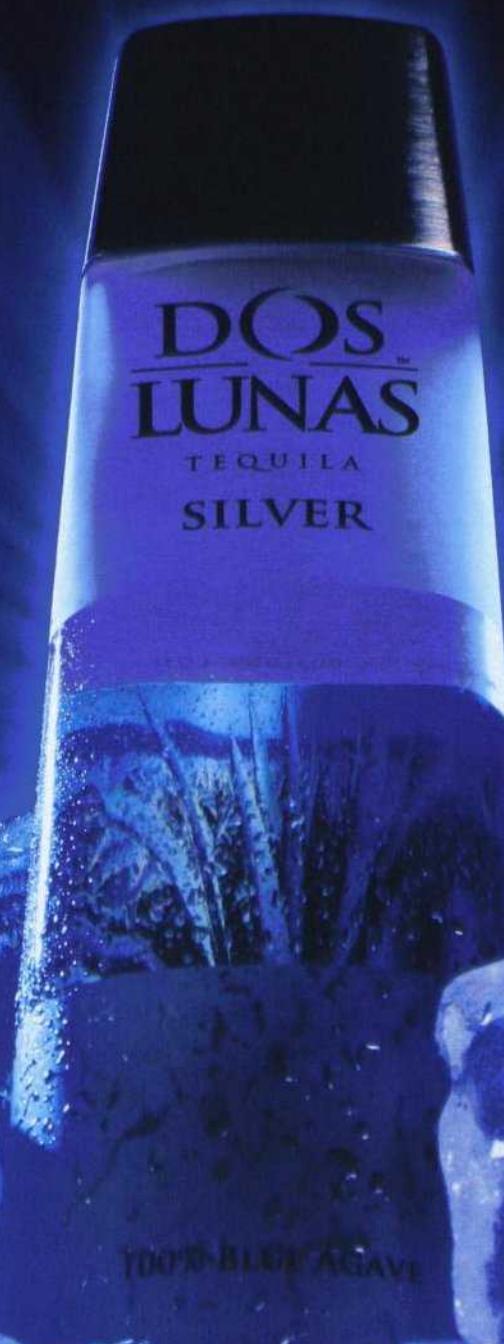


CERTAIN PHENOMENON STARTS IN TELLURIDE

(FOUND THE WORLD OVER, SEEN FIRST RIGHT HERE.)

GOLD MEDAL,
SAN FRANCISCO
WORLD SPIRITS
COMPETITION,
MARCH 2007

GOLD MEDAL,
2006 INTERNATIONAL
REVIEW OF SPIRITS,
CHICAGO, ILLINOIS
94 POINTS

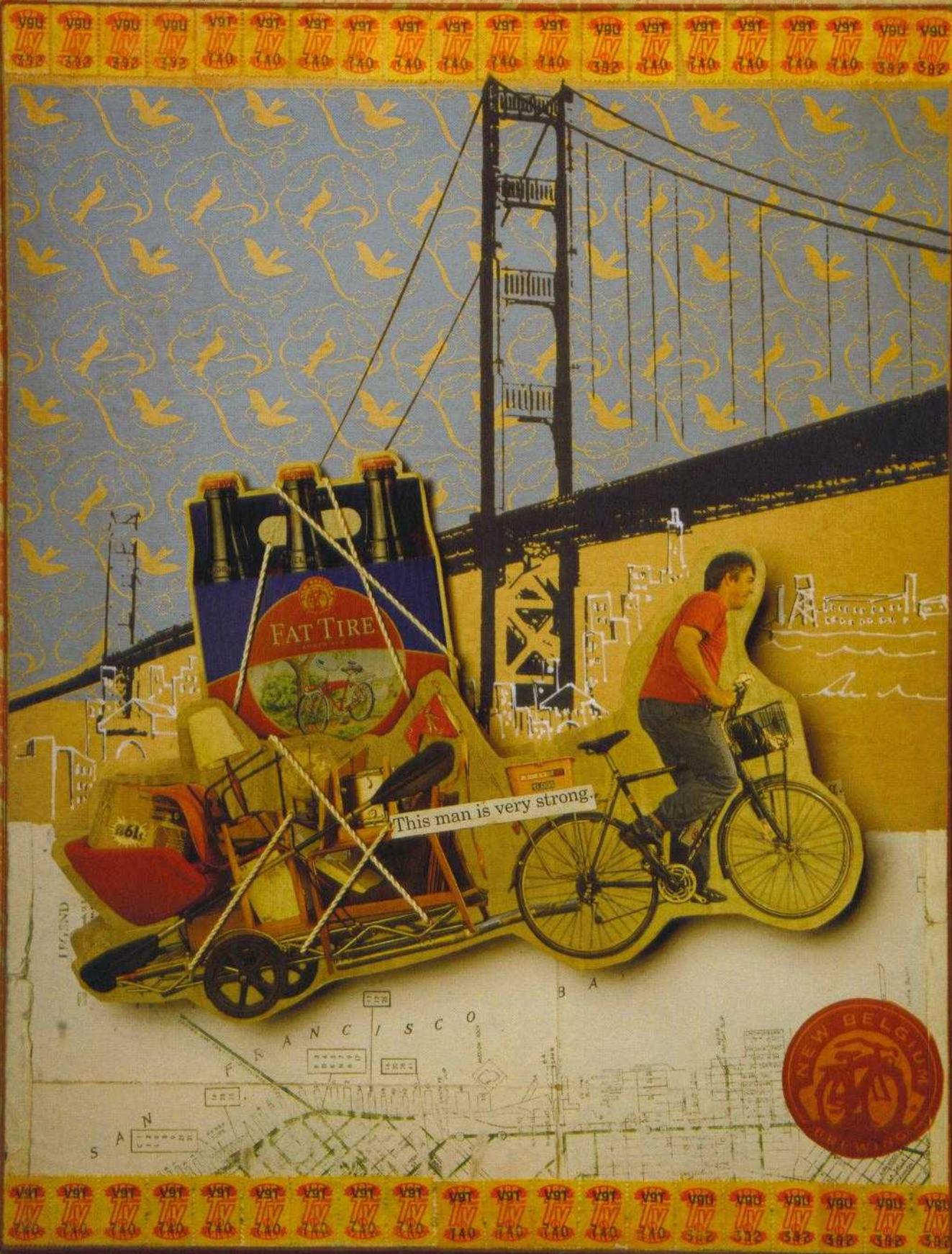


DOS LUNAS™
TEQUILA

Try it tonight at any nightgrass venue.

What's the best way to promote the bicycle as an everyday means of transportation? Try riding your bicycle. Every day.

effort is his tireless lobbying of the City Council for a more bike friendly city. Because bicyclists are everyday people too. followyourfolly.com



Our friend Andy Thornley, Program Director of the San Francisco Bicycle Coalition does just that. On his suspension-less, everyday commuter, in spandex-less,

everyday clothes. Over the hills, potholes and fog of San Francisco. Even on moving day. But Andy's true Herculean