



Their Love of Music

Photography by Stephen Azzato

Foreword by Lester Holt

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In Their Love of Music photographer Steve Azzato has captured the essence of the creative spirit in the faces and words of the musicians themselves. Featuring portraits of one-hundred seventeen artists, the book takes a slightly different approach to music photography than typically seen. Steve was able to sit with a huge range of musicians and explore what drew them to their art. He was able to hear it in their voices and record it visually in their images. In the simple quiet of a green room, without the crowds or bandmates or tour managers, Azzato's photographs transcend the chaos of the stage and the intensity of the studio to reveal the inner spirit that drives each of his subjects. From grizzled veterans to kids just starting out, folks who play stadium shows to unpaid openers in small clubs, jazz to blues to rock to roots...what unites them all is in fact, their love of music. Although as noted rock photographer Annie Liebowitz suggested to Azzato at the start of the project, 'You had to pick the hardest subjects to photograph', he has assembled a collection that is unrivaled in its intimacy and expression.

The list of artists is an eclectic assortment from all walks of music, from Aaron Neville to Willie Porter and includes Dave Brubeck, Madeleine Peyroux, Ramsey Lewis, Steve Miller, Dave Mason and Rosanne Cash just to name a few. This book is destined to be a favorite of those who love photography, those who love music and those who love great books.

Cover Image: Pinetop Perkins

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THIS BOOK IS DEDICATED TO MY FATHER JACK AND MY GRANDMOTHER GERTRUDE
FOR TELLING ME TO FOLLOW MY DREAMS
AND TO MY UNCLE LARRY FOR TEACHING ME THE ART OF PHOTOGRAPHY.

244 ARTIST NOTES

251 ACKNOWLEDGMENTS



FOREWORD

by Lester Holt

If I sat down and really thought about it, I could probably compile a soundtrack for my life. It would be an eclectic musical journey for sure. From the Harry Belafonte tunes my dad played on the hifi when I was 4, to the Beatles and Jackson 5 in the grade school years, to the Count Basie tunes I played in high school jazz band. I might even throw in a little Waylon Jennings from my brief stint as a country and western dj in Sacramento.

As a life long bass player, I have over the years been blessed to combine my love for music with my job as a television news broadcaster. I've played and even recorded with some very familiar names. On several occasions I've interviewed musicians at their performing venue only to have them hand me a bass and say, "come on, let's play."

Some of those moments were truly fantasy fulfilling, like playing with Earth, Wind and Fire during a sound check before one of their concerts at Wolf Trap outside Washington, D.C. I still proudly show off the autographed bass presented to me by Verdine White, Philip Bailey, and Ralph Johnson. I have always considered Earth Wind and Fire the greatest R&B group ever. Their uplifting music and message often brought a smile to my face as a teenager. But nothing could match the smile on my face as I shared the stage with them not as a fan but as a fellow musician.

Then there was David Honeyboy Edwards, one of the Delta Bluesmen. I realized it would be impossible to capture and convey his story in words alone, and so in a pause in the conversation and with the camera still rolling, we each picked up our instruments and let the notes fill in the blanks. It felt especially natural since Honeyboy spent many of his early days playing juke houses and pairing up with musicians he met in his travels. Playing with Honeyboy was like going on a slow paced journey and taking time to enjoy the view along the way. I found myself rushing the notes at first, before finally feeling where he was going. In those few minutes we shared, he taught me a lot about musical expression, and about letting every note capture a moment.

Along the way I have discovered that while there is a music "business," with all the drama, headaches, and eye toward the bottom line as any industry, behind it there is still a purity and innocence of the art itself. A few years ago I traveled to Texas to interview country music artist Clint Black, about his return to touring and his decision to start his own recording label. After our chat about his life and the music business he invited me up on stage to "jam with the guys." With Clint sitting in as drummer, we did just that. We jammed. Not to country tunes, but much to my surprise to a little blues, and even some soul. (The Ohio Players would have been proud of our version of "Brick House.") The bottom line is, we were having fun. It wasn't about set lists, or being true to a specific genre. It was about a bunch of guys making music, challenging each other and exploring the depths of our respective instruments. Like an NBA star joining a pick-up game at the local playground, among these successful artists there was a true love of the game.

Occasionally I pick up my upright bass and sit in with friends on stage at New York City jazz clubs. There is nothing more freeing than looking at a jazz chart with nothing more than a key signature and chords and seeing where my fingers will take it. It's about interpretation. Like a snowflake, no two performances – even of the same chart -- are alike. To find that sync with the pianist, and the rhythm of the drummer is a delightful feeling. It's a freedom of expression and collaboration that even as journalist often eludes me. It's why my version of winding down after a hard week is to pick up my bass and play. Usually with no particular song in mind.

Whether appearing on stage as a performer, interviewing musicians, or simply taking in the scene from a tiny table in a jazz club, I am reminded that music is a connective tissue that provides us all common ground.

For me it is a hobby. I'm an amateur who is blessed to have an awfully good "day job." The artists profiled in this book, however, have dedicated their lives to sharing their musical gifts. In doing so, they have no doubt helped pen the soundtracks to our collective culture.

THEIR LOVE OF MUSIC PROJECT

by Stephen Azzato

When I was told that I had to write my intro for this book my first response was, 'I'm a photographer, not a writer'. My publisher wasn't very happy about that, and writing one line of 'it was fun' wasn't going to cut it. And honestly, it's not fair to you not to know the real reasons behind my madness. There is a rather simple explanation. I love photography and I love music. What I wanted to accomplish with this book, was to blend my experience of working in television with my passion of photography, and create a one on one view of musicians. Unlike television where a sound bite is heard and then in most cases put upon an archival shelf, I thought it was important to preserve on pages what these artists had to express much like the lyrics and compositions that many had set before us. And I wanted to depict them in ways we are not always familiar with, face to face, in a setting without all the lights and screaming fans, and ask them simply, what draws you to go out sometimes night after night three hundred dates a year, and give of yourself to your audience?

Being a musician myself, and certainly at no level of the musicians that are within these pages, I realize the effort that entails when giving a show. Even on the smallest level. There's loading the vehicle with all your gear, then driving to the location, then unloading the gear and setting up. In most cases there is a long hike from your vehicle to the stage, and more often than not, stairs are usually prevalent and it takes you several trips. Usually on the days of your gigs it's a down pour rain, or twenty below zero if you live in my hometown of Chicago, which makes these trips exceptionally fun. Once you set up, and do a quick sound check, you sometimes have the luxury of treating yourself to a brief rest in the dressing room. Now, I know what some of you are thinking, wow, a dressing room complete with beverages and snacks including the M & M's with all the red ones taken out, just like the early seventies rock bands. Hardly. It's more like a closet with a couple of brooms hanging up, additional bar chairs stacked and leaning like the tower of Pisa, and a janitors bucket with ratched water emulating from it which was not emptied by the night shift cleaning people, oh, and a floor so sticky it can sometimes remove the soles from your shoes if you stand in one place to long. I would often play the poor puppy part up a bit by walking around the establishment and pretending every so often to be checking my gear, not really doing anything, just turning some knobs on the amplifier back and forth, and as a result, the bartender would take pity on me and offer a bite to eat or maybe a libation or two. Of course you're limited to lowest bar brand liquor one could offer and cheese quesadillas that had been the leftover's from the kitchen staff. I say all this in jest; I did this for years, and never really gave it any thought. I didn't do for the money, I didn't do it to seek great fame, quite honestly, the only answer I could come up with, was... It was just fun. To look out in the audience when you're performing and see someone dancing or singing along to the words of the song, just made it all worth while.

By sitting with these musicians from all levels of notoriety from all different genres, I was hoping to find out if they, like I have, felt, this is just cool, or if there would be a deeper weaving in their words which would convey what drives them, individually and collectively to pursue the art of music. What makes you practice for hours each day, schlep the equipment to your gig and then perform night after night. What is it inside the soul of these artists which makes them want to play so well, to dedicate their life's work to the art of music? Is it just their love of music?

Seeking these answers was going to be an interesting process to say the least. I remember sitting with Bo Ramsey at FitzGerald's during their annual American Music Festival, it was a warm late afternoon in July and I was set up in the studio apartment above the bar, which at that time, was being temporarily occupied by a member of the FitzGerald family. It's a small quaint place and the only area I could set up in was the kitchen. In the living room were a couch,

a coffee table, and a large dog kennel housing a German Shorthair Pointer. I brought Bo up to conduct his interview and photo session and as we walked through the living room into the kitchen, the large dog just laid there looking at us, his eyes shifting back and forth. I thought - what a good dog. We sat, and I hit the record button on my tape recorder and proceeded with my interview. After asking Bo to identify himself for the recorder, I could hear the kennel in the next room rattle just a little as the dog shifted I'm sure, to make himself more comfortable. I began to sweat a little, having owned a couple of the little creatures through out my life I knew what was to come next. And sure enough it happened. Bo, a quiet southern gentleman with a cowboy hat dipped below one eye, began to speak. He looked down as he spoke. Wanting to get every word of this soft spoken man, I moved the recorder a bit closer. Good thing, because right at the time I repositioned my recorder, the German Shorthair in the next room began to howl, as if someone had cued him on a movie set. Bo looked up at me, still with the hat dipped below one eye, and stopped speaking. I could see the pack of cigarettes he clinched in his left hand had a much tighter grip than moments before, not much just a hint. I apologized, and just as I proceeded with the next question, another howl came from the living room followed by the entrance of the dogs' owner. If you've ever witnessed a large breed dog in a kennel that is eager to be walked by his owner, it is a sight you never forget. After what seemed like hours, the dog and the owner were gone. They say the silence is bliss, and I can attest to that. Bo, I could tell had been rattled by far worse incidents than a German Shorthair Pointer in a kennel. We finished our interview and photo shoot as if nothing had happened. Thank you Bo Ramsey for your patience.

Another one of many great moments that comes to mind was my interview and shoot with the 'Joker', aka Steve Miller. I was able to line him up from a friend of a friend and could conduct the interview and photography at the Washington County Fair, located in Wisconsin nearby the hometown where Mr. Miller and the late Les Paul had grown up. Steve was attending the wedding of a friend that day and so the tour decided to play that evening on the grounds. I had driven up with my longtime friend Arthur Curran and both of us were equally excited that Steve was taking part in the book. When we arrived the tour manager had told us that we could set up in one of the trailers along side the caters' tent

and footsteps away from Steve's tour bus. Because we had arrived four hours early we had plenty of time to linger about. We watched the load in of the equipment, the load in of the food for the catering and walked around backstage mingling with the members of the Steve Miller band. Not one to give up a good opportunity to add more artists to the book, and strictly relying on my television instincts, I had, within a very short time, lined up the entire Steve Miller band to participate in the book. I remember finishing up one of the interviews and when I had escorted him out of the trailer, the tour manager had called me over. It was late afternoon at this point and he said to me that Steve was running late and he didn't think that the interview and photo shoot was going to happen. Think fast Mr. Azzato! Scott I said, 'I will only ask Steve one question and if you give me two minutes with him I promise you that's all I'll need.' His response was one I had been all too familiar with in this project, which usually means the brush off. About thirty minutes had gone by and Scott had summoned me again. "How long do you really need?" he asked. Not wanting to push my luck, my answer remained the same. Two minutes, no more no less. Scott walked away saying "let me see what I can do." I was a bit nervous at this point, now that my questions had been dwindled from five to one. I'm used to letting the conversation flow from one question to the next. Moments later Steve and Scott entered the trailer and after a brief introduction Steve sat down on set. The recorder went on, and my question was asked. Steve, do you consider yourself a rock star? His answer was dead on what I wanted. It was exactly who Steve Miller is and how he represents himself to his audience. The recorder went off and I stepped back to take some photographs. Steve looked at me, "is that it? Are you sure you don't have any more questions?" I looked quickly at Scott then I turned to Art and then back to Scott. Both had anticipated what usually happens in that scenario, the reporter keeps asking until a final cut off by the manager. "Nope" I said, "I promised I would ask one question and that's what I'm keeping it to". And so the musician I had admired since my teen years was completely what I had envisioned, not a rock star at all but someone from a small town in Wisconsin who just loved music so much that he wanted to share it with people since he was a kid himself.

In the end, each of the musicians – regardless of notoriety and acclaim – all shared the same thing... their love of music.



AARON NEVILLE

“A lady had told me once about this little five year old boy who was autistic and the only thing that would calm him down was to put a pair of headsets on him and listen to my voice singing. And that gave me a chill, but it’s not me, it’s the God in me that maybe touches the God in him.”





ALEJANDRO ESCOVEDO

“For me the rebellion was never against my parents, or the tradition, or the culture. I just never wanted to be defined by the culture. I didn’t want the stereotypes that they were kind of leading me towards, and not only through the culture itself, but the Anglo culture which was leading me towards wood shop and metal shop, never towards any intellectual pursuit, but all a laborious pursuit... manual labor. My dad was a plumber and he wanted me to be a plumber too. He never thought that there was any other place for us really, outside of show biz, and I had no interest in that until I was twenty four when I started playing guitar.”



ALICE PEACOCK

“One day the light bulb went on and I thought you know what, nobody else can write quite from my perspective, so I’ll write what I know, and that’s good enough. Whether I was going to be a good songwriter or not, that was a whole other question, we don’t know. I mean Joni Mitchell is amazing, but I can say something in a way that Joni Mitchell can’t, because she’s not me. So it was very freeing for me to give myself a break and let myself try.”



ALLEN TOUSSAINT

“I don’t regret never leaving the studio to tour. I have had a wonderful time in the studio because so much of the world came to that studio. Joe Cocker came to that studio, Elvis Costello, Patti Labelle, Ramsey Lewis, Paul McCartney, Erma Thomas, Eric Gale, Lee Dorsey, The Badger, Jess Roden, Frankie Miller... people came from so far to that studio. So that studio has been a wonderful haven and a wonderful home for me and a good collaborating point for many.”



ARON BURTON

“My mother quickly shipped me off to Chicago because of the Emmett Till incident. And I played in a gospel group for one year. Then I met Howlin’ Wolf the guitar player... he was a gospel lover but he played blues. And he told me come on and go with him to this blues club. And I says to him ‘no man I can’t go to no blues club like I’m very Baptist religious.’ And he say ‘aw come on man it’s the same as gospel.’ Howlin’ told me ‘the blues ain’t nothing but the gospel, just clean it up a bit, clean your mind up and don’t think dirty things and sing the blues.’ And that hooked me. My mother was thrilled to death but my dad wanted to beat my ass.”



BILL FRISELL

"I don't know what playing outside the box means. I don't think in music there is a category to be in. I think all these compartments are artificial and that's not what music is. What draws me to music is the fact that I can do whatever I want. It's really this universe where anything is possible."



BUDDY GUY

“Most young people now can look up and say I want to learn how to play the horn, the drums, the guitar or something for the love of money. When I picked up the guitar I wanted to learn the guitar for the love of music. And I think that’s the big difference of what you got today than what you had back then. Because when I came to Chicago I thought Muddy Waters and all those guys was living the Life of Riley, and come to find out they was almost as bad as me with a day job. They didn’t make as much as me. When I first come here I used to come in to clubs and they would say ‘let me hear what you sound like, if you can draw anybody you might get paid, if not, you just done played.’ And I think if Muddy was livin’ now and Wolfman and them, they’d tell ya, they played a many a nights for a drink a whiskey and a good lookin’ woman. And that was pay.”

CHRIS STEWART

“From time to time you’ll get these musicians who will come and bang it out. Whether their tired or exhausted or what ever. And I say to these guys ‘you don’t understand, just sit back one day and watch. You make these people so happy. You take them to a place that they want to go to and when they leave they’re on a different level than when they came in. And no one can do that. That’s almost magical.’ And they’re like ‘yeah we forgot about that’. That’s how magical music really and truly is and how easy it is to share it. So that’s why I love music so much.”





CLINT BLACK

“I think that it’s a matter of each generation defining for itself what country music is. The core to it that I think remains is threaded all the way through. The history of country music is on the lyric and the lyric being easy to relate to, easy to understand, things about common everyday experiences. You don’t have to be a professor of sociology to get to the point.”



DAVID WARREN BRUBECK

“I started playing at the White House for Jack Kennedy and almost every president since. And on my birthday I’ll be playing for President Obama... and I’m nervous thinking about that.”



DAVE MASON

“I was just hell bent to leather to make it work. I knew I wasn’t goin’ to work nine to five and I saw all these other young people with bands and doing what they were doing and basically for me it was just as simple as you know what, ‘I can do that’. I just sort of taught myself to do it. I would go wherever and do whatever and be wherever to make that happen. Other than life being the teacher for writing, the musical part was if your going to do this you might as well be around the best.”

DAVE SPECTER

“Playing is my strongest form of expression. I am generally a pretty reserved person and that’s my outlet for expressing who I am. I don’t sing but I speak through my music. And on a good night I’m speaking clearly and people can understand me.”





DAVID "HONEYBOY" EDWARDS

"Some of 'em got good fingers. But what they do, they play the blues too fast. The blues ain't not to be made for playin' fast, and that's what some of them white boys do. They makin' all them notes stacked up on top of each other, and it ain't that long enough to cook, getin' up and getin' down too fast. Blues supposed to be stripped and understand what you doin'. Take one chord and kill 'em dead, that's what I do."



GRANT TYE

“It’s almost like an addiction. Once you get to a level where you can get that euphoric feeling of playing music with other people well and lighting up a room and really knocking people out, that’s an incredible feeling. Sometimes that can be few and far between when that actually really happens, so you spend the rest of your time seeking that next ‘high’ sort of. It becomes addictive. And then if you get into it long enough you’re willing to put up the hardships of gigging, the crappy places you may play, the bad attitudes from people, the lack of income, and so you’re willing to put up with that because you kind of keep going for that exciting rush.”



IVAN NEVILLE

“I kinda had my thing within the family but I had my other little thing outside the family. It wasn’t that difficult to have an identity on my own.”

JOE ELY

"I'd hear these songs and think wow that's good and I'd think that you'd have to go out there in the world and experience certain things... it really wasn't until I met Tom T Hall and he told me 'you know some people can go around the world and not see a single thing and some people can walk around the block and see the world'... and I realized that the songs are really inside you all the time, it's just certain things trigger them."





KATIE HERRON

“There’s just no way I’ll ever be the best drummer in the world. I got my whole life to try and get there. I mean people tell me I’m good... I’m sure the drummer, the guy I opened up for can kick my ass, so there’s no point in havin’ a ego. Cause as soon as you get an ego, as soon as you think your something, something will bring you right back down.”

KELLY JOE PHELPS

"I taught guitar for fifteen years and it wasn't until I was thirty-one years old that I realized I had never given being a musician a real shot. And I suppose it was one of those things. Again, I'm not sure why, but I never felt that maybe I could do it. That kept me probably from jumping, so I decided then if I don't give this a shot I never will. I decided I'm teaching for another four months and that's it. I'm not going to teach again. I'm gonna go and try and find every gig I can find and try and put this thing together."





LONNIE BROOKS

“I love playin’. But I didn’t think I was good enough. I didn’t realize that I was good, even though I had thousands of people comin’ out to see me.”



LOUDON WAINWRIGHT III

"It comes when it comes and how it comes. It used to come rushing out of me and now it dribbles out, but as long as it keeps coming. The whole process of writing songs is kinda mysterious and I don't understand it or really wanna know how or why it happens but I'm happy when it does."



MADELEINE PEYROUX

"I learned how to live from playing music. When things are really tough and unbearable I know that I can find some wisdom and solace by going back to what I'm constantly working on... which is my music."



MARC COHN

“For me, the first phase of writing a song is an other worldly thing. Eventually, craft and consciousness will creep in, but the trick is to keep them at bay for as long as possible. Forty years later, I still can’t explain why songs like After The Gold Rush, Into The Mystic, Girl From The North Country or Wichita Lineman move me so deeply. They have an ineffable beauty. They came from somewhere else.”



NORA O'CONNOR

"I crave harmony and I don't really care to sing alone, I think it's kind of lonely. I would much rather sing with other people... in my life and in my personality I'm a very supportive friend and I'm a very supportive wife and a supportive mom and singing harmony is kind of like that, you're supporting the melody. It's like I'm a secretary of music. It's taken me years and I'm still learning how to do it right, but if you get it right it's like the greatest group hug you've ever had."



PINETOP PERKINS

“The blues makes me feel pretty good. It always keeps two dollars in my hand. I praise to the Lord all the time, ‘please forgive me for it,’ cause I know nothing else to do.”

RAMSEY LEWIS

“At four years old I started taking lessons. But I didn’t fall in love with the piano cause they said ‘you gotta practice.’ Who wants to practice at four, five, six, seven years old? It wasn’t until I was about eleven or twelve years old that I fell in love with music in general and piano in particular. And from that time to right now, and I’m seventy four years old, it’s been all about the music, it’s been all about the piano and how to make it better. How to make it more beautiful, how to make it give me the ability to communicate more directly through the piano. And things have happened. As long as I stay true to my goal and my goal is to play and make beautiful music, doors open. And none of these doors believe me, the gold records, the awards, the television shows, the radio shows, the tours and all the wonderful things... the compositions and the commissions those are just doors opening. Meanwhile back at the ranch, I’m still at the piano, I’m still loving what I loved when I was twelve years old.”





REDD VOLKAERT

“I think we all got a ego, we all want to think were doin’ pretty good and that were all doin’ a good enough job. And hopefully have somebody like what your doin’. The way I see it too, you see somebody that’s great, take his guitar away what is he? Probably can’t fix his car, so he ain’t shit without that thing. So that puts us on pretty level playin’ ground right there. Your just as dumb as me if you take that guitar out of your hands. The only thing is you holdin’ that stick, that makes you better than me? Nah, I don’t think so. If you got an ego you’ll get over it. Someday.”



ROSANNE CASH

“I think people rely a lot on inspiration but discipline is just as important. Through the discipline and hard work is how you find your own voice. Not just from being in the world and getting hit with bolts of inspiration... that can happen with anybody. But if you work hard and you focus and you’re committed to finding out what’s meaningful to you... and you ascribe meaning to certain things that end up defining you, that’s how you find out who you are.”

SHAWN COLVIN

“I had written some songs as a teenager and I had abandoned them. When I moved to New York in 1998 I met John [Leventhal] in pretty short order and he was writing, but he liked having a lyricists because writing didn't seem to be his strongpoint. And I had a chance to co-write and I was lucky enough to have met him because his music was very inspiring to me. That was twenty nine years ago and it's still inspiring to me. Of course I didn't know it then but I met a soul mate musically.”





STEVE MILLER

“I don’t think of myself as a ‘rock star’. I think of myself as a musician and an entertainer. That’s what I’ve been since I was five years old. I grew up surrounded by musicians and entertainers like Les Paul, T-Bone Walker and Freddy King. ‘Rock stars’ didn’t exist when I started. That all came with MTV and Rolling Stone magazine. That’s just not who I am or what I do.”



SUSAN TEDESCHI

“Today I am a mother, a wife, a singer, a guitarist, a writer, a friend and a hard worker. I am the same person I was growing up in Norwell. Only now I have so many experiences that have shaped me into who I am today. I see the world as a much smaller place now and enjoy all the different people, cultures and places it offers. When I was young I never could have imagined the people or places I have seen or experienced now. Music and family have blessed me with all of my dreams.”

WAYNE BAKER BROOKS

“My dad used to put headphones on my mom’s belly when she was pregnant with me. And that was my first contact with the blues. I’m sure what he was playin’ was Muddy Waters or Howlin’ Wolf cause I love both of them.”



WILLIE NILE

“I first do it to express a feeling, to get something thing off my chest or to express something, with the full mind that maybe, just maybe it can inspire someone or make someone feel better for some reason.”



ARTIST NOTES

AARON NEVILLE

Page 10



New Orleans native Aaron Neville first came to public recognition with *Tell It Like It Is* which topped Billboard's R&B chart for five weeks in 1967. It also reached #2 on the Hot 100 and sold over one million copies. Teaming with Linda Ronstadt on the album *Cry Like a Rainstorm, Howl Like the Wind*. Two duets recorded for the disc were the #1 Grammy-winning hits *Don't Know Much* and *All My Life*. Aaron is an inductee of the Delta Music Museum Hall of Fame in Ferriday, Louisiana. In addition to having a solo career he is also, along with his brothers Art and Charles, a part of the The Neville Brothers.

ADRIAN BELEW

Page 12



Born in Covington, Kentucky Adrian is perhaps best known for his work as a member of the progressive rock group King Crimson, which he has fronted since 1981. Belew has released nearly twenty solo albums for Island Records and Atlantic Records and is best known as an unorthodox but accessible guitarist, playing a style of eclectic electronic tones, unorthodox playing techniques and a wide variety of sonic effects. Belew is a pioneer of guitar synthesizers, unorthodox playing techniques and a wide variety of sonic effects. Belew is a pioneer of guitar synthesizers, having been one of the first players to bring them to and consistently use them in popular music.

ALAN WHITE

Page 14



Alan White is considered by many to be one of the greatest rock drummers of all-time with forty-plus years of performance experience and appearances on over fifty albums. When he joined the band Yes in June of 1972, Alan and fellow band members gave each other three months to see if it would work out, and more than thirty years later, he is still an integral part of the band, having played on every Yes studio and live album recorded since. Alan also conducts numerous drum clinics around the world, to encourage and teach other drummers.

CHRIS GILSON

Page 46



Hailing from Austin Texas, Chris Gilson worked his way up the ranks as a drummer which inevitably landed him a spot with one of Nashville's most talented "Tele" players, Redd Volkaert. And his vocals ain't bad either.

CHRIS STEWART

Page 48



Chris Stewart who resides in Lake Forest, Illinois has been the percussionist for the Dave Mason Band since 2005. He is also the managing partner of the Chicago-based record label Out the Box Records which produces, markets, sells and distributes records for both new and established recording artists including Rock and Roll Hall of Fame Inductee Dave Mason, Harvey Mandel and The Freddy Jones Band.

CHRISTOPHER CHEW

Page 50



Christopher is a bassist and one of the founding members of *The North Mississippi Allstars* band. Through the filter of generations of Mississippi Blues men, the Allstars pioneered their own blues-infused rock and roll. The North Mississippi Allstars issued their debut album, *Shake Hands With Shorty* in the spring of 2000 earning them a Grammy nomination for "Best Contemporary Blues Album". By 2005 the North Mississippi Allstars had released 4 studio records, 3 of which were Grammy nominated earning the reputation as one of the most intriguing acts to emerge from the loam of Southern blues and roots rock.

ALEJANDRO ESCOVEDO

Page 16



Alejandro is a musician and singer-songwriter born in San Antonio, Texas. He began performing in the first-wave punk rock group The Nuns and in 1980 he moved to Austin, Texas, where he adapted a roots rock/alternative country style. It was with the release of his first solo albums, *Gravity* in 1992 and *Thirteen Years* in 1994, and on through his sixth album, *A Man Under the Influence* (produced in 2001), that he found his true voice. He has a huge underground following, and many popular artists cite Escovedo as a strong influence.

ALICE PEACOCK

Page 18



Alice Peacock is a native of White Bear Lake, Minnesota and has recorded four independent albums. She is based in Nashville, Tennessee and her song *Leading With My Heart* was featured on the soundtrack for the film *Win a Date with Tad Hamilton*. Alice's song *Sunflower* was featured in the film *Because of Winn-Dixie* and was released on her album *Who I Am*. Her song *Bliss* was featured in clothing ads for "J. Jill", and in "Hershey's" commercials.

ALLEN TOUSSAINT

Page 20



Allen Toussaint is a musician, songwriter and record producer and one of the most influential figures in New Orleans R&B. His career began early when hired by the local Minit Records to supervise its recording activities. Toussaint quickly accumulated a string of hits for the label, producing, writing, arranging and often performing on tracks putting his signature New Orleans sound on the map. Allen has produced, written for, arranged, had his songs covered by, and performed with some of the biggest names in music. He was nominated for a Grammy in 2010 for his debut album *The Bright Mississippi*.

CHUCK GOERING

Page 52



Known as Barrelhouse Chuck, Goering is the only Chicago blues pianist to have studied under Sunnyland Slim, Pinetop Perkins, Blind John Davis, Detroit Junior and Little Brother Montgomery. Barrelhouse draws on this distinguished lineage to create a blues, boogie-woogie and barrelhouse piano style that places him at the forefront of this celebrated tradition. Barrelhouse Chuck is a recording artist for The Sirens Records and his recording credits reads like a 'who's who' of modern day Chicago blues.

CLINT BLACK

Page 54



Singer-songwriter Clint Black has long been heralded as one of Country music's brightest stars. Black has transcended genres to become one of the most successful artists in all the music industry. To date, he's written, recorded and released more than 100 songs, a benchmark in any artist's career. One-third of these songs eligible for major single release also achieved hit song status on Country radio, while more than 20 million of his albums have been sold worldwide. While it's known that Black is an accomplished singer and guitarist, people are surprised to learn that he is also proficient on drums and harmonica.

CODY DICKINSON

Page 56



Cody Dickinson is known for his role as the drummer, keyboardist, and electric washboard maestro for the North Mississippi Allstars. He is the band companion and sibling of NMA's guitarist Luther Dickinson. Cody is also an accomplished guitar player, songwriter and producer and has so far enjoyed three Grammy nominations with the North Mississippi Allstars. In addition to being a full time musician, Cody runs his own digital download label, Diamond D Records. In 2007 he co-founded NMA's record label Songs of the South Records.

ALVINO MEREDITH BENNETT

Page 22



Chicago born Bennett began playing drums at 10 years old with the William Penn Elementary School drum and bugle corps. At fourteen, he traveled the country, working the club circuit. He was spotted in a club at age 17 and approached by blues legend, KoKo Taylor, to lend his talent. At the same time, other blues and R&B artists began to call on him like Willie Dixon and Muddy Waters. Alvino hit it big in 1978, with the million selling R&B band, "L.T.D.", of which he was a member for 5 years. In 2003 a spot was open for drums with the Dave Mason Band. Alvino has been an integral part of the band ever since.

ANDREW LANGER

Page 24



Andrew Langer is a guitarist and member of The Sleepwalkers. He grew up in Deerfield, Illinois and was an original member of the The Redwalls. Langer's musical taste grew outside of the Redwalls bubble, and in 2008 he drove to Waterloo Studios in Kent, Ohio to record his debut album *Back to Earth*.

ANN HAMPTON CALLAWAY

Page 26



Ann Hampton Callaway has made her mark as a singer, pianist, composer, lyricist, arranger, actress, educator, TV host and producer. Her unique singing style blends jazz and traditional pop, making her a mainstay in concert halls, theaters and jazz clubs as well as in the recording studio, television, and film. Known for her Tony-nominated performance in the hit Broadway musical *Swing!* Callaway is a Platinum Award winning writer whose songs are featured on five of Barbra Streisand's CD's. To keep the American Songbook thriving, she produced and hosted 2 TV specials with guests Liza Minnelli & Christine Ebersole for her PBS series "Singer's Spotlight With Ann Hampton Callaway".

DAVE ALVIN

Page 58



Dave Alvin has been roaming the highways of American music for over a quarter century. His 30 years of recordings and live performances prove his statement. From the loud, aggressive rock and roll of *The Blasters* to the contemplative acoustic storytelling of his solo albums, *King Of California* and *Blackjack David*, and from the traditional folk of his Grammy winning *Public Domain*, to the electric blues of Ashgrove, Alvin has always managed to unite seemingly disparate genres into a cohesive vision of contemporary roots music. A mainstay during much of this journey has been Alvin's electrifying band *The Gully Men*.

DAVE BRUBECK

Page 60



Born in Concord California, Dave Brubeck has been designated a "Living Legend" by the Library of Congress. The Dave Brubeck quartet's recordings and concert appeared on college campuses in the '50's and early '60's and introduced jazz to thousands of young people. With a career that spans over six decades, his experiments in odd time signatures, improvised counterpoint, polyrhythm and polytonality remain a hallmark of innovation. He continues to be one of the most active and popular musicians in both the jazz and classical worlds.

DAVE MASON

Page 62



At age 18, the Worcester, England native teamed up with Steve Winwood, Jim Capaldi and Chris Wood to form the legendary band *Traffic*. At 19, Mason penned the song *Felin' Alright* which has since become a rock and roll anthem, having been recorded by well over 48 artists. The group's profound influence over rock music remains unquestioned even today. Dave's career spans over 37 years and has encompassed producing, performing and song writing. As one of rock's great guitar players he was also inducted into the Rock and Roll Hall Of Fame along with the other founding members of the group *Traffic*.

ANNA FERMIN

Page 28



Singer, songwriter Anna Fermin is a musical interpreter. Encouraged by fellow songwriters and musicians, she formed her first band, Anaboy, in 1995. After some changes in the band's line-up, Anna Fermin's Trigger Gospel was born. In the spring of '97, the band recorded and debuted its first, self-titled EP with Mark Dube at Playlist Studios. By December of that same year, the band was opening for the late, Johnny Cash at the House of Blues, Chicago. She has shared the stage with an impressive roster of musicians including Steve Earle and Neko Case.

ANTHONY PATLER

Page 30



A Palm Springs, CA, native, Anthony Patler began playing professionally at age 6, fronting a trio with his brothers Kory (age 12) and Greg (age 13). After graduating high school, Tony moved to L.A., where he quickly landed his first major recording gig with songwriting hall of famer, Lamont Dozier. In 1984 Tony began touring and recording with Chaka Khan, eventually becoming her music director. From this, he went on to record and tour with many well known artists. A recommendation by a long time friend led to him joining the Dave Mason Band in May, 2009.

ARON BURTON

Page 32



Born in Senatobia, Mississippi on June 15th 1938, Aron moved to Chicago in the mid-1950s and quickly gained a reputation as one of the most solid and "in the pocket" bass players in town. Aron was exposed to a variety of different styles of music, including r&b, soul, jazz, and rock, in addition to his blues and gospel foundation. It was only a short time before Burton was called upon by the masters of the industry, starting in 1966 with Freddie King. To date, he has appeared on more than thirty-four recordings, toured internationally, and performed at nearly every Chicago Blues Festival since the festival began.

DAVE SPECTER

Page 64



Blues guitarist, bandleader and producer Dave Specter has earned an international reputation as one of the premier young talents on the Chicago blues scene. Since 1985 Specter has performed regularly at top Chicago and U.S. nightclubs, festivals and concert halls in addition to international appearances. Among Dave's critically acclaimed recordings, his 1991 release *Bluebird Blues* reached the #1 spot on both the Living Blues national radio charts and the Tower Records blues charts.

DAVID "HONEYBOY" EDWARDS

Page 66



David "Honeyboy" Edwards was born June 28, 1915 in Shaw, Mississippi. Honeyboy is one of the last living links to Robert Johnson, and one of the last original acoustic Delta blues players. He is a living legend, and his story is truly part of history. Moving to Chicago in the early fifties, Honeyboy played small clubs and street corners with Floyd Jones, Johnny Temple, and Kansas City Red. In 1953, he recorded several songs for Chess that remained un-issued until *Drop Down Mama*. Honeyboy continues to tour traveling from juke joint to nightclub to festival, playing to adoring fans everywhere.

DAVY KNOWLES

Page 68



Hailing from the Isle of Man, Davy would borrow his father's acoustic guitar and it was there he painstakingly learned to play *Sultans of Swing* by ear. As a teenager, he mined his father's record collection to learn all he could about 'the blues' and he discovered John Mayall's Bluesbreakers, Eric Clapton, Peter Green and Rory Gallagher, to name a few. He played in bands throughout his school years and ultimately, formed *Back Door Slim*. On the band's debut album *Roll Away* Knowles wrote all but one of the tracks on the record, which became a Top 5 staple on Billboard's Blues chart.

BENJAMIN TAYLOR

Page 34



Benjamin Taylor is a musician, songwriter and actor. He is the son of folk rock artists James Taylor and Carly Simon. Benjamin bears a striking resemblance to his famous father and has a singing voice akin to him as well. Although he has made efforts to distance his career from that of his parents, there are inevitable comparisons because of this, and because his chosen genre of music is similar to that of Simon and Taylor. He appears on the CD *Too Many Years* contributing the original track *Listen to The Music* to benefit Clear Path International's work with land mine survivors.

BILL FRISELL

Page 36



Born in Baltimore, Bill Frisell played clarinet throughout his childhood in Denver, Colorado. His interest in guitar began with his exposure to pop music on the radio. The Chicago Blues became a passion through the work of Otis Rush, B.B. King, Paul Butterfield and Buddy Guy. Bill studied music at the University of Northern Colorado before attending Berklee College of Music in Boston where he studied with John Damian, Herb Pomeroy and Michael Gibbs. In 1978, he moved for a year to Belgium where he concentrated on writing music. He toured with Michael Gibbs and first recorded with German bassist Eberhard Weber.

BILL PAYNE

Page 38



Bill Payne, who co-founded Little Feat with Lowell George, has been Little Feat's keyboardist and its pilot throughout the band's existence, writing & singing such beloved classics as *Oh Atlanta*, *Day or Night*, *Time Loves a Hero* and *Cringo*. He's also contributed to hundreds of records as a sideman. The list of artists Payne has recorded with is lengthy - from Jackson Browne to Beck to Jimmy Buffett and that's just some of the "B"s. There's another side to this musician quite distinct from the gritty, soulful rock & roll for which he's best known and it is this side that he reveals on the all-instrumental collection of solo pieces in *Cielo Norte* (North Sky).

EDDIE "THE CHIEF" CLEARWATER

Page 70



A Chicago legend, Clearwater is an intense, flamboyant blues-rocking showman. He's equally comfortable playing the deepest, most heartfelt blues or rocking, good-time party music. Between his slashing left-handed guitar work, his room-filling vocals, his self-defined "rock-a-blues" style (a forceful mix of blues, rock, rockabilly, country and gospel), his boundless energy and even his signature Indian headdress, Clearwater is among the very finest practitioners of the West Side blues working today.

ERIC BIBB

Page 72



Born in New York into a musical family Eric was given his first steel-string guitar at age seven and by Jr. High School was consumed by music. In 1969, Bibb played guitar for the *Negro Ensemble Company* at St. Mark's place in New York while studying Psychology and Russian at Columbia University. Moving to Sweden, he found a creative environment which took him back to Greenwich Village during the heyday of the folk revival. Settling in Stockholm, Bibb immersed himself in pre-war blues and continued to write and perform. His talents have been recognized with a Grammy Nomination for *Shakin' a Tailfeather* and 4 W.C.Handy nominations.

ERIC SLICK

Page 74



Eric Slick started playing drums at the age of two when he first heard a Jimi Hendrix song and immediately beat out the correct rhythm on his crib. He was given a set of bongos which were bigger than he was causing him to topple over but he kept on playing even while flat on his back. By the time he was age four, he sat behind a real set of drums studying under Vincent Motiola, Craig McIver, and at The Paul Green School of Rock Music. He now works as a full time musician, and is currently drumming for *The Adrian Belew Power Trio*.

BILLY BLOUGH

Page 40



Billy Blough aka 'Dr. Martini' is the bassist for the band George Thorogood and the Destroyers and has been for over thirty years. Joining the Destroyers in 1977 he continually earns high praises from his rock and roll peers including such icons as The Rolling Stones, ZZ Top, The Allman Brothers, Little Feat and Steve Miller to name a few. In fact it would be hard to imagine *Bad to the Bone*, *One Bourbon, One Scotch and One Beer*, *Who Do You Love*, *Get A Haircut*, or *I Drink Alone* without his distinct contribution to the bands signature sound.

BO RAMSEY

Page 42



Born & raised in the blue-collar Mississippi River town of Burlington, Iowa in 1951, Robert Franklin 'Bo' Ramsey played a vital role in shaping Eastern Iowa's distinctive blues-rock hybrid, and continues his career as a performer, producer, guitarist and "hired gun" in touring bands of high-profile national acts. In 2005 Bo was inducted into the Iowa Rock 'n Roll Hall of Fame and in 2006 he was inducted into the Iowa Blues Hall of Fame. Bo has recorded nine albums under his own name, three of which the aforementioned gems, *Down To Bastrop*, *Bo Ramsey & The Backsliders Live* and *In The Weeds* remain in print on Trailer Records.

BUDDY GUY

Page 42



Buddy Guy was born on July 30, 1936 in Lettsworth, Louisiana. He learned to play guitar on a two string diddley bow which he made. In the early '50s he began performing with bands in Baton Rouge and then moved to Chicago in 1957, where he still remains. Known as an inspiration to Jimi Hendrix, Angus Young, Eric Clapton, Jimmy Page, Stevie Ray Vaughan, and countless guitarists, Guy is considered an important exponent of Chicago blues. Known for his showmanship, playing his guitar with drumsticks, or stroiling into the audience while playing, Buddy was ranked 19th in *Rolling Stone* magazine's list of the "100 Greatest Guitarists of All Time".

EZRA FURMAN

Page 76



Evanston native Ern Furman is the front man for the band *Ezra Furman and the Harpoons*. Bursting into the local scene in Boston in 2006, their self recorded album *Beat, Beat, Beat* was recorded in a series of college dorm rooms at Tufts University and was engineered by Dave Kant and Produced by Jahn Sood from Outtake Records. Later the band signed on to Minty Fresh Records an indie label from Chicago.

FRED TACKETT

Page 78



Hailing from Arkansas, Fred Tackett worked as a side man on many *Little Feat* albums before becoming a full member of the band for *Let It Roll*. Along with his fine guitar work, Fred's mandolin and trumpet have become a featured part of the Little Feat sound. In addition to his work with the Feat, Fred has a very large discography of work with other artists including the Allman Brothers, Jackson Browne, Glen Campbell, Judy Collins, Bob Dylan, Lowell George, Bonnie Raitt, Bob Seger, Ringo Starr and Tom Waits.

GABRIEL FORD

Page 80



Gabe Ford, born June 8, 1973, into a musical family is the next in a string of talented individuals from the family Ford. His father, Patrick Ford, and his two uncles, Robben and Mark Ford, have had very successful careers in the music business. Gabe is the current drummer for *Little Feat* and has the complete support of the band and Richie Hayward.

GENEVIEVE SCHATZ

Page 82



Schatz is 22 and from Chicago and a member of the band Company Of Thieves. Influenced by Motown, soul, rock 'n' roll, jazz, blues and pop music Schatz just tries to pay tribute to those influences and take things that have inspired the band to create their own music. The band played in public for the first time at a coffee shop in 2006 when Schatz was 19 and, after rounding up musician friends, recorded *Ordinary Riches* in their producer's living room during the winter of 2006-07.

GRAHAM PARKER

Page 88



Graham Parker hails from London, England. In the late 1960s and early 1970s, he sang in small-time English bands such as the Black Rockers and Deep Cut Three while working in blue collar jobs. In 1975, he recorded a few demo tracks in London with Dave Robinson, who would shortly found Stiff Records and connected Parker with his first backing band of note, The Rumour. In addition to his records, Parker published an illustrated science fiction novella, *The Great Trouser Mystery* in 1980. He also published a set of short stories, *Carp Fishing on Valium*, and *The Other Life of Brian*.

HAYDEN NICHOLAS

Page 94



Hayden began playing guitar at the age of nine in Houston, Texas. He played in numerous bands and owned his own recording studio by the age of 18. After moving to California in the early eighties, he returned to Houston where he met Clint Black and made a deal to cut some demos for the young singer/songwriter. Since then Hayden has co-written over sixty songs with Clint for his ten albums to date, fifteen of them Number Ones. Hayden has received multiple Grammy nominations, two CMA nominations for "Song of the Year", and over fifty songwriting awards including three "Triple Play Awards".

IVAN NEVILLE

Page 100



Born in New Orleans, Louisiana, Ivan Neville is a multi-instrumentalist musician, singer, and songwriter. The son of Aaron Neville he has released four solo albums and had a Top 40 Billboard hit with *Not Just Another Girl* from his first solo album *If My Ancestors Could See Me Now*. Ivan has played with and appeared on several Neville Brother records, as well as his father's solo records. In 2002, he formed his own band Dumpstaphunk and appeared, among other places, on the *Late Show with David Letterman*.

JENNIFER PETERSON

Page 106



Originally from Chicago, Jennifer Peterson has developed a loyal following of listeners who enjoy her honesty and ability to connect with her audience. Her live performance is powerful and her song-writing style upholds the tradition of powerful women in music like Carole King, Aimee Mann, Alison Krauss, and many others. Jennifer has been a regular guest singer with Lowen & Navarro and has opened for Kenny Rogers, Emerson Drive, Billy Currington, and Gretchen Wilson.

JOE SATRIANI

Page 112



Nicknamed Satch, Joe has sold over 7 million records worldwide. In fact, his sophomore effort *Surfing With the Alien* became the first instrumental guitar album to crack the Top 40 charts. In addition to his own material, Joe has recorded and toured with such artists as Mick Jagger, Deep Purple, Alice Cooper and even Spinal Tap. Satriani has also become a hometown hero in the Bay Area where he resides, which has led to his being recruited to render the national anthem before the 49ers and Giants games, as well as for across-the-bridge neighbors the Oakland A's. He is listed # 8 in Guitar Player Magazine's Top 50 Greatest Guitarists Poll.

GEORGE THOROGOOD

Page 84



Thorogood and his band The Destroyers have held that gig for more than 30 years. They came out of Delaware in the '70s as a jarringly high-energy bunch featuring drummer Jeff Simon and bassist Billy Blough. The bands raucous, slide guitar-stoked, blues-rock took on tunes by Chuck Berry, Elmore James, John Lee Hooker, Bo Diddley and others defining their own unique sound in Rock and Roll which helped land them a record contract. Since then Destroyers have expanded through the years recording over twenty albums.

GRANT TYE

Page 90



Born in Dallas, Texas, and growing up in Clinton, Mississippi Tye started playing in clubs when he was sixteen touring all over the south. After spending time in Texas and Los Angeles he then landed in Chicago. By his early 20's, he met Brad Nye and Klem Hayes and formed Dick Holliday and The Bamboo Gang a popular, R&B, Rock and Roll band. As a guitarist in many acts, he's toured worldwide, played The Grand Ole Opry and every honky-tonk in between.

IAN NEVILLE

Page 96



Growing up as the son of Art Neville, Ian was influenced by an incredible array of musical genres at a very young age. A key member of Dumptaphunk Ian has also played with the Funky Meters, Lettuce, Soulive, The North Mississippi Allstars, Galactic and the Neville Brothers. Ian claims his least favorite hurricane is that bitch, Katrina.

JASON ROGERS

Page 102



Hailing from the southern region of the United States, Jason has been playing Bass guitar since his early teens. Jason was in the group Brother Tree and has also toured with many others including Michelle Malone. He still continues to tour and still continues to learn about his music abilities.

JIMMY CARTER

Page 108



Jimmy is the only original member of the Glee Club at the Talladega Institute for Blind and Deaf who still performs with the Blind Boys of Alabama. The group began singing under the name of the Blind Boys of Alabama in 1948, but before that, they sang together in the Glee Club (1939-1944) and then under the name of the Happy Land Jubilee Singers (1944-1948). Clarence Fountain (retired) and George Scott (deceased) also sang with Jimmy in the original Glee Club at the Institute. Carter continues to Rock The House with each and every one of his performances.

JOEL GUZMAN

Page 114



Joel is an accordionist, producer, arranger. Who grew up in Washington State. He is the son of proud migrant workers who loved to play Tejano and conjunto music at family gatherings. Joel learned to play the accordion from his bajo sexto playing father Lupe Guzman. Not content to limit himself within the Tejano field, Joel branched out, leading to collaborations with other top country, Americana and rock artists. These included stints with Los Super Seven, Joe Ely and Rick Trevino. Joel's varied experience and in-demand studio skills has many considering him the next Flaco Jimenez.

GERALD JOHNSON

Page 86



Bass player, Gerald Johnson, was born in Washington DC. One of his earliest credits is working with the Sweet Inspirations, the female group that at one time, backed up Elvis Presley. He has toured with and appears extensively on Steve Miller's record catalog. In the 70's he went on to play and tour with Dave Mason, Stephen Stills and Crosby, Stills and Nash. Presently he is the bass player for the Dave Mason Band and the Jones Boys R & B Band and resides in Los Angeles.

GREG LASWELL

Page 92



Greg Laswell is a musician, recording engineer, and producer from San Diego, California. Laswell was originally the frontman for the San Diego-based band Shilligen. In 2005 Greg released his first solo album *Good Music*. He has toured with several artists over the years, including Ingrid Michaelson, Matt Costa, Sia, Tim O'Reagan of The Jayhawks and Amy Millan of Stars. Laswell has also scored several short films, including *Longbranch: A Suburban Parable* and *Deacon's Mondays*.

INGRID MICHAELSON

Page 98



Michaelson was born to artistic parents. Her father is a composer and her mother is a sculptor. Michaelson took up piano at age four, and trained until seven at Manhattan's Third Street Music School, continuing for many more years at the Jewish Community Center of Staten Island's Dorothy Delson Kuhn Music Institute. In addition to her single *The Way I Am*, Ingrid's music has been featured in episodes of several popular television shows, including *Scrubs*, *Bones*, *Grey's Anatomy* and *One Tree Hill*.

JENNIE DEVOE

Page 104



While she remains one of the Midwest's most highly respected and well-known singer songwriters, Jennie has performed all over the country, including at the last Lillith Fair, and opened for greats like Bonnie Raitt, Joe Cocker, Lucinda Williams, Jack Johnson, Ray Charles, and many more. She was the 1st place winner of Billboard Magazine's World Song Contest in 2004 with her song *How I Feel*. Devoe is the kind of singer who makes the hairs on the back of your neck stand at attention.

JOE ELY

Page 110



Country-rock singer, songwriter and guitarist Joe Ely was born in Amarillo, TX. When he was 12, the family moved to Lubbock, TX. Inspired by Jerry Lee Lewis, Ely aspired to a musical career. Joe dropped out of school and began playing music professionally in local clubs. In the summer of 1971, he teamed up with a couple of singer songwriter friends, Butch Hancock and Jimmie Dale Gilmore, to form the Flatlanders. Joe not only performs solo but still tours and plays with an array of musicians and bands including the Flatlanders.

JOHN LEVENTHAL

Page 116



John Leventhal is a multi-instrumentalist, composer, music producer and recording engineer who has worked with singer-songwriters such as Rosanne Cash, Steve Forbert, Shawn Colvin, Marc Cohn, Michelle Branch, Joan Osborne, David Crosby, Kelly Willis, Johnny Cash, Rodney Crowell, Elvis Costello, Kris Kristofferson, Jim Lauderdale, Bruce Hornsby, Jackson Browne, Willie Nelson, Charlie Haden and others. He composed the score for the 2005 film *Winter Solstice* and has had more than 100 songs recorded by a range of artists. Leventhal lives in New York City.

JOHNNIE SAMBATARO

Page 118



John Sambataro is guitarist who hails from South Florida. He started playing guitar at the age of 7 and in middle school formed his first band. His professional career started at around age 16. Johnnie's instruments include guitar, bass, mandolin, Midi-sequencing as well as being a vocalist. Among his other talents he has also been a song and jingle writer, record producer, and a recording engineer. Since 2001 Johnnie has been touring with *The Dave Mason Band*.

JULIE SLICK

Page 124



Julie Slick began playing bass at eleven years of age. In 1998, at age twelve, she joined the Paul Green School of Rock Music, and became the school's first All-Star bassist. Her big break came in March of 2006, when she was invited to join Adrian Belev on stage with her brother, drummer Eric Slick, for an impromptu version of Frank Zappa's *City of Tiny Lites*. As well as an accomplished bass player, Julie graduated magna cum laude from Drexel and has produced several bands, including Cheers Elephant, The Jangling Sparrows, Sweatheart, Love Gravy, as well her own projects.

KENDALL LEE LEWIS

Page 130



Born in Pasadena, California, Kenny grew up in a music filled household. His dad was a big-band swing nut and played drums, guitar and tenor sax. When his brother and sister became "folkies" in the early sixties and brought everything from The Kingston Trio to Dylan into the mix, Kenny at 7 years old, joined in with his ukulele. In 1982 Kenny Lee joined up with the Steve Miller band and has songwriting credits on such labels as A&M, Capitol, Elektra, ABC/MCA, BMG, Sony, Warner, and UA/EMI.

KURT NEUMANN

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Kurt Neumann, from Waukesha, Wisconsin formed the group The Bodeans along with Sam Llanas nearly three decades ago. The partnership was built on give and take, whether in the trading of lyrical or melodic ideas, an exchange of guitar riffs, or the blending of vocal harmonies. As frontmen for what would become one of America's premier roots-rock bands, the duo forged a sound based on heartfelt lyrics, passionate harmonies, and ringing guitars. In 1996, their song *Closer To Free* found a home in Billboard's Top 10. The song also earned an ASCAP award for being one of the most played songs on radio that year.

LOUIE ZAGORAS

Page 142



Louie Zagoras is the founder, lead singer, lead Guitarist and primary songwriter for the band Rollover. He and Rollover toured the states back and fourth in the 90's when Rollover's first record broke big on Chicago's WXRT FM radio. Louie's song *Shiphreck* was the break-out single. He lets his music speak for itself and is considered to be one of the premier electric and slide guitar players in Chicago. His sound is described as Roots Rock meets the Blues.

MADELEINE PEYROUX

Page 148



Madeleine Peyroux from Athens, Georgia is a singer, songwriter, and guitarist. Peyroux is noted for her vocal style, which has been compared to that of Billie Holiday. At age 13 she moved to Paris with her mother and two years later started singing. She joined a group called the Riverboat Shufflers and at sixteen she joined The Lost Wandering Blues and Jazz Band spending a number of years touring Europe performing jazz standards. These experiences provided the basis for her first album, *Dreamland*.

JON LANGFORD

Page 120



Langford is the renaissance man of indie rock has pretty much done it all in his time. He's created cover art, produced records, lent his guitar stylings to recordings by the Old 97's, Kelly Hogan, Sadies, Sally Timms, Danbert Nobacon, Jon Rauhouse, Alejandro Escovedo, and others. He also draws a comic strip, plays in the art/punk band the *Melons* and wrote a book. Langford also acts as a papa bear figure to many of Chicago's musicians looking for direction and reassurance in this vicious racket we call the music industry. Jon is also a radio host for Chicago's WXRT's Eclectic Company.

KATIE HERRON

Page 126



Katie Herron is a drummer who is from Decatur, Alabama. She has played with a wide variety of artist including Michelle Malone, Electric Voodoo, Trial By Jury, Angela Hacker and Jason Elliott to name a few.

KENNETH GRADNEY

Page 132



Kenny Gradney has provided the foundation for the Little Feat sound since joining the band for the *Dive Chicken* album. A Louisiana native, Kenny is a master of bass technique. Kenny Gradney compliments his live playing with his good humor and crowd pleasing antics. He has also played and recorded with many fine musicians including: Delaney and Bonnie, Bob Weir's Bobby and the Midnites, Warren Zevon, Chico Hamilton, Robert Palmer, and Carly Simon.

LONNIE BROOKS

Page 138



Even after 40 years away from his Louisiana home, Lonnie Brooks' music is still instilled with the funky, swampy bayou rhythms of Opelousas and Lafayette, and his lyrics often speak of black cat bones and "Mojo Hands". But along the road from Louisiana to Chicago, he's combined the swing of Texas, the soul of Memphis and the pure power of Chicago blues into a musical gumbo that is all his own style.

LUKE SAYERS

Page 144



Luke Sayers is a singer songwriter from Chicago Illinois who every time he steps onto a stage to perform for his audience realizes the purpose for which he was put on Earth. Years of study, practice, and performance have given Luke the ability to allow his songs to travel freely from the inner space of his mind out through his guitar and voice.

MARC COHN

Page 150



Marc Cohn was the youngest of four boys. He grew up in Cleveland, where he began playing guitar in grade school. Through the local rock radio stations, Marc was introduced to the music of Van Morrison, Joni Mitchell, and Jackson Browne, all of whom remain among his most enduring influences. In 1992 he won a Grammy for Best New Artist and was also nominated for Pop Male Vocalist for *Walking in Memphis*.

JOSEPH ALLEN WOOTEN

Page 122



Joseph Wooten is the fourth brother of the quintet The Wooten Brothers. He and his brothers Regi, Roy "Futureman", Rudy and Victor grew up playing music and opening for the likes of Curtis Mayfield, War and Stephanie Mills. Currently he tours with his brother Victor Wooten and The Steve Miller Band as their keyboardist and backup vocals. Wooten recorded his own debut record *Hands of Soul*.

KELLY JOE PHELPS

Page 128



Kelly Joe Phelps is a singer songwriter who grew up in Sumner, Washington. He learned country and folk songs, as well as drums and piano, from his father and began playing guitar at 12. Phelps concentrated on free jazz and took his cues from musicians like Ornette Coleman, Miles Davis, and John Coltrane. His fifth album release *Beggar's Oil* in 2002 was a critic favorite.

KRISTINA TRAIN

Page 134



Though born in New York City, Train was raised in Savannah, Georgia and music has been at the center of Train's world since she was a toddler. Her mother encouraged her to play the violin and Train took to the instrument, but, more importantly, she also discovered an innate aptitude as a singer. By the time Train was 19, she was already singing professionally. In 2009 Blue Note Records released her debut record *Spill Milk*.

LOUDON WAINWRIGHT III

Page 140



In 1956 after purchasing the 45 r.p.m. single of *All Shook Up* by Elvis Presley music suddenly seemed terribly powerful and important to Loudon. He started playing the guitar around 1960 after seeing Bob Dylan at the Newport Folk Festival. Loudon has won two Grammy nominations for the albums *I'm Alright* and *More Love Songs*. Johnny Cash had recorded his song *The Man Who Couldn't Cry* for his highly acclaimed 1994 album *American Recordings*.

LUTHER DICKINSON

Page 146



In the '80s, when Luther Dickinson was just a boy, his father the legendary Memphis musician and record producer Jim Dickinson, would bring him to Junior Kimbrough's Mississippi juke joint and let the rolling, one chord Delta blues wash over him like a rural river baptism. Since then he has honed his own skills at playing guitar and is one of the frontmen of the North Mississippi Allstars. Luther has won three Grammy's has toured and performed with hundreds of musicians.

MARC WALLOCH

Page 152



Marc resides in Chicago, Illinois. He is a singer, songwriter and guitarist for the band Company Of Thieves which he founded along with Genevieve Schatz. Walloch's guitar talents are also prevalent for Hollywood & Vine another Chicago band in which he is credited for playing on the album *One Way Ticket*.

MAT KEARNEY

Page 154



Kearney didn't write his first song until midway through college. Raised in Oregon, he was charmed early on by music, smitten with albums like Michael Jackson's *Thriller* and Paul Simon's *Graceland*. Between his junior and senior year at California State University Chico his musical life began. Splitting for Nashville, he slept on a friend's couch for what seemed like an eternity, before cutting his debut album *Bullet* in 2004. Three years later, *Nothing Left to Lose* was in rotation for 45 consecutive weeks on VH1 sending Kearney out as the headliner for their You Oughta Know tour.

NATALIA ZUKERMAN

Page 160



Zuckerman didn't have to look far as a child to find musical influence. She attributes her discipline and instrumental predisposition to her parents. The daughter of violinist/conductor Pinchas Zuckerman and flutist/writer Eugenia Zuckerman, Natalia grew up in Manhattan immersed in classical music. Her ears were tuned to perfect pitch, and the guitar dexterity, intricate sense of rhythm and meter is evident in her own musicianship. So did the lifestyle of a traveling performer. Performing live and experiencing what she calls the life of a wandering gypsy.

NICK DANIELS III

Page 166



Nick is a bass player from New Orleans, Louisiana. Not only playing with the Neville Brothers, he has also performed with the Wild Magnolia Mardi Gras Indians, Etta James, Bos Scaggs, and Ivan Neville's Dumpstaphunk band.

OLLIE O'SHEA

Page 172



Ollie O'Shea has been playing guitar and singing most of his life and has worked with some of the best country musicians Nashville has to offer. He signed as a songwriter to Good Bit Music, a publishing company owned by Jim Lauderdale. Ollie has played fiddle with such artists as Hank Williams III, Gary Allan, George Ducas, Buddy Miller and Jim Lauderdale. He is also a solo artist recording his own songs as well as some of Hank Williams, Johnny Cash and George Jones' American classics.

PETER HIMMELMAN

Page 178



Peter Himmelman is a critically lauded rock troubadour, a Grammy nominated creator of children's music, and an Emmy nominated film and television composer. He is also known for his raucous, unpredictable stage shows and critics had him one of rock's most wildly imaginative performers. Peter resides in Los Angeles and expanded his musical horizons to scoring a number of television shows and films. In 2002, he earned an Emmy nomination for his work on *Judging Amy*, a show he has scored since 1999.

RAMSEY LEWIS

Page 184



Composer and pianist Ramsey Lewis has been referred to as "the great performer", a title reflecting his performance style and musical selections which display his early gospel playing and classical training along with his love of jazz and other musical forms. A native of Chicago, Mr. Lewis represents the great diversity of music for which Chicago is noted. Ramsey along with having numerous awards has won three Grammy awards.

MICHAEL FRANK

Page 156



Michael Frank took up the harmonica and blues record collecting in junior high school in Pittsburgh, Pennsylvania. After college graduation he moved to Chicago to practice social work in child welfare and meet as many blues musicians as he could. In 1978, Michael started the Earwig Music Company to record and book underrepresented blues musicians and assist those artists in furthering their careers. The label has released 57 blues, jazz, gospel, and storytelling recordings, and produced for other labels as well.

NATHAN ROWE

Page 162



Known for his incredible bass playing and backup vocals, Nate Rowe, who is from Austin, Texas found a spot touring with Redd Volkaert's band. In addition to playing with Redd, he also lends his talent to other bands in and around Austin.

NORA O'CONNOR

Page 168



Nora O'Connor was born and raised as a first-generation Irish-American on the south side of Chicago. She has recorded and toured with Andrew Bird, The New Pornographers, Archer Prewitt, Neko Case, Jon Wesley Harding, The Aluminum Group, Otis Clay and Mavis Staples to name a few.

PAUL BARRERE

Page 174



Paul Barrere plays guitar and slide guitar, and sings lead and background vocals for Little Feat. He joined Little Feat for the band's third album *Dixie Chicken*, and has been with the band since. Paul's guitar, vocals, and songwriting are now an important part of the Little Feat sound. He has also recorded and performed with many other musicians including *Chicken Legs*, the *Blues Busters*, Valerie Carter, Chico Hamilton, Bonnie Raitt, Robert Palmer, and Carly Simon. Paul also has a solo album called *If the Phone Don't Ring*.

PIETA BROWN

Page 180



Pieta Brown is a singer songwriter with an unmistakable style. Her unique blend of alt-country, folk, blues and indie-rock speaks to music fans around the world and has garnered rave reviews from the BBC, Boston Globe and indie radio stations. Even her own musical hero Iris DeMent is a fan. An artist with cross-genre appeal, Pieta has toured with such diverse artists as John Frine, Ani DiFranco, Calexico, J.J. Cale and Mason Jennings.

REDD VOLKAERT

Page 186



At an early age he discovered the music of Merle Haggard, Buck Owens, Led Zeppelin, Deep Purple, Albert King, and Johnny Winter. He was taught the guitar from his neighbor Wilf Warkentin and after years of 'nooding' the guitar he left British Columbia for the states, eventually ending up in Nashville, Tennessee. He worked in Merle Haggert's band for a number of years prior to moving to Austin Texas. Redd is among the country's top Telecaster guitar slingers and won a Grammy in 2009 for Best Country Instrumental Performance.

MICHELLE MALONE

Page 158



Michelle Malone was born in the Deep South and grew up listening to her mother sing in the church choir every Sunday. When it came time to craft her own sound, she took those religious roots, blended in enough rock, folk, and blues to satisfy. The result is, Debris, a high-spirited stripped down blend of rootsy acoustic slide, gritty electric blues and explosive vocals that harkens back to the lost recordings of Bonnie Raitt, Lucinda Williams and The Rolling Stones.

NICHOLAS TREMULIS

Page 164



Forming the Nicholas Tremulis Orchestra in 1982, the band was described as "Punk Jazz", drawing on early punk music, as well as James Brown funk and the harmonic jazz movement of Ornette Coleman. A single was released on Disturbing Records in 1983 and by 1985 the band had morphed into a large modern funk/soul unit. From the years 2000 to 2004, the Nicholas Tremulis Orchestra, along with WXRT, The Metro, and Jam Productions hosted a charity concert for Neon Street for Homeless Youth. Nicholas is also a host on the Eclectic Company on WXRT radio.

NORTON BUFFALO

Page 170



Norton was regarded as one of the most versatile and talented harmonica players in the music business. He performed and recorded across nearly every style of music, and had been widely acclaimed as the finest multigenre harmonica player of all time. Norton was also known as a strong and soulful vocalist spending over thirty years with the Steve Miller Band. Norton, a well regarded songwriter, engineer and producer, passed in October 2009.

PAUL BURCH

Page 176



Born in Washington D.C. Burch's family had close ties to the art and music scenes. Inspired by a Jason & the Scorchers concert at age 15, he took up drums and guitar. Burch moved to Nashville in the early 90's, and formed the WPA Ballclub. His marathon shows helped spark the "Lower Broadway Revival" bringing international attention to the live music scene in Nashville. Paul has collaborated with the likes of Ralph Stanley, Lambchop, Beverly Knight, Mark Knopfler, Bobby Bare, the Mekons, Vic Chesnutt, and the Grammy nominated comeback by Charlie Louvin.

PINETOP PERKINS

Page 182



Born Willie Perkins, in Belzoni, MS, in 1913, Pinetop is one of the last great Mississippi bluesmen still performing. He began playing blues around 1927 and is widely regarded as one of the best blues pianists. Perkins created a style of playing that has influenced three generations of piano players and will continue to be the yardstick by which great blues pianists are measured.

RICHARD SHINDELL

Page 180



Born in New Jersey, Richard now resides in Buenos Aires, Argentina. He is a meticulous craftsman of song whose studio albums and one live recording have been revered by critics and fans alike. Innovative, original and occasionally spiritual, Shindell's songs weave tales that interchangeably champion the downtrodden, exalt the disaffected or wax empathetic to those lost to society's fringes. His songs are often slowly and painstakingly crafted until honed to perfection.

RICK NIELSEN

Page 190



Rick Nielsen is from Rockford, Illinois and is the lead guitarist, backing vocalist, and primary songwriter of the rock band Cheap Trick. For the band's first few albums, Nielsen wrote the majority of the material himself. He is well known for having many custom-made guitars from Hamer Guitars, including his famous five-neck guitar. Rick along with Cheap Trick have 20 million records sold, 29 movie soundtracks and 40 gold and platinum recording awards.

RODNEY BROWN

Page 196



Rodney Brown started down his musical path at the age 6. After 7 years of classical piano, and 4 years of percussion in high school he began his love affair with the saxophone. Influenced by legendary entertainers such as Eddie Harris, Von Freeman, Sonny Seales, James Moody, Dexter Gordon, Gene Ammons, Louie Jordan, Lou Rawls, Joe Williams, Brook Benton, he continues to implement the sound of legends into his energetic, intelligent, funky, groovy interpretation of contemporary blues, jazz, and soul.

ROSANNE CASH

Page 202



Rosanne Cash is a Grammy-winning singer and songwriter. Her fourteen record albums, released over the last twenty-five years, have charted eleven number-one singles. She has earned numerous accolades for her album *King's Record Shop*, generated four number one singles and *Black Cadillac* earned her a nomination for a Grammy in the category of Best Contemporary Folk/Americana Album. In addition to her singing and songwriting, Rosanne has authored several books.

SAM CLAYTON

Page 208



Sam Clayton plays percussion and sings for the band Little Feat. Sam joined the band for their third album *Dixie Chicken*. He was influenced early in life by R&B and Gospel and worked for a short time with Little Richard. He rejuvenated his career in music after being laid off his job as a Electro-mechanical Engineer. In addition to enjoying his musical career Sam likes to relax with a woodworking project or caring for his salt water aquarium.

SHAWN COLVIN

Page 214



Shawn Colvin is one of the leading lights of the so-called "new folk movement" that began in the late '80s. Although she grew out of the somewhat limited "woman with a guitar" school, she kept the form fresh with a diverse approach, avoiding the genre's clichéd sentiments and all too-often formulaic arrangements in favor of a more personal, pop-influenced style. Colvin's debut record won the Grammy Award for Best Contemporary Folk Album in 1991, but it was her 1997 single *Sunny Came Home* that firmly catapulted her into the mainstream.

STEVE MILLER

Page 220



Miller was born in Milwaukee and was taught his first guitar chords at age five by his godfather, Les Paul, pioneer of the electric guitar and multitrack recording. After forming his first band with Boz Scaggs, Miller went on to huge success in the rock and pop world of the 70s. Nineteen seventy-three's *The Joker* was a number one Billboard hit and opened the door to a highly successful career. The popularity of his *Greatest Hits LP* in '79 also fueled very successful concert tours throughout the 1980s and '90s, often with large numbers of younger people being present at the concerts, many of whom were fans of the big hits.

RICK TRANKLE

Page 192



Rick Trankle otherwise known as Highway Ricky is a multi talented musician from Chicago. He not only plays the drums, but later in his life learned to master the blues harmonica, making him in demand to sing and play in clubs throughout the Midwest.

RON MILLS

Page 198



A resident of Denver since he was 11, he began playing the trumpet seriously in junior high school and studied music at the University of Denver and the Manhattan School of Music. Ron was widely recognized as a musical director and arranger with the release of Ginger Baker's *Coward of the County*. Hailed as an inventive composer and gifted trumpeter on his solo releases, Ron released a series of well-received songs, specifically *My Cruel Heart*, *Woman's Day* and *Capri*.

RUDY ROYSTON

Page 204



Born in Fort Worth, Texas, and raised in Denver, Colorado, Royston has been a professional teacher, drummer and percussionist for most of his life. He studied classical percussion at University of Denver, and in 2006 he earned a Masters in Music from Rutgers University. Rudy found "his voice" through trumpeter Ron Miles, whom Royston deems his greatest influence. He recorded and performed all styles of music from jazz to marching percussion. Rudy has performed with many of today's finest jazz musicians including Javon Jackson, Bill Frisell, Les McCann, David Gilmore, JD Allen and Sean Jones to name a few.

SAM LLANAS

Page 210



Sam is a singer, acoustic guitarist, and songwriter in several rock and roots rock bands including the BoDeans and Absinthe. Llanas was one of the founding members of the BoDeans, which he formed with high school friend Kurt Neumann in Waukesha, Wisconsin. Under the guidance of producer T-Bone Burnett, they recorded their first album *Love & Hope & Ser & Dreams*. The band had several singles in the top 40 mainstream rock charts in addition to having two top 10 songs in the Adult contemporary charts.

SHAWN MULLINS

Page 216



Atlanta based folksinger and songwriter Shawn Mullins was serving as a member of the U.S. Army Airborne Infantry division when he released his first self-titled cassette on his own SM label in 1989. After a string of several more self-releases *Soul's Core* his first album for major label Columbia, followed in 1998, scoring a Top 10 hit with the single *Lullaby*. A master storyteller, Mullins is a veritable fly-on-the-wall, a fan of songwriters like Ricki Lee Jones, Joni Mitchell, James Taylor and, of course, Bob Dylan.

SUSAN TEDESCHI

Page 222



Guitarist, singer and songwriter Susan Tedeschi is part of the new generation of blues musicians looking for ways to keep the form exciting, vital and evolving. Tedeschi's knack for musical truth-telling has been apparent in the years since she first captured the public's musical imagination. Growing up in the Boston suburb of Norwell, Massachusetts, she began singing with local bands at the age of 13, and subsequently pursued her passion for music while studying at the prestigious Berklee College of Music. Whether in small clubs in Austin or stadium shows with the Rolling Stones, her brand of blues never fails to please.

ROBBIE FULKS

Page 194



Robbie Fulks is an alt country artist originally from Pennsylvania but who is a longtime Chicago resident. Fulks is known for his disdain of mainstream modern country and the country music industry, as exemplified by his scorching rebuke of Nashville titled *Fuck This Town*. His live performances feature improvised rearrangements of his original songs, off-the-cuff musical humor, and covers of songs by Michael Jackson and Cher, among others.

RONNIE BAKER BROOKS

Page 200



Ronnie sings with soulful fire and plays with a white-hot intensity. He's also carrying the torch from the previous generation of soul and blues greats and moving the music into the future. As well as anyone of his generation, he knows the transcendent release at the heart of soul, blues and rock. He knows because, as the son of blues great Lonnie Brooks, he came of age watching the fiercest guitar players and most soulful singers of a previous era express their deepest feelings through their music.

RYAN STASIK

Page 206



Ryan is the bassist for progressive rock group Umphrey's McGee. Stasik originally hails from the Pittsburgh area, and is now based out of Chicago, IL. He is a founding member of Umphrey's McGee, with guitarist Brendan Bayliss while both were students at University of Notre Dame. He is also an accomplished keyboardist, doubling up with Joel Cummins in concert on the track *In Violation of Yes* while guitarist Jake Cinninger takes over the bass. Stasik is known for his large hat collection, and rarely wears the same hairstyle and hat to consecutive performances.

SHANE STEWART

Page 212



Shane Stewart is from Lake Forest, Illinois and is the lead guitarist and founding member of the band Troubled Identity. The alternative rock group, lends to unheard of riffs, honest lyrics, and liveliness to creating their own unique contagious energy. After being signed by Out the Box Records, a Chicago record label, the band has released their first self-titled album, *Troubled Identity*.

SHEMEKIA COPELAND

Page 218



At a young age, Shemekia Copeland is already a force to be reckoned with in the blues. While still in her 20s, she's opened for the Rolling Stones, headlined at the Chicago Blues Festival and numerous festivals around the world, scored critics choice awards on both sides of the Atlantic (The New York Times and The Times of London) and shared the stage with such luminaries as Buddy Guy, B.B. King, Taj Mahal and John Mayer. Heir to the rich tradition of soul-drenched divas like Ruth Brown, Etta James and Koko Taylor, Copeland's shot at the eventual title of Queen of the Blues is pretty clear.

SUZY BOGGUSS

Page 224



Whether solo or in collaboration, Suzy Bogguss has always been true to her muse. Over the years Bogguss has teamed with the late, great Chet Atkins on *Sympatico*, an album which received near universal praise. She also teamed with Ray Benson of Asleep At The Wheel on *Suing*, an album full of swing tunes soaked in jazz. And her most recent album, *Sweet Danger*, was co-produced with legendary jazz producer and keyboardist Jason Miles.

TERRANCE SIMIEN

Page 226



For more than 2 decades Grammy Award winning artist Terrance Simien, 8th generation Louisiana Creole has been shattering the myths about what his indigenous Creole Zydeco music is and is not. Leading his Zydeco Experience Band, Simien has become one of the most respected and internationally recognized touring and recording artists in roots music today. He has performed over 5000 concerts, toured millions of miles to over 40 countries and reached at least a million people during his eventful 25 year career.

TONY HALL

Page 232



Always in demand for both studio and live work, Hall has handled bass guitar chores for dozens of touring artists including the Neville Brothers, Harry Connick Jr., Emmylou Harris and Jewel. His current work focuses on providing bass lines and vocals as a member of Ivan Neville's Dumpstaphunk and a tour with Trey Anastasio of Phish.

WILL BARROW

Page 238



Barrow is a Grammy winning singer/songwriter, pianist and multi-instrumentalist, producer, composer and educator. His 25 year career in music has brought him from his native Gainesville, Florida to a decade and a half in New York City, to his current home of Nashville. Along the way, he has toured, performed and recorded with an eclectic array of artists including country artists Suzy Bogguss, the Gatlin Brothers, Crystal Gayle and R&B vocalists Vickie Sue Robinson, Freda Payne and Eloise Laws, rockabilly phillies Wanda Jackson and Rosie Flores, gospel singer Bebe Winans and operatic soprano Karen Parks.

THERESA ANDERSON

Page 228



Theresa Andersson, born in Gotland, Sweden, is a singer/songwriter and multi-instrumentalist. She came to New Orleans in 1990 to play violin with fellow singer-songwriter and Swede, Anders Osborne. Nine years later, she left the band. Since then, Theresa has performed and recorded with several well known New Orleans musicians, including Allen Toussaint, The Neville Brothers, The Meters and Betty Harris. She now tours with an amazing one-woman show using loop pedals to create multi-layered and complex instrumental and vocal arrangements.

TONY SCHERR

Page 234



Scherr was born in New Haven, Ct. He played with Woody Herman as a teenager, and moved to New York City in the late-1980s, where he became a prolific session musician, working with artists such as Bill Frisell, John Scofield, Norah Jones and Ana Egge. He has been a member of a number of bands, such as The Lounge Lizards, Sex Mob and the Ferdinandos. Scherr owns a recording studio and has worked as record producer for many of the artists he performs with.

WILLIE NILE

Page 240



More than a quarter century has passed since the release of Willie Nile's first album, accompanied by press notices comparing him to Bob Dylan and Bruce Springsteen. Growing up in Buffalo, NY, Nile quickly began a post-collegiate career in Greenwich Village that led to his characterization as "a songwriter's songwriter". His newest release, the enthralling new *Streets of New York*, finds the artist in his mid-fifties, his youthful energy unflagging, and he's never sounded more committed to the themes he's tackled.

TIFT MERRITT

Page 230



Songstress Tift Merritt is a North Carolina native. Her father taught her guitar chords and Percy Sledge songs. With her longtime band, she has built a unique and critically acclaimed body of work of sonic short stories and poignant performances. Merritt has toured the US and Europe, been featured on Austin City Limits, produced a Grammy-nominated album and been hailed by none other than Emmylou Harris as "a diamond in a coal patch" of songwriters.

WAYNE BAKER BROOKS

Page 236



Combining outstanding song craft, passionate vocals, and a liquid fire guitar style, this talented artist manages to honor his rich blues heritage while effortlessly expanding the boundaries of the genre. The son of Chicago blues legend Lonnie Brooks, he joined his father's band as a roadie in 1988, and started playing guitar in the band in 1990. In 1997, he formed the Wayne Baker Brooks Band. In 1998 he spearheaded and co-authored the book *Blues for Dummies* along with Cub Koda & Lonnie Brooks; the book was published August 1998.

WILLY PORTER

Page 242



A native of Milwaukee, Porter has amazed audiences across the U.S., Canada, the U.K. and Europe with his incredible multi-capoe open tunings, lyrics that go beyond simple story-telling and a voice that reaches the highs and lows of every emotion conveyed in his songs. From 1990's *The Trees Have Soul* to his most recent release on his own Weasel Records, *How to Rob A Bank*, Porter leads the listener on a journey of power and subtlety. His live shows are legendary and combine performance art, musical virtuosity and improvisational sketch comedy.

Any undertaking of a project this size takes the co-operation of many people, not the least of all the artists and those who work with the artists. I am indebted to all who worked on this project, it meant I could fulfill me dream of making this book happen. Jonni Hartman Rogers and Kim Cornett, thank you both for continually suggesting artists to contact, your enthusiasm and inspiration pulled me through until the last photograph was taken. Dianne Hannes your invaluable input on all the artists' quotes will never be forgotten. I thank Richard Mack of Quiet Light Publishing for believing early on that this book would have a following. His guidance in producing this book was invaluable. I would also like to thank Tom Oakley for working on the non-traditional marketing for this book. Tom's knowledge of music is extensive and his work on our internet sites is truly outstanding.

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Finally I would like to thank my family who allowed me the time and energy to complete this project. To my wife Kathy, thank you for your understanding and patients on those 'all too often' last minute Friday and Saturday photo shoots and my children; Lindsey, Stephen and Tony, I thank you from the bottom of my heart. Your encouragement through this project helped immensely.

Thanks to You All,
Steve Azzato

I'd like to thank the following theatres and clubs for allowing me to come in and shoot backstage at their venues.

Old Town School of Folk Music Chicago Illinois www.oldtownschool.org

SPACE Society for the Preservation of Art & Culture Evanston Illinois www.evanstonspace.com

FitzGerald's Night Club Berwyn Illinois www.fitzgeraldsnightclub.com

Buddy Guys Legends Chicago Illinois www.buddyguys.com

House of Blues Chicago Illinois www.houseofblues.com

The Chicago Theatre Chicago Illinois www.thechicagotheatre.com

The Park West Chicago Illinois www.jamusa.com

The Riviera Theatre Chicago Illinois www.jamusa.com

The Cubby Bear Chicago Illinois www.cubbybear.com

Martyrs' Restaurant & Pub Chicago Illinois www.martyrslive.com

Genesee Theatre Waukegan Illinois www.geneseetheatre.com

Essex Hotel Chicago Illinois www.essexinn.com

Austins Saloon & Eatery Libertyville Illinois www.austinssaloon.com

North Shore Center for the Performing Arts Skokie Illinois www.northshorecenter.org

The Paramount Theatre Aurora Illinois www.paramountarts.com

The Venue Hammond Indiana www.thehorseshoehammond.com

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STEPEHN AZZATO

An accomplished photographer, Stepehn Azzato Gia con re porit parum rerero vel mos que se nus dessuntur, sitia velibusam quia dolorrunto ipsam as doluptus incilis dolorem quiam, apis molectaecta es voles magnim exeria cus magnat. Ur sitium hicil eveliti apit ut et volioriorae por si nat doluptatis evelignisim quatur ab ipsusto essundi tiosti tet, ad modis et alicto vent quis ut labore nam voluptet qui qui dolut adit facepedi delessi ncimodis delenti ustrum est, omniendis is raerum harum eate doluptasse descu doluptae paribusciae magnatus ex et ma vel erchitate sae volor atature icipiciis etur secupta tibeaque eiunt as eos si cum eium dollabo. Et autem. Illab ius acepro omnitit omnit

He lives in Libertyville, Illinois



LESTER HOLT

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David "Honeyboy"	Jon Langford	Pieta Brown	Willie Nile
	Joseph Allen Wooten	Pinetop Perkins	Willy Porter

In *Their Love of Music* photographer Steve Azzato has captured the essence of the creative spirit in the faces and words of the musicians themselves. Featuring portraits of one-hundred seventeen artists, the book takes a slightly different approach to music photography than typically seen. Steve was able to sit with a huge range of musicians and explore what drew them to their art. He was able to hear it in their voices and record it visually in their images. In the simple quiet of a green room, without the crowds or bandmates or tour managers, Azzato's photographs transcend the chaos of the stage and the intensity of the studio to reveal the inner spirit that drives each of his subjects. From grizzled veterans to kids just starting out, folks who play stadium shows to unpaid openers in small clubs, jazz to blues to rock to roots...what unites them all is in fact, their love of music. Although as noted rock photographer Annie Liebowitz suggested to Azzato at the start of the project, 'You had to pick the hardest subjects to photograph', he has assembled a collection that is unrivaled in its intimacy and expression.

The list of artists is an eclectic assortment from all walks of music, from Aaron Neville to Willie Porter and includes Dave Brubeck, Madeleine Peyroux, Ramsey Lewis, Steve Miller, Dave Mason and Rosanne Cash just to name a few. This book is destined to be a favorite of those who love photography, those who love music and those who love great books.



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