



Their Love of Music

Photography by Stephen Azzato

Foreword by Lester Holt

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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.

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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 Honey Boy 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 artists 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 retched 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.”





ADRIAN BELEW

“The whole reason I took up playing guitar was I could hear songs in my mind like I was hearing a record being played. But I couldn’t translate it to anyone. I started as a drummer and a singer in my first band and we were playing a lot of Beatles songs and things. And you just couldn’t write songs on the drums, you couldn’t explain it to the band. So that was my impetus for even starting guitar playing, was to get rid of some of this music that runs around in my head all day long.”

ALAN WHITE

"I've always loved playing music and being part of a band creating new music with other musicians. When a call came from John Lennon, who I found out had seen me play the night before in a club called Rasputin's, it turned out to be a gigantic stepping stone in my career. I was only twenty years old at the time and just like any young kid, thought this was a natural progression and what naturally happened in the music industry in London. Only years later after playing with The Plastic Ono Band and recording 'Imagine' and 'Instant Karma', did I realize the full impact of these events. John was inspirational to me in many ways and showed his confidence and support by saying. "Whatever you're doing Alan, just keep doing it" 40 years later, this journey continues with Yes and the challenges and creativity we explore with each new project. I hope to inspire others along this path. I truly love what I do."





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.”

ALVINO MEREDITH BENNETT

“Never really had any drum lessons, it’s all just this wonderful God given gift. I don’t take advantage of it at all, I don’t. It’s just a wonderful gift that I can share with the world.”





ANDREW LANGER

“Music is a form of communication that most people can relate to. I don’t really know too many people who don’t like any form of music. So many people relate to it and want to have a drive to go see it, and that’s special. Having a gathering of people and they’re all listening to your music, all feeling something the same or different, it’s a pretty powerful thing.”



ANN HAMPTON CALLAWAY

“As a teenager and as somebody who had her heart broken many times, if I didn’t have music and I didn’t have writing and I didn’t have these outlets and ways of expressing and making something beautiful out of something heart breaking, I don’t know that I would be here.”



ANNA FERMIN

"I just knew I wanted to serenade somebody."

ANTHONY PATLER

“What keeps me going? I guess when you notice that you’ve gone to another level. When you listen to something that you’ve recorded, and say ‘hey that’s something new I’ve never done before’. So you sort of inspire yourself. And of course when you hear somebody that’s great, there’s nothing like hearing one of the masters. And you either want to stop playing or you want to practice, usually the practice one wins out eventually.”





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.”



BENJAMIN TAYLOR

“With song writing the inspiration is like a trench that’s been dug out for you by the experiences that you had and the life you live. And then all of a sudden the tap gets turned on and the water just flows through the trench. And the beautiful thing about water if you use that analogy in song writing is that it always finds its own level and it can cut through anything and it’s infinitely malleable and cleansing.”

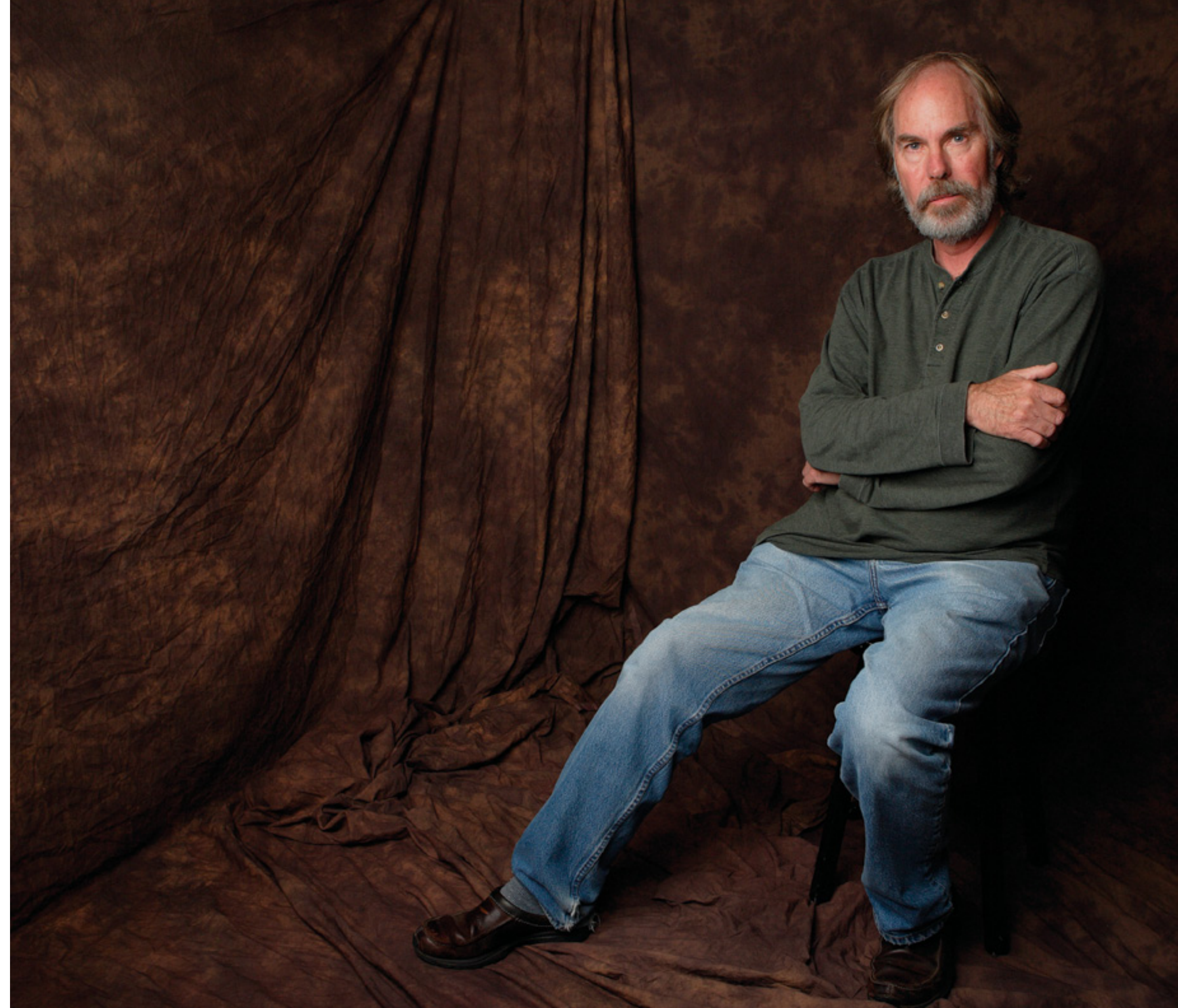


BILL FRISELL

“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.”

BILL PAYNE

“I heard Ray Charles and Little Richard and The Beatles and The Rolling Stones or Dylan for that matter, and you’re goin’ oh my God what have I got to add to this conversation? But as you begin to make your mark and see those things that well up through that creative filter that we have in each and every one of us that are creative people, you get past that thing of ok, I am intimidated as hell by these folks, but I got something to say too. And that’s where you begin to find your voice. And I think that’s what it is to be an artist.”





BILLY BLOUGH

“We go out on stage to try and win the fans over as if it’s like our first show. When I joined the band in 1976 it was like we played five sets and every night was the same, trying to win over the fans. Even though now thirty something years later we have records out, some hits and at least some name recognition, we still try and go out and do what we did when I joined the band, and that’s to play as hard as we can.”



BO RAMSEY

“I just remember hearing Johnny Cash singing Folsom Prison blues and Luther Perkins playin’ that guitar. And I was struck by that sound and then all of this music came in. I heard Bob Dylan and Elvis Presley and The Beatles and all that. I was just a young kid and I heard that stuff and was really takin’ in by it. And then as I got a little older that blues music... I’ll never forget the first time I heard Muddy Waters, I remember starin’ at the record as it was spinning and I couldn’t believe the sound that was comin’ out and I wasn’t sure if I liked it, because it was so... almost unnerving. I thought ‘Oh my God was it that?’ And then of course I couldn’t get enough of it. And that’s the music that moved me to really seriously play the guitar.”



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 GILSON

“Whether your havin’ the best day of your life or the worst day of your life you’ve always got some music that goes along with that. And that’s yours. It’s special to you and it feeds your soul in some way. And so I’ve always wanted to play in a band that gives those kinds of feelings back to somebody else.”

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 their 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.”





CHRISTOPHER CHEW

“It’s a great thing to be able to touch somebody. They always say it’s sex, drugs and rock and roll that’s not how I live. I’m a firm believer in the big man upstairs and I love playin’ music but all the other stuff is kinda over rated personally.”



CHUCK "BARREL HOUSE CHUCK" GOERING

"By the time I was twelve I had over a thousand blues records. So I did it backwards. I started hearing the records before I learned to play. But I could tell you on every cut, who's on every instrument, if it was Fred Bealow or Little Walter or Hubert Sumlin or Otis Band. I listened to everybody I could find. And I was very selective. I wouldn't buy any crap and if I liked you I bought every record I could find of yours. The first Muddy Waters I had was 'Brass In The Blues' on 8-track. And I still have the 8-track today."



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.”



CODY DICKINSON

“There’s definitely strength in knowing your audience and focusing on what is truly entertaining. But at the same time it’s important to stay creatively fresh and always be pushing myself. I’m always learning.”

DAVE ALVIN

“I didn’t know Bob Dylan was from Hibbing Minnesota, to me Bob Dylan was from New York City dash Mars. I mean I thought singer songwriter types came from some other universe. They didn’t come from a place where your car breaks down, or you eat hamburgers, you know, they just came from another universe. So it took me a while. It was a few years ago when I was doing a record called King of California [1994] that I finally realized, hey I’m a singer songwriter.”





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."



DAVY KNOWLES

“It doesn’t matter if I’m playing on stage or playing to myself, it’s the same feeling. You get a big adrenaline buzz from playing live, but the satisfaction is still there. I’ve always said as well, if you kinda close your eyes, you curl your toes up and you lean back and you play. There’s nothing beats that, nothing at all.”

EDDIE “THE CHIEF” CLEARWATER

“When I play the blues it’s a good feeling. You could describe it as a spiritual being takes over, way out of the ordinary and puts you in a whole new dimension from yourself.”





ERIC BIBB

“There is no question about it. This whole journey is one that just takes me deeper into the music and what’s behind it. It’s not just making music and it’s not just entertaining for me. It’s self discovery, it’s finding out who the people were who created this music originally, who contributed so much to what we’re doin’ today.”



ERIC SLICK

“I feel like music is the only thing I truly understand. It’s the only thing I can really get a grasp of. I love to read, I love the movies and I love art. I love all these things but I don’t always understand them, and I always seem to understand music. Probably because it’s always been the dominating factor in my life and I can’t run away from it. Everything that I hear has a rhythm or a melody. It’s almost to the point of insanity.”

EZRA FURMAN

“My fear in being a musician has always been that nobody listens to music like I listen to music. It doesn’t lift most people up the way it lifts me up. But over time a lot of people have given me evidence that it’s not true. Music really does do something special in our lives.”



FRED TACKETT

“We don’t get paid enough money to be ‘rock stars’ or even close ya know. I think Eric Clapton would talk about himself as being a journeyman, a craftsman, and that’s what I feel like we all are. We’re just really blessed and lucky that we have this career under the radar where we were allowed to just do whatever we wanted to do. And we have this incredible loyal fan base, but it’s not ‘rock star’ status by any means. It’s more like a jazz band, that plays rock and roll.”



GABRIEL FORD

“My Pops brought me up on stage many times just for a funk jam. The band would say, ‘Oh the kid; oh wow it’s the kid’. And that was fun. Then my dad said ‘enough is enough - if you want to step up here again, you’re going to have to learn how to play a shuffle’. It took me quite a while, but I finally got to get back up there.”



GENEVIEVE SCHATZ

“When people are faced with obstacles it forces them to become creative and figure a way to find their voice and be heard, make a difference, contribute and participate, even if all the walls are up against you.”





GEORGE THOROGOOD

“I just think it’s fruitless to try and go up against or try and say I want to be like Jeff Beck or Jimi Hendrix. That’s just an impossibility. I just want to be better than I was last night, whatever that means. I don’t want people walkin’ away and sayin’ ‘I saw George five years ago, you should’ve seen him then’. That’s when I retire, that’s when it’s over. And so I compete against myself. And if I stay in that world, I’m OK.”

GERALD JOHNSON

“There’s a feelin’ that you get from the chemistry that is developed by the musicians that you’re workin’ with on the stage. There’s an interaction and an energy that goes on and obviously it transcends out into the audience and they give that back to you. But where it starts is up there on stage. And I experienced some energy when I was in my teens with a bar band, and the band was nothin’ special, but it was an energy that I had never felt in my life. And I have been chasin’ it this whole time.”





GRAHAM PARKER

“The first thing that got me started of course like everyone in England was the Rolling Stones and the Beatles at my age, like twelve years old... nineteen sixty two, sixty three, that kind of era. So that’s what kicked us all into it, when we realized that they weren’t much older than us, and that this is possible. And from then on what ever I was into, it was very deep and obsessive. When I got into the soul music of America and Motown and the Ska music I was about fourteen or fifteen. And I didn’t like the Beatles at all then. That was all over, it was all these black guys with saxophones and things, and so every genre was obsessive. Then it went to psychedelic music and that was obsessive. And then into my twenties, I started to balance it all out and find all those styles contributed to what I could 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.”



GREG LASWELL

“Once I decided to do this I never had a plan “B”. I never wanted anything else, I never knew anything else.”



HAYDEN NICHOLAS

“I wrote a book because it was something I was always interested in. It was the one little area I excelled at in school. We had some time off and I was trying to find some things to do. I been writin’ some short stories and ended up gettin’ involved with it, did one, really enjoyed it so much that I did another one. I wanted a more creative outlet where I could really explore my feelings.”



IAN NEVILLE

“Everything that I was around had something to do with music basically and I didn’t know any different. It was just always there.”

INGRID MICHAELSON

“If I have a good show it doesn’t matter if I sing all the notes right or if I get every word... I find that the best shows are when the audience is having a good time. Because we feed off of that energy, I definitely feed off of that energy, and I think that my band feeds off of me. I want people to have an experience, it’s not just them watching something behind a glass wall. I like them to be part of the whole show, I want them to join us and to sing and to dance and I want them to walk away with an overwhelming sense of joy.”





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."



JASON ROGERS

"I been playin' pretty hard core since I was twelve to fourteen. I'm twenty seven now and I'm just now learnin' how to stop thinkin' and kinda get out of the way and just let music happen."



JENNIE DEVOE

“Listening to Bonnie Raitt, I thought that was just something I related to. I related to how she did it. I related to her gutsy delivery but she was still very feminine about it. It was almost like this black gospel soul stuff, but yet it was still in this sort of white southern blues thing. And I think sometimes artists are forced to choose a genre. I didn’t quite know what I wanted to do, but blues seemed to call me and I had a natural affinity to the blues.”



JENNIFER PETERSON

“In my opinion, music is an ultimate form of self expression. Words combined with the energy, mood and movement of music, can convey so much more than words alone. This is something I thrive on. Fame is superficial. It’s the deeper connection within yourself and the connection with the audience that give meaning to writing and performing.”



JIMMY CARTER

“I was born blind. And I was very, very bitter at one time. Because my Mom had six boys and all of them could see except me. So I wondered why and I asked God. In fact I said ‘Why me? Why did you do this to me’? But I know why now, because if I had been able to see I wouldn’t be doin’ this, I wouldn’t. And he knew that, so he [God] say ‘I’m not goin’ to give you your sight, because I have a mission for you. I have a purpose in your life and this is it’. I understand it, I’m not bitter anymore and as a matter of fact I’m happy.”

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.”





JOE SATRIANI

“I follow the lead that Jimi set down, to be free of genre, free to explore any style I wish. Lenie Tristano put it to me during one lesson that I should only play what I want to play. That sounds simple at first, but it's actually a kind of life-long-bebop-zen test. It's one lesson I will always be working on.”

JOEL GUZMAN

“We basically had to go through boot camp. If you’re in the family you had to play something. You had to allocate resources so if somebody moved on, that person moved in and picked up the drums or something. That’s how I learned to play a bunch of instruments, just from having to teach the next up and coming brother or sister.”



JOHN LEVENTHAL

“It’s hard to get near an instrument and not want to pick it up... for me. And it’s just the way I’m wired. There’s nothing I can do about it. I have to sometimes fight the temptation. And songwriting... that’s the deeply personal expressive part of me. The producer thing is the place where I’ve been lucky enough to hang my hat for twenty-two years just because it enables me to touch on all the things that move me. Writing, playing, arranging, listening to rhythm, making up chord sequences, changing songs... I mean I’ve been lucky... it’s hard to believe it’s been over two decades.”





JOHNNIE SAMBATARO

“Very early on I realized that if I was going to do anything in this business it had to be through being original... at least as a writer. Even if I could write for somebody else, that was where it was going to happen. And so at a very young age, in high school, I started writing songs... which led me to win a songwriting contest in south Florida...which actually opened up the doors to get me into Criteria Recording studios and started my recording career.”



JOHN LANGFORD

“We just absorbed it. We kind of immersed ourselves in it. There were a lot of things the Meacons were listening to in the mid eighties, like Cajun music, that classic honky tonk stuff and then Hank Williams and Jimmy Rogers as well... we kind of explored that. And so then what we wrote I’m not really sure where it comes from or what it sounds like but it was very reverend and respectful of country and western music. We didn’t think Hank Williams was just a drunk we thought he was like a prophet or a poet.”



JOSEPH ALLEN WOOTEN

“In 1972 we opened for Curtis Mayfield and we also played in the night clubs. We were in elementary school so we would have to come home, Victor and I from school and take a nap because we would have to play a club that night till two in the morning.”



JULIE SLICK

“I looked at the bass at eleven years old and thought, well, there’s four strings on it and I don’t have to solo. I’ll be in the background so I really don’t have to be in the front, cause I was really shy as a kid, so that’s the instrument for me. Now I play and I use distortion and I’m bass shredding. So it’s pretty funny how far I’ve come in the past twelve years or so.”



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.”





KENDALL LEE LEWIS

“In seventh grade I’m a fledgling guitar player and a friend of mine was also. He was supposed to be playin’ bass with this band for a rally in the junior high school. And he got grounded and couldn’t make it to the thing. So I’m standing back stage just workin’ the lights and they said ‘you play a little guitar don’t ya? You’re playin the bass right now! You gotta go on now, we don’t have a bass player!’ I didn’t even know if it was tuned and I certainly did know what to do. And the first song we played was Everyday People by Sly and the Family Stone which is one bass note. Took me a while to find that one note boy but when I found it. The girl I’d been tryin’ to get cool-aid for to dance with me and didn’t want anything to do with me in the beginning of the night, after that I came off stage and she came up to me and said ‘oh that was so good, that was so cool, oh my God, can you get me some cool-aid?’ So that’s how it started.”



KENNETH GRADNEY

“I’m a musician. I just come to play. Rock stars are like U2, those guys are rock stars. The Stones, their rock stars and great musicians. Rock stars? No, I’m not a rock star, just a musician.”



KRISTINA TRAIN

“My mom really wanted me to go to college and the deal she made was that if I really wanted to go into music that I could, but I had to go to college first. There were a couple of years of us fighting back and forth and I joined a band and we stayed out late and played music and I didn’t get to class. I finally had to face the music when her bill came and it was all F’s. I now have her blessing and it’s a whole lot easier.”



KURT NUEMANN

“I always feel like in music you’re basically trying to yell out to the world about something and the people who turn around and hear ya are the people who get that. And they’re like, ‘I know what you’re talkin’ about and I feel that too.’ And it brings people together. It reveals the connectivity that we have together and that’s what I love about playin’ music.”



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.”

LOUIE ZAGORAS

“When I’m traveling to do music it always feels like it’s the right thing to do. It’s in my heart. And sometimes when I’m home I get a little anxious, because I’m a road rat. Back in the day I was signed with Bill Graham Management they would tell us ‘go follow this band, meet Satriani here, go meet Robin Trower in Colorado’. And so once you’re a road rat and you get used to traveling like that, it’s in you’re blood. It keeps ya going.”



LUKE SAYERS

“This is the best thing that I have to offer my fellow man. And whatever your talents are, I feel there’s a certain obligation that you have to develop them as best you can. There are certainly no assurances that go along with being a musician, especially when you try to do original music and you’re a writer. But it’s got nothing to do at the end of the day with the result. It’s more about the journey, and just trying to see how much of it you can tap into. Even if one or two people end up just getting it, it’s something that’s very rewarding and it gets you on to the next phase.”





LUTHER DICKINSON

“Otha Turner taught me how to feel music. And it was a gift that I was open to learn. I strive now to listen to the band and react to the band. And if we’re all on the same page we can all rise up and like the Allman Brothers they hit that note.”



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.”

MARC WALLOCH

“Music is like a maze. You can either go straight thru a tunnel or you can set up traps and figure out how your gonna get out of these areas and arrangements or things like that, and I think that’s the most fun about doing this. It’s a game. You set up your own boundaries and try to find your way out in a very interesting way.”



MAT KEARNEY

“My songs started very journal-esque and kind of like this diary of my soul. And I didn’t know anyone would want to listen to them. Then my friends wanted copies and then their friends started wanting copies and I thought... maybe I’m on to something.”





MICHAEL FRANK

“Most of the people that I recorded or released their own label were under-represented in the public eye. So I wanted to make a great recording with them that would get them out there, so they’d get some more recognition. Other people could hear them play, I could hear them play, and make a record that would stand the test of time... historically.”



MICHELLE MALONE

"I was in the studio makin' a record and I thought of throwin' in this slide and there wasn't anyone else around to do it. So I tuned my guitar to open G and grabbed a slide and piddled with it for a while and we finally got a good take. Then I had to go on the road and play it every night. So eventually I got better and better at it. And now it's all I want to do really. I enjoy that other stuff too, but I think I sound more like me when I can play the slide. I don't know what that sounds like but I do feel at one with it."



NATALIA ZUKERMAN

“My parents are incredible people who raised us well and just wanted us to find what moved us. The rigor and discipline of classical music was a great way to start my love affair with music but the repertoire itself didn’t move me in the same way. But it’s all sort of folk music: music made by people and played for people, passed down by generations. In Mozart’s time a concert almost was like a folk music concert. People would come and interact with what was happening, yell and participate. But I think it was also partially the atmosphere of the classical world that I didn’t feel right in. I feel a little too messy for that.”



NATHAN ROWE

“If your ego’s too big it’s gonna stand in your way. At the end of the day you’re just another guy playin’ the guitar. If you get lucky enough, then you get to play guitar with your friends and maybe, hopefully make a little money at it.”

NICHOLAS TREMULIS

“Every time I think I’ve got something mastered something new comes along and kicks my ass and tells me I’m not shit it’s beautiful. And every time I think I’m never going to play that style of stuff again and that I’ve done it all I come full circle and it’s back in me and exotic again and I can’t believe I’m madly in love with it again. So it’s a constant journey, and I love that about it, it’s not a career that’s for sure, it’s a journey and it’s the best journey I’ve ever been on.”





NICK DANIELS III

“When I was young music was addicting, it’s a straight up an obsession now. I have to do it. I just have to do it.”



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."



NORTON BUFFALO

“One of the big executives at Capital Records once said to me ‘ya know harmonica isn’t really a well recognized lead instrument, so if we put together a hit record for you it might have to have a guitar as a lead instrument.’ And I looked at him and said ‘what’s so special about a guitar? What can a guitar do that I can’t do?’ I can rip the snot out of just about anything with a harmonica.”



OLLIE O'SHEA

“There’s something about dragging that horse hair across the strings of a fiddle that makes that musical instrument totally different than something you plink or pluck or blow. And I believe with the control of what can be done with a bow... hard bowing, soft bowing, light bowing, heavy bowing, short bowing, slow bowing, fast bowing... that there’s a lot of textures and colors and it’s a very expressive instrument in that sense. I don’t know what it is about people, but a fiddle player picks up the fiddle and people pay attention.”

PAUL BARRERE

“I’ve never really felt like a rock star. I had a really good education in Hollywood, having grown up around Leroy Vinneger and gone to jazz clubs from the time I was thirteen, fourteen, fifteen years old and seeing those cats sit there and play some of the most incredible music that I’ve ever heard or will ever hear in my life... guys like Dexter Gordon and Thelonious Monk, Curtis Amy... just some incredible cats. And I always thought that there’s something really more gallant about being an aging musician than a rock star. I don’t think I ever really wanted to be a rock star.”





PAUL BURCH

“I imagine it’s the goal of every other musician and mine is the same, to make something that reaches people. And that would be the best compliment. To make something that really awakens something in someone that they didn’t know was there.”

PETER HIMMELMAN

"I don't sing these songs for myself that's for sure. They are sung for others and it follows that fame or the promise of fame, in some measure at least, and may well be what makes me create in the first place. I'd be kidding you if I let you believe that I was somehow immune to the power of and consequent desire for fame. I suppose at the end of the day, I have limits, those placed upon me by G-d and those imposed upon me by my responsibility to my family. They and not me are what hopefully keeps the fame/truth balance in their proper proportions."





PIETA BROWN

"I'm not an entertainer really. I mean a natural entertainer. I love the music and I like to give that to people. That's all."



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."

RICHARD SHINDELL

"I become very absorbed and I go into a kind of heightened state of concentration which basically means I don't have to sleep much and I don't think about anything else until the song is done. At all. So we're talking eighteen hours a day completely in the grip of a song. Whether I'm walking down the street or what ever. It's like my eyes are wide open but I'm not seeing anything because I'm thinking about that song all the time."



RICK NIELSEN

“I was always scribbling little notes down, scribbling on little pieces of things, or an idea for a lyric. It was like gee, ‘Don’t you wish you used dial? Don’t you wish everybody did?’ But I did ‘Don’t you wish you used dial? Don’t you wish you owned the company?’ I appreciated lyrics but at the same time I always saw this other twist to everything I did. And so, to this day I still do.”





RICK TRANKLE

“When I got to school [Old Town School of Folk Music] I said ‘here’s your chance man’. And I’m livin’ it now. I’m out there playin’ and people like it. Cause what I’m spittin’ out there makes people feel good.”



ROBBIE FULKS

“Music was the only thing that ever really grabbed a hold of me in a hard way.”



RODNEY BROWN

“A lot of the time I think music saved my life because in my younger years I had a couple of different paths that I could’ve taken that definitely would not have been the right paths. And then I had an opportunity with music and I dealt with the music instead of the wrong thing. If I’d a went the wrong way, then I’m sure I wouldn’t have survived it. I mean I’d be dead or in jail. And so music in a way saved my life.”

RON MILES

“When it hit it became all encompassing. I’d get on the bus to find some album that was out, and ride the bus all day if it took three or four buses I’d find that album and come back home and couldn’t wait to put it on.”



RONNIE BAKER BROOKS

“My dad taught all of us to be different too, not play like him. Not play like Albert King or BB King but take what you feel from them and make it you... make it your own recipe.”





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.”

RUDY ROYSTON

“Drums are instant gratification. I didn’t have the patience for anything else.”



RYAN STASIK

“What makes it so wonderful? Even when everybody’s got their eyes closed and their heads are bobbing and were makin’ that magic and the crowds with it too, I just don’t think you can get that anywhere else.”



SAM CLAYTON

"I was at Douglas aircraft man makin' airplanes. DC-8's, 9's and 10's and the A-4 fighter. I just happen to have a termination party cause I was gettin' laid off in a couple of weeks and I went down to this club and there was a band playin' and they had some conga's up there and I told the guys I played em', so they let me play with the band. And then they asked me to stay and finish the set with them. And then the next night they asked me to come back. And that's how my music life sort of began."



SAM LLANAS

“My dad had this old record player and I remember it was this kind of standup thing and I could just hold on to the edge of it and barely look down there. And I remember watching the records go round and round and round and just wondering how that sound came out. He used to listen to a lot of Hank Williams and even today whenever I hear that steel guitar in a Hank Williams song it gives me the chills. It sends me back to that moment.”



SHANE STEWART

“Music is like golf. You can never be perfect at it you just keep gettin’ better at it.”



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.”



SHAWN MULLINS

"I write a lot more songs now than I used to. I just kind of use that as a way to deal with stuff. When my dog passed away in 2006, and I know it's almost kinda funny-sounding that it affected me so much. But he had traveled with me for his whole life. And he was almost seventeen and I was dealing with a lot then. And music was the one therapeutic thing for me. And you always hear about [art] being therapeutic for people. And so I write daily now and I don't always write a song a day but I try to. So I don't know if my songs are any different now but I hope they're better."



SHEIMEKA COPELAND

“When I was a kid I just sang behind curtains and under beds and stuff and in the house of my daddy where I felt completely comfortable and safe. But to sing in front of people? I thought it was crazy, and now it’s my favorite part.”





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.”



SUZY BOGGUSS

“Oddly last year [2008] I did a big long tour with Garrison Keillor and The Prairie Home Companion. And it was something I had been working on since the eighties. So it’s been twenty-five years that I had been trying to work with Garrison, and really have him accept me and think ‘oh I’d have fun workin’ with her.’ And then it happened. I don’t know how it did. It took twenty-five years, but it was a real accomplishment for me. And it was awesome, he still blows my mind.”



TERRANCE SIMIEN

"I create music not for fame or as competition, but as an expression of love and gratitude for the gifts God gave me."



THERESA ANDERSSON

“I love things that spill and that are a little bit torn. I think that’s my fascination with the texture of paper and things like that. I love seeing the torn edges when you make paper. It’s imperfect and I think music is the same way. Especially with the looping I’ve been doing. It’s almost like a musical fabric that weaves together and not one thread is perfectly clean and straight but it has little lumps in it and little quirks in it. But when you weave it together it just sounds beautiful and it has so much life.”

TIFT MERRITT

“I think music is a marriage of a lot of different things. Rhythm, melody and a story. And I think the more you can just behold unto those things, then everything falls into place.”





TONY HALL

“I enjoy playin’ music and makin’ people dance. I don’t want to do any gigs where people are not into what your doin’. I’m not goin’ to play a gig if we’re background music and people are talkin’ at a party. Not doin’ it. Not interested at all. My job is to entertain and that’s what I want to do. And when you leave there you will be entertained... If I got something to do with it.”

TONY SCHERR

“Often we’re playin’ for people who are scrapen’ up whatever cash they can get together to go out and feel something. So it’s our job to be present and try and connect and find that moment where everything comes together and they get to travel within the music, they deserve to get taken on a little journey.”



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.”





WILL BARROW

“I wasn’t like some people that knew it when they were twelve years old. I knew I loved music but it took me a while to figure out that I was worthy of doing that. And now I’ve come to the conclusion that worthiness is not really an issue. It’s more like how do you want to spend your time and energy and what are you connected to and what do you want to express? Those are the key issues.”

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.”





WILLY PORTER

“I started my own record label because I didn’t want to make art for a deadline and I didn’t want to make art by committee. And to me the art survives better in that content. I never set out to make a lot of money in music... it was never a goal for me. It was just to make music.”

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 Third 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-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 Dumpstaphunk 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

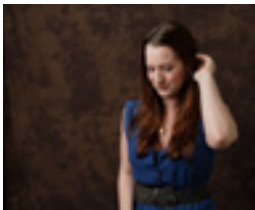
Page 92



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 2003 Greg released his first solo album *Good Movie*. 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 are on such labels as A&M, Capitol, Elektra, ABC/MCA, BMG, Sony, Warner, and UA/EMI.

KURT NEUMANN

Page 136



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 *Close 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 at 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 *Shipwreck* 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 Dixie 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 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 on *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 WIANRIGHT 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 and 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 Grammys he has toured and performed with hundreds of musicians.

MARC WALLOCH

Page 152



Marc who resides in Chicago, Illinois. He is a singer, songwriter and guitarist for the band Company Of Thieves which he founded along with Genevieve Schatz. Wallochs 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 Chicago. Mr. Lewis represents the great diversity of music for which Chicago is noted. Ramsey along with having numerous awards has one 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 'noodling' the guitar he left British Columbia to 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 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 likes 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 measure.

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

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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

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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

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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 & Sex & 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

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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

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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

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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

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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 fieriest guitar players and most soulful singers of a previous era express their deepest feelings through their music.

RYAN STASIK

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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

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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

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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 Mayr. 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

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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

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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

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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

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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

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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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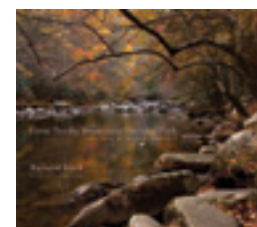
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