BRIGHTON’S SMOKIN’ JAZZ & BARBECUE BLUES FESTIVAL
2015 LINEUP

FRIDAY
6-7 SOUL CYCLE
7:30-8:30 MONSIEUR GUILLAUME AND HIS ZYDECO HEPCATS
9-10:15 RICK ESTRIN & THE NIGHTCATS
10:45-12 ANSON FUNDERBURGH, MARK HUMMEL, LITTLE CHARLIE BATY & THE GOLDEN STATE / LONE STAR REVUE

SATURDAY
6-7 HUGHES-SMITH QUINTET
7:30-8:30 TOSHA OWENS & THE ESSENTIALS
9-10:15 WAYNE BAKER BROOKS
10:45-12 STEVE GORNALL & THE BLUE COLLAR BLUES BAND

Anson Funderburgh, Mark Hummel & Little Charlie with the Golden State/Lone Star Revue

The Golden State/Lone Star Revue is an all-star, cross-country melding of musicians from California -- Mark Hummel (harp-blower, vocalist, bandleader and Grammy nominee), Little Charlie Baty (ex-Nightcats bandleader and guitar hero) and RW Grigsby (bassist) -- and Texans Anson Funderburgh (guitarist and Rockets bandleader) and Wes Starr (famed Austin drummer who has played with a who's who of Texas music royalty).

Hummel’s newest Handy Blues Award nominated release, The Hustle Is Really On, features the GS/LS Revue, which has just completed a new recording for 2016 release.

Born in 1954, Anson Funderburgh hails from Plano, Texas, where the youngster first picked up guitar. In high school, he got bit by the blues bug through Jimmy Reed and Lightning Hopkins. By 1978, he started Anson & The Rockets with vocalist/harp player Darrell Nulisch, and the group was signed by Black Top Records a couple years later. In 1986, Nulisch was replaced by Blind Sam Myers who stayed until his death in 2006. The Rockets went on to win 10 Handy’s.

After Myer’s death, Funderburgh took a seven-year hiatus from performing to devote to his new family. In 2011, Funderburgh resumed performing with both The Rockets and the Eric Lindell Band. The latter part of 2012 saw the first of many tours of the Golden State/Lone Star Revue. Funderburgh has played with Delbert McClinton (and joins his Sandy Beaches Cruise every year), Boz Scaggs, Snooks Eaglin, Grady Gaines, Earl King and Jimmy Buffett. Funderburgh
is also the inspiration for Beavis (Beavis & Butthead); former bassist Mike Judge worked as a Rocket for three years.

Guitar genius and Birmingham, Alabama native Little Charlie Baty learned harmonica as a pre-teen before his older sister turned him on to blues. In high school in Menlo Park, California, Baty started a blues band because of his fascination with Little Walter. As a UC Berkeley student, Baty had a chance to see Muddy Waters at a club, where he met future long-time bandmate and fellow harmonica man and singer Rick Estrin.

Baty moved to Sacramento and started Little Charlie & The Nightcats (named after Walter’s backing band). By the mid 1970s, Estrin was invited to join the band, putting Baty on his secondary instrument of guitar while he split the sets on harp with Estrin. A couple years later, Baty assumed strictly guitar duties when the second guitarist quit. By 1986, the band signed with Alligator Records and the rest is history. For 32 years, Estrin wrote all the songs and Baty led the band.

In 2008, Baty decided he needed a break from touring due to health issues and left the band to pursue his interest in gypsy jazz. By 2011, Hummel called Baty to fill in a couple gigs for his regular guitarist (Rusty Zinn), beginning the collaboration between these two blues players. Since then Baty has played all the Blues Harp Blowouts, assorted Blues Survivor gigs and all the GS/LS Revue dates all over three continents. Baty still does his jazz gigs off and on as well.

**Rick Estrin & The Nightcats**


Rick Estrin, according to The San Francisco Chronicle, “is an amazing harmonica player, a soulful lead vocalist and a brilliant songwriter.” The award-winning musician, another critic said, “sounds like Little Walter playing and singing Leiber and Stoller.” Along with The Nightcats- jaw-dropping guitarist Chris “Kid” Andersen, singing drummer (who plays standing up) J. Hansen and dynamic multi-instrumentalist Lorenzo Farrell (electric and acoustic bass, organ and piano)- Rick Estrin serves up fresh and modern original blues injected with a solid dose of gritty roadhouse rock ‘n’ roll. Since the 2009 release of their celebrated Alligator Records debut, Twisted, the band has toured non-stop, honing their creative synergy to a razor’s edge. Night after night, the band blazes their own innovative musical path while still remaining true to the blues. The results of all of this natural chemistry can be heard on their irresistible new album, One Wrong Turn.

One Wrong Turn is an up-to-the-minute and totally accessible slice of original deep blues with a simmering, funky rock edge fueled by Andersen’s blazing genre-hopping guitar and Farrell’s and Hansen’s lively keyboard and rhythm work. The album features 12 new songs, most written by Estrin, with all the band members also contributing originals. One Wrong Turn effortlessly slides
from the sly D.O.G. to the wry and ironic title track, from the laugh-out-loud (I Met Her On The) Blues Cruise to the spaghetti-western-while-surfing instrumental The Legend Of Taco Cobbler to the stellar solo harmonica and vocal delivery of Old News. The lowdown blues Broke And Lonesome and the outsider observations of Lucky You find Estrin personalizing political issues, telling universal truths in the process. One listen makes it clear that this is a group comprised of four world-class musicians, who together form one of the tightest and most original bands in any genre.

Rick Estrin ranks among the very best harp players, singers and songwriters in the blues world. His work on the reeds is deep in the tradition of harmonica masters Sonny Boy Williamson II and Little Walter Jacobs, while at the same time pushing that tradition forward. The Associated Press calls his harp playing “endlessly impressive.”

In addition to his harmonica and vocal skills, Rick Estrin is a songwriter of unparalleled talent. Critics have compared his original songs to the work of Cab Calloway, Louis Jordan, Willie Dixon and Leiber and Stoller. And his hipster, street-smart vocals are the perfect vehicle for driving those songs home. Blues Revue says, “Estrin has created some of the finest blues songs of any artist on the planet. His carefully wrought lyrics penetrate human weakness with the precision of a boxer, though more often than not, he chooses to leave you laughing after the blow’s been struck.”

Estrin won the 1994 Blues Music Award for his composition My Next Ex-Wife and has written songs for a growing legion of other musicians. Three of his songs found their way onto Grammy-nominated albums: Don’t Put Your Hands On Me (on Koko Taylor’s Force Of Nature), I’m Just Lucky That Way (on Robert Cray’s Shame + A Sin), and Homely Girl (on John Hammond’s Trouble No More). “I like songs that tell stories,” Rick says, “songs that are well-crafted and meaningful.” Along with Dixon and Leiber and Stoller, Estrin cites Sonny Boy Williamson II, Percy Mayfield and Detroit bluesman Baby Boy Warren as his major songwriting influences. Billboard says Rick writes “fabulous, remarkable original material.” Besides Estrin’s streetwise songwriting and musical skills, he is among the most entertaining and colorful showmen around. His quick wit and his signature look-coifed hair, pencil-thin mustache and sharply pressed, custom made suits-add even more color to his performances. “People don’t go out to see people who look like themselves,” says Rick. “They want to see something special. I was schooled in this business to be a showman, and that’s what you get when you come to see me perform.”

Estrin was born in San Francisco, California in 1949, and grew up following his own path. He discovered an entirely new lifestyle when, as a 10-year-old boy, he made his way to the tough Market Street area and befriended many of the neighborhood characters. He found another new world when his older sister gave him a copy of Ray Charles’ The Genius Sings The Blues when he was 12. Albums from Jimmy Reed, Champion Jack Dupree, Mose Allison, Nina Simone and others soon followed. By the time he was a teenager, Estrin had completely identified with the urban, African-American culture surrounding him.
Rick got his first harmonica at age 15, and by age 18 was proficient enough to begin sitting in at black clubs around the city. He first jammed with blues master Lowell Fulson and almost immediately was hired to open five shows for R&B giant Z.Z. Hill. He worked five nights a week for almost a year with guitar legend Travis Phillips in a band fronted by famed pimp/bluesman Fillmore Slim (who was the centerpiece of the acclaimed Hughes Brothers documentary American Pimp). Phillips introduced Estrin to Rodger Collins, the man who would become Rick’s first real musical mentor, and who schooled Rick on the finer points of songwriting and show business. Estrin moved to Chicago when he was 19 and worked with South Side bluesmen Johnny Young, Eddie Taylor, Sam Lay and Johnny Littlejohn before meeting and jamming with Muddy Waters, who told Rick, “You outta sight, boy! You got that sound, boy! You play like a man, boy!” In fact, Muddy wanted Estrin to go on the road with him, but due to nothing more than a missed phone call, it never happened. Rick eventually moved back to the Bay Area, met Charlie Baty and formed Little Charlie & The Nightcats.

For more than 30 years and nine albums, Rick fronted the band, featuring Baty’s one-of-a-kind guitar acrobatics. The band won international acclaim and toured the world repeatedly. They were nominated four times for the prestigious Blues Music Award for Band Of The Year. With Charlie’s retirement in 2008, Rick rededicated himself to his craft. Hansen and Farrell wanted to keep the band going. Estrin knew the only way to replace Baty’s crazed and unique guitar style was to find someone with an equally insane and individual approach, and he knew that would be a tall order to fill.

As luck would have it, Kid Andersen, who had been working with another harp legend, Charlie Musselwhite, became available. “Kid’s a fearless nut on the guitar,” says Estrin. “He’s really the only guy who could fit in with us.” With an unpredictable, no-holds-barred style that perfectly meshed with Estrin’s wildly imaginative original songs, the new band charged out of the gate in 2009 with Twisted. Living Blues said, “Outstanding...most definitely twisted- in the finest sense of the word.” Blues Revue declared, “Rick Estrin & The Nightcats are one of modern blues’ most versatile and original bands.” Live, Rick Estrin & The Nightcats take their ever-growing legion of fans on a seriously fun and musically memorable twisted ride. They have electrified crowds across the U.S., and on hugely successful tours of South America, Turkey, and cities all over Europe. As a testament to their talent, the audiences at their performances are always peppered with musicians wanting to glean a lick from these musical masters.

Now, with One Wrong Turn, Rick Estrin & The Nightcats continue to reinvent, redefine and revolutionize modern blues. Constantly pushing each other to new heights, Estrin, Andersen, Hansen and Farrell are blazing a trail for all to follow. “We’re more inspired to push the envelope,” says Estrin, “to take more chances.” With One Wrong Turn, Rick Estrin & The Nightcats have clearly turned in the right direction.
Kid Andersen (lead guitar): Chris “Kid” Andersen was born in Telemark, Norway in 1980. A blues fan since childhood, Andersen fell in love with the music of Otis Rush, Buddy Guy, Junior Watson, and the Kings (B.B., Albert and Freddie). By the time he was 18, he was backing all the American blues stars who came through Norway, including Homesick James, Nappy Brown and Willie “Big Eyes” Smith. He moved to California at age 21, eventually earning himself a green card as an “Alien of Extraordinary Ability.” Andersen released four solo albums before joining blues harmonica legend Charlie Musselwhite’s band in 2004, a gig that lasted until he joined Rick Estrin & The Nightcats.

J. Hansen (drums, vocals): J. Hansen is the only singing, songwriting, standing drummer in the blues. Born in Joliet, Illinois, he began drumming on pots, pans and coffee cans at a very early age. He moved to California in 1984 and began studying the drums seriously, playing his first gig at age 13. Hansen began his musical career playing traditional jazz with multi-instrumentalist Clint Baker, which eventually led to performing and recording with legendary New Orleans banjo player Narvin Kimball (Preservation Hall Jazz Band). While studying music in college, Hansen began working in local Bay Area blues bands. He started his own R&B/funk band, Verso, which featured his singing and songwriting. He later toured internationally and recorded with the popular San Francisco swing band Steve Lucky and the Rhumba Bums before joining the Nightcats in 2002. He released a solo album of original material, Give The Drummer Some, in 2009. In 2011 Hansen began playing his drums standing up.

Lorenzo Farrell (organ, acoustic and electric bass): Lorenzo Farrell was born in Lexington, Kentucky, and grew up in Bloomington, Indiana, where he started playing piano at age five. During his high school years in California, he discovered jazz and made the switch to upright acoustic bass. After high school, Farrell took several years off from his music career to earn a degree in Philosophy from the University of California at Berkeley, and study religion in Delhi, India. Since returning to the San Francisco Bay Area, he has been a highly sought-after multi-instrumentalist, having returned to piano and mastered organ in recent years. A Nightcat since 2003, Lorenzo has also had the opportunity to perform and/or record with many other artists, including Collective Amnesia, the Contemporary Jazz Orchestra, Noora Noor, Terry Hanck, and Steve Lucky and the Rhumba Bums.

Wayne Baker Brooks

http://www.waynebakerbrooks.com/

Wayne Baker Brooks serves notice of a new powerful force at play in the music world. 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.
Born and raised in Chicago, IL amongst the most prolific blues legends and blues masters in the world, Wayne Baker Brooks blues roots may run deeper and wider than the Great Lake Michigan itself, but this truly innovating artist knows no creative boundaries.

Chicago Blues laid the foundation to Wayne's innovative style. A regular visitor (as a child) at places such as Chess Studios, Checkerboard Lounge, Wisefools, and many other blues landmarks as well as witnessing many live performances by blues masters like Buddy Guy, Jr. Wells, Luther Allison, KoKo Taylor, the great Muddy Waters, & his father. The youngest son of blues master Lonnie Brooks was born with the blues, for real! There was or still is no way of getting around the fate that is appointed to him.

Failed attempts at being a sports star resulted in a broken foot, twice broken right ankle, broken finger. "Its was God telling me this is not what you're suppose to be doing, I had to figure out the hard way that I'm on this earth to make people smile, laugh, dance, and hopefully feel good through music. So never block your blessing or God will let you know how he feels about it", says Wayne.

With the release of his debut CD "Mystery" in 2004 an album of contemporary blues at it's best draws on blues, blues rock, soul, funk, & even a bit of hip hop. "Mystery" received multiple awards and accolades including a 4 star review in the All Music Guide.

In addition to releasing his debut he was featured on several TV news programs (including CNN's "Showbiz"), multiple radio programs (including Mancow Morning Show), performed the 2003 MLB All Star Game @ Chicago White Sox Cellular Field, & even performed for the First Lady of the United States Hilary Rodham Clinton at Chess Studios (Willie Dixon Blues Heaven Foundation) in Chicago with legends Bo Diddley, KoKo Taylor, & his dad as his special guest while Chuck Berry was in attendance. As the conclusion of the band's explosive set, Hillary pronounced, "My husband is going to be so jealous he missed this!".

He joined his father's band (Lonnie Brooks) as a roadie in 1988, and started playing guitar in the band in 1990. In 1997, he formed the Wayne Baker Brooks Band while continuing to work with his father's band. In 1998, in addition to appearing in the film Blues Brothers 2000, he also co-wrote Blues for Dummies with his father and Cub Koda, earning his first Real Blues magazine award (Keeping the Blues Alive) for the effort.

**Steve Gornall & The Blue Collar Blues Band**


Steve is originally from Detroit where he received an Honorary Lifetime Achievement Award from the Detroit Blues Society in 1992. He has played guitar for Bob Seger; and in 1996, he toured the USA as Joe Cocker's lead guitarist on the House of Blues Barnburner Tour. This CD features Steve's straight-forward guitar-drivin' blues with a touch of late-sixties feedback and wah wah, some nice Southern-flavored slide (including some Delta dobro, too!), some shuffles, a slow minor blues and a touch of late-sixties-sounding blues-rock numbers. This isn't "fall asleep in your beer blues!" This is "get off your ass rockin' blues!" Find out what Detroitors know, what Joe Cocker knows, what Bob Seger knows, what the rest of the country is about to find out. Steve Gornall is on an electric-blues crusade!

Soul Cycle

http://www.soulcyclemusic.net/

Formed in early 2013, Soul Cycle is comprised of studio musicians from various groups rooted in New England & the Mid-West. Organist Nicolas Gingras, guitarist Matthew Thibodeau & drummer Tom Starr each have deep roots in funk, blues, jazz & soul which all meld together to form an modern gritty take on authentic Hammond driven music.

Monsieur Guillaume & His Zydeco Hepcats

https://www.facebook.com/ZydecoHepcats?fref=ts
http://www.zydecohepcats.com/

If you like your blues served up Southern style, you're bound to love Monsieur Guillaume & His Zydeco Hepcats...a unique group of long-time Detroit area players who are all veterans of the Motor City music scene. With a lineup that includes accordion, frottoir (rub board), guitar, bass, drums, percussion and blues harp, our music fuses the laid-back party vibe of Southwest Louisiana with the gritty energy of Southeast Michigan. Our shows include a mix of traditional tunes plus a healthy helping of originals with four different Hepcats taking turns on lead vocals. When we put it all together and get our musical mojo working, the result is a signature, driving pulse we call the "Wall of Zydeco." Thanks for checking us out and laissez les bon temps rouler!

With their new CD release "Motown Mojo" Monsieur Guillaume & His Zydeco Hepcats have captured the essence of their signature sound. This unique group of long-time Detroit area players are all veterans of the Motor City music scene. Their music fuses the laid-back party vibe of Southwest Louisiana with the gritty energy of Southeast Michigan. Their lineup includes
accordion, frottoir (rub board), guitar, bass, drums, percussion and blues harp. When they put it all together and get their musical mojo working, the result is a driving pulse they call the "Wall of Zydeco." Like a typical Hepcat show, their new CD is a mix of original tunes plus Zydeco, blues and roots standards performed in their own unique style. If you love Zydeco, blues, and roots music, or if you just love a good party, you’re bound to have a great time with Monsieur Guillaume and His Zydeco Hepcats.

Monsieur Guillaume – Accordion: Monsieur Guillaume has been making music since he was six. Classically trained on the piano and self-taught on the accordion, he has written radio jingles, composed industrial film scores, worked as a studio musician, fronted his own groups and played every type of venue from a Friday night fish fry to a concert hall.

Erich Goebel – Guitar: In the talented hands of Erich Goebel, a guitar becomes a WMD – a Weapon of Musical Delight. His blazing solos and scintillating rhythm riffs leave audiences stunned, speechless...and hungry for more. A Detroit area native who lived and played in Colorado and California before returning to the Motor City, Erich is a proven veteran of both the stage and recording studio. Whether leading his own blues trio, The Flying Crowbars, or grooving with Monsieur Guillaume, this hep cat always delivers a solid performance.

Frankie Lee – Bass: With his solid chops and funky licks, respected veteran Metro Detroit bass player Frankie Lee adds a solid bottom to every jam. Frankie also has a sweet lead vocal sound that adds yet another spicy flavor to the musical jambalaya served up by the Zydeco Hepcats.

Mike "Ziggy" Ziegeler - Drums & Percussion: Mike Ziegeler has been part of the blues and roots rock scene in Metro Detroit for decades as both a side man and band leader. With his driving rhythms on the drums he is the battery that charges the whole band.

Perez "Butch" Morris - Frottoir & Percussion: Perez is a long time regular member of the Motor City's progressive music scene. As a vocalist and high-energy drummer he has been the driving force behind some of Detroit’s iconic punk and indie bands, including Robb Roy. Now, he’s bringing that same raw Motor City energy to the Zydeco Hepcats.

"Doctor" Dave Watson - Congas and Hand Percussion: With a PhD in Phunk plus advanced studies in grooving, Doctor Dave rounds out the rhythm section of the Zydeco Hepcats and helps to deliver their signature sonic energy. A long time staple of the blues and improvisational music scenes in both Detroit and Chicago, Dave picked up his chops as a drummer and percussionist working with a long list of the solid solo artists and groups, including a stint as drummer and founding member of the jazz/blues fusion group, That Jive.

Hughes-Smith Quintet

https://www.facebook.com/hughessmithquintet

https://www.reverbnation.com/thehughessmithquintet

The HSQ is a Detroit-based jazz quintet that performs original music with purpose. The group is spearheaded by Saxophonist James Hughes & trumpeter Jimmy Smith, the group features the rhythm section of Phil Kelly, Takashi Iio and Nate Winn. The quintet formed in the autumn of 2012 with the purpose of promoting their brand of Detroit be-bop. Fresh tunes, tight ensemble
work, intriguing solos and music that swings are among the groups trademarks. Jimmy and James are both first-call freelancing musicians in Detroit and have performed with jazz giants like Jimmy Heath, Dave Liebman, Richie Cole, John Clayton, Jerry Bergonzi, Jim Rotondi, Michael Phillip Mossman, Steve Wilson, and Kenny G. Jimmy appears on recordings by The Men of Grace, Wayne Kounty, Bob Mervak, and The Motor City Horns. James appears on recordings by The Scott Gwinnell Jazz Orchestra, Carl Cafagna & North Star Jazz, Bobby Streng's House Big Band, Keith Vreeland, and Davison Magpie. Together, they form the horn section for Detroit soul legend Melvin Davis, and The Bluewater Kings.

The Hughes/Smith Quintet has performed at Cliff Bell's, Jazz Cafe at Music Hall, Motor City Wine, Cadieux Cafe, the Experience Art Live Royal Oak Festival, St Columban Concert Series, and the Opportunity Detroit Concert Series. Their recording FROM HERE ON OUT has been featured on 89.1 WEMU, 90.3 Blue Lake Public Radio and 101.9 WDET.

**Tosha Owens & The Essentials**

In early 2014 a group of musicians came together with the shared goal of forming a group that defies the limitations of genre and musical stereotypes. A group that could interpret some of the greatest songs of the last 50 years and make them their own. The Essentials are comprised of seasoned, professional musicians with many decades of experience. Equally comfortable performing hits from the golden age of 60's soul, the Janis Joplin songbook, screaming blues or contemporary songs from John Scofield, Robben Ford and others, the Essentials always deliver with a unique sound that comes from many years of making music. The Essentials are Tosha Owens – vocals; Ray Goodman - guitar and vocals; Tony Suhy – bass and vocals; Mike Skory – keyboards; and Glenn Giordano – drums.