



Hello Blues Lovers,

The Golden Gate Blues Society's September 2019 Newsletter includes an interview with Kid Anderson (The Blues Foundation's Keeping the Blues Alive award winner/ 2016), an announcement of our local Independent Blues Award winners : Tommy Castro & The Lucky Losers, upcoming events such as 2nd Sunday Blues Jam with [Wanda Diamond and Friends](#) (Sunday, September 8/ 3-7PM / The World- Famous Turf Club/Hayward), the Sunday Speakeasy Series with [Kally Price](#) (Sunday, September 15 /3-6 pm/The Back Room, Berkeley) and a community fundraiser, [Third Annual BLUES SAVES LIVES Benefit for Freedom House](#) with Tommy Castro, Tia Carroll, Marina Crouse, The Lucky Losers, and Terrie Odabi (Sunday, October 6 /4-8 PM/ The Poor House Studio/ San Jose). Also for events we want to mention [Paula Harris "Speakeasy" CD Release Party](#) (Friday, September 13/ 8:30 PM/Angelicas, Redwood City). We have included some cool clips of TGGBS's First Annual Fundraiser Auction and Awards Ceremony via our TGGBS Facebook page (August 25/ The Back Room/Berkeley). We also want to include some recruitment appeals aimed at those looking to contribute to our mission and enjoy the rewards of volunteering. And finally, it is time to sign up bands, duos and soloists that want to try their luck and display their skills by entering the 2020 International Blues Challenge through TGGBS.

Yours Bluely,

Richard MacLaury, President



KID ANDERSEN, FROM NORWAY TO GREASELAND

Richard MacLaury interviews Kid Andersen



Upon moving to California, Telemark native Christoffer Lund Andersen quickly became a major figure in the West Coast Blues scene currently blossoming in the South Bay. He soon had joined the bands of veterans Terry Hank, Charlie Musselwhite and Rick Estrin, all the while racking up BMA award nominations for his stunning guitar playing. His decision to open Greaseland studios and produce CDs for local Blues artists as well as showcasing obscure talent has led to a Blues Foundation "Keeping the Blues Alive" award. A very busy man, Kid agreed to an interview with TGGBS IBC Coordinator Richard MacLaury.

RICHARD MACLAURY: You were recently awarded The Blues Foundation's "Keeping the Blues Alive" award. What does "Keeping the Blues Alive" mean to you?

KID ANDERSEN: I like what the Blues Foundation is trying to do, and of course, it is a huge honor for me, and it feels great to get the validation that comes with this award. I don't like the



implication that the blues somehow needs assistance to stay alive. The music is much too powerful and timeless for that to be necessary. But in my particular case, I have made it a mission to try and help out quite a few blues artists that nobody else was helping. The reward for me is being able to be part of making this great music. Finis Tasby, John Blues Boyd, Wee Willie Walker, Jackie Payne, Ron Thompson, guys like that are the reason why I think I deserve this award. I don't believe in Blues in the Schools, I don't believe in the idea that by taking 70's style butt rock, or any other kind of music and just re-labeling it "Blues" does any kind of service to the music. I don't believe that a yearly battle of the bands for grownups is the way to secure the future of the music. A lot of the artists I see popping up, seem like they only "chose" the Blues because they knew they could have a career without any good original songs, without a hit record, and without having to fit the mold of a traditional rock or pop star. They didn't choose the blues because that's what they loved; they chose the blues because that's where they were faced with the minimal amount of rejection. I grew up in Norway, in a small-town of 1500 people. The circumstances around me had nothing to do with me falling in love with blues music. All I needed was a little taste, when I saw a clip of Robert Cray doing a slow blues on the news, and I immediately was hungry for more. A year later, at age 12, I was secluded in my basement, immersed in Muddy Waters and Junior Wells. Not one of my friends was into this, nobody at school, no older kids. Just I, and this one guy I met, who was my guitar teacher and lived 90 minutes away, and I would see him every two weeks. My point is, the mere existence of a freak like me, should tell you that this is some of the most powerful music in history, and willing people will ALWAYS find it. Now, with YouTube and the internet, freaks like me find the music and each other every day! You don't need an old dude coming to your school saying, "You ought to learn about this music because it is culturally and historically significant". I never cared about what they told me I should check out in school. I found out for my damn self. They don't promote Heroin In The Schools, but kids find out about it and get hooked every day. That's what blues is to me. Albeit, a little more positive ha ha. To me, Jim Pugh's Little Village Foundation does work that I think helps the music, and the world. He brings out and supports acts that are important to our culture, and make great music, that any profit-based record label would never pick up. The Blues Foundation also does some great work, and I love going to the awards and catching up with all my friends and whatnot. But I also think that there should be more support, and I mean "put your money where your mouth is"-support, for endeavors such as Jim's and mine, assisting ACTUAL blues musicians bring actual blues music to the world.

RM: What unique qualities do some of your favorite labels and producers possess?

KA: That is a big question, because it has so many different answers and they are all correct, even if they oppose each other... Producers and labels are all very different. Some producers are very hands-on with the music; others have almost nothing to do with it. Some producers have a real recognizable sound, regardless of the artist, and some are completely invisible. The same thing goes for record labels. Now, I don't actually run a record label. That involves a lot of work that I'm not interested in. Maybe as I grow, and can hire more people, I would venture into that, but not for now. What I do have is a recording studio, and I am a musician and a producer. My level of involvement varies from one project to the next, no two are alike. I like to think, that I do have a "sound" that permeates most things I do. For me, it's almost



unavoidable. I don't try to make every record and artist sound the same, quite the contrary, but keen ears can definitely detect when a record has been processed through my brain and hands,

and I like that. And with many of the records I made, I feel like they are MY music, even when I did not play a single note on them. One example would be "Is That It?" Wee Willie Walker's version of a Rick Estrin song from 25 years ago. It was my idea to have Willie sing it, I rearranged the chords on the bridge, the general approach, groove and feel I wanted the band to have, and I dictated most of the horn parts. The musicians had ideas, and some of them I loved, so we used those. Jim Pugh, Donnie Woodruff, Terry Hanck and Faris Jarrah all contributed with ideas that made the final record. Rusty Zinn played guitar, Randy Bermudes played bass. I didn't play anything on it. I didn't write it. I'm not the artist. But I put it on, and it sounds like ME. I like that.

RM: You have made instructional videos pertaining to correct use of phrasing, tone and control of one's instrument. Give us some examples of musicians and their choices of instruments, equipment and the sound they create that set them apart from their contemporaries.

KA: It sounds funny, me saying this, because you can't see the walls at my house for all the guitars and gear I have, but the actual instrument is relatively unimportant to the final product - the music and the sound. It's all in the player. A vintage Radio King snare drum is an amazing instrument, for instance, when it is played by June Core. But in the hands of a guy who doesn't know how to hit it, or when to hit it, or where to hit it, it is a complete waste. Conversely, give June Core a discarded snare drum from the "FREE" bin outside of Starving Musician, and he will make that work for him, and he will instinctively know how to tune it, and how to hit it, to make music with it. He'll miss the \$1,000 Radio King, but to people listening and playing with him, the sound is still that of great music and great playing. He might be the only one to know that he is playing a piece of crap drum. That comes from being a badass.

RM: What do you find exciting about the future of Blues music?

KA: There's a lot to be excited about, especially new talent. I'm thrilled to see folks younger than me now really getting into real blues, and getting good at it. I'm not always the youngest one anymore, which is how it should be. There are young musicians like Quon Willis, Jon Atkinson, Kyle Rowland, Marquise Knox, Danny Michel, The California Honeydrops, Laura Chavez and Quinn Devaux on the scene. These are folks that go DEEP, they get into, and they are naturally attracted to the deep blues and soul music. Blues is deep music. If you're not gonna dive in deep, leave the blues alone. Don't call yourself a blues musician. You're a poser. The scene is overrun with posers with barely a superficial understanding of the genre. That's not "evolving" or "keeping the blues alive". That's killing it. They confuse the public, and not only do they take attention away from the true artists out there, they scare potential young fans away, because they are really just regurgitating their parents' music. But the mere existence of the aforementioned people in today's music climate goes a long way to prove for me that the true blues will never die or go out of style. It's just a matter of getting people OUT and spending money on music, so that we can all live.



RM: Without giving up the farm, describe the process you go through preparing for, and while in the studio, to achieve YOUR sound.

KA: I'm open to whatever the artist wants or likes. I have my studio dialed in pretty much so I can start recording much quicker than most other places I've been to. Most studio engineers won't have a wide mental reference library of classic blues, roots and soul music, but I do, and I've learnt how to attain those sounds of my own, and that's part of my palette. Some things I do are, use a lot of tube equipment that I can crank up and get a harmonically rich and dirty sound out of. Most engineers in the last 30-40 years are trying to get the cleanest sound possible. I strive for anything but that. That's the grease! And the trends in the last 10 years have turned a bit in my direction too, as people making pop music are also trying to get away from the super clean digital sound.

RM: How many ways are you formatting recordings and how are the market demands changing?

KA: I record in Pro Tools, so its digital, although I do everything hung possible to end up with the SOUND of analog but the convenience and flexibility of digital. Almost all my stuff that I work on ends up on CD. Selling CDs at shows is still the number one method of making money off your recorded music. So buy the band's CDs when you go to a show!! A few artists have released their stuff as digital download only. Recently I have been doing mastering for vinyl for a few artists too, and it's great to see something you've done come out as a real record! Like Mark Hummel's last one. And Aki Kumar is putting a 45 out there too. I have yet to release a cassette....

RM: What are some of your plans for Greaseland's near future?

KA: New Rick Estrin & The Nightcats album, I'm doing one for Tommy Castro, and John Blues Boyd keeps cranking out new songs. Plus Lisa and I are making an album of music she wrote with her father, who is a brilliant musician. There will be more records for the Little Village Foundation, which everybody should check out. I'm working on something every day; it's been non-stop for years. I take it one day at a time, and write down future plans in my iPhone, so I can focus on what I'm doing at the moment. The future is the iPhone's problem! One of these days, I suppose I ought to make another record of my own...

RM: Are there simple things venues can do to improve the musical experience?

KA: Yeah. Hire good bands instead of cheap crap.

RM: TGGBS has IBC ballot criteria, which you are familiar with. What do you listen to and watch for when evaluating Blues singers, musicians or bands?



KA: In a singer, sincerity. If you hear something that really makes you feel something, the rest is highly secondary.

RM: How can band leaders improve their musical success?

KA: I found there are two key points to success;

A: Be really, really good.

B: Don't be an asshole.

Both can be very hard, but with repeated attempts and work, that ought to get you somewhere.

RM: One more...and a different type of question, and I believe because of your young age, heritage and your birth place of Telemark, Norway, you make a very interesting case study! You have described your first time seeing a Robert Cray video and the effect it had on you, can you explain your apparent psychological need for more of the Blues experience?

KA: What attracted me to that music, when I really got into blues, was that it transported me to a different place. Obviously, given some of the circumstances that the blues originators lived under, that was a definite need in their life. But it somehow resonated with me in my really safe, somewhat confined existence in a highly developed and civilized place like Norway too. It sounded mysterious and magical, yet still eerily familiar. I still feel that way to this day when I hear a great blues performance.

BAY AREA WINNERS OF THE INDEPENDENT BLUES AWARDS!



Tommy Castro, our local blues hero originally from San Jose, won two Independent Blues Awards for "Best Contemporary Blues Band of 2019" and "Best Independent Blues Live CD ("Killin' It Live").

The Lucky Losers (Cathy Lemons & Phil Berkowitz), out of San Francisco, also won "Best Independent Blues-Soul Artist of 2019"!



EVENTS

WANDA DIAMOND AND FRIENDS HOST THE 2ND SUNDAY JAM

THE GOLDEN GATE BLUES SOCIETY 2nd SUNDAY BLUES JAM PRESENTS

*WANDA
DIAMOND
AND FRIENDS*

TURF CLUB



SUN SEPT 8 3-7pm 22519 MAIN ST. HAYWARD CA

Sunday, September 8, 2019

3-7 PM

World- Famous Turf Club

22519 Main St, Hayward, CA 94541

<http://www.wfturfclub.com>

YouTube Video: <https://www.youtube.com/watch?v=hE9jY1LT8U>



**Richard MacLaury Presents ...
THE SUNDAY SPEAKEASY SERIES WITH KALLY PRICE**

RICHARD MACLAURY PRESENTS THE SUNDAY SPEAKEASY SERIES



Kally Price

**THE SONGS OF BILLIE HOLIDAY
AND THE 1930'S JAZZY BLUES**

**Jim Gammon~ Trumpet
Ryan Calloway~ Reeds
Hurricane Sam Rudin~ Piano
Mark Lee~ Drums, Dan Fabricant~ Bass**

SUNDAY SEPT 15th, 3-6 PM

The Back Room
1984 Bonita Avenue, Berkeley



TICKETS @ BACKROOMMUSIC.COM (510)-654-3808

“The Songs of Billie Holiday and 1930’s Jazzy Blues”

Sunday, September 15th/ 3-6 PM
The Back Room
1984 Bonita Ave, Berkeley, CA 94704

[BUY TICKETS HERE](#)

YouTube Video: <https://www.youtube.com/watch?v=w2rRUjHYK6Q>

Kally Price has been a huge hit with the jitterbugging hipsters in the Mission district of SF for a long time. It's time the blues fans got hip to what blues music sounded like before the invention of the electric guitar. These shows are in an acoustically superior room with no noise from a restaurant or bar, but guess what? You can bring your own booze and SAVE!



THIRD ANNUAL "BLUES SAVES LIVES" BENEFIT FOR FREEDOM HOUSE



Come enjoy an uplifting, talent-packed blues concert to benefit Freedom House, Northern California's first "safe house" and long-term aftercare program of its kind for adult female survivors of human trafficking. Blues Saves Lives will be an empowering afternoon and evening of original blues, vintage R&B, and roots music featuring recording artists Tommy Castro, Terrie Odabi with Terry Hiatt, Tia Carroll, Marina Crouse, and The Lucky Losers (Cathy Lemons & Phil Berkowitz). Guests also will have the chance to bid on unique live and silent auction items!

[BUY TICKETS HERE](#)



PAULA HARRIS "SPEAKEASY" CD RELEASE PARTY



Friday, September 13, 2019
8:30 PM
Angelica's
863 Main St, Redwood City, CA

[BUY TICKETS HERE](#)

Blues and jazz are two of the most beloved genres in America and often paired together. Yet since the 60's the separation between them has grown ever wider. For this acoustic album, Paula Harris, Nate Ginsberg, Rich Girard and Derrick Martin take us back to an era where Jazz and Blues were the "Pop" music of the day. "Speakeasy" offers 10 new original songs from Paula and crew, 2 new songs from Bay Area writers Pamela Rose and Scotty Wright, and 4 covers ranging from

Donny Hathaway and Billie Holliday to Thelonious Monk and Louie Jordan.

TIDBITS FROM TGGBS'S 1ST ANNUAL FUNDRAISER, AUCTION AND AWARDS CEREMONY/ AUGUST 25, 2019

 <p>BOARD OF DIRECTORS AWARDS FILLMORE SLIM</p> <p>THE FIRST FILLMORE SLIM LIVING LEGEND AWARD</p> <p>AUGUST 23, 2019 BERKLEY, CA</p>	 <p>BOARD OF DIRECTORS AWARDS TIA CARROLL</p> <p>THE FIRST AMBASSADOR OF THE BLUES AWARD</p> <p>AUGUST 23, 2019 BERKLEY, CA</p>
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We presented our first series of awards to deserving Bay Area artists. To view the [film video clips go to our Facebook TGGBS page!](#)

PLEASE LIKE OUR TGGBS PAGE!

VOLUNTEER RECRUITMENT

If you are someone looking to contribute to our mission and enjoy the rewards of volunteering, please contact Richard MacLaury, President of TGGBS at contact@tggbs.org.

Currently seeking IBC volunteers for:

- Sound and /or Stage Management
- Tickets/Door
- Other activities

AFTER NOVEMBER 2019, SEEKING TGGBS BOARD OF DIRECTORS

TGGBS is seeking a skilled accountant or CPA and other professionals that are supporters of blues that live in the Bay Area.



Contact: info@tggbs.org

- Each member of the Board of Directors of TGGBS shall
- Be at least eighteen (18) years of age
- Be a member of the TGGBS for the duration of his or her term.
- Have been an active member of TGGBS within the six (6) months prior to election to the Board
- Members will be considered active if they have attended two (2) TGGBS events and/or meetings and served in some volunteer capacity at least once within the 6-month period.



If you have any questions about your current TGGBS membership, please inquire directly to Cathy Lemons, Membership Director at cathylemonsno1@gmail.com.

To renew either an Individual, Band, or Lifetime Membership, go to: <http://www.tggs.org/store>

CALL FOR BANDS & SOLO/DUO BLUES ACTS FOR THE 36TH INTERNATIONAL BLUES CHALLENGE



**THE GOLDEN GATE BLUES SOCIETY IS NOW
ACCEPTING APPLICATIONS IN BAND, SOLO/DUO AND
SELF-PRODUCED CD CATEGORIES**

Info, rules and applications @ tggs.org/ibc



Contact Richard MaLaury about entering this year's 2020 IBC at ibc@tggs.org

Competition in Memphis is from January 28 – February 1, 2020

The International Blues Challenge represents the worldwide search for those Blues Bands and Solo/Duo Blues Acts ready to perform on the international stage, yet just needing that extra big break. Each Affiliate of The Blues Foundation has the right to send a band and a solo/duo act to represent its organization at the IBC. TGGBS has sent some great acts to Memphis including Paula Harris (3rd place winner), Terrie Odabi, Tip of The Top (Aki Kumar), Lady Bianca, Wendy Dewitt & Kirk Harwood, and many more!

The IBC in Memphis is judged by blues professionals from across the world who have years of experience in listening to, producing, and creating blues music. The Blues Foundation has established a set of criteria by which all acts are evaluated throughout the five days of the IBC.

TGGBS will stage a regional preliminary IBC competition, with the winner of that event representing TGGBS in the International Blues Challenge held annually in Memphis, TN along historic Beale Street.



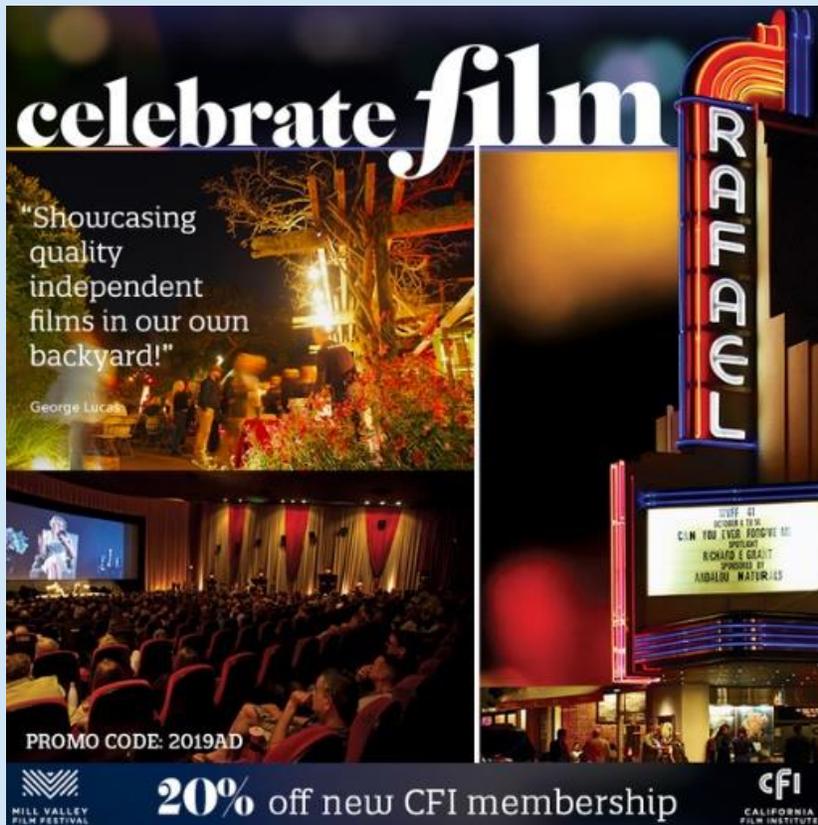
"So you want to work as a touring blues musician, and need the world to know you're out there? Compete in the IBC and make it to Memphis! Didn't make it into the competition? GO ANYWAY. The opportunities out there are not just for the contestants. I made friends and contacts that have served me well, and will continue to serve me, I believe, for the duration of my career."

– Erica Brown, 2013 IBC Finalist (Colorado Blues Society)

Learn more for TGGBS rules and applications: <http://www.tggbs.org/ibc>

Learn more about IBC/ Blues Foundation: <http://blues.org/international-blues-challenge/>

The California Film Institute & The Mill Valley Film Festival



The California Film Institute & The Mill Valley Film Festival presented by the California Film Institute (CFI), is announcing its 42nd Mill Valley Film Festival. MVFF brings compelling stories and provocative insights to Marin County, California, October 3-13, 2019. Each year the festival welcomes more than 200 filmmakers, representing more than 50 countries. CFI Membership programs and promotion offer the opportunity to be part of a vibrant local film community!

20% off any membership subscription!

The California Film Institute, a 501(c)(3) is a Marin-based nonprofit arts organization with the mission to celebrate

and promote film as art and education. They strive to advance the expression of independent voices from individuals, peoples and cultures from around the globe.

Benefits include MVFF early ticket access to always get the lowest ticket prices.

Learn more: <http://www.cafilm.org/membership/>



THE GOLDEN GATE BLUES SOCIETY

www.tggbs.org

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The Golden Gate Blues Society is a 501(c)(3) nonprofit affiliate of The Blues Foundation, based in Memphis, Tennessee and your donation is tax deductible. Our Tax ID is 27-2191232.

The purpose of The Golden Gate Blues Society is to enhance the appreciation and understanding of the Blues, especially in the Greater San Francisco Bay Area.