

SAY



WHAT!

THE STEVIE RAY VAUGHAN FAN CLUB NEWSLETTER

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VOL. 2 NO.3

SEPT. - NOV. 1994

THE DOYLE BRAMHALL INTERVIEW

The name Doyle Bramhall is becoming more widely known every day, and it's about time! Not to be confused with his son, Doyle Bramhall II formerly of the ARC Angels, "Big" Doyle is riding a wave of popularity with his new CD on the Antone's record label, *Birdnest On The Ground*. Doyle has been a major player on the Texas music scene since the 1960's, including stints with Jimmie Vaughan in Storm and with Stevie Vaughan in Texas Storm and the Nightcrawlers. If there is one thing to know about Doyle Bramhall, it is that he should not be viewed just as a former member of any group; his music is to be appreciated on its own strength. From a historical perspective it is interesting to hear his comments on the other musicians he has worked with, but you are really missing the real deal if you have not heard and worn out a copy of *Birdnest On The Ground*. Stevie would tell you so.

I watched Doyle's set between Booker T. and the MGs and Jimmie Vaughan at the Coca-Cola Starplex Amphitheater on July 23, 1994, as part of the **JVC Jazz Fest**. (A big thank you to the JVC people for bringing Doyle, Jimmie, Lou Ann Barton, the MGs and Robert Cray to Dallas on the same bill, but they obviously don't know jazz from blues.) It had been a year or so since I saw Doyle perform; he just gets better and better. The show this night was even more awe-inspiring as Doyle was recovering from the flu. Doyle's wife, Barbara Logan, who co-wrote "Life By The Drop," was very kind to set up the following interview. Thanks Doyle and Barbara!

Fan Club (FC): First of all, I have to tell you that I have received a lot of correspondence from around the country. Everyone loves *Birdnest on the Ground*, and they wonder why it took so long for the CD to be available.

Doyle (DB): Well, it was not a conscious effort on my part to take thirteen years to put it out, but before I made a commitment to put a band together, put a record out and tour behind it, there



were some personal things in my life that I needed to deal with. But now I'm ready and I'm excited. We have been out for about the last three months touring, so things have been going well.

FC: Where all have you been so far on your tour?

DB: We started out on the east coast for about a month in April, and then we came back for a few weeks and worked around Texas. After that was New Mexico and Colorado, and we just got back from a three week tour in the Midwest and worked our way up to Chicago and St. Louis. We're getting ready to go out on the west coast. So, by the end of the summer we're going to end up crisscrossing the United States. There has been some European interest, so we may be going soon. We also went over to Norway for several dates right before we went to the east coast.

FC: For the blues and jazz fests over there?

DB: Well, actually yes, there was a jazz festival in Voss, the Voss Jazz Festival. We played there a couple of days, then we played in Oslo and a coastal town. In all about five dates.

FC: How were the crowds over there, were they pretty receptive?

DB: Yeah, it was fun.

FC: It seems a bit unusual to have a debut album of material recorded over such a long period of time. Did you consider recording the same songs with the current band and putting it out that way?

DB: I considered it, but there was no way I could have gotten the feel that existed with the players on the album. There's just a certain feel to it - a sign of the times. One of the songs was recorded back in '79, others in '81, '82, '85 ... So the feel of the times was there, and there is no way you can reproduce that. I said if I'm going to put these songs out, I want to use it the way I recorded it and the players I recorded with.

FC: It sounds wonderful!

DB: Well, thank you. I had about 20 some-odd songs, 25 songs to choose from. With a combination of Terry Manning mixing the album and Bob Ludwig up at the mastering lab in Maine, they did a good job. It was pretty close to what I was hoping

for. There is a continuity about it so you don't put it on and say, "Well I can tell this was recorded ten years ago and this was recorded five years ago," and whatever. They did a great job.

FC: Yes, it is a very seamless effort. The two relatively "pop" covers, "I Can See Clearly Now" and "Marie (Is the Name of His Latest Flame)," those are great cover versions, but is there any particular reason you chose those two?

DB: Like I said, I had about 25 songs, and there were some others I chose also that I recorded. I just play songs that I like. I record songs whether they are originals or cover tunes - whichever ones come out the best and feel the best to me are the ones I release. These particular songs, "I Can See Clearly" and "Marie," I heard them in a certain way. When you go in the studio, hopefully you have an idea in your head what you want to go onto tape, and sometimes you feel no matter how hard you work it just doesn't come off. But fortunately for me, these two came out feeling good to me, so I just happened to pick these two.

FC: I think one of my favorites [of the cover tunes] is "I'm In The Mood" written by John Lee Hooker. That's a killer!

DB: Right! That's one of my favorites.

FC: In the liner notes for the CD it mentions that you opened for Jimi Hendrix in the sixties. Did you become acquainted with him at all?

DB: Well, the brief encounter with Jimi Hendrix and the band - we did open for them in '67 at the [Texas] State Fair Music Hall. We hung out during the day a little bit, and after the show a little bit. They invited us, Jimmie [Vaughan], myself and the band, the next morning to have breakfast before they took off for Houston. It was his first American tour, and we had heard about him and heard one of his recordings just shortly before we actually played with him. We were just so excited. It was like, what is this? We've got to hear this guy. Not only did we get to hear him, but we got to open for him. It was definitely one of the highlights of my life. [I'll tell you] a funny story. Hendrix walked up to Jimmie; his wah-wah pedal had broken. Jimmie had a pedal at the time, and Hendrix asked him if he would like to trade

his pedal for Hendrix's, and Jimmie said sure! So they traded pedals.

[FC: It is rumored that the broken pedal Hendrix traded Jimmie Vaughan was later given to Stevie and is now owned by a collector in New York.]

FC: The liner notes also mention that you played with Lightnin' Hopkins. Was that just one gig or a tour?

DB: I played with Lightnin' Hopkins for several dates. I was mentioning to someone the other day, you look back over times like that, and those are the times, musically speaking, that stand out so much, because you are up on the stage with the real deal! The innovators. And you're thinking, what am I doing up here? This guy is just so incredible. It felt so good for me and I learned a lot. If you messed up one bit [Lightnin'] would let you know. There was a certain way he wanted things done, and he wasn't the easiest man to work with. You can ask anybody that. But it was like going to school to get an education, because you were up there and always paying close attention to what he was doing. That helped me for the future, because I really believe as a musician, whoever you're playing with, always try to complement the other players as best you can. He helped me to see that.

FC: How did those dates with Lightnin' come about?

DB: Actually, through Marc Benno. He and Lightnin' had a relationship through Mance Lipscomb, I believe. Marc Benno and Mance Lipscomb hung out quite a bit. Marc would go out to east Texas and sit out on the front porch of Mance's house all the time. Lightnin' would go to Mance's house from time to time. Some gigs came up and Marc asked me if I would like to play, and I said, "Sure." Over about a year we played several dates together.

FC: Speaking of Marc Benno, will the album the Nightcrawlers recorded in 1973 ever be released?

DB: Well, I have no idea. We only recorded about ten songs, maybe. We were told at the time when we out there recording that we would have

some more time to go back in and fine tune some things. Then, it was cut short and we didn't. There were certain things that we were just experimenting with, and we didn't get to go back in. So, there were maybe four or five songs out of the ten or so that came out in a way I liked. As for as releasing it, I haven't heard any more about it. I know Benno and A&M Records have talked to some people, but I don't know if it will ever happen.

FC: Maybe when we get down the road for the Bramhall box set they will show up as rare tracks! You played on Marcia Ball's album, *Hot Tamale Baby*, and a couple of tracks on the Vaughan Brothers' *Family Style*. Where else would we hear your backbeat on various records?

DB: I played on the Zuzu Bollin album and a Rocky Hill album. I played on several people's 45's.

FC: Did you play on the 45 Storm recorded [on the Connie label]?

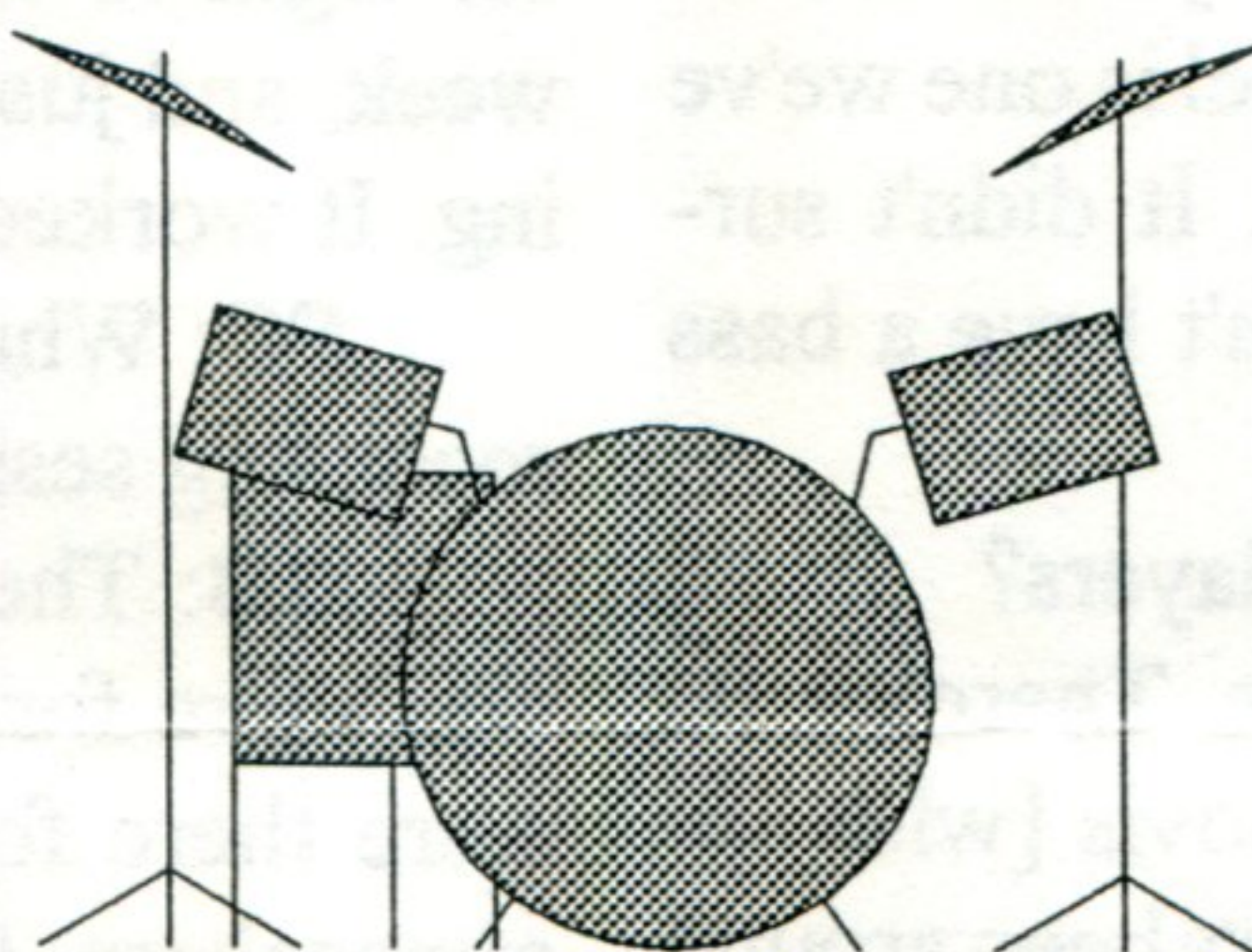
DB: They recorded that right after I left the band.

FC: I understand Stevie actually played bass for a while in Texas Storm. Is that right?

DB: Yeah. Jimmie and I were in a band called Texas in Dallas back in early '69, and we were playing at the Cellar. Anyway, we had been going, since '66, down to Austin to play. We went back down to Austin in '69 to play a few dates, messed around playing more of the blues stuff down there. Texas broke up and we immediately formed Texas Storm, and I guess for about four or five months we played a few dates around Dallas. It was Jimmie on guitar, Bill Campbell on drums, Stevie played bass and I stood up and sang. Then we broke up and Jimmie and I moved our families to Austin at the same time and started Storm in '70. So it went Texas, Texas Storm, Storm.

FC: There's not a lot of information about Stevie playing bass. What are your recollections about Stevie's bass playing?

DB: Oh, he was great! He and Jimmie both are.



I've found that most good guitar players are great bass players. Jimmie and Stevie and my son are great bass players. There's a guitar player over in Fort Worth named Tom Reynolds who is a great bass player. They tend to think more in the Hammond B-3 [organ] bass, left handed or foot rather than they do regular bass. You can talk to any of the guitar players, and if you hear them play bass it's more of the organ bass than guitar bass.

FC: It's interesting that Jimmie is touring without a regular bass; that's a real good sound.

DB: That was the idea with [the band] Texas. We had a great organ player named Billy Ethridge and he played pedal bass on the B-3 with his feet. That particular sound [imitates bass line], that kind of flowing bass, there's a feel most bass players don't play. Unless you listen to B-3 players you wouldn't know to play it. That particular bass feel is one we've been listening to for years and years. It didn't surprise me one bit to hear Jimmie doesn't have a bass player.

FC: Do you have favorite B-3 players?

DB: Well, I named Billy Ethridge. There's a B-3 player around Dallas named Lou Bovis [who appears on *Birdnest On The Ground*.] He's been around a long time and is really a great B-3 player. Of course, Jimmy Smith is just incredible. Groove Holmes is great, but there aren't that many around these days. Bands don't want to carry them around because you have to carry that big B-3, a Leslie [speaker] or two and it's really hard to carry that instrumentation around. A lot of bands have to synthesize that B-3, which is okay, but it's not the real deal.

FC: You wrote or co-wrote a number of songs that Stevie and the Vaughan Brothers recorded. On the songs you co-wrote, was there any particular method you used? Like the lyrics came first or the music came first?

DB: We both came up with words and music. I play a little bit of guitar and would go to Stevie with ideas on the music end of it, and he would come out with words, or vice versa. I'd go to him with a line that I had, and then he'd come up with a riff. We wrote eleven songs together, and 50-50 were my lyric ideas or his, or his music ideas or mine. A lot of people

have come to me and assumed that I wrote the words and Stevie wrote the music, but that's not the way it happened.

FC: Did you usually do the writing when y'all were together, or was it independent work?

DB: The first song we wrote together was "Dirty Pool." We wrote that together back in '73. Then I wrote "Change It" and "Lookin' Out The Window" by myself. But, except for "Life By The Drop" which I co-wrote with my wife, Barbara Logan, all the rest Stevie and I wrote together. It was like cramming for exams. I mean, Stevie would come to me and say, "I've got two and a half weeks before I go into the studio to record, do you have anything?" We'd get together for two weeks or so and just lock ourselves in his house over in Dallas. We'd be together for eight to twelve hours a day, four or five days a week, and just totally concentrate on our song writing. It worked that way for us.

FC: What do you recall in particular about the recording sessions for *Family Style*?

DB: There was a definite purpose. Everybody was there for business. Everybody knew what they were there for. But there was a very loose, happy atmosphere. Of course, I was over in Dallas at the Dallas Sound Lab when they were over there for that part. They recorded at several different places. For the time that I was there, everyone was very loose. I had a room outside the main recording studio because I was finishing up "Hard to Be" and "A Long Way From Home." So, I'd be in a room somewhere and Stevie, during vocal takes or guitar track takes or whatever, would run back into the room ask me if I had anything else. He'd run in the room and say, "Hey, I got a word here." We played ping pong quite a bit, and it was a lot of fun.

FC: Any rough or definite ideas when we will see the next album from you and the band?

DB: I'm looking at probably next March going back into the studio. I have several originals that I started years ago, and some I've come up with recently - originals and some covers that I have always wanted to record. And probably one more of these last recordings that I didn't put on *Birdnest*. I've got this one Louisiana type song, a ballad, that's great.

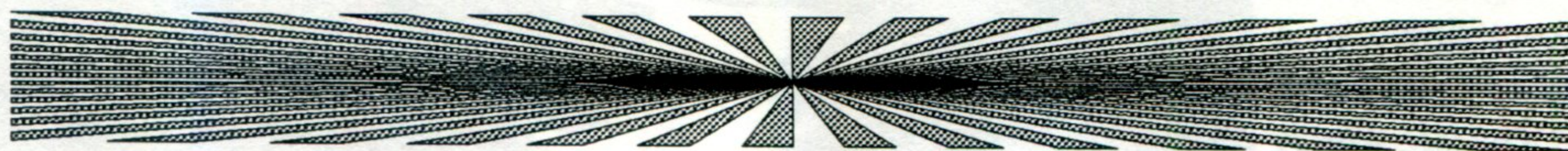
Hopefully by this time next year there will be another album out.

FC: Any chance we might see "Bramhall and Son" on any of those tracks?

DB: Sure, it's possible. He's always fun to play with. When we go back in the studio we will try some things.

FC: Is there anything in particular that you would most like people to know or understand about Stevie Vaughan?

DB: There's so many things. Obviously, Stevie was a great player, and very dedicated to his music. But Stevie loved beauty in people, in nature and art. He just loved life, and lived life to the fullest. I had a great admiration for Stevie as a musician and as a person. I think, for me, his living life to the fullest was a constant reminder that today is all that we have, and to wake up every day and make the most of each day that we have. Stevie lived every day as if it were his last. We would talk about that quite a bit. Being around him, I saw it first hand. In whatever he was doing, he did it 100%. It's still a constant reminder to me that today is it. Let's live today the best we can. Stevie was a dear friend and I miss him and love him all the time.



THE JVC JAZZ FEST - DALLAS

As I mentioned above in the introduction to the Doyle Bramhall interview, the JVC company made a lot of north Texas music fans happy by bringing the JVC Jazz Fest to Dallas on July 23, 1994, featuring Robert Cray, Jimmie Vaughan, Doyle Bramhall, Booker T. and the MGs, Miss Lou Ann Barton, and Kenny Wayne Shepherd. Seven hours of blistering blues (despite the "jazz" title) in the blistering July heat of Texas! God bless Jimmie Vaughan's people and a local record chain for passing out free fans for fans on the verge of passing out. By the time the sun dipped behind the old State Fair double-decker ferris wheel near the amphitheater, the heat in the air subsided, but not the heat coming from the stage.

Texas' own teenage guitar phenom Kenny Wayne Shepherd kicked things off nicely for his elders. Miss Lou Ann Barton, former member of Triple Threat Review and original member of Double Trouble, followed with a powerful set of blues with Derek O'Brien on guitar. Derek has been a mainstay of the Austin blues scene for many years, and is one of the regulars of the several incarnations of the Antone's house band since the Vaughan brothers left Austin for stardom.

The incomparable Booker T. and the MGs were next on the bill. Booker T. Jones, Steve Cropper and Donald "Duck" Dunn played some great rhythm and blues. It was no secret why they were the house band for Stax / Volt Records throughout the sixties, with 31 pop and R&B chart songs between 1962 and 1971. Their new album, *That's The Way It Should Be* on Columbia, shows they are not done yet. (You will remember Steve Cropper and Duck Dunn from the movie *The Blues Brothers*.)

Doyle Bramhall followed, then Jimmie Vaughan. It was clear that a lot of people had come to see Jimmie's return to his hometown stage by the number of people who left the front rows and headed back stage after his set. That is no slight to Robert Cray, the closer for the evening; it's just tough to compete with the emotion and expectation of Jimmie's return to Dallas. I know many of you have or will see Jimmie on this tour, so I do not have to tell you how great the show is. Suffice to say that the performance of "Six Strings Down" is not one you will forget soon. Jimmie's set, abbreviated from its normal two hours due to the number of acts on the JVC bill, shows the fire and fun is still there for the elder Vaughan brother.

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Robert Cray, celebrating the 20th anniversary of the founding of his band, took his place on the stage and closed out seven hours of great music. The three-time Grammy winner is currently touring in support of the band's eighth album, *Shame + A Sin*.

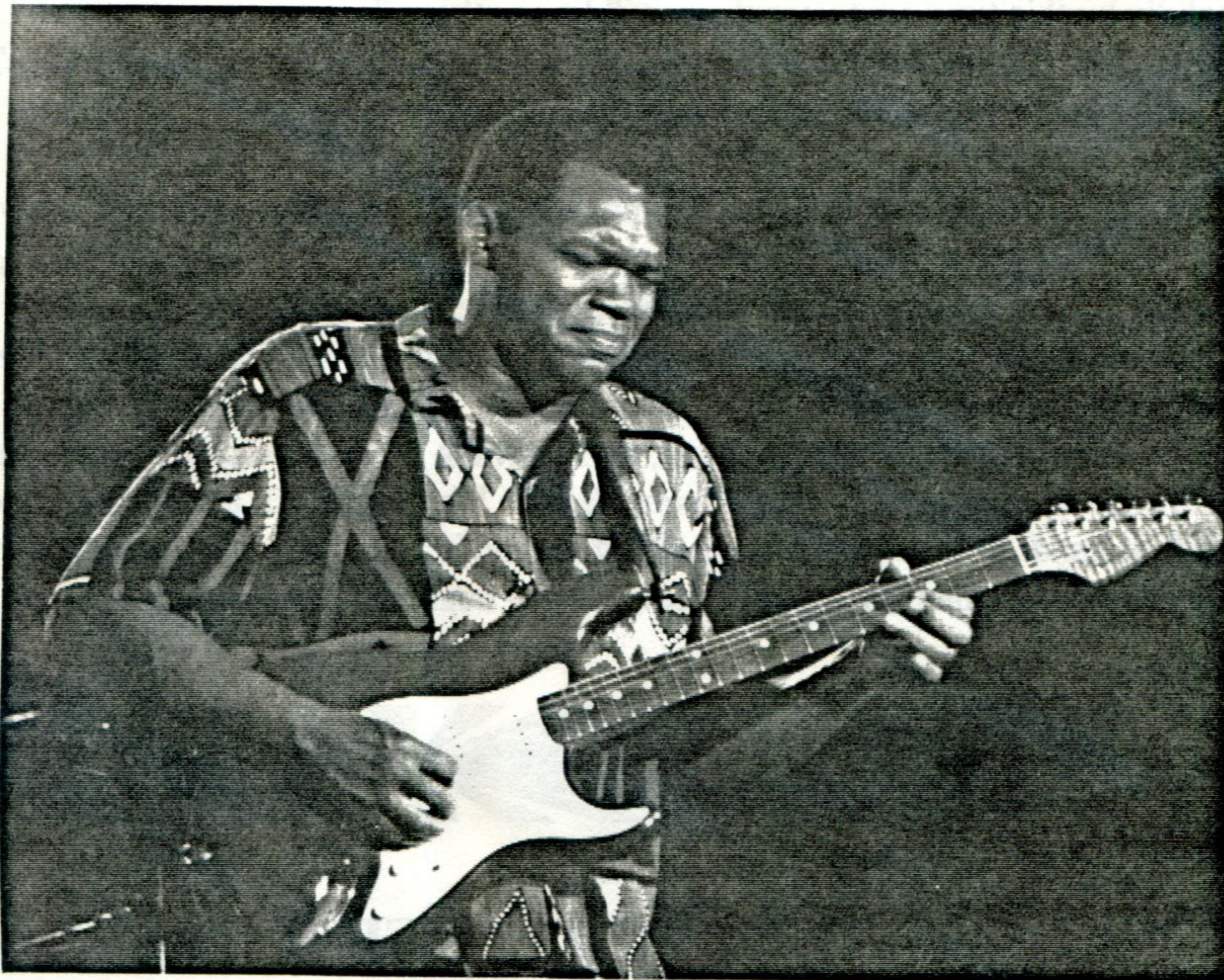
"We didn't go for the big production thing," says Cray of making *Shame + A Sin*. "We went down to a small studio and just had a good time." The late Albert Collins joins Cray on the album for "You're Gonna Need Me," the first time a guest guitarist appears on a Robert Cray Band album.

"After exploring R&B and other styles on the past few records," Cray explains, "I feel like I have a whole new approach to the blues, as far as soloing is concerned. By comparing the way I play the blues now with what I've done in the past, I'm hearing it with a whole new set of ears."

After the hot set Cray put on in the Dallas heat, I was shocked to see him come out in the back of the amphitheater to shoot some hoops after the show! Apparently he has plenty of energy - see him when he is in your area.

SRV'S AMP SETTINGS

Several members have written asking how to get Stevie's tone out of a guitar. Using the same types of amps, strings and effects may get you close, but you cannot discount the human element. You could probably walk into a studio with Stevie's gear all set up just the way he used it, turn it on and wail away, but you would still be short of Stevie's tone. The equipment will not provide what Stevie did with his hands. The technique he used may be imitated, but



I've yet to hear anyone play like he did, even if they have mastered the note-for-note technical prowess.

I read an article recently about Eric Clapton. The point was that it seemed he could get the same sound out of almost any guitar - all because his tone is derived much more from his technique than the equipment. I think that may be true of many guitar greats, including Stevie.

The guitar magazines have documented Stevie's string gauges and amps fairly well, but there has not been much on where Stevie set the knobs on the amps. I came across an article which said that he set the volume on 6, treble on 5.5 and bass on 4. I read another article which said that Stevie would turn everything up to 10 and the amp technician would have to take the knobs off and stick them back on so that when it read "10" it was actually on 6.

I will try to get an interview with Stevie's amp tech in the future. In the meantime, you'll have to experiment. You might do what Stevie did and just find the tone you like for the song you are playing. In other words, create your own signature style and tone!



1st OCCASIONAL FAN CLUB PICNIC & TOUR

OCTOBER 1-2, 1994

Be warned this first get-together is going to be very low key. Having been duly warned, here's the deal for the First Occasional Intergalactic Stevie Ray Vaughan Fan Club Picnic & Tour.

We will meet at the **Stevie Ray Vaughan Memorial** in Austin, Texas on Saturday, October 1, 1994, at noon. Please bring a picnic lunch or bag of food from one of the many nearby eateries. If it is raining at noon, head for the Filling Station Restaurant for lunch. It is a couple blocks south of the Memorial at 801 Barton Springs Road. If the restaurant cannot seat all of us (I have no idea whether one or one hundred will show up) there are other nearby restaurants. Please note that there is another event occurring the same day near the Memorial, an AIDS benefit I think. Just go to the statue of Stevie.

We will play it by ear, but probably about 2:30 we will **tour Austin**. YOU MUST PROVIDE YOUR OWN TRANSPORTATION! You can form car pools before leaving the memorial. I will provide maps of the route and will try to lead the group, caravan style. We will stop for photos along the way.

There are not a lot of places left in Austin with a palpable connection to Stevie, but Austin is a very beautiful town. Although I know Stevie's Dallas addresses, I do not know where he lived in Austin, so unless someone comes up with the locations, I will be limited to taking you by **Ray Hennig's Heart of Texas Music** where Stevie bought "Number 1," a drive by the **Continental Club** where Stevie often played in the 1970's and early 1980's, a drive down the "drag," and around the **Capitol building**. The Capitol building has no particular connection to Stevie, but it is quite impressive. For those of you who share my vice of record collecting, we will end up at **Antone's Records** store, across the street from **Antone's Night Club**. If you want to go to Antone's Saturday night, you can buy tickets here. Before we split up, and once I have a count of people, we will make plans for where to eat dinner.

I will have a calendar showing who is playing in town when we meet at the Memorial at noon so you can make your plans for the evening. If you are planning to go to Antone's, be advised it is not a large club, and tickets may be scarce. Tickets to most Antone's events are not sold in advance, but you can try by calling 512-474-5314. Don't worry, though, Austin is the live music capitol of the southwest. There will be plenty of good choices. **Sixth Street** between Interstate 35 and Congress Avenue is jam-packed with clubs and shops which are open late.

Austin has many hotels and motels at which you can stay. If you want to stay at a location relatively close to the Memorial, ask your travel agent for a hotel or motel near downtown.

Sunday, October 2, 1994, at 8:30 we will meet in the parking lot across the street (south) from the Memorial for our caravan trip to **Dallas!** It will probably be about a four-hour drive including a stop in Waco for a short break. Again, you need to provide your own transportation, and I will lead the pack.

Our first stop in Dallas will be Stevie's resting place in **Laurel Land cemetery**. After an opportunity to take photographs and remember Stevie, we will drive by **Stevie's childhood home** (no one lives there related to Stevie now), his **high school** and his **last Dallas address** on Travis Street. A late lunch at the **Hard Rock Cafe** to see the SRV wall, then, those who are interested can follow me to **Pepperland** for SRV memorabilia shopping and a display of rare collectibles. Pepperland sells all the licensed T-shirts, coats and hats, plus photos and rare items. The Fan Club has no association with Pepperland, and provides this stop on the tour simply because it is probably the largest collection of SRV memorabilia for sale in the world. I know the owner is a Stevie fan and, although he is in business to make money, he has a great respect for Stevie.

That will end our tour. Ending up at Pepperland will leave you very close to D/FW International Airport. It may be two years before I arrange another tour, but next time I will arrange for transportation and a hotel where everyone can stay. That will take a lot more advance preparation on my part, and reservations on your part. See you in October!!

BLUES POSTAGE STAMPS

The U.S. stamps featuring blues greats Muddy Waters, Howlin' Wolf, and others will be released in September. They are similar in style to the rock and roll stamps that came out last year. There is no Stevie Ray Vaughan stamp. He will not be eligible until the year 2000. "Only events and themes of widespread national appeal and significance will be considered for commemoration," says the Postal Service. To show your support, write the Citizens' Stamp Advisory Committee, c/o Stamp Management, US Postal Service, 475 L'Enfant Plaza, SW, Room 447E, Washington DC, 20260-2437.

SRV GRAVESITE UPDATE

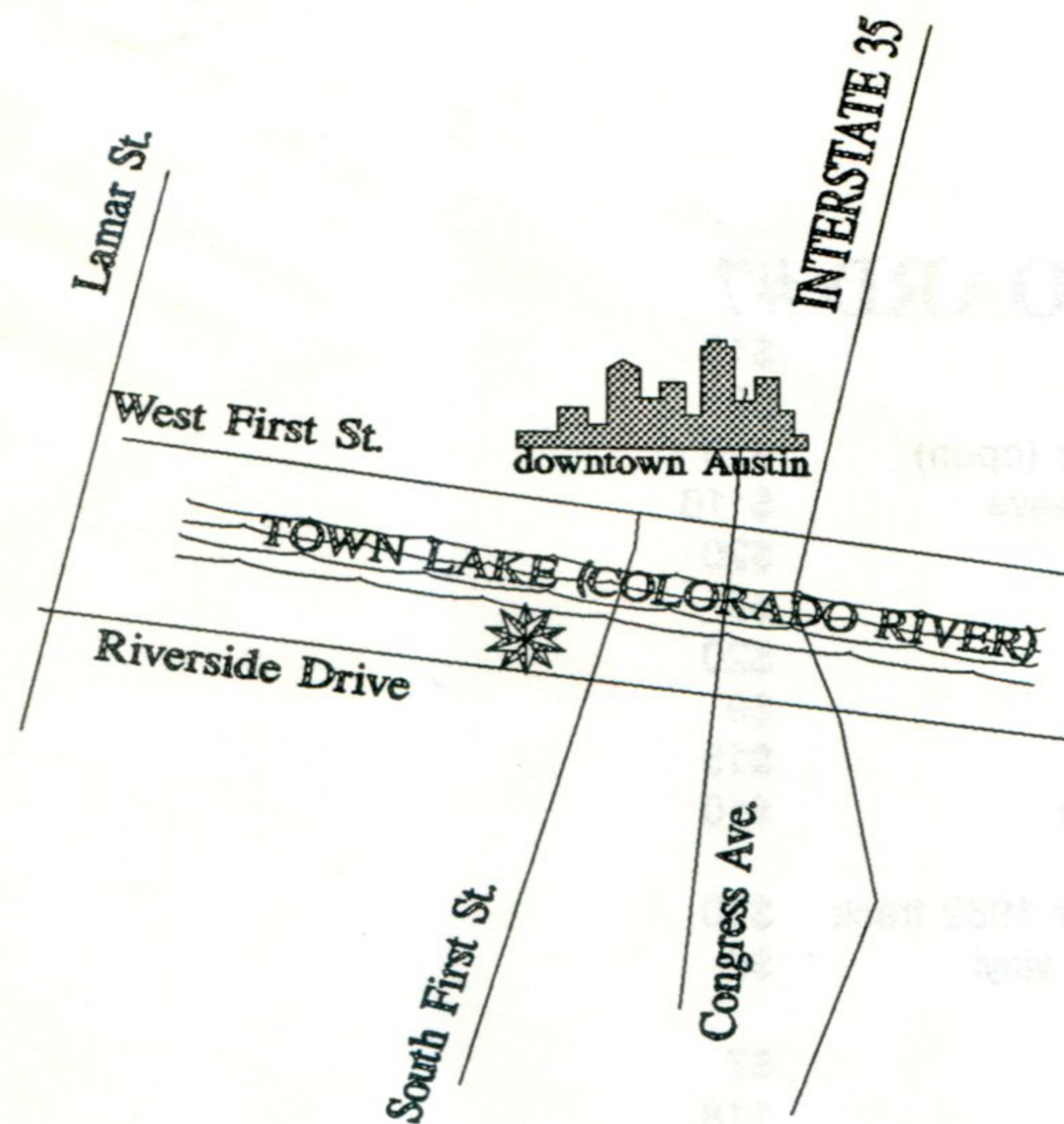
As the newsletter went to press last time, I reported that although Stevie has a new resting place a permanent marker had not yet been placed. Well, it can now be reported that he has a beautiful marble and bronze marker. The inscription reads, "Thank you ... for all the love you passed our way."



WANTED

Many of you have asked if there is anything I am looking for that I might accept in trade for items that I have. All right, you scavengers - start digging for these pieces:

1. "Willie the Wimp" promo 12-inch single.
 2. Video of Stevie winning any of his Grammy Awards, or Jimmie accepting for *Family Style*.
 3. Concert reviews from your local papers - hit your local library for copies. You can use the discography as a guide for dates in your area.
 4. 1982 Montreux Jazz Fest program, flyers or anything else listing Stevie Ray Vaughan as appearing at the Festival.
 5. *The Sky is Crying* promotional "rainmaker."
 6. UK promo EP "7" of Sound Free" with one SRV track (with sleeve).
 7. *Couldn't Stand the Weather* embroidered hat.
 8. "Pride and Joy / Rude Mood" 45rpm single.
 9. "Couldn't Stand the Weather/Cold Shot/Voodoo Chile" 12-inch single Epic AS1869.
 10. "The House Is Rockin' / Tightrope" 45.
 11. "Wall of Denial" + 3 tracks, extended play CD (promo).
 12. Any SRV or Vaughan Bros. cassette singles.
 13. Any 45's with picture sleeves, particularly non-USA.
 14. Recording of the June 17, 1990, concert in Dallas.
 15. Pair of pants with one leg autographed by Stevie Ray. (If you have this item, please let me know even if you will not part with it.)
 16. Always interested in acquiring autographed and promotional items, concert posters, rare records, other collectible items.
 17. Tapes of Stevie and B.B.King together from 1990 Blues Fest tour.
 18. I collect B.B. King items, also.
 19. Anything on bibliography marked "no" under the Have column.
 20. *Live Alive* tour bandana and 1980s tour T-shirts.
- WRITE FIRST!** I may have acquired an item since this went to press.



The Stevie Ray Vaughan Memorial is south of downtown Austin, on the south bank of the river. At the intersection of Riverside Drive and South First Street is Palmer Auditorium. The Memorial is directly across Riverside Drive from the Auditorium. The Memorial is at the end of a long row of trees which run from Riverside Drive down to the water. If you get lost, ask for directions to Auditorium Shores.

The map is not to scale.

GENERAL INFORMATION ABOUT THE CLUB

Newsletters go out in March, June, September and December. Please notify me of any change of address. The "pen pal / collectors" list goes out in March and September. If you want to be on the list and have not previously let me know, do so at any time and you will get the next list. If you want your name removed from the list, let me know. You can assume everybody on the list is a collector/fan and would like to hear from you. Beyond that, there is not much I can do. Start writing each other! Updated **discographies and bibliographies** go out to those who renew their membership. The club has a new address: POBox 800353, Dallas TX 75380, and a phone number: 214-661-2604.

VERY IMPORTANT: ANY TIME YOU WISH TO RECEIVE INFORMATION FROM THE CLUB OTHER THAN THE REGULAR NEWSLETTERS THAT WILL COME AS PART OF YOUR MEMBERSHIP, PLEASE SEND ME A STAMPED ENVELOPE. THIS WILL HELP KEEP EXPENSES AND FEES DOWN. THANKS! Also important: do not send me anything but U.S. stamps or an International Reply Coupon which you can get at the post office in your country. Foreign stamps will not work here!

The most asked question regards obtaining **concert tapes**. There are hundreds of audio tapes and days of video of Stevie Ray's shows. The Club is 100% against the sale of these tapes because it is illegal. Members have told me that they object to the sale of such tapes, but enjoy trading because nobody profits except in the enjoyment of concerts we won't be able to attend anymore. Several of you have mentioned that you never had the opportunity to see Stevie perform in person, and the tapes are the only way to experience it now. However, little of what I have heard would substitute for an official release because of the lesser quality of these tapes. Those who collect unofficial tapes buy the official releases to upgrade and keep their collection complete, anyway. So, the record company is not losing anything. Reselling most memorabilia like posters etc. is legal because the original sale of the item was legal, but bootleg tapes should not be sold. The Club cannot protect you, and if you buy, sell or trade tapes, you are acting at your own risk. Use the pen pal / collector list to find other traders.

If you have enjoyed the news and bulletin boards, please renew! Each membership fee covers four issues. I can keep the renewal fee at \$6 for 1994. The fee to join has been raised to \$7, so you "old" members need to take advantage and renew now. Renewals after the end of 1994 will be \$7 (for those of you in USA). Texas residents need to add 8.25% tax (50 cents on \$6) says the tax man. Your expiration date is on your mailing label at the end of your name; for example 2-3 means Volume 2 No. 3 is the last issue you will receive. (2-3 is this issue!)

BULLETIN BOARD #7

RECORDS	Texas Flood, vinyl, m-	\$10
	Couldn't Stand Weather, vinyl, vg+	\$9
	Couldn't Stand Weather, vinyl, orig shrink/sticker (open)	\$20
	Couldn't Stand Weather, PICTURE DISC w/out sleeve	\$110
	Live Alive, vinyl, m-	\$20
	Soul to Soul, vinyl, vg+	\$9
	Soul to Soul, vinyl, orig shrink/sticker (open)	\$20
	In Step, vinyl, vg+	\$9
	Vaughan Bros Family Style, vinyl, M-	\$15
	In the Beginning, CD, still sealed, Epic promo hole	\$10
	Atlantic Blues Guitar , double vinyl, mint-, w/ SRV 1982 track	\$20
	Lonnie Mack, Strike Like Lightning , vg+, w/SRV vinyl	\$9
	Empty Arms / Wham, 45, mint	\$7
	Pipeline promo picture sleeve (no record) mint	\$18
	Say What!/Look At Little Sister, promo 12" single m-	\$20
	Sky is Crying / May I Have... 45 w/ picture sleeve - Holland m-	\$20
	Tick Tock / Brothers 45 w/ picture sleeve from England m-	\$20
	Good Texan / Baboom-Mama Said 45 w/ pic sleeve - Holland m-	\$20
BOOK	Caught in the Crossfire, 1st printing hardcover	\$20
POSTERS	Back to the Beach, original movie poster w/ SRV	\$40
	Continental Club calendar 2-83 w/ SRV listed. Rare	\$50
	Beck, Malmsteen Fender ltd edition posters. Each:	\$4
PROMO ITEM	Soul to Soul pin shaped like shoe print, black and red, 2"	\$25
	Long sleeve, button shirt embroidered w/ logo and "In Step" over pocket. 100%cotton. Sizes Small or Medium. Blue or green. Very desirable!	\$75
PHOTOS	1) SRV classic "grimace." 2) SRV playing guitar behind his back. 3) SRV & B.B.King together. 4) Doyle Bramhall II. 5) Charlie Sexton. 6) Doyle, Charlie, Tommy Shannon. 7) Buddy Guy. 8) Eric Johnson. 9) Eric Clapton. 10) B.B.King. All from original negatives. Color 8 x 10s \$14 each.	
AWARD	Soul to Soul, RIAA Gold Record Award ; CD, LP, Cass "Presented to STEVIE RAY VAUGHAN" small flaw in CD	\$1,100
AUTOGRAPHS	Black & white promo photo signed by SRV, Chris, Tommy, Reese \$700	
READ:	In U.S.A. add \$4 postage & packaging for first item, \$.75 each add'l item. Add \$5 for posters in addition to any other postage amounts. Outside U.S.A. flat rate of \$15 postage and packaging. Texas residents add 8.25% tax. Checks payable to Lee Hopkins, P.O.Box 800353, Dallas, Texas 75380	

I prefer to trade these items for something I do not have. Feel free to make a trade offer.

Stevie Ray Vaughan lithographs: 11" x 17" print from original graphite drawing. As advertised in Blues Review Quarterly, Summer 1994. \$20 (overseas add \$3). Tim A. Braaten, 43517 Ridge Park Drive, Suite 203, Temecula, CA 92590. 909-699-8876. Mr. Braaten is not affiliated with the Fan Club in any way.

END NOTE

Those of you who attended the Eureka Springs Blues Fest may have heard a great band from Austria, the Peter Garstenauer Band. I highly recommend them! Write Dieter Schoni, Felsenstrasse 14, 4600 Olten, Switzerland, for details on obtaining their CD.