

# SAY



# WHAT!

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## THE STEVIE RAY VAUGHAN FAN CLUB NEWSLETTER

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## THE JIMMIE VAUGHAN INTERVIEW

On June 1, 1994, Jimmie Vaughan gave the following interview to the blues magazine **BLOCK** in Amsterdam, The Netherlands. It is used here with permission of Marion and Rien Wisse, fellow members who publish the magazine. **BLOCK** is a wonderful magazine, though I can only enjoy the photos since it is published in the Dutch language. About the interview with Jimmie, Marion writes, "I was too excited, too nervous to interview him, so I asked Rien to do it. At the moment Jimmie and I shook hands I calmed down. To me he seemed to be a warmhearted person - like we have something in common, something familiar. At that moment, I would have been able to do the interview, but I still passed the honor to Rien." Inquiries about the magazine can be made to **BLOCK**, Postbus 244, 7600 AE Almelo, The Netherlands. Many thanks to Marion and Rien for sharing the interview with us!!





Rien Wisse (RW): My information is that you were born on March 20, 1951, in Oak Cliff, Texas?

Jimmie Vaughan (JV): Yep!

RW: Is your real name Jimmie Lee Vaughan or Jimmie Lawrence Vaughan?

JV: Lawrence is my real name. My father's name was Jimmie Lee Vaughan, and when I was a kid everyone called me Jimmie Lee. I don't know why.

RW: When was the founding of the T-birds, was it 1975?

JV: You know, I don't even remember. That's probably right. 1975 might be a little early.

RW: Do you think anything will ever happen with the unissued recordings of the T-birds produced by Doc Pomus?

JV: It's possible. I would imagine that if I sold a lot of records, or if Kim sold a lot of records, somebody would want to put them out. That would be all right. They're pretty good stuff.

RW: It has been said that they shouldn't be released because of the rough sound of the band at that time.

JV: Oh, it was okay. We went in and did it real fast, so it's probably better!

RW: Who made the decision to keep them unissued?

JV: Not us! You know, that's all some kind of record company sh\*t.

RW: But it was intended to be the very first T-birds album?

JV: Back then we would do anything to get a record with anybody. Doc Pomus was one of our heroes.

RW: The cover of *Butt Rockin'* shows you with a casted leg, and a tour of England was cancelled due to a broken leg. Was that the same...

JV: Same broken leg. I got drunk and broke my leg. I got in a fight in an all night bar, and broke my leg. I don't even know what happened.

RW: That was the tour with Dave Edmunds and Nick Lowe in Rockpile?

JV: That's all we did back then is play a gig and go to the bar. And the bar was open all night - I didn't know how to stop.

RW: And now you know!

JV: Yeah, I learned - the hard way.

RW: During the period of the Chessmen you met Jimi Hendrix. Is that the only time you met him?

JV: Yeah, that was the only time. We opened the show for him, and I saw him play, but I never talked to him again. He bought my wah-wah pedal. I had a brand new one, and he broke his. The roadie said, "I'll give you fifty bucks and the old one." I said, "Okay." That was about it. We weren't friends or anything.

RW: The Chessmen did record a couple of 45s?

JV: Yeah. Everyone thinks I was on those, but I wasn't. I came afterwards. I was on one B-side. I can't remember the name.

RW: *I Need You There*?

JV: No, that wasn't me. The next one. It was sh\*t. But I was fifteen - it was fun.

RW: Could you explain why that Muddy Waters concert in Dallas was the cause of you deciding to be a blues player?

JV: Well, I was already a blues player, but when I saw that I stopped everything else and just concentrated on that. You know, it was probably in '66, maybe?

RW: '68?

JV: Was it '68? It doesn't matter - I was very young. Muddy Waters was there, and he had Luther "Snake Boy" Johnson, he had Pee-Wee Madison, Otis Spann and S.P. Leary on the drums. Of course, Muddy Waters was standing up, and they were real mean. I was like, "WHOA! This is the greatest." They came and it was the first time I had seen him in person. I had his records. I had *The Best of Muddy Waters* and the *Folk Festival of the Blues* and everything else. That was quite an experience.

RW: When you were about sixteen you had a tendency to play fast licks, and at a certain moment you changed your mind about it, because you thought it was kind of "jerking off." Did you feel the same when you saw Stevie play since he played so fast?

JV: No, I was just talkin' about me. Stevie had a certain thing about him that would make you listen to him. If you wouldn't listen to him, he would force you to. (laughs) And I don't really have that. I mean, I want you to listen, but I don't really care if you do



or not. But you know, when I play I'm more selfish - I'm tryin' to please me. I want you to like it, but I've got to please me first. When I discovered that I could play fast if I wanted to, then it didn't mean anything anymore. I wanted to be like Muddy Waters. Muddy Waters doesn't play fast. He doesn't give a sh\*t if it's fast or what. He just plays what he feels, right? That's the way I wanted to be. So, I was yearning to have my own style like my heroes did - they had their own styles. Playing fast didn't fit in to that.

RW: Who do you consider as being your guitar heroes?

JV: Well, I have many. Lightnin' Hopkins, B.B. King, T-Bone Walker, Albert Collins, Johnny Guitar Watson, Guitar Slim, Li'l Son Jackson, all those guys.

RW: Do you consider Buddy Guy one of your favorite guitar players?

JV: Buddy Guy, of course. Buddy Guy at the top! I've listened to everyone. I learned off the same records as Buddy Guy did - I'm just later. I listened to Guitar Slim - if I pulled out my bag [you'd find] Guitar Slim. Still the same record. Jimmie Reed, Eddie Taylor, Otis Rush. Huge influence by Otis Rush. I devoured all that stuff when I was fifteen, and still do. But, one thing I learned from all those great players is that when they play, you know it's them. I was fifteen years old and I said, "I don't have that." And I thought, well, it's probably not all of them had that at one point in time. You have to ... I don't know, it's something that you get with age, I guess. Now, I think Muddy Waters picked a guitar up and he went [imitates guitar sound], and it sounded like Muddy Waters.

RW: You knew it was him. I think not too many guitar players have that.

JV: But I think most everybody else learned from T-Bone or B.B. King.

RW: Yeah, they were about the main influences to the generation after them. Would you consider Buddy Guy as being an influence?

JV: Absolutely. Huge. I used to have about the second blues record I got was *Folk Festival of the Blues* and it had Muddy Waters, Howlin' Wolf, Sonny Boy Williamson, and Buddy Guy all playing together. That Chess album. And that absolutely killed me. I

still listen to that record, and Buddy Guy. He's the greatest.

RW: In the interview in *Guitar Player* in June '94 you said, "I want to say something when I play. Something straight from the heart." In the same interview you say guitar playing is like scratching your ass, and you don't think about it very much. If you put scratching your ass on the same level as playing guitar, that means you would like to same something straight from the heart while you are scratching your ass? [laughter]

JV: What I meant by saying something so rude as scratching my ass is that I've been playing guitar for twenty-five years, and I don't think about technique. I think about feeling. It's natural. I've played long enough to where I don't think about, well am I doing this right or am I doing this technique, I think about just letting it out. I hope you understood.

RW: Do you still play a lot?

JV: Every day, except I haven't played today because I don't have a guitar. It's in England. I play every day. It's something I've been doing since I was thirteen. I have to play, otherwise I get unhappy. It's a great release.

RW: You never did have any other profession, did you?

JV: I've worked as a construction worker, I've worked as a trash man in Dallas. I sold peanuts at the football games. I worked in a lumber yard where they make door jambs. I tried to work, but guitar has always been my thing. It came so easy. I mean, I had to practice, but it was a gift.

RW: In an interview you said you don't like guitar players who are forcing their face as if they are feeling some pain.

JV: Well, I forget what the question was ... What I meant was that my favorite kind of music is when you hear a musician, it seems easy. It's like butter. Buddy Guy can do that and make a face at the same time. What I meant was, you know, that natural thing that you like about certain musicians, is the same thing that I like. They do it with such ease, that it looks like they're not trying. That's what I was trying to say. That's the way I would like to play. My favorite musicians are like that.



RW: You've got that kind of approach (MW: you play with a wax face.) We watched you yesterday in London. If I were to compare it with your brother, he was always doing this [grimaces].

JV: Yeah. I don't want it to hurt, I want to have fun!

RW: Did you ever perform under the name Freddie King Jr?

JV: I did a couple of times, yeah. But I had this manager when I was working construction who found out ... not a manager, he was the boss of the construction job ... and he found out I was a guitar player, and he went, "Hmmm." So he came to see us play, and then he booked some gigs in his old hometown, which was Elgin, Texas, and he said, "What do you play?" and I said, "Well, I play Freddie King songs." He went, "Okay. You're Freddie King Jr." He made these posters ... just drew 'em up ... and he gave them to the bus driver, said, "Drop these off when you go through the town." And so I played on that Sunday as Freddie King Jr. It was, like, all black audience.

RW: It must have been a strange experience for the audience to see a white guy appearing ...

JV: It was a strange experience for both of us. (laughter) But when I started playing the Freddie King songs they were like, "Oh. Okay." It was a novelty.

RW: What band was that?

JV: No band. That's what they called it, I didn't. I didn't know they were going to do that [call me Freddie King Jr].

RW: Were there any guys in it who are known now, more or less, in the Austin scene or the Dallas scene?

JV: I think maybe Denny Freeman was there. It's been a long, long time ago.

RW: Did Freddie King ever teach you something?

JV: Freddie King? I played rhythm guitar with him, and he was one of my big influences. I'm from Dallas and he lived in Dallas. I would go see him. I would get in the car and ride with him in the car. He would tell me stuff. "Don't do that," he'd say. Or "Do that." He was very nice to me. He would play these amazing solos. You know how big he was? And then he would go [gestures] and point to me. Now, what

am I going to do?

RW: I saw him play once, and I remember before he went on stage he emptied a complete bottle of Johnnie Walker.

JV: Oh yeah? He must have been on tour for a while. (laughs)

RW: Who worked in the T-birds before Kim showed up?

JV: Nobody. We started the T-birds together.

RW: Was it more or less an extension of The Storm?

JV: It was the same kind of music, but different people. To me it was the same kind of music that I still do. I've never changed the kind of music that I do. Different lyrics, different song, but same music.

RW: But on the new album maybe some songs are a bit different, like the one about your brother.

JV: Well, yeah, but it's still blues though. Like I say, you can't sing the same song over and over. You've got to sing a different song. And this is where I'm at today.

RW: Do you tour with a new band?

JV: Yeah, I just started. I have the same band as on the record, except I don't have Dr. John all the time. Sometimes, if we cross paths. I'm fixin' to go to England to do a TV show. Jools Holland, Dr. John, Bonnie Raitt are on the show, and me. So, I'm going to ask him to play on the songs that are on the album.

RW: What do you play on the tour outside the songs that are on the album?

JV: I've been doing *Wee Wee Baby* off of *Folk Festival of the Blues*; I do some *Five Royals*; I do *White Boots* and *Good Texan* off *Family Style*; *Tick Tock*. I wrote *Tick Tock*, so I do that one. I don't sing it, but we do it. I do some stuff that has not been recorded.

RW: Not anything of the old T-birds?

JV: No. See, I didn't sing that, so it wouldn't make sense. I do the songs that I wrote or I like, I don't do any songs of the T-birds because I didn't write them. It wouldn't make sense.

RW: So you do *Tick Tock* now without any vocals?

JV: Oh, no. My bass player sings it.

RW: At a certain time, Clifford Antone did not



allow the T-birds to play anymore because he said it didn't have anything to do with blues anymore ...

JV: Who said that?

RW: Well, [Marion] read it somewhere.

JV: Nah, that's not true.

MW: He said that when we were there in 1988.

JV: Nah. Not true.

RW: Have you performed there with your new band?

JV: No. I haven't yet, but I'm sure if I wanted to I could. I go in there and play all the time. I would rather save Antone's as just a place to go and have fun and play with the guys. It's like the clubhouse. I would rather keep it like that than go in and play a serious gig. Too many people, you know.

RW: Buddy Guy said you are a good slide guitar player, and we wonder why you don't play more slide?

JV: Well, I don't know. I played slide ... did you ever hear of James Cotton on Antone's [record label]? I played slide on that. I play steel guitar. It's just that everybody's got a slide, you know, and everybody plays the same sh\*t. I don't want to do that. Know what I mean?

RW: Well, maybe you could play more than just anybody!

JV: I'll play you a song, when I come, on slide. How's that? And you heard me, and you've got me on tape! Remind me.

RW: According to the book by Patoski and Crawford [*Caught in the Crossfire*] you did not like the blues very much when you left the T-birds. You seem to be more into Hawaiian steel guitar, yet on *Strange Pleasure* you play blues, but where's the Hawaiian guitar?

JV: See, instead of slide I played Hawaiian guitar, which is what the slide players were trying to do in the first place. So I just went to the source. That book ... how could I not like the blues? That's a ridiculous statement. I love the blues. I'm the biggest blues freak in the world. Nobody loves it more than me.

RW: What is happening with Dan Forte's book?

JV: Hopefully, it's going to be released some day. I don't know when. You know, I'm not saying

that everything is a lie in the Joe Nick Patoski book, because obviously ... we know everybody in Austin. But most of the people in that book, and in the other book, too, are people who really weren't Stevie's friends. They're just people who want to be in the book. See, Dan was always there for Stevie and me, and helped us get in those magazines, and wrote about us early on. Joe Nick Patoski and the other guys, they were off talking about somebody else. They didn't care about the blues. My mother and I chose Dan to write the book because he interviewed us so much. He actually knew Stevie. So, it just made sense. Some day that will come out. I don't know when. He's still writing it.

RW: We've got a couple of names we would like a reaction on. The first is Doyle Bramhall.

JV: Junior or senior?

RW: Senior.

JV: Senior. He's my old friend. I'm on his new record [*Bird Nest on the Ground*]. He's my old, dear friend. We've been down the road many times together and, hopefully, we will continue.

RW: And Ronnie Earl.

JV: I think he's a great guitar player. I think he really plays his heart. We like the same kind of music.

RW: Do you learn from each other?

JV: I think I'm before him. I learn from everybody, so...

RW: What about Denny Freeman?

JV: He's my buddy. Now, he's in my band.

RW: On piano?

JV: And guitar. He's a switch hitter. Denny is my oldest friend, probably, in the music business. He and Paul Ray since I was fifteen. I'm still playing with those two. Paul Ray is the guy who wrote songs with me on the album.

RW: What about Lewis Cowdrey?

JV: He's my old buddy.

RW: He played on the old 45, on Connie Records.

JV: Yeah. That's my wife, Connie. Connie's father is money - paid for the record.

RW: It's a nice record.

JV: Yeah. We made that in Port Neches, Texas,



in about two hours. We played it maybe two or three times and that was it. Way back! That was Paul Ray playing drums on that, and Derek O'Brien playing bass.

RW: What about Kim Wilson?

JV: What about him? [laughter] He was my old buddy. I just saw him the other day, and there is no animosity there. Not with me, anyway. I think he's happy, and we both just did what we had to do. Maybe someday we can play together again, but we're not thinking about that right now. He's doing his thing and I'm doing mine.

RW: Would that mean you would return to the T-birds?

JV: I don't know. I'm going to leave the door open, but right now I'm concentrating on my stuff which is more rewarding.

RW: What about Martha Vaughan, your mother?

JV: She's happy in Dallas. She's doing fine. She's a sweet, sweet lady. Very strong. Very special.

RW: We were in Dallas a couple of times and we visited the grave of your brother. The first time it looked beautiful, and the second time everything was being taken off. [Referring to the original, small marker which has since been replaced.]

JV: Yeah, people have stolen a lot of stuff. If you come to Austin, please come to the statue we made for Stevie.

MW: Yeah, we have a picture Lee Hopkins sent us.

JV: Yeah. The memorial is eight and half feet tall. Very nice. People go down there every day. They sit there and talk. Behind him is downtown Austin.

RW: How long do we have to wait for your follow-up to *Strange Pleasure*?

JV: I don't know. I'm going to tour now in the States, Canada, then here [Europe] in the fall, if I can.

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*Editor's note: Jimmie had a few not-so-kind words to say about the two unauthorized biographies of Stevie, but I try to keep the newsletter positive.*

*On another note, Jimmie was featured on Austin City Limits TV show in February. Good show, but only about twenty minutes was broadcast.*

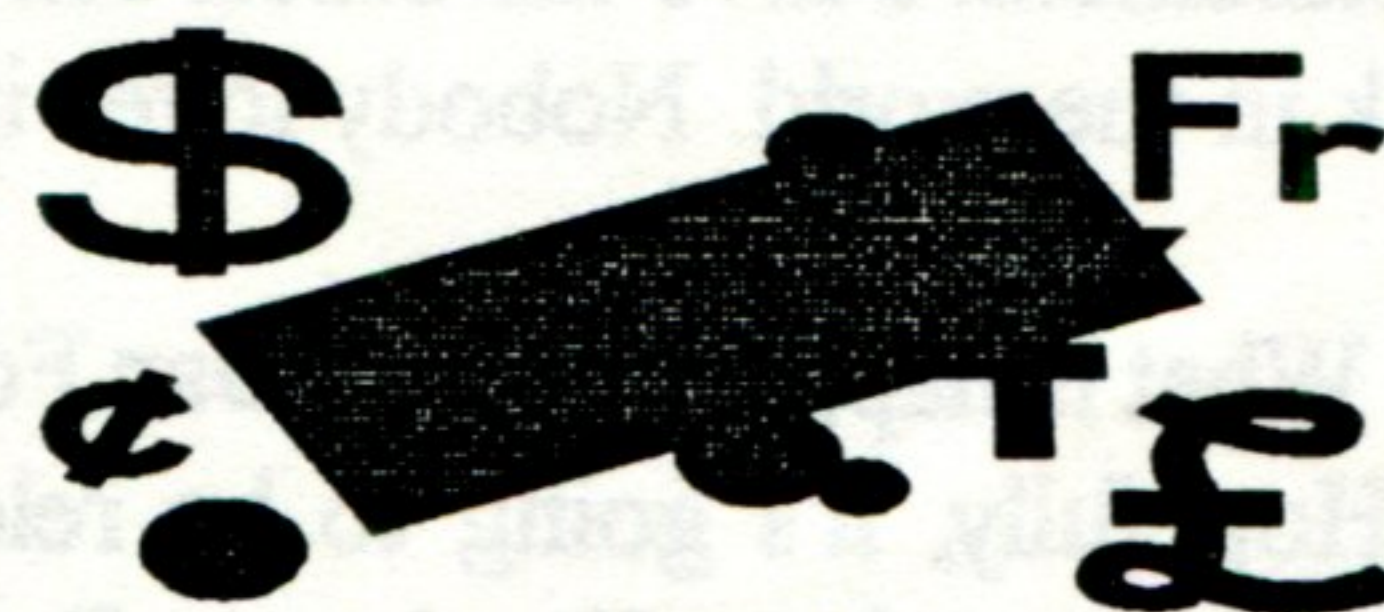
## SRV CHARITIES

I recently asked Mrs. Martha Vaughan, Stevie's mother, for an update on the various opportunities for those of us who are more fortunate to assist others in ways sponsored by the estate of Stevie Ray Vaughan. There are three funds in Stevie's name.

1. THE STEVIE RAY VAUGHAN MUSIC SCHOLARSHIP FUND of the Communities Foundation of Texas, Inc., 4605 Live Oak Street, Dallas, Texas 75204. Donations may be sent to the attention of Beth Epperson, Director of External Programs. Mrs. Vaughan writes that, so far, six students have been awarded scholarships, and all six are doing well in school. Scholarships are given to music students of W.E. Greiner Middle School in Oak Cliff, Dallas. In order to be eligible, students must maintain an outstanding attendance and academic record throughout their middle and high school years, and plan to continue their study of music in college. Donations MUST be designated for the SRV Music Scholarship Fund, or the money will go into the fund described next.

2. THE STEVIE RAY VAUGHAN CHARITABLE FUND of the Communities Foundation (see above for address). Proceeds of this fund are sent quarterly to Dallas Area Parkinsonian Society (25%) and The Ethel Daniels Foundation (75%). The latter is a local halfway house for drug/alcohol addicts just out of treatment who have no family or home to go to. They are assisted in finding employment, etc. so they do not return to the streets.

3. THE STEVIE RAY VAUGHAN MEMORIAL FUND, c/o First State Bank, Box 3550, Austin, Texas 78764. The Memorial Fund provides for the maintenance of the SRV Memorial in Austin. The eight foot sculpture of Stevie and the surrounding landscaping are very attractive, but the Texas weather and vandals can be destructive.





## 2ND ANNUAL PICNIC/TOUR! RESERVATIONS NOW!

September 29 to October 1, 1995, is the Second Maybe Annual SRV Fan Club Picnic and Tour. The plans so far (subject to change): **Friday** night, Sept 29, 7:30 p.m. - informal get-together at a hotel or night club to be determined soon. I will be inviting special guests to join us, but nothing definite yet. **Saturday**, Sept 30, 8:00 a.m. - the Fan Club tour van will pick you up at the hotel and take you to see the Dallas area sights; lunch at the Hard Rock Cafe; and travel to Austin for early evening arrival at a hotel in Austin. After dinner, it's off to Antone's Night Club(?). **Sunday**, October 1, 8:00 a.m. - the Fan Club tour van will pick you up at the hotel and take you to see the Austin area sights. After lunch, it's back to Dallas for a stop at Pepperland, the world's largest SRV collectibles store (plus other rock and sports memorabilia). The Fan Club tour van can have you all back to Dallas-Fort Worth Airport by about 5:30 or 6:00.

Cost is estimated at about \$45 per person for transportation expenses provided by the club in Dallas and Austin. I am trying to line up discounted airfare and hotel for you.

What do you need to do if you want to come? **Call me or write me by May 15 and tell me whether you (1) might come, (2) will probably come or (3) will definitely come.** Make sure and tell me if others are coming with you. I will send out detailed information June 1 on airfare, hotel and costs. It will be fun! Don't miss out!

## FINANCIAL REPORT

Year two for the Fan Club went well. I operated it at a loss of only about \$300. Not bad considering I sent out about 50,000 pages of information in the last twelve months. Not a lot until you consider I'm doing this by myself at night and on the weekend. Plus, I no longer have an in-house computer expert (Got my right to play the blues when my wife split). Y'all better hope I find the \$ to convert from PC to Mac before this machine drives me nuts!!

The loss comes from paying the tax man and from some who did not get the word that the fee went up to \$7. (Renewals were \$6 til 1/1/95.) If you are in Texas and did not pay the 8.25% tax on your membership, I paid the tax for you. (You could make it up when you renew.)

Back issues will be available in the future, but not right now. I just don't have the time to keep up with anything else right now. Perhaps one of you in the Dallas area would volunteer to handle back issues?

## CHICAGO TRIP

I was hoping to make it back to the Chicago Blues Fest June 2-4 (Otis Rush is confirmed), but I have been unable to find a hotel room near Grant Park. Anybody going to the Fest have extra space?

## SRV BOX SET

Sorry to tease you, but there is still no word on when a Stevie Ray Vaughan box set will be released. While we are all anxious for such a set, we are fortunate to have Jimmie's *Strange Pleasure* and many other albums to tide us over. I highly recommend the following who currently hail from Texas (in no particular order).

W.C. Clark - *Heart of Gold*

Anson Funderburgh and the Rockets Featuring Sam Myers - (anything). Their newest is a live album).

Jim Suhler and Monkey Beat - *Radio Mojo*.

Mike Morgan - *Ain't Worried No More*.

Mike Morgan & Jim Suhler - *Let the Dogs Run*.

Pat Boyack & the Prowlers - *Breakin' In*

Ian Moore - *Ian Moore*.

Bugs Henderson - *Years in the Jungle*.

Chris Duarte - *Texas Sugar / Strat Magik*.

Kim Wilson - *Tigerman*.

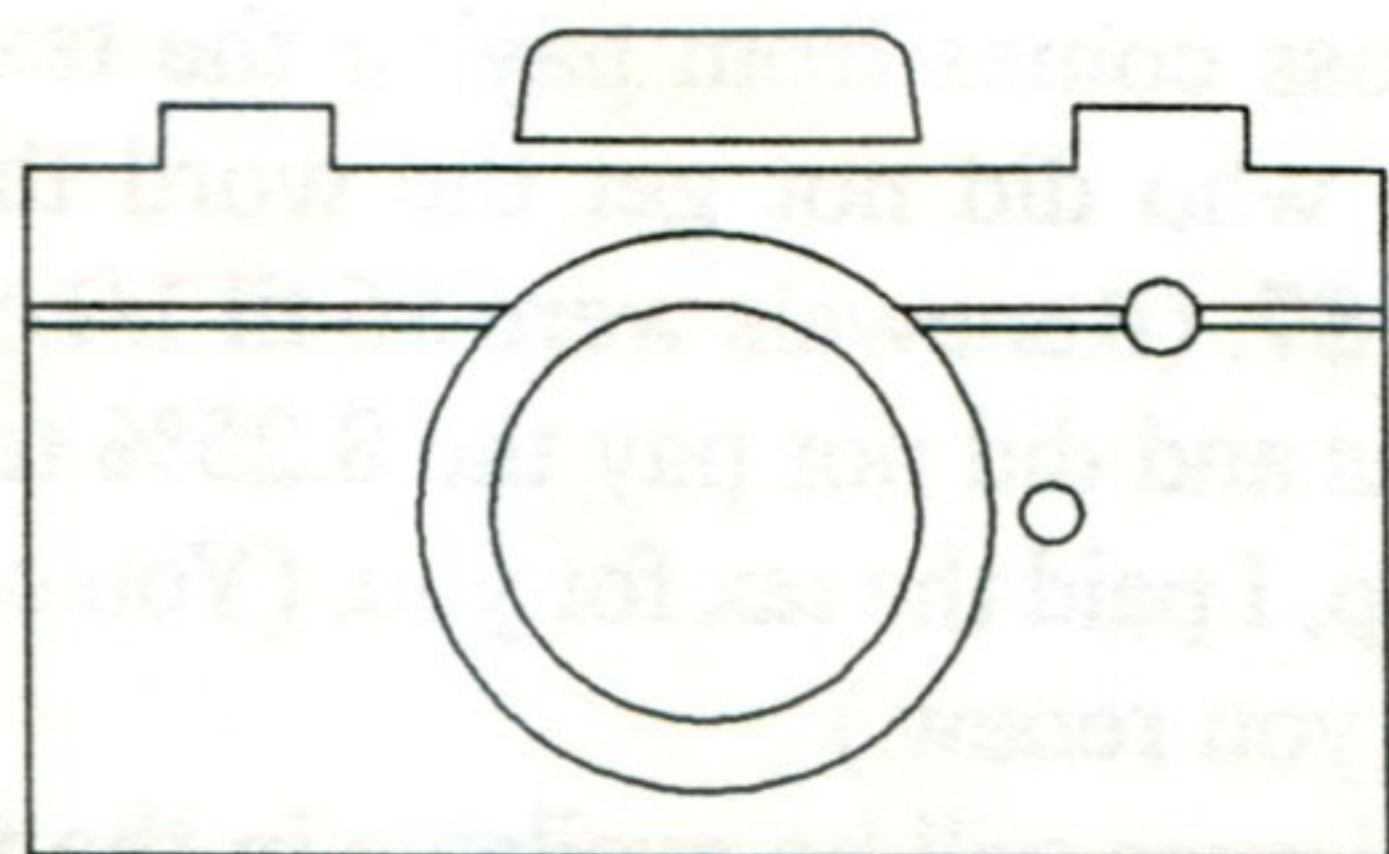
Marcia Ball - *Gatorhythms*.

Lou Ann Barton - *Read My Lips*.

Doyle Bramhall - *Bird Nest on the Ground*.

Smokin' Joe Kubek & B'nois King - anything (they have three CDs out, a fourth due soon).





## THE REVEREND'S PHOTOS

If you have either of the Stevie Ray Vaughan biographies on the market you have seen the photographs of W.A. Williams. Eighteen of his photos appear in the Keri Leigh book, and W.A.'s photo, "The Last Call," is the last photo in the Patoski/Crawford book. His photo is also featured on the cover.

In a newspaper account authored by Richard O. Jones, W.A. explains that he went to a concert to take pictures for a photography class. Gregg Allman opened for Stevie that night in 1987, and W.A. went on to become a good friend of Stevie's, and shoot photos of Stevie and other blues musicians. Of his photography, Stevie is reported to have told W.A., "Nobody has ever photographed me like this before ... you're *feeling* what's going on."

W.A. is a musician himself, going by the moniker, The Reverend Billy Rose. Of his music he says, "It's not overtly religious, but everything I do is from a spiritual base, and the music that I write is very positive." He has opened for the Kentucky Headhunters and Lonnie Mack, and describes himself as a "335-pound man ranting and raving the blues."

If you would like to acquire some of W.A.'s photos of Stevie Ray, write him at Box 19099, Cincinnati, OH 45219.

## MUDDY WATERS CLUB

For those of you looking for a nice blues club in Dallas, head for *Muddy Waters* on Greenville Avenue between Ross and Henderson. Muddy Waters features the best of the region's blues talent, usually in an acoustic setting (even if they typically play "plugged" elsewhere). Billy Gibbons of ZZ Top showed up at a recent jam! Carl, Wade and Cal will make you feel welcome. Enjoy!

## 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. Video of Stevie winning any of his Grammy Awards.
2. 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.
3. 1982 Montreux Jazz Fest program, flyers or anything else listing Stevie Ray Vaughan as appearing at the Festival.
4. *The Sky is Crying* promotional "rainmaker."
5. "Pride and Joy / Rude Mood" 45rpm single.
6. "Couldn't Stand the Weather/Cold Shot/Voodoo Chile" 12-inch single Epic AS1869.
7. Interviews of Stevie not already in my collection.
8. "Wall of Denial" + 3 tracks, extended play CD (promo).
9. Any SRV or Vaughan Bros. cassette singles.
10. LP's or 45's from outside USA.
11. Recording of the June 17, 1990, concert in Dallas.
12. 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.)
13. Autographed and promotional items, concert posters, rare records, other collectible items.
14. Tapes of Stevie and B.B. King together from 1990 Blues Fest tour.
15. I collect B.B. King items from the 1940s-1970s.
16. *Live Alive* tour bandana and 1980s tour T-shirts.

**WRITE FIRST!** I may have acquired an item since this went to press.

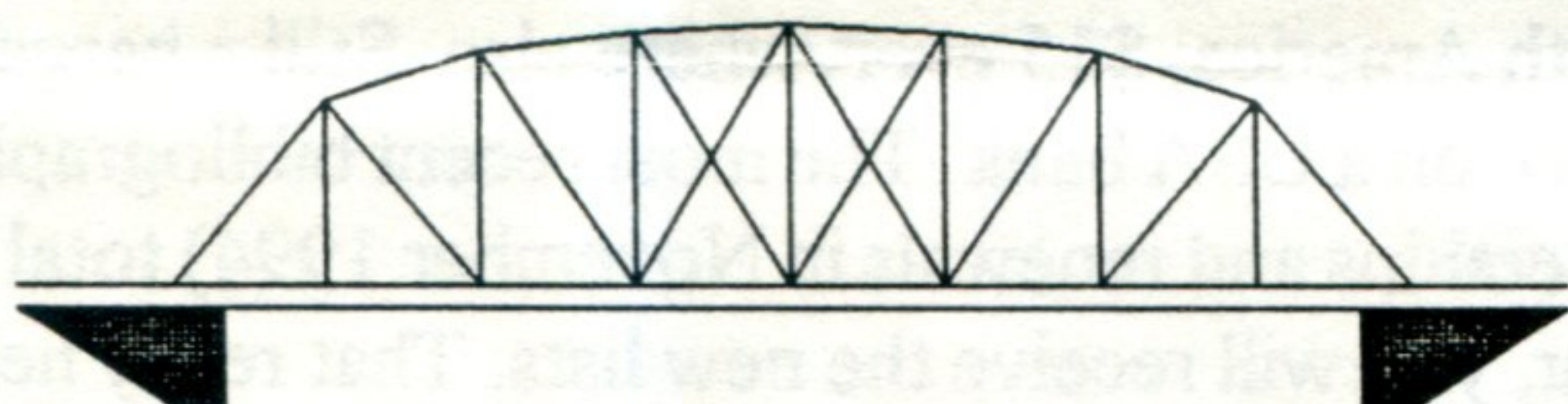
## NEEDED: WRITERS

I need persons to submit interviews, stories, articles, reviews about Stevie, other blues musicians, records, whatever you think may be of interest to other members. Give it a shot!



## STEVIE RAY VAUGHAN CROSSING

There is a new landmark near Dallas - Stevie Ray Vaughan Crossing. Dedicated on January 11, 1995, it is near the Duncanville - Desoto border south of Dallas. The Crossing is a footbridge over a creek which runs through Windmill Hill Preserve. For those of you who want to find it, Take Interstate 35E south from Dallas to highway 67. Seven miles southwest is the exit for Main Street. Take Main Street south about a half a mile to the Preserve. There is a parking lot on Main Street, but if you drive down the road to the left (not on Main Street), there is a dirt car trail that leads right to the Crossing. If you walk from the parking lot, it is about 200 yards up the hill and then down to the creek. In the near future (and probably by the time you read this) there will also be a large boulder near the entrance to the Preserve with a plaque containing one of Joe Cook's poems about his nephew, Stevie.



## A FAN WRITES

*I have saved a number of letters written to the Fan Club over the last two years, with the intention of sharing them with you from time to time.*

"...I'm from Brazil and I've been living in the United States since January 1990. You might be wondering why I'm writing to Stevie Ray fan club, most people tell me, 'You are not even American. What do you know about blues or Stevie Ray Vaughan?' Well, I was born in 1973 and I never had the chance to see Jimi Hendrix or any of [the] great blues guitarists. Most of them died before I was even born, and Stevie was the first and only to touch me as deep as he did with his music. That was back in 1985, I was only 12 and my dad that always loved blues gave me SRV and Double Trouble 'Texas

Flood" LP. I played it over and over, just like Stevie did to his first record by Lonnie Mack, and I started to listen to Stevie since then.

"I had saved a lot of money, and when I turned 16 I decided to move to the US with a friend's family, and finish high school here in California. Besides, I knew Stevie would never go to Brazil, so on January 1990 I moved to L.A. to study and hoping to someday make my dream come true: see Stevie live at a concert.

"But on August 27, 1990, I feel like it was one of the worst days of my life. I saw in the news that Stevie had died in a helicopter accident. I couldn't believe it. It felt like if it was a member of my family. I could not believe that my dream, that wasn't so much, would never come true.

"I play the guitar since I [was] 13, but since Stevie died I never played again [until] 3 weeks ago when I realized that playing was the best way to remember Stevie. I bought some books and I started to read about Stevie's life. I am saving some money to see if someday I can visit Stevie's hometown, and buy Stevie's signature guitar from Fender."

*D. Oliveira, California. Hang in there, man, and keep playing!*



## COMPUTER HELP NEEDED

I would like to scan some photos and artwork done by members into the newsletter, but the cost has been prohibitive. Do any of you have access to a scanner? If you can scan photos and send it to me on a disk, let me know. Thanks!



## 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 December and June. 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! Also, I can accept checks drawn on U.S. banks ONLY!

## HAS YOUR MEMBERSHIP EXPIRED?? NEW LISTS / RENEWAL

If the address label on the envelope this newsletter came in says "3-1," (which means volume 3 number 1) by your name, this is your last issue! Please renew before your membership runs out, and indicate "renewal" on your check. The rate is \$7 in the US (Texas residents add 58 cents tax); \$9 for Canada and Mexico; \$12 for Europe, Australia, New Zealand and South America; \$15 everywhere else. Still a bargain! You can send cash at your own risk. Checks MUST be drawn on a USA bank. The most recent bibliography/discographies (which I started sending out with new memberships and renewals in November 1994) total 15 pages. If you renew, or if you joined for more than one year, you will receive the new lists. That really helps me with mail handling. If you have been a member more than a year and do not have the 15-page list, let me know.

## COLLECTING MEMORABILIA

The most asked question regards obtaining **concert tapes**. There are hundreds of audio and video tapes of Stevie Ray's shows. The Club is 100% against the sale of these tapes because it is illegal. Members on the pen pal/collectors list 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. 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, nobody is not losing anything. Selling most memorabilia is legal, but bootleg tapes should not be sold. The Club cannot protect you, and if you buy, sell or trade unofficial tapes, you are acting at your own risk.

With most issues of the newsletter there is a Bulletin Board of records, posters, magazines, etc. which I have purchased for resale to club members or are on consignment. The prices may seem high, but are often lower than what dealers charge. The market price of rock and roll memorabilia is not set by me, and it is becoming more difficult to find low-priced SRV memorabilia. Too many people want what little was created in the few years Stevie was on the national scene. I price things a little over my cost so I can continue to make items available to you, but I spend a lot more than I make. Remember, I will trade, too.



**BULLETIN BOARD # 9**

**GUITAR** Custom reproduction of SRV's "Couldn't Stand the Weather" guitar with his name inlaid in pearl on neck. Partial proceeds of guitar sales to SRV charity; call for details.

**MUSIC** Cast of Thousands - acetate of first SRV recording. Call for details.  
 Texas Flood, vinyl, m- \$10  
 Couldn't Stand Weather, vinyl, orig shrink/sticker (open) \$20  
 Couldn't Stand Weather, 24k gold collector's CD long box \$45  
 Couldn't Stand Weather, 24k gold collector's CD \$40  
 Live Alive, vinyl, m- \$18  
 Soul to Soul, vinyl, orig shrink/sticker (open) \$20  
 Live Alive, vinyl, vg+ \$15  
 Bill Carter, Loaded Dice, vinyl promo, M- \$15  
 A.C. Reed. I'm in the Wrong Business, w/ SRV vinyl promo \$20  
 Blues Explosion, vinyl, w/ SRV, promo hole, VG++ \$25  
 Atlantic Blues Guitar, double vinyl, mint-, w/ SRV 1982 track \$16  
 Teena Marie, Emerald City, w/ SRV, promo GREEN vinyl, mint \$14  
 Holiday Greetings from Epic artists, promo vinyl M- w/ SRV \$25  
 Willie the Wimp promo white label 45, VG+ \$20  
 Sky is Crying / Chittlins Con Carne, 45 mint - \$7  
 7 Solid Inches of Sounds Free, UK e.p w/ SRV,T-birds, no sleeve \$10  
 Pipeline promo picture sleeve (no record) \$14  
 7 Solid Inches of Sounds Free, UK e.p., W/ SRV, w/ sleeve \$15  
 Muddy Waters, Complete Plantation Recordings 1941-42 CD \$10  
 Sky is Crying, CD single, promo w/ insert \$12  
 House Is Rockin', CD single, promo w/ picture disk [drawing] \$10  
 Little Wing, CD single, promo w/ back insert \$10  
 Good Texan, CD single, promo w/ insert \$15  
 Telephone Song, CD single, promo w/ insert - great pic of bros \$15  
 Tick Tock, CD single, promo w/ insert \$15  
 Jimmie: Boom Bapa Boom, CD single, promo w/ insert \$9  
 Jimmie: Sweet Soul Vibe, CD single, promo w/ insert \$9

**POSTERS** Back to the Beach, original movie poster w/ SRV \$25  
 Continental Club calendar 1983 w/ SRV listed. Rare. 11 x 17 \$50

**PROMO ITEM** Long sleeve button shirt embroidered w/ logo and "In Step" over pocket. 100%cotton. Size S,M. Very desirable! \$90

**PASS** Live Alive blue satin backstage pass (reproduction?) \$10  
 Live Alive all area access laminated red pass (reproduction?) \$10

**PHOTOS** SRV: classic grimace; Dallas, June 17, 1990; 8 x 10 color \$14  
 SRV: playing guitar behind his back; June 17, 1990, 8 x 10 color \$14

**MAGAZINES** Creem, Sept. 1984 w/ SRV as Creem's Profile \$10  
 Creem, May 1986 w/ SRV as Creem's Profile \$10  
 Musician, May 1987 interview with SRV and Jimmie \$10  
 Guitar Player, Feb. 1990 w. SRV & Beck on cover \$10  
 Musician, Nov. 1990 w/ nice article, photos \$9  
 Guitar World, Dec. 1990 w/ SRV on cover, collector's edition \$10  
 Guitar, Dec. 1990 w/ poster and Crossfire transcription \$15  
 Guitar, May 1991 w/ SRV on cover & Alpine Valley photos \$15  
 Guitar Legends, 1994 w/ SRV on cover \$10

Add \$4 postage & packaging for first item, \$.75 each add'l item.

Add \$5 postage & packaging for posters in addition to any other postage amounts.

Texas residents add 8.25% tax. Checks payable to Lee Hopkins.

Outside USA: flat rate of \$15 postage & packaging for any order.

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



### **ALPINE VALLEY CONCERT TICKET VOUCHERS - August 26, 1990**

These vouchers, redeemable for a ticket to the concert, read "Alpine Valley Music Theatre - Eric Clapton and His Band, with Stevie Ray Vaughan & Double Trouble, plus The Robert Cray Band featuring the Memphis Horns. August 26. 5 PM" There is a map to the venue on the back. These ticket-sized vouchers are as collectable as the actual ticket stubs, because the tickets had only Eric Clapton's name. The vouchers were used as promotional give-aways for radio station and record store use. I have seen dealers sell these for \$75 each. These are in mint condition. \$25 each or two for \$45 (frame front and back).

### **GOLD RECORD AWARDS**

Framed RIAA hologram gold record awards contain gold LP, cassette and compact disk. Gorgeous!  
TEXAS FLOOD \$900 (consignment)      IN STEP \$900 (consignment)

### **AUTOGRAPHED ALBUM COVERS and PHOTO**

*Soul to Soul* cover signed by Stevie Ray Vaughan and Double Trouble in black sharpie. \$900 (consignment)  
*Live Alive* cover signed by Stevie Ray Vaughan, Chris Layton and Tommy Shannon in gold paint pen. \$700.  
Black & white promo photo like back of *In Step* cover, signed by all four. \$600.

### **A RECORD FROM STEVIE RAY VAUGHAN'S PERSONAL COLLECTION - AUTOGRAPHED**

This 45 rpm record by Don Covay is signed on the label "SRVaughan" and was in his personal record collection until he gave it to a friend. Beautifully framed. \$900 (consignment)

### **AUTOGRAPHED 12-INCH PROMO SINGLE**

Stevie got an early break playing guitar on David Bowie's *Let's Dance* album. This is a 12-inch promotional single of *Let's Dance*, autographed on the cover in paint pens by both Stevie Ray Vaughan and David Bowie. \$950 (consignment) *A guitar signed by Stevie and Bowie just sold for \$4,500!*

### **A CUSTOM TREMOLO BAR FROM STEVIE RAY VAUGHAN'S #1 STRAT**

In 1983-84, Stevie's guitar technician had a few large diameter tremolo bars made in his father's shop for Stevie in order to withstand his hard playing. The heavy tremolo bar can be seen on the El Mocambo video, the Australian tour program and other photos of that era. Stevie managed to break the heavy duty bars, too, including this one. The bar is broken at the threads. Beautifully framed in a shadow box. A truly rare opportunity to own something so closely associated with Stevie's music. Considering one of Stevie's necklaces recently sold for over \$5,000 at auction in New York, this piece is well worth the \$2,500 asking price (consignment).

### **STEVIE RAY VAUGHAN'S GUITAR STRINGS AND PICK**

Stevie's picks are among the most sought after collectibles in rock and roll. Strings are even more rare. The multi-colored pick embossed in gold with his name; the custom package of GHS strings stamped on the front with his name. (Unused). Set of strings and pick \$500.

### **ONE NON-SRV ITEM: STRATOCASTER AUTOGRAPHED BY ERIC CLAPTON**

The black strat is signed in black sharpie on the white pick guard by Eric Clapton. Very collectible. \$1,500.

*Shipping and insurance charges will be added to prices on this page.*

*Something to consign? Give me a call. Looking for something in particular? Send me your want list.*