

# SAY



# WHAT!

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THE STEVIE RAY VAUGHAN FAN CLUB NEWSLETTER

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VOL. 3 NO.2

JUNE - AUGUST '95

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## THE TOMMY SHANNON INTERVIEW

### PART ONE

In May 1995, I had the great pleasure of interviewing Tommy Shannon, veteran of the Johnny Winter Band, Double Trouble, the ARC Angels and Storyville. Tommy has played Woodstock, Carnegie Hall and a Presidential Inaugural party, and has shared the stage or recording studio with numerous blues legends including Muddy Waters, Willie Dixon, Big Walter Horton, Stevie Ray Vaughan, Buddy Guy, Albert King, Albert Collins and Johnny Winter. Currently featured in the May 1995 issue of Guitar School magazine, Tommy has won countless awards as part of Double Trouble, perhaps one of the most sought after blues rhythm sections in the recording industry today. In over twenty-five years in the business, Tommy's reputation has grown steadily, resulting in an invitation to audition for a place in the Rolling Stones. Due to space constraints in this issue, the Tommy Shannon Interview is brought to you in two parts. You won't want to miss Part Two in the next issue.



Photo: C.L. Hopkins



**Fan Club:** Let me get a couple of basic questions out of the way first. Am I correct that you grew up in Dumas, Texas? [That's pronounced, DOO-mus, for you people not from around here].

**Tommy Shannon:** Actually, I was born in Tucson, Arizona.

**FC:** What is your birthday?

**TS:** That was a long time ago! It's in April. That's all I'll tell you.

**FC:** You don't have to tell me the year, but will you tell me the day?

**TS:** The eighteenth.

**FC:** Well, we are very close because I was born April 20th. From Tucson did you move to Dumas?

**TS:** My family and I moved to this small town called Morton, which is right outside of Lubbock. That's where I went through junior high school. And then I moved from there to Dumas, and went to high school there.

**FC:** What kind of music did you listen to up through your high school years?

**TS:** Where I was, there wasn't really any blues. In Dumas, Texas, back then there wasn't one black person in town. So there weren't any black radio stations, and it was mostly just Top 40 stuff. A few things made it through, like Sam Cooke, Fats Domino, guys who had a big hit. I really didn't know anything about the real blues until I got with Johnny Winter. He's the one who educated me about that.

**FC:** Were there any particular friends or family members who influenced your taste in music prior to Johnny Winter?

**TS:** No, not really. Mainly what I heard on the radio. There weren't any bands around to copy from for a while. Eventually bands starting cropping up. Some of them were real good, and I would go listen and see what I could steal from them.

**FC:** When did you first start playing an instrument, and what was it?

**TS:** I started playing guitar when I was about fourteen.

**FC:** [Me, too!] How long before you started playing bass?

**TS:** I didn't start playing bass until I was about 21 or 22.

**FC:** Do you play any other instruments?

**TS:** No. Little bit of harmonica.

**FC:** I heard you were in a band called The Avengers. Was that your first band?

**TS:** Yeah, that was my very first band in Dumas, Texas. I remember we used to set up at the drive-in theatre. In fact, I still have a poster of it. We used to set up between drive-in movies at the snack bar. We would play anywhere that they would let us!

**FC:** When was that?

**TS:** Oh, I was about seventeen, I guess. Sixteen maybe ... yeah, sixteen.

**FC:** What other bands were you in before joining Johnny Winter?

**TS:** Well, I stuck with some of the guys I played with in Dumas when I moved to Dallas, and we started a band there called The New Breed, which was a soul band, and we extended on it. We got a drummer, Uncle John Turner, and we got some horns. We had a regular soul band. Back then, you know, bands in clubs dressed alike - they'd wear a suit and tie - and play five nights a week in a club for six or seven or sometimes two weeks in a club. And then you'd go across town and play another club and do the same thing. It was a lot different then than it is now.

**FC:** Speaking of Uncle John Turner, do you know what he's up to now?

**TS:** I heard he's in Europe playing with someone, I'm not sure who.

[Note: a member called me and said he is playing with Chris Duarte.]

**FC:** Were you on any recordings prior to being with Johnny Winter?

**TS:** Just some that we made back when I was playing with a band called The Echoes, which was an extension of The Avengers. That went on when I was in high school. I played on that and a few little sessions, but nothing major. The first major things I did were with Johnny Winter.

**FC:** The record you did with The Echoes, was it just a 45 or was it an album?

**TS:** It was a 45.

**FC:** Do you remember what label it was on?

**TS:** No, I really don't. I wish I had one of those records left.



FC: Tell me how you got hooked up with Johnny Winter.

TS: I was playing in this band in Dallas. Uncle John had quit and moved to Houston. He had known Johnny Winter since childhood, because they were both from Beaumont. He started playing with Johnny, and we stayed real close friends. I was playing in Dallas in a soul band in this club called The Fog. What's strange is that's the same place I met Stevie. One night [Uncle John] and Johnny came in and sat in, just the three of us, and it sounded great. He asked me to play, so I did. I was making good money in Dallas, and I was sleeping on floors and being broke all the time with Johnny for a while.

FC: I probably didn't complete a thought earlier - you mentioned The Avengers, The Echoes and The New Breed. Were there other bands prior to Johnny Winter?

TS: None really worth mentioning. One thing, in The New Breed, I met my favorite bass player in the world - Willie Weeks. We used to play at this club together called the Phantasmagoria, and he played with this band called Les Watson and the Panthers. They were an all-black band, and I would go there at night, sit there in front of him and just watch him. I couldn't believe that anybody was that good. He is still my favorite bass player in the world.

FC: Were they from Dallas, or just coming through town, or what?

TS: They were signed to the same manager that we were. We would flip-flop shows - they would play and then we would, then they would play and we'd play. So we got to be real good friends.

FC: Do you still keep up with Willie Weeks?

TS: Yeah, I sure do. I talk to him every now and then.

FC: Once you got with Johnny Winter ... was that in about 1968?

TS: Yeah.

FC: Was he the "illustrated man" back then with all the tattoos?

TS: No, not at all.

FC: Do you know what caused him to get into tattoos?

TS: It was just a deal over time.

FC: Which records are you on with Johnny Winter?

TS: I was on the very first one, which is called the *Progressive Blues Experiment*, which I believe was sold to Liberty/United Artists as *Johnny Winter, Austin Texas*. The one that had "Mean Town Blues" on it. And I played on the first Columbia record which just had *Johnny Winter* on the front, and then I played on *Second Winter*. About eight or nine years ago I played on *Third Degree*. That's really about all I did with Johnny. I played one song on Edgar's first album, *Entrance*. [The song] "Tobacco Road."

FC: I read somewhere that on the first Columbia album of Johnny's ... are Big Walter Horton and Willie Dixon on that record?

TS: Yeah, as a matter of fact, they are.

FC: Did you record with them or did they record their tracks separately?

TS: They did their own tracks. It was cool seeing Willie Dixon come in there. I got to see him work.

FC: Do you have any particular recollections of those sessions with Big Walter and Willie Dixon?

TS: Well, I was really young back then - it was an awakening. But before that, we used to play this place called the Vulcan Gas Company here in Austin. It's a famous place. Muddy Waters came there, and I got to play with him. A lot of the old blues greats would come through, and we'd get up and jam with them. It was mind blowing when you're real young like that.

FC: How would you compare working with Johnny with working with Stevie?

TS: Well, I don't really compare it. That's something I try never to do. They were just two different people, for one thing. The musical part is obvious. Johnny and I are still really good friends, have been almost all our lives.

FC: I'm going to ask you about playing Woodstock in a minute, but are there other concerts with Johnny that stand out in your memory?

TS: They all do, really. 1969 was the year of all the pop festivals. Every major city would have a giant festival, and they would have 100,000 or 150,000 people. It was great getting up in front of that many people.



**FC:** What was the largest crowd you played to in your career?

**TS:** Woodstock.

**FC:** What do remember most about playing Woodstock?

**TS:** We had to come in by helicopter because there was no way to get there by any kind of automobile, truck or otherwise. I remember from the sky seeing this ocean of people. Incredible. It went on and on and on.

**FC:** Did you get to see much of the Woodstock show?

**TS:** Not really. No I didn't.

**FC:** Did you have an opportunity to meet Jimi Hendrix there or at some other time?

**TS:** Yeah, I got to meet Hendrix in New York. He was a real cool guy.

**FC:** I hesitate to ask this question, but you tell me if you want to answer it. How did you get the nickname "Tommy, the slut, Shannon" when you were with Johnny?

**TS:** Well, I used to really chase women.

**FC:** I think Stevie called you that for a little while, and then he would introduce you as "Tommy Layfette Shannon." Where did Layfette come from?

**TS:** That's my middle name. Yeah, my wife hates that old nickname, so nobody calls me that anymore.

**FC:** What did you do after leaving Johnny Winter's group?

**TS:** Uncle John and I put together this band called Krackerjack. It was Uncle John, myself and some other people you would never have heard of. It became a really good band - we started packing every place we played. Just as things started to get real good, we broke up. We got a record deal and broke up.

**FC:** When did you start Krackerjack?

**TS:** That's something we started on right after we broke up with Johnny. We flew back to Texas and put it together. That's when I met Stevie, at that club I was telling you about called The Fog. He was, like, a fourteen year old kid in there playing his ass off.

**FC:** About what year would that have been, that Krackerjack started?

**TS:** Around '70.

**FC:** I read somewhere that Krackerjack went until about July of '73. Does that sound right?

**TS:** Yeah, that sounds about right.

**FC:** Didn't Stevie play in Krackerjack for a while?

**TS:** In a later rendition of it, yeah. He and I played in a band when he was about sixteen called Blackbird, and then we played together again in Krackerjack. You know, we kind of went our separate ways until we got together again.

**FC:** Did y'all really throw Crackerjack boxes to the crowd when you were in Krackerjack?

**TS:** No.

**FC:** I read that somewhere. I guess that was some writer's idea of a good line. What did you do after Krackerjack?

**TS:** I went through a period of some real hard times. I got messed up drinking alcohol, and that took several years out of my life. I would work in a band for a little while. I just had a real hard time, let's put it that way.

**FC:** You started with Double Trouble in January 1981, is that right?

**TS:** That's right.

**FC:** You took Jackie Newhouse's place, I believe. Did you know him?

**TS:** Yeah, we knew each other. We got along okay.

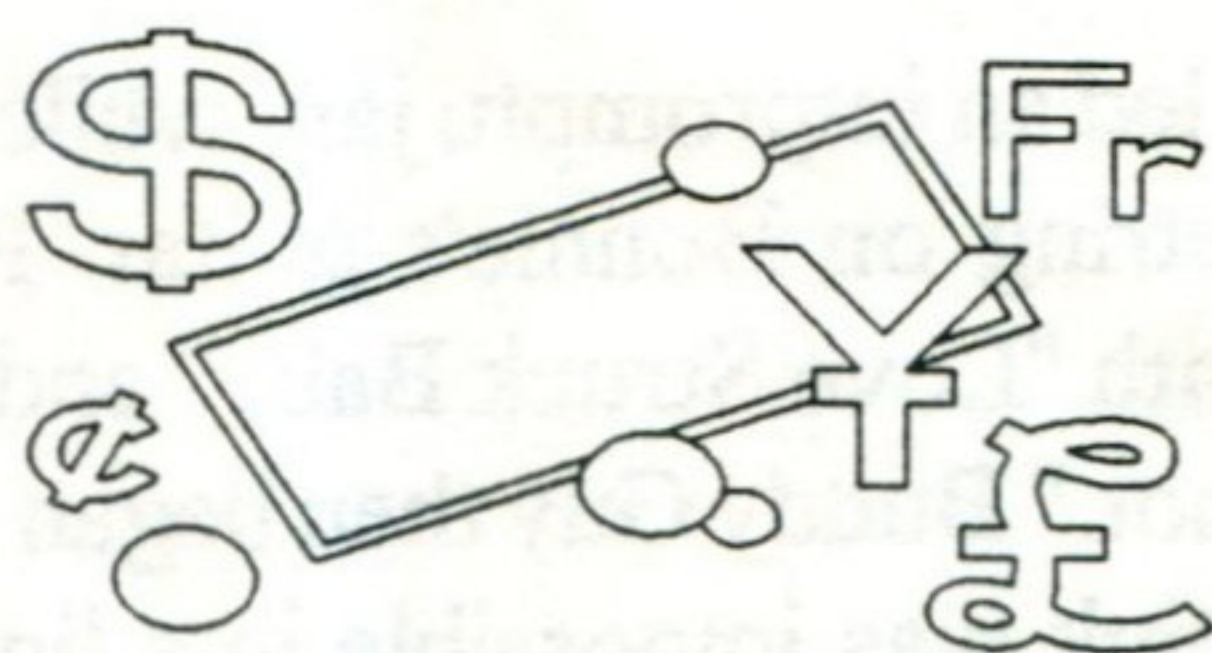
**FC:** You mentioned that you first met Stevie at the club called The Fog when he was about fourteen?

**TS:** Yeah. He wasn't really with a band then, he was sitting in, and I'll never forget it. He blew me away. A couple of notes and you knew there's something really special there. I got up and played some with him.

*To Be Continued ... Don't Miss the Next Issue!*







## SRV CHARITIES

There are various opportunities for those of us who are more fortunate to assist others in ways sponsored by the estate of Stevie Ray Vaughan.

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. Several 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.

## THE ULTIMATE SRV GUIDE

For those of you who have been seeking back issues of the newsletter, good news is ahead! I have started the process of creating "the ultimate SRV guide." The publication will probably end up being over 100 pages long, and will include interviews and articles from the past newsletters, **PLUS** updated discographies, bibliography, videography, a collectors' guides to memorabilia, Stevie's major tour dates, awards and sight-seeing tips. Target date for release is January 1996.

**YOUR HELP IS NEEDED!** In order to have the best collectors' guide possible, I need good photographs and descriptions of your SRV memorabilia. Of particular interest are guitar picks, tour T-shirts (front and back) and other items sold at concerts, record company promotional items, posters, import/promotional records, tapes, and CD's, flyers and handbills, backstage passes, tour itineraries, press kits and fan club material from 1980-1990 (Strike Force Mgmt, etc.). If you purchased these items, please let me know when you purchased them and the original cost. I will not reveal who owns any particular items featured in the guide, but I will have an Acknowledgments section in the guide listing the names of persons who helped unless you want your name withheld.

I also need information about awards that Stevie won from guitar/music magazines and regional publications and associations. Finally, I need your help in collecting correct information about the recordings in the discography. If you have additions and corrections, please send them to me.

If you have previously sent me photos or other information, I still have it, so you do not need to duplicate your efforts. Many thanks to those who have already sent me information! I need your information and photographs as soon as possible. Thanks for your help!!



## STEVIE RAY VAUGHAN TRIBUTE CONCERT

On May 11th, 1995, Eric Clapton, Buddy Guy, Bonnie Raitt, Robert Cray, Jimmie Vaughan and Tilt-A-Whirl, B.B. King, Art Neville, Dr. John and Double Trouble paid tribute to Stevie Ray Vaughan in a concert at the KLRU-TV studios in Austin, Texas. Recording in the same studio where Stevie performed two *Austin City Limits* shows, the blues all-stars made the soundstage ring once more with the spirit of Stevie Ray, if not quite his sound.

The few hundred individuals lucky enough to receive an invitation to the show included Eric Johnson, Kathy Valentine of the Go-Go's (I sat next to her for an hour without knowing it), Malford Milligan and David Grissom of Storyville, Dan Forte, Tony Martell (senior vice president and general manager of Epic Records), Mark Proct of Mark One Management, W.C. Clark - formerly of Stevie's band Triple Threat, Lou Ann Barton - formerly of Triple Threat and part of the original Double Trouble, Ray Hennig - who sold Stevie his #1 Strat, and former Texas governor Ann Richards. Among the family members in attendance were Stevie's mother, Martha Vaughan, his uncles Joe and Jarrell Cook, and Jimmie's daughter Tina. Rene Martinez kept the show running as guitar tech to all. Also lucky to attend were two American Airlines flight attendants who served B.B. King on his flight to Austin!

Producer Terry Lickona welcomed the audience and remarked that there must be "a severe shortage of guitar players everywhere else in the world." Jimmie Vaughan led his Tilt-A-Whirl band to the stage and, with tongue firmly in cheek, said, "Thank you very much. There's no refunds." He opened the show with a couple of tunes from *Strange Pleasure*, followed by Jimmie, Tommy Shannon, Chris Layton and Reese Wynans doing "Texas Flood." Saying, "There's no easy way to give you all this, so we're just gonna dump it on you," Jimmie and Double Trouble provided expert accompaniment during the first set.

Calling Stevie her pride and joy, Bonnie Raitt played "Pride and Joy." Denny Freeman and Reese

Wynans led an impromptu jam while Rene replaced a broken string on Bonnie's guitar. Robert Cray followed with "Love Struck Baby" and Dr. John played "Cold Shot." Buddy Guy then began to do what many would think was impossible in a lineup of artists of this high caliber - he stole the show. Buddy had the singular honor of being the only artist on the program whom Stevie had covered, as he played "Mary Had a Little Lamb." Everyone played very well, but Buddy Guy was on a higher plane on this particular evening. In fact, Buddy continued his stellar performance the next night in a three-hour jam with Jimmie, Eric Clapton and Robert Cray.

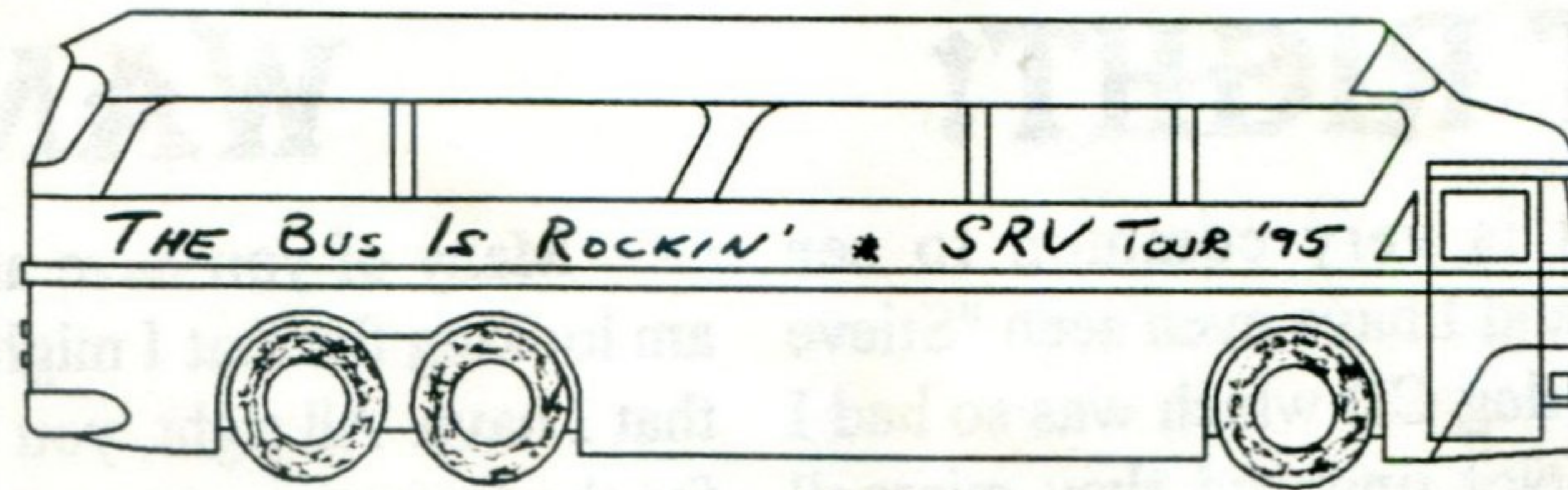
Eric Clapton had the unenviable task of following Buddy Guy, and paid perhaps the most glowing spoken tribute to Stevie. "It's an honor to play here in memory of Stevie. I didn't get to see him often enough or play with him often enough, but I had chills when I did. When I played with Stevie I knew I was in the presence of greatness. I miss him."

The second set opened with the King of the Blues, B.B. King, playing the Vaughan Brothers' "Telephone Song." Cray and Raitt teamed up for "Hard To Be," followed by Clapton's rendition of "Ain't Gonna Give Up On Love," Buddy Guy doing "Long Long Way From Home," and Art Neville playing "Life Without You." The latter was conspicuously missing Stevie's mid-song break to encourage his audience to love one another and give up the substances and behaviors which hurt themselves and others. The tribute closed with all artists on stage for "Six Strings Down," "Tick Tock," an instrumental jam and "The Saints."

The show was recorded for a home video, CD and future TV broadcast, but no word yet on when the CD and video will be released, or when the show will be broadcast. Watch your local TV guide.

The night after the tribute, Jimmie Vaughan and Friends rocked several thousand standing, sweating fans in the Austin Music Hall. Jimmie and Tilt-A-Whirl played for about half an hour, and then Robert Cray, Buddy Guy and Eric Clapton joined them for another two and a half hours of guitar nirvana. I would have given you advance notice if I could have, but there was little warning of the tickets going on sale.





## 2ND OCCASIONAL SRV TOUR! RESERVATIONS NOW!

September 29 to October 1, 1995, is the Second Occasional SRV Fan Club Tour. The plan so far: **Friday** night, Sept. 29, 7:30 p.m., Austin, Texas - 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, 9:00 a.m. - the tour bus will pick you up at the hotel and take you to see the Austin area SRV sights, including the SRV Memorial and a trip to Stevie's hat maker's shop. Later, it's off to Antone's Night Club (probably). **Sunday**, October 1, 8:00 a.m. - the tour bus will pick you up at the hotel and take you to see the Dallas area SRV sights including Stevie's gravesite, childhood and final homes, the Hard Rock Cafe and Pepperland. I'll try to have rare tapes playing on the trip to Dallas. The tour bus can deliver you to Dallas-Fort Worth Airport by about 7:00 p.m.

**Cost** is estimated at \$50 per person for renting the tour bus to get around the SRV sights and from Austin to Dallas. I will reserve a block of hotel rooms in Austin for Friday and Saturday nights. Cost of the rooms is estimated at \$50 per night per double-occupancy room. You need to line up your own air transportation into Austin and out of D/FW Airport. If you drive to Texas, I suggest you drive to Dallas and take a cheap flight to Austin (try Southwest Airlines). That way, your car will be nearby at the end of the tour. I will try to assist you with any special needs, but you may be better off contacting a travel agent.

**If you want to come, send \$50 per person to Lee Hopkins no later than July 30.** There is a limit of 45 people for the tour bus! (If less than 40 people reserve, I will switch to a van. If at least 80 people reserve, I will get a second bus.) In case someone cancels, I will keep a waiting list. If you have already contacted me about coming, you are at the top of the list, but you still need to send the money by July 30. If for some reason the tour is cancelled, all your money will be refunded. I cannot guarantee a 100% refund if you cancel, but I will do what I can. If there is someone to take your place you will get all your money back. An empty seat on the bus costs me the same as a full seat. I will send out a detailed itinerary and other information to those who send their money in. It's gonna be a great trip, and who knows if I will ever do another one!





## GET IT RIGHT!

Unfortunately, it is very common to see "Vaughan" misspelled, and I have even seen "Stieve Ry Vaghn." I saw a bootleg CD which was so bad I had to copy it down. Not only did they misspell Vaughan, but get a load of these song titles:

- |                      |                  |
|----------------------|------------------|
| 1. Cold Drink        | 2. Voodoo Kiss   |
| 3. Pride             | 4. Test in Fire  |
| 5. Third Wings       | 6. Texas Blues   |
| 7. Hard a Little Bit | 8. Suspicion Man |
| 9. Sky Is Over       | 10. Steve        |

Some of these you can figure out. #6 is Texas Flood. #7 is Mary Had a Little Lamb. #10 is an instrumental commonly referred to as "Stevie's Blues."



## KENNY "BLUE" RAY

Another tip for you. Great CD out by a nice fellow in California named Kenny Ray. Kenny played on the Marcia Ball album *Soulful Dress* which Stevie also played on. His music blends equal parts Texas, Chicago, and West Coast blues. The CD is available for \$15 from Kenny Ray, Box 844, Menlo Park, CA 94026-0899. Tell him the Fan Club sent you.

## RIVIERA PARADISE

When you are in the Pennsylvania area, look for Riviera Paradise - A Tribute to Stevie Ray Vaughan. The band sent me a tape of a few of their songs - you need to go see and hear them play!! Thanks to the band for spreading the word. Call for gig schedule at 717-436-9401.

## 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 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. Tour program from Japan 1985. (Yes, there is one.)
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 the 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. Tour bandanas, pins and T-shirts from the 1980s.
16. I collect B.B. King items from the 1940s-1970s.
17. **The two-track CD which was packaged with early copies of the El Mocambo video!!!**
18. Carnegie Hall program: Oct. 1984 Stage 11.

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

## NEW SRV RELEASE

I have it on good authority that Epic Records recently obtained the right to release Stevie's cover version of the Beatles' "Taxman." Look for it on a *Best of Stevie Ray Vaughan* album in September!!!



## 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 relatively new address: POBox 800353, Dallas TX 75380. The phone number is 214-661-2604. Best time to call is 6:00-10:00 p.m.

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 "3-2," (which means volume 3 number 2) by your name, this is your last issue! Please renew in the next few weeks, 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. 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 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 the items 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 NO. 10

### 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 tickets, 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)

### 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)

AUTOGRAPHS	In Step promo photo signed by SRV, Chris, Tommy, Reese	\$600
	Promo photo of Stevie autographed in gold paint; gorgeous	\$550
	Soul to Soul album cover signed by Stevie, Chris, Tommy	\$900 (consignment)
	Eric Clapton signed black Stratocaster. Very nice.	\$1,500

MUSIC	Cast of Thousands - acetate of first SRV recording. Send SASE for info.	
	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	\$35
	Soul to Soul, vinyl, orig shrink/sticker (open)	\$20
	Bill Carter, Loaded Dice, vinyl, promo, w/SRV, m-	\$15
	Atlantic Blues Guitar, double vinyl, mint-, w/ SRV 1982 track	\$18
	7" of Sounds Free, UK promo EP w/ SRV, T-Birds etc. no sleeve	will trade
	7" of Sounds Free, UK promo EP w/SRV, T-Birds, etc. w/ sleeve	will trade
	Pipeline promo picture sleeve (no record)	\$14
	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

MAGAZINES	Rolling Stone, Jan. '90, SRV and Beck article, names on cover	\$5
	Rolling Stone, Oct '90, SRV tributes, great issue	\$8
	Musician, Nov '90, good photos and story	\$8
	Guitar, Dec '90, SRV poster; Crossfire transcription	\$10
	Guitar World, Guitar Legends, SRV issue; a must have	\$15
	Tribute to SRV - Austin newspaper 5/10/95. Very nice.	\$9

CARD	SRV RockCard (like baseball card) photo from Alpine Valley '90	\$9
POSTERS	5/12/95 Jimmie, Clapton, Cray, Buddy Guy - only 300 sold to public	\$50
	Continental Club calendar 2-83 w/ SRV listed. Rare. 11 x 17	\$50
	Family Style promo poster 24 x 36 SRV & Jimmie seated w/guitars	\$20
	Sky Is Crying album jacket flat 12 x 24	\$10

PHOTOS	SRV color 8 x 10 classic grimace; SRV color 8 x 10 guitar behind back	\$14 ea.
	Jimmie, Clapton, Buddy Guy, Robert Cray together 5/12/95 Color 8 x 12	\$20

PROMO ITEM	Long sleeve button shirt embroidered w/ logo and "In Step" over pocket. Size S,M. \$100
	Sky is Crying, cardboard two-sided guitar \$50
	White embroidered Couldn't Stand the Weather cap, some soiling. Great hat! \$90

**READ:** Add \$4 postage & packaging for first item, \$.75 each add'l item  
 Add \$5 postage & packaging for posters  
 Shipping/insurance charges may be higher on some items.  
 Call to reserve items if you like; otherwise just send check payable to Lee Hopkins