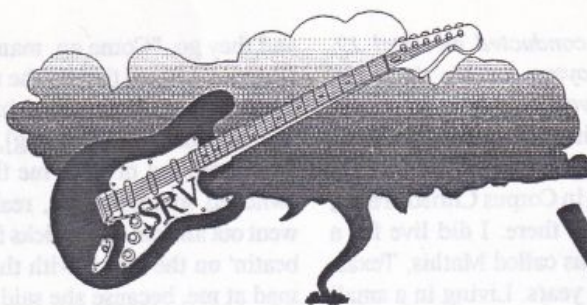


**SAY**



**WHAT!**

THE STEVIE RAY VAUGHAN FAN CLUB NEWSLETTER

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## THE CHRIS LAYTON INTERVIEW

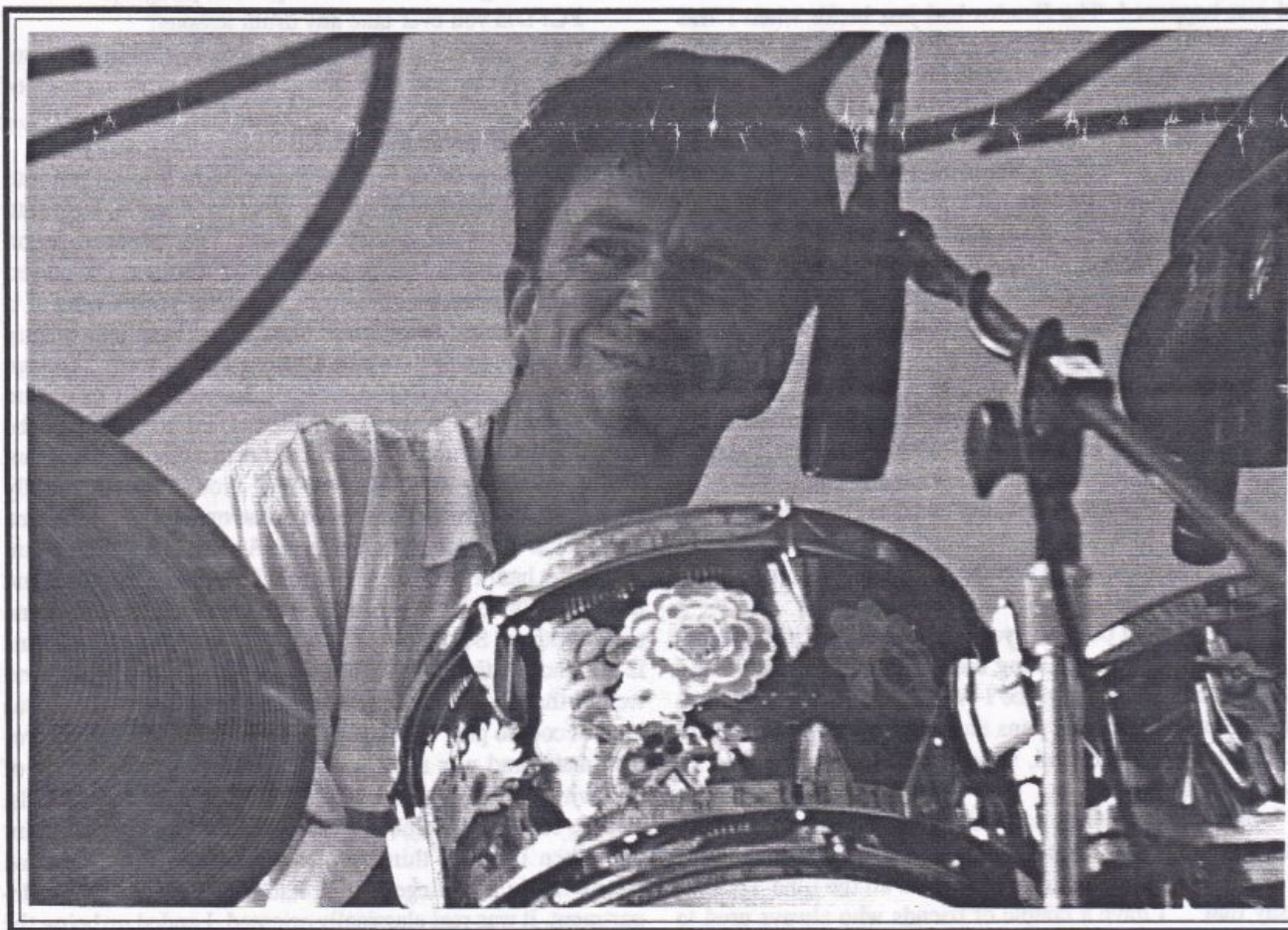


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*The following interview was conducted on April 19, 1996. Grateful thanks to Chris Layton for his time, patience and forthrightness. I hope you enjoy it.*

**Fan Club (FC):** As a little bit of background, tell us where you were born and where you grew up.

**Chris Layton (CL):** I was born in Corpus Christi, Texas, ... a long time ago! I mostly grew up there. I did live for a while in a small town north of Corpus called Mathis, Texas, where I spent some of my formative years. Living in a small town gave me a different perspective on everything, I think now.

**FC:** Do you have brothers and sisters?

**CL:** I have a sister. She lives in Los Angeles, California. My mother still lives in Corpus Christi.

**FC:** What do you recall being the first music that you heard that you liked (other than children's records)?

**CL:** My father had all those great volumes of 78's. He had some really good stuff on Count Basie, Lionel Hampton, Glenn Miller, Tommy Dorsey, Harry James ... all those big bands. I just remember hearing that as a kid and thinking it was really cool. I didn't know anything about it, because there wasn't anything like that on the radio. In fact, at the time I remember, it was like Chubby Checker, Elvis and the Beatles had just happened. The Beatles had just broke when I was starting to listen to radio. That stuff sounded a lot different, but I guess I was equally excited about all of it. That [big band music] was probably my first exposure, immediately before I started listening to radio.

That was kind of an interesting introduction, because I didn't know what blues was. Of course, all of it sounds like blues to me - big band, blues, the fifties jazz-swing kind of stuff, Howard Roberts, Grant Green - all that funk-blues to me was kind of black cultural music. It all kind of sounds, in a good way, you know, it all has a great soul to it. I don't mean to trivialize it, 'cause it's not that at all. It's not all the same, but it's all kind of like blues to me. I didn't really hear blues *per se* until I heard a friend of mine found the Freddie King *Burglar* album. My mother also liked Ray Charles, I should say - *Modern Sounds in Country Music*, that era.

**FC:** Do you recall when that was that you heard Freddie King?

**CL:** I didn't hear the Freddie King stuff until, like, 1972. I could be off a year or two.

**FC:** At what point did you start playing an instrument?

**CL:** Well, I was beating around on things ever since I can remember! I guess since I was about three. Beatin' on coffee cans and pots and pans and stuff. I got my first snare drum when I started band, which was in Mathis, Texas, in seventh grade.

**FC:** Was there any particular song or performer which started you thinking about playing music professionally?

**CL:** Golly, I get chided about this all the time. I'd have to say that ... I have a couple of friends who always used to chide me about this, because I've said it before in interviews,

and they go, "Come on, man!" It was "The Twist" by Chubby Checker. I heard that on the radio. It just had a good beat. You know, [hums instrumental intro to the song]. That break [just before Chubby starts to sing], I went, "Wow, man. That's cool!" That just kind of gave me the chicken skin. It kind of, like, switched something on, really. It was right after that that I went out and cut some sticks from the oleander bush and started beatin' on the couch with them. My mother came in and got mad at me, because she said it was poisonous and I shouldn't be playing with it. [laughs] But, that was really it that got me wanting to pick up something and start beating, that I remember.

**FC:** Did you ever try to play any instrument besides drums?

**CL:** No, I never did.

**FC:** My brother played drums when I was a kid (he's six years older than me), and I remember walking home from elementary school - I could hear him playing about two blocks away!

**CL:** Yeah. I used to think when I would sit there and play my drums, my mother would be washing dishes and I would think, how could she ever tolerate that? I guess that's one of the things mothers are real good at [laughs].

**FC:** Did you ever take any drum lessons?

**CL:** I was in band which was pretty formal instruction. I had to learn how to read music and play with a group of people.

**FC:** Did you stay with band through high school?

**CL:** I only did it through junior high. When I got into high school, I actually stopped playing for a while. I got into surfing and hung out at the beach a lot. I got my drum set on my twelfth birthday, I think. Maybe I was thirteen, and played for about two years pretty hard. A couple of years I went at it real hard, 'course I had been in band. Then I got into surfing and only played every once in a while. Then I started college in Corpus Christi at Del Mar Music School, and I met some people - one of them was Joe Sublett. We'd both gone to the same high school, and he introduced me to a guy, Max Hudson, who was a drummer I had seen play around town. A really good drummer. I went over to his house one day and he let me sit down at his drums and I played. And he said, "Hey, man. You're not bad! Have you got a drum kit?" I said, "Yeah." And he said, "Why don't you bring it over here and we'll do some stuff together." So, I brought the kit over, and we put the drums face to face, with the kick drums right next to each other. And we did that pretty often for a couple of months or so. It was kind of cool to play with somebody who had played a lot professionally and was a real good drummer and knew a lot of different things. I had no real experience playing in bands, electric bands and combos. That was great, and at that point was when I started thinking about it all the time. I started taking music in college, which had a really good music department. It was real classically oriented. I ended up being the drummer in the stage band. Then started a band, and that was



when I got my first gigs for money. I got a gig at a place called the Rogues Club, owned by Sam Harrah, who was Freddie Fender's personal manager at the time. It was a real seedy joint. It had been converted from a, how should I say this, a strip bar to a regular club. It was pretty funky.

FC: How old were you when you got this first money gig?

CL: Eighteen. When that fell apart, I looked around and figured I needed to move. Something just told me. My father was real sick, and he died, and after that happened ... I had been to Austin several times - my sister had gone to school here at the University of Texas, and I remembered how cool the music was. I would come to concerts up here, and I said that's the place I need to go. So I just packed up and left.

FC: What was the name of that first band?

CL: Oh, god. It was called Little Mike and the Lightning Band. It was a cover band.

FC: So, you moved to Austin when you were about 19?

CL: Yeah, it was December 18, 1975, I got here.

FC: What other bands were you in prior to Double Trouble? Give us kind of a rundown how things progressed.

CL: I played in Dan del Santo's Professors of Pleasure for a number of months. Never made any money there. I was still doing all sorts of odd jobs just to get by.

FC: What type of stuff?

CL: I cleaned tennis courts, and there was a couple of law firms I was the janitor for in the middle of the night. And I threw a paper route. So, I was doing all three of those jobs, which were all night jobs which had to be done by like seven o'clock in the morning. And I was going to school and playing with him. I was kind of wearing out at a young age. I was half-failing at all of it with three jobs, school and a band. I couldn't keep up with it.

Oddly enough, Joe Sublett, who had been on the road when I moved to Austin ... actually I was playing with a band called LaPaz, which had Sid Sanchez and Fred Jarmon. We went back to Corpus to play a gig and brought Joe back to Austin. His sax had been stolen - he'd been on the road and was going back to Corpus to live, and we said, "Come on up to Austin with us. He came up here and got the gig with Paul Ray and the Cobras, (this is kind of long story) 'cause Jim Trimmier, who was the sax player who had lived in Dallas and had moved to Corpus, had moved up to Austin and started playing sax with them. He had known Stevie way back when they were in junior high. So, we brought Joe up here to play in our band. He and Jim hooked up. Jim said he was tired of playing in the Cobras - it wasn't really his kind of music. He was gonna go on the road and do this Holiday Inn gig with a show band. Asked Joe if he might like to try out for the band, and he got the gig. And that's ultimately, I'm kind of jumping ahead here, how I got hooked up with Stevie, was through Joe. But in the interim, there was this band called Greezy Wheels, and at one point they needed a drummer, and Joe said, "My roommate is looking for gigs he can actually make

some money at, play professionally all the time. Maybe you should let him have an audition." So I auditioned for the band and they gave me the gig. That's where I got my first, I would have to call it a "career move" as far as playing with a band and not having to do anything else and make money. It wasn't much, but at least I could just do that. I played with Greezy Wheels for about a year and a half.

I guess how I met Stevie was "musically." The Cobras used to do Tuesday nights at Soap Creek Saloon, and Joe would say, "You gotta come out and check out the band, man. The band's great, everybody's great in the band. In particular, we've got this guy, Stevie, who's really a great guitar player." Denny Freeman, of course, was in the band, and he was great, too. I guess Stevie just had some kind of star quality. One Tuesday night I went out there to see the band, and Rodney Craig, who was playing drums, had also been doing some sheetrocking during the day, and he'd overslept. The place was packed and they needed to start, and they couldn't get a hold of him. Joe said, "Why don't you let me get my roommate up here and let him play? It would be better than nothing. He doesn't know the material, but he's a good drummer." So I got up there and played with them for a while. Stevie kept looking back at me and kind of winking and stuff [laughs].

Then later on he came over to the apartment one day 'cause Joe and I were living together. He walked into my kitchen where I had my drums set up, and I had been playing with the headphones on. Looked down and saw someone standing there with their foot tappin' and it was Stevie. That's how we really met and sat down and talked. Later on when he left the Cobras and started the Triple Threat Revue, that ultimately turned into Double Trouble, that's when I got with him.

FC: Do you remember when that was, approximately, that you sat in with the Cobras that night?

CL: That was probably the middle of '77. Maybe earlier '77.

FC: I'm going to kind of skip over Double Trouble for a minute and come back to it, 'cause I want to talk a little bit about the ARCAngeles and Storyville and your work after Double Trouble. What was your attitude towards playing music in the months right after Stevie passed?

CL: Oh, I think I had a real survivalist mentality about it all. Not really even thinking about it. I was pretty messed up, honestly. I would go to bed every night hoping I would go to sleep and it would kind of be my escape from the nightmare I felt like I was living. And I would hope I would wake up and it would all be a dream, and none of it had really happened. I'm trying to give you an idea where I was at. It was horrible, really horrible. I have to say it was probably the worst thing that ever happened to me. I say happened to me, that happened that *affected* me.

Just prior to Stevie's death, with the brothers' record coming out, they were thinking about doing some dates to



promote it. They didn't know whether they were actually going to do a tour, or maybe just hit some key cities. Everything was kind of up in the air as far as how long Double Trouble would not be working. They didn't want to use anybody, obviously, from the Thunderbirds, nobody from Double Trouble. "We can make this thing a pure brothers thing." So they were thinking maybe they would put together the band that was in the studio. Go out and maybe do a handful of shows. It was up in the air.

So, I didn't want to just sit around while they were doing that. I started looking to put some people together just to do some one-offs around town. At the ARC, Austin Rehearsal Complex, one day I bumped into Charlie or Doyle and ran across the fact that they had written a song together called "Living in a Dream." And I thought that would be cool. I've known both of these guys forever. Maybe Tommy and I and those two could get a band together and do some gigs. They were kind of lukewarm on the idea, 'cause Charlie was writing for his next solo record, and Doyle had his developmental deal already in place with Geffen and was looking at something kind of different. I kind of politicked for us to get together. Nothing much happened with it, and I can't honestly remember if it was right after Stevie died that I started thinking that that seems like even more of an idea instead of just a one-off kind of thing. I guess I politicked pretty hard for the idea, 'cause I didn't know what else to do. I probably wasn't in a real clear state of mind about it all, but I had to do something. I knew these people, and felt like I needed to be around people that I had known for a long time and felt like understood me. And I didn't know Doyle that well. I had met him a long time ago and he would sit in with us when we'd travel around northern California. I don't know, it just felt comfortable.

I guess what happened there, Robert Cray came through town, and they had called or something, and [Mark] Proct had talked to his management or record company and said, "Doyle, Charlie, Chris and Tommy have a band together called the ARC Angels," kind of like pushing the issue - something that wasn't entirely true, I think. Well, it wasn't that it wasn't true - we just weren't going out and doing gigs. We had gotten together and tried to play a little bit. So this [Cray] gig came along and he wanted us to open for him. It was a sold out show, and we said, "Well, hell. Let's do it and see what happens." We played the gig, and in the next week or two, Gary Gersh from Geffen, who was working, I believe, on Doyle's developmental deal with him, called and said, "I want to sign the band." So, all of a sudden it all changed. It wasn't innocent and wasn't just for fun. It just kind of happened. Before we knew it, there we were and the deal was there.

**FC:** Obviously the ARC is Austin Rehearsal Complex, but where did the name ARC Angels come from?

**CL:** I came up with the name. It just came to me. I guess I attribute that to my Catholic upbringing. You know, so many icons and angels in the Catholic religion. I was sit-

ting outside and looked up there and saw "ARC," ... ARC Angels, like Michael and the archangels. Austin Rehearsal Complex is really how we all came together. ARC Angels sounds good, and everybody else said, "Yeah. Whatever. That's good enough." [laughs] That was before we were really serious, back when nobody cared what you call yourselves.

**FC:** The band seemed to have a lot of promise. What happened?

**CL:** I think the biggest thing was that everyone had a different vision of what they wanted to do with their music and their career, even going into it. In all honesty, I would say it was kind of an unnatural situation. Both Doyle and Charlie had always hung out with people who were much older than them, but I think it was partly a generational thing going on. Charlie had had a solo career going on for some time, and maybe the band format wasn't something that was really suited to him. And Doyle had a different vision. I think it was just different philosophies.

**FC:** Was the foundation for Storyville being laid before the ARC Angels broke up, or did that come later?

**CL:** Well, let me see if I can remember this correctly. Right as the ARC Angels were breaking up, Malford Milligan was going in to do this record that was going to come out under the name Storyville, and I got called by Stephen Bruton to play on parts of it. Some of the work I did was at the end of it - the early part and the end. I really liked Malford, he actually reminded me a lot of Stevie. Kind of a real heartfelt person who wanted to do what his heart told him to do. When he liked somebody or grabbed on to somebody, he was one of those people who just didn't want to let go. And it's all for the right reasons. I liked him - somebody I felt I connected with right away. At the end of that, I proposed putting a band together. There were some different things floating around, and I thought maybe put together a band from all the studio players that played on his record, get some record company support and do a tour for a month or so. I looked at that and kind of figured that at the end of the month Malford would come back home and wouldn't have a band. That would be done with, and then what? Plus I looked at it selfishly, I wanted to play with him for more than a tour. Get a band! I've always been oriented that way. I said, "Let's get a band," and he said, "You know what? I like that idea." So that's what we did.

**FC:** Tell us a little about the record you just recorded. Are you finished with it?

**CL:** I'm not sure if we're done with it. We've got eleven songs. The band is signed to East West/Code Blue/Atlantic Records. That's kind of a real long story that doesn't need to be in print, just a lot of corporate structuring mumbo-jumbo. Atlantic Records is United States and Canada, and East West everywhere else, which is owned by Atlantic, their Elektra/Asylum group. Malford/Storyville was on November Records, and that deal kind of played out. The label got in disarray. We asked to be let go and they let him go. We went to hunt



for a deal, and the short of that is, Mike Vernon, who's the president of East West in London heard a tape that we had done and wanted to sign the band. We told him what we were looking for, and proposed a deal and we accepted it. The record, we're really done with it, we just want to recut one song.

FC: Is there a release date?

CL: July 9th. Everything's going real well, and we don't see any projected snags [laughs].

FC: What was the first record you were on?

CL: [pauses] You know, I think it was *Texas Flood*.

FC: Other than the Double Trouble, ARCAngels and Storyville records, I know you have been on a number of other projects - Buddy Guy's *Slippin In*, Little Jimmie King's *Something Inside of Me* - What other ones have you been on?

CL: Three years ago, right toward the end of the ARCAngels, I did a Larry Carlton record. I was really flattered when he called me. I liked him way back in the Crusader days. In fact, I saw the Crusaders a couple of time with him playing guitar. I dug them, and one night out of the blue he just called me and wanted me to play on his record. He said he wanted to do a blues oriented record. Last Spring I did the Kenny Wayne Shepherd record [*Ledbetter Heights*].

FC: What do you think about Kenny?

CL: I think he's great. I think he's a real talent. As time goes on I think he'll develop into a true Kenny Wayne, 'cause he's got that kind of talent. I know, and he has admitted, he was very influenced by Stevie, and people say, "Oh, he's just trying to sound like Stevie." Well, he's not really trying to sound like him. He wants to be himself, but he was influenced by someone he really loved. You know, people used to say that about Stevie, "Aah, he's just trying to sound like Hendrix." He wanted to sound like Stevie, but you sound like someone else until you get to the point where you can sound like yourself. I think that's what's going on with Kenny. He's a really good player, and he's a good person. He's got an old soul about him. I like him. He's always treated me well.

FC: Any other records you have been on?

CL: I did a record with a Brazilian blues guitar player and an Italian blues guitar player. I actually got a call about doing a record with an Israeli blues guitar player. Foreign blues session drummer! [laughs]

FC: The Italian player, it wasn't Adelmo Forniciari was it?

CL: It was the Vargas Blues Band.

FC: The reason I asked, Stevie is said to have played on a 45 in Italy for Adelmo Forniciari, but I have concluded it was an error. Clapton played on one of this guy's tracks, and I think Stevie was credited in a discography in error. To your knowledge did Stevie ever play for this guy?

CL: No. That doesn't even closely ring a bell. I have found that people get on something, they get some lead on something erroneously, they want to believe it, so it's perpetuated. I had somebody call me three days ago, actually it

was my cousin, because some golf pro met some guy in El Paso who said he had one of Stevie's guitars. The guy described it to me, and it didn't sound like anything Stevie ever owned. He got it from some guy in Jaurez who said, [in Mexican accent] "It belonged to Stevie Ray Vaughan." It had been carved all out, and all this stuff. I had never seen anything like it. I can assure you it wasn't Stevie's, but people want to believe it. You can believe whatever you want to.

FC: Do you have a preference in terms of recording versus live performance?

CL: I like both formats, recording and playing live. They both give you an entirely different read on music. I like to go into record with the idea that it's going to sound a lot like you're playing it live. Of course, a lot more controlled and not ragged and poor sonic quality. But I like doing both. One of them you tend to get real microscopic about, really fuss over. You do that live, too, but once you play, it's gone. You get the sheer enjoyment of having performed it, but not going back and listening to it to critique it - "We could have done better than that. Let's go try it again." They're both rewarding in their own way.

FC: With Storyville, does the band tend to produce itself, or do you rely heavily on a producer?

CL: Well, we had a producer on this record, David Z, he did Prince stuff, Fine Young Cannibals, and Big Head Todd and Kenny Wayne, which is how I met him. He kind of just let us do our thing. The record company as well. They both said you guys have been around the block so many times, and have done such good quality work. I guess nobody felt like they needed to step in and direct us in any form or fashion. We wanted someone to step in with ideas and say check this out or check that out, but everyone said it sounds great. Don't fix it if it's not broke. So we do kind of produce ourselves in every situation. We've got a lot of collective experience.

FC: Who do listen to now when you're at home or on the road?

CL: Well, just before you called I was listening to Art Blakey, and just whatever's up. Could be Stone Temple Pilots or Thelonius Monk, or George Gershwin or Freddie King. It could be anything. I'm not really dedicated to one genre.

FC: Do you have favorite drummers?

CL: Hmm. No. If I were to give you a list of favorites, it would probably have to be like the top 30 or something. I mean, there's not one guy that I think hung the moon and everybody else pales in comparison. It's not that kind of thing. There are a few people I really dig. I've always liked Tony Williams. I loved Billy Cobham, I always thought he was kind of a totally different kind of player. But it goes back to Gene Krupa, Earl Palmer, Fred Below, Sonny Freeman, John Bonham. The list is pretty diverse and long.

FC: Where'd your nickname come from?

CL: Cutter Brandenburg gave it to me. Old Dallas boy who was our first road manager. He knew Stevie way back in



senior high. He came off the road working with the Bee Gees and started working with us. We got into this argument one night in the Nacogdoches Holiday Inn, we started a bunch of name calling. I said some things to him, and he jumped on me and wrestled me to the ground. But he was really big and kind of slower than I was. I kind of jumped all around the room, he never could catch me and I kind of wore him out. He made some comment that I was a real whippersnapper, and the first part of it just stuck. As the fight went on everyone was calling, "Whipper!" I've been called that ever since. [laughs] I'm one of those guys that all through my life I've always had a lot of nicknames. People called me one thing and another, but rarely by my actual name! [laughs] This is the one that stuck the longest.

**FC:** You told me about the first time you sat in with the Cobras; tell me about your reaction the first time you heard Stevie play.

**CL:** I remember that really well. When I went to Soap Creek one Tuesday night ... Soap Creek was outside of town, and if it was packed you'd have to park down the hill and walk two or three hundred feet to the club. I remember getting out of my car and walking towards the club, and I heard the band in there playing. And the weird thing about it was, you could hear the band like you could hear any band outside a framework building with not real thick walls. I could hear this one guitar player who sounded like he was outside. I thought, "Isn't that wild. It sounds like this guitar player is outside instead of inside with the band." It wasn't a volume thing, it was this presence. I walked in and turned the corner where you could see the band, and Stevie was playing a solo, and I was like, mesmerized.

It just hit me that I'd never seen, in the concerts I had seen up to that point, anybody [who was] a true master of their instrument. It just has to do with, I don't know, a gift or something - this energy. When I saw him I couldn't believe anyone plays like that. I never saw Jimi Hendrix. Of course I heard him and immediately figured he was probably that way as well just by listening. But I thought, this guy is unbelievable. I've thought about that often when I reflect back on that first time. But that's really what it was - he had so much presence, and, I don't know, this undefined energy and charisma. I think it's what accounted for the fact that he was so clear, even when I was outside the building. One of those weird things, almost mystical, that there's no real explanation for them. No real sonic reason why that exists.

**FC:** What were your favorite songs to play with Stevie, and were there any you didn't like to play?

**CL:** Without being specific, the stuff I didn't was just a matter of having to play it so many times. It got to be, "Man, do we have to play that so much?" [laughs] But that happened just as a matter of road fatigue, going out and playing sixty dates in a row, having to play the same songs you've already played a thousand times before. I always liked playing "Cross-fire." I mean, I liked playing anything when it felt right. One

of my favorite things we ever recorded didn't get much attention, which doesn't surprise me, was "Boothill." I always thought that it was a good track from the band. I think it's really cool. If I go back and put anything on to specifically listen to the band and the vibe and everybody really having it together in the right way, I always put that track on and listen to it. The real thing is, wherever we played and we had a great show, it was my favorite place to play, and whatever we played well on any given night is what I liked to do best.

**FC:** One song I wonder about is "Voodoo Chile (Slight Return)." That's got a pretty constant beat, and could go for ten or twelve minutes. Did that ever get monotonous for you?

**CL:** Yeah, it did. Especially when we went into "Little Wing." But it was pretty fun to play, because you were playing something all the time. A lot of times we went into "Third Stone From the Sun." I remember Tommy and I were having this conversation, because he's got this bass line [hums the bass line: Bom ba dom bom bom ...] We do that and Stevie would throw the guitar around the stage and do all that wild feedback stuff. And that would go on for like fifteen minutes, and you're trying to come up with something else to play, or man, I wish we could end the song. It was probably self-boredom, though. If I had as many licks or chops and could play as well as Stevie could, I probably could have stretched out for the whole fifteen minutes all the time.

**FC:** You never did many drum solos. Any particular reason?

**CL:** Oh, I don't think I'm any good at them. I think a bad drum solo is about the worst thing you could ever deliver to somebody. Would you rather hear a bad drum solo or go get your teeth drilled? [laughs]

**FC:** When y'all were playing live, did you have to keep an eye on Stevie much, or did he pretty much follow your beat?

**CL:** It was a mix of both. After a while it was kind of second nature. We got to where we could read each other's moves without looking at each other. We could just play along and I knew where he was going because I knew him that well. It just happens when you're together that many years.

**FC:** I read somewhere that in the early years you did a lot of the business for the band. Is that correct?

**CL:** Yeah, I would book gigs, got us a van and tried to keep records as best I could. I tried to keep all that together while looking for someone to do it as a real job, management. I guess it wasn't a lot of business, just booking gigs and making sure whatever contracts we had were straight; trying to make sure we didn't hook up with "bad sorts," looking for honorable people who would deliver what they said they would if we did our job. Making sure the van ran and was serviced. Booking hotels and that kind of thing. Simple stuff, really. Somebody had to do it, and I guess I was more inclined to it at the time.

**FC:** Somewhat business related, there are several versions of what happened in '83 when Stevie didn't tour with



Bowie. Can you shed any light on that?

CL: Well, I think there were a lot of different factors that contributed to the fact that Stevie didn't do the tour with him. I think probably the truest one is that he just didn't want to. Some say, "Oh, he wasn't going to do it because they weren't going to pay him enough." That was partly true, because the original business deal turned into something different which changed the stakes. There were some personal constrictions which they tried to put on Stevie, which he didn't like. By nature, that was probably the worst thing you could try to do to him. But, overall the most important factor was that Stevie always wanted to have his own band. And now that we had a deal with Epic Records and a record in the can that was getting ready to come out, it's like, why, at the very moment that you get to have what you've been working for all your life, would you not go do that? Why would you do something else, which you were finding pretty distasteful by this point? So he just chose himself and us, as opposed to being at the mercy of someone else for the sake of what it might possibly bring him and us later.

FC: There is a version of "Empty Arms" with Stevie on drums. How did that come about, and what kind of drummer was Stevie?

CL: Well, Stevie was the kind of player that if he sat down and did anything, he had the feel and the gift for it. Once he figured out the mechanics of it, he always sounded great, whatever it was. That was during the *Soul to Soul* sessions, and the sessions got really scattered. We got to where we were going into the studio at ten o'clock at night and working 'til six in the morning. It was pretty out-of-schedule. He had this idea for the beat which ultimately he played. I don't know, he just didn't think I could make it sound quite right, or we never got the right tempo. So one day he went in, I don't remember if it was in the middle of the night or something, he and Tommy went in (Tommy might remember this better since I obviously wasn't there). They were in the studio and he sat down at the drums and had Richard record he and Tommy doing the whole song, and then he went back and put the guitars on top of it. He knew just the right speed and exactly the way it needed to feel. It was a weird kind of feel - we call it the "backwards shuffle."

FC: If you want to pass on this question, that's fine. When people talk about recovery from addictions and cleaning up, you are never mentioned as ever having had a problem or needing to recover. Did you manage to escape that lifestyle?

CL: No, it was kind of like when you're in Rome you do as the Romans. For years I was always one who didn't mind a party. I guess for there to be the cohesiveness, everybody gets into the swing of all this. But at the same time, when they sobered up and went into recovery, it was an easy thing not to do all that, for me. It's pretty much that simple. I'd indulge like anybody else at the time, but ... Tommy used to say, "I can't believe you don't want to get up in the morning and start

partying." And I went, "I just don't. The thought of it makes me sick." I did my share of partying, but when it was over, it was fine for it to be done with.

FC: Why didn't Double Trouble play the MTV *Unplugged* show? Or is there a reason?

CL: You know, I don't think there is any specific reason. I think Stevie was in New York at the time, and they just thought it would be an interesting thing to do. It just kind of happened. There may have been a reason that I don't know about.

FC: Do you know whether he did more than the three songs that were broadcast?

CL: He did a show. I think he did a number of songs. I don't think he did just three.

FC: That leads me into another question. Do you know what might be included on the long-awaited box set?

CL: No, but all sources will be tapped for that. There's still Carnegie Hall in the can, and whatever MTV stuff. And, you know what? That's a really good question, because I'm not really sure how many songs he did for that [*Unplugged*]. I'm sure that Stevie did like everyone else, and did a longer performance.

FC: Kind of like Austin City Limits [which records much more than they broadcast]?

CL: Exactly. They probably felt that the three songs was what they could use to represent their show and him. You know, one of the executive producer decisions, or a director's decision about how they format their show.

FC: A couple of other questions about recording. Another recurring question from fans is whether there is any video of the Alpine Valley show?

CL: We didn't shoot any. There wasn't anything done there on any professional basis. As to whether or not something exists, I would bet that it does, but it's probably from some spectator's camera. To my knowledge there wasn't anything set up by the performers who played that night.

FC: I read that in recording *In Step* there were three songs that didn't make it onto the record: Little Willie John's "Take My Love," and then two songs, I don't know who wrote them, "I Wrote the Book" and "Let a Woman Be a Woman, Let a Man Be a Man." What can you tell us about those tunes?

CL: Yeah. Let's see. One was a Dyke and the Blazers tune, "Let a Woman Be a Woman, Let a Man Be a Man." "I Wrote the Book" was a John Townsend tune, of the Sanford-Townsend Band. John Townsend was a friend of our manager's, and actually the demo that we heard of "I Wrote the Book" was really a great demo. But the song sounded ... it was demo fashion. It was all done with sequencers and keyboard synthesizers and whatnot. And it sounded real cool. It had a great vibe to it. But when we cut it, it didn't end up being something that we were. We listened to it and thought it doesn't sound quite right. One of those things that just kind of falls off to the side. And the Little Willie John tune, we liked it, but we thought it sounded too "happy" for Double Trouble. Somehow we



couldn't make it sound any way but perky or something [laughs]. So we scratched that one off, too.

**FC:** You mentioned the Carnegie Hall show that's in the can. In your opinion is there much else left of releasable quality that we might see, or that you'd like to see come out?

**CL:** No, I don't really think so. If it were something interesting ... You know, like those three songs you mentioned from *In Step*, I hadn't thought of those in years. To go back and listen to those - which Jimmie did when we put out *The Sky is Crying* - I know he examined everything, and I have total faith and trust in his musical judgement. I'm assuming that he listened to those and thought, "Man, those aren't going anywhere." Unless somebody listened to those three songs again and we thought, "You know? They sound a lot better than we thought they did." I doubt that there's really anything else out there that we might want to put out.

I know it was a really painstaking labor for Jimmie to go and listen to all of our material, and for him to arrive at *The Sky is Crying*, which I think was a really well put together record. You know, he wasn't in the band and it wasn't his band, but if Stevie would have done it, he probably would have ended up with the exact same record. Given that, Jimmie has listened to all the stuff, and he probably made the same assessments that we would all make. Like, "We should put that out," or "No one should ever hear that."

**FC:** Tell us about this guitar strap that was found at Antone's last summer. There are several versions of the story.

**CL:** Well, oddly enough, it was a gig at Antone's, kind of a reunion gig. [Antone's 20th Anniversary week.] Some of the Cobras were back playing, and Storyville was playing. It was kind of like old home week. There was a lot of people I hadn't seen in eight or ten years. It reminded me of the old Soap Creek days, or earlier Antone's days down on Sixth Street. One of the barbacks who works at the club came in and handed me this and said, "Here, man. I thought you should have this." It was a brown strap with Stevie's writing "SRV," and had the music notes, the sixteenth notes drawn on it like he did. And I remembered it and wondered is this the same strap, or is this a bootleg strap? But it was so old and sweaty and had the ball point pen. And I thought this has to be the same strap he wore back in like 1978. Or somebody imitated it, or he made another one and lost it, or something. You know, I'm trying to leave all those doors open, because I only remembered one of them. It was a wide brown strap which he wrote on with a ball point pen, and the "SRV" had run really badly because of sweating. The strap was definitely that old. The guy said, "I was leaving and going out the back door, and out there in the dark I kicked something and almost tripped on it. I picked it up and took a look at it, and it's this strap, so I thought I should bring it in here and give it to you." That's all I know about it. I asked around the club, maybe somebody had gotten a hold of Stevie's strap and wanted to have somebody sign it or look at it. I don't know. Nobody ever tried to claim it. You tell me, I don't know.

**FC:** I don't know what this is about, but someone told me to ask you about a dream you had about Stevie. Does that ring any bells with you?

**CL:** Yeah. I had a dream after he died. I'd taken a little rehearsal room at the ARC, Austin Rehearsal Complex, and after he died. I'd get up real early in the morning and go over there and let myself in and play for a while. I had a dream that I was in there one morning, and it was odd because it was Tommy and I were in there. That really wouldn't happen, but we were in there playing just bass and drums. All of a sudden I looked at the door, and the door opened up and Stevie peeked around the corner. And I stopped and said, "What are you doing here?" And he came in, and it was like classic Stevie - he had this little bottle of stuff, like a powder or something. He said, "I got some of this before I left, and at any time I wanted to I can come back for a while if I took this stuff." I guess it was some old, leftover drug-related idea or something. I don't want to spoil the dream by saying that. I don't know what it was. And he walked in and picked up a guitar, and we played for a while. I remember it was really emotional, because I woke up and I was crying. I remember feeling real emotional in the dream, that he had died and now he had come back to life, and had found us in my rehearsal room, and we jammed for about half an hour. All of sudden while we were playing he just stopped in the middle of what we were playing, and the music fell apart. He took the guitar off and set it down and started walking toward the door real slow. And I said, "Where're you going?" And he turned around and he said, "That's it. My time's up. I gotta go." And he just walked off.

**FC:** Anything you think people should know about Stevie that maybe they don't know?

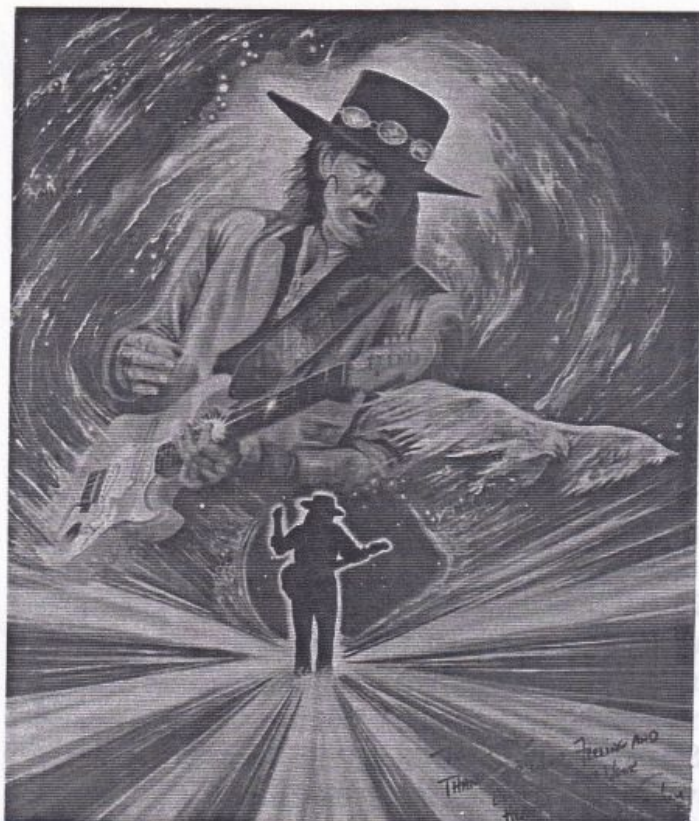
**CL:** I don't know. I think in a lot of ways he was an open book. What you see is what you get. I guess the biggest lesson I learned from him was that you always try your hardest at whatever you do. Whether or not we measure up every day, we try to do the best that we can, treat people the best that we can.



## SRV TRIBUTE CONCERT

Days after the last newsletter went to press, PBS withdrew the planned broadcast of the May 1995 SRV Tribute Concert, featuring Jimmie Vaughan, BB King, Buddy Guy, Eric Clapton, et al. It is now hoped that the necessary legal problems will be worked out in time for PBS to use the show in its August pledge drive. The CD and home video of the show are not likely to be released until after PBS has been able to take advantage of first exposure of the show for its pledge drive.





## HEY! PAY ATTENTION!

The subscription rate is now \$8 in the US, \$12 in Canada, and \$16 elsewhere. Many of you Texans have not sent the 66 cents tax with your membership or renewal. PLEASE help keep the tax man out of my pocket by sending in the tax.

It will help both of us if you will renew your membership before it actually runs out. It is easier for me to coordinate mailing if I don't have to keep moving you from active to inactive and back again, and you won't miss any issues.

Also, some of you haven't noticed that the fan club address changed two years ago! It is PO Box 800353, Dallas, Texas 75380.

## LATEST ON SRV, THE MOVIE

The facts: Miramax has paid \$15,000 for an 18-month option on *Caught in the Crossfire* by Patoski and Crawford, plus a right to extend the option an additional 12 months. Jimmie Vaughan has been contacted about the film, and his manager has been quoted in the *Dallas Observer* as saying, "We figure if they're going to make a movie about Stevie, they ought to get it right." Robert Rodriguez has stated that he has been approached to direct the film, but that it is far too early to predict whether the film will actually be made. Despite rumors that Brad Pitt is to play Stevie, Rodriguez said that no casting has been done.



## SRV MEMORIAL NEEDS YOU!

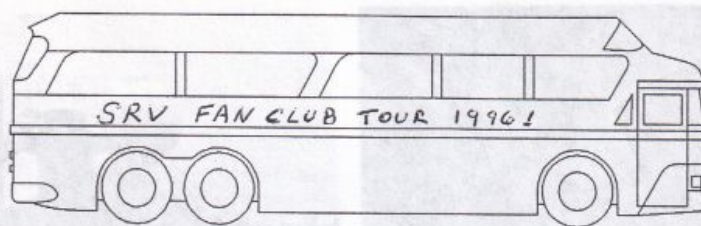
I have volunteered to help with the semiannual maintenance on the SRV Memorial in Austin. It takes several hours, and requires some muscle and a bit of ladder work. It is kind of like washing and waxing a big car, but special supplies must be used to avoid damage to the sculpture. If you can be in Austin on Friday, **October 11th at 11:00 a.m.** to help, please call me. If there is wet weather on the 11th, we will try again on Sunday the 13th. If you would like to be there just for the camaraderie, that's fine, too. See you there!

A big THANKS to Eli Silva of Austin, Carla Lowe and her two daughters of Waco, Marta Lozano of Brownsville, Beverly Howell of Louisville, KY, and Barbara Hammerman of Anaheim, California for helping out in March!! Many of the passersby told us how much they appreciated us "taking care of Stevie." (No bat this time.)

## FANS WIN CONTEST

In connection with the release of SRV's Greatest Hits, retailers competed to win prizes for the best in-store display. Fan club members Ryan Lenocker and Ray Occhipinti won first prize for their display at the Plano, TX, Blockbuster store. Ryan won an SRV Signature Strat, and Ray won a miniature guitar. Sorry I don't have space for the photos of the display which was two columns of posters and flats connected by a huge arch reading "1954 SRV 1990."





## 3RD OCCASIONAL SRV TOUR! RESERVATIONS NOW!

**October 25 through 27, 1996**, is the Third Occasional SRV Fan Club Tour. Last year's tour was featured in the May issue of Guitarist Magazine in England, and was a raving good time! The plan so far: **Friday** night, Oct. 25, 7:30 p.m., Austin, Texas - informal get-together at the hotel. I will be inviting special guests to join us (last year, SRV's guitar tech, Byron Barr, came by and showed us some of his rare posters and phenomenal photos of Stevie). **Saturday**, Oct. 26, 9:00 a.m. - the tour bus will pick us up at the hotel for a tour of the Austin area SRV sights, including the SRV Memorial, SRV homes and shopping for memorabilia. Later, it's off to Antone's Night Club (probably) (last year Chris Layton and Tommy Shannon met with us after the concert for photos and autographs). **Sunday**, October 27, 8:00 a.m. - the tour bus will take us to see the Dallas area SRV sights including Stevie's gravesite, childhood and Travis Street homes, the Hard Rock Cafe and the Tick Tock Walk. I'll have rare video tapes playing on the trip to Dallas. Last year, Stevie's uncle, Joe Cook, joined us for part of the Dallas tour. The tour bus can deliver you to Dallas-Fort Worth Airport by about 7:00 p.m., but you may want to stay in Dallas overnight.

**Cost is estimated at \$180 per person, (\$120 per person for two in a hotel room).** The cost covers the tour bus and hotel room in Austin for Friday and Saturday nights. You need to line up your own air transportation into Austin and out of Dallas. 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 deposit per person to Lee Hopkins no later than July 31.** The balance will be due August 31. Make sure I have your phone number when you send your deposit. **There is a limit of 45 people for the tour bus!** If the tour sells out, I will keep a waiting list in case someone cancels. 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 31. I will send out a detailed itinerary and other information to those who send their money in. It's gonna be a great trip! **Don't delay sending in your deposit - almost half the seats are already taken!**





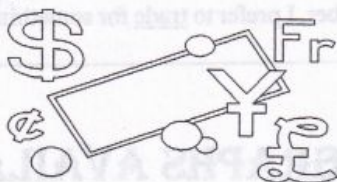
# SRV CHARITIES

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. 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 Fan Club is now responsible for the semiannual maintenance. Let me know if you want to help.



## NOTICE

Many of you have sent me photos, drawings, poems, etc over the last several years. I would like to include some of these in the SRV guide described at right. If you have any objection, please let me know immediately.

# WANTED

1. 1982 Montreux Jazz Fest program, flyer, T-shirt.
2. SRV Greatest Hits CD from Germany.
3. *The Sky is Crying* promotional "rainmaker."
4. "Pride and Joy / Rude Mood" 45rpm single.
5. Photo of Stevie playing a sunburst Strat (not #1) during July 3, 1990, encore with Joe Cocker in Vermont.
6. Interviews of Stevie not already in my collection.
7. "Wall of Denial" + 3 tracks, promo CD.
8. Any SRV cassette singles.
9. SRV records and magazines from outside the USA.
10. *Rhythms* mag (Australia) '92; part 1 of SRV interview.
11. Recording of the June 17, 1990, Dallas concert.
12. Guitarist mag (Holland) Maart 1994 with SRV cover.
13. Tour bandanas, pins and T-shirts from the 1980s.
14. Blues posters 1940's to 1970's.

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

## 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 Best of *Say What!*" The publication will include interviews and articles from the past newsletters, PLUS updated discographies, bibliography, videography, and a collectors' guides to memorabilia. Target for release is late 1996. I have already put together over 100 pages.

**YOUR HELP IS NEEDED!** In order to have the best collectors' guide possible, I need photographs and good 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 cost. I will not reveal who owns any items featured in the guide, so you need not worry about someone trying to steal your memorabilia. However, I will have an Acknowledgments section in the guide listing the names of persons who helped. I also need information about awards that Stevie won from guitar/music magazines and regional publications and associations.

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. Thank you.



## 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! The club's address: POBox 800353, Dallas TX 75380, phone number: 214-661-2604. E-mail: [srcclub@aol.com](mailto:srcclub@aol.com).

UPDATED DISCOGRAPHY, BIBLIOGRAPHY and PEN PAL LISTS: By now you should have received the updated twenty-two page lists, dated November 1995, and the latest pen pal list (if you are on the pen pal list). Please hang on to those lists because they will not be reprinted. Additions to each list will become part of the newsletters from now on.

Any time you wish to receive information from the club other than the regular newsletters that come as part of your membership, please send me a self-addressed, stamped envelope. That will help keep club expenses and the subscription rate down. 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!

## IS YOUR MEMBERSHIP EXPIRING??

If the address label on the envelope this newsletter came in says "4-2" (which means volume 4, number 2) by your name, this is your last issue! Please renew before your membership runs out, and indicate "renewal" on your check. The rate is \$8 in the US (Texas residents add 66 cents tax); \$12 for Canada and Mexico; \$16 for everywhere else. Still a bargain! You can send cash at your own risk. Checks MUST be drawn on a USA bank. You will not get any other reminder to renew. If you think it's time to renew, it probably is, so renew!

## 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.

The Bulletin Board lists records, posters, magazines, etc. for sale or trade to club members, some of which is on consignment. The prices may seem high, but are often lower than what major 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. Remember, I prefer to trade for something I don't have rather than sell.

## KENNY WAYNE SHEPHERD

An interview conducted with guitar phenom Kenny Wayne Shepherd will be featured in the next newsletter.

## NEW SRV SIGHT IN DALLAS

The new Dallas Area Rapid Transit (DART) transit station in Oak Cliff features a "Tick Tock" walk. Paving stones set in the walkway contain the lyrics to the Vaughan Brothers song. The transit station is at Hampton Road and Wright Street, not far from Stevie's childhood home. I will add this sight to the Fan Club tour this October.

## LITHOGRAPHS AVAILABLE

Captured Live is offering a limited edition color lithographic print of the legendary Stevie Ray Vaughan. The print measures 16 x 20, with an actual image size of 13 x 17. Each print is hand numbered and signed by the artist. Stevie is pictured holding a copy of the same image appears in the book, *Soul to Soul*, on page 112. This is a limited edition, one time only print and will not be repeated.

To receive an order form and flyer describing the print in more detail, send a self-addressed, stamped envelope (outside USA send an International Reply Coupon from your postal office) to: Captured Live, P.O. Box 373, Dayton, OH 45441.



## DISCOGRAPHY AND BIBLIOGRAPHY SUPPLEMENT #1

## UNITED STATES RELEASES, PROMOS, VIDEOS, ETC.

- 1995 *MTV Unplugged*, CD-ROM with clip of "Pride and Joy"  
 1996 *From Dawn Till Dusk*, soundtrack, Los Hooligans/Epic EK67523, w/ "Willie the Wimp" & "Mary Had a Little Lamb"  
 1996 *Tribute to Stevie Ray Vaughan*, taped 95-05-11, scheduled for CD release Fall 1996; video may follow.

## SELECTED IMPORTS

- 1983? *Testify / Texas Flood*, HJLR0023, Korea LP (bootleg live album?)  
 1990 Vaughan Brothers, *Family Style: For Your Ears Only*, Epic 4670144, advance cassette (UK)  
 1990 Vaughan Brothers, "Tick Tock / Brothers" Epic 6563524, cassingle (UK)  
 1991 Various (SRV&DT), *The Blues Guitar Box 2, Sequel*, 3 discs, w/ "Leave My Girl Alone" (UK)  
 1994 Various (SRV&DT), *The Best of Rock on Stage, Vol. 2*, Connoisseur Coll., w/ "Voodoo Chile" (UK)  
 1995 Various (SRV&DT), *Revenge: A Tribute to Jimi Hendrix*, Gravity, w/ "Voodoo Chile" (France)  
 1995 Various (SRV&DT), *100% Blues & Soul*, Telstar TCD2760, w/ "Pride and Joy" (UK)

## BOOTLEGS, RADIO, TV

- 79-08-19 San Francisco Blues Fest, S.F., CA, 30 min.  
 80-02-24 Cheatham Street Warehouse, San Marcos, TX, 90 min. w/ Charlie Sexton  
 81 New Haven, CT  
 83-06-20 *Force of Nature II*, Houston, Balboa BP95012/13, 21 tracks, 151 min. double picture discs  
 82-09-23 Nick's Uptown, Dallas, TX  
 83 Bronco Bowl, Dallas, TX  
 83-84 *In Memoriam*, Swinging Pig TSP205, 3 discs: 83-10-20 Philadelphia (13 tracks); 84-08-14 Montreal (17 tracks)  
 83-86 *Happy Birthday Jimi*, JmH Records, SRV live: "Little Wing / 3rd Stone" (Phil. '83); "Voodoo Chile" (Montreal '85); "Come On" (Austin '86)  
 83+89 *Austin City Limits*, Trade Mark of Quality TMOQ0016, 1983 ACL plus MTV Unplugged  
 83-11-06 Fitzgerald's, Houston, TX 45 min  
 83-11-07 Fitzgerald's, Houston, TX 45 min  
 85-08-09 Harbour Lights Music Fest, Baltimore, MD, 75 min  
 85-08-10 The Pier 84, NY, NY w/ Johnny Copeland 110 min  
 86-08-03 Concord Pavilion, Concord, CA 90 min  
 87-03-15 *King Biscuit Flower Hour*, 2LP plus Fabulous T-Birds (radio)  
 88-06 T-Birds' Riverfest, Austin, TX, one song jam with T-Birds  
 88-10-09 Concord Pavilion, Concord, CA, w/ Larry Davis on "Texas Flood"  
 90-04-19 Fargo, ND, SRV puts handprints in Walk of Fame, 20 min (video)  
 90-04-29 New Orleans Jazz and Heritage Fest, New Orleans, LA  
 90-08-26 *The Last Live Show*, Alpine Valley, WI, Last Bootleg, 15 tracks, 2 discs  
 09-09-24 *Immortal Genius*, Timothy White's Rock Stars, 2 LPs, w/ 3 live tracks (radio)  
 92-01-05 *King Biscuit Flower Hour* (radio)  
 94-06 *Headsets: Rock n Roots* host Jim Ladd, Global Satellite, w/ "Let Me Love You Baby" 2 discs (radio)  
 94-10-02 *King Biscuit Flower Hour* (radio)  
 95-03-12 *Rockstars*, 2 discs (radio)  
 95-03-27 *BBC Classic Tracks: Guitar Players*, WW1, w/ "Little Sister" from Dallas 86-03-31 (radio)  
 95-05-12 Jimmie Vaughan & Friends (Clapton, Guy, Cray), Austin Music Hall, Austin, TX  
 95-07-31 *Superstars*, 2 discs (radio)  
 95-11-23 *SRV In His Own Words*, Media America, 2 discs (radio)  
 ? *Cold Shot, Vol 4*, Banana BAN035D  
 ? *Jammin' With the Boys*, Digital Dragon 71499-001, jam with unknown band, Albert Collins and Joe Ely, unknown date and venue

CD titles in *italics*, others are cassettes, unless otherwise noted.

## BOOKS

- 93 Live Alive, Hal Leonard pub, transcriptions by Jesse Gress, 144 pages  
 95 Guitar Legends, Chris Gill, 4 pages on SRV  
 95 In The Beginning, Hal Leonard pub, transcriptions by Jesse Gress, 112 pages

## MAGAZINES

- 83-12-24 Juke, "Full Moon Rising" David Dawson, 1 pg (Australia)  
 84-10-27 Juke, "Best Blues Guitarist Since Hendrix & Clapton?" 1 pg (Australia)  
 85-11-09 Juke, "Soul to Soul" Paul Speelman, 1pg review (Australia)  
 86-05-03 (Sydney newspaper) concert review, Scott Howler, 1 pg (Australia)  
 86 (Vol 1 #3) Creem, "Guitar Heroes: SRV Plays the Blues" Jeff Tamarkin, 3 pgs  
 86-09-12 Performance, "Bulletin" mentions theft of SRV's equipment, 1 pg  
 86-10-17 Performance, "Bulletin" mentions SRV's "exhaustion," 1 pg  
 86-10-31 Performance, "Bulletin" mentions recovery of SRV's equipment, 1 pg  
 88-04-29 Performance, "Hank Ballard" mentions SRV and photo, 1 pg  
 90-09-08 Juke, "SRV 1954-1990" 1 pg (Australia)  
 90-09-22 Juke, "Man Plays the Blues" Darryl Mason, 1 pg (Australia)  
 90-09-14 Performance, "SRV, CAA Agent Bobby Brooks Killed In Helicopter Crash" Cohen and Grossweiner, 2 pgs  
 90-06-08 Performance, "Backstage: SRV / Joe Cocker" tour personnel list, 2 pgs  
 90-10 Guitarist, "Editorial" Neville Marten, obit., 1 pg (UK)  
 91-01 Guitar Player, "Gallery of the Greats - GP Hall of Fame" 1 pg  
 91-12-14 Juke, *Sky is Crying* LP and *Pride and Joy* video advertisements (Australia)  
 94-02 Guitarist, "Lone Star State of Mind" 5 pgs (UK) SRV on cover  
 94-02 Guitarist, "Tone Alone: Rene Martinez" 5 pgs (UK)  
 94-02 Guitarist, "Hot Stuff: SRV's amps and effects" 1 pg (UK)  
 94-02 Guitarist, "Style File" Phil Hilborne, 4 pgs analysis of technique (UK)  
 95-03 Blues Review, (Dr. John talks about SRV in interview) 1 pg  
 95-05 Guitar World, Interview from 9/88, Bill Milkowski, 2 pgs  
 95-05 Guitar World, "Classic Licks: Pride and Joy" 1 pg  
 95-05 Guitar World, "25 Essential Blues Albums" includes *In Step*, 1 pg  
 95-08-23 Aquarian Weekly, "Crossroads: A Tribute to Hendrix and SRV" Tracey Stones, 2 pgs plus cover  
 95 summer Blues Access, "Photo Gallery" Larry Hulst photo from '84, 1 pg  
 96-01 Guitar, "The Essence of SRV: The Definitive Licks and Riffs," 12 pgs  
 96-01 Guitar, "Performance Notes" Jon Chappell, technique, 1 pg  
 96-01 Guitar, "Little Wing" transcription by Dave Whitehill, 14 pgs  
 96-01 Guitar, "No Longer A Lad Insane" H.P. Newquist, Bowie talks about SRV  
 96-01 Guitar World, "The Heart of Texas: The SRV Interviews" Andy Aledort, 20-pg booklet, magazine came in plastic bag advertising the booklet  
 96-01 The Guitar Magazine, "Pride and Joy" Douglas Noble, 9 pgs (UK) SRV on cover  
 96-01 The Guitar Magazine, "Stevie's Wonders" equipment, 1 pg (UK)  
 96-02 Guitar School, "Taxman" transcription by Andy Aledort, 14 pgs  
 96-02 Guitar Shop, "Sign 'Em Up" "Live In Austin" "Auction News" re: Signature Strat, video review, SRV 12-string auction, 3 pgs



## BULLETIN BOARD # 14

SHIPPING	RockCard or ticket vouchers only (any qty): \$1.50;	Posters: \$6 for any number of rolled posters
	Everything else: \$5 for first item, \$.75 each additional item;	Overseas: Add \$15 to the USA rates
	Example: 2 posters, 1 record, 1 magazine = \$6+5+.75 = \$11.75	Example: 2 ticket vouchers & 2 RockCards = \$1.50
NOTE ———	Some items go fast. You may call first to reserve items. 214-661-2604	
AUTOGRAPHS	1985 Promo photo of band signed by all four. Beautiful set.	call
MUSIC	Cast of Thousands - 1971 acetate of first SRV recording. Only three known to exist.	call
	A New Hi, SRV's 1971 first recordings, vinyl album, still sealed w/ poster. You'll never find a copy in better condition.	call
	Texas Flood and Soul to Soul, vinyl albums, with original shrink wrap and marketing sticker (open)	\$20 ea.
	In the Beginning, promo CD, custom sleeve, still sealed, has different artwork than store copies	\$30
	James Brown, Gravity, vinyl w/ SRV and the Godfather of Soul	\$10
	7" of Sounds Free, promo EP w/ SRV, T-Birds, etc. w/ sleeve, UK only release. Double Trouble and T-Birds on same 45!	\$25
	A.C. Reed, I'm In the Wrong Business, vinyl w/ SRV, promo copy w/ stickers on the front. Great music!	\$20
	W.C. Clark w/ SRV 1979, Rough Edges/My Song, 7" vinyl, mint- The most difficult to find USA SRV record.	call
	Tick Tock/Brothers and Good Texan/Baboom Mama Said, 7" records, mint-	\$4 ea.
	Pipeline promo picture sleeve (no record). One of only two USA SRV 7" picture sleeves!	\$14
	Change It / Lookin Out the Window, promo 12" single, VG+	\$20
	Tick Tock, promo CD singles w/ inserts, set of both versions, one is an edited version. Nice silhouette of V Bros on front	\$20
	Jimmie Vaughan, two promo CD singles, Boom-Bapa-Boom and Sweet Soul Vibe	\$7 ea.
	Don Covay 45 from SRV's personal collection, signed by SRV, framed	call
VIDEO	Pride and Joy, VHS collection of eight videos (commercial release). Promo sticker on back. Still sealed	\$20
MAGAZINES	Rolling Stone, 6-10-82, photo of SRV & Jagger, 1st appearance in RS	\$15
	Guitar Player, Aug '83, SRV name on cover; Muddy Waters tribute issue. Nice early SRV article	\$20
	Guitar World, May '84, SRV, Gibbons, E Johnson, Lonnie Mack; 4 center pages are missing, but SRV article complete	\$5
	Creem 9/84 w/ SRV Creem Profile of SRV; advertisement for fictitious beer.	\$12
	Guitar Player, Oct '84, great early SRV cover, slight woc, otherwise near mint	\$25
	Rolling Stone, June '87, full page SRV ad for Jimmy's sportswear (rare SRV endorsement), great Hendrix cover	\$10
	Genesis, Jan. '88, SRV interview. Must be 21 years old to purchase this adult magazine	\$20
	Guitar Player, Jan. '89, SRV shares cover as 1 of "world's best guitarists"	\$9
	Guitar ftpm, Nov. '89, SRV shares cover, great interview	\$14
	Rolling Stone, Nov. '89 and Jan. '90, SRV/Beck articles, names on covers.	\$7 ea.
	Musician, Dec. '89, Grateful Dead cover, SRV interview	\$10
	Guitar Player, Feb. '90, great SRV/Beck cover, interviews. Some creases, wear	\$10
	Guitar World, Feb. '90, Texas Flood transcription. AND Guitar World, May '90, Tightrope transcription	\$10 ea.
	Rolling Stone, Oct '90, SRV tributes, great issue, several articles on SRV and Alpine Valley show	\$8
	Guitar ftpm, Dec '90, SRV/JLV playing double-neck guitar poster. Great!	\$17
	Guitar Player, March '91; SRV & JLV cover; Lenny transcription	\$15
	Guitar ftpm, May '91, SRV shares cover, Alpine Valley photos!	\$20
	Musician, June '91, great SRV cover, interview	\$14
	Guitar School, March '92, SRV cover, Little Wing transcription	\$14
	Guitar ftpm Hendrix/Vaughan, special edition 1992, bottom corner of cover torn	\$10
	Guitar World - Guitar Legends, 90 pages of SRV! SRV cover. This is a must have for your magazine collection.	\$20
	Guitar, March '93, SRV cover, poster, Love Struck transcription, small tear	\$10
	Guitar World, October '93, good photos	\$7
	Guitar Player, Dec '93, SRV guitar lesson: essential licks	\$7
	Texas Beat (Austin), May '95 SRV Tribute concert preview; June '95, SRV Tribute concert review	\$1ea.
	Jam (Dallas/Fort Worth), May '95, SRV Tribute concert preview, SRV cover.	\$1
BOOK	Austin newspaper w/ SRV cover on weekly entertainment section, May 11, 1995. Extremely nice artwork of SRV	\$8
	Soul to Soul, Keri Leigh biography of SRV - great photos. If your copy is worn out, get a new one!	\$19
	Caught in the Crossfire, hardback 1st printing 1993	\$20
	Austin City Limits, hard to find 1st edition hardcover, 136 pages, great photos of many artists, including SRV	\$30
	Meeting the Blues, hard to find 1st edition hardcover, 240 pages w/ chapter on SRV, 1988. SRV on back cover, too.	\$35
CARD	SRV RockCard (baseball card-size) The photo is from the last jam at Alpine Valley 1990. Nice photo on back. \$10 or 2 for \$16	
POSTERS	SRV & Double Trouble w/ Lou Ann Barton, reprint of 1979 venue poster. Really great looking, colorful poster	\$30
	Fitzgerald's 8-18-81 reprint on cardboard, 14 x 22; photo of SRV	\$22
	Eric Johnson signed promo poster - Ah Via Musicom 1990; minor damage one corner. E.J.'s autograph hard to get!	\$75
TICKETS	SRV/Allman ticket 10 June 1987. Beautiful embossed full ticket from the age before ugly computer-printed tickets. Mint	\$20
	ALPINE VALLEY CONCERT TICKET VOUCHERS - August 26, 1990 These promotional tickets 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" Map on the back. Perhaps more collectable than the ordinary, computer-printed tickets which had only Clapton's name on them. The 2.25" x 6.5" vouchers were used as promotional giveaways for radio station and record store use. Some major dealers sell these for \$75 each. Fan Club members' price is \$25 each or two for \$45 if you want to display both sides.	