

SAY



WHAT!

THE STEVIE RAY VAUGHAN FAN CLUB
© Copyright 1997 C. Lee Hopkins. All Rights Reserved

Volume 5, Number 1
February-May 1997

THE SMOKIN' JOE KUBEK INTERVIEW

I have been meaning to do this interview for over a year. When Beverly Howell persuaded me to take over as host of the Texas Blues Chat on America Online, an educational and entertaining (I hope!) forum for discussion of Texas blues artists, Joe was one of the first artists I thought of for the subject of my first "show." Joe is not only a great blues artist worthy of all the accolades I can heap on him, but he is a gracious and sincere fellow. As the interview proceeded, Joe confessed that he was suffering from a severe case of jet lag, having just returned to Texas from Alaska. Put on Joe's new CD, Got My Mind Back, while reading the interview!

Lee Hopkins (LH): One thing that interests me right off the bat is your trip to Alaska, from which you just returned, I understand. Was that the band's first trip up there?

Joe Kubek (JK): That was our first time.

LH: Was it on the end of a northwestern tour, or a special trip?

JK: What happened was, we flew up there from DFW [airport], and got there the night before the gig. We did three nights at a place called The Chef's Inn, Blues Central, in Anchorage. And we had a blast, man!

LH: In that short time, did you get a feeling for whether they were big blues fans up there?

JK: Absolutely. I was surprised. All three nights were sold out in advance, which let me know they were really ready for us. I was shocked; see, I've

never been to Alaska before, and figured I'd be going up there seeing a bunch of penguins and polar bears, stuff like that! [laughs]

LH: Did you get to do much sightseeing at all?

JK: Not a whole lot. It was pretty cold, and there was a lot of snow. What I did see was breathtaking.

LH: Let's talk a little about the new CD, *Got My Mind Back*, [Bullseye Blues, #BB9578 (1996)], your fifth for Bullseye.

JK: Yes, it's our fifth CD for Bullseye, but actually our sixth album. We have another one on a label called Parsifal out of Belgium. It's a subsidiary, I guess, called Double Trouble. The name of the CD is *The Axeman*. It's a really hard one to find, but you can find it every now and then at your finer record stores.

LH: I notice that all the Bullseye CD's are produced by Ron Levy [and sound great]. Any particular reason for the relatively long association with Levy?

JK: Well, it just dawned on me after this album that, my God, we've done five albums together. Ron is a very good producer, although, nothing to downplay him in any way, I more or less bet that the next album I do will be in a different studio, a different city, with a different producer. Just because I want to do something a little different.

LH: There is a wide range of producers' styles, from hands-on, detail oriented to laid back letting the band just do its thing. Where would you put Levy in that continuum?

JK: Yeah, that's basically what we've been doing since the beginning, is doing our own thing. He definitely wants to capture your best moments, and there are little things that he is good at doing, like certain phrasing on the vocals, how to arrange horns.

LH: I notice that on *Got My Mind Back* all the tracks were written by you and Bnois King [who handles the vocals and shares the guitar work with Joe]. What is y'all's writing style like; do you set aside a particular time to write?

JK: Well, this particular time we did. Last January/February we were rehearsing a new rhythm section, trying to get them tight, you know. I started coming up with these musical ideas, and Bnois started coming up with ideas for lyrics. Plus, if I'd throw out an idea on music, he'd throw one out as well.

It was funny. Here we are working on our show, and it's pretty much a set thing, as far as touring goes - the first show is pretty much set. We started writing these songs that we felt real good about, and then we started bumping songs out of the first set to put the new songs in. So, I just kept going, and came up with an album's worth. I kept rearranging the first show, bump one out and put another one in, and we'd decide, "All right, that's what we're gonna do." Then we'd put another one in, because I wanted to be able to play these songs in front of people to see how they were gonna work.

LH: You mentioned that you had an album's worth; once you got to that point, did the idea of doing any covers even come up?

JK: Honestly, yes. Well, before we got to that point, there were three real obscure songs that I've always wanted to do, and I worked them up first, and we do them in the show, but I decided I did not want to put them on the album. I was getting so close to having a complete album with just our stuff, I wanted to keep going. It meant a lot to me to get an album's worth of my stuff.

LH: Are you thinking about putting those songs on another CD?

JK: Yeah, it's a possibility, but somewhere down the line. I'm not planning on putting them on the next one! [laughs] But, they are cool songs... To be totally honest, what's probably going to happen is those three songs are going to get bumped! [laughs]

LH: Do you have favorites on the new CD?

JK: Yeah, I do. And it's funny 'cause it changes. As time goes along you aren't as close to it as you were. Every once in a while you can sit back and enjoy the record, but most of the time you're

being pretty critical about it, analyzing it. I would have to say "Can't See For Lookin'" and "All the Love There Is" are my favorite songs.

LH: "All the Love There Is" is dedicated to your wife, right?

JK: Yeah. Tina.

LH: Let me back up a little and get some background. When and where were you born?

JK: I was born November 30, 1956, and I'm getting ready to celebrate my fortieth birthday.

LH: I'm not far behind you! [laughter]

JK: I was born in Grove City, Pennsylvania, but I don't remember anything about it. We immediately moved to Texas. I've been in Texas ever since.

LH: You grew up here in Dallas?

JK: Yeah, Irving.

LH: Was there a song or performer that really got you interested in music?

JK: There was a lot of them. I could go on forever...

LH: Well, give me a little taste.

JK: Well, there was Hendrix, Cream. But I started way before that. I remember liking weird things sometimes, you know? Probably a whole lot of people didn't like. There was a guy you could see on TV shows like Lawrence Welk, called Alvino Ray and His Talking Guitar, I believe. What he did was, he had a lapsteel with legs on it, or it could have been a steel guitar, and he had once of those talk boxes like Peter Frampton used, Jeff Beck used. He would play songs and make his guitar talk.

LH: Did you play anything besides guitar?

JK: I was a frustrated drummer for a while. When I was eight or nine years old I wanted to play drums a little.

LH: Yeah, I've got a drum set that's been in the closet for years. [laughter]

JK: I think a lot of guitar players want to play drums, and a lot of drummers want to be able to play guitar.

LH: So when did you first pick up the guitar?

JK: Oh, between eight and nine years old.

LH: How did your musical taste develop; did you go from rock into blues?

JK: Well, I'd have to go back to being in awe of the Beatles; that first Ed Sullivan appearance [February 1964]. Seeing stuff like that just blew me away. Every time I'd see something with a guitar, I would be blown away; it's all I could think about. When I went to school, although I didn't go much, but when I went to school I sat there and daydreamed about guitars.

LH: What was your first band?

JK: Oh man... my first band? We were just youngsters... Man, you're digging deep, aren't you? [laughs] I had a band one time called JK and the Little Villagers. We all wore turtleneck shirts. I must have been about ten years old. I had one of those Silvertone guitars with a lipstick pickup, and one those amps that was built into the case of it. We used to stand those cases up like we had big amps!

LH: At what point would you say you committed to music as a career?

JK: You know, I think I did the minute I fell in love with it. Drastically, immediately. I couldn't see myself doing anything else, and I wasn't trying to do anything else. Some people go through school and college - get something to fall back on. I wasn't interested in doing anything like that. The love I had, and still have today, was strong enough to not even think about it. I just knew right off that's what I was going to do. You know, you go through a lot of years of playing without even thinking about the business end of it, making a living. At a young age you get some money thrown your way for doing it, and it's really cool.

LH: You played some with Freddie King.

JK: Yeah, a very, very short stint.

LH: When was that, and how did it come about?

JK: Let's see, it was the year he died...

LH: He died in December of 1976, I believe.

JK: Was it '76? I was thinking '77, but I guess it was '76. You'll have to bear with me, I've got a severe case of jet lag right now. I'm in a good mood, don't get me wrong! We were talking about the new album, *Got My Mind Back*, and I think I lost mine in Seattle or something! [laughter] We had one of those flights where we flew from Anchorage and stopped in Seattle. The flight was an hour late taking off, which meant we left at like 4:00 in the morning. Then we had to circle Washington for an hour because of the fog. Then we flew from there to Phoenix, and then to Dallas. So, it was an all day thing. And I'm really feelin' it today.

But, how that came about [playing for Freddie] was, I was about nineteen years old at the time, and I just didn't take no for an answer. And I'm still the same way, but I'm not as pushy! [laughter] I would talk anybody into letting me sit in with them. I talked Freddie's rhythm guitarist into letting me sit in with them at Whiskey River. I jammed with Freddie many times late at night at Mother Blues. I know Deacon Jones really well, his organ player. I just hung out and stayed with it until the position came up, and I was there.

LH: How long were you with the band?

JK: Man, I was with the band for about two weeks, and we did one gig. We were getting ready to do a Clapton tour in Europe. That one gig was at the New York Ballroom here in Dallas, which ended up being Freddie's last show he ever did. So, anyway, it was an incredible show. It was Christmas night, and not only did I get to play with him, it was probably the hottest I'd ever heard him. It was almost like he knew he was going out.

LH: It was only a few days later that he died...

JK: Yeah.

LH: So, it must have come on pretty quick.

JK: Well, what I understood was that he wasn't feeling good that night, but I would never have known that.

LH: Did you get to know him pretty well?

JK: Yeah. I was always a little bit uncomfortable, you know? 'Cause he was quiet. And I knew that this guy could just tear me up on guitar! He was always real nice to me.

LH: Tell me a little about the current band, particularly how you and Bnois got hooked up together.

JK: Bnois and I met in the dressing room at someone else's gig back when they opened up Mother Blues. To this day, we can't remember whose gig it was, or why we were in that dressing room. And we barely said two words to each other. We just sat there and kept lookin' at each other. [laughter]. So later on, when I had the Monday night gig at Poor David's Pub on Greenville, he came in one night and I invited him up on stage. It felt real good, and felt real effortless. So I said, why don't you just plan on doing this gig with me every Monday night? At that particular time I was just using whatever musicians was available. Doyle [Bramhall] was on some of those gigs.

LH: When was this?

JK: This was '87-88. Somewhere around that vicinity.

LH: Didn't Anson [Funderburgh & The Rockets] have the Monday night gig before that?

JK: Yeah. Anson did it for years.

LH: Let me ask you a couple of things about records. You mentioned the Belgian CD [*The Axeman* (1991)] and the five CD's on Bullseye [*Steppin' Out Texas Style* (1991), *Chain Smokin' Texas Style* (1992), *Texas Cadillac* (1994), *Crying for the Moon* (1995), *Got My Mind Back* (1996)], and I have a 45 from 1985 on Bird Records with you and Doyle Bramhall. Freddie King's "Driving Sideways" on one side, and Doyle's "Other Side of

Love" on the other. How did that record come about?

JK: Well, you remember Charley Wirz of Charley's Guitar Shop? Charley and I were friends; Doyle and Charley were friends. Doyle and I have known each other for years. I think Charley hooked us up to do this thing, and we thought it was a good idea. It was a, "You need to get a 45 out," you know?

LH: So, is that your first record?

JK: Yeah! But we couldn't find anyone to distribute it. It just kind of sat, you know what I'm saying?

LH: How many of them were pressed?

JK: I think there was only about 500 of them.

LH: Other than the six CD's and that 45, what other records are you on?

JK: I'm on some of R.L. Griffin's stuff. Ernie Johnson, Charlie Robinson, Little Joe Blue, Big Ray Anderson. I'm also on several compilations on Bullseye: *Slidin' Some Slide*, *Blues Across the USA*, *Direct Hits From Bullseye*, *New Blues Classics*, *Bullseye Blues Christmas* which has "Poor Man's Christmas," which isn't on any of our records.

LH: Is there any particular place you would like to record?

JK: I'd love to record at Hendrix' studio, Electric Lady, in New York. Stevie used to say that the place had a pulse you could feel. I went by Electric Lady one time when I was in New York. It was about 4:00 in the morning, so nobody would be there but security, unless someone was recording. I went up to the windows anyway, to see if I could get anyone to let me in, but they said come back some other time. But standing out in the rain in front of the place, you could feel the vibe, the pulse.

LH: Yeah, I know that feeling. I got to visit Abbey Road Studios several years ago. There was nothing going on in there, but it was almost spooky being in the room where so much history was made by the Beatles.

Tell me about your guitars and equipment, for the techies who will read this.

JK: I'm carrying five guitars on the road. I've got two sunburst Strats, which are 1982's. They're not reissues, but they've got the small headstock like the reissues. The one with the rosewood neck is on my first album, and the maple neck is on the second album. I'm not playing them a lot, now. I'm playing about three songs on the rosewood neck, and maybe one song on the maple neck. And I carry a double neck Robin, which is like a Strat on the bottom, and the top is like a shrunk down Strat - sounds like a

Strat on helium! [laughter] I use that for "Corn Palace."

I'm using Dallas Orbiter Fuzzface. I've got a bunch of them. I'm not saying I've got a museum of them, but I've got maybe five or six. My favorite one is gray. I carry a gray one, red one, and I carry two blue ones on the road. Sometimes I alternate, 'cause they sound a little different. When I fly to a gig, I carry the red one, 'cause it's a good flying Fuzzface! [laughter] I also use a Vox Wah-wah, the chrome one. I've got an original Univibe, which I just got out in California, and I'm real tickled about that thang. It's a really cool soundin' unit. I also use a flanger.

I've got an old blackface Twin Reverb, and I've changed the speakers out to Celestion, 80 watt. Man, I swear by them! I finally found a speaker I like.

LH: Why do you use such heavy gauge strings?

JK: I use GHS Boomers. I've used GHS strings all my life. I've always used big strings. Coming from Irving, Texas, all the guitar players from there were using big strings. It was one of those deals where when you bumped into one of those guys, "What kind of strings are you using?" If you said, "I'm using an eleven," they'd say, "Well, I'm using a twelve." [laughter] So, I guess over the years I got comfortable using the thirteen, 22 plain, 34, 46, and 58. Stevie used big strings and tuned down to Eb, and it really sounds good. It makes the guitar sound bigger. But I don't tune down.

LH: Were you and Stevie close friends?

JK: Yeah. Real close. I heard about him before I met him. When I first met him I was 17, and he was 19, and he came and sat in with us. A place called Adobe Flats, it was over on Lemmon Avenue in Dallas. It was one of the few places you could play blues in Dallas at that time, the early 70's. What I remember hearing was that he played so much and practiced so much his fingers would bleed. That kind of got my attention.

LH: What was your reaction when he sat in with you?

JK: He blew me away, man. He left me thinking about what he was doing. Even back then, he left me with a feeling. I remember he got a gig there, and I went to see him, and he was a lot more laid back then. It was a phase he was going through - more traditional blues. Although he wasn't that night he sat in with us. I mean, he was just wailing. There was something about his playing back then that reminded me of someone singing. It got your attention as if someone was singing.

But he was struggling back then, because there just wasn't anywhere to play blues. We were all struggling. I remember feeling his guitar, he had a white Strat back then, with two B strings on there. He had a 16 for a little E, and a 16 B string. He didn't have any strings! [laughter] And I thought, man, this guy's stout! He must have hands like Hercules, which he did. It didn't seem to phase him a bit.

We went several years without seeing each other, and then he came to one of my gigs. He ended up coming home with me, and we stayed up all night listening to blues, til sunrise. He was blowing me away because he had all these cassettes of blues artists I had never heard of. It was like I was getting a lesson.

LH: Did y'all stay in touch over the years?

JK: Not much, because he got real busy. I got to hear the very early stages of Double Trouble. In fact, I got to sit in with them one night at a place called St. Christopher's, here in Dallas. It was funny, 'cause all my life I've heard about how loud I play, and it was neat to find someone who played just as loud, if not louder. Stevie went off stage, and I played with Chris and Tommy, and someone singing. I was playing Number One, and I remember thinking, Damn, this guitar plays good. I wish my guitar would play this good.

LH: Maybe you should beat it up a little!

JK: Yeah! [laughter]

LH: Speaking of getting busy, you stay pretty busy. How many gigs per year do you do?

JK: Oh, about 270. But I haven't been working that hard lately. I'm trying to shorten my tours. I'd be gone two months and forget which key unlocked my apartment. When I'd pick up the telephone when I got home to call someone, I'd dial 9 first! At my own place. [laughter]

At this point in the interview, the tape ran out, but the recorder did not pop out of record mode (the buttons stayed pushed in), so I missed several minutes before I discovered the error. The following is based on my notes of the conversation, made at the time.

JK: [recollections of Stevie Ray Vaughan] Stevie taught me some lessons in life that I'll never forget. He was not just a great musician, but was a strong believer in a higher power. He was a very sincere person, and cared deeply about other people. One time, he called me and asked what was going on, and I said I was about to go to a gig out at Lake Lavon. And Stevie said, "Do you need a ride? I'll give you a ride out there."

Another time, he offered me the keys to his house if I needed a place to stay. I declined, but I should have taken him up on it, because he had guitars in every room! [laughter] There was always a guitar within reach. His house was decorated in "early musician." Guitars everywhere, and gold records on the wall. It was so funny, because he had Christmas lights strung around his gold records all year round! [laughter]

[Okay, the tape is rolling again.]

He was a good friend, and I truly miss him. I had a dream about him the other night. It was weird. When I woke up I was real sad. I dreamed he came back. It was a very real dream, too. I dreamed he came back, and he wasn't ready to tell anyone he was back, and he was staying with me. Isn't that weird? [laughter]

He was a big influence on me, and I can't really say why, other than, obviously, how great of a musician he was. He just had a way of reaching out and getting inside your heart, you know? Puttin' some kind of love inside you. Those are things that you just never let go of, you never forget.

I had the pleasure of jamming with him several times. Not that I got to play with Double Trouble, you know. We would hook up every once in a while and sit in somewhere. He came up to one of the Monday night gigs at Poor David's one time. It was funny, because people would walk up to the guy at the door and ask how much the cover charge was. At that time it was three dollars. They'd look up on stage and there's Stevie Vaughan sitting in with us. But he didn't have his hat on, right, so they'd go, "Oh, I think I'll pass," and walk away. Others would ask about the cover, "Three dollars," and go "Oh, shit!" Throw down a ten dollar bill and run in! We'd end up doing all his songs. And Stevie would come up to me after the show and go, "I'm sorry man, I couldn't think of anything else to play." And I'd be saying, "What else would you want to play? I'm having a blast!"

LH: One more question, and I'll turn you loose. Pick your all-time blues band. Who would you most want to see on stage together, whether now living or deceased.

JK: Well, I'd like to see Stevie Ray Vaughan, Jimmie Vaughan and Jimi Hendrix - of course that would be three guitar players, is that alright? I'd like to see Buddy Rich on drums. And something obscure, maybe John Coltrane. As far as singing goes, maybe Stevie Wonder.

Thanks to Smokin' Joe for taking time for us.

FAN CLUB MAKES CHANGES - READ THIS!

With the exception of help stuffing envelopes, and the contribution of several articles, I have been running the fan club by myself and in my spare time since 1993 (without monetary compensation). I have had many offers to help, but there is not a lot that I can delegate, particularly to volunteers outside of Dallas. I am making a few changes in order to keep the fan club going.

1. **Tri-Annual Newsletter** - The newsletter will be published in January, May and September, rather than the quarterly schedule of past years.

2. **Pen Pal/Collectors' List** - updated in September and March, but instead of mailing it out only twice a year, it will be available year round to those who have given permission to be on the list. Just send a self-addressed stamped envelope (or International Reply Coupon) to receive it.

3. **Discography/Bibliography** - the master lists are now in The Stevie Ray Vaughan Anthology. Updates will be published in the newsletters, but I will no longer be mailing out lists separately.

4. **Back Issues !!!** are finally available in the form of The Stevie Ray Vaughan Anthology. The Anthology covers the first issue in 1993 through 1996. See the order form at the end of this newsletter for more information.

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 the 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 various charities selected by the Vaughan family. Past recipients have included the Dallas Area Parkinsonian Society a local halfway house for drug/alcohol addicts.

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.

SRV'S POPULARITY CONTINUES

Stevie Ray Vaughan finished on top of the charts for 1996! Billboard Magazine reported Stevie Ray Vaughan and Double Trouble's *Greatest Hits* as the top selling record on the blues charts for the year 1996.

WANTED

Please help me find the following items.

1. 1982 Montreux Jazz Fest program, flyer, T-shirt.
2. *The Sky is Crying* promotional "rainmaker."
3. "Pride and Joy / Rude Mood" 45rpm single.
4. "Wall of Denial" + 3 tracks, promo CD.
5. Any SRV cassette singles.
6. SRV records and magazines from outside USA.

7. *Rhythms* mag (Australia) '92; part 1 of SRV interview.
8. Recording of the June 17, 1990, Dallas concert.
9. *Guitarist* mag (Holland) Maart 1994 with SRV cover.
10. Tour bandanas, pins and T-shirts from the 1980s.
11. Blues posters 1940's to 1970's.
12. Autographs: Freddie King, Albert King, T-Bone Walker, Little Walter.
13. *Soul to Soul* promo poster.

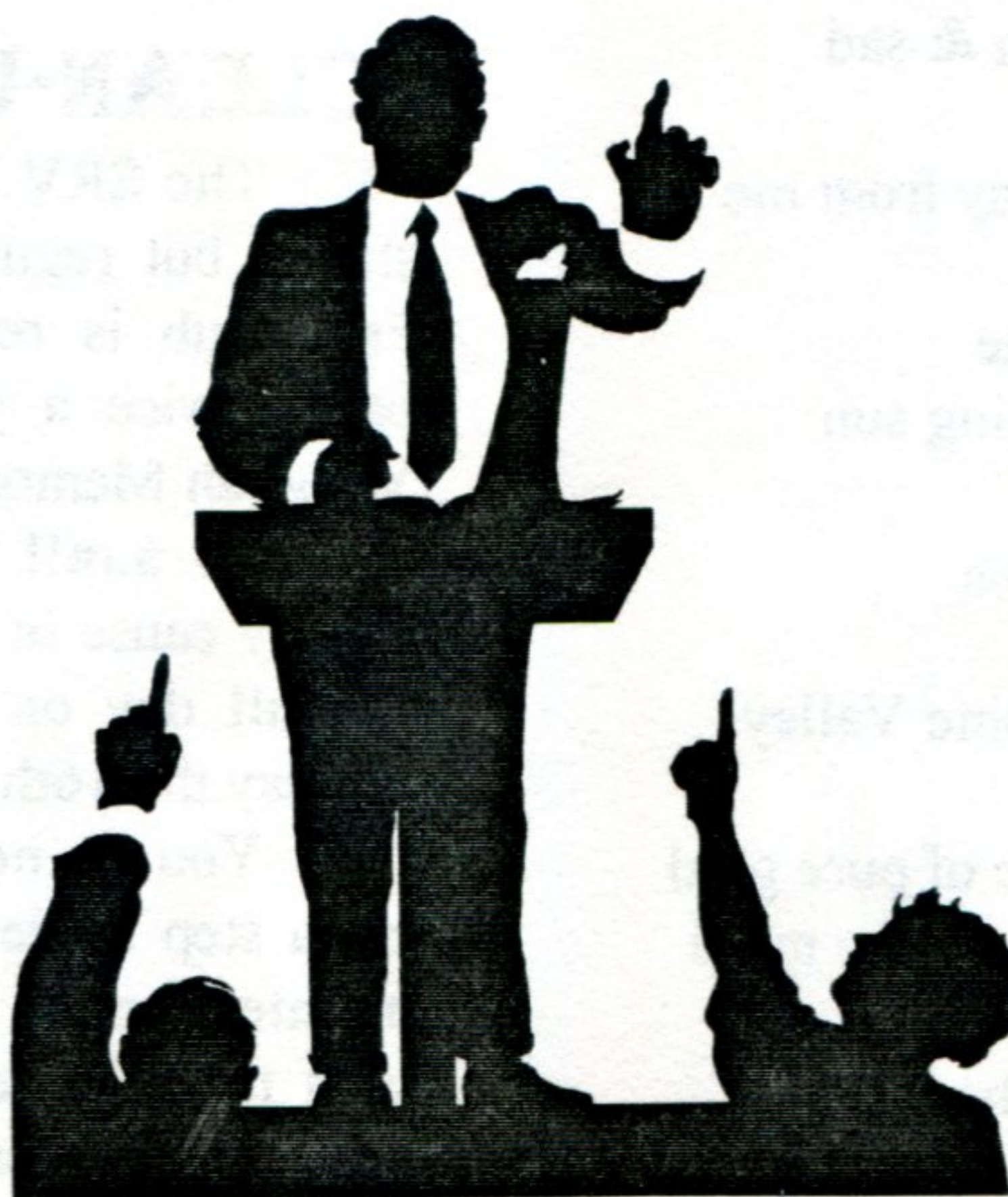
Jonathan Brook of England needs a place to stay in Austin and Dallas June 25-29. Call him @ 011-44-1619621481

OPEN LETTERS FROM MARTHA VAUGHAN & TOMMY SHANNON

Many fans have inquired how Stevie was able to turn his life around in 1986 after almost dying from his addictions. His mother's response to those inquiries may be found on the internet at <http://members.aol.com/SRVMemFund/MVaughan.htm>. Tommy Shannon's open letter about Stevie can be found at <http://members.aol.com/SRVMemFund/TShannon.htm>.

YOUR INPUT NEEDED !!!

I have been asked to make the fan club newsletter available on the internet. Thus far, I have refused because many people would be getting the newsletter for free, while those without internet/web access would still have to pay a yearly subscription fee to cover the costs of printing and mailing the newsletter. Other than the issue of fairness to those who pay, I have no objection to making the newsletter available on the web. All the money received for membership goes into costs; I do not take any of it. So, I do not care whether some people get the newsletter for free. I wish it could be free for everyone, but it



currently costs about \$4500 per year to produce the newsletter.

I have decided to put the issue to a vote of the members. Speak now or forever hold your peace! If you think it would be unfair to make the newsletter available for free on the web, either send me a note to PO Box 800353, Dallas, TX 75380, or call and leave a message at 972-661-2604. I will make a decision in early April based on your comments, and principles of democracy. Silence will be taken to mean that you have no objection to my making the newsletter available on the

web, while continuing to charge those who want it mailed to them. Thank you for voting!

STEVIE BURGER!

Have you had your Stevie Burger yet? A restaurant in Waco, Texas, called Burgers 'N' Blues has paid tribute to Stevie in their own way. The menu has a sandwich called, (are you ready for this?) the "Cheesy Ray Vaughan." Some may question whether this is an appropriate way to honor the great blues player, but I prefer to think of it merely as a tribute. Hey, if it causes anyone to inquire about the sandwich's namesake, it may lead to new fans of Stevie's music.

LINKS TO SRV PAGES ON THE WEB

I found a new links page for Stevie Ray Vaughan fans who are net surfers:
http://webtopten.com/cgi-local/srv_ra.pl

NEW RECORDS

The Fan Club has received the following new CD's recently:

Alvin Youngblood Hart, *Big Mama's Door*, Okeh Records. Debut for Hart, who plays in the country blues style. Good stuff.

Luther Allison, *Live in Montreux 1976-1994*, Ruf Records. Winner of five W.C. Handy awards in 1996, Luther is not to be missed live. Good stuff on this CD.

Squirrel Nut Zippers, *Hot*, Mammoth Records. I'm not quite sure why I got this particular CD, but it is very good. If you like a blend of swing, jazz and calypso, check it out. I like it.

The Dirty Dozen, *Ears to the Wall*, Mammoth Records. Formerly the Dirty Dozen Brass Band, this is a musical gumbo of New Orleans jazz, funk, R&B and pop. Not blues, and not guitar-oriented, but good stuff.

No word yet on any new SRV releases.

STEVIE RAY

by Betty Ritter

He was born Oct. 3, 1954

Stephen Ray Vaughan, I really adore

Oak Cliff, Texas, was Stevie's birthplace

He did everything with style, class, charisma & grace

Martha is his mom, Big Jim was his dad

Without Stevie, we're all heartbroken & sad

His brother's name is Jimmie Lee

This is written with love, to Stevie Ray from me

"Pride & Joy" was a song he had done

Stevie Ray was as bright as the morning sun

He was a rock-n-roll blues guitarist

Stevie Ray was also a fantastic vocalist

Stevie Ray died in Wisconsin, in Alpine Valley

He was as compassionate as can be

Stevie Ray had a heart that was made of pure gold

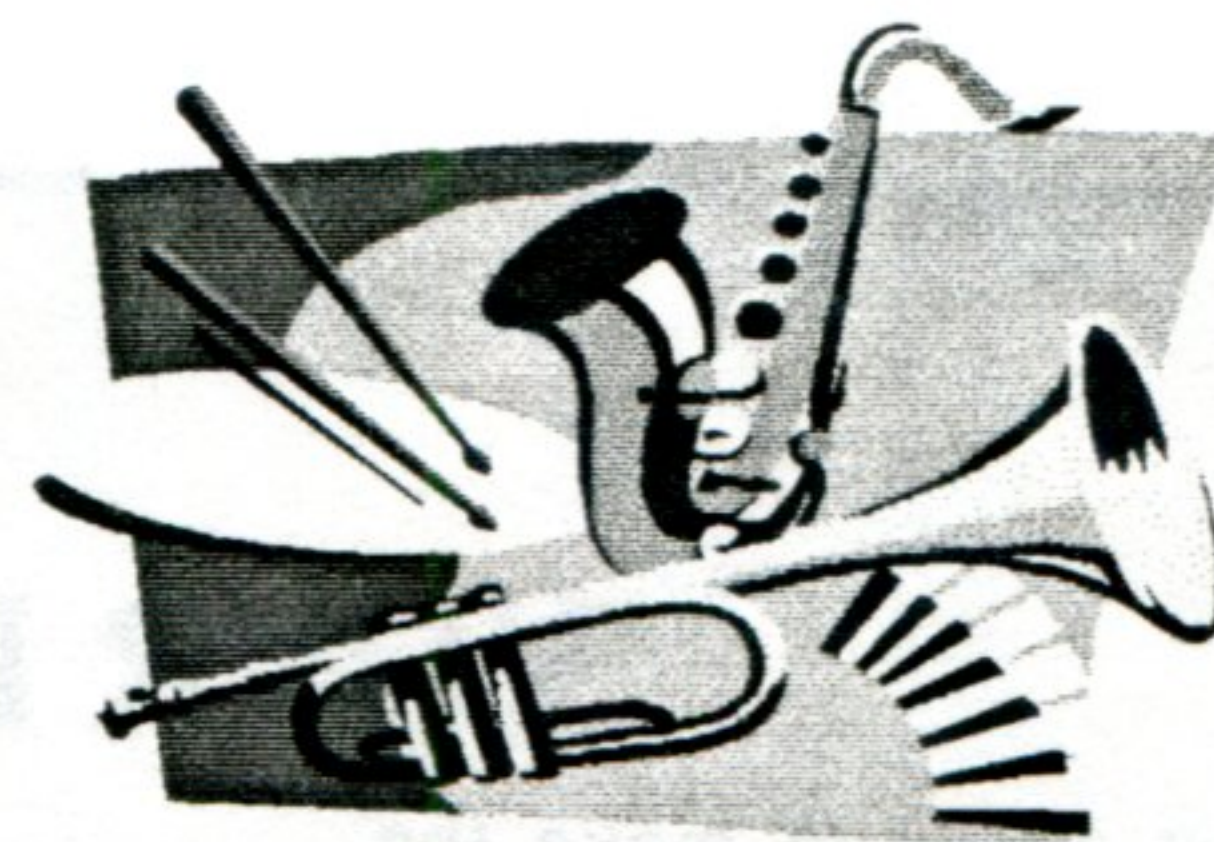
When God made Stevie, He threw away the mold

He passed away Aug. 27; 1990 was the year

Stevie is a man I hold in my heart so dear

He'll be in my heart until the very end

Stevie Ray, please rest in peace, my friend.



CLEAN-UP TIME IN AUSTIN

The SRV Memorial in Austin is a beautiful statue, but regular maintenance is required. The Fan Club is responsible for "giving Stevie his bath" twice a year. Join us at the Stevie Ray Vaughan Memorial in Austin on Friday, March 14 at 11:00 a.m!! Good fun, and a way to help a worthy cause in tribute to Stevie. If the weather is wet all day on the 14th, we will try again on Sunday the 16th at 2:00 p.m.

You do not need to bring anything, but an extra step ladder and cotton rags never hurt. The maintenance is a thorough cleaning and waxing with materials approved by the sculptor. Even if you cannot work, join us for the camaraderie! Thanks to Eli, Marta, Jessica, Carla, Cindy and Dan who helped in October!!!

GENERAL INFORMATION ABOUT THE CLUB

Newsletters go out in January, May and September. Please notify me of any change of address. I used to send out updated **discographies** and **bibliography** every year, but I am cutting down on administrative burdens after 4 years of running the fan club in my spare time. The most recent lists are found in The Stevie Ray Vaughan Anthology, which also contains **back issues** of the newsletters. Additions and corrections have become part of the newsletters. Ordering instructions for the Anthology are found elsewhere in this newsletter.

A list of addresses of other fan club members, called the "**pen pal/collectors**" list, is updated in September and March. If you want to be on the list and have not previously let me know, do so at any time and send me a self-addressed, stamped envelope to receive the list (send an International Reply Coupon from outside the USA). I will not send the list to anyone who has not given permission to be on the 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!

Corresponding with the fan club: The club's address: POBox 800353, Dallas TX 75380, phone number: 972-661-2604. E-mail: svclub@aol.com. 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 self-addressed, stamped envelope. This will help keep expenses and fees down. Thanks! Also, do not send me anything other than U.S. stamps or International Reply Coupons 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 "5-1" (which means volume 5, number 1) by your name, this is your last issue! Please renew before your membership runs out, and indicate "renewal" on your check. The rate is \$8 in the US (Texas residents add 66 cents tax); \$12 for Canada and Mexico; \$16 for everywhere else. A bargain! You can send cash at your own risk. Checks MUST be drawn on a USA bank.

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. You can read Stevie's comments about bootlegs in The Stevie Ray Vaughan Anthology. Members on the pen pal/collectors list have told me that they object to the sale of such tapes, but some 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 in each newsletter lists records, posters, magazines, etc. for sale or trade to club members; some items are 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.

SRV SONG NOMINATED FOR GRAMMY

In late breaking news, Eric Clapton has been nominated for a Grammy Award in the Male Vocal category for his rendition of Stevie Ray Vaughan's "Ain't Gone 'N Give Up On Love" from the *Tribute to Stevie Ray Vaughan* album. He's up against Bryan Adams, Beck, John Hiatt and Bruce Springsteen. You know, I've always thought that the song title should be "Ain't Gonna Give Up On Love," and that the record company just screwed it up. Isn't that what he's singing? Also, "SRV Shuffle" has been nominated for Best Rock Instrumental.

BULLETIN BOARD #15 -- call to reserve items, for shipping prices, or for more information 972-661-2604**Shipping in USA: \$4 first item; .75 each add'l item. Others, call or write first.**

MUSIC	Cast of Thousands - 1971 acetate of first SRV recording. <u>Only three known to exist</u>	call
	A New Hi, <u>SRV's first recordings</u> , vinyl album, still sealed w/ poster. Absolutely mint!	call
	Soul to Soul, vinyl, original shrink wrap & marketing sticker (open)	\$15
	Couldn't Stand the Weather, Soul to Soul, vinyl albums, each	\$10
	In the Beginning, promo CD, custom sleeve is more attractive than store copies, <u>still sealed</u>	\$25
	Teena Marie, Emerald City, w/ SRV, vinyl, mint-	\$10
	A.C. Reed, I'm In the Wrong Business, vinyl, w/ SRV, promo w/ cover stickers. Great music	\$14
	Willie the Wimp, promo white label 45. Cool	\$20
	Tick Tock/Brothers, 45, mint-	\$4
	Good Texan/Baboom Mama Said, 45, mint -	\$4
	Roy Head, Living For A Song, vinyl album, with SRV, rare	\$75
	Bennie Wallace, Twilight Time, vinyl album with SRV	\$35
	Tick Tock, promo CD singles w/ inserts, \$10 each or set of both versions	\$16
SPECIAL ITEM	45 <u>from SRV's personal collection</u> , signed by SRV, framed	call
MAGAZINES	Rolling Stone, 6-10-82, photo of SRV & Jagger, <u>1st appearance in Rolling Stone</u>	\$15
	Austin Chronicle, Aug 1983, SRV cover. May be most sought-after Austin paper re SRV	\$50
	Guitar ftpm, Nov. '89, SRV shares cover, great interview	\$14
	Rolling Stone, Nov. '89, SRV/Beck article, names on cover. Nice photo of them	\$8
	Rolling Stone, Jan. '90, SRV and Beck article, names on cover. Nice photo of them	\$5
	Guitar Player, Feb. '90, <u>SRV/Beck cover</u> , interviews. Some creases, wear	\$10
	Guitar World, Feb. '90, Texas Flood transcription	\$10
	Guitar World, May '90, Tightrope transcription	\$10
	Austin Chronicle, August 31, 1990, among the best of tribute issues, SRV on cover	\$25
	Music Express, Oct. 1990, SRV shares cover	\$9
	Musician, Nov '90, small photo of SRV on cover	\$15
	Guitar World, Dec '90, tribute issue, SRV cover	\$15
	Austin Weekly, Dec 26, 1990, SRV cover "The Year the Music Died"	\$10
	Guitar Player, March '91; <u>SRV & JLV cover</u> ; Lenny transcription	\$20
	Guitar ftpm, May '91, SRV shares cover, <u>Alpine Valley photos!</u>	\$20
	Musician, June '91, <u>great SRV cover</u> (one of my favorites), interview	\$12
	Guitar ftpm Hendrix/Vaughan, <u>special edition</u> 1992, cover corner torn	\$10
	Guitar World presents Guitar Legends, Fall 1992, SRV cover, highly collectible	\$35
	Guitar, March '93, <u>SRV cover</u> , <u>poster</u> , Love Struck transcription, small tear	\$15
	Musician, May '93. SRV shares cover	\$6
	Guitar Player, Dec '93, SRV guitar lesson: essential licks	\$7
	Austin newspaper w/ SRV cover on supplement, May 11, 1995. Extremely nice artwork	\$8
	Dallas newspaper Aug. '96: TV guide's cover features photo of SRV and SRV Tribute	\$2
BOOK	<u>Soul to Soul</u> , Keri Leigh biography of SRV - great photos. Get a new one if yours is worn out!	\$19
	<u>Caught In The Crossfire</u> , hardcover edition now out of print	\$19
	<u>Meeting the Blues</u> , Alan Govenar, 3rd edition, great chapter on SRV with photos	\$18
CARD	SRV RockCard (like baseball card) photo from Alpine Valley '90.	\$5
POSTERS	<u>Eric Johnson signed promo poster</u> - Ah Via Musicom; 1 corner damaged. Big, bold autograph	\$75
	1981 concert poster, Steamboat 1874, Austin Texas, featured on cover of recent magazine	call
	1990 concert poster, Auditorium Shores, Austin, Texas, Stevie's last Austin show	call
	Promo poster for <i>Greatest Hits</i> , 24 x 36 closeup of SRV as on CD cover. Get 'em while they last	\$25
	Doyle Bramhall promo 18 x 23. Really nice poster of a great artist	\$10
	Alpine Valley concert poster, 2nd printing on heavy stock	\$50
PROMO ITEMS	<u>Alpine Valley embroidered crew patch</u> , as shown on p. 3 of Soul to Soul book. Highly collectible	\$75
	Live Alive drinking cup from 1986 Austin recording session. Great looking w/ silhouette of SRV etc.	
	This cup is the only souvenir of an SRV recording session that I know of.	\$75
TICKETS	Ticket voucher for Alpine Valley show, unused. Desirable collectible from SRV's last show.	\$25
	SRV/Gregg Allman ticket 10 June 1987. Unused embossed ticket, not computer printed. Cool!	\$20
T-BIRDS	Fabulous Thunderbirds CD signed by whole band including Jimmie Vaughan and Little Doyle	call
PICK	Authentic Stevie Ray Vaughan guitar pick . White with his full name embossed in gold. !!	call
	Stevie's guitar picks are probably the most sought after collectible.	

NEW 200-PAGE BOOK!

THE STEVIE RAY VAUGHAN ANTHOLOGY

LIMITED FIRST EDITION SIGNED BY THE AUTHOR

AVAILABLE ONLY THROUGH THIS SPECIAL OFFER!

Over three years in the making, this collectible book will entertain SRV fans for hours.

- ★ Stevie Ray Vaughan In His Own Words: The Ultimate Stevie Ray Vaughan Interview. Thirty Pages Of Interviews with SRV From 1982 to 1990.
- ★ Interviews with B.B. King, Jimmie Vaughan, Doyle Bramhall, Tommy Shannon, Chris Layton, Lonnie Mack, W.C. Clark, Kenny Wayne Shepherd and others.
- ★ Memorabilia and Collecting Price Guide.
- ★ List of SRV's Major Awards and Achievements.
- ★ Updated SRV Sightseeing Guides w/ Maps.
- ★ An Open Letter From Martha Vaughan.
- ★ The Most Complete SRV Discography and Bibliography Ever Published.
- ★ Contains the Fan Club Newsletters from 1993 through 1996, Professionally Printed For the First Time. Back Issues Will Not Be Available In Any Other Form.
- ★ Over 40 Photos, Including Two Previously Unpublished Family Photos of Stevie.

Great
Gift
Item!

Name: _____

Address: _____

City, State, ZIP: _____

Country: _____

Phone _____

Book @ \$19.95 each: _____

US shipping: \$3.95 1st book; \$2 each add'l _____

Texas residents add \$1.65 tax each book _____

Outside the USA add *: _____

Total: \$ _____

*Canada, Western Europe add \$9; Italy add \$15; Australia/NZ, Japan add \$10; Others add \$20

Send check or money order drawn on a US bank payable to Lee Hopkins, PO Box 800353, Dallas, Texas 75380. PLEASE ALLOW 2 WEEKS FOR DELIVERY



ADDITIONS TO BIBLIOGRAPHY AND DISCOGRAPHY

BIBLIOGRAPHY

- Relix*, February 1984, review of Texas Flood
The Compact Blues Guitar Chord Reference, Amsco Publications 1994, by L. Vogler, SRV on cover
Blues Social (Lake Charles, LA), January 1996, "Second Look: Soul to Soul," review by Gary Daigle, cover
Living Blues, March/April 1996, review of *Greatest Hits*
Blues Revue, Apr-May 1996, article on Gregg Allman mentions SRV and photo
Live!, June 1996 bootleg magazine feature on SRV bootlegs
Dallas Morning News, August 18-24, 1996 TV Magazine, features SRV Tribute on cover
People Magazine, August 26, 1996, "Talking With Jimmie Vaughan: A Night to Remember," by Andrew Abrahams
Washington Post, September 1996, article re Tribute and SRV's continuing influence
Playing It Straight, David Dodd, book about clean and sober musicians?
Guitar World, September 1996, "The History of Texas Blues"
Access, Sept-Oct 1996, review of SRV Tribute CD
Guitar Techniques, October 1996, "SRV: Pet Sounds," by Gareth Smith (UK)
Guitar Shop, Oct 1996, "Texas Tone: An Insider Look at the Amp Sound of SRV," Lisa Sharken interview of Cesar Diaz.
 SRV shares cover
Blues Revue, Oct-Nov 1996, "Texas Soulful Bluesman W.C. Clark," Jo Ivey
Blues Access, Fall 1996, "The Godfather Takes the Stand" (W.C. Clark), by Tim Schuller
Mojo, December 1996, "Mojo Readers' All-time Greatest Guitar Moments"
Guitar World, February 1997, "The 100 Best Guitarists"

AUTHORIZED RECORDINGS

1994

- Soundtrack to *Major League II*, Morgan Creek 2959200272, with "Rude Mood" "House is Rockin"
Feeling the Blues, Columbia (Austria), various artists CD, with "Ain't Gone N Give Up on Love" and "Brothers"

UNAUTHORIZED RECORDINGS

- 71+ *Rough Edges*, Totonka CDPRO19, 74 minutes, 19 songs, 17 from '79?, 12 demos, 5 live, plus "Rough Edges" with W.C. Clark, and "Red White And Blue" with Cast of Thousands. Label lists a 20th song (the other Cast of Thousands song) but it is not on the disc
 78 *Double Trouble - Nashville 1978*, no label, 33 minutes, 10 songs, studio recordings
 79-08-20+? no venue or date noted, *In The Open*, Totonka CDPRO20, 64 minutes, 14 songs, with Lou Ann Barton on 7 songs, Robert Cray and Curtis Salgado on one song
 83-02+? *Thanks For The Memories*, Midnight Beat 083, 79 minutes, 13 songs, 5 songs Austin '83, 8 songs Dallas '86. Released separately & part of 3CD set with *The Wild Man From Texas Plays Houston* and *Good Vibes at the Spectrum*
 83-04-27 *Complete Dallas Rehearsals Vol. 2*, Las Colinas, TX, Star Spangled Music SSM004, 67 minutes, 13 songs, same as *The Duke and The Hawk*
 83-08? The Venue, Victoria, London
 83-08-27+ *Good Vibes at the Spectrum*, Midnight Beat MB082, 79 minutes, 15 songs, Reading Fest, plus 84-08-14 Montreal. Released separately and part of 3CD set with *The Wild Man From Texas Plays Houston* and *Thanks for the Memories*
 84+ *Up From the Skies*, Dragon, 71 minutes, 13 songs: 3 MTV Unplugged; 7 from TV shows 1984-86; 3 studio, probably Soul to Soul sessions
 84-08-25 *Three Bar Blues*, Rupert 9687, 73 minutes, 13 songs, Lorelei Festival and Los Angeles 1984
 85-03/05 *A Tale Untold*, Soul to Soul sessions, 4 Cds, TT01-04, 310 minutes, 63 songs, same as *Life Without You* set except for last three songs
 85-03/05 *Crawlin' To Texas*, Vintage Rare Masters 014/015, 2 Cds, 96 minutes, 22 songs, Soul to Soul sessions
 85-03/05? *Unsurpassed Masters Vol.2*, Little Stevie LS002, 74 minutes, 17 songs, studio outtakes, probably Soul to Soul and perhaps Couldn't Stand the Weather sessions
 85-03/05? *Unsurpassed Masters Vol.3*, Little Stevie LS003, 66 minutes, 13 songs, studio outtakes, Soul to Soul and perhaps Couldn't Stand the Weather sessions
 85-09-01 *Seattle 1985 Live*, Moonlight 9631, same as others of this date
 88-06-24 Hammersmith Odeon, London (correction to *Anthology* list)
 89-11-28+? *Live Unapproved*, probably Albuquerque and Denver shows, Mojo 031, 59 minutes, 10 songs
 89-11-28+? *Lost In Austin 1989*, Soundboard Recordings no#, 71 minutes, 11 songs, Albuquerque and Denver shows
 89-11-28+ *The Wild Man From Texas Plays Houston*, Midnight Beat 081, 68 minutes, 11 songs, Albuquerque/ Denver. Released separately and part of 3 CD set with *Good Vibes From the Spectrum* and *Thanks For The Memories*
 90-08-26 Alpine Valley, WI 60 minute video, poor quality, first 2 songs, part of last song, and encore missing

THIRD OCCASIONAL SRV FAN CLUB TOUR: WHAT A WEEKEND !

October 25-27, 1996 witnessed yet another successful meeting of SRV fans for the tour of Austin and Dallas. The Friday night gathering featured a general bull session, telling SRV stories and getting to know each other. Our very special guest was Byron Barr, roadie/guitar tech for Stevie from 1982-85. Byron shared information about Stevie and touring, and brought some of his excellent photos to show. A lot of Byron's candid shots are unpublished and a treat to see. We also did a little memorabilia swapping and dealing.

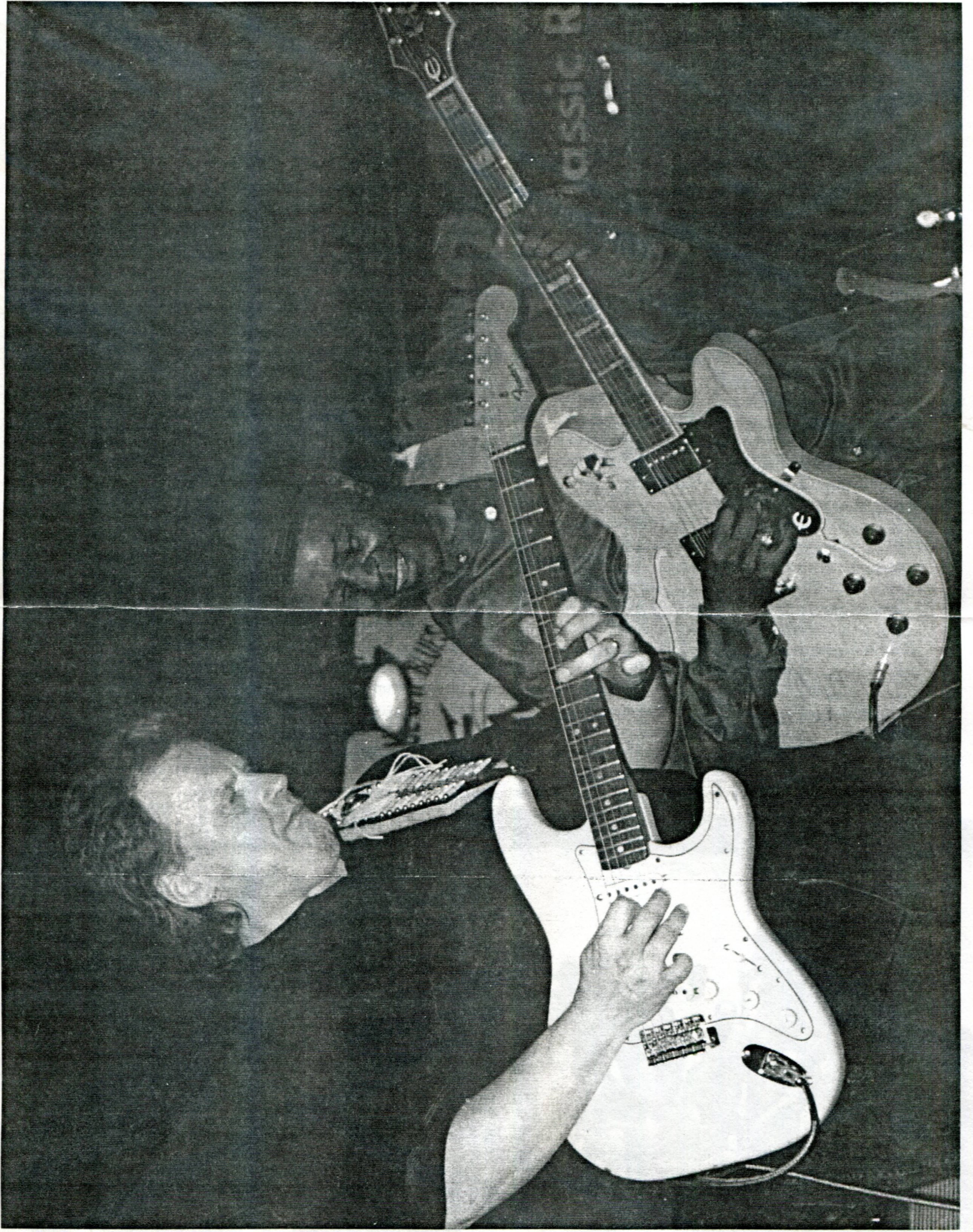
Saturday morning, Rhonda Holley picked us up with the luxury tour bus to begin our tour of Austin. The party made stops at several places Stevie lived, clubs he played, including Steamboat 1874 where *In the Beginning* was recorded. Ray Hennig met with us at his store, Heart of Texas Music, where Stevie often shopped (and got #1), and told us his recollections of the young Stevie Vaughan. The main attraction was our visit to the Stevie Ray Vaughan Memorial at Auditorium Shores. Bill Crawford, co-author of *Caught in the Crossfire*, joined us to answer questions about the book, their intentions, and their research. We managed to get in some shopping, as well. Some of the more remarkable finds were an extremely rare 1986 promotional Christmas ornament featuring the Vaughan brothers, and a concert poster from Stevie's last Austin show.

Saturday night we went to the legendary Antone's Nightclub for a show commemorating Clifford Antone's birthday. A stream of musicians jammed with headlining Doug Sahm. I arranged for Kenny Wayne Shepherd to stop by for a meet and greet with us. (Thanks to Kenny and his dad, Ken Shepherd, for taking time to see us.) Unfortunately, for reasons unknown to me, Kenny was not invited to join in the jam.

Sunday morning, bleary-eyed from a fun-filled day of sightseeing, visiting and nightclub smoke, we boarded the bus for the trip to Dallas. En route, we watched the video (despite its poor recording quality) of the Alpine Valley show. Sunday's sights included the Stevie memorabilia at the Hard Rock Cafe, Stevie's childhood and last homes, his middle and high schools, the "Tick Tock" Walk, and Stevie's resting place at Laurel Land Cemetery. The last stop, Pepperland, is a retail music memorabilia store with heavy focus on SRV. There, we also experienced the biggest highlight of the trip, a visit with Stevie's uncle, Joe Cook. This year, Joe brought with him Stevie's wallet, containing several inspirational notes, including the Serenity Prayer. It also contained a well worn guitar pick. Joe just passed these things around for people to look at, and I was worried since we were in an open retail store someone from outside our group might latch onto something, or an item would get set down on a counter and misplaced.

What a trip! Everything went smoothly, and, once again, most people were already making plans to return for the next tour by the time we wrapped things up Sunday night. I am tentatively planning the next tour for the Spring of 1998. Details should be in the next newsletter. [photo of me with KWS by Glen Maultsby]





Smokin' Joe Kubek and B'Nois King at the Blue Cat Blues Club, Dallas, Texas, March 30, 1996. ©Hopkins 1996