

THE STEVIE RAY VAUGHAN FAN CLUB
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NOTE NEW ADDRESS & PHONE NUMBER!

Please direct all mail to Lee Hopkins, P.O. Box 29378, Dallas, Texas 75229. The new phone number is 214-353-9199. The best time to reach me during the week is 7:00 to 9:00 p.m. Texas time. Please make a note of these changes in your address books now.

THE ANSON FUNDERBURGH INTERVIEW



ANSON & SAM

MEMPHIS

MAY '96

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I have been listening to blues music since the early 1980's. I recall two primary sources of my introduction to the blues: occasional radio broadcasts, which I believe were on KNON (Don O.'s show, most likely), and Anson Funderburgh & the Rockets' Monday night gigs at Poor David's Pub in Dallas. I could not begin to count the number of times my friends and I have seen Anson & the Rockets over the past sixteen years, and each show has been a joy to see. I have all of Anson's major releases, and I am eager to hear the new CD which should be released by the time you read this in mid-1997.

I have seen Anson & the Rockets over the course of many personnel changes, the most noteworthy being the addition of "Sweet" Sam Myers as vocalist and harmonica player. The combination of Sam's vocals and Anson's smooth, incredible guitar playing have drawn me back again and again to the smoky bars to get my blues fix. Anson, like Smokin' Joe Kubek featured in the January newsletter, is not a flashy front man, but is competent and confident enough to lead the band from a position on the side, usually somewhat out of the main spotlight. His guitar work is among the smoothest I have ever witnessed, and his tone will grab you and draw you in.

Given the many happy hours (no pun intended) I have spent listening to Anson live and on records, and given the importance of Anson to my appreciation of the blues, it is my pleasure to deliver this interview to y'all. I hope that those of you who are familiar with Anson's music will gain a little insight into the man behind the music, and that those of you who are not familiar with the music will be encouraged to buy the records and go see Anson and the band the next time they are nearby.

The interview was conducted in January 1997. My grateful thanks to Anson for taking time for the interview, and for the years of great music, may they long continue!

Lee Hopkins (LH): I know you live in Plano [Texas, north of Dallas], but were you born there?

Anson Funderburgh (AF): In McKinney, but I've lived around the Plano area all my life. For just a short while I lived in Austin from '74 to early '75.

LH: What was the first music you liked?

AF: Country and western. Me and my dad used to watch all the country and western shows on Channel 11 [TV]. There used to be a show up here called "Panther Hall" which had everybody from Jerry Lee Lewis to Bob Wills to George Jones. Panther Hall was an old honky tonk over in Fort

Worth, and on Saturdays they did a matinee and broadcast who was there that evening. We got to see everybody. And we watched the Grand Ol' Opry, Porter Waggoner Show, the Buck Owens Show. I loved Don Rich, the guitar player for Buck Owens.

LH: Did other members of your family play instruments?

AF: No, no one played. Just me. I guess I'm pretty much self-taught. My mother and daddy loved music and loved to dance, but neither one played an instrument. I had a cousin who used to play and sing some, James Wiley. Seems like after I started to school, you know, you'd meet people who played a little bit, and that was kind of fun that we'd all get together and play.

LH: What motivated you to pick up the guitar?

AF: Well, I've always liked the guitar, and I've had one around since I was a kid. My mother's got pictures of me holding one of those Roy Rogers guitars, dressed up in a black cowboy suit!

I got my first guitar from a lady who used to work in the lunch room with my mother. When she sold me the guitar, she gave me a whole ton of these 45's. In these 45's were Jimmy Reed records, and had "Honky Tonk" by Bill Doggett, "Hideaway" by Freddie King. There was also Albert Collins' "Snocone Part I and II" I think, and "Kansas City." These people, I think, must have done a dance called "the push" because just about every bit of it was push music. I'm sure you know what I mean by the push, it kind of resembles "the shag" from the Carolinas.

When I heard "Hideaway" and "Snocone" it just blew me away, and I started concentrating on single-note guitar.

LH: What was your first band?

AF: Oh, gosh. I don't know if we even had a name. It was several of us when I was in..., I don't even remember what grade it was. We played "Wine, Wine, Wine" and "Thunderbird" the old Nightcaps records. I was in grade school, fifth grade or something. Anywhere from age 10-12. I don't know if we even had a name. [laughs]

LH: When did you first start getting paid to play?

AF: The summer I was fifteen, fixin' to turn sixteen, I joined this band, it used to be called Calico, and then another band came out called Calico. It had several names, like The Dolphins. When I was in the band it was called Sound Cloud Reunion, or something like that. I guess that was the first band I played in that played all kinds of frat parties and apartment party jobs, and played The

Cellar with that band, and The Fog, and the old Studio Club. Played Lou Ann's with that band. I guess that must have been '69 or '70. We actually made pretty decent money.

I was fifteen, and everyone else in the band was nineteen, twenty.

LH: Were you recruited into the band, or was this something you put together?

AF: Oh no, I didn't put it together; I was recruited into the band. One of the guys, Jerry Davis, his mother booked and managed the band. She was really good at that. They were all in college at the time I guess. They were all going to North Texas [State University]. It was fun! It was definitely an experience growing up! [laughs]

LH: I read that you were in a band called Delta Road.

AF: We were in a band called Delta Road that a guy named Brent McMilan and I started. We played nothing but straight ahead blues. The other bands, we played dance music, and we played a lot of the push music for the apartment parties and push club. So, you had to know "Kansas City" and we did some shuffles, like B.B. King shuffles like "Every Day I Have the Blues." And we played a lot of the Jimmy Reed kind of stuff. Delta Road, we had a harmonica player, and we did Muddy Waters and Little Walter stuff, too. I can't remember who was in that band, it changed a couple of times.

I played with Doyle [Bramhall] right after that in a version of the Nightcrawlers. Stevie was already gone, and Doyle had moved back to Dallas. It was Adobe Flats and I guess Mother Blues was still going on [nightclubs], but Doyle and I played together on and off for a little while. I think we billed ourselves as the Nightcrawlers, but [laughs] he was the only original member that was left. I think Lou Bovis played organ, and we just used whoever we could on bass.

LH: About when would this have been that you played with Doyle?

AF: About '74. No, '75. Somewhere in there.

LH: Where'd you go from that point?

AF: Roger Burton, one of the guys who started the Bees Knees, they had already gotten that thing kind of going when I was living in Austin. It was a trio, a folk-type deal, and they decided they wanted to have a band behind them. Roger called and asked me to join the Bees Knees. We made two records, and they called it tropical rock. That lasted, for me, until '78 when I started the Rockets.

We started the Rockets playing Monday nights in October of '78. In January of '79 I left the Bees

Knees completely, and the Rockets have been going ever since.

LH: So, the first few months it was just a Monday nights gig for the Rockets?

AF: Yeah, for the first three months we just did Monday nights.

LH: Was that at Poor David's Pub?

AF: Yeah. On McKinney.

LH: I bet I saw one of those shows!

AF: I bet you did! It was fun. It was a humble beginning, but it was really a whole lot of fun, man. Gosh, I mean, a ton of people came in that place, from the Kinks to the Fabulous Poodles, the Vaughans, everybody would come in there on Monday nights if they were in town. What was that guy, Hansen, that did the Hendrix deal, he came in two or three times, and Kim Simmons from the old Savoy Brown. It was a fun little place.

LH: Who came up with the name, the Rockets?

AF: I think it just happened. I don't even remember who thought of it. I know that we used my name on the front of it just because we thought people would recognize us. Jon Dillon [a long time local DJ] was the manager of the Bees Knees, and he used to give me a lot of press. And the music guy for *The Dallas Morning News* or the *Herald*, and it's really awful I can't remember his name, but every time he wrote something about the Bees Knees, he wrote something about me that was really positive. So we used my name because we thought the fans of the Bees Knees would come over and see us on Monday nights. And then when Sam came on board, out of respect for him, 'cause I just think he's the greatest, I added "featuring Sam Myers."

LH: I've seen a lot of personnel changes in the Rockets over the years. Would you say that's due more to people moving on to other things, or do you make a lot of decisions to "upgrade" the band?

AF: Everybody has pretty much just moved on to other things. In a band like ours, we have to play so much, and play so many dates, and travel so much, it just wore a lot of people out. I can't tell you how many times we lost somebody just to the work. Just couldn't work that much.

LH: How many nights do you usually do in a year?

AF: Oh, we still work almost as much as when we first began. The first year Sam was with us, we worked almost 300 nights in that year. Since then, we've probably worked somewhere around 240, 260, somewhere in there. Probably 30 to 40 of them are at home, so we probably travel close to 200 dates a year.

LH: Wow! How do you keep things fresh so that you enjoy it?

AF: Gosh, I don't know. I like going; I like meeting people; I love playing music for people, and it just never gets tiring to me. It does sometimes, but as a general rule, I'm one of those people that likes the business that I'm in. I play music because of the music, not for the money. I've always felt that I was lucky. 'Cause there's so many people out there that are not able to do what they want to do. I've always been lucky enough to do that. It doesn't really feel like work all the time to me.

LH: Any particular concerts stand out as memorable?

AF: Well, there was one date we did at an old honky tonk. And we fooled all those people for about 20 minutes! They were all dancing two-step to the Jimmy Reed songs, but after about 20 minutes they really wanted to hear some "Cotton-Eyed Joe." [laughs] I thought before the night was over we were going to get run completely out of there! We got to finish the night, but it was a pretty tough night.

LH: That reminds me of that scene in the Blues Brothers movie!

AF: Oh, it wasn't anywhere near that bad. Nobody threw anything at us! By the end of the night everybody was asking, "Man, when are y'all gonna play some country and western?"

I guess one of the highlights of my career was getting to play the Monterey Jazz Festival. I've played the Stockholm Jazz and Blues Festival, and the Pier Belgium Blues Festival. I like a lot of the festivals, but there's been some great clubs. I used to love to play Slim's out in California, and Louisville, Kentucky, has always been good to us. It's slowed down a little over the years, but when we first started going there to play, people would come from miles around to see us.

LH: Let me ask you a little about records. Were the Bees Knees the first records you did?

AF: There's actually some singles floating around for Sound Cloud Reunion. I know we made one single. The Bees Knees were the next two records. Darryl [Nulish] and I made a single before we signed with Black Top. We recorded "It Takes Time" and "She's So Fine." Half of those things got used as ash trays, I believe. [laughs] I don't even have one for myself. Those things are probably collectors' items for sure! [laughing].

LH: [After that were the Rockets' albums, all on Black Top Records, the first two with former SRV band members Jack Newhouse on bass and Freddie "Pharaoh" Walden on drums): *Talk To You By*

Hand (1981); *She Knocks Me Out!* (1983); *My Love Is Here To Stay* (1985, the first record with Sam Myers); *Sins* (1988); *Rack 'Em Up* (1989); *Tell Me What I Want To Hear* (1991); and *Live At the Grand Emporium* (1995).]

What records of other artists are you on?

AF: I'm on James Harmon's record for a song or two. I played on the Thunderbird Davis record on Black Top, and on one of the Grady Gaines records. I did all the guitar work for Delbert McClinton's record *I'm With You* for Curb Records. I just did a record with Hal Ketchum on a song he and I wrote together called "When Blue Was Just a Color."

LH: What is your method for writing music?

AF: I usually try to come up with some kind of little figure, you know? When Sam and I sit down and start playing, I'll just start playing some kind of figure, and he just sort of falls in, and sometimes we'll run a tape recorder. He'll sing whatever the heck he wants to sing. You pick the good out of it, maybe one verse ought to come before another. Maybe the words aren't exactly what you want to say, but that's where we begin. Some stuff he actually knows exactly what he wants you to do, and he'll say "do this on the guitar," then he'll hum it to me and I'll do it.

LH: What new projects are in the works?

AF: We just finished [recording] one. It's our ten year anniversary record that I've been talking about for a year. [laughs] In 1986, Sam moved to Dallas. So, we started talking about doing a record in '96, and we actually got it recorded in '96, but it's not going to be out until about March ['97]. [As of this writing, the release date has been pushed back a couple of times, but it should be out soon.]

What I did, it's not really going to be a Rockets record, but Sam and I just wanted to do a project that was different than the Rockets, and use a few friends that we've wanted to play with. Hopefully we'll do another Rockets record toward the end of the year or beginning of next year.

LH: What can you tell us about the new record? Originals or cover tunes?

AF: Oh, it's about half and half, like most of our records. We redid an old Little Willie John song that's gonna be cool. Actually, I'd rather it be a surprise. It was a lot of fun making it. I used Wes Starr on drums again, who was on the *My Love is Here to Stay* record. I used Leroy Parnell's piano player, Kevin McKindree, who I met a long time ago with Big Joe and the Dynafloes. Also, Jeff Sarli who plays string bass. I think he just finished doing some stuff with Keith Richards. They're just really

great players. It's not that different from anything that we do, but just a little different flair to make you play a little different.

LH: A couple of technical questions for the guitar players who will read this. Tell me a little about your favorite guitars, and what kind of effects and amps you use.

AF: I guess I'm probably known more for the Stratocaster sound. I play an old '57 Strat, and I play it through a Super Reverb which I guess is a '63 or '64. I have a big Gibson ES5 that I bought in 1990 when I made that record *Tell Me What I Want To Hear*. I really like playing that thing, too, it's a really cool guitar.

I don't use any effects. But I will say I used a six-string bass on this new record, and a wah-wah pedal and a flanger! [laughs] That's the first time I've ever used any kind of effects when I've recorded. It turned out pretty cool. I don't know what people are going to think about it; we'll have to wait and see. [laughs]

LH: The last time I saw you, your wife, Renee, sang with the band.

AF: Yeah. If we do two sets she'll usually sing on the opening sets. She's had bands and traveled all over the country, too. She travels with us, and really takes care of everything for me. She misses singing, so she gets up and sings with us.

LH: Did you know Stevie Ray Vaughan well?

AF: I met Stevie when I moved to Austin in '74 or '75. We really didn't become good friends until he moved back to Dallas. He moved back here, and lived over off Cole [Travis Street]. He and I used to go eat lunch and stuff from time to time once he moved up here. This was after he'd gotten sober. He used to come in Poor David's when he was around. He was a great guy. He always was really, really friendly to me. He and Derek [O'Brien] were the first people I met when I moved to Austin.

LH: Do you have any recollection of the first time you heard him play?

AF: The first time I ever heard him play was at Mother Blues with the Nightcrawlers. Doyle was singing, Stevie was playing guitar, Billy Etheridge was playing organ, and Bruce Miller I think was playing bass.

I thought he was really great. But he was playing more straight ahead blues at that time. More of an Albert King style, you know. It seems like, to my best recollection, which may be wrong, he always had the Hendrix influence, but it didn't seem like to me to surface until later, after Triple Threat, when it went to a trio.

Stevie was like everyone else, you could tell where he drew a lot of his style from, and he was a truly unbelievable player. What can you say?

LH: Speaking of style, I tell people who haven't heard you, "He plays really good blues, and he's really smoooooth." How would you characterize your style of blues playing?

AF: I would just say it's pretty traditional blues. I don't think we're a very contemporary blues band. I hope those that have heard us would say, "That's Anson Funderburgh and the Rockets." That it sounded like us, and that it has a unique sound. I'm not saying it does [have a unique sound], because I don't think I would be the one that would be able to say something like that. But I think every artist hopes that they take an identity of their own.

When you begin to play you hope that people recognize the players you emulate. But sooner or later you hope you learn from all these people you emulate and it takes on something that's yours. All your influences become you.

LH: One of the more famous personalities who have played in your band is Mike Judge [creator of *Beavis and Butthead*] who played bass. How did y'all get hooked up together?

AF: Well, I got hooked up with Mike through Mark Hummel, who is a harmonica player that Mike played with for a while. I was looking for a string bass player, and Mark gave me Mike's number. Mike had seen us play with Sam when he was going to school in California, down near San Diego. When I called and asked him if he wanted to move to Texas and start working with us, I guess we caught him at the right moment, and he did. Mike worked with us for two to three years.

LH: Well, this next question, you can probably feel this one coming!

AF: Beavis! [laughs]

LH: What's the deal there?

AF: I have no idea. All I can say is I haven't been paid yet! [laughs]

LH: That's what I was going to ask, are you getting royalty checks?

AF: No, I haven't seen any royalty checks come my way from that. [laughs]

LH: What does Mike say about that? Have y'all talked about it?

AF: I've never asked him. I sure get that question a lot.

LH: Well, I *had* to ask! [For those who don't know the rumor, Beavis is said to be modeled, physically, on a young Anson, and Butthead is a young Mike Judge.]

THE STEVIE RAY VAUGHAN SCHOLARSHIP FUND

As of May 1997, fifty-two music scholarships have been awarded in the name of Stevie Ray Vaughan. Donations may be sent to the attention of the Director of External Programs, Communities Foundation of Texas, Inc., 4605 Live Oak Street, Dallas, Texas 75204.

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. Your support of this worthy cause in memory of Stevie Ray Vaughan will be greatly appreciated.

WANTED

Come on, folks. Somebody is bound to have this stuff! Please help me find the following items for the fan club collection.

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. Any SRV cassette singles.
5. SRV records and magazines from outside USA.
6. *Rhythms* magazine (Australia) '92; part 1 of SRV interview.
7. Recording of the June 17, 1990, Dallas concert.
8. Tour bandannas, pins and T-shirts from the 1980s.
9. Blues posters 1940's to 1970's.
10. Autographs: Freddie King, Albert King, T-Bone Walker, Little Walter.
11. *Soul to Soul* promo poster.
12. **Photo of SRV with 1984 W.C. Handy Award.**
13. Carnegie Hall poster from SRV's 1984 show.
14. SRV guitar picks.

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, September 12 at 11:00 a.m!! Good fun, and a way to help a worthy cause in tribute to Stevie. If the weather is inclement all day on the 12th, we will try again on Sunday the 14th at 2:00 p.m.

You do not need to bring anything, but extra 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 Marta, Roger, Rick, Mary, Lynn, Bobby, Joyce (honorary fan club Mom), Joey, Cindy, Brant and sculptor Ralph Helmick who helped in April!!!

BEVERLY HOWELL'S BLUESCHAT WINS W.C. HANDY AWARD!

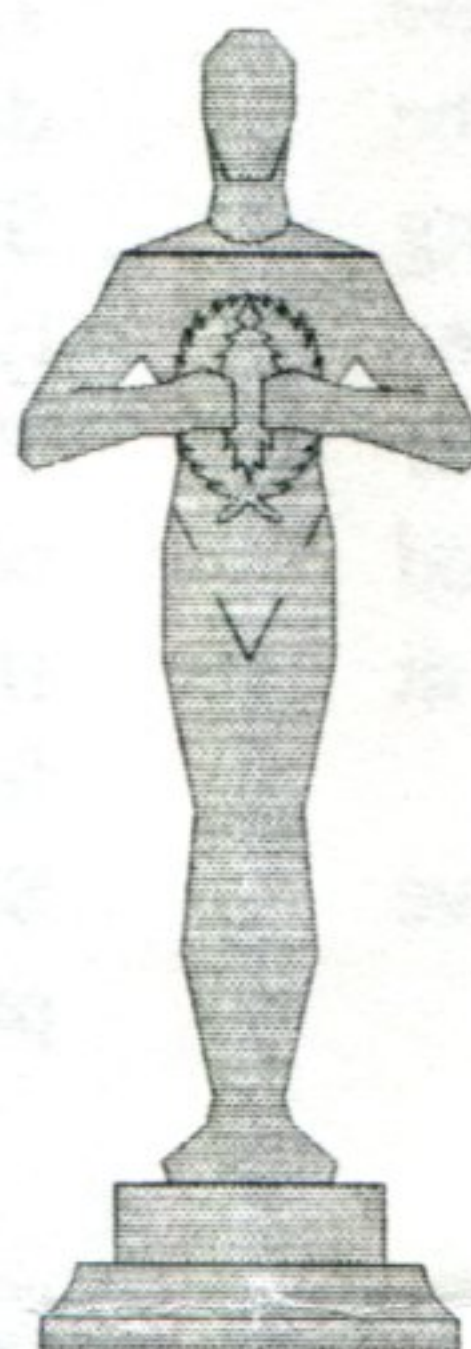
As some of you know, I hosted a Texas Blues Chat for several weeks in late 1996 and early 1997 for HPI. We had a lot of fun, and the chats should be returning to the internet by the time you get this newsletter in mid-1997. HPI BluesChat is this year's W.C. Handy Award winner for "Keeping the Blues Alive" in the internet category. Congratulations Beverly and all the folks at HPI!!

You can find out more about BluesChat at <http://www.BluesChat.com>. It's more than just chat; it is the sponsor of the Stevie Ray Vaughan Memorial Fund web site, and has lots of other cool stuff, too.

Here's Beverly's acceptance speech:

I would like to take a moment to offer thanks to the Lord, who in his grace, has afforded me the opportunity to be with so many people that I love tonight. That in itself is a tremendous gift and honor, and I thank the Blues Foundation for making this time possible.

Thanks to my husband of 20 years, Mike, and my children, Mark & Amanda. Their support and understanding when I'm on the road, or locked away in the office long hours, is what makes Blues Chat possible. Heartfelt thanks to Carol Smock, Birdie Hacker, & the Commonwealth of KY Department of Vocational Rehabilitation. A few years ago, I approached them about a dream I had to create an on-line presence dedicated to promoting Blues internationally. Not only did they



emotionally support me, these miracle workers living in the middle of a state where Bluegrass is the primary focus, managed to help us secure over \$15,000 in computer equipment...thank you for your faith and support.

My thanks and love to the Blues Chat staff and hosts, especially my angel, Joyce, who's here working tonight, and to the many wonderful Blues Chatters who have supported our efforts for so long.

And finally, one last, but very special thanks... Most folks that know me know how proud I am of my Texas roots, how much I adore folks like WC Clark, Kim Wilson, Jimmie Vaughan, Tommy Shannon & Chris Layton, Doyle Bramhall, and so many more...but one Texas artist is especially near and dear to me. I was introduced to the music of Albert King, Albert Collins, Elmore James, and so many other wonderful artists because he put a lot of energy to being VERY VOCAL about respectfully crediting his influences. He sparked my interest in learning more about Blues, and in doing so, introduced me to one of the greatest blessings in my life; inspired me to try to not only educate the Online Community about the very special people that play and sing it, but also the folks behind the scene that work so hard to support it. For that reason, I hope y'all don't mind if I share my award tonight...with Stevie Ray Vaughan.

Thanks again, and God Bless y'all.

NEW SRV LISTSERV ON THE INTERNET

Howell Productions, Inc. and the Stevie Ray Vaughan Fan Club are proud to be co-sponsoring this moderated listserv. For those of you unfamiliar with listservs, a listserv is a remailing system that forwards mail messages to a group of people. Members of the listserv (or 'subscribers')

send messages to a specific address, and the message is then sent to all the other subscribers to the listserv.

With this establishment of this listserv, it is our goal to create a forum where Stevie fans from around the world that can gather together through

their common interest and respect of the man, his band, and their music; where old friends with like interests regarding Stevie can congregate, and new friends can be found. Topics will be generated by the subscribers themselves, and are anticipated to be quite diverse: from serious discussions regarding Stevie's faith and sobriety, to lighthearted discussions regarding what kind of boots, hats or clothing he wore.

Information and updates regarding the Stevie Ray Vaughan Memorial Scholarship Fund, the Stevie Ray Vaughan Fan Club, and any possible future public communication from Martha Vaughan, Tommy Shannon, Joe Cook, or the Scholarship Fund will be posted to this list. Information regarding Lee Hopkins' book, "The Stevie Ray Vaughan Anthology," will also be available. Highly technical discussions regarding Stevie's amps and guitars, and tape and video exchange "trees" should be directed to other listservs regarding Stevie, such as the TexasFlood International Internet list. Their FAQ is located at <http://www.smartlink.net/~jackklos/srvfaq.htm>.

(Note: The TexasFlood list is highly informative and Stevie fans should definitely check it out!)

This list, as well as any other lists that HPI administers, will be maintained as "Golden Rule" listservs; subscribers are expected to treat other subscribers as they would wish to be treated themselves, and are asked to try to regard fellow subscribers with the same respect they would want themselves. While disagreements will certainly occur in any public forum, profanity, personal affronts and/or insults directed at any subscriber or artist will not be tolerated; posts of this nature will be removed from the list, and HPI (and the Stevie Ray Vaughan Fan Club) reserve the right to remove any subscriber that repetitiously violates this rule.

The listserv is now fully functioning, as of May 1, 1997! We're accepting new subscribers every day! If you'd like to join this listserv, send email to SRV@lists.win.net. In the body of your message type "subscribe" (without the quotation marks.) You will receive a confirmation shortly thereafter confirming your subscription! It's as easy as that! If you have any questions about the listserv, please feel free to drop an email to SRVAdmin@BluesChat.com. It will be answered promptly by one of the list moderators.

MOVIE? BOX SET? FORTE BOOK?

The answers to the three most asked questions are no, no and no. The only news on the Stevie Ray Vaughan movie is that Miramax has renewed their option on the Patoski/Crawford biography for another year. A call to Miramax in May turned up no new information. If any progress is being made, they are keeping it quiet.

As previously reported, Robert Rodriguez has been approached to direct the movie, and Jimmie Vaughan is said to be a consultant. The "Brad Pitt as SRV" rumor is just that - rumor. Chances of the

movie being made are probably no different than any other project - only a small percentage of projects ever make it to the big screen.

There is an equal lack of information about the long awaited SRV box set and/or release of the 1984 Carnegie Hall show.

And finally, there is nothing definite to report regarding the authorized biography by Dan Forte, but Dan has promised to let me know as soon as things become more definite.

HONORARY FAN CLUB MOM APPOINTED

As the spirit of Mother's Day is still with me (it was a couple of days ago as I write this), I am pleased to announce the appointment of Joyce of Aledo, Texas, as honorary Fan Club Mom! Joyce joined us on the most recent Fan Club tour, and has since attended several gatherings of Texas Fan

Club members for concerts and the SRV Memorial maintenance (a.k.a. Stevie's bath). The designation of Fan Club Mom carries absolutely no perks or benefits. Sorry, Mom. :-). As one admirer stated, "She's still got it!"

Late Breaking News: Tentative release date for Carnegie Hall show is July 29th!

SRV ANTHOLOGY APPROACHING A SELL-OUT

Thanks to everyone who has helped make the Stevie Ray Vaughan Anthology a great success! I appreciate all the positive remarks and reviews. Joe Nick Patoski wrote in *Texas Monthly Magazine* that it is "easily the most comprehensive work on the subject to date," and *Guitar School Magazine* featured it in the April issue, commenting that it is "worth every penny."

I have been happy to donate part of the

proceeds to the Stevie Ray Vaughan Scholarship Fund, and to donate the book as a pledge drive premium for the local community radio blues program.

Fifteen hundred copies of the Anthology were printed in November, and I have only a few boxes left. If you have intended to purchase a copy (or a second copy for a gift), you might do that soon. I have not decided whether to do a second printing.

RESULTS OF THE NEWS-ON-THE-NET VOTE

Well, I was quite surprised at the vote regarding whether the newsletter should be placed on the internet. My feeling was that the more people who can be exposed to the music and message of Stevie Ray Vaughan, the better. However, I realized the inherent unfairness in making the news free to some and not to others who do not have web access.

The vote was very close (particularly since only about 4% of the membership bothered to vote), but there were more votes against than in favor of putting the news on the web. The sentiments

against were (1) those who pay, get; (2) paying members should have priority for the Bulletin Board items; (3) the club could lose members; and (4) the club would lose its sense of "family."

In my position as *El Jefe*, I have decided to take a middle ground and place a sample newsletter or excerpts on the web, but not the current issue in its entirety. When this will actually happen remains to be seen, as getting a web page up keeps getting bumped by other endeavors. Thanks to those who voted. Your opinions have been heard and given important consideration.

IN THE NEXT ISSUE OF SAY WHAT!

Next issue, the feature will be Joe Cook's thoughts and recollections about his nephew, Stevie Ray Vaughan. Joe will also talk about his poetry which has been featured in past issues of the newsletter. You won't want to miss this feature, so if it is time to renew your subscription, do it now!

ADDITIONS TO BIBLIOGRAPHY AND DISCOGRAPHY SINCE LAST NEWSLETTER

BIBLIOGRAPHY

Buddy, 80-08, "Texas Tornadoes: A Guide to the heaviest guitars in the Lone Star State, Kirby Warnock (unknown whether this is a different article than 78-08, or if it is a correction)

20th Century Guitar, 97-03, "Guitar-Driven Texas Style Blues" Jack Licitra, SRV cover

How to Play Guitar, 97-03/04 "Lenny" transcription and lesson on CD, SRV cover

Guitar School, 97-04, "Step by Step: Picking Apart the Finer Points of SRV's Musical Genius" Andy Aledort (also features excerpts from *The SRV Anthology*)

AUTHORIZED RECORDINGS

1989 SRV & Lonnie Mack, *Blues Ballads*, Arcade 01413261 (Germany) "Oreo Cookie Blues"

1986 SRV & Lonnie Mack, *Genuine Houserockin' Music*, Alligator AL101, "Satisfy Suzie"

UNAUTHORIZED RECORDINGS

There are a few new CD's which will be detailed in the next newsletter

4TH OCCASIONAL SRV FAN CLUB TOUR

PLAN NOW!

The best evidence of the fun and success of these tours continues to be the number of repeat attendees, and those who want to do it again. So, here we go again! For those who haven't attended before, and haven't read or heard the reviews, here is a general overview of the things we have been doing.

- Meeting new and potentially lifelong friends from across the USA and the world; swapping stories, trading information and creating great memories.
- Meeting people like musicians Tommy Shannon, Chris Layton, Kenny Wayne Shepherd, author Bill Crawford, Heart of Texas Music owner Ray Hennig, former roadie and tech Byron Barr, and our most special guest on the previous two tours, Stevie's uncle Joe Cook.
- Visiting the SRV sights in Austin, such as the Stevie Ray Vaughan Memorial, places Stevie lived, clubs in which Stevie played and recorded, and the ever-popular shopping for memorabilia.
- Concerts at Antone's Nightclub featuring Storyville, Lou Ann Barton, Doug Sahm, the incomparable Antone's houseband, and others.
- Visiting the Dallas SRV sights, including Stevie's final resting place, the Hard Rock Cafe's Stevie wall of memorabilia, the Vaughan family's Oak Cliff home and neighborhood, and the ever-popular (all together now) shopping for memorabilia.
- Watching and listening to rare concert and interview tapes.
- And more!

Here is how we have been doing it. We start in Austin on a Friday night for an informal get together at the motel. On Saturday, our luxury tour bus picks us up to see the sights in Austin, typically including a trip to Antone's for music on Saturday night. On Sunday, the bus takes us to Dallas to see the sights there. We usually finish up not too far from D/FW Airport (and the airport area hotels) about 6:00 pm. So, as you see, we start in Austin and finish in Dallas.

The Cost: This has been, and will continue to be, a "no frills" tour - no expensive catered meals or fancy hotels. Just the essentials: a safe, clean motel, down home food, and a good time! The one luxury is the chauffeured tour bus for getting around in Austin and Dallas. All this means the cost is kept as low as possible. Past tours have been approximately \$120 to \$180 per person. The 1998 tour cost is estimated at \$150 to \$225 per person, depending on single or double occupancy motel room. The cost of the tour includes ONLY two nights motel in Austin (Friday/Saturday), transportation in Austin Saturday, to Dallas and in Dallas on Sunday. The cost does NOT include getting to Austin or out of Dallas, meals, cover charges if any, souvenirs, tips, etc. I will know the total cost in early 1998.

The 1997 Tour: There is NO 1997 tour.

The 1998 Tour: tentatively planned for June 5-7, 1998. There is a good possibility that it will be changed to October 2-4 to coincide with Stevie's birthday (and possibly a special event in Dallas). I will set the date as soon as possible (probably in the next newsletter).

Reservations are required. The tour is limited to the first 40 people who send the \$75 deposit (no one under 18, please). I will make every reasonable effort to accommodate fans with disabilities or special needs if I am notified of needed accommodations by January 1, 1998.

Here is the deal: As soon as possible (now is fine) send the form below if there is a better than 50-50 chance you are coming on the tour. This will get you on the mailing list for further details as they become available. Planning the tour is a lot of work, so please help me get a good idea of the interest level by calling/writing only if you are **seriously** hoping to come. By February 28, 1998 I must receive your \$75 deposit per person. The sooner you send the deposit, the better your chances of making the 40-person cutoff. By April 20, 1998 I must receive your balance due for the full amount. (These dates are based on a June tour; if the tour is moved to October, these dates will be moved also.) In early March 1998, I will determine if there are enough people coming to justify having the tour, and those who have sent deposits will be notified so that you can make travel reservations. You are advised not to make nonrefundable reservations for air travel etc until I notify you in March the tour is still on, except at your own risk. I will accept late reservations up until the last minute if there is space available in the motel and on the bus, but please do not wait until the last minute if at all possible.

Refunds: full refund for requests received before February 28, 1998, or if the tour is canceled or moved to October and you cannot attend in October. Partial refund (all but \$75 per person) if you cancel before April 4, 1998. There is no refund for cancellations on or after April 4, 1998.

4TH OCCASIONAL SRV TOUR FORM

(check one of the following)

- ☐ Yee-haw!! Count me in! I'm coming and my \$75 deposit per person is enclosed.
- ☐ Count me as probably coming. You will receive my deposit of \$75 per person by February 28, 1998, if I can make it.
- ☐ I am seriously hoping to come. Send me more details as they become available.

Name: _____

Address: _____

Phone numbers (day/evening): _____

Check one if applicable:

- ☐ I want a motel room to myself
- ☐ I want to save money by sharing a motel room with another fan.

Comments:

I have read the estimated cost, reservation and refund information in the newsletter or other correspondence.

signature

Send this form (or a copy of it) to Lee Hopkins, PO Box 29378, Dallas, TX 75229.

NEW 200-PAGE BOOK!

THE STEVIE RAY VAUGHAN ANTHOLOGY

LIMITED FIRST EDITION SIGNED BY THE AUTHOR

GUITAR SCHOOL MAGAZINE: "WORTH EVERY PENNY."

TEXAS MONTHLY MAGAZINE: "THE MOST COMPREHENSIVE WORK ON THE SUBJECT."

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!

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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 29378, Dallas, Texas 75229. PLEASE ALLOW 2 WEEKS FOR DELIVERY



BULLETIN BOARD #17

call to reserve items or for more information 214-353-9199. Checks to Lee Hopkins. shipping in USA: \$4 first item + .75 each add'l item. Poster shipping is \$6. outside USA, call or write for shipping info

MAJOR ALBUMS

OTHER ALBUMS

SINGLES

SPECIAL ITEM VIDEO PROGRAM

A New Hi, SRV's first recordings, vinyl album, still sealed w/ poster	call
Vinyl albums: Tx Flood, CSTWeather, Soul to Soul, In Step, Family Style, Greatest Hits, e-	\$10
Complete set of ten SRV CDs (Texas Flood to Tribute)	\$100
Couldn't Stand the Weather picture disc, has sticker but not original clear plastic sleeve	\$140
Couldn't Stand the Weather, LP, original shrink wrap intact but opened, with early sticker	\$20
Couldn't Stand the Weather, GOLD CD collector's edition ("short" box)	\$30
Soul to Soul, vinyl, original shrink w/ sticker (open)	\$20
In the Beginning, promo CD, custom sleeve, still sealed	\$30
S R Vaughan 1954-1990, promo CD from September 1990, very collectible	\$50
Vaughan / Beck: Fire Meets the Fury, promo CD, beige "guitars" insert	\$50
Interchords, promo interview CD featuring SRV, JLV, Shannon, Layton	\$50
Family Style ("Dallas, Texas 1962") promo CD, still sealed, extremely cool package	\$50
Brian Stawson, Distant Drums, CD w/ SRV, and photo of SRV	\$20
Doyle Bramhall, Birdnest on the Ground, CD w/ SRV, great CD!!	\$12
Stevie Wonder, Characters, CD w/ SRV	\$10
Dick Dale, Best Of, w/ SRV	\$12
Bob Dylan, Under the Red Sky, CD w/ SRV	\$10
Sacred Sources, Live Forever, CD w/ SRV from Alpine Valley	\$14
Unplugged Collection, CD w/ SRV	\$10
Alligator 20th Anniversary Collection, 2 CDs, w/ SRV, great blues collection	\$14
Rebel Rock, CD, w/ SRV, Allman, T-Birds, Betts, Daniels etc	\$10
Blues Masters Vol. 3 Texas Blues, CD w/ SRV, great collection of blues!	\$10
Johnny Copeland, Texas Twister, vinyl album w/ SRV, great tunes!	\$14
Bennie Wallace, Twilight Time, vinyl album w/ SRV	\$35
Jennifer Warnes, Famous Blue Raincoat, vinyl album w/SRV	\$15
A.C. Reed, I'm In the Wrong Business, vinyl album w/ SRV	\$10
James Brown, Gravity vinyl album w/ SRV	\$10
Don Johnson, Heartbeat, vinyl album w/ SRV	\$8
Bull Durham soundtrack vinyl album, still sealed mint condition, w/ SRV, good collection	\$12
Marcia Ball, Soulful Dress, vinyl album, still sealed, w/ SRV, small corner cut	\$10
Bob Dylan, Under the Red Sky, vinyl album w/ SRV, promo hole	\$10
Lonnie Mack, Strike Like Lightning, vinyl album w/ SRV, promo cut, Great record!!	\$10
Cast of Thousands - acetate of first SRV recording. Send SASE or call for info	call
Pride and Joy, white label promo 45, Stevie's first promo	\$18
House is Rockin' / Tightrope, 45, mint-	\$10
Change It / Look at Little Sister, 45, mint-	\$10
Tick Tock/Brothers, 45, mint-	\$4
Good Texan/Baboom Mama Said, 45, mint -	\$4
Pipeline promo 12-inch single with picture cover, autographed by Dick Dale	\$50
Pipeline / Love Struck Baby, 45 with picture sleeve	\$20
The Sky is Crying / Chilis Con Came, 45, mint-	\$5
Empty Arms / Wham, 45, mint-	\$5
Taxman / House is Rockin', 45, mint-	\$5
Don Johnson, Heartbeat / Can't Take Your Memory, 45 w/ SRV, with picture sleeve vg-	\$6
James Brown, Living in America / Farewell, 45 w/ SRV	\$4
Tick Tock, CD single, promo w/ insert, two versions. Each \$10 or both for \$16	\$10
Taxman, promo CD single w/ insert	\$15
House is Rockin', promo CD single, cool rockin' house drawing on CD	\$20
Sky is Crying, promo CD single, w/ insert	\$15
Shake For Me, promo CD single	\$12
Telephone Song, promo CD single, insert has great photo of Vaughan Brothers	\$15
Good Texan, promo CD single, insert has 12 small photos of Vaughan Brothers	\$15
Don Covay 45 from SRV's personal collection, signed by SRV, framed	\$15
Live at the el Mocambo, laser disc, still sealed mint condition	call
1984 Australian tour program w/ color cover, 16 pages of photos and text	\$30

Rolling Stone, 6-10-82, photo of SRV & Jagger, 1st appearance in Rolling Stone	\$50
Guitar Player, Oct '84, SRV's 1st major guitar mag cover, and it's a beauty!	\$15
Guitar Player, July '86, Jimmie Vaughan cover and article (no flex-disc); photo SRV	\$30
Guitar Player presents Texas Guitar (SRV poster) SRV, JLV, Gibbons, Eric Johnson	\$6
Guitar World, July '89, great SRV in concert cover	\$30
Guitar f1pm, Nov. '89, SRV shares cover, great interview	\$20
Rolling Stone, Nov. '89, SRV/Beck article, names on cover	\$14
Guitar, March '90, SRV guitar secrets lesson	\$8
Guitar World, Dec '90, SRV cover and tribute issue, several articles and lots of photos	\$8
Rolling Stone, Jan. '90, SRV and Beck article, names on cover	\$20
Guitar World, Feb. '90, Texas Flood transcription	\$5
Austin Chronicle, Aug 31, '90, among the very best tribute issues, SRV cover	\$10
Music Express, Oct '90, SRVshares cover	\$25
Texas Monthly, Oct '90, tribute article	\$10
Musician, Nov '90, SRV shares cover, interviews w/ SRV	\$8
Guitar Player, March '91, SRV & JLV cover, Lenny transcription, great issue!	\$14
Guitar f1pm, May '91, SRV shares cover, Alpine Valley photos!	\$20
Guitar Extra, Winter '91, cool photos of SRV	\$20
Guitar School, March '92, SRV cover, Little Wing transcription	\$8
Guitar World presents Guitar Legends, Fall 1992, issue devoted to SRV, SRV cover	\$12
Guitar f1pm Hendrix/Vaughan, special edition 1992	\$25
Guitar, March '93, SRV cover, poster, Love Struck transcription, small tear	\$15
Guitar World, April '93, Wham transcription, SRV autograph giveaway photo on cover	\$15
Musician, May '93, SRV shares cover	\$6
American Music Supply catalog, summer '93, SRV cover	\$6
Guitar World, Oct '93, article about SRV's studio sessions	\$6
Guitar Player, Dec '93, SRV guitar lesson: essential licks	\$6
Best of Guitar Player, '94, Eighty pages of SRV!	\$7
Guitar World presents Guitar Legends, summer '94, SRV cover	\$20
Guitar World, Sept '94, article about In Step studio sessions	\$10
Jam, May '95, SRV Tribute concert, SRV cover	\$6
Austin newspaper w/ SRV cover on supplement, May 11, 1995	\$1
Dallas newspaper TV magazine w/ SRV Tribute featured on cover 8-96	\$8
Guitar Shop, Oct '96, SRV shares cover, SRV's amp secrets	\$1
Guitar Classics, '96, nice SRV cover, interview	\$8
Guitar World, Feb '97, 100 Greatest Guitarists issue, SRV shares cover	\$8
Wow! Texas Flood World Tour '83-'84 T-shirt, will trade for other tour shirts	\$6
Wow again!! Texas Flood Canadian Tour '84 T-shirt w/ album cover art on front	trade only
Soul to Soul, Keri Leigh biography of SRV - great photos	\$19
Meeting the Blues, by Alan Govenar, third edition, great SRV chapter with photos	\$18
SRV RockCard (like baseball card) photo from Alpine Valley '90	\$5
Back to the Beach, original movie poster w/ SRV	\$50
Greatest Hits promo, 24 x 36	\$50
Tribute to SRV, 24x36 with detachable banner still attached	\$25
In Step promo (style 2), 24x36 SRV standing in serape looking to side, popular poster	\$25
Pride & Joy Video promo 24 x 36 SRV in serape, difficult to find this one	\$50
11 x 17 drawing of SRV by Bell '91	\$50
Epiphone guitars promo poster, w/ photo of SRV playing Epiphone guitar	\$15
Eric Johnson signed promo poster - Ah Via Musicom. Bold signature! Call if you need deta	\$20
Greatest Hits press kit w/ 8 x 10 photo and 3-page bio	\$75
Alpine Valley embroidered crew patch, as shown on p. 3 of Soul to Soul book	\$25
Live Alive drinking cup from Austin recoding session, Great item! rare	\$75
In Step promo album flat, 12x12, album cover on 1 side, logo on reverse	\$8
Family Style promo album flat, 12x12, album cover on 1 side, song titles on reverse	\$4
Sky is Crying promo hanging guitar, two-sided, 24 inches long, guitar shaped cardboard	\$75
Tribute to SRV promo counter display stand for videos, cool and rare!	\$30
Tribute to SRV promo only T-shirt size XL	\$30
promo 8 x 10 glossies: Soul to Soul and SRV with Lonnie Mack for Strike Like Lightning, E	\$10
Ticket voucher for Alpine Valley show, unused, Great collectible from the last show.	\$10
Buddy Guy tortoiseshell guitar pick: name embossed in gold. Trade for new spotted pick	\$20
Stevie Ray Vaughan's guitar pick, his name embossed in gold on white pick	\$10



Clockwise from top left:

- 1997 SRV Scholarship winners
- John Crikfield & nephew Grant as SRV for Halloween
- The clean-up crew 4/97
- Beverly Howell and MARTHA VAUGHAN at SRV Scholarship Awards

