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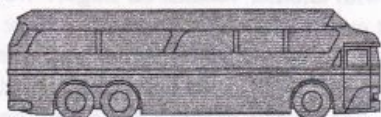
THE STEVIE RAY VAUGHAN FAN CLUB  
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## AUTHORIZED BIO & MOVIE NEWS

There is news at last regarding two of the most asked questions about Stevie Ray Vaughan: "When will the authorized biography come out," and "Is there going to be a movie?" As the old saying goes, I've got good news and bad news. On October 29, 1997, it became public information that an agreement has been reached involving the authorized biography of Stevie, and a film option on that book. (Please note that I said film *option*, which does not necessarily mean that a movie will actually be made.) Dan Forte called me and said that his biography of Stevie will be finished by the end of October 1998, and that it will either be released soon thereafter, or in conjunction with a movie in 1999 or later. So the good news is the train is rolling and picking up steam; the bad news is that it probably will not pull into the station until 1999 or later.

The biography will be published by Miramax Books, the film option is held by Miramax Films. Robert Rodriguez is still slated to direct. There have been no casting decisions. I said, there have been no casting decisions. What about *Caught in the Crossfire* as the basis for a movie, you ask? As you know from previous newsletters, Miramax Films has held an option on Joe Nick Patoski and Bill Crawford's book for about two years. That option expires in February 1998. It now appears that a movie, if any, will be drawn from the authorized biography by Dan Forte, rather from the *CITC* book. Hopefully, by this time next year, there will be a much more complete schedule in place as to release of the biography and movie.



## 4TH TOUR NOTES

There is a short waiting list for the 4th Occasional SRV Fan Club Tour, June 5-7, 1998. We're gonna have a blast with fans from all over the USA, Belgium, England and Argentina! There will probably be some cancellations, so don't give up hope yet! To get on the waiting list send the refundable \$75 deposit. See the previous newsletter or call for more details (214-353-9199).

## TIME TO RENEW?

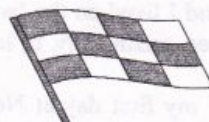
If the mailing label on your newsletter envelope says "6-1" it is time to renew your subscription. It is still \$8 in USA (\$8.66 in Texas), \$12 Canada and \$16 everywhere else. If you are not sure when to renew, you can send the money any time, and your subscription will be extended for one year from your expiration date, even if that is several months from now.

## STEVIE'S NEXT BATH



Semiannual maintenance of the SRV Memorial in Austin is April 17th at 11:00 a.m. If there is bad weather that day, we will try again April 19th.

Come on down! You do not need to bring anything, but extra 100% cotton rags are always welcome. Thanks to Eli, Marta, Joyce, Bob, Lynn, Joey, Roger and Leslie for their help in October.



## WE HAVE A WINNER!

Well, actually, there wasn't a contest or prize, but the name of the movie for which Stevie had a screen test has been determined. It was *Maria's Lovers* (1984).

## THE C.-C. DE PLICQUE INTERVIEW

I have been exchanging email with Christian-Charles de Plicque for several years. He is a singer, composer, recording artist, minister and more. Once upon a time, he was hand-picked by Stevie Ray Vaughan to be the singer in some of Stevie's earliest bands. C.-C. has led an interesting life which has taken him from the polar extremes of north and south Dallas neighborhoods, to Paris and, since 1988, Finland. In December 1997, we conducted our first email interview! It does not follow the question and answer format of my previous interviews, as I just threw out some topics and let C.-C. roll!

Christian-Charles de Plicque was born in South Dallas on August 25, 1948. "My mother died when she was only 39, but she brought me up loving God and loving Gospel music and jazz." As is not uncommon, the father/son side of the equation was difficult in the de Plicque household. "My father and I have really grown to love each other, or should I say we express it more verbally than we used to."

C.-C. was very involved in writing poetry as a child, and was the president of the poetry club at his school, and vice president of the club at the Dallas Public Library. He cites that experience as contributing to his songwriting ability.

Unfortunately, other people's racial prejudices impacted C.-C.'s young life. His family came from France, and was racially diverse. "I remember one time I was little and riding the bus in Dallas with my grandmother [who was white]. She was holding me in her lap and a white woman asked her what she was doing with that black baby. My grandmother shocked her and said I was her grandchild!"

By the time he reached high school age, his family had moved to a predominately white neighborhood in north Dallas. Attending a black school at the time, C.-C. volunteered to attend the all-white high school close to his home. "I thought it would be a real challenge, and I could not see what was the big deal anyway. It's just color." He was enrolled at Thomas Jefferson High School. Many of the parents of white kids did not like him attending that school. "They did all they could to get me out, but the kids and I got along fine for the most part." Ultimately, C.-C. was forced to travel across town to North Dallas High to attend school. "There was a school territorial division line and I lived on the 'wrong' side of that line. So I was forced, technically, to leave TJ and go to North Dallas High.

"I remember my first day at North Dallas High. There were poorer whites and some Mexicans attending there, and it was somewhat rough compared to TJ. I remember my mom really being scared for me on the first day. Some football guys came up to me and told me that if anybody messed with me, they would have to answer to them. So I never had any racial problems during my time

there. There were things said, but nothing physical, and you find that when people get to know others, color is pushed aside and we see that we are just people." While in school, C.-C. was interested in business courses and worked in several school offices. "I loved music, but never thought of doing it professionally. I sang at school and in our church choir, but then us black folks love to sing. Some of the greatest singers and musicians today credit the church for their roots in music.

"Growing up, I listened mostly to white musicians - Tom Jones and B. J. Thomas, Roy Head - although they were greatly influenced by black singers. Of course the great Aretha and Mahalia were great influences and I still love their music. Freddie King was our neighbor in North Dallas, so I was greatly influenced by his singing and playing. Even today, when I do blues shows, most of my material is Freddie's stuff. That goes over really well in Finland, where the blues is almost 'sacred.' If you play the blues, then you are really cool man.

"I used to jam with Freddie at Mother Blues, and in his garage in North Dallas. Freddie was just this monster of a figure. When he walked into a room, he really lit up the place and he had this rather commanding image. I remember that I was afraid to talk to him at first. I mean after all, this was FREDDIE KING! My neighbor, but still the star! Once you got to know him, he was just as down to earth. I remember the first time he let me jam with him publicly was at Mother Blues. It was packed that night, and he pointed to me to come on stage. I thought it was a joke, but he brought the band down (the volume), and called me up. I was shaking in my pants. What did he need with another vocalist on stage?! We had a great time that evening. We did 'Everyday I Have The Blues' and shuffled it to death! Man that was great. I used to love to pass by his house when walking home from school. His wife was always cooking something good and you could smell it all over the place!"

Freddie King was not the only one to acknowledge C.-C.'s music. "Jimmie Vaughan did the same thing to me in Austin at the One Knite. He was into the blues and we were doing a more white-oriented sound. Jimmie always said that Stevie and I had a no-good band and were going nowhere playing that style of music. So [later on] when I got to jam with him, it was as if, for that moment at least, I was accepted by the 'king of Austin.' At that time he had the band called Storm or Texas Storm. What a band. Doyle Bramhall played and sang; a fine person and great singer! When I closed my eyes, there was no color, just tons of soul pouring out of this guy. And is he the shuffle king or what?!"

As for other musical influences, C.-C. includes other blues artists and gospel. "Bobby Blue Bland. Killer singer, class act and great classic arrangements that never grow old. B.B. King of course is the king. His classic big band



**Lincoln**, circa 1969: Christian-Charles de Plicque (standing, far right), Stevie Vaughan (squatting, center), also Don Tanner (singer), Brad Smith (drums), keyboard and bass players' names unknown.

arrangements really killed me, still do. To me, it brought black music some kind of 'respectability.' Of course all of it is to be respected, but I think it really opened the door for more whites to hear black music. There was also a gospel group that just knocked my lights out - The Caravans. Some of their early recordings have been released on CD and should be listened to, especially by blues lovers. They'll see where the influences are coming from!

"My biggest influence since the early 1970's however is the Grammy winner, contemporary Christian singer, composer and producer, Andraé Crouch. Andraé has encouraged me over the years. We have toured together in Finland and Norway and I have a ton of respect for this cat. He wrote most of the music for the Steven Spielberg classic *The Color Purple*, worked with Michael Jackson and the list goes on." C.-C. cites Jimi Hendrix as

his main rock influence, but more about Jimi later.

"While at North Dallas High School, I sang in a band called The Misters. Corny name, but then weren't they all?! Four white guys, a Mexican and me. In 1965, we sang at the State Fair of Texas High School Talent Contest. Our band won first prize, singing 'Treat Her Right,' a hit for blue-eyed soul singer, Roy Head." [Stevie recorded with Roy Head in 1985.] "We had our cheerleaders there with their pom-poms and short skirts. It was a great day. In the audience was a very young Stevie Vaughan, who I didn't know at the time and would not meet until after I graduated." After The Misters, there was another band called The Blues Circuit. "We played James Brown songs, The Doors, which was the first rock band I ever saw, Wilson Pickett, The Vanilla Fudge, Otis Redding." C.-C. graduated from North Dallas High School in 1966.

About a year after he sang at the State Fair, C.-C. crossed paths again with the now twelve- or thirteen-year-old Stevie Vaughan. "I was working as a Toy Buyer Junior Executive Trainee at Neiman-Marcus. He came in looking for me. How he found me is still a mystery! But he said he was looking for a black singer to form a band and he had heard me sing at the Fair the year before. I thought, 'This guy must be joking! I have this fine job at this great store and my future, financially, is secure. And he wants me to leave and work with him?!' But he was so on fire and excited about the possibilities, that I thought, 'Oh well, I'll at least go and see what he is into.' Never thinking I would quit Neimans and really begin a band with him.

"My grandparents were head chef and butler for the Stanley Marcus (of Neiman-Marcus Department Stores) family for over thirty years, and I sort of spent most of my youth hanging around the kitchen with my grandmother at the Marcus residence. 'Uncle' Stanley was very interested in having me do well in a professional job, as I was the first de Plicque to work for them outside of domestic work. He was furious when I told him I was quitting to start singing. Two times he rehired me (talk about a patient man) and each time I would leave because of Stevie and some new band!"

C.-C. was a big fan of Jimi Hendrix. "He was able to mix white and black music together and form his own thing. Everything that Jimi did, I tried my best to do. I remember when he pierced his ears, I immediately had my wife do mine. My ears were infected for weeks, but I didn't care." C.-C. says that between his Hendrix vocal and visual emulation of Hendrix, and Stevie's guitar playing, together they made Jimi Hendrix. "Who knew that Stevie would turn out to be such a great singer? I knew he would make it as a guitarist, but he was always so shy when it came to singing. The only songs I remember him singing over the five or so years we were together were

'Thunderbird' and 'Crossroads.' I could have gone home and slept and then come back and he still would have been playing the solo on 'Crossroads!'"

C.-C. recalls the first time he went to Stevie's house in the mid-'60's. "Stevie had some old records that looked as though he had played them until they turned white! He had some funky guitar, I don't remember what it was, but it was his 'pride and joy' and we just listened to music and talked for a long time. When he played, of course I was impressed, because it would take a lot to make me leave my job at Neiman-Marcus and do something with no guarantee. But he was fiery from the beginning. Here was this little thin, not too handsome white boy, playing the guitar just like Hendrix already. I wish I could have recorded that."

The first band Stevie and C.-C. put together was called Lincoln, named after the American luxury car. "[Lincoln represented] class, and we wanted or thought of ourselves as a class act. Pretentious, eh? Lincoln as I recall didn't play together very long. I seem to remember we argued more than we played. We were all from such different backgrounds and that really made it hard. Don [Tanner, the other singer] and I got along great though. We did a lot of duo stuff, Sam and Dave, The Righteous Brothers and so on. The keyboard player didn't like rehearsing. Stevie and I were just the opposite and were rehearse freaks."

Lincoln quickly faded out, and Liberation arose. "Stevie and I had several bands before Blackbird, but one of our biggest bands was Liberation. It was made up of Oak Cliff musicians and was a horn band. I think we had five horns, keys, bass, drums, Stevie and me. We mostly did Chicago type songs. We didn't make money but we sounded good. We got our name because we were a racially mixed band and wanted people to know that all of us could work together no matter what color. Also our music was very liberated. There was no other band in Texas to our knowledge playing that kind of music, certainly not in Dallas. As in most bands, from time to time there was arguing about what songs we would do and so on. I think that is why we got tired of horns and wanted a smaller group. Jim Trimmier was our arranger and sax player. Very talented [He also played in The Cobras.] Again this was just another short-lived band on our way to Blackbird. Stevie and I tried all kinds of combinations searching for the right thing. Blackbird was it."

Blackbird was Stevie and C.-C., Kim Davis also on guitar, Noel Deis on keys, John Hoff and Roddy Colonna on drums, David Frame on bass, and Cutter Brandenburg was the roadie. "We had two guitarists in Blackbird. Stevie and Kim Davis. But when it came to who was going to play a solo, Stevie was always pushing for himself! Kim was a great guitarist too, no doubt about that, but Stevie had a fire in him to play and nothing was going to get in

his way. He was like a wolf after fresh meat compared to Kim. For example, Kim would not even consider getting out of bed for rehearsals until late afternoon, when all of us were up, knocking on his door in the mornings! He used to get so upset, but would not rehearse until he was ready! We put up with him because he was a great guitar player and a fine person really. We all were spoiled in one way or another, me included. I was called 'Mr. Neiman-Marcus.'

"Stevie was the direct opposite of Kim: poor but happy, and stuck to his guitar like glue. There were problems from time to time as in any band, but for the most part, Stevie and Kim worked really well together. We were doing that Allman Brothers thing and they sounded really good together."

The incident which sticks in C.-C.'s mind which most typifies Stevie Vaughan? "Stevie was living with me and my wife in Austin. One night he had a big fight with Glenda Maples [his then girlfriend], and Glenda burst out of the house. A little later, I went to check on Stevie and he was asleep with his guitar. Typical."

At the end of 1971, Stevie left school and Blackbird moved from Dallas to Austin. "I was working at Neiman-Marcus again. The band was travelling down on weekends to play in Austin so much that I would leave early on Fridays and catch a plane down there. The rest of the guys in the band were not working, and could easily drive down. They would meet me at the airport and I would change clothes in the car and then go straight to the Waterloo Social Club or wherever we were playing. There was also a very hip place called the South Door, at which we later became the house band, like at the Waterloo, and it was packed all the time.

"Roddy and Stevie said they were moving to Austin and it was up to the rest of us if we wanted to or not. But the travelling was getting to be too much, so I was left with the choice of leaving Neiman-Marcus again and gambling on Blackbird. I told Mr. Marcus that I was quitting for the second time and that I wanted a career in music. He said if I left, not to come back again, and to be sure that it

was what I really wanted. I just wanted to sing, so I left and joined the others in Austin. I don't regret leaving Neimans because I learned a lot working with Vaughan and the other guys."

Blackbird lasted into 1972, and then Stevie joined Krackerjack and later the Nightcrawlers. Blackbird showed a lot of promise, but "there was friction. David wanted to do his own thing. He wanted to sing more in the band and I wasn't too keen on that idea, because that's all I did and felt I would be losing my place. I have never considered myself a great singer, but I love to sing. Technically, David was a better singer than I was. He was moving more into a funk kind of thing as I recall, and Stevie and I weren't ready for that.

"Stevie and Kim had their moments and we all argued with Noel. Good keyboard player, but from the beginning we teased him for being a pain in the butt. [But] he was well organized and dependable. Roddy, Mr. Killer Drummer, was hard to work with at times. Well, let's face it, we were all a pain in the butt, me included! It is not true that Stevie didn't like my singing, otherwise we would have never worked together for so many years. Now our bass player did not care too much for me singing, because he wanted to be the soloist himself. Blackbird was a very competitive band. With each other and with other bands. I think that was why we did so well. We had full houses all the time and booked sometimes many months in advance."

After Blackbird, C.-C. was in a band called Sugarcane with guitarist Brian Wooten, now in Grammy winning Christian rock band Whiteheart. C.-C. states that he then rejoined Stevie, this time with Tommy Shannon, to form Thunderbird. "It was just what the name implied! We were loud as you can get and could only play the big venues. It was short-lived. It was more hard rock with a heavy blues edge.

Thunderbird marked the end of C.C.'s musical journey with Stevie Vaughan, and he moved back to Dallas. "I did not leave Austin with tons of bills behind me and rush off to France as the book [*Caught in the Crossfire*] states. I had no bills when I left Austin. I moved back to



*Blackbird poster, 1972, Lee Hopkins collection*

Dallas because I had developed throat cancer. Blackbird was working so much back those days. We were booked all the time and the money was flowing in. Frame sang one or two songs now and then, and Stevie sang his two songs, but the rest, four or five hours a night, was up to me. Kim and Stevie had 400-watt souped-up stacked Marshall amps, David with two monster acoustic bass amps, two drummers and Noel with more Marshall amps and two Leslies! I only had a small 200-watt Shure P.A! And with no monitors! I think that is how I also developed into such a loud singer. I had no choice but to sing loud just to be heard. I always said that Vaughan played his amp on '12-and-a-half' volume!!!

"I would get terrible sore throats, and was told by specialists to rest. Of course the band did not want to cancel a thing, and we were growing used to the money. The doctors would give me cortisone to ease the pain and reduce the swelling so I could sing in spite of severe problems. But this medication was to have been used only for a short period, and I kept using it and never resting as instructed. One thing led to another and one night at Mother Earth in Austin, shortly after Stevie and I had formed Thunderbird, I was so sick that I could barely speak and was spitting up blood. They knew for a long time that I should have given it up, but said they couldn't find the heart to tell me. Finally I told them myself that I could no longer do it. Everybody in the band was relieved, though saddened, that I had to quit, and this is when Stevie actually took over singing, as we had so many gigs and there was no one else to replace me. We see what a singer he developed into!"

Asked what are his fondest memories of the years in bands with Stevie, C.-C. replies, "Being on stage with him. He was a star, always was. We worked well together. Together we were Jimi Hendrix - I was the voice and he the guitar. We loved Hendrix and I think that is apparent in Stevie's recordings. We communicated well on stage, as in life. He showed me how to really be down to earth and gave me a love for my own peoples' music. To me he was a simple person. Easy to get along with. He wasn't all that smart bookwise, but peoplewise, he hit the nail on the head. He was good to people and everybody loved him. He was always interested in people.

"I don't remember arguing with him, not really. We certainly had our differences as with any band member, but nothing that I can recall of any importance. To me, he never really changed. He stayed the same loving, down-to-earth person that he was. I think he knew he was a good guitar player, but never walked around with a big head. He was like a child in many ways and when he'd learn a new lick for example, he would call me on the phone or come into my room and play that lick over and over! He wanted to show me just how well he could play it! He wasn't showing off, he was just proud to have learned

another tough lick! He only got better as time went on. But he was a natural for music. It was as much a part of him and living and breathing I think. Like some people read books, he 'read' and studied records! He mastered those licks! I think seeing him sleeping in bed with his guitar in Austin is a memory that will always be ingrained in me. That basically summarized his life, he loved his guitar. We all got a bit tougher I guess as time went on. The business makes you that way, but I think that Stevie was the least affected by all the business aspect of that life. He just wanted to play and could have cared less about the business part in general.

"I remember when he would play 'Crossroads' he would leap off the stage and jump on people's tables and play his solo right in their faces! He had this 30- or 40-foot guitar cord, and he would roam the clubs and the poor band just had to play on and on until he returned to the stage. His minimum solos on 'Crossroads' were at least 30 minutes, no exaggeration! The rest of the band weren't too much into showmanship. They were just great musicians. I might have taken my clothes off a time or two just to add to the show.

C.-C. shared his house with Stevie for a while. A typical day? "Stevie, Glenda Maples, my wife Jean and I lived together for a while in south Austin. I had a house there and they needed a place to stay so they moved in. As far as a typical day, well by the time we moved down to Austin things changed a bit. We slept longer in the mornings, because we were playing so much at night. Then we were getting posters made and taking photos and running around buying cool clothes and visiting music shops. Our regular home was the Waterloo Social Club, so when we needed to rehearse our equipment was always there, so there was no problem. We drank a lot and did drugs. It was truly sex, rock and roll, drugs, booze and anything else."

I debated whether to include this next story, but here it is. Keep in mind the lifestyle as C.-C. described it above. "Stevie started hitting me with a belt buckle while I was showering in our hotel room. I had so much soap in my eyes that I couldn't see him and fight back. Man that buckle hurt, too. I promised him I would get him and he would never know when or where. Months passed and we were touring again and he had fallen asleep after a long night of playing. Again we had been drinking, so I threw up in an ice bucket and was about to throw it down the toilet when I thought, 'Hmmm, now is my chance to get Mr. Vaughan!' So I poured it in his hair while he was sleeping and went and slept in the others guys' room. Stevie woke up the next morning to that stink and to find his hair soaked in you know what. That's about as sick as it gets." Yes, I would say so. Ah, the joys of drunkenness!

Those of you with a keen eye noticed a band name which I, at least, had not heard of before - Thunderbird. I

asked C.-C. who else was in the band. "I believe it was Roddy on drums. You see Lee my man, when you partied and drugged yourself like we did back in those days, we are lucky just to be alive today! So the 'Purple Haze' has in fact 'hazed' my brain!

"[As a child] I was a spoiled brat. In later years I suffered a lot because of that. Drugs, drinking, you name it. If I am alive today, it is surely by the grace of God. There is no other real explanation. I've seen many friends die along the way from the same stuff. For me, it basically started when we moved to Austin. As with any rock musician, you meet all kinds of folk and people wanted to 'turn us on.' For us, drugs sort of came with the territory. The more popular we became, the more it became available at parties and at the clubs we played. I will say though that there is a price to pay. It seemed fun, but eventually it began to wear me out, and to wear out those that loved and cared for me as they became concerned and tired of seeing me that way. I became short tempered and hard to deal with. It caused problems for us as far as getting along. We were short tempered with each other and the problem was that all of us were doing it. So it became hell. It eventually took its toll on us and had a lot to do with Blackbird falling apart. We got too big for our britches and thought we were hot stuff and became too sloppy in handling our business affairs, and our own personal lives.

"I knew a chick in Austin and she was selling heroin, and I would 'live' at her house and she gave me all the dope I wanted for free. We were talking one day about what a drag it would be if we got busted. And right at that moment the police busted into the house and said, 'Put your hands on the walls muther.....' It was just like in a movies, but for real. Before I saw the judge, my lawyer let me stay in jail for five long days. He would have gotten me out right away, but wanted me to taste that life a while. When I went to court, it was the first time I had seen the sun in five days and man let me tell you, you don't miss your water till the well runs dry! [The girl] got several years probation, and because I had a good lawyer, he got me off with no charge whatsoever. At the preliminary trial the judge ask to see my arms. I rolled up my sleeves and my arms were black and blue from so many injections. I KNEW I was going to prison. He just said, 'Case dismissed.' The lawyer knew some people in high places as we say. When I walked out of that jail and saw the sun, I made a promise I would never go that way again. I stopped cold turkey and oddly had no withdrawal at all. I never walked that road again and would advise anyone who has a head on their shoulders to ignore anyone who comes their way with dope. It makes you just what it is called, and some people are not as lucky as I was. I've buried many a friend who died from overdoses. You hurt yourself, but you also hurt those that care and love you so much. Don't do it. Life is a gas if you let it be."

C.-C. made a complete recovery from his throat problem, too. "I went back to Dallas, took time off and got the treatment I needed. I was advised not to sing and to be thankful that I could at least speak after much treatment. I had actually lost my voice, as my vocal chords had been destroyed. I had to used a voice imitator that reverberated vocal Donald Duck-like sounds when it was placed on the throat. This was the only way I could speak for a long time.

"I miraculously got my voice back. I was spotted jamming in a club in Dallas, and a group of guys in the audience from New York were looking for a singer. They convinced me to give it a try though I worried if I could do it again. We did really well and had a short recording contract with London Records. We moved to New York for a year and worked the high class dinner club circuit and recorded commercials for TV and radio. After that I left them and came back to Dallas. The band, Gamble, evolved into Spyro Gyra.

"I continued my education, but wanted to try my luck at a solo career. So I got Damon Seale synthesizers, some of the horn players from Paul McCartney's Wings (Randy Lee, John Osborne, Steve Howard), Dave Duncan on Drums. Eric Tagg did the arrangements and sang background with Norrie Haines and Crissy Banyai, Mike Holmes on bass, Jay Cober and Buddy Fink on guitars and Ron Mason on organ. WHAT A BAND! We were recorded for Columbia and I composed all of the songs, but it is still on the shelf somewhere. Sounded somewhat like a Boz Scaggs/BB King combination! I had a big showcase performance at Faces in Dallas, and we also recorded it live, but nothing really happened. So I finished my education and music took a back seat again.

"I got a degree in International Business Management. I worked for Warner Brothers Films and Records in Las Colinas, Texas. That was a good job, paid well. Had my own office. I was head accountant for the Southwest Division of WB Films and Records. Got to meet all the stars and attended lots of press parties and so on. But as time went by, that job bored me too. I am not one to be cooped up in an office somewhere. I attended Christ For The Nations Institute and after finishing there, went to France to be a music missionary in 1981.

Most blues singers have lived the blues, and C.-C. is no exception. In addition to the substance abuse and throat problem, he suffered a cruel blow in 1982. "My wife's name was Jean Beatrice Tanner de Plicque. A fine woman! She was of German descent, blond and blue-eyed. Some people were not too happy about our marriage, as back in those days interracial marriages in the south were still unusual. We met in Austin at the Waterloo Social Club. She would come every night and stay after the club closed. She really 'bugged' me, and I wasn't interested in any relationship as I had a full and busy schedule. I had

also seen the problems the other guys in the band were having and just didn't want that. But she was persistent! So we moved in together and three months later, someone said 'You should get married. You look like you belong together for life!' At that point, I really didn't have much money, but I did love her very much. So our friends took us down to the Austin court house and there in a quick five-minute ceremony, we were married. She was a big influence in my life. We had a rocky road later in life. Drugs and touring didn't help things, and eventually we separated.

"In 1982 I flew back to the States to reconcile with her. We had actually become closer during our separation and my life had changed so much. I had stopped taking drugs and so had she. We had matured and things were looking good for us. She had had a hard life and grew up in an orphanage and had a very bad father. Mother left when she was young, and so the story goes. Anyway, when I got back to the States, we were about to celebrate 15 years of being married (we never got a divorce). A few days before we were to return to Paris together, I was out shopping for some new wedding rings to celebrate our anniversary. The police located me and told me that she was found dead. She had committed suicide and said she could not go on. It broke my heart. It almost killed me. So I returned to France alone. We never know what tomorrow will bring, but we know that God will walk with us through it all."

C.-C. was a music missionary in France until 1988. "Then on to Finland, touring and recording, lecturing, TV, radio. I have a Christian Arts Association called Angel House International. I have also been a journalist for our local Swedish-speaking newspaper here in Karleby. Had the same kind of deal in Paris (Christian Arts Association) also along with a small record company called Reaching The World Records. I have gotten a bachelors degree in Finnish, and I am completing a Masters in Swedish now."

Christian-Charles spent part of his 1997 pre-Christmas season in the recording studio. He is a guest soloist on an acoustic blues record by Pepe Ahlqvist and Jari Rissanen called *Doggone Disgusted*. This record will be a departure from his gospel work. "I wrote four songs for the project, but I think they will only use 3 for this CD. One I wrote about my wife called "Texas Girl," which is sort of a Delta rap if you can imagine that! The singer, Pepe Ahlqvist, is a great performer and is Finland's most famous blues singer and harp player.

"You know, I never try to make anybody believe what I do. I sing because I believe in Who I am singing about. And one day, we all have to meet our Master. And when my life comes to an end, I want Him to be pleased with me and I want my precious friends to know how much they meant to me through the years. Everybody

doesn't have to sing the Gospel to get to Heaven fortunately. It is my calling though, and has been since I was a little boy in the Black Gospel Church in South Dallas. I've come a long way from there, to France, and now in Finland, but I have never forgotten my roots. The blues and the Gospel are very closely related. They tell the truth, and in the end, that's what it is all about. Amen brother!

"The days when we played at the Cellar in Dallas, I had to stand outside in the back during breaks because blacks weren't allowed in there. If I give credit to anyone that started me singing, then all credit goes to Stevie Ray. Had he not come to me at Neiman-Marcus, and got me to come to his house in Oak Cliff that day, maybe I would still be at Neiman's and maybe I would have money in my pockets! But I don't regret a thing. Almost 35 years later, I am still singing!"

"Risto-Kalle" is Finnish for Christian-Charles. So, now you know a little Finnish! Thanks, Risto-Kalle, for sharing your thoughts and recollections with us!

## CARNEGIE HALL PROMO ITEMS

There are a few promotional items associated with the new *Live at Carnegie Hall* album. There is a promo CD single for "Dirty Pool" (ESK 3442), and a full-length promo CD (AEK 68153). It is a plain white cardboard sleeve with black and white stickers on both sides containing text only - no pictures or graphics. The CD is black and silver. With the exception of a small sticker on the back of the sleeve which reads "Made in England," the domestic and import copies are identical.

There is a promo cassette, but I have not found one yet. I have heard that there were some promo cassettes which were not the final mix of the album, and the sound is said to be inferior.

Posters are plentiful at the moment, but they will be snapped up quickly by collectors. There is a 24x36 poster on relatively thin paper, featuring the album cover. There is an almost identical poster for the Canadian market which is about 19x27 on slightly heavier paper. Even though I have not found *Carnegie Hall* on vinyl yet, there is an album flat (12x12). Finally, there is a two-sided promo poster which is about 12x24. One side features an advertisement for some of Stevie's other albums. The other side advertises *Carnegie Hall* with album cover graphics. This poster has a perforated banner at the bottom advising of the release date of July 29th, which retailers could remove after that date.

If you know of other *Carnegie Hall* items, either in or out of the USA, please let me know. In particular, I want to know if there is a vinyl edition anywhere.

## "LEGENDS" PRODUCER SCORES BIG WITH STEVIE'S FANS

*A few hours after the previous newsletter went into the mail, I learned that the VH-1 special, Legends: Stevie Ray Vaughan had been rescheduled to air on October 3 instead of the 23rd as previously announced. Hopefully, you all discovered the change and were able to watch the special. If not, fear not! The show will be rebroadcast several times over the next couple of years.*

*From all those I have spoken with, the show was very well received by Stevie's family, friends and fans. Of course, everyone would have liked to see more (it would take hours to do justice to the story and music), but we are grateful for the excellent show.*

*I enjoyed having sort of an inside look at the show coming together over the summer. Here are a few remarks by the show's producer, Dan Jackson, from an interview in late September 1997.*

**Lee Hopkins (LH):** How did you get involved with the Stevie Ray Vaughan documentary?

**Dan Jackson (DJ):** Within the business out here, everybody kind of knows everybody else. The woman who works with Gay Rosenthal Productions knew of me, and when this project came up she brought up my name thinking I might be interested in it. They called me to see if that was true, and it was, so that's how I got it.

**LH:** Was there any particular reason you took this project, or was it just another project?

**DJ:** I was very interested in doing a biography of someone, which is something I haven't done a lot of. I was very interested in doing a musical biography, and I was interested in finding out more about Stevie Ray Vaughan. So it was all those things that attracted me to the project.

**LH:** Did you have previous knowledge of SRV?

**DJ:** I was familiar with him, and familiar a little bit with his music. I can't really say that I had a deep knowledge of his life. So, he was one of those kind of people that you'd always said, "Yeah, I'd really like to know more about him. What little bit I know I really like, and I'd like to know more." Documentaries are like that. If the subject is something you are really interested in finding out more about, it really kind of lights you up more. This really had that quality.

**LH:** Did you approach this project with any particular goals or intentions?

**DJ:** I wanted to reach two different kinds of people. I wanted it to be able to reach people kind of like myself who had a curiosity about Stevie, but didn't know a lot about him. And I wanted those kind of people to come

away with a much deeper appreciation. I wanted them to see it and say, "Wow. This is great, and I'm going to go out and buy his records and find out more about him." So, I wanted it to work on that level, sort of as a primer on Stevie Ray. And then I also wanted it to work for true fans who knew a lot about him. I wanted to make something that reflected his life well, and touched upon all the points and had a lot of depth to it. I wanted to try to dig and find rare pictures, rare musical clips and things like that. So that somebody who'd seen and read everything about Stevie Ray, read the books, even they got something out of it.

**LH:** How does this kind of project progress?

**DJ:** Well, when they started off they wanted a lot of rough, behind the scenes stuff. They didn't want a lot of rock videos. They were hoping to use a lot of existing interviews, they didn't want to do any new interviews. They wanted to basically find existing footage and interviews, and see if we could make the whole show out of that. When I began to look into the material I saw that there weren't a lot of in-depth interviews with Stevie. That if you just relied on those interviews, there were a lot of gaps. 'Cause there were a lot of things nobody ever asked him about, so we didn't have his version of it on tape. So one of the first things that became apparent to me was that we needed to go out and talk to some people who really knew him, so that we could get a more intimate sense of what his life was like. So we sat down, we read the books that are out there, and we tried to think who were the people we should talk to.

Dan Forte suggested Doyle [Bramhall Sr.] as a person he thought could really speak passionately about Stevie. So I called Doyle, and he was interested in doing it. Then I also called Chris and Tommy who had been with him a long time, and they were both very open to it. I was trying to find people who had known him throughout the whole expanse of his life. And then finally we approached Jimmie, and he was also receptive to it. Between those four guys, there was someone who had known him at every period of his life. I think that those interviews added a tremendous amount to the show. I don't know that anyone had talked to them in that much depth about Stevie and the experiences they had been through with him. Because they knew him and were so close to him, I think they added a real sense of who he was. I think we got to know him through them, more than if we had just used existing interviews and stuff like that.

**LH:** On a more technical level, how does a TV show like this come together?

**DJ:** Well, Gay Rosenthal is hired by VH-1 to oversee the making of one of these hour-long documentaries. She hires a producer (me), and she hired a writer, and she hired Roger [Memos] to find video footage, and a woman [Donna] whose job it was to find stills. The writer, Mark, is a guy who works for *Musician* magazine, and he'd written a couple of these "Legends" scripts before. So, between the four of us, we started digging, reading the books (the *Crossfire* book especially), and then starting to dig deeper and talk to people. By that time I was talking to Doyle, Chris and Tommy, and I was getting a sense of what was missing from the book. I was also trying to get their photographs so I could integrate that into the video. I wanted to see if we could get more intimate, personal things. And I also approached Janna [Lapidus]. She had a lot of stuff and was very open about that, but she wanted me to come to her to go through it all. So, I spent an entire day with her going through boxes and boxes of stills and things she had. It was important to me to try to see that side of him, to see the person that these people knew. I feel that that comes through a little bit in the video. The kind of pictures you wouldn't see unless you got them from someone who was a personal friend.

**LH:** Any particular reason you did not interview Janna?

**DJ:** I think that one of the main reasons was logistically - that they were barely willing to pay for a crew in Austin. It was a budget breaker to try to do it again [at Janna's home]. I was really on a fence about it. She only knew him towards the end of his life, but she had an unusual perspective on him. And the things she had a close perspective on were things that were so intimate and personal that I didn't really know that I wanted to go there. I didn't want to get into different conflicts he had with different people. I didn't think that was the appropriate subject of this show. I really wanted it to be about what his spirit was about. She spoke very movingly about that, and I think probably would have added something to it. I guess it came down to a logistical thing.

**LH:** What, if anything stands out as the most enjoyable part of the project?

**DJ:** I had a great time coming to Austin. I really enjoyed the evening that we spent going around with Doyle and getting to hear his stories, and to see Austin through his eyes. And I really enjoyed talking with Tommy and Chris. To me that really brought the whole thing alive. Getting to see places, and meet the real people. To me, that was really a great thrill and an honor to feel that these people were letting me into their lives, and entrusting me to tell the story well.

**LH:** Anything surprise you?

**DJ:** Nothing comes immediately to mind that surprised me. I think one of things that I was disappointed in, was that I had hoped to find more less-seen footage of him playing. We were able to get [a piece of Steve Dean's Rome Inn footage from 1980], and that was a great contribution. And the stuff that you shared with us that we were eventually able to track down the original tapes - I think getting to see a little of the Montreux [1982] show was a great contribution. We had a piece of the Manor Downs concert in there [Tornado Jam 1981], but we were unable to get anyone to admit that they actually owned it and were willing to give us the right to use it. Evidently that footage is contested between... Chesley [Millican] claims he owns it, somebody else claims they own it. There was nobody who had a piece of paper that said, "I own this video."

So, I was disappointed in that, and I was hoping to find, even later in his life, more stuff that was a little less seen than the things we ended up relying on. We used the Austin City Limits pieces quite a few times. The Daytona concert we used a couple times, which I guess is not that well known, I mean it's never been [legally] distributed on video tape. On the other hand, I'm pleased that there is so much performance footage in there. I really wanted you to see for yourself what he was about, not to have someone tell you he was great and see a little ten-second clip of it.

**LH:** Why, in your opinion, is Stevie Ray Vaughan worthy of being showcased as a legend by VH-1?

**DJ:** What I discovered about Stevie in all the research I was doing is that I think the appeal of his music is not only in the fact that he is such an amazing guitarist, but that he's so able to pour his emotions into his guitar. I mean, you really feel this intimacy with him through his music. He's really, honestly communicating from somewhere very deep inside himself. And opening himself up in a way that is kind of rare among musicians. It's not just technique, there is really a sweet, honest full human being there that comes through in his music. It's that openness that attracted people to him, and attracted me to him. I think that comes through [in the show], but you never know what we're going to get out of it until the people see it. You try to do the best job you can, and you try to rely on your own instincts as to what works and what doesn't, and hope that other people share that.

*Tate Donovan narrates the show. He is also known as the voice of Hercules, in addition to his acting credits. In previous conversations with Dan, he said they had tried to find a Texas actor or musician to narrate, or a blues musician. Kris Kristofferson and Robert Cray were approached, but were unavailable.*



## COLLECTING SRV GUITAR PICKS

Among the most sought after pieces of Stevie memorabilia are his guitar picks. A pick is something he used to help make some of his legendary music. The weight and unusual way Stevie held his picks contributed to his tone. Stage-used picks are highly treasured by those who were lucky enough to obtain one. I got one from a nice woman who used to pick up Stevie's picks after gigs at Houston's Fitzgerald's night club in the early 1980's, and often made earrings out of them for her friends.

As with many other guitarists, it was common for Stevie to have picks with his name embossed on them. According to those close to Stevie, it was also common for him to use stock Fender medium picks.

There was quite a variety of picks which had his name on them. First it should be stated that any picks bearing the initials "SRV" are believed not to have been Stevie's picks. In particular there is a tribute band in Florida which had "SRV" picks made, I am told.

In the early eighties, there were at least three picks bearing the inscription "STEVIE RAY." The earliest were (1) solid yellow and (2) solid baby blue with black letters in two lines ("Stevie" on one line and "Ray" under it). The third is (3) tortoise shell with white letters. There are some who challenge the authenticity of the tortoise pick, but currently I believe it is genuine. These are the only three with his first and middle name. All known subsequent picks had his full name.

Next in time were three picks with "STEVIE RAY VAUGHAN" printed in white letters on three lines on (4) tortoise shell, (5) bright red and (6) purple picks. The red pick is currently considered of questionable authenticity by some. The purple pick may be the rarest of all the authentic picks, due to the fact that Stevie apparently did not like them, so only a gross were ever made.

In the mid-eighties, Stevie used (7) solid red, (8) solid white and (9) solid blue picks at the same time, often seen lined up on the microphone stand in pictures from that time. His full name was printed in gold letters on two lines, "STEVIE RAY" on top of "VAUGHAN." The red pick was not as bright as the questionable red pick mentioned above. The blue pick was darker than the earlier baby blue pick, and was translucent.

There were two other solid white picks, (10) one with slightly larger letters on two lines, and (11) one with his name on three lines.

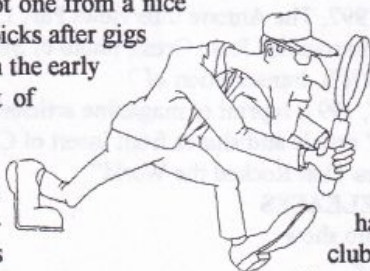
Finally, there were (12) multi-color picks which varied widely in color - the mixture contained blue, green, pink, red, pearl, white and possibly other colors. Stevie's name was printed in gold on some, and (13) in white on others. Some were almost all one or two colors, others had almost all the colors.

That makes a total of thirteen picks. I am still researching numbers 3, 5, 10 and 13 before making a definite conclusion as to their authenticity, but so far they appear to be genuine. There is a possible 14th pick: "confetti" picks are sometimes referred to as multi's and contain only pink, black, white, red and blue.

So far, most Stevie pick collectors think that they are not genuine. There is a rumor of a black pick with gray letters. I also discovered a fellow who puts letters on picks, and the letters are black.

Research continues, and anyone who has further information should contact the fan club with details. If you ever received a pick directly from Stevie or someone who worked with him, please drop me a line describing the pick and when it was obtained. Also, if you have seen other picks, I would appreciate hearing about other genuine and bogus picks.

I hope there aren't any more, because this is getting to be an expensive collection!! [I'm still looking for numbers 10 and 13.] Prices have increased 75 to 200 percent in the past eighteen months. Bargains are still out there if you are lucky. Relatively small supply and huge demand will likely send the prices even higher in the future.



## MEMBERSHIP DRIVE

I am setting a goal to double the membership of the Fan Club in 1998. There is no budget for advertising, so I need your help! The easiest way to look at this is if everyone brings in one new member, the goal will be met. That is certainly a lot easier said than done, as I am sure most of you have told your SRV buddies about the club already. So, what I am asking is that you use the flyer which is page 13 of this newsletter, and ask permission to post it at the most obvious place to recruit Stevie fans in your area. A guitar shop, music store, blues club, at guitar shows, on your car, a highly visible telephone pole - whatever! Feel free to copy the flyer and put stacks of them wherever someone will let you. Or make your own artistic flyer. Tell your local radio stations and print media. Spread the word on the internet, too.



★ NEW EMAIL ADDRESS: [SRVCLUB@IBM.NET](mailto:SRVCLUB@IBM.NET) ★

## ADDITIONS TO LISTS



### BIBLIOGRAPHY

*Buddy*, November 1982, "Sibling Revelry: Brother Can You Spare Some Blues?" Ray Brooks, SRV/JLV cover  
*Buddy*, October 1982, SRV in concert calendar with two small photos with two concert listings  
*Guitar & Claviers*, (France) February 1992, SRV / Jeff Beck cover and article  
Hal Leonard, *Fender Classic Moments*, 1995, SRV shares cover  
*Guitarist*, (France) December 1995, SRV cover and article  
*Guitar Techniques*, (UK) September 1997, SRV shares cover, SRV on CD which came with magazine  
*Discoveries*, September 1997, SRV cover, article about Antone's Nightclub  
*Guitar & Bass*, (France) September 1997, SRV cover and article  
*Lone Star*, (Austin) September/October 1997, The Antone Interviews Part 1, mentions SRV  
*Guitar Player*, October 1997, "Texas Turnarounds" Jesse Gress, photo of SRV  
*Wolf Marshall's Guitar One*, October 1997(?), transcription of ?  
Hal Leonard, *Guitar World Presents SRV*, 1997, reprint of magazine articles in book form  
*Total Guitar*, (UK) November 1997, SRV article and shares front insert of CD which came with magazine  
*Guitar Player*, December 1997, "30 Tones That Rocked the World"

### DISCOGRAPHY - AUTHORIZED RELEASES

Timothy White's Rock Stars, cassette radio show  
*The Sky is Crying*, Epic E 47390, 1991 LP  
*Couldn't Stand the Weather*, Epic ESCA 7532, 1994 Super Bit Mapping gold disc (Japan)  
*Greatest Hits*, Russian release with 19 tracks, artwork similar to US release  
Superstars, radio show, broadcast date August 25, 1997, 2 CD's, Los Angeles 1983 & Dallas 1985  
*Live From Austin*, Epic EVD 50130, digital video disc (DVD) released September 2, 1997  
"Dirty Pool," Epic ESK 3442, 1997, promo CD single  
*Live at Carnegie Hall*, Epic AEK 68163 S2, promo CD in white cardboard sleeve w/ black & white stickers  
*Live at Carnegie Hall*, Epic EK 68163, 1997 CD

### DISCOGRAPHY - UNAUTHORIZED RELEASES

83-07-01, The Bayou, Washington DC, 90 minutes audience  
88-12, Austin TX, video (TV news?) SRV / T-Birds  
90-08-25 *Peace in the Valley*, the next-to-last show

## 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 rain stick.
3. Photos of Stevie's early bands 1966-1979.
4. Any SRV cassette singles.
5. SRV records and magazines from outside USA.
6. *Rhythms* magazine (Australia) '92; part 1 of SRV interview (a copy will do).
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.
11. *Soul to Soul* (the record, not the book) 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 (see article)
15. SRV / Jeff Beck promo 2-song CD with "Riviera Paradise" and "Two Rivers"
16. Nightshirt sold at SRV concerts, says "Sweet Little Thang" on front. Someone promised me a photo of one.
17. SRV concert posters, tickets, ticket stubs.



# STEVIE RAY VAUGHAN



Thank you for your interest in the **Stevie Ray Vaughan Fan Club**! The club currently provides the following services and information:

- Three newsletters annually with interviews of persons who worked with or knew Stevie Ray; SRV news; updates to discography and bibliography, Bulletin Board for collectors seeking to buy, sell or trade memorabilia; notice of member get-togethers, memorial concerts and events, as well as new SRV releases;
- Support of the SRV Memorial Scholarship Fund;
- Semi-annual maintenance of the SRV Memorial in Austin, Texas;
- Directory of members so you can find other fans in your town or to correspond with;
- Luxury motor coach tours of Austin and Dallas SRV sights with other fans; and
- Blues record reviews.

The club's founder has recently published a 200-page book, **The Stevie Ray Vaughan Anthology**, which includes the ultimate SRV interview (30 pages), memorabilia price guide and collecting tips, interviews with Jimmie Vaughan, Double Trouble, B.B. King, Doyle Bramhall and others! The **Anthology** also includes an SRV sightseeing guide and back issues of the Fan Club newsletters. The **Anthology's** discography lists approximately 600 SRV authorized, unauthorized and import recordings, and the bibliography lists approximately 300 magazine articles and books about Stevie Ray! Plus a listing of Stevie's major awards and achievements, an open letter from Martha Vaughan, the poetry of Joe Cook (Stevie's uncle) and two previously unpublished family photos of Stevie. The first printing was limited to 1500 copies worldwide, and is likely to be sold out by the end of 1997.

With your annual membership you will receive three newsletters, each with a list of memorabilia and collectibles currently available for sale or trade. Stevie Ray's guitar picks and strings, rare records, posters, photos, autographs, guitars, etc. are or have been for sale or trade.

Send check or money order payable to Lee Hopkins in the amount specified in U.S. dollars (includes sales tax and shipping where applicable. **All checks must be drawn on a US bank.**

<u>Fan Club</u>		<u>SRV Anthology</u>
\$8.66	Texas residents	\$25.55
\$8	other USA residents	\$24
\$12	Canada	\$29
\$16	everywhere else	\$30 Australia/NZ, Japan, Western Europe (except Italy)
		\$40 Italy and everywhere else

Please let me know the following when you join:

1. How you heard about the club
2. Whether you would like your name and address disclosed to other members
3. What Stevie Ray memorabilia you have (even if not for sale or trade)

## RAVE ON!

C. Lee Hopkins

PO Box 29378

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214-353-9199

srvclub@aol.com

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Price including shipping (and sales tax where applicable) \$24 in US; \$25.55 in Texas; \$30 Canada, W. Europe, Australia/NZ; \$35 Italy; \$40 elsewhere. Checks/MO drawn on USA bank only.

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## COOL STUFF FOR SALE OR TRADE

Call to reserve items or for more info 214-353-9199.

Check/MO payable to Lee Hopkins

Shipping in USA: \$4 first item + .75 each add'l item.

Poster shipping is \$6 for any quantity rolled.

Outside USA, call or write to reserve, and for shipping costs.

If you are looking for something in particular, let me know and I will try to find it for you.

BULLETIN BOARD 6-1

	ITEM	PRICE
Autographs	7-inch single from SRV's personal collection, signed by SRV, framed	\$250
	3-autograph set: In Step CD insert signed on front, and on the inside "To Robert, Hope you enjoy the tunes. All the best in Life & Love" also paper signed "Thanks for all your help"	
	In Step album flat signed boldly by whole band, inscribed to friends	
	Signed promo photo "All the Best of Life in Love, Stevie Ray Vaughan '89"	
	Signed promo photo "I Love You Honey, Stevie Ray Vaughan '89"	
Albums	A New Hi, SRV's first recordings, vinyl album, mint sealed w/ poster	\$10
	LP's (open): Tx Flood, CSTWeather; Soul to Soul; Sky is Crying ea:	\$20
	Couldn't Stand the Weather, LP, original shrink wrap intact but opened, with early sticker	\$145
	Couldn't Stand the Weather, limited edition picture disc album; highly collectible	\$20
	Soul to Soul, vinyl, original shrink w/ sticker (open)	\$30
	Blues Explosion, vinyl album w/ SRV (Grammy winner)	\$75
	Roy Head, Living For A Song, vinyl album w/ SRV, rare	\$35
	Bennie Wallace, Twilight Time, vinyl album w/ SRV	\$9
	A.C. Reed, I'm in the Wrong Business, vinyl album w/ SRV	\$20
	Back to the Beach soundtrack vinyl, VG, promo stamp on back cover	\$10
	Lonnie Mack, Strike Like Lightning, vinyl album w/ SRV. Great record!!	\$10
	Lonnie Mack, Wham of that Memphis Man (re-release of 1963 vinyl album) influence on SRV	\$40
CD's	In Step, CD still sealed in long box! (shrink torn on back for anti-theft sticker)	\$30
	In the Beginning, promo CD, custom sleeve, still sealed	\$60
	Interchords, promo interview CD featuring SRV, JLV, Shannon, Layton	\$60
	Family Style ("Dallas, Texas 1962") promo CD, still sealed, extremely cool package	\$25
	Carnegie Hall, promo CD in card sleeve	\$12
	Dick Dale, Best Of, w/ SRV on Pipeline	\$14
	Sacred Sources, Live Forever, CD w/ SRV's Riviera Paradise from Alpine Valley	\$15
	Soundtrack From Dusk Till Dawn, CD w/ SRV, JLV, ZZ Top etc. (and yes, Chet's Speech)	\$70
Radio shows	Timothy White Sessions: In Step with SRV 2CD radio show w/ rare in-studio songs	\$75
	Off the Record with Mary Turner, 2-LP show, SRV interview and music re In Step. Great!	\$500
Acetate	Cast of Thousands - acetate of first SRV recording. Call for info	\$300
7" singles	This is it! Cobras 45 with picture sleeve; absolutely perfect condition; never played	\$10
	House is Rockin' / Tightrope, 45, mint	\$25
	Change It / Change It, 45, promo white label!	\$4
	Tick Tock/Brothers, 45, mint	\$4
	Good Texan/Baboom Mama Said, 45, mint	\$30
	Pipeline / Pipeline promo 45 with stock picture sleeve	\$22
12" singles	First We Take Manhattan, 12-inch, Jennifer Warnes w/ SRV, promo remix version	\$75
	Willie the Wimp 12-inch single with text cover, the most collectible 12-inch single	\$10
CD singles	Tick Tock, CD single, promo w/ insert	\$15
	Taxman, promo CD single w/ insert	\$15
	Good Texan, promo CD single, insert has 12 small photos of Vaughan Brothers	\$50
	Wall of Denial, promo CD, 4 tracks, 3 are live recordings from Austin 10/89	\$14
	Dirty Pool, newest promo CD single, w/ insert	\$35
Video	promo 3-song video: Little Wing/Love Struck Baby/Couldn't Stand the Weather (1997)	\$30
DVD	Live From Austin, Texas, DVD (Digital Video Disc)	\$60
Magazines	Austin Chronicle, July '83, SRV cover, extremely rare, highly sought Austin collectible	\$15
	Guitar Player, Aug '83, early article in major magazine, also Muddy Waters tribute issue	\$14
	Guitar World, Sept '83, SRV article, also Muddy Waters obit	\$17
	Guitar World, May '84, Texas issue: Gibbons cover, SRV and E Johnson articles; Lonnie Mack	\$25
	Record, Sept '84, SRV article and name on cover, McCartney cover photo	\$30
	Guitar Player, Oct '84, SRV's 1st major guitar mag cover	\$25
	Guitar World, Nov '85, great SRV cover	\$25
	Guitar fpm, Jan '86, SRV cover, Couldn't Stand the Weather transcription	\$10
	Creem, May '86, SRV in Creem's Profiles parody, 2 pgs missing, but SRV part complete	\$6
	Guitar Player, July '86, Jimmie Vaughan cover and article (no flexi-disc); photo SRV	\$30
	Guitar Player's Texas Guitar (special ed '87; SRV poster) SRV, JLV, Gibbons, Eric Johnson	\$10
	Rolling Stone, June 4 '87, SRV full page clothing ad, great Hendrix cover	\$20
	Genesis, Jan '88, interview, You must be 18 to purchase this adult magazine	\$20
	Guitar World, Sept '88, SRV cover	\$20
	Guitar World, July '89, great SRV in concert cover	\$14
	Guitar fpm, Nov. '89, SRV shares cover, great interview	\$8
	Rolling Stone, Nov. '89, SRV/Beck article, names on cover, Jerry Garcia cover	\$10
	Guitar Player, Feb. '90, SRV/Beck cover, interviews. Some creases, wear	\$15
	Guitar Player, Feb. '90, SRV/Beck cover, interviews	\$10
	Guitar World, Feb. '90, Texas Flood transcription	\$10
	Rolling Stone, Oct '90, SRV tributes, great issue	\$10
	Music Express, Oct '90, SRV shares cover	\$9
	Guitar Player, Nov '90, SRV article by Dan Forte	\$9
	Musician, Nov '90, SRV shares cover, interviews w/ SRV	\$25
	Guitar World, Dec '90, SRV cover, poster	\$15
	Guitar Player, March '91; SRV & JLV cover; Lenny transcription; great issue!	\$20
	Guitar fpm, May '91, SRV shares cover, Alpine Valley photos!	\$10
	Guitar School, March '92, SRV cover, Little Wing transcription	\$25
	Guitar World presents Guitar Legends, Fall 1992, issue devoted to SRV, SRV cover	\$12
	Guitar fpm Hendrix/Vaughan, special edition 1992	\$15
	Guitar, March '93, SRV cover, poster, Love Struck transcription	\$6
	Guitar World, April '93, Wham transcription, SRV autograph giveaway photo on cover	\$6
	Musician, May '93, SRV shares cover	\$7
	Guitar Player, Dec '93, SRV guitar lesson: essential licks	\$10
	Guitar World presents Guitar Legends, summer '94, SRV cover	\$6
	Guitar World, Sept '94, article about In Step studio sessions	\$1
	Jam, May '95, SRV Tribute concert, SRV cover	\$8
	Austin newspaper w/ SRV cover on supplement, May 11, 1995	\$7
	Guitar World, Sept '95, article on SRV Tribute w/ photos	\$5
	XLent (Austin newspaper) July '97, SRV cover and 3 articles re Carnegie Hall etc.	\$35
	Total Guitar, July '97 (UK), SRV cover and SRV picture disc CD	\$8
	Guitar World, Sept '97, interviews Chris, Tommy, Rene re Carnegie Hall etc	\$25
	Special: Take 10% off magazine orders over \$100	
Books	Caught in the Crossfire, biography of SRV - hardcover now out of print	\$25
	Meeting the Blues, by A. Govenar, out of print hardcover, great SRV chapter with photos	\$95
Posters	1976 Soap Creek Saloon (Austin) May concert calendar with drawing of SRV and Cobras	\$300
	1977 Cobras band pictured w/ SRV: 11x17; mint original; this is a great find!	\$175
	1977 SRV (Cobras) & Jimmie (T-Birds) pictured on same Armadillo poster; 11x17 mint original	\$60
	1977 Cobras & T-Birds on same poster; Armadillo World Hdqrs, Austin; 11x17 bright colors!	\$45
	1977 Soap Creek November concert calendar lists Stevie Vaughn & Triple Threat Revue. Rare	\$60
	1978 Soap Creek calendar with sexy art (not SRV), lists "Stevie Vaughan & Triple Threat Revue	\$250
	on two dates and "Jimmy Vaughn T-Birds" on one date in April; rare	
	1980 Super rare early band poster for SRV & Double Trouble, 11x17 brown on beige,	
	has management mailing address on back with Stevie's face as a "stamp!"	\$195
	1983 Texas Flood promo poster, wild collage graphics! 37x45; one VG \$150; one VG++	\$100
	1987 Back to the Beach, original movie poster w/ SRV; one folded \$60; one near mint	\$50
	1990 In Step promo (style 2), 24x36 SRV standing in serape looking to side, popular poster	\$25
	1995 Greatest Hits promo, 24 x 36	\$25
	1996 Tribute to SRV, 24x36 with detachable banner still attached	\$25
	1997 Carnegie Hall promo 24 x 36 like album cover, US version	\$30
	1997 Carnegie Hall promo (rarer Canadian version) 19 x 27 on heavier paper than US version	\$45
	Alpine Valley b/w concert photo on gallery poster signed by photographer; really nice	\$15
	SRV in concert poster, 24 x 36, black & white, full body from side, wearing hat w/ plume	\$75
Promo items	1991 Sky is Crying promo hanging guitar, two-sided, 24 inches long, guitar shaped cardboard	\$30
	1996 Tribute to SRV promo counter display stand for videos, cool and rare!	\$20
	Press kit for Carnegie Hall w/ 8x10 photo and 2-page bio	\$15
	1989 promo 8 x 10 glossy for In Step shows band seated on couch	\$45
Tickets	Ticket voucher for Alpine Valley show, unused	\$100
Other	WOW! Jan. '86 Guitar mag w/ SRV cover. Belonged to Stevie!! Call for details	\$15
	House Is Rockin Screen Saver; out of print, get 'em now! Put Stevie in your computer!	\$75
Non-SRV	Eric Johnson signed promo poster - Ah Via Musicom; slight corner damage	\$50
	Fabulous Thunderbirds promo poster for Girls Go Wild, 1979, 23x23, slight damage	\$75
	Buddy Guy signed 4-track tape box, framed in shadow box, "Best Wishes, Buddy Guy '91"	\$50