

Buddy Texas Tornados

Congratulations to the Buddy Texas Tornados of Guitar, Class of 2016

THE TEXAS SOUND. FOR SOME, IT'S THE report of a .12-gauge on the opening day of dove season. For others, it's the grinding of a diamond bit on a dusty Austin-Chalk lease. For the rest of us, it's the sound of a guitar laced with a smidgeon of sweet distortion, a singing violin-like tone that can make an audience quiver in harmonic sympathy with a bend this way or a vibrato that way

Texas is guitar country. Has been since before World War I, when Wortham-born Blind Lemon Jefferson brought the Texas Blues from his hometown to Dallas and then to the whole Midwest. Before Dallas-born Charlie Christian became the first electric guitarist to gain fame, with the Benny Goodman Sextet. Before Tioga-born Gene Autry strummed his way to fame as the first singing cowboy star. Even before Buddy Holly denned the rock trio format for generations to come.

Buddy readers need no further proof of just how deep Texas is immersed in guitar history. The successes of 1978 Buddy Texas Tornado inductees Stevie Ray Vaughan, Jimmie Vaughan, Billy Gibbons, Eric Johnson, Bugs Henderson, Rocky Athas and John Nitzinger. The variety of styles in Texas is as wide as a Panhandle horizon.

We salute the new inductees for 2016 as they take their place alongside previous BUDDY Texas Tornado inductees.

Rich Brotherton

AUGUSTA, GEORGIA-BORN; AND Austin-tempered multi-instrumentalist Rich Brotherton has been a mainstay with Robert Earl Keen for more than twenty years. Brotherton joins fellow REK bandmate Marty Muse as a Buddy Magazine Tornado, and is widely regarded for his play throughout Austin. Along the way, his guitar craft has shaped the unmistakable sound and feel of Texas Music through his work on both REK's studio efforts and touring across the planet.



Rich Brotherton

Completely self-taught, Brotherton has been playing in bands since the mid-seventies, and landed in Austin around 1985. He picked up a few chords from his father on an old Harmony tenor. Brotherton started playing professionally at eleven and has never looked back. After college, he set off for Ireland to refine his feel and appreciation for traditional Celtic music, camping in a tent to further master his craft. His journey has taken him to other mystical places like Idaho, but space is of the essence.

Since 2007, Brotherton has also been the owner, proprietor and resident producer at Ace Recording in Austin, "where I help folks bring their musical dreams to life." Add singer, composer, arranger and mixer to the list and you begin to develop a

sense of Brotherton's wide range of ability and skill.

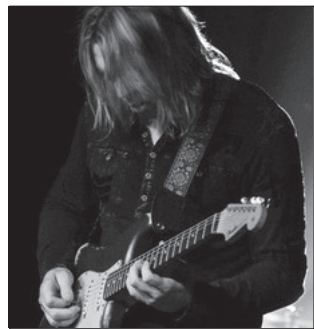
His acoustic and electric guitar alone would be sufficient to place him in the Tornado pantheon, but he's equally capable with a mandolin, banjo, cittern, mandola, bass or pretty much anything with frets and strings. His live rig includes a Collings D-1A acoustic, a Glendale Blackguard tele, a Collings I-35 Deluxe, a Paul Reed Smith Custom 24, and a Collings MT2 mandolin.

Brotherton is more reserved when asked about his influence and career. When asked to sum it up, "I've been lucky to make a living playing music with great, talented folks. I can't think of anything I'd rather do. How's that?"

—SHAWN HENDERSON

Quinten Hope

DALLAS NATIVE QUINTEN HOPE first learned about music through his dad, who introduced him to the greats including Jimmy Reed, Elmore James, and Waylon, Willie and the boys. At UNT, Hope majored in both jazz performance and music theory, and began expanding his influence list to include Stevie Ray Vaughan, Jeff Beck and others.



Quinten Hope

He considers his old red John English-Master Built Stratocaster, lovingly named Opey. Hope said this was the last one that English made before passing away. "He hit the nail on the head with this one."

He also uses another Fender Master Built by Jason Smith, Custom Shop Telecaster and a 1977 Martin D-28. The Martin was his Dad's guitar. "My Mom bought it for him on one of their anniversaries. I am now the proud owner of it. It is an amazing acoustic." For amps, Hope has used Mesa Boogie Lone Stars for a couple of decades.

Always busy, Hope leads his own Quinten Hope Band, plays with his wife's band, The Chaz Marie Band, and with JAQS led by Jerry Don Branch. He's been a part of the Jimmy Wallace' Guitar Army (2011 to present); the L5 Guitar Ensemble at the University of North Texas (2000-2002); and the rock band Cold Ethyl.

Hope has played or recorded with Monte Montgomery, Andy McKee, Mike Stern, Adrian Legg, Jimmy Wallace & the Stratoblasters, and Bugs Henderson.

He released three CDs under his own name, production and label, *Aspects of the Soul* in 2001, *Start of a New Day* (2004), and *Reunion* in

2008. He is completing work on his fourth CD which includes guest appearances from Monte Montgomery and his wife, Chaz Marie.

About playing music, Hope said, "There is absolutely nothing in this world like playing music. When my hands are on my guitar, it just takes me away from this world and transcends me to another world."

—MARY JANE FARMER

Devin Leigh

DEVIN LEIGH IS A FIFTH-generation Texan with over 20 years working as a professional guitarist. Early on, Devin formed the rockabilly band Hillbilly Cafe, which won several awards, released four albums, and backed up Texas rockabilly legends Gene Summers, Mac Curtis, and Ronnie Dawson. Over the next decade, he played lead guitar for Texas musicians Jason Eady, Max Stalling, Bleu Edmondson, Mike Ryan, Jason Boland, Pat Green, and Stoney LaRue. He played guitar on several charted songs, including Edmondson's No. 1 song, "Blood Red Lincoln." Devin was also featured on Pat Green's *Carry On* album with other guests Willie Nelson and David Grissom. He's played on more than 15 albums.



Devin Leigh

In 2010, Devin decided to go solo, and is staying in Texas. He is signed with Windmill Music.

In 2014, Devin Leigh was inducted as a voting member of the Grammys. Last 2015, his album, *Chants and Incantations*, was up for first-round for Best Americana album, and a song from that album, "Beautiful Mistake," was up for Best Instrumental Composition.

His song "100 Miles from Home" won the National Akademia award for Best Blues song in January 2016. He's collaborating with some of the best musicians in the business, including the writing of a Texas-themed musical. He's participating in the United Nations sanctioned event, Blues for Peace, in May, and contributing a song to a world-wide CD they are releasing; and has been cast as the lead role in the Sci Fi podcast series, "Transmissions." Devin Leigh's music will be used throughout the series.

—MARY JANE FARMER

Jackie Don Loe

IF YOU ASK JACKIE DON LOE IF he plays blues or rock or jazz, he'll say simply, "I play guitar."

Born in Texarkana, Texas in 1965, Loe got his first guitar at age 4, beginning a life long obsession. In 1968, his family moved to Farmers Branch, where Loe formed his first band, psychedelic folk and gypsy blues duo "Hippie Stew" with Kelly O'Shea. Attending college studying Jazz Guitar, he jumped into the local scene playing in The Everyday People Band with Lou Hampton, jazz band Zzaj Tu, Tejas Chaos with Mike Castleberry & James Curtis's legendary "community" band, The Barflies.

In 1989, he began an 8-year stint with Al "TNT" Braggs. "I learned so much from Al," says Loe. "I graduated his musical boot camp after about 2 years and became his band leader."

He formed his own band in 1998. In addition, he currently plays in The Soul Revue and frequently gigs as Bobby's Patterson's guitarist.

From 2004 until 2011, he wrote a monthly "Guitar Workshop" column for *Southwest Blues Magazine* drawing players to him and his popular jams, and he became mentor to a new generation of musicians.

One of Loe's mentors was former Al Green guitarist Mabon "Teenie" Hodges.



Jackie Don Loe

Loe released *Tracks*, an instrumental rock/soul/blues/jazz project in 2009. "It's a road record," he says. "Get in your car and drive!" 2013 saw him featured in the documentary *Blues Conundrum* and its soundtrack, for which he wrote 6 songs. In 2015, he joined the consulting board of the Texas Musicians Museum.

His guitars include: 2009 Gibson ES336, 2009 Gibson ES359, 1997 Gibson Howard Roberts, 1993 & 2001 Fender Stratocasters, 1998 Fender Telecaster, 2014 Epiphone ES339, 2015 Epiphone ES335, 2016 Epiphone Blueshawk Deluxe, Cordoba GK Studio, Cordoba Tenor, Fender Tenor Ukulele, Koa, Breedlove Acoustic/Electric.

Amps include: 1994 Fender Blues Deluxe, 1973 Fender Vibrolux, Custom Category 5 Andrew, Fender Acousticonic 90.

—BLUE LISA

Danny Sanches

DANNY SANCHES GREW UP IN Oak Cliff. He attended the same high school as Stevie Ray Vaughan (Justin F Kimball) and started playing rock 'n' roll at sock hops and roller rinks. Later on he replaced Jimmie Vaughan in the band, The Pendulums. Occasionally, he was asked to sub for Stevie Ray in the Brooklyn Underground band.

In college, he played rock 'n' roll and R&B. Eventually, he was back playing clubs in Dallas. An agent offered the band a six-week gig in Hawaii and that changed everything. Danny dropped out of college and toured the USA with Top-40 dance and Show bands including Roy Head and "Treat Her Right Fame." After seven years, he returned to college and studied classical and jazz music under Professor Jack Peterson, a highly regarded instructor. But, he mostly played western swing and country, which incorporated all of the elements of music.

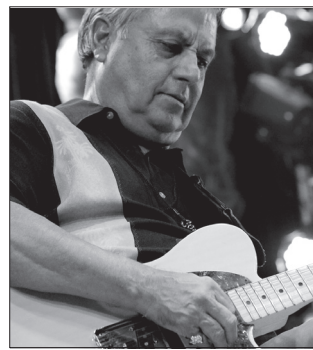
In 1979, the Stagecoach Ballroom called Danny for an audition. They hired him to play five nights a week and it turned into a ten-year gig. He worked with the best country musicians and vocalists in the business.

He's worked with Jazz, Top 40, R&B and Classic Rock Bands in the DFW area including Alibi and The Party Crashers. Between 2002 and 2004, he toured with country artist, Sonny Burgess.

He continues to work with local bands, including The Benji Allen

Band and Stephen Pride (Charley Pride's brother) as well as fellow musicians and Texas Tornados from Oak Cliff, Jimmy Wallace and Jerry Don Branch.

Danny has recorded numerous demo sessions over the years, and received the "Terry Awards" for Lead Guitarist of the Year five different times. This speaks highly to his talent.



Danny Sanches

Sanches' primary guitars are: Two telecasters (one is National and one is a vintage 1951; Two Epiphones — 335 & 339; and a Paul Reed Smith McCarty, (custom made thin line hollow body) which he uses mostly for jazz and blues. His amps include: Bugera and Egnater, Line 6 Flexitone and smaller Fenders for teaching.

—JAN SIKES

Ray Sharpe

FORT WORTH NATIVE RAY Sharpe first picked up a guitar to play the country music he heard on the radio. After discovering Chuck Berry and Jimmy Reed he was off on a musical journey that is still ongoing 60 years later.



Ray Sharpe

He formed his first band, Ray Sharpe and the Blues Whalers, right out of high school in 1956. Ray's 1959 self-penned hit, "Linda Lu", has become a late night roadhouse dance standard that is nearly the equal of "Mustang Sally."

Somewhere, right now, somewhere in this world, a band is playing "Linda Lu" and the crowd is dancing. The song has been covered by hundreds of bands including the Rolling Stones and Tom Jones.

In 1966, Sharpe did some recording for Atco Records in New York City with the King Curtis Orchestra backed by a young guitar player named Jimi Hendrix. In the years following, Ray has recorded sporadically but has continued to live in Fort Worth while performing at home and all around the world.

Locally, he is often backed by Hash Brown or Dave Millsap. Sharpe is a regular on the European festival circuit and is popular with rockabilly, blues, and classic rock 'n' roll events. At 78, he does not play out as often as he used to, but when he does do a show it is an event not to be missed.

Ray Sharpe plays two different guitars, a Gibson Firebird and a Gibson L6S through a 2 X 10 Music

Man amp (210 HD). As fellow Buddy Texas Tornado Hash Brown puts it, "He plays louder than God."

—DON O

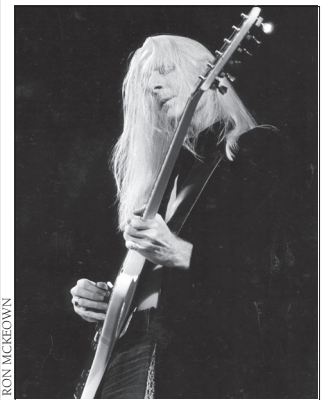
Johnny Winter

BUDDY HAS BEEN DESIGNATING Texas Tornados since 1978, recognizing premier guitarists, bassists, keyboard masters and drummers from across the Lone Star State.

But until this month, Johnny Winter, the iconic, lava-lunged bluesman from Beaumont who died in Zurich in 2014, and undoubtedly influenced virtually every other blues guitarist who came after him, from Michael Bloomfield to Duane Allman, from Billy Gibbons to Stevie Ray Vaughan, Rocky Athas, Jim Suhler, Lance Lopez and a host of Texas Tornados, was NOT a Tornado. Johnny's glaring omission from our gallery of guitar greats was the result of an inadvertent snub, and we apologize profusely for not making things right long ago.

Growing up in Beaumont during the racially charged years of the late '50s and early '60s, he and his little brother, Edgar, also afflicted with albinism, found a home in the black blues bars and formed their first band as teenagers. In 1962, at the age of 17, though sheer moxy, he was able to talk his way onstage at separate B.B. King and Muddy Water gigs.

He first gained national attention in 1968 after being featured in a *Rolling Stone* article on the Texas music scene. That same year, he released his first album, *The Progressive Blues Experiment* (Sonobeat Records). After a bidding war to get him signed, and after inking a deal with Columbia in 1969 to the tune of \$600,000, he released his self-titled album, and then a follow-up called *Second Winter*.



Johnny Winter

His move to a harder blues-based rock (employing Rick Derringer as a second guitarist) was a commercial and critical success, and he became a fixture on the rock and roll tour circuits and the FM airwaves.

In 1977, he landed his "dream gig," producing and playing guitar on Muddy Waters' Grammy-winning album *Hard Again*. This effectively reinvigorated Waters' career and cemented their deep friendship. Three other Grammy-nominated Muddy Waters records followed.

Whether at work with his signature '63 Gibson Firebird guitar or his National Steel Standard resonator guitar, he played with a ferocious fluidity, a palpable rawness and intensity, and an undeniable authority. His importance and influence cannot be overstated.

He truly should have been in the first class of Tornados in 1978. Without the seismic effect of 1969's *Johnny Winter* (Columbia Records), it's hard to imagine ZZ Top, SRV or Lance Lopez ever happening.

—CHUCK FLORES