

Letter from the Director



Director Jason Mellard with Corbin Mock, Randy Rogers, Jack Ingram, Wade Bowen, and Rich Kelly at the Roots of Texas Country event on campus in April.
Photo by William Philpott.

For the nearly two decades this journal has been in publication, this space has contained the words of the Center's founding director and guiding spirit, Gary Hartman, as he shared the latest updates on the Center's programs documenting the rich musical heritage of the Lone Star State and Southwest. With Dr. Hartman's well-earned retirement, I have stepped into the Director's role and look forward to building on the foundation he has built for the Center's undergraduate and graduate course work at Texas State, music history events for the campus community and general public, and publication of original research in this journal and in the books of our John and Robin Dickson Series in Texas Music History at Texas A & M University Press. Dr. Hartman's contributions to Texas State University and the Texas music community are vast, and I want to take this opportunity to thank him on behalf of our audience.

Since coming on as Director, we have held campus events with the Chulita Vinyl Club dj collective and Texas Country artists Wade Bowen, Jack Ingram, and Randy Rogers. The Texas Country evening built on the research of a recent Center alum, Rich Kelly, and a portion of that work also appears as the Jack Ingram article in this issue. Developing such original research is among our key goals, and so it is fitting that a second article here, Jason Crouch's essay on Charlie Sexton's career, also began in one of our graduate courses. Bryan Proksch's article on the Magnolia Oil house band in the early twentieth century rounds out our 2019 edition with historical context on an oft-overlooked aspect of musical performance in Texas.

We look forward to campus events in the remainder of 2019 and into 2020 on the subjects of Texas dance halls, blues scholarship, and Houston hip-hop. Our Dickson Series at A & M is also going strong, with recent additions including Paul Oliver and Mack McCormick's "lost" manuscript

The Blues Come to Texas (brought to fruition by Alan Govanar) and Lee Zimmerman's *Americana Music: Voices, Visionaries & Pioneers of an Honest Sound*. By the time this journal comes to print, A & M Press will also have issued Brian Atkinson's new book *The Messenger: The Songwriting Legacy of Ray Wylie Hubbard* as the latest volume in the series. In the classroom, no one can fill Dr. Hartman's shoes, but the history department has been gracious enough to allow us to bring some new voices into our courses with instructors Craig Hillis, Kim Simpson, and John Cline, with more to come.

While this issue marks our nineteenth year of publishing the *Journal of Texas Music History*, it is also the twentieth anniversary of the Center's founding. To learn more about the Center and its programs, please contact us or visit our website. Thanks again for helping make the Center for Texas Music History such a success, and I hope you will continue to support the Center and its educational programs in the future.

As a reminder, the journal is also available online at txstate.edu/ctmh/publications/journal. There's no charge to receive the journal. Simply contact us at jasonmellard@txstate.edu, or krb121@txstate.edu and we'll be happy to put you on our mailing list. You can connect via our Facebook, Twitter, and Instagram accounts as well.

Of course, we couldn't have done any of this without hard work, encouragement, advice, and financial contributions from all of our friends and supporters. My sincerest thanks to Gary Hartman, Alan Schaefer, Kristi Madden, César Limón, Callie Lewis, Tammy Gonzales, John McKiernan-Gonzalez, Angie Murphy, Mary Brennan, Madelyn Patlan, Roberta Ruiz, the Center's Advisory Board, the Texas State University Department of History, and University Marketing. And thanks to all of you who are invested in the study, preservation, and celebration of Texas music history. Here's to the next twenty years!

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The Journal of Texas Music History is published annually by the Center for Texas Music History at Texas State University. The contents of this journal do not necessarily represent the views of the university.

Subscription: There is no charge to receive the Journal. Simply contact the Center for Texas Music History to be placed on our mailing list.

Article Submissions:
Please submit manuscripts by email in Microsoft Word, Chicago Style, to jasonmellard@txstate.edu or mail to

Journal of Texas Music History,
Department of History
Texas State University
601 University Drive
San Marcos, TX 78666.

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ISSN 1535-7104

The Journal of

TEXAS MUSIC HISTORY

2019

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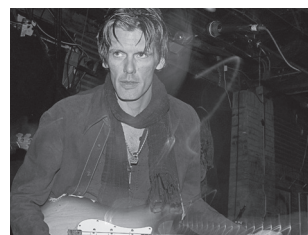
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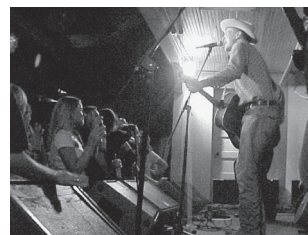
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