The progressive country music scene that flourished in Austin during the 1970s was rooted in a musical community that shared a deep appreciation of live musical performance. Although such major music industry centers as New York, Los Angeles, and Nashville focused largely on the manufacture and distribution of studio recordings, the Austin-based progressive country movement relied extensively on a vast array of live music venues, including such honky-tonks as the Split Rail Inn and the Broken Spoke, smaller folk clubs such as Castle Creek and the Saxon Pub, and large concert halls, including the Armadillo World Headquarters and the Austin Opry House.¹

Beginning around 1972, several prominent Texas musicians, who had enjoyed moderate success in Los Angeles and San Francisco during the 1960s, began to flock to Austin in order to escape the more structured regimen of the mainstream recording industry and to rediscover their creative voices as songwriters and performers. As Dallas-born singer-songwriter B.W. Stevenson explained in a 1974 interview in The Gar, the expectations of the music industry to create a saleable product on a consistent basis stifled the creativity of musicians and compelled many to relocate to Austin between 1972 and 1974:

If I'm in L.A., I'm always workin', even when I'm off. Before, it was having time to record. The first three albums were done in two weeks—two-week periods—and that's just not enough time. I like to have time off. There's a lot of times I can't seem to get through to somebody, you know, that I want some time off. I have to have time to write... or I'm just not happy. I gotta have time to myself.²
Several of Austin's progressive country musicians continued to travel to Nashville, Los Angeles, Chicago, and New York throughout the 1970s to make studio recordings. However, they often returned to Austin where the local club scene offered them a greater sense of creative freedom and a stronger support system made up of friends, collaborators, and audiences who better understood their sense of regional culture. As journalist Pete Axelholm observed in a 1976 Newswest piece, "Austin was a refreshing place to be...[I]t was bracing to wander through honky-tonks like the Soup Creek Saloon and Armadillo World Headquarters, where down-to-earth musicians swilled beer in longneck bottles and shared their songs and dreams." The spontaneity of live performances and the interaction that took place between musicians and their audiences in Austin venues, therefore, were essential to the musical aesthetics of progressive country music. Moreover, for many artists and fans alike, the shared belief that progressive country music remained independent from the mediating forces of the national music industry helped convince them that this "homegrown" musical genre was more artistically "pure" and more capable of serving as a legitimate means of communicating authentic local culture. Comparing the Austin scene to that of New York City, Jeff Nightly, writing for the national music magazine Creem, argued in March 1973 that Austin musicians and audiences valued music as a form of expression, not as a commodity. "In New York you spend two-fifty to get into a joint where it doesn't take very long to figure out they're using music to sell alcohol. In Austin you pay a buck to get in and get off." Despite such praise for the "authenticity" of the Capital City's music scene, some critics also pointed out the difficulty inherent in trying to capture on record the dynamic interplay that characterized Austin's live club scene, while others raised concerns about losing the "essence" of a live performance through the studio recording process. For example, in a 1974 Rolling Stone interview that studies causes musicians to:

For Walker, the recording studio was a sterile space, and he certainly was not the only musician who felt that way. As Walker noted, the process of recording an album can be an alienating experience. It eliminates the audience, physically separates musicians into individual sound booths, and reduces the spontaneity of the performance in order to make the recording process more efficient and less expensive. In addition to these concerns, recording in a studio can be stressful, because it means that musicians face more pressure to create a polished, professional product. Rather than providing the the spontaneity and the thrill of immediate gratification of performing before a live audience, studio recording places a tremendous amount of demand on the artist to produce a record whose primary purpose is to ensure commercial viability, not artistic creativity. Walker tried to cope with these challenges the same way in which the Beatles, Brian Wilson, Jimi Hendrix, and others had before. These artists viewed the recording studio not simply as a place to create the most polished and marketable music possible, but also as a space within which they could experiment with new sounds and document their creative process.

In Jerry Jeff Walker's case, he came to Austin in large part to escape the pressures of the "big city" recording studios. He had been in the Capital City during the 1960s while touring with Commander Cody and His Lost Planet Airmen, Frank Zappa and Captain Beefheart, and Phil Wood, came to the city to record concert performances for national distribution. One of the first Austin-based musicians to achieve substantial critical and commercial success using this model was Jerry Jeff Walker, a singer-songwriter from Oneonta, New York, who gained national popularity in late 1968 with the AM radio single "Mr. Bojangles." Walker had always balked at the process of making records in professional studios, stating in a 1974 Rolling Stone interview that studio recordings often:


http://ecommons.txstate.edu/jtmh/vol8/iss1/4
after arriving, he met bassist Bob Livingston, who had just left Michael (Martin) Murphey’s band to join to a playback [that] we never listened to anything back. We just went to go in, and [Jerry Jeffrey] didn’t start making sangria in a big tub around 7 o’clock, and everybody had several glasses of sangria, and then we still start recording at about 8:00 or 8:30. We would go until midnight or 2:00 in the morning and then listen to everything we’d done. It was real ragtag. Really funky.13 Mickey Raphael, one of two harmonica players who took part in these sessions, remembered that the musicians all were: set up pretty close together. I mean, pretty tight. It wasn’t like everybody was spread out in different rooms with lots of separation. Everybody was set up where they could see each other, and there was, you know, recording gear, a tape machine somewhere in the room, and we would just...It would be like the spontaneous and organic nature of the recording process to describe the sessions. He mentioned that he was inspired to enter the studio after spending a weekend at a farm near Hudson, New York, casually jamming with folk musicians David Bromberg and Larry Packer. Adding to the impromptu nature of the situation, Michael Murphey’s band, with whom Walker had recorded at Odyssey Sound, happened to be in New York City playing at the Bitter End in Greenwich Village. The fact that the very same musicians who had been involved in the original “spontaneous” recording sessions in Austin also were able to participate in the New York tapings helped alleviate much of Walker’s discomfort over being in the studio, and this helped cause “new songs [to] start...flowing.”14 For Walker, the ability to record with familiar musicians in a less-structured setting made the entire process more artistically rewarding. Because Walker intended for these sessions to document the process of creativity and provide the engineer with enough material for an album, he believed he was able to reclaim the studio as a workspace, thereby displacing ultimate responsibility for the final product from himself to the creative minds employed by the studio. Just as Walker’s narrative involving the Jerry Jeff Walker album place it within the context of a jam session, the songs themselves also provide ample evidence of the loose atmosphere of the recording sessions. Good Lovin’ Grace,” Walker asks the band for “one of those intros,” to which a musician laughingly replies “one of those intros!” The slow, blues-inflected introduction that follows sounds like a false start, as the pianist, guitarist, and bassist struggle to find the downbeats. Likewise, the album’s concluding song, “The Continuing Saga of the Classic Bummer, or Is This My Free One-Way Bus Ticket to Cleveland?” begins with a false start that is met with exuberant laughter, and the ensemble struggles to find a consistent tempo throughout the record.”15 In a typical studio session, such “errors” as those present on the Jerry Jeff Walker album would be corrected by having the musicians play as many additional takes as necessary to render a polished final product. However, Walker indicates his distance for such multiple takes in the song’s tag by saying “Thank God you don’t have to hear the take after this.” The rather sloppy performance, the exuberant and sometimes overmodulated vocals, and even the muddy mix all contribute to Walker’s vision

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space and Redefines It as a Social Space. In the Case of the Luckenbach Sessions, This Social Space Involved Not Only the Musicians, But Also Two of the Town’s Most Unique and Colorful Residents—John “Hondo” Crouch and His Daughter, Cathy Morgan. Crouch and Morgan Purchased the Town in 1970 with Hopes of Transforming Luckenbach from a Ghost Town into a Hangout Where People Could Come to Relax and Drink Beer. Adopting the Motto “Everybody’s Somebody in Luckenbach,” Crouch and Morgan Created in Luckenbach an Environment in Which People from All Backgrounds Could Meet, Exchange Ideas, and Make New Friends. Walker began traveling to Luckenbach Shortly after His Arrival in Austin and Found in Hondo Crouch a Close Friend Who Encouraged His Creative Freedom by Providing a Supportive Environment in Which to Work. As Such, Luckenbach Offered Walker an Opportunity to Experiment with Unorthodox Recording Techniques and Creative Collaboration.

Walker further explored the concept of “Live” in his next album, ¡Viva Terlingua! The ¡Viva Terlingua! sessions were held in August 1973 in Luckenbach, a Tiny Hamlet Located Just Outside of Fredericksburg in the Central Texas Hill Country. Walker had written in the liner notes to Jerry Jeff Walker that Luckenbach—a town “where they barely have electricity”—would be the ideal place for his next recording.1 Much Like the 1972 Sessions, Walker’s Decision to Record in an Unconventional Space and Redefine the Recording Studio as a “Professional” Industry Concept of the Recording Studio as a “Professional” and, in Fact, Inconceivable Location Subverts the Standard Music Production Model. The ¡Viva Terlingua! sessions helped reinforce the notion that Austin’s “jamming” in an informal, Spontaneous Setting. As a Result, the Walker’s Conscious Desire to Abandon the More Polished and Therefore, More Organic Musical Performance. This Reflects the Audacious Desire to Capture an Imperfect, Unmediated, and Reflecting the Authenticity of Progressive Country Music. Walker Described the ¡Viva Terlingua! sessions as a Way to Access “the raw, Organic Elements of the Music.”

The album cover underscores the key themes of Walker’s approach to the Luckenbach Sessions. For Nearly Two Weeks, Walker and the Lost Gonzo Band—Michael Murphy’s Former Group—Joined with Several of Austin’s Leading Session Players to Create ¡Viva Terlingua! Much Like His 1972 Recording Sessions at Odyssey Sound, Walker Worked to Create a Casual Environment in Which Individual Musicians Could Rekindle Old Friendships, Write Songs, and Contribute Their Musical Talents to the Larger Project. Mickey Raphael, who had been touring with Willie Nelson and Waylon Jennings, remembers, “It was a good time for everybody to hang out, because, if we all had different jobs with different people, we’d be out on the road separately. So, this kind of brought other musicians that were friends that didn’t get to play together a lot.”

The Casual Mood of the Sessions is Reflected in the ¡Viva Terlingua! album cover, which includes a Sepia-Toned Photograph Showing the Musicians Relaxing Around the Woodstove in the Luckenbach Post Office. Other Photographs Taken During the Sessions and Included on the Album Cover Document the Personal Relationships Developed Among Participants. They Show the Smiling Faces of Crouch, Walker, and Background Singer Joanne Vent, Along with Conversations, Meals, and Drinks Shared by the Musicians. The Visual Effect of the Album Cover Underlines the Key Themes of Walker’s Approach to the Songwriting and Performing Process. More Specifically, the Visual Message Transmitted by These Photographs is That This Was a Casual Effort on the Part of These Musicians, Whose Primary Concern Was Creating a Collection of Songs in an Informal Setting Rather Than the Essential Creativity in the Commercial Music Industry.

With the Exception of Guy Clark’s “Desperadoes Waiting for a Train” and Michael Murphy’s “Backslider’s Wine,” the Songs Recorded for ¡Viva Terlingua! Were Fully or at Least Partially Composed at Luckenbach. As Such, They Serve as Musical Analogues to the Album’s Images, Further Documenting the Casual Atmosphere of the Sessions. The Opening Cut, “Gettin’ By,” Draws Maitland into the Narrative by Poking Fun at the President of MCA Records’ Initial Resistance to the Luckenbach Sessions. In the Second Verse, Walker Comments: Last week I was thinking, it’s record time again, And I could see Mike Maitland pacing in his room, Ah Mike, don’t you worry, something’s bound to come out.

During the Instrumental Interlude, Walker Reassures Maitland That the Song Will Work, Even Though “it’s not really a monster track,” Creating Ironic Distance Between Himself and the Visibly Mediated Album Upon Which This Comment is Documented. In Addition to “Gettin’ By,” Many of the Songs on the Album began Simply as Improvised Lyrics or Melody Lines and Were Cobbled Together on the Spot. This Rather Haphazard Approach to Composing Helped Create Instrumental and Vocal Arrangements That Reflected the Spontaneous Nature of the Informal Picking Sessions and the Communal Process of Making the Record. “Sangria Wine,” for instance, began simply as a Recipe for Making Drinks, Along with the Refrain “Oh, oh, I love sangria wine.” While Walker Worked on the Lyrics, the Band Experimented with the Accompaniment, Trying to Match the Theme of the Song with the Ideal Groove. As Livingston recalls, We would try everything “reggae” at least once. We might take a song like “London Homesick Blues” and try it in blues and rock and reggae and every kind of way, just for fun. And so Jerry said, “We ought to do ‘Sangria Wine’” reggae.” But we didn’t know anything about reggae. Michael McGeary, our drummer, said, “Man, it’s just kind of this thing. You have to have some guttural parts. Like, Craig [Hillis], you should go ‘do-do-do-do-du,’ and then Bob, you answer it with the bass ‘boom-boom-boom-boom.’”

Another Example of the Informal Approach to Arranging and Recording the Album is Evident on How the Lost Gonzo Band Performed Background Vocals on Several of the Songs. Their Imprecise Vocal Performance, Which Includes Tuning, Control, and Timing Problems, Adds an Element of Authenticity and suggests that the Band is Drinking Alcohol While Making the Record. By Highlighting this Improvisational Technique of Composing, Arranging, and Performing, ¡Viva Terlingua! Rejects the More Structured, Commercially-Oriented Approach to Recording Contemporaneous Country Music and, Instead, Celebrates an Attitude of Mutual Artistic Respect and Communal Enjoyment Symbolized by the Entire Progressive Country Music Movement. The Luckenbach Sessions Concluded with a “Live Recording
Instead of isolating band members from one another in recording booths, the concert setting facilitated musical collaboration and exchange by allowing the musicians to play together exactly as they would have in one of Austin’s live music venues.

The rest of the recording industry has a wary eye on the state of the live music scene in order to market it to a larger national audience. Perhaps the best example of the importance of this type of artist-audience interaction at Walker’s Luckenbach concert is Ray Wylie Hubbard’s “Up Against the Wall, Redneck Mother.”

During this song, enthusiastic audience members sing along on the chorus. One particularly raucous fan yells out indicating his approval at the end of the first and third lines of the beginning of the song: “(He was born in Oklahoma, and ‘He’s not responsible for what he’s done.’) Throughout the song, audience members are prominent throughout in promoting the recording of the Chips Moman and Bobby Emmons tune “Luckenbach, Texas (Back to the Basics of Love).” The lyrics bemoan the stress and malaise of an urban existence and express longing for a more peaceful, rural setting and a simpler way of life.

The listener is not actually experiencing an unmediated musical event but rather one in which studio engineers have had a hand in shaping the final product. These fades imply that the improvisations will continue in perpetuity, but out of earshot of the listener. The effect of the fades is quite ironic. On one hand, fades highlight the fact that much of Viva Terlingua’s sessions are not actually live, since they are a result of technological manipulation and mediation of the recordings. At the same time, however, the fades reinforce the perception that the progressive country music scene is based on a live performance environment in which a wide variety of musicians can join together in unceasing collaboration and experimentation.

The historical importance of Jerry Jeff Walker’s Luckenbach recording sessions became fully apparent in 1977, with Waylon Jennings’s recording of the Chips Moman and Bobby Emmons tune “Luckenbach, Texas (Back to the Basics of Love).” The lyrics bemoan the stress and malaise of an urban existence and express longing for a more peaceful, rural setting and a simpler way of life. The singer asks his partner to trade her expensive jewelry for “boots and faded jeans” and to trade her “high society” and “four-car garage” for a place where they can “get back to the basics of love.” In the chorus, that place is revealed to be Luckenbach.

The song. In fact, Jennings said in his 1996 autobiography that much of the song’s success, which included reaching Number 1 on the Billboard country chart and Number 25 on the Billboard pop chart, was due to the university of the song’s pastoral retreat narrative. ‘Every state has a Luckenbach; a place to get away from things. That’s why it succeeded’.

Jerry Jeff Walker’s Luckenbach recording session became an important milestone in the evolution of the progressive country music movement and was a powerful expression of the “anti-industry” attitude exhibited by many of the genre’s most prominent musicians. At the same time, ‘Viva Terlingua’ reflected contradictions inherent in the notion of an ‘independent, non-conformist’ approach to artistic creativity, since it still relied extensively on the financial backing and marketing expertise of a national label in order to make this ‘live’ album successful. Furthermore, while ‘Viva Terlingua’ offers a broad cross-section of the sounds and lyrical themes prominent throughout the progressive country genre (from the visions of a dying American West in “Desperados Waiting for a Train” to the rollicking honky tonk sounds of “Up Against the Wall, Redneck Mother”), this perspective was shaped, in large part, by the musical preconceptions and social connections of the musicians involved. As a result, the album represents a

The town depicted in the chorus of “Luckenbach, Texas (Back to the Basics of Love)” bears little resemblance to the Luckenbach of Walker’s Viva Terlingua. The song offers few details about the community’s unique characteristics, and the artists named in the song have no direct relation to the community’s history or culture. The link to Walker himself in “Luckenbach, Texas (Back to the Basics of Love)” is not established until the final chorus, when Willie Nelson joins in and replaces the reference to Mickey Newbury with a line about “Jerry Jeff’s train songs,” an allusion to Walker’s version of Guy Clark’s “Desperados Waiting for a Train.” Jennings, who had recorded his 1976 album Waylon: Live at Austin’s Armadillo World Headquarters in 1974, and whose 1976 RCA compilation Playlist: The Outlaws became the first country album to be certified platinum, remarked that the lack of specific details about Luckenbach was necessary because neither he nor his writers Moman and Emmons had been there prior to recording the album. Jennings later described on the jacket of his self-titled 1972 album. Instead of isolating band members from one another in recording booths, the concert setting allowed the artists to remain within their normal environment in which a wide variety of musicians can join together in unceasing collaboration and experimentation. Critics praised Viva Terlingua as a milestone in the progressive country music movement and commented on how well it captured the organic, spontaneous nature of this new genre. Prominent music journalist Chet Flippo, who had remarked earlier in 1973 that “the present crop of Texas musicians are followers, rather than innovators,” observed just one year later in 1974 that “Viva Terlingua” was important because it demonstrated that Austin’s relaxed and liberal environment could yield an album of great artistic and commercial merit. According to Flippo:

The rest of the recording industry has a wary eye on Austin...will this novel experiment, wherein writers and singers do things their way...work? Hereafter, singers have been treated as wayward, slightly batty infants whose whims must be ignored. If they start a liberation movement, can it be accommodated? No reason why not, argues Jerry Jeff Walker. He is the only prominent singer who refuses to set foot in a recording studio.”

Flippo believed that the success of Viva Terlingua played a direct role in shaping Austin’s progressive country movement by guaranteeing that it could function as a sanctuary for independent-minded artists, while also exerting a significant influence on the mainstream music industry.
mediated vision of the progressive music scene despite its aura of unmediated “live-ness.”

Another notable irony is that, success of Walker’s ¡Viva Terlingua! allowed him to reinvest in Austin’s music technology infrastructure, since he and Brovsky used some of the profits from the record to upgrade Odyssey Sound, the site of Walker’s first Austin recording. This meant that the rudimentary studio which had contributed to the rough, “live” feel of those early recordings could be transformed into a professional studio capable of producing high-quality material for regional and national distribution. This made it possible for emerging Austin bands to make first-rate demo records to send to major record labels. Consequently, ¡Viva Terlingua! stands as a carefully constructed musical manifesto of Austin’s emergent progressive country movement, conveying a sense of spontaneity and freedom to potential audiences and musicians with similar ideologies. Yet, the album also was very much a part of the larger commercial music infrastructure, since it relied on the technology, financing, and marketing provided by MCA. In the end, ¡Viva Terlingua! represented progressive country’s break with mainstream creative limitations, but it also revealed that most artists, no matter how “independent” they envisioned themselves to be, still had to rely on certain industry conventions in order to have successful recording careers.

Walker’s MCA sessions in Austin and Luckenbach also represent a compromise between the isolation of the professional recording studio and the dynamic interplay of live musical performances. By downplaying the mediating influence of the music industry, highlighting the humanity of the people who helped create the recordings, and situating the albums within specific geographical, social, and temporal contexts, Walker sought to achieve a balance between creative freedom and commercial viability. However, Walker’s approach was only one of many competing models in the progressive country music community. Others in the Austin scene of the 1970s strove instead to create a local entertainment industry that, while informed by the city’s live music scene, could compete with the major recording and publishing centers in Nashville, New York, and Los Angeles. For example, Eddie Wilson, proprietor of the Armadillo World Headquarters, struggled to transform the old National Guard armory into a concert hall that could host both local bands and national touring acts and be part of a multimedia infrastructure that would rival the nation’s top sound and film studios.

Local radio station KOKE-FM also helped define the emerging music scene by coining the term “progressive country” in 1972 to describe a new radio format that blended together the music of Austin artists with that of such nationally-prominent acts as the Byrds, the Flying Burrito Brothers, Bob Dylan, and the Band. As a result of these projects and others, Austin gained a national reputation by the 1980s as a thriving center for musical innovation, collaboration, and live performance. City officials soon realized the potential for capitalizing on the community’s vibrant entertainment scene in order to attract tourists and commercial development. On August 29, 1991, the City of Austin passed a resolution proclaiming the town to be “the live music capital of the world” and officially acknowledging that “music is a driver of the ‘creative economy’ that translates into millions of dollars annually for Austin.” The Austin Music Marketing Office, part of the city’s Convention and Visitors’ Bureau, “promotes… the diversity of Austin music, whether it’s blues, rock and Latino, or jazz,” and the non-profit Austin Music Foundation “strengthens and connects the local music community with innovative programs that empower musicians and fuel Austin’s creative economy.” While many of the venues...

Notes


2. Kim Martin, “Time is a Pivotal Issue: Texas Artists Just Don’t Get Luckenbach to record ¡Viva Terlingua!” Nuevo! Songs of Luckenbach, Texas. The event included a live audience of three hundred people, all of whom paid one dollar for admission.


4. There is some controversy over precisely how Walker brought Murphy’s band into the studio and eventually made them his road band. In The Impossible Rise of Redneck Rock, page 98, Jan Reid remarks that “the best band in town was known to work for the perfectionist Michael Murphy. Walker didn’t steal the band, he just happened to be in the right place at the right time. At a rehearsal Murphy blew up over their general lack of discipline and with harsh words stormed out—just as Walker was coming in. In the course of an evening he gained the Lost Gonzo Band.” Murphy, on the other hand, recalled to Jack Bernhardt in 1995 that the band left him following a surgical procedure including an organic musical exchange between musicians and their fans, and the more pragmatic considerations of creating a commercially-viable product that could share with a larger audience well beyond Central Texas.


7. Sociologist Andy Bennett, in his work on the film Woodstock (1970), explains the effects of such mediated representations of a musical community on subsequent understandings and interpretations of that community, even among people who were active participants. Andy Bennett, “Everybody’s Happy, Everybody’s Free: Representation and Nostalgia in the Woodstock Film,” in Remembering Woodstock, Andy Bennett, ed. (Alderston: Ashgate, 2004), 43-54.


24. Liner notes for Jerry Jeff Walker’s ¡Viva Terlingua!


27. Livingstone recalled, “We were not on the stage. The drummer was up there, but we were all set on the ground. They put a bunch of bales of hay for bawls.” (Livingston, interview with author, June 25, 2007).

28. S. Alexander Reid has argued that crowd noise is perhaps the most essential component of a live album. “It is of course naïve to suppose that the capacity for crowd noise to advertise a performance’s value lies simply in the bandwagon approach that a hundred thousand fans can’t be wrong. Its deliberate use as an identifiable but integrated sign to which attention is drawn both in the recording process... but also on final recordings by virtue of its selective placement and volume, helps to argue that crowd noise need not be auxiliary human buzzing, but that it assumes a foreground role woven through many records.” (S. Alexander Reid, “Crowd Noise and the Hyperted,” in The Proceedings of the First Art of Record Production Conference, 17th-18th September 2006, University of Westminster, London, www.artofrecordproduction.com, accessed April 25, 2006.


32. Waylon Jennings, Luckenbach, Texas (Back to the Basics of Love), A&M SP 338 (1973). The album was known to work for the perfectionist Michael Murphy. Walker didn’t steal the band; he just happened to be in the right place at the right time. At a rehearsal Murphy blew up over their general lack of discipline and with harsh words stormed out—just as Walker was coming in. In the course of an evening he gained the Lost Gonzo Band.” Murphy, on the other hand, recalled to Jack Bernhardt in 1995 that the band left him following a surgical procedure including an organic musical exchange between musicians and their fans, and the more pragmatic considerations of creating a commercially-viable product that could share with a larger audience well beyond Central Texas.


34. “Luckenbach, Texas (Back to the Basics of Love),” written by Waylon Jennings and Lenny Kaye, with additional vocals by Waylon Jennings. The album was known to work for the perfectionist Michael Murphy. Walker didn’t steal the band; he just happened to be in the right place at the right time. At a rehearsal Murphy blew up over their general lack of discipline and with harsh words stormed out—just as Walker was coming in. In the course of an evening he gained the Lost Gonzo Band.” Murphy, on the other hand, recalled to Jack Bernhardt in 1995 that the band left him following a surgical procedure including an organic musical exchange between musicians and their fans, and the more pragmatic considerations of creating a commercially-viable product that could share with a larger audience well beyond Central Texas.