

# The Journal of TEXAS MUSIC HISTORY

Volume 1 Number 1

## ABOUT OUR CONTRIBUTORS

**Joe Carr** is a string musician and a music instructor at South Plains College in Levelland, Texas. He has produced numerous instructional video tapes and books for Mel Bay Publishing and others. He is the co-author of *Prairie Nights to Neon Lights: The Story of Country Music in West Texas* (Texas Tech University Press, 1995). He and colleague Alan Munde perform regularly as a musical duo.

**Bill C. Malone** was born in Smith County, Texas on August 25, 1934 on a farm near the Van Zandt county line. His doctoral dissertation at the University of Texas in Austin became *Country Music, USA*, the first general history of country music. He taught at Tulane University in New Orleans for twenty-five years, and now lives in retirement in Madison, Wisconsin, where his wife works as the director of the Office of School Services at the State Historical Society of Wisconsin. Bill has completed a new book, *Don't Get Above Your Raisin': Country Music and the Southern Working Class*, which will be published at the end of this year by the University of Illinois Press. He is also the host of a Wednesday morning radio show on WORT-FM in Madison — "Back to the Country," a three-hour program of recorded music devoted to classic country music.

**Kevin E. Mooney** is a lecturer of Musicology at The University of Texas at Austin, Southwest Texas State University, and Armstrong Community Music School of Austin Lyric Opera. His article, "Defining Texas Music: Lota May Spell's Contributions," was published in the Spring 2000 issue of *The Bulletin of the Society for American Music*, and he has contributed several articles to the forthcoming *Handbook of Texas Music*.

**Dave Oliphant** is coordinator of the Freshman Seminars Program at UT Austin. His principal publications are *Texan Jazz* (University of Texas Press, 1996), and his contributions on jazz to the *Handbook of Texas*. His other main interest is poetry, and his latest publication is a 300-page poetry sequence, *Memories of Texas Towns & Cities*, published in 2000 by Host Publications.

**Guadalupe San Miguel, Jr.**, is Associate Professor of History at the University of Houston. Recent publications include *Brown, Not White: School integration and the Chicano Movement* (Texas A & M University Press 2001), *Let All of Them Take Heed: Mexican Americans and the Quest for Educational Equality*, (University of Texas Press, 1987; reissued by Texas A & M University Press, 2001); and various articles on Mexican American history. His most recent project is *Nuestra Música: Texas Mexican Music in the 20th Century*, forthcoming this year from Texas A & M University Press.

**Joe Nick Patoski** is Senior Editor for *Texas Monthly*, with previous stints as a radio broadcaster, a stringer for *Rolling Stone*, and reporter and columnist for the *Austin American-Statesman*. He is co-author of *Stevie Ray Vaughan: Caught in the Crossfire* (1993) and *Selena: Como la Flor*, both published by Little, Brown and Company. He also contributed a chapter to the *Rolling Stone Illustrated History of Rock and Roll*.

**Andy Wilkinson** is a poet, song writer, singer, and playwright whose particular interest is the history and peoples of the Great Plains. Andy has recorded five albums of original music and has written two plays, *Charlie Goodnight's Last Night*, performed by Mr. Barry Corbin, and the musical drama, *My Cowboy's Gift*. He has produced several recordings for other artists, among them *Heart's Compass* and *Ridin' Old Paint: Documenting the Canadian River Breaks Fiddle Tradition*. His work has received several awards, including the Texas Historical Foundation's John Ben Shepperd Jr. Craftsmanship Award, and three National Western Heritage "Wrangler" Awards, two for original music and one for poetry. In addition to his writing, he tours extensively in a variety of venues in the U.S. and abroad and teaches in the Honors College of Texas Tech University.





## SPECIAL THANKS

Bill Ham and Bob Small at Lone Wolf Management  
Wayne Beadles at Harsfield Design  
Connie Gibbons of the Buddy Holly Center  
Freddy Fender Music  
Marcelo Tafoya of the Tejano Artist Music Museum, Inc.

## DONORS

One year ago this month, Southwest Texas State University inaugurated The Institute for the History of Texas Music before a standing-room-only crowd of students, faculty, and music and business professionals. Our reputation is rapidly growing, as we become a unique, important, and long-overdue interdisciplinary educational program designed to help students and the general public better understand how music reflects the richly diverse ethnic and cultural heritage of the American Southwest.

In our brief life as the Institute for the History of Texas Music, we have initiated many exciting educational and cultural events:

-  *The Journal of Texas Music History* - a new journal featuring thought-provoking scholarly articles written by the region's best music historians.
-  "Texas Music History Unplugged" - a public lecture/concert series, its first event featuring celebrated Texas singer/songwriter Tish Hinojosa, multiple Grammy Award winner Ray Benson, rising star Terri Hendrix, producer Lloyd Maines, and accordion virtuoso Joél Guzman.
-  *Travelin' Texas*, a CD showcasing 18 selections from widely diverse Texas artists such as Shake Russell, Joe Ely, Marcia Ball, Slaid Cleaves, Step Rideau & the Zydeco Outlaws, Aztex, and W. C. Clark.
-  The acquisition of two important new archival collections, the Texas Heritage Music Foundation archives and the Guadalupe San Miguel, Jr. archives, valuable additions to our growing Texas Music Archives.

Because of help and hard work from many friends, we have achieved much in a short time. However, we do not yet have a budget to sustain biannual publication of our new journal, nor can we continue to offer public programs and build archives without substantial operating funds.

We want to continue our efforts to preserve the musical heritage of the Southwest, while helping increase awareness of how Texas music represents the unique historical development of the region. Please help us achieve our goals with your contribution.

**YES** I want to support the Institute for the History of Texas Music with a tax-deductible gift that will help to preserve and study the Southwest's musical heritage. Gifts of \$30 or more will include a subscription to *The Journal of Texas Music History* and news about upcoming "Texas Music History Unplugged" programs and other events.

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- \*Founding 100 Members' Circle \$1,000 or more
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