

The Journal of

TEXAS MUSIC HISTORY

2013

Volume 13



Talk to Me

When We Were Young and There Were Rats on the Wall

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The Center for Texas Music History

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Letter from the Director



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It's been another very successful year at the Center for Texas Music History. We continue to develop new graduate and undergraduate music history courses through Texas State University's History Department. We also wrapped up our extremely popular *Texas Music Roadtrip* exhibit at the Bob Bullock Texas State History Museum in Austin. This was the largest exhibit ever organized on Texas music, and it drew record crowds to the Bullock Museum. Thanks again to our good friend, Patti Harrison, for providing a \$100,000 PSH Foundation grant in support of the *Texas Music Roadtrip* exhibit.

Speaking of Patti Harrison, one of our proudest moments recently occurred on March 30, 2012, when we had the honor of naming Taylor-Murphy Hall Room 104 the "Patti S. Harrison Lecture Hall," in recognition of Patti's long-standing support of the Center for Texas Music History.

The Center also is working to establish student scholarships within the Department of History at Texas State. This year, we awarded the very first Michael R. Davis Scholarship to graduate History major, Lauren Neal. We are very grateful to Greg Davis, Michael Davis's brother, for establishing this important scholarship as a way to honor his brother and help support our students' educational endeavors. We are also busy raising money for the new Kent Finlay endowed scholarship fund. Our sincerest thanks to the Randy Rogers Band, Robin Schoepf, and everyone else who has contributed so generously to the Finlay scholarship endowment.

This year, the Center's award-winning *John and Robin Dickson Series in Texas Music* (produced in collaboration with Texas A&M University Press) published a new book by Alan Govenar, entitled *Everyday Music*, which explores the tremendous variety of local "homegrown" musical genres still found throughout the state. The Center also collaborated with the Texas State Historical Association and the Texas Music Office (in the Office of the Governor) to produce the revised second edition of *The Handbook of Texas Music*, the first and only encyclopedia of Texas music history, for which our Texas State students wrote hundreds of articles.

The Center's popular NPR series, *This Week in Texas Music History*, is now in its fifth year and is broadcast on NPR affiliate stations throughout the Southwest to an estimated audience of one million listeners. Our sincerest thanks to Humanities Texas for its generous grant in support of *This Week in Texas Music History*.

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Dr. Gary Hartman, Director
Center for Texas Music History
History Department
Texas State University
601 Unniversity Dr.
San Marcos, TX 78666 U.S.A.
512.245.3749
gh08@txstate.edu
www.txstate.edu/ctmh

**Center for
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Assistant Director
Jason Dean Mellard

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Gary Hartman
Twister Marquiss
Jason Dean Mellard

Art Director/Designer
César Limón

Contributors
Mike Hooker
Alex La Rotta

Reviews
Craig Hillis
Lowell Mick White

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Contents

- 8 Talk to Me
*The History of San Antonio's
West Side Sound*
Alex La Rotta
- 40 When We Were Young and
There Were Rats on the Wall
Punk in Austin, the Raul's Years
Mike Hooker



8

Reviews

- 56 *The Handbook of Texas Music,
Second Edition*
Craig Hillis
- 58 *Mojo Hand: The Life and Music of
Lightnin' Hopkins*
Lowell Mick White



41

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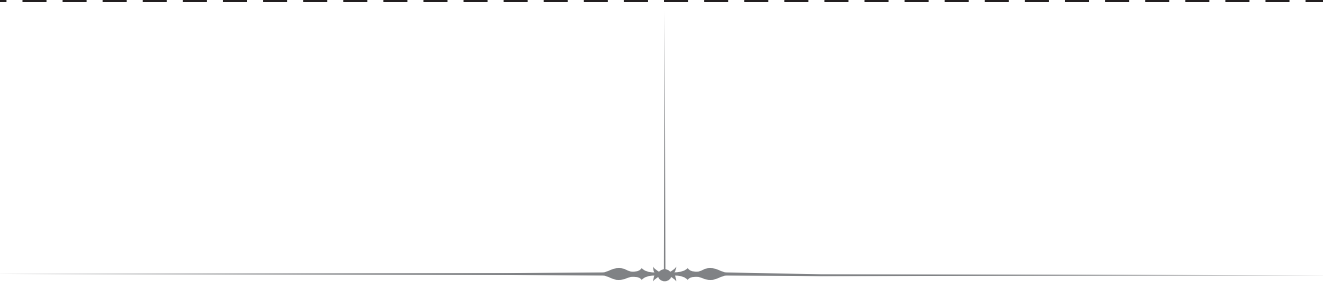
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“Talk to Me”

The History of San Antonio’s West Side Sound¹

Alex La Rotta



The Twisters (background) playing behind the Royal Jesters, ca 1958. Courtesy Ramón Hernández.



Contrary to its name, the “West Side Sound” did not actually originate on the West Side of San Antonio. Nor, for that matter, is it a singular “sound” that can be easily defined or categorized. In fact, the term “West Side Sound” was not widely used until San Antonio musician Doug Sahm applied it to his band, the West Side Horns, on his 1983 album, *The West Side Sound Rolls Again*. Since then, journalists, music fans, and even Sahm himself have retrofitted the term to describe a particular style that emerged from San Antonio and the greater South Texas region beginning in the 1950s and continuing into the early twenty-first century.²

So what, then, is the West Side Sound? To quote historian Allen Olsen, the West Side Sound is “a remarkable amalgamation of different ethnic musical influences found in and around San Antonio and South-Central Texas. It includes blues, *conjunto*, country, rhythm and blues, polka, swamp pop, rock and roll, and other seemingly disparate styles.”³ To others, the West Side Sound is more of a feeling than a specific musical genre. In the words of Texas Tornados drummer Ernie Durawa, “It’s just that San Antonio *thing*...nowhere else in the world has it.”⁴ Both descriptions of the West Side Sound are accurate, but they really only tell part of the story of this remarkable musical hybrid.

In order to fully understand the origins, evolution, and long-term impact of the West Side Sound, it is necessary to examine the social, cultural, and historical roots of this phenomenon, as well as the ways in which it helped redefine the larger musical landscape of the American Southwest and the entire nation. In an effort to provide a more complete understanding of this uniquely Texan musical idiom, this article examines the history of the West Side Sound throughout three distinct periods—its origins, its “golden years,” and its long-term impact on mainstream popular music. In addition to analyzing the origins and evolution of the West Side Sound, this study examines other related genres, such as Chicano Soul of the 1960s and Texas-Mexican music (or *música tejana*) of the 1970s, and how they influenced the West Side Sound.⁵

This article also looks at the impact of the so-called “Chitlin’ Circuit” on the development of the West Side Sound. The Chitlin’ Circuit was a loosely knit network of black-friendly, and often black-owned, music venues that stretched across the racially segregated South and Southwest during the Jim Crow era. The Chitlin’ Circuit was vital to the emergence of the West Side Sound, because it provided an arena in which African-American musicians, club owners, and audiences could share in a constantly evolving exchange of musical innovations and experiences with Anglo and Hispanic artists and music fans in San Antonio.⁶

As important as the Chitlin’ Circuit was throughout the entire South, it took on a whole new significance in terms of mixed-race live music performance in and around San Antonio.⁷ Because San Antonio had long been a very ethnically diverse city, with large numbers of Hispanics, African Americans, Germans, Czechs, and others, it was not as rigidly segregated as most major southern cities of the early twentieth century. In fact, San Antonio was the first large city in the South to desegregate

in and around San Antonio over several decades following the Second World War.

Of course, as with any form of cultural expression, music is highly subjective and open to interpretation and evaluation by a broad audience. The West Side Sound, which is a continuously evolving blend of ethnic, cultural, and social influences occurring over several decades, is subject to what historian Benjamin Filene calls the “cult of authenticity.”¹¹ This involves an ongoing debate among musicologists and others over what is “authentic” versus “inauthentic” music. Ethnomusicologist Manuel Peña also addresses this issue by using the terms “organic” versus “super-organic.” According to Peña, organic music is that which arises organically from within a community and is used mainly for non-commercial purposes. Super-organic music, by contrast, is produced primarily for financial profit.¹²

Although the discussion of “authentic” versus “inauthentic” music and “organic” versus “super-organic” music provides

10 The proliferation of military bases in and around the Alamo City during World War II, and the desegregation of the U.S. military in 1948, also contributed to the increased social intermingling among those of different racial, ethnic, and socioeconomic backgrounds.

its public school system following the Supreme Court’s 1954 *Brown vs. Board of Education* ruling that outlawed segregation in public schools.⁸ In 1960, it also became the first major southern city to integrate public lunch counters.⁹

The proliferation of military bases in and around the Alamo City during World War II, and the desegregation of the U.S. military in 1948, also contributed to the increased social intermingling among those of different racial, ethnic, and socioeconomic backgrounds. As Allen Olsen points out, this allowed for an atmosphere of “intercultural congeniality” in San Antonio not found in most other cities throughout the South.¹⁰ This intercultural congeniality was especially apparent in certain local nightclubs, where musicians and audiences from different racial and ethnic backgrounds mingled freely. This helped create a unique environment in which artists could blend an eclectic array of styles into something exciting and unique. The saxophone-driven soul and rhythm and blues (R&B) of Clifford Scott and Vernon “Spot” Barnett and the Tex-Mex/rock and roll/country sound of Doug Sahm, Randy Garibay, and others, all represent the complexity of the West Side Sound resulting from the cross-pollination of diverse musical influences found

useful insight into the complex development of musical culture, as well as the manipulation and mediation of music, there are limits to this analytical paradigm. First of all, there is almost no music that can be clearly categorized as either totally organic or totally super-organic. Most music contains elements of both, and often music that originated as organic ultimately can be used for commercial purposes. Likewise, music that began as super-organic can resonate in a way with its audience so that it becomes a truly meaningful part of the community’s culture in an organic way. In a similar vein, the notion of “authentic” versus “inauthentic” music is highly subjective and is often interpreted in dramatically different ways by different people.¹³

Each veteran West Side Sound musician offers a somewhat different explanation of what the West Side Sound means to him. For example, singer Joe Jama states that his popular 1969 soul ballad, “Phases of Time,” is a signature song of the West Side Sound. “Phases of Time” indeed features many of the universally recognized characteristics of the West Side Sound, including a big brass horn section, a Hammond organ, and layered harmonies, in this case provided by the R&B group, the Royal Jesters.¹⁴

However, the Sir Douglas Quintet's 1965 Tex-Mex classic, "She's About a Mover," also represents the unique style of the West Side Sound. Likewise, the West Side Sound can be heard in the Texas Tornados' 1990 hit, "(Hey Baby) Que Paso?" written and performed more than two decades after Jama's "Phases of Time." As different as these songs are from each other, they all share a common thread as byproducts of the unique musical environment found in San Antonio over the past half-century. An important goal of this study is to explore the connections among these seemingly disparate styles stretching over multiple decades and to better understand how they are part of a larger constellation of musical influences found in the unique historical and cultural environs of South Texas.

Emerging over several decades and from different cultural influences and generations of musicians, the West Side Sound is a continually evolving style, imbued with a sense of folkloric roots tradition. Yet, to many music veterans and aficionados, the heyday of the West Side Sound is long since over—a warm, yet

Currently, very little scholarship exists on the West Side Sound. There is no book devoted to the topic, and only a handful of articles have been written on this unique musical hybrid.¹⁶ Despite this lack of scholarly attention, the West Side Sound has had a significant impact on both local and national music. This article aims to expand the scholarship on the West Side Sound by bringing greater recognition to the music itself, as well as the musicians, and to help explain how the cultural and historical elements that gave rise to the West Side Sound are connected to larger social, political, economic, and demographic changes taking place throughout the Southwest.

This study also highlights the role of time, place, identity, racial politics, and social mores within the grand narrative of the West Side Sound. In large part, this is a story about the mingling of diverse ethnic and racial cultures, as reflected through popular music in San Antonio, Texas. While some published information on this music is available, little is known about the behind-the-scenes producers, studio owners, and record distributors who

The West Side Sound is still defined by its intrinsic relationship to the city of San Antonio. Even today, it continues to thrive as an "oldies" format on San Antonio radio stations.

distant musical memory from a by-gone era, much the same as psychedelia, disco, or new wave. However, unlike other genres, the West Side Sound is still defined by its intrinsic relationship to the city of San Antonio. Even today, it continues to thrive as an "oldies" format on San Antonio radio stations.

This article examines the birth, maturation, and subsequent decline in popularity of the West Side Sound in San Antonio over a half century—from 1944 to 1999. Why is it important to examine the West Side Sound? There are several reasons that this unique musical phenomenon is worthy of further historical study. First of all, the West Side Sound exemplifies perhaps better than any other genre, besides Western swing, the remarkable cross-pollination of musical cultures that has taken place in Texas over the past two centuries.¹⁵ Examining how the diverse musical influences present in the West Side Sound blended together helps further our understanding of the ways in which various ethnic communities have interacted culturally throughout the state's history. A more thorough analysis of the evolution and long-term significance of the West Side Sound also provides insight into the genre's role in helping shape the larger canon of American popular music.

helped preserve and popularize the music. This article is intended to shed more light on this unique musical phenomenon, as well as on those who helped "make it roll."

The Early Years of the West Side Sound, 1944-1954

This section examines the unique musical and socio-economic environment that existed in San Antonio from 1944 to 1954, which contributed to the early development of the West Side Sound. In particular, it focuses on what Allen Olsen terms "intercultural congeniality" among Mexican Americans, African Americans, and Anglo Americans and the role that played in the emergence of this distinct and ethnically complex musical subgenre.¹⁷

By the mid-1940s, the proliferation of military bases and other defense-related facilities throughout San Antonio had brought a substantial influx of black, Hispanic, and Anglo servicemen and women into the area, along with a large and diverse civilian population, which served in support roles either on the bases or in nearby private businesses. Thousands of these people, whether military or civilian, were part of a larger

national migration of Americans from the countryside into the cities during the World War II era. Most were earning a substantial amount of disposable income for the first time in their lives and were eager to spend their wages on housing, automobiles, appliances, and entertainment.

The repeal of Prohibition in 1933 already had helped unleash a pent-up demand for alcohol consumption and sparked a proliferation of live entertainment venues by the 1940s, which provided alcoholic beverages, live music, and dancing. In San Antonio, such venues as the Keyhole Club, the Eastwood Country Club, the Ebony Lounge, the Tiffany Lounge, and others, fostered a spirit of integration among patrons and performers—a unique, mixed-race social experience practically unseen in the rest of the American South. However, despite this tendency by many club owners, patrons, and performers to defy contemporary social mores and mingle openly, certain local individuals and institutions, particularly the San Antonio Police

themselves patronized these clubs as part of a conscious effort to break down segregationist barriers, or whether they were simply frequenting venues in which they felt most comfortable and could hear the types of music they enjoyed. What is certain is that the Alamo City's live music scene during the 1940s and 1950s helped create an environment of multi-ethnic cultural exchange from which the eclectic musical genre now known as the West Side Sound would emerge.

The “Chitlin’ Circuit” and Its Impact on San Antonio’s Live Music Scene

On November 3, 1944, venerated New Orleans jazz musician Don Albert opened the Keyhole Club at the intersection of Iowa and Pine streets, in the heart of San Antonio’s predominantly African-American east side.¹⁸ Though the venue was relatively short-lived (closing in 1948 and reopening at a different location in 1950), the Keyhole Club was an important stop on

The Alamo City’s live music scene during the 1940s and 1950s helped create an environment of multi-ethnic cultural exchange from which the eclectic musical genre now known as the West Side Sound would emerge.

Department, remained vigilant in enforcing segregationist Jim Crow laws in an attempt to prevent public socializing among people of different ethnic and racial backgrounds.

In many ways, post-World War II San Antonio was a community struggling to reconcile its long history of ethnic and cultural diversity with its position as a major urban center on the fringes of a stubbornly segregated American South. While the growing military presence in the area brought a large influx of servicemen and women from different racial backgrounds, and the 1948 desegregation of the Armed Forces provided unprecedented opportunities for interracial mingling, San Antonio, and the rest of Texas, still generally adhered to the segregationist policies found elsewhere throughout the South.

What existed in the Alamo City during this time period was a paradoxical situation in which the official institutions of power, including the city government and the San Antonio Police Department, resisted integration, while at the same time, several of San Antonio’s nightclubs were taking the lead in providing opportunities for citizens of all racial and ethnic backgrounds to socialize freely. By their own admission, some club owners and musicians cultivated mixed-race audiences as a way to attract more patrons. It is not entirely clear whether the audiences

the Chitlin’ Circuit, and it played a crucial role in the early development of the West Side Sound. The venue’s immense popularity also made Don Albert one of the first major African-American club owners in the segregated South.¹⁹

One thing that set the Keyhole Club apart from so many other black-owned clubs across the South was its efforts to integrate Anglo, Mexican-American, and African-American clientele and musical acts. As a result, the Keyhole Club became an integrated live music oasis in an era of Jim Crow segregation.²⁰ This was particularly important for black touring artists during the 1940s and 1950s who relied on such black-friendly and/or black-owned music venues to make a living on the larger Chitlin’ Circuit.²¹

The early success of the racially integrated Keyhole Club angered many local segregationists. Don Albert often upset his detractors by openly advertising the fact that both his bands and his audiences were integrated. It was not uncommon at that time across much of the country for black entertainers to perform for white audiences, but having Anglos, blacks, and Hispanics mixing freely as audience members was still taboo throughout the South. Albert not only allowed this in his venue, but he publically boasted about it through advertisements in

the *San Antonio Register*, one of two African-American owned newspapers in the city.²² Albert closed the Keyhole in 1948 to pursue a business venture in New Orleans, but he reopened the venue in 1950 in a new location on the west side of San Antonio with business partner Willie "Red" Winner.²³

Before long, San Antonio Police Commissioner George Roper and the S.A.P.D.'s vice squad began harassing Albert, Winner, and their customers as part of an effort to permanently close the club at its new location. Among other charges, officials made questionable claims that the building itself was a safety hazard.²⁴ Albert fought against such charges, although the resulting legal battles drained a substantial amount of his financial resources, and ongoing harassment by city officials drove away some of his clientele. Despite these challenges, Albert and Winner won the lawsuit. Their case is a civil rights success story that presaged future legal battles by the N.A.A.C.P. and others to dismantle the segregationist Jim Crow system throughout the rest of the South.

Don Albert's ability to keep the Keyhole Club operating was both a practical and a symbolic victory. It signaled to other African-American business owners that segregationist policies could be successfully challenged, at least in some instances. In addition to that, the fact that he could continue to allow mixed-race bands and audiences to gather openly in his venue helped create an arena in which ethnically diverse musical influences mingled freely and cross-pollinated into the types of hybrid genres that eventually gave rise to the West Side Sound. Because of the city's long-held reputation as an ethnically diverse community "local N.A.A.C.P. leader Harry Burns once famously characterized San Antonio as 'Heaven on Earth,' when compared to other southern cities."²⁵ However, Don Albert's clashes with local officials and others is a reminder that racism and segregationist ideology were still deeply ingrained within local society and would continue for years to cause problems for the Keyhole Club and other racially integrated venues in the area.

In addition to the Keyhole Club, Johnny Phillips's Eastwood Country Club was another important black-owned San Antonio music venue and a popular stop along the Chitlin' Circuit. Established in 1954 on St. Hedwig Road in deep east San Antonio, the Eastwood Country Club was one of the city's premiere destinations for blues, jazz, and R&B groups throughout the 1950s and 1960s. The Eastwood hosted some of the most popular black recording stars of the day, including James Brown, Ella Fitzgerald, Junior Parker, Bobby "Blue" Bland, and many more. Like Don Albert, Johnny Phillips had a reputation for being an honest businessman who paid his artists well and treated them with respect. In addition, Albert and Phillips frequently offered musicians hospitality in the form of lodging and home-cooked meals, which often were

eaten communally with club employees and customers. This helped reinforce a sense of "family" among the artists, fans, and proprietors and contributed to the growing atmosphere of intercultural congeniality. On a more pragmatic level, providing good pay and comfortable conditions allowed Don Albert and Johnny Phillips to attract some of the most prominent national artists to perform in the Alamo City.²⁶

Although perhaps less influential than the Keyhole Club and the Eastwood Country Club, there were several other popular clubs throughout San Antonio at the time, which also welcomed mixed-race audiences and bands. These included the Blue Note, the Tiffany Lounge, the Celebrity, the Cadillac Club, the Fiesta, and the Ebony Club. In addition to these private establishments, San Antonio was home to several public venues, such as the Municipal Auditorium, the Sunken Gardens, and Hemisfair Park, which hosted performers from a variety of racial and ethnic musical genres beginning in the 1960s.

While these venues are important in terms of their regional historical significance, they are also notable because they are where local musicians mingled with and were influenced by nationally touring R&B, jazz, blues, and gospel groups. Whether it was R&B legend Louis Jordan, pop vocal virtuosos the Ink Spots, or jazz icon Lester Young, these established artists made a lasting impression on many young San Antonio musicians, including those who would go on to shape the West Side Sound.²⁷ These live music venues, whether public or privately owned, served as informal "classrooms" in which aspiring musicians could watch, listen, and learn to emulate their favorite professional artists. According to Vernon "Spot" Barnett, African-American saxophonist and bandleader at both the Eastwood Country Club and the Ebony Club during the 1950s, these were places where "anybody who was anybody...went to play live music."²⁸

As importantly as being locales in which novice musicians could listen to and learn from veteran artists, most of the clubs provided opportunities for younger players to perform publicly. Several local bands gained some of their first high-profile exposure opening for national acts at San Antonio's Municipal Auditorium. Likewise, local club owners often hired young, unknown artists to either open for established groups or to substitute for individual touring band members who might be absent due to illness or schedule conflicts. In many cases, house bands, which typically included at least some younger, local musicians, served as back-up groups for nationally prominent artists. The end result was a network of nightclubs throughout San Antonio that provided an open, welcoming, and dynamic environment in which aspiring musicians could perform alongside veteran musicians, blending, borrowing from, and reshaping an eclectic and seemingly endless range of ethnic musical styles and influences.



"Black Cherry," by the Spot Barnett Combo.
Courtesy Ramón Hernández.

Of course, the success of these San Antonio nightclubs was not based solely on their unique role as incubators for musical experimentation and innovation. Entertainment venues of any kind depend on the revenue generated by audiences. These clubs thrived, in large part, because of the sizeable and racially-diverse military community based in and around San Antonio. Most of these soldiers were young, single males, and many were eager to spend a significant portion of their earnings socializing in local nightclubs. In some cases, servicemen stationed at the city's military installations also created their own mixed-race bands.²⁹

There were specific racial, cultural, social, and historical factors that helped create a unique musical environment in San Antonio and contributed to the emergence of the West Side Sound. However, it is also important to recognize those musical influences from outside of Texas that helped shape the local music scene. The most influential of these during the 1940s and 1950s was the massive influx of military personnel and civilians of various ethnic backgrounds who came from throughout North America. These new arrivals brought with them the orchestral swing of Harlem, the country blues of the Mississippi Delta, the big-band jazz and swamp pop from neighboring Louisiana, and R&B from Memphis and Detroit, all of which blended with the rich traditions of *conjunto*, *mariachi*, Western swing, honky tonk, blues, gospel, polka, and other genres that already had existed in San Antonio for decades. This eclectic cross-pollination of musical influences, along with a dynamic live music scene and a somewhat less rigidly institutionalized system of racial segregation than that which existed throughout

the rest of the South, helped create a cultural environment in which the West Side Sound could take root and flourish.³⁰

By the end of the 1950s, it was not uncommon to see racially-integrated bands in San Antonio. According to historian Andrew Brown, "the first fully integrated (white, black, Hispanic) band in town anyone can remember was Little Sammy Jay and The Tiffanaires, one of the regular groups at the Tiffany Lounge."³¹ Reflecting on San Antonio's race relations during the 1950s, West Side Sound pioneer Spot Barnett said, "Oh, we didn't give a shit about all that! We just wanted to *play*. See, San Antonio was different."³² As a black musician who toured extensively on the Chitlin' Circuit during that time, Barnett had performed in many clubs throughout the South that were still racially segregated. In 1950s San Antonio, he established a reputation not only as one of the city's greatest R&B bandleaders but also one who employed a multiracial, integrated backing band, which included fourteen-year-old white musical prodigy, Doug Sahm.

Sahm, who would become a Texas music icon and international ambassador for the West Side Sound, was a frequent visitor to these mixed-race music venues during the 1950s, particularly the Eastwood Country Club. Born in San Antonio on November 6, 1941, Doug Sahm grew up just a stone's throw from the storied venue, making it relatively easy for him to sneak out after hours to enjoy the club's eclectic mix of live music.³³ As a teen, Sahm talked his way into these adults-only venues, mixed and mingled with musicians and club patrons, and eventually convinced Keyhole house bandleader Spot Barnett to let him sit in with his renowned Twentieth Century Orchestra. "On any given night," Sahm later recalled, "you had T-Bone Walker, Junior Parker, The Bobby 'Blue' Bland Review, Hank Ballard and James Brown. You just dug in. In the San Antonio clubs there was nothing but hustlers, pimps, strippers, and a few straggly flat-topped cats from Lackland (Air Force Base)."³⁴

Doug Sahm was born and raised on the city's predominantly black east side and developed an early interest in blues and R&B. However, he first gained a local following as a young country singer and musician, performing on the radio when he was only five. By the age of eight, "Little Doug Sahm," as he had come to be known, was performing in area nightclubs and on the nationally popular *Louisiana Hayride*. Sahm seemed to absorb the myriad musical genres present throughout his hometown, including German and Czech polkas, waltzes, and schottisches, Texas-Mexican *conjunto* and *mariachi*, African-American blues, jazz, and R&B, and Anglo-American Western swing and honky tonk. He freely blended all of these influences to create an eclectic, roots-based style that eventually made him an international star, especially after co-founding the Grammy Award-winning super-group, the Texas Tornados, in 1989.³⁵

Spot Barnett served as a bandleader and mentor for many other young San Antonio musicians, including two young Mexican-American musicians named Randy Garibay (born Ramiro Beltrán) and Arturo "Sauce" Gonzalez, who would use their experience in Barnett's band to help create a distinct Chicano Soul sound during the 1960s.³⁶ According to West Side Sound veteran Jack Burns, it was common to see Hispanics, blacks, and Anglos playing together in Barnett's orchestras.³⁷ Randy Garibay went as far as to claim that "San Antonio was the first city in Texas to have integrated bands."³⁸ Although Garibay's assertion is difficult, if not impossible, to verify, it does seem that San Antonio had a disproportionately high number of mixed-race bands during the 1940s and 1950s. Without a doubt, the Alamo City's live music venues provided an environment in which musicians of all ages, races, and ethnic backgrounds were not only allowed but actually encouraged to work together openly in creating a unique and dynamic amalgamation of musical styles.

Institutional Racism and Military Diversity in San Antonio

Although several of San Antonio's nightclubs promoted a sense of intercultural congeniality in the 1940s and 1950s, the police department and many private citizens continued to support policies and behavior that reflected the widespread racial biases present across the South and other parts of the country at that time. Institutionalized racism could be seen throughout the Alamo City in the form of police intimidation, lack of equal access to public facilities, and a variety of segregationist laws existing at the municipal level. Despite such lingering challenges, San Antonio did not experience the same level of public lynchings and anti-black violence seen in other southern cities of comparable size.³⁹

Nevertheless, San Antonio did face some notable occurrences of racial violence in the early twentieth century, the first in 1900 and the second in 1913.⁴⁰ However, these two incidents were relatively minor in comparison to the brutal race riots that occurred in other Texas cities, such as Brownsville (1906) and Houston (1917), which resulted in dozens of killings, beatings, and incarcerations.⁴¹ By contrast, San Antonio's most serious incident of racial violence during this time period resulted in only three shootings.⁴²

One of the reasons that San Antonio did not suffer the same degree of interracial violence seen in so many other southern cities at the time is that its black community had in place a fairly well-organized and effective political machine. This helped shield the black population from harassment and provided such amenities as running water, a sewer system, streetlights, and a library, all of which enhanced public safety and helped

ameliorate racial tensions in the city. Charles Bellinger, a black businessman who rose to power through his various enterprises, including a theater, pool hall, and construction company, was the leading figure in San Antonio's African-American politics during the first few decades of the twentieth century. Much like white urban bosses elsewhere across the country, Bellinger provided services and employment in exchange for votes from his black constituents, thereby building one of the most powerful black political machines in the South at that time.⁴³

During the early twentieth century, local law enforcement, including the San Antonio Police Department and the Bexar County Sheriff's Office, vigorously enforced state and local segregation laws related to the use of schools, streetcars, buses, libraries, pools, parks, and other public spaces. However, unlike other major cities in Texas, San Antonio did not have large, well-organized chapters of such white supremacist organizations as the Ku Klux Klan or the White Citizens' Council during the 1920s and 1930s.⁴⁴

In general, African Americans in San Antonio also had somewhat better employment prospects than blacks in other southern cities throughout the first half of the twentieth century. During the Great Depression of the 1930s, most public and private employers across the country gave preference to white men when doling out what few jobs were available. Employers typically considered women and minorities to be low-priority, in terms of hiring. However, San Antonio had a better record than most cities in the South when it came to employment for African Americans during the 1930s. As Christopher Wilkinson points out, "[I]n many southern cities just before the start of World War II, such (mechanical) work would not have been easily found by an African American, particularly after the economy turned down again in 1940."⁴⁵

By the 1940s, construction workers, mechanics, and manual laborers were increasingly in demand throughout San Antonio's bustling military installations. Since most of these jobs were federally funded, they typically were more accessible to minorities. However, minorities also enjoyed greater access to private-sector jobs, mainly because the rapid growth in military facilities throughout the area created a strong demand for blue-collar workers in a variety of businesses connected to the defense industry. Although racism was still very much present in many forms throughout San Antonio, the influx of federal dollars, along with the growing demand for unskilled or semi-skilled labor, helped bring an unprecedented degree of economic opportunity for minorities in the area.

By 1950, San Antonio's population was 7% African-American, as compared to 27% in Houston. However, San Antonio experienced fewer instances of white-on-black racial violence from Reconstruction into the twentieth century.⁴⁶ The

reasons for this are complex, but much of it has to do with the more equitable ethnic balance of Hispanics, Anglos, African Americans, Germans, Czechs, and others in the Alamo City. Historian Robert Goldberg describes San Antonio as having a “moderate racial atmosphere” when compared to other southern cities during the first half of the twentieth century. Goldberg calls San Antonio a “progressive” city in a region ruled by mob violence and widespread police intimidation and says that, “segregation was woven into the fabric of San Antonio life, but it did not elicit violence or impassioned defenses.”⁴⁷

The Stylistic Foundations of the West Side Sound

There are several stylistic components that contributed to the development of the West Side Sound and Chicano Soul music of the late 1950s and early 1960s, including the so-called “doo-wop” style. Doo-wop, defined by tight vocal harmonies and themes of teenage romance, originated among small groups of teenagers gathering on street corners in New York City and other urban areas to entertain passersby in hopes of earning money in an otherwise limited economic environment. In some cases, these doo-wop groups included members of street gangs, who also performed as a way to demonstrate their musical prowess and to gain greater notoriety within their communities. Eventually, some of these groups, including the Ink Spots and the Mills Brothers, landed recording contracts and went on to achieve national acclaim as performing artists. By the late 1950s, doo-wop had become very popular across the country and aired regularly on such South Texas radio stations as KMAC and KONO.⁴⁸ Prominent San Antonio high school doo-wop groups, such as the Royal Jesters and Henry and His Kasuals, played an important role in shaping the early West Side Sound by popularizing multi-part harmonies, romantic themes, and pop, blues, and R&B among a racially diverse teenaged audience in the Alamo City.⁴⁹

Another important early influence on the West Side Sound was a big band-styled brass section, typically led by a tenor saxophone. This is perhaps best represented by such groups as Dino and the Dell-Tones and Rudy and the Reno Bops. The 1960s West Side Sound also often included a piano or organ. The Vox Continental organ, as used by Augie Meyers, who performed with Doug Sahm in the Sir Douglas Quintet and later in the Texas Tornados, was especially popular. New Orleans-styled piano triplets also appeared frequently in West Side Sound songs from this period. For example, such tunes as Doug Sahm’s “Why, Why, Why?” Sunny and the Sunglows’ “Just a Moment,” and The Royal Jesters’ “My Angel of Love,” all contain these core elements. By the mid-1960s, an increasing number of West Side Sound bands began incorporating more

Tex-Mex *conjunto*, Louisiana swamp pop, and other disparate styles, helping further broaden this already eclectic genre.⁵⁰

Conjunto is a popular genre of *música tejana* (or Texas-Mexican music), which is most often associated with working-class Texas Mexicans from the rural Rio Grande Valley. Traditionally consisting of an accordion and *bajo sexto*—a twelve-string Mexican guitar—*conjunto* is rooted in European, Mexican, and Spanish musical traditions. In fact, *conjunto* is a remarkable example of the cross-pollination of ethnic musical cultures that has taken place in the Southwest over the past several centuries. *Conjunto* borrows extensively from the folk music of northern Mexico, especially the popular style known as *norteño*. However, *conjunto* also incorporates polka, waltz, and schottische dance steps, as well as the accordion, all of which were brought to Texas and northern Mexico by German and Czech immigrants.⁵¹

Although rooted in musical traditions from both northern Mexico and the American Southwest, *conjunto* evolved into its own unique style by the 1920s and 1930s.⁵² For many working-class Tejanos, or Texans of Mexican descent, *conjunto* came to represent both pride in one’s ancestral heritage but also a willingness to embrace other musical influences. As *conjunto* grew in popularity throughout South Texas in the first half of the twentieth century, it increasingly took on symbolic importance in helping forge a sense of “collective identity” among Tejanos, especially those of the working class. *Conjunto* represented a more “organic” or “authentic” expression of Hispanic culture, which spoke to “a whole array of social, political, economic, and cultural factors that form the basis for a collective identity” among working-class Tejanos.⁵³ *Conjunto* music certainly came to be a cornerstone for the development of the West Side Sound by the mid-twentieth century.

There are other regional styles that influenced early West Side Sound musicians, as well. For example, the “Texas R&B sound” is a guitar-and-horn-laced interplay, popularized by T-Bone Walker in the late 1940s. Aaron Thibeaux “T-Bone” Walker was born in Linden, Texas, on May 28, 1910. Walker’s family moved to Dallas when he was two years old. As a youngster, he spent time in Dallas’s predominantly African-American neighborhood of Deep Ellum, learning to play from such pioneering Texas bluesmen as Blind Lemon Jefferson. By the 1940s, T-Bone Walker had developed an upbeat blues guitar style, along with a famously energetic stage presence, which contributed to a newly emerging genre known first as “jump blues,” then Rhythm and Blues, and eventually R&B. Walker’s best-known composition, “(They Call It) Stormy Monday,” made him a national sensation, and he went on to become a major influence on numerous other blues and R&B artists, including B.B. King, Johnny Winter, Freddie “The Texas Cannonball” King, and Stevie Ray Vaughan.⁵⁴

T-Bone Walker had a tremendous influence on the development of R&B nationally, with his electric blues shuffle style, his jazz-oriented guitar solos, and his role in defining the modern R&B ensemble, often composed of electric guitars and bass, drums, and horns. Walker had a particularly strong impact on blues and R&B musicians in his home state of Texas, including those in San Antonio. Several West Side Sound artists, including Doug Sahm's former backing band, The West Side Horns, have long made Walker's R&B classic, "The T-Bone Shuffle," a standard part of their repertoire.⁵⁵ Other San Antonio blues bands, such as Big Walter Price and the Thunderbirds and Jitterbug Webb and the Five Stars, also incorporated the T-Bone Walker sound into their R&B of the 1950s.⁵⁶

Texas blues historian Alan Govenar states that within "the rhythm and blues of T-Bone Walker, the electric guitar assumed a role that superseded the saxophone, which until then had been the prominent solo instrument in jazz. The R&B band sound became tighter and depended more on the interplay of the electric guitar with the horn section, piano, and drums."⁵⁷

However, while T-Bone Walker helped make the guitar and rhythm section "interplay" integral to the West Side Sound, as an outgrowth of his Texas-style R&B, it was the prominence of

the saxophone, leading a full, rich horn section that gave the Alamo City its own distinctive style. As bandleader Rudy "Tee" Gonzales points out, "It's the double horns, two-part harmony—the West Side Sound. It's classic, and the sound went all over. People recognize it."⁵⁸ Drummer and producer Manuel "Manny" Guerra used this same double-tenor arrangement for his group, The Sunglows. This technique was later adopted by the more well-known offshoot of that band, Sunny and the Sunliners.⁵⁹

While T-Bone Walker is largely responsible for popularizing the R&B combo arrangement in Texas, the two-part horn section, with tenor sax on lead, was one of the most important identifying characteristics that made San Antonio R&B sound different from that commonly heard in Houston, Dallas, or many other cities across the country. This two-part horn section derived mainly from earlier *orquestas tejanas*, or Texas-Mexican orchestras, which were very popular throughout South Texas during the 1930s and 1940s. According to Spot Barnett and Rudy "Tee" Gonzales, this "Latin" influence helped make the West Side Sound distinct from the R&B scenes of Detroit, Los Angeles, Chicago, and elsewhere. West Side groups such as Henry and His Kasuals, the Royal Jesters, the Eptones, Spot Barnett Orchestra, Sunny and the Sunliners, and many others often incorporated this into their sound. For example, the Eptones' song, "Sweet Tater Pie," contains a T-Bone Walker-style arrangement along with a two-part horn section. This soulful, big band-styled tune, which includes jazz and funk elements, also features a tenor saxophone leading the two-part horn section, typical of earlier Texas-Mexican orchestras.⁶⁰

Another very influential figure in the development of the West Side Sound during the 1950s and 1960s was African-American saxophonist, composer, and arranger, Clifford Scott. Scott was born in San Antonio on June 21, 1928. Born and raised on the city's east side, Scott was a child prodigy who was proficient on a number of instruments. As a teenager, Scott played saxophone with the popular Amos Milburn. While appearing with Milburn at the Eastwood Country Club and in other local mixed-race clubs, the young Scott also met and performed with John Coltrane and other legendary artists who toured through the area. When Scott was only fourteen, famed bandleader Lionel Hampton hired him to play saxophone with his group at the city's Municipal Auditorium. Clifford Scott went on to perform and record with Charlie Parker, Ray Charles, Count Basie, and many other prominent artists. Scott also made some of his own recordings for King and Pacific Jazz Records.⁶¹

However, it was Clifford Scott's chart-topping single, "Honky Tonk," which he co-wrote with popular R&B recording artist Bill Doggett, that helped revolutionize the role of saxophone in early rock and roll music. Many West Side musicians consider "Honky Tonk" to be the "unofficial anthem" of the West Side



Sunny and the Sunliners promotional photo, 1965.
Courtesy Ramón Hernández.

Sound, since it is a standard tune performed by most San Antonio R&B groups.⁶² Recorded in 1956 for Cincinnati's King Records, "Honky Tonk" is a sax-driven, early rock and roll instrumental shuffle, featuring Clifford Scott's four-part tenor sax on lead.⁶³ What was first conceived as a warm-up rehearsal shuffle for Bill Doggett's band while on tour, "Honky Tonk" places the tenor saxophone in the foreground, giving it a whole new prominence as a lead instrument. The tune became a jukebox staple nationwide and inspired a new generation of horn players across the country, particularly in San Antonio, where Scott was celebrated as a hometown hero. Clifford Scott's lifelong association with this hit, which peaked at Number Two on the Hot R&B Singles of 1956, earned him the nickname, "Mr. Honky Tonk."⁶⁴

One of the countless younger San Antonio musicians whom Clifford Scott inspired was Spot Barnett. "He didn't just influence *my* style; he influenced *all of us* (Texas saxophone players). He was mostly responsible for the Texas style...that Texas Tenor sound," says Barnett. "So, just like they had state high school football championships, they had state school band competitions back then, too, and the competitions were just as fierce. The Texas Tenor sound kind of developed from there, because you could hear a cat playing, and *you knew* he was from Texas."⁶⁵

Because the tenor saxophone is so prominent in the R&B music of San Antonio, it is important to understand the nature of the "Texas Tenor" style. African-American jazz sax legends Illinois Jacquet, Arnett Cobb, King Curtis, and Conrad Johnson are all closely associated with this sound, but what distinguishes it from other regional music styles? "When jazz fans talk about the Texas Tenor saxophone sound," explains music writer Nick Morrison, "they're talking about a sound which is very robust, sometimes raw, and which mixes the musical vocabularies of swing, bebop, blues and R&B. It's that honking, bar-walking saxophone sound that used to blast from jukeboxes coast-to-coast." Others suggest that the Texas Tenor saxophone style is perhaps best understood as a "feeling," rather than specific tonality or conscious approach to instrumental arrangements.⁶⁶ While finding a clear definition for the Texas Tenor sound may be difficult, this phenomenon certainly appears to be a byproduct of the unique confluence of styles found in San Antonio and elsewhere throughout the Lone Star State.⁶⁷

Clifford Scott and Bill Doggett's hit single, "Honky Tonk," became one of the most frequently-covered tunes for young West Side Sound saxophonists and horn players in the 1950s and 1960s. Still today, many San Antonio bands, including the West Side Horns, regularly play the classic tune, since they consider it to epitomize the style and spirit of the West Side Sound. Frank Rodarte, Rocky Morales, Charlie Alvarado, Rudy Guerra, Louis Bustos, and Charlie McBurney, some of

the best-established and best-recognized saxophonists and horn players in San Antonio, are just a few to have been influenced by Clifford Scott's sax-laden shuffle. Several of the younger West Side Sound musicians interviewed by Allen Olsen agreed that being able to perform "Honky Tonk" proficiently was "an understood requirement for playing in these (San Antonio) clubs."⁶⁸ In that sense, "Honky Tonk" became a litmus test of sorts for proving one's skills as a San Antonio R&B musician.

The dynamic confluence of the Texas Tenor sound, the Texas R&B sound, and doo-wop music in San Antonio by the late 1950s was integral in helping to create the West Side Sound. Artists such as Clifford Scott and T-Bone Walker were immensely popular in postwar San Antonio. While the Texas-Mexican *conjunto* was the force which truly gave the West Side Sound its own distinct style by the 1960s, groups such as Mando and the Chili Peppers were experimenting with crossover Tex-Mex *conjunto* music and rock and roll as early as the mid-1950s. This cross-pollination of sounds, including R&B, tenor sax, doo-wop, and *conjunto*, with its centerpiece instrument, the accordion, would give rise to the "golden years" of the West Side Sound during the 1960s.



Charlie Alvarado, 1959. Courtesy Ramón Hernández.

The Golden Years of the West Side Sound, 1955-1969

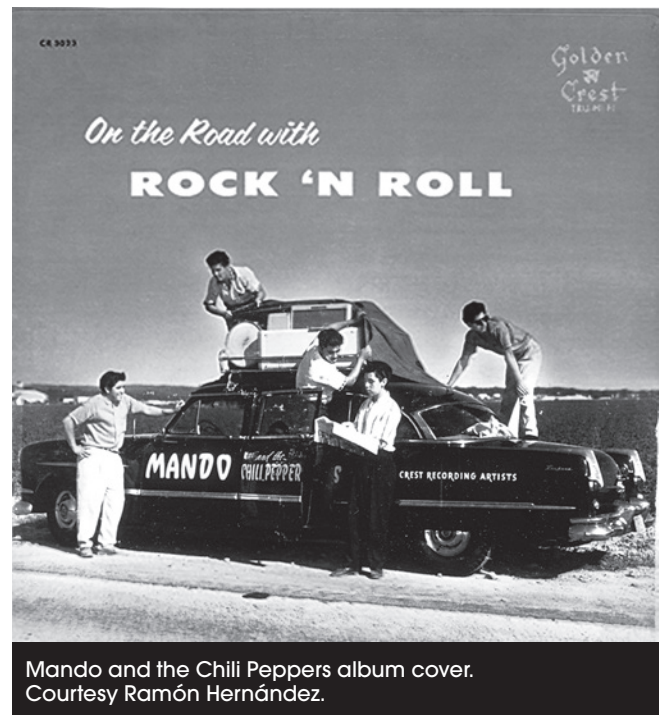
By examining the convergence of doo-wop, *conjunto*, rhythm and blues (R&B), and rock and roll, this section delves into the development of early West Side Sound "combo" groups, such as Sunny and the Sunliners and Mando and the Chili Peppers. In the context of such groups, this segment also discusses the notion of cross-pollination, or "hybridity" in *música tejana*—first in the *orquestas tejanas* (Texas-Mexican orchestras) of the 1940s and 1950s and afterward in the West Side Sound of the 1950s and 1960s. Lastly, this section examines the local music industry, including record producers, record labels, radio deejays, distributors, and others, who contributed to the development of the West Side Sound during this period.

By the early twentieth century, there were two main types of musical ensembles popular among Texas Mexicans—*conjuntos* and *orquestas tejanas*. The *conjunto* was typically a smaller group of non-professional musicians whose instruments often included the accordion (borrowed from German and Czech immigrants), the *bajo sexto* (a 12-string rhythm guitar), and sometimes a fiddle or a single drum. Because *conjuntos* were small, more affordable, and tended to perform traditional Texas-Mexican folk music, they were more popular among working-class Tejanos. During the 1940s and 1950s, such groups as Conjunto San Antonio Alegre and Conjunto de la Rosa performed for crowds along the San Antonio River, helping make live music a staple of downtown San Antonio life during the early postwar period.⁶⁹

The other prominent type of musical ensemble, the *orquesta tejana*, was usually a larger group whose instrumentation featured guitars, violins, horns, and a full percussion section. *Orquestas* typically included formally trained musicians who blended traditional Mexican folk music with more modern styles, such as jazz, swing, and pop. Because they were bigger, more expensive, and more inclined to incorporate popular music into their repertoire, *orquestas tejanas* tended to attract middle and upper-class Tejanos, who not only had the money to hire such large bands but also were eager to demonstrate their increasing upward mobility and assimilation into mainstream American society by embracing a broader range of popular music styles.

This blending of traditional Texas-Mexican genres with more popular music is an example of the process of "selective assimilation" that Mexican Americans, and virtually all other ethnic groups, underwent as they strove to preserve certain aspects of their cultural heritage while also working to achieve greater acceptance and upward mobility within American society.

In order to better understand how Texas-Mexican music reflects this process of selective assimilation within Mexican-American society, it is important to consider two different



Mando and the Chili Peppers album cover.
Courtesy Ramón Hernández.

schools of thought—"autonomy" versus "hybridity." In some of his earlier works, ethnomusicologist Manuel Peña argues that Mexican culture has been largely autonomous in South Texas. For example, Peña argues that most working-class Tejanos embraced *conjunto* music as means to "defend" against increasing Anglo cultural hegemony throughout the state. By celebrating "authentic" cultural traditions, such as *conjunto*, working-class Tejanos were preserving their ethnic heritage in the face of encroaching cultural influences from Anglos and others.⁷⁰

Historian Jason Mellard challenges Peña's assertion and, instead, emphasizes the hybrid nature of Texas-Mexican cultural identity.⁷¹ *Orquesta tejana* is a particularly potent representation of this "hybridity," since it is a product of the cross-pollination of a variety of musical elements from both inside and outside of the Texas-Mexican community. Although it remained more traditional than *orquesta tejana* and did not absorb such a broad range of jazz, pop, swing, and other styles, *conjunto* also incorporated a variety of "outside" influences, including German and Czech accordion, polkas, and waltzes and, more recently, blues and country music. Likewise, the amalgamation of musical influences that helped create the West Side Sound reflects the ongoing process of hybridity in *música tejana*.⁷²

By the 1950s, as the early West Side Sound began to emerge, Texas-Mexican music, whether *conjunto*, *orquesta tejana*, or some other sub-genre, already had a long history of absorbing and adapting diverse musical influences, including blues, jazz, R&B, country, and polka. As rock and roll appeared in the mid-1950s, *música tejana* would once again demonstrate its

ability to hybridize with other musical forms. Although rock and roll is often thought of as the result of combining African-American and Anglo-American cultural influences, Latin music has played a significant, although largely under-recognized, role in the evolution of this popular genre.

Binarism vs. Hybridity: Latin Music's Influence on Early Rock and Roll

Although its roots extend back decades earlier, rock and roll began to emerge as an identifiable musical genre in the United States during the mid-1950s. The so-called “Sun Sound,” spearheaded by Memphis-based Sun Records proprietor Sam Phillips, forever changed the face of American popular music. According to the “Sun Story” narrative, such young white musicians as Elvis Presley, Jerry Lee Lewis, and Carl Perkins, mixed southern music that crossed both racial and gospel/secular divides to form the foundation of rock and roll in the mid-1950s. The “Sun Story,” also sometimes referred to as the

polka, and other styles and mixing those with traditional Anglo fiddle music.

Likewise, throughout the 1940s, white bandleaders, such as Benny Goodman and Glenn Miller, borrowed heavily from African-American music. At the same time, black R&B artists of the 1940s also incorporated elements of pop and country music and regularly used such terms as “rocking and rolling” in their song lyrics. Furthermore, Chuck Berry (a black musician) and Bill Haley (a white musician) were performing early rock and roll prior to the heyday of Sun Studios. So, rather than rock and roll resulting from a “Big Bang” convergence of a handful of artists in one particular studio (the Sun Studios in Memphis), the elements of rock and roll had been mixing and mingling for years before Elvis Presley and his peers popularized this new style.⁷⁶

What is most obviously lacking in the Sun Story, as a result of its reliance on the over-simplified black-white binary paradigm, is any acknowledgement of Latinos and Latin music in the formation of rock, soul, and R&B music. To be sure,

Although rock and roll is often thought of as the result of combining African-American and Anglo-American cultural influences, Latin music has played a significant, although largely under-recognized, role in the evolution of this popular genre.

“Big Bang Theory” of rock and roll, suggests that rock and roll “exploded” into existence when Presley, Lewis, Perkins, and others gathered at Sun Studios and began blending together black and white musical influences to create a dynamic, new style that came to be called rock and roll.⁷³ The Sun Story is an example of the dominant black-white binary paradigm found in pop music scholarship, which is the “conception that race in America exists, either exclusively or primarily, of only two constituent racial groups: the Black and the White.”⁷⁴

In many ways, the Sun Story is a popular narrative about the merging of race-based musical genres in the Jim Crow South (specifically the “race” and “hillbilly” genres), which resulted in a “colorblind” hybrid genre known as rock and roll.⁷⁵ The Sun Story/Big Bang Theory contains elements of historical fact and is useful in helping understand the racial dynamics and cultural cross-pollination involved in the emergence of rock and roll. Unfortunately, however, this paradigm is a gross oversimplification of when and how rock and roll actually came into being. One only need look at Western swing of the 1930s to see how white country artists already were embracing black blues, jazz, ragtime, swing, Mexican *mariachi*, German-Czech

Latinos had no direct role in the recordings produced at Sun Studios. However, the notion of a black-white binary relies on a subjective construct of “whiteness” and “blackness,” which does not accurately represent the racial and ethnic complexity of American society.⁷⁷

Since the 1980s, a number of race theorists and social scientists have challenged the black-white binary, because it largely ignores ethnic groups other than African Americans and Caucasians.⁷⁸ In his effort to deconstruct this black-white binary model, Juan Perea asserts that “the Black/White Paradigm operates to exclude Latinos/as from full membership and participation in racial discourse, and...that exclusion serves to perpetuate...negative stereotypes of Latinos/as.”⁷⁹

The idea of black-white binarism has long dominated popular discourse on the origins and evolution of rock and roll, but it is outdated and inaccurate. Such major southwestern cities as San Antonio, Houston, and Los Angeles, all of which include sizeable Hispanic populations, are largely neglected in most case studies involving the black-white binary. Consequently, black-white binarism marginalizes America’s Latino population and minimizes its influence on the development of rock and roll music.

In particular, San Antonio's West Side Sound, a confluence of "black, white, and brown" music (as well as other regional ethnic cultures, including Czech, Polish, and German), highlights the weaknesses inherent in the black-white binary model.

By the 1950s, Texas-Mexican rockers, such as Freddy Fender and Armando Almendarez, along with California-Mexican rocker, Richie Valens (born Richard Valenzuela), were mixing "Latino" music with R&B and rock and roll. The most well-known example is Valens's rock and roll rendition of the old Mexican folk song, "La Bamba" (1958). Also known as *Rock en español*, this mixture of American rock with Latin music styles, which sometimes includes both Spanish and English lyrics as part of a linguistic "code-switching," is still used today by Latin musicians ranging from veteran rocker Carlos Santana to younger rap artists.

Los Angeles's early R&B scene featured an active mix of black music with Latin rhythms, giving rise to the "Pachuco" craze, which spread throughout southern California and El Paso during the 1940s and 1950s.⁸⁰ Pachuco music was a mixture of *mambo*, *caló*, R&B, and big band swing. Its vibrant "zoot-suit" culture was the ideological and musical predecessor to *Chicanismo*.⁸¹

For example, West Coast *pachuquero* Lalo Guerrero's "Marijuana Boogie" (1949) and "Los Chucos Suaves" (1949) combined big band swing with black R&B to make these songs very popular among California's Mexican-American community during the late 1940s.⁸² Such R&B singles as "Pachuco Hop" (1952)—East Los Angelino Chuck Higgins's homage to his Mexican-American fan base—and Ruth Brown's "Mambo Baby" (1954), demonstrate a strong Latin influence in R&B and rock and roll. Los Angeles and San Antonio are perhaps the best examples of this interracial cross-pollination. The music scenes in both of these urban centers throughout the 1940s and 1950s represent a remarkable process of hybridization which included a distinct "tri-ethnic" cultural blend and directly challenge the notion of black-white binarism in the emergence and maturation of rock and roll.

The West Side Sound Takes Off

In the fall of 1955, Armando "Mando" Almendarez made what is perhaps the first "Chicano rock" record in history. Almendarez recorded a polka-rock rendition of Clifton Chenier's "Boppin' the Rock," with Chuck Berry's "Maybelline" as the B-side.⁸³ Under the group name Armando Almendarez y su Conjunto Mexico, Almendarez released the 78-rpm on Rio Records, owned by Hymie Wolf. In 1948, Wolf had opened a liquor store at the intersection of Commerce and Leona streets in downtown San Antonio. Wolf eventually expanded his operations to include a record shop and a recording label. Known for its locally produced *conjunto* and *cantina* records

during the 1950s, as well as its popular stock of Latin and Mexican records from major recording artists, Rio Records became one of the first independent labels in the city.⁸⁴

Rio Records, though modest and relatively short-lived, paved the way for a number of other entrepreneurs who would launch their own record companies. Such independent-minded producers as Emil "E.J." Henke, Abraham "Abe" Epstein, Joe Anthony, Manuel Rangel, and Jesse Schneider are just some of the businessmen who started their own record companies in San Antonio and throughout South Texas during the 1950s and 1960s. Because of the proliferation of these independent labels, local artists no longer had to rely on negotiating contracts with major record companies in New York or Los Angeles.⁸⁵

With its large Hispanic population, San Antonio became the hub of the burgeoning Texas-Mexican recording industry. However, Alice, Texas, a small oil and ranching community some 120 miles south of San Antonio and 40 miles west of Corpus Christi, also played a crucial role in the evolution of *música tejana* during the mid-twentieth century.⁸⁶ Alice became an important player in the nascent Texas-Mexican recording industry during the early postwar era largely due to the efforts of Armando Marroquín and Paco Betancourt and their home-grown label, Ideal Records. Beginning in the late 1940s, Marroquín and Betancourt recorded and promoted such musical pioneers as Beto Villa and Isidro Lopez. Because Marroquín and Betancourt owned their own record label, they could allow Villa, Lopez, and other highly innovative bandleaders to experiment with combining elements of working-class *conjunto* and *ranchera* music with the jazz, swing, and the pop-inflected sound of *orquesta tejana*. This mixing of styles during the 1940s and 1950s helped lay the foundation for the emergence of the even more eclectic West Side Sound of the 1950s and 1960s.⁸⁷

During the 1950s and 1960s, Clifton Chenier, a black, French-speaking Creole accordionist whose music incorporated both Texas and Louisiana musical traditions, also had an important influence on Hispanic music in South Texas. Recording in his early career for the Los Angeles-based Specialty Records, an early R&B/gospel music label, Chenier's records were very popular on jukeboxes throughout the state, especially in South and Southeast Texas, where many Louisiana-born Creoles and Cajuns lived.⁸⁸

More importantly, however, Chenier's music shared a distinct similarity with *música tejana* that many other R&B musicians did not, since he was a proficient accordionist. Chenier played accordion-driven R&B music that was very popular in the region during the early postwar era, mixing in elements of blues, jazz, bebop, and French-Creole music, which helped lead to the emergence of "zydeco" in the 1950s.⁸⁹

Clifton Chenier, often referred to as “The King of Zydeco,” also had an important impact on the West Side Sound, especially because of his influence on such prominent Tejano accordionists as Armando Almendarez. As musicologist Chris Strachwitz points out in his liner notes for the CD reissue of the Rio Records catalog, Almendarez had “obviously listened to the jukebox records of...Clifton Chenier” as he developed his unique accordion style.⁹⁰

Chenier also influenced San Antonio accordionist Leonardo “Flaco” Jiménez, one of the state’s most prominent *conjunto* artists from the 1950s to the present. Jiménez, who co-founded the super-group, The Texas Tornados, recalled, “The way I learned to play the accordion was on the wild and happy side, much like Cajun and zydeco music. One of my early idols was Clifton Chenier. The way he played, it was like the accordion was yelling at you: ‘hey, take this. I like to make my accordion yell and scream and make it happy.’”⁹¹ Musicologist Ramiro

Almendarez’s recordings and performances from the late 1950s garnered widespread regional attention, and inspired Mexican-American teenagers across the Southwest, including future West Side Sound icon, Randy Garibay. As Garibay later recalled, “I’d go to these house parties with my brother, and this guy Armando Almendarez and San Antonio Alegre would be playing. They’d do the standard polkas and boleros and then, all of a sudden, with Mando [Armando] playing accordion, they’d break into ‘Lucille’ or ‘Just Because’ by Lloyd Price. It was amazing. That’s when I first heard rock ‘n roll.”⁹⁵ Garibay went on to lead some of the most influential bands involved in the West Side Sound, including The Pharaohs, The Dell-Kings, Los Blues, and Cats Don’t Sleep. He also wrote “Barbacoa Blues” (1997), which became one of the most popular songs associated with the West Side Sound.⁹⁶

Rodolpho “Rudy T” Gonzales was another influential musician in the early years of the West Side Sound. Gonzales was born July 4, 1939, in San Antonio.⁹⁷ He started playing

Clifton Chenier, a black, French-speaking Creole accordionist whose music incorporated both Texas and Louisiana musical traditions, also had an important influence on Hispanic music in South Texas.

Burr further emphasizes Chenier’s importance in popularizing the accordion by stating that Chenier “did as much to expose the accordion in the past forty years as did conjunto legend Santiago Jiménez, Sr.”⁹²

Almendarez’s recordings demonstrate the dynamic musical cross-pollination taking place throughout San Antonio during the post-war era. Like Freddy Fender in South Texas and Lalo Guerrero in southern California, Almendarez was rapidly redefining the parameters of Mexican popular music during the 1950s. In an attempt to stay relevant and increase record sales, Hymie Wolf started dabbling in American rock and pop music in the mid-1950s, primarily with Almendarez and his various groups, such as Conjunto Mexico and Conjunto San Antonio Alegre.⁹³

Within three years, Almendarez had recorded some 50 sides for Rio Records. These recordings represented a remarkably diverse range of styles, including *conjunto*, polka, rock and roll, R&B, and even a western swing-flavored number sung in Spanish. Almendarez’s work with Rio Records not only reflects his tremendous versatility as a musician but also the eclectic tastes of his San Antonio and South Texas audience.⁹⁴ His ability to successfully meld regional music styles helped forge a distinct “Tex-Mex” sound during the 1950s, which would influence an entire generation of younger West Side Sound artists.

with his brother, Manuel “Red” Gonzales, in 1952 as part of a traditional *conjunto* group. First performing as Red y su Conjunto, then Conjunto Los Panchitos, Rodolpho Gonzales permanently changed the band’s name to Rudy T and His Reno Bops in 1955.⁹⁸ In 1957, Rudy T and His Reno Bops recorded another one of the earliest Chicano rock records, “Cry, Cry.”⁹⁹

Appearing a year before Chicano rock pioneer Ritchie Valens’s 1958 debut hit single “Come On, Let’s Go,” “Cry, Cry” was the first and only 45-rpm rock record to be released on Wolf’s short-lived Rio Records label. Featuring a guitar-driven combo and a two-part tenor saxophone section, Rudy T and His Reno Bops are one of the earliest examples of the West Side Sound group ensemble. They also became one of the first and most popular Chicano Soul groups associated with the West Side Sound.

“Cry, Cry” and “Boppin’ the Rock” are prime examples of the eclectic blending of musical styles that took place throughout San Antonio during the mid to late-1950s. Although these particular songs were not big hits, Rudy and His Reno Bops and Armando Almendarez y su Conjunto Mexico (later Mando and the Chili Peppers) did make an impact in the local music community at the time by inspiring Tejano youth to combine rock, soul, and R&B music with the Latin influences of their parents’ generation. Finally, these early records also were

important in helping bring about a proliferation in independent Texas-Mexican record labels during the 1960s.¹⁰⁰

The Highway 90 Effect

Almendez's appropriation of Clifton Chenier's Creole-influenced R&B and Chuck Berry's seminal rock and roll are examples of the dynamic cultural cross-pollination that permeated San Antonio's postwar music scene. In a single two-sided record, "Boppin' the Rock" and "Maybelline," Almendez covered a broad range of styles, including zydeco, R&B, and rock and roll. While his version of "Boppin' the Rock" remains relatively obscure today, due in part to its limited distribution, it

Doug Sahm's music from the 1950s and 1960s illustrates the so-called Highway 90 Effect. Sahm's mod-rock group, the Sir Douglas Quintet, remained steeped in Tex-Mex and swamp pop tradition.¹⁰⁵ Sahm was completely comfortable moving freely among ethno-cultural identities and musical genres. At the same time that he embraced Chicano music and political ideology, he also was a pioneer in the progressive country music scene.¹⁰⁶

In a review of Doug Sahm's *Harlem Recordings*, journalist Barry Mazor applauds the CD as a testament to that South Texas-New Orleans tradition—the Highway 90 Effect. "Doug Sahm is a clear creature of the Third Coast; the biggest influence is the New Orleans roll of Allen Toussaint, and of the great

Chenier influenced San Antonio accordionist Leonardo "Flaco" Jiménez, one of the state's most prominent conjunto artists from the 1950s to the present.

is an important example of the musical influences from Louisiana that impacted Texas artists. This would be especially evident in the early works of West Side Sound pioneer, Doug Sahm.

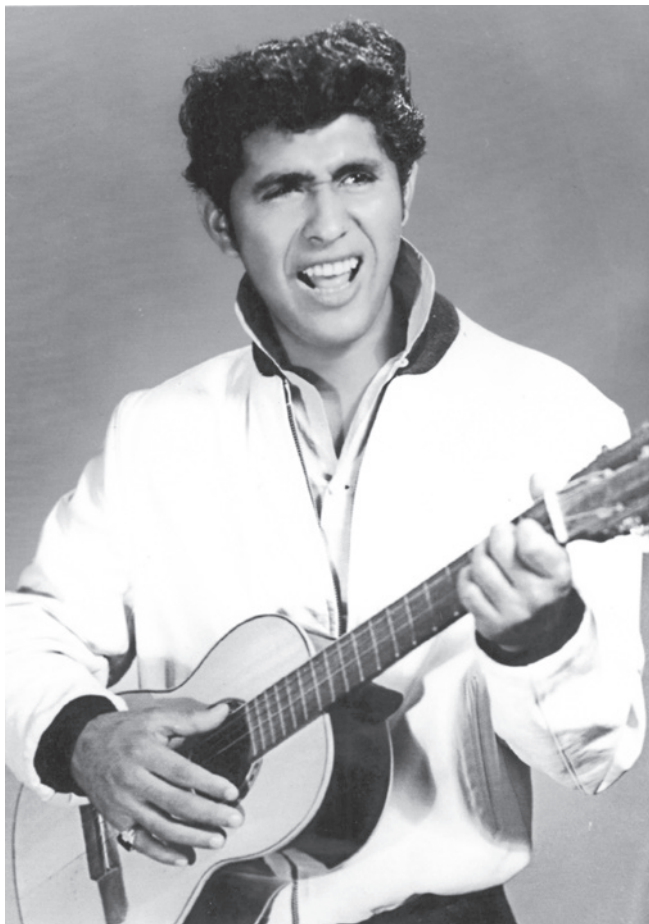
Chicano Soul also borrows from the Texas-Louisiana border style known as "swamp pop." According to historian Shane Bernard, swamp pop is a blend of pop, R&B, and rock and roll characterized "by highly emotional vocals, simple, unaffected (and occasionally) bilingual lyrics, tripletting honky-tonk pianos, bellowing sax sections and blues backbeat. Upbeat compositions often possess the bouncy rhythms of Cajun and black Creole two-steps."¹⁰¹ Lloyd Price, Fats Domino, and Allen Toussaint are just some of the more prominent New Orleans artists who helped popularize swamp pop and other Texas-Louisiana musical hybrids among young Tejanos in and around San Antonio during the 1950s and 1960s.

Austin Chronicle writer and San Antonio native Margaret Moser refers to the "Highway 90 Effect" in describing Louisiana's dramatic musical influence on San Antonio and the West Side Sound.¹⁰² Even before World War II, U.S. Highway 90 had been a major thoroughfare for Chitlin' Circuit performers traveling from the Deep South into Texas. Because it was such an important transportation route connecting Texas with other southern states, Highway 90 played a crucial role in facilitating the movement of people, culture, foods, commerce, and music back and forth between Louisiana and South Texas.¹⁰³ Swamp pop, zydeco, Cajun, R&B, and other styles traveled back and forth along Highway 90, helping to reshape the musical landscape of the entire region.¹⁰⁴

Dave Bartholomew/Huey Piano Smith bands that backed the hard Specialty Records acts such as Little Richard," Mazor contends. "Doug's voice is...utterly adept at handling tough R&B demands, over blowing saxes, popcorn-popper walking piano riffs—and here, unusually, lead guitar over New Orleans-style rockers and ballads."¹⁰⁷

As discussed earlier, Chitlin' Circuit musicians, such as Lloyd Price and Ray Charles, performed in San Antonio during the 1940s and 1950s at such venues as the Eastwood Club, the Keyhole Club, Ebony Lounge, and the Fiesta. Years later, Doug Sahm often recalled the live music clubs he frequented as a teenager. It was at these venues that Sahm and other young San Antonio musicians were first exposed to New Orleans-style piano triplets, which are "a group of three notes played inside the length of two of its note-type," that typified piano-driven rock and roll music during the 1950s.¹⁰⁸ Examples of triplets can be found in many of Fats Domino's recordings, including his 1956 hit "Blueberry Hill." Ray Charles's 1959 R&B hit, "What'd I Say," also incorporates piano triplets. Likewise, Augie Meyers, organist for Sahm's Sir Douglas Quintet often used triplets in his keyboard work.¹⁰⁹ In his later years, Sahm often spoke of his love for the triplet-driven R&B of the past, going so far as to use the working title, *Triplets for a Dying World* for his 1989 record, *Juke Box Music*.¹¹⁰

Chicano rocker Freddy Fender (born Baldemar Huerta in San Benito, Texas, on June 4, 1937) was also influenced by the myriad musical styles found in Louisiana, having performed there throughout his early career. His triplet-filled ballad,



Freddy Fender, a.k.a. "El Bebop Kid."
Courtesy Ramón Hernández.

"Wasted Days and Wasted Nights" (1959, 1975), exemplifies this Texas-Louisiana cross-pollination.¹¹¹ Although musicologist John Broven may somewhat overstate the case, he legitimately points out the important influence of swamp pop and other Texas-Louisiana Gulf Coast styles on the development of Chicano Soul and such prominent Texas artists as Freddy Fender. As Broven says, "Although Freddy was a Chicano from Texas marketed as a country artist, much of his formative career was spent in South Louisiana; spiritually Fender's music was from the Louisiana swamps."¹¹²

"Talk to Me": On the Air and in the Groove

In 1945, six-year-old Manuel "Manny" Guerra's first foray into making music started with a simple experiment in his father's two-car garage. Using thumbtacks set atop empty tin cans, the young Guerra attempted to recreate the sharp *ping* sound of the snare drum, as he had heard in a music-filled outing one evening with his father. Two years later, Guerra began playing drums in his father's band and continued to be fascinated by

the process of making music.¹¹³ Today, after spending over half a century in the music business and having received multiple awards and accolades, Guerra remains an important figure in the Tejano music industry. Guerra's 1965 *polka-ranchera* hit, "Peanuts," on his Sunglow Records label, helped to form the foundation of the modern Tejano sound.

As drummer and producer for the pioneering 1960s West Side Sound group, Sunny and the Sunglows, Manny Guerra is a vital part of the movement. The story of the Sunglows begins with Guerra's brother, Rudy, and his friend and schoolmate, Ildefonso "Sunny" Ozuna. While they were friends at San Antonio's Brackenridge High School in 1957, Rudy Guerra and Sunny Ozuna started an *a cappella* pop group, the Galaxies.¹¹⁴ Though short-lived, the Galaxies were a stepping-stone to the pair's next band, the Sunglows, which was patterned after doo-wop and R&B groups popular at the time.

Sunny Ozuna and Manny Guerra formed the Sunglows in 1958—a six-piece R&B combo composed of Mexican-American teenagers, most of whom attended Brackenridge High School.¹¹⁵ These types of groups began forming throughout high schools all over San Antonio, performing at record hops and other teen venues.¹¹⁶ Shortly after forming the Sunglows, Manny Guerra started drumming for Isidro Lopez, a pioneer of *orquesta tejana*. Lopez's big-band style had a strong influence on Ozuna and Guerra and convinced them to incorporate a horn section into Sunny and the Sunglows.¹¹⁷ Consequently, Manny Guerra is an important link between the *orquestas tejanas* and *conjunto* of the early postwar period to the Chicano Soul of the 1950s and 1960s.

Former Sunliner band member, Henry Parrilla, who later enjoyed a successful career with his own soul group, "Little Henry and the Laveers," remembered Manny Guerra's key development of the West Side Sound. "I think Manuel Guerra was the one who brainstormed that whole thing [using the Hammond organ]," recalled Parrilla. "You see, he wanted to do music without the accordion, and he didn't want to just have a horn band like an orchestra and they couldn't carry around a piano. Once Sunny and the Sunliners started to use the organ, that was it—everyone wanted to use that sound."¹¹⁸ That "sound" was a result of the core ensemble most often associated with the golden era of the West Side Sound—keyboard, drums, electric guitar and bass, and horns. In many cases, the lead singer also served as front man and namesake for the group, as with Sunny and the Sunglows, Henry and the Laveers, and Charlie and the Jives.

In 1960, the Houston-based Kool label released the first Sunny and the Sunglows 45-rpm, "Just a Moment," a love ballad whose flipside was an upbeat song entitled "Uptown."¹¹⁹ Shortly afterwards, Manny Guerra made his debut as record producer with Sunny and the Sunglows performing "From

Now On" b/w "When I Think of You" on the Sunglow label.¹²⁰

However, it was Sunny and the Sunglows' ninth single, "Talk To Me," recorded in 1962 for Manny Guerra's Sunglow Records, that caught the attention of prominent Houston deejay and producer Huey Purvis Meaux, a.k.a. "The Crazy Cajun."¹²¹ The following year, Meaux released "Talk To Me" on his own Tear Drop Records label. Huey Meaux knew the Spanish-language market, as well as R&B, blues, country, polka, rock, funk, swamp pop, rockabilly, and nearly all other styles of music found in Texas and Louisiana.¹²² By October 1963, under Meaux's newly rebranded group name, "Sunny and the Sunliners," the tune "Talk to Me" reached Number Eleven on the *Billboard* Hot One Hundred list.¹²³ Following the success of the single, Sunny and the Sunliners became the first Chicano group to perform on Dick Clark's popular television show, *American Bandstand*.¹²⁴

"Talk to Me" remains a very important song in the canon of Mexican-American music, partly because it was the first Chicano record to break nationwide. It also is a prime example of early Chicano Soul, with its slow, string-filled rendition of R&B recording artist Little Willie John's original from 1958.¹²⁵ "Talk to Me" also secured Sunny and the Sunliners' position as "the premier Chicano group in the country," especially after helping make national television exposure more accessible to young Mexican-American artists.¹²⁶ What is not often remembered about that particular tune, however, is that Manny Guerra arranged, recorded, and produced it, but never received full credit. Thirty years later, Guerra recalled the experience:

I produced that ["Talk To Me"], that was my arrangement, that was on my label. Just recently, I was telling my wife, "I can't understand. I chose that song, gave it to Sunny, I arranged it, I recorded it, it went on my label, and yet when people here talk about 'Talk To Me,' it's Sunny and the Sunliners." Sunny just split our group when the thing was hitting. That's when they [Huey Meaux and Chester Foy Lee/Tear Drop Records] coaxed him "come out from there, you don't need to carry that group. We'll get you to form your own group."...So he took off on his own, and he took advantage of the hit.¹²⁷

Two years after Sunny and the Sunliners' nine-week stint on the *Billboard* Hot One Hundred with "Talk to Me," Huey Meaux produced the Sir Douglas Quintet's breakout single, "She's About a Mover," which eventually hit the Number Thirteen spot on the U.S. *Billboard* Pop list.¹²⁸ These songs, which were two of the biggest hits in West Side Sound history,

exemplify the local music phenomenon's most distinctive styles—Chicano Soul and Tex-Mex rock. These songs also highlight the often under-recognized importance of the late producer, Huey Meaux. By bringing Sunny and the Sunliners and the Sir Douglas Quintet, along with dozens of other artists, into the national spotlight, Meaux and his Tear Drop and Latin Soul record labels had a profound impact on shaping and popularizing Chicano Soul and the West Side Sound.¹²⁹

Harlem Records

During the 1940s, Howard Davis's KMAC radio station in San Antonio catered primarily to black audiences by playing "race" music and later, R&B. By the mid-1950s, KMAC expanded its programming to include more rock and roll, thereby attracting more white, Hispanic, and black teenagers.¹³⁰ Many West Side Sound veterans have remarked that their initial exposure to blues, pop, and R&B music came from KMAC and other local radio stations.¹³¹ Started in 1948, KMAC's "Harlem Serenade" was the first radio program in San Antonio devoted to "race" music, and later, to R&B and rock and roll.¹³² Flip Forrest, an African-American deejay, took over the show in the early 1950s. Airing from 10:00 p.m. to midnight, his "Harlem Serenade" gained a devoted following among San Antonio's youth, resulting in the formation of a Flip Forrest fan club and Forrest's frequent appearances at record shops and high school record hops.¹³³

In 1956, Joseph Anthony Yannuzzi (nicknamed "Joe Anthony") took over "Harlem Serenade," following Flip Forrest's retirement from radio. As a 22-year-old deejay playing R&B and early rock and roll, Anthony enjoyed widespread popularity among the city's youth. In an interview with Andrew Brown, bandleader Charlie Alvarado expressed his adoration for Anthony, with whom he made his first hit record—1961's "For the Rest of My Life," by Charlie and the Jives. "[Anthony's] mother was Mexican; his father was an Italian immigrant," recalled Alvarado. "He was like Wolfman Jack, but could break out in Spanish at the proper time, and say it in slang. So right there, all the West Side loved him. Joe was one of the most popular DJs in town, especially with the Chicanos."¹³⁴

The summer of 1959 was an important time for the West Side Sound. It was then that Joe Anthony, along with business partner Emil "E.J." Henke, launched their record label, Harlem Records. Anthony and Henke released their first single from a local mixed-race doo-wop group, the Lyrics, in August of that year.¹³⁵ Harlem became one of the first local labels to release doo-wop and R&B records in San Antonio.¹³⁶

As popular as it had been during the 1950s, doo-wop had almost completely disappeared from the national charts by the time of the so-called British Invasion in the mid-1960s.¹³⁷ However, doo-wop continued to thrive in San Antonio among



"For the Rest of My Life," by Charlie and the Jives.
Courtesy Ramón Hernández.

black and Chicano youth well into the late-1960s.¹³⁸ In an interview with the *San Antonio Express-News*, Manny Guerra stated that doo-wop's popularity with Chicanos was due to the genre's simplicity and romantic themes. "To me, it's just very simple people expressing themselves. The Royal Jesters were very simple people, simple harmonies, and the people loved them because it's down to earth."¹³⁹

Harlem Record's catalog of twenty singles contains some of the most prominent names in San Antonio music history. Doug Sahm, Spot Barnett, Charlie and the Jives, The Lyrics, and The Royal Jesters all recorded for the short-lived imprint. The diversity of artists and musical styles represented on these records reflects the type of intercultural congeniality that could be found throughout San Antonio's music scene by the 1960s. Saxophonist Charlie Alvarado, who had a few regionally successful singles with his group, Charlie and the Jives, recalls that unique sense of interracial cross-pollination in San Antonio during those years. "The people that frequented the Fiesta [night club] were mostly Chicanos, but everybody went in there...black, white. It was during the time when there was a lot of racial unrest all over the country, especially here in the South, but we didn't have any problems here, especially the musicians, no problems. Everybody together."¹⁴⁰

Although Harlem Records lasted only into the early 1960s, it left behind a remarkable legacy. Norton Records' reissue of

the pioneering label's catalog, *San Antonio Rock: The Harlem Recordings*, reveals the diversity of styles and the versatility in musicianship that prevailed during the "golden years" of the West Side Sound. Despite Harlem Records' demise in 1961, a number of other independent labels soon emerged to help continue the ongoing evolution of the West Side Sound in and around San Antonio.

Epstein Enterprises and Other San Antonio Record Labels of the 1960s

As Harlem Records began to decline by mid-1961, a young realtor on the west side of San Antonio, Abraham "Abe" Epstein, founded a new label, Cobra Records. He went on to launch eight other labels, including Jox, Dynamic, Soulsville USA, Suzuki, Vallado, Groovy, Beckingham, and Metro-Dome, which, together, would be responsible for one of the most diverse collections of music yet produced in South Texas. Over a twelve-year period, from 1961 to 1973, Abe Epstein released hundreds of local recordings of *conjunto*, *ranchera*, Tex-Mex, polka, garage rock, country, soul, funk, and R&B. Reminiscing about his popular doo-wop/soul group, The Royal Jesters, Henry Hernandez recalled Epstein's pioneering role in the local music industry. "In our case, we started out on Harlem Records, but we were aiming higher, so we went to Abe. As a teenager in San Antonio, every high school had a garage band, but it wasn't a 'band' unless you recorded at Abie's recording studio. We just wanted to be on vinyl and hear it on the radio. The teenagers in high school would buy the music to keep it going."¹⁴¹

Texas music writer, Joe Nick Patoski, credits Epstein with helping promote the multi-racial ethos of the West Side Sound. "It was black, brown and white like no one else mixed up at the time. That's his legacy," says Patoski. "That was one of the richest periods in Texas music. Period. Those records define what San Antonio music is and was. It's one of the coolest sounds going, as great as any on Earth. He knew good music, he had a good ear and he made great records that continue to resonate."¹⁴²

Abe Epstein's eclectic stable of record labels represents the tremendous breadth and depth of the West Side Sound during the 1960s, since each label had its own niche market, whether soul, *conjunto*, rock, or some other genre. Jox, Cobra, and Dynamic were by far Epstein's most successful labels. These three alone featured some of the most popular groups in South Texas, including The Commands, Little Jr. Jesse and the Tear Drops, Doc & Sal, George Jay and the Rockin' Ravens, Al and the Pharaohs, Henry and His Kasuals, Don and the Doves, The Royal Jesters, Zapata, and Rene & Rene.

Other entrepreneurs also launched their own independent labels around this time. Producer Emil "E.J." Henke, who had partnered with Joe Anthony on Harlem Records, was known for

his output of country, rockabilly, and rock records, including some of Doug Sahm's earliest recordings.¹⁴³ Henke also dabbled in soul and R&B with his *Satin* and *Wildcat* record labels during the late 1950s and 1960s, although he failed to chart any major hit singles.¹⁴⁴ Local producers Jesse Schneider of Renner Records and Manuel Rangel of Rival Records also produced scores of local Chicano Soul records associated with the golden years of the West Side Sound.¹⁴⁵ Despite playing a significant role in the larger South Texas music scene, most of these independent producers folded after a few years, unable to keep up with the rapidly changing music scene of the late 1960s—an era which ushered in *La Onda Chicana* (The Chicano Wave) of the 1970s and signaled the beginnings of a third and final phase in the ongoing development of the West Side Sound.

The West Side Sound Rolls Again, 1970-1999

From approximately 1970 to 1999, the West Side Sound expanded well beyond Texas to gain a substantial international following. It was also during this time that elements of the West Side sounded combined with a resurgence in the popularity of *orquestas tejanas*, along with the rise of *La Onda Chicana*, to help

Sound reached its greatest level of popularity and influence, particularly with the remarkable success of the super-group, the Texas Tornados, formed in 1989 by Doug Sahm, Freddy Fender, Augie Meyers, and Flaco Jiménez. The Grammy Award-winning Texas Tornados were critically and commercially successful, performing for devoted fans world-wide and helping spread their eclectic blend of Texas-based musical influences around the globe.

The West Side Sound and Chicano Soul in the 1970s

By the late 1960s, Chicano Soul had extended its influence throughout the Southwest. Texas rock groups, such as Thee Midnites, the Premiers, and the Sir Douglas Quintet, all reflected the eclectic Tex-Mex, R&B, and pop influences they had absorbed through their association with the West Side Sound and Chicano Soul. However, these same groups also had begun to adopt a new look and sound brought to American shores by the so-called British Invasion. The British Invasion, which lasted roughly from 1964 to 1969, was a period in which dozens of English rock and roll bands, including the Beatles, the Rolling Stones, the Kinks, and the Animals, dominated U.S.

27

By the early 1980s, Tejano would become the most popular and commercially successful Texas-Mexican musical idiom ever, both in Texas and throughout the Spanish-speaking world.

forge a new musical genre known as *Tejano*. By the early 1980s, *Tejano* would become the most popular and commercially successful Texas-Mexican musical idiom ever, both in Texas and throughout the Spanish-speaking world. *Tejano* also would pave the way for the further cross-pollination of *música tejana* with pop, rap, hip hop, and other emerging genres.

This section also discusses the important role certain West Side Sound musicians, especially Doug Sahm, played in pioneering Austin's so-called progressive country music of the 1970s. In fact, Sahm and other influential West Side Sound artists would leave San Antonio during this period and permanently relocate to the Austin area, helping significantly alter the city's live music scene and paving the way for the branding of Austin as "The Live Music Capital of the World."

Lastly, this segment examines the final years of this nearly half-century period of the West Side Sound. In many ways, it was during the 1980s and 1990s that the West Side

pop charts and reshaped rock and roll lyrically and musically.¹⁴⁶

Doug Sahm, who had always embraced new musical influences, began to incorporate this British pop and rock and roll that was sweeping North America. As a result, Sahm's music took on an even more eclectic sound during the late 1960s, as he added British rock flavorings to the country, blues, R&B, and Tex-Mex repertoire he had been building for years. Sahm also moved to San Francisco around this time to be in the epicenter of the late 1960s hippie counter-culture scene. With his band, The Sir Douglas Quintet, Sahm soon built a national following based on such hit songs as his 1968 "Mendocino."¹⁴⁷ Because of his success, Sahm rose from being a Texas-based pioneer of the West Side Sound to becoming a nationally known recording artist. This new-found fame, coupled with the fact that his musical style was so unique, twice landed Sahm on the cover of the *Rolling Stone* magazine, the most prominent rock music publication at the time.¹⁴⁸

Doug Sahm's move to California during the late 1960s was part of a larger westward migration of young Texas musicians, including Janis Joplin, Don Henley, Kenny Rogers, and others, who sought to escape the conservative political and ideological environment of the South. The hippie counter-culture movement, which championed civil rights and greater freedom and openness regarding sex and drugs, resulted from a growing tide of social upheaval which today defines the legacy of the "long 1960s."¹⁴⁹ Meanwhile, the highly controversial Vietnam War, which saw many Mexican-American and African-American soldiers serving on the frontlines, further splintered the country. In many ways, popular music served as a collective "voice" for American youth, who found inspiration in the songs of such artists as Bob Dylan, the Beatles, the Rolling Stones, James Brown, and Aretha Franklin.

Many Texas youth, including Texas musicians, were caught up in the same counter-cultural fervor as other American teenagers at the time. San Antonio's pop music output started to decline by the end of the decade, as more and more musicians began switching to rock and roll, while others left the state entirely. The sudden proliferation of drug use also impacted the Texas music scene. Not only were artists from the Lone Star State beginning to incorporate "psychedelic rock," with its frequent drug-related themes, into their music, but several prominent musicians, including Freddy Fender and Austin psychedelic rock pioneer, Roky Erickson, were arrested on drug charges.¹⁵⁰ In fact, Doug Sahm's departure to California was prompted, in part, by his 1966 arrest for marijuana possession in Corpus Christi. Sir Douglas Quintet keyboardist, Augie Meyers, and the other band members eventually followed Sahm to the West Coast.¹⁵¹

By the late 1960s, psychedelic rock, *orquesta tejana*, and a new African-American sub-genre known as "funk" were starting to eclipse the previously popular soul and R&B traditions of the West Side Sound. New local bands, such as Mickey and the Soul Generation and Latin Breed, reflected a shift away from the earlier foundational elements of the West Side Sound toward newly emerging styles.¹⁵²

This stylistic shift was connected to larger societal changes, including a surge in "cultural nationalism" among African Americans, Mexican Americans, American Indians, and other traditionally marginalized groups. Cultural nationalism, or the desire for political self-determination and a renewed sense of pride in one's ethnic heritage, manifested itself within the Mexican-American community in the form of the Chicano Movement of the 1960s and 1970s. Such terms as Chicano and *Chicanismo* came to symbolize ethnic pride and self-affirmation among Mexican Americans during this period.¹⁵³ These larger social changes affecting Texas Mexicans also would be reflected in certain developments taking place in *música tejana* at the time.

"Young, Gifted, and Brown": La Onda Chicana and Cultural Nationalism

La Onda Chicana, (literally translated as The Chicano Wave, which symbolized a resurgence in ethnic pride among Mexicans and Mexican Americans) culminated in the Chicano Movement, which swept through Mexico and Mexican-American society beginning in the late 1960s.¹⁵⁴ Much like the ideological tenets of the Black Power Movement and its quest for greater civil rights and increased political, economic, and social opportunities for African Americans, *La Onda Chicana* had at its core the concept of cultural nationalism combined with the pragmatic goal of improving civil rights, political liberties, social justice, and economic opportunities for traditionally marginalized Mexican Americans.¹⁵⁵

La Onda Chicana also found expression through new developments in *música tejana* during this period. More specifically, *La Onda Chicana* signaled a renewed interest in the hybridization of different musical genres, which already had been going on in South Texas to varying degrees for decades. *Orquestas tejanas*, which had long absorbed such "outside" musical influences as pop, jazz, swing, and R&B, took a leading role in incorporating rock and roll into an already eclectic blend of styles. In some cases, *orquestas tejanas* of the 1960s and 1970s also included political messages in their music that reflected the progressive ideology of the Chicano Movement. This fusion of traditional Texas-Mexican music, with blues, country, R&B, and rock and roll, along with a more youth-oriented cultural and political ideology, helped lay the foundation for the emergence of a new sub-genre, known as *Tejano*, by the late 1970s.

These dramatic developments in *música tejana* led to a proliferation of new bands, as well as a number of new Texas-based record labels, including El Zape, Key-Loc, Discos Grande, Lira, GCP, Mr. G, Buena Suerte, Zaz, and others. In the summer of 1972, Dallas, Texas, producer Johnny Gonzales released an ad in the premier music trade publication, *Billboard* magazine, which stated, "We're Coming Through in '72. *El Zape Records es la Onda Chicana*." Gonzales's announcement, which was the first in a series that appeared throughout the early to mid-1970s, is among the earliest examples of the term *La Onda Chicana* being used in commercial advertising.¹⁵⁶

Johnny Gonzales and his El Zape Records quickly became a major player in the national Chicano music scene of the 1970s, in large part because of a *Billboard* "spotlight" issue on the burgeoning *música tejana* industry. The article, entitled "Chicano Music Offers Hot Spice: Industry Built on 'Tex-Mex' Sounds," included a profile of the young producer.¹⁵⁷ Gonzales recalled his experience with the major label, CBS International, in the early 1970s:

In the early '70s, I went to Mexico City since I was associated with CBS International. They advertised my name and my label on all the newspapers in Mexico City. And the ads said: "The *Onda Chicana* has come to Mexico – Johnny Gonzales and El Zarape Records." And they [CBS International] distributed my records in Central and South America, Spain...I would get royalties from a lot of countries. I was with them for five years, and it was okay, because I got some royalties and eventual recognition for [pioneering] *Tejano* music.¹⁵⁸

Johnny Gonzales's experience demonstrates how the international distribution capabilities of major labels, such as CBS International, helped promote *música tejana* worldwide during the 1970s. This was important to the long-term development of the West Side Sound, since it brought Texas-Mexican music greater national and international attention. Prior to this time, *música tejana* had remained mostly regional, subject to the limited reach of small-time South Texas record distributors. Most West Side Sound records associated with the golden era rarely sold outside of Texas.¹⁵⁹ In order to place a song on the national charts, these home-grown labels usually had to license a regional hit to a major label. This is what Huey Meaux did with the Sir Douglas Quintet's 1965 hit, "She's About a Mover," which Meaux had convinced London Records to release nationally. However, for the most part, until CBS International and other major labels started to promote *música tejana* in the mid-1970s, local distribution was generally confined to the greater South Texas region.¹⁶⁰

By the 1970s, large-scale *orquestas* had all but replaced the *conjunto* groups and small doo-wop and R&B combos that had characterized the West Side Sound of the 1960s.¹⁶¹ Such prominent Texas-Mexican pop stars as Sunny Ozuna (of Sunny and the Sunliners) and Jose "Little Joe" Hernandez (of the Latinaires) started phasing out doo-wop and R&B from their repertoires and replacing those with more broad-based *orquesta* music, which increasingly included rock and roll. In some cases, these artists also infused their songs with political messages, reflecting the growing influence of the Chicano movement on themselves and on the entire Mexican-American community.

As perhaps the two most popular bandleaders among young Tejanos of the late 1960s and early 1970s, Little Joe Hernandez and Sunny Ozuna were increasingly distancing themselves from mainstream pop music. Instead, they were embracing *Chicanismo* and Chicano political ideology while blending traditional Mexican music with rock and roll.¹⁶² Ozuna explained this transition. "You have friends and money only while you're there. The minute the song dies—[it's] 'Sunny

who'? And in *la Onda Chicana*, what is nice is if you're cold for a while, they still come to see you. The white market is not that way. Chicanos hold on more to their roots, and hold on more to their stars. They back them better."¹⁶³

While Ozuna, Hernandez, and other young Chicano musicians may have been turning away from mainstream pop and increasingly toward traditional Mexican music, that does not mean they stopped drawing inspiration from the music of other ethnic or racial groups. In fact, Sunny and the Sunliners' 1971 album, *Young, Gifted, and Brown*, borrowed from black Civil Rights singer and activist Nina Simone's 1970 protest song, "Young, Gifted, and Black."¹⁶⁴

Instrumentation and recording technology also changed during this time period. The Hammond B-3, Farfisa, and Vox Continental organs, which were key instruments during the West Side Sound's golden years, often were replaced with the

GUYS & DOLLS
 ★ ★ ★ **BALLROOM** ★ ★ ★
SUNDAY OCT. 3 6:00 P.M.
3 - GREAT BANDS - 3
LITTLE JOE
& THE LATINAIRES
 FEATURING
EL CHARRO NEGRO & PAULA
SUNNY
& THE SUNLINERS
RUDY AND THE RENO BOPS
6 - HOURS OF DANCING - 6
RESERVATIONS WA 4-5811
ADM. \$2.50 PRESALE \$3.00 AT DOOR

Little Joe and the Latinaires concert poster.
 Courtesy Ramón Hernández.

cheaper, more portable, and generally road-friendlier Korg and Yamaha-brand synthesizers during the 1970s.¹⁶⁵ Synthesizers provided a more “electronic” sound than the piano organs of the prior decade. In many ways, this was better suited to the rock and roll that so many Chicano musicians now made a core part of their repertoire. By the mid-1970s, electronic

Although Little Joe and the Latinaires had enjoyed widespread success as a pop group, by the late 1960s, Hernandez was becoming increasingly influenced by such politically-oriented Latino artists as California-based rock guitarist Carlos Santana.¹⁶⁹ By 1970, Little Joe Hernandez had changed his band’s name from The Latinaires to La Familia as a reflection of his conscious

As perhaps the two most popular bandleaders among young Tejanos of the late 1960s and early 1970s, Little Joe Hernandez and Sunny Ozuna were increasingly distancing themselves from mainstream pop music. Instead, they were embracing Chicanismo and Chicano political ideology while blending traditional Mexican music with rock and roll.

instruments and affordable recording gear, such as mail-order soundboards, also made independent recording much easier than it had previously been. As a result, musicians had greater flexibility than ever in experimenting with mixing new styles and producing and distributing their own recordings.¹⁶⁶

As one of the most popular and influential Texas-Mexican bandleaders of the 1960s and 1970s, Little Joe Hernandez played a leading role not only in blending together new musical influences, but also in reconciling the often conflicting “dual identity” experienced by so many young Chicanos. In fact, Hernandez was typical of most such younger Tejanos, who had been born and raised in the United States but, because of the Chicano movement, were “rediscovering” their ethnic Mexican heritage. His own ideological evolution, as well as the changes taking place in his music during this period, reflect the struggle many Chicano youth were experiencing in trying to balance the inherent conflicts present within their bi-cultural world.

Born on October 17, 1940, in Nixon, Texas, Hernandez later moved to Temple, just north of Austin, where he formed the popular group, Little Joe and the Latinaires. The Latinaires recorded for Johnny Gonzales’s El Zarape Records in Dallas and Benjamin Moncivais’s Valmon Records in East Austin throughout the 1960s, producing the type of *ranchera*-polka and Chicano Soul music often associated with the West Side Sound combos. Like Sunny Ozuna and his Key-Loc Records, Hernandez started his own record labels—Buena Suerte and Good Luck Records.¹⁶⁷

After the release of Little Joe and the Latinaires’ 1968 debut album, *Follow the Leader*, Buena Suerte Records produced dozens of LPs and 45s, until the label folded in the mid-1970s.¹⁶⁸

effort to return to his ethnic Mexican roots. La Familia trumpet player, Tony “Ham” Guerrero, recalls the transition:

This was in 1969 [officially adopted in 1970], when we made the drastic [name] change. “You know,” Hernandez said, “we’re still called Little Joe and the Latinaires, and that sounds dated, and I don’t like it anymore. And we’re still wearing \$250 suits, and we look like goddamned James Brown! That bullshit is out. Look at all those goddamn freaks going around. And they’re doing the thing; we’re not doin’ nothin’ [sic].” Then he said, “I’ve decided we’re gonna drop the ‘Latinaire’ bullshit, and we’re gonna go with *La Familia*, and we’re gonna become hippies with long hair.” So we did, we changed. He became the first freak of the *La Onda Chicana*, with real long hair down to his ass, and chains and all that.¹⁷⁰

Little Joe Hernandez’s rapidly shifting attitude and his determination to “re-brand” himself, his band, and his music as more “Chicano,” reflected a larger change taking place in Mexican-American music and culture by the early 1970s. Manuel Peña argues that Hernandez’s adoption of the new name “represents an arresting metaphor for the transformation occurring at this precise moment on the sociopolitical level: from Mexican American to Chicano.”¹⁷¹

Little Joe y La Familia’s 1972 *Para La Gente* album, which incorporates elements of rock and jazz, is another example of *La Onda Chicana*’s propensity toward hybridization. *Para La Gente*

features the song, "Las Nubes (The Clouds)," which became an anthem of sorts for the Chicano movement. Based on an older Mexican folk song, La Familia's updated version of "Las Nubes" acknowledges the many struggles facing Mexican Americans, but it also expresses optimism about the future.¹⁷² Hernandez, who had worked as a cotton picker before becoming a professional musician, continued to promote this sense of *Chicanismo* in his song lyrics and political activities throughout his career.¹⁷³

By the early 1970s, Manuel Rangel, Jr., and his record distribution company, Rangel Distributors, helped to further expand the distribution network of *música tejana* in San Antonio.¹⁷⁴ Rangel was among the earliest local distributors to sell records outside of Texas in such places as New Mexico, Arizona, and California, at about the same time CBS International signed its distribution deal with Johnny Gonzales.¹⁷⁵ The launching of Manuel Rangel and Johnny Gonzales's distribution networks signaled an important moment in which regional Mexican-American music would begin reaching a broader national and international market.¹⁷⁶

San Antonio-based *conjunto* accordionists Leonardo "Flaco" Jiménez and Esteban "Steve" Jordan, who were gaining mainstream crossover appeal in the 1970s, were also garnering new international audiences as far away as Europe and Japan.¹⁷⁷ From the mid-1950s to the mid-1970s, *música tejana* record sales skyrocketed from hundreds to thousands and, eventually, to millions.¹⁷⁸ This twenty-year period also saw the advent of commercial music production in Texas, with a proliferation of studios and concert venues across the state.¹⁷⁹

Although Johnny Gonzales may not be as well-known to the general public as some others involved in the West Side Sound, his pioneering studio work and his efforts to internationalize *música tejana* make him a seminal figure in the rapid rise in popularity of the West Side Sound during the 1970s through 1990s. In addition to Gonzales, there were other "behind-the-scenes" producers, promoters, and label owners who were helping promote *música tejana* globally by the 1970s. Such independent producer-musicians as Alberto "Al Hurricane" Sanchez and Roberto Martínez, in Albuquerque, New Mexico, also were helping expand the Texas-Mexican music market well beyond South Texas and Northern Mexico.¹⁸⁰

The West Side Sound Expands to Austin

After a few years of living in San Francisco during the late 1960s, Doug Sahm and the other members of the Sir Douglas Quintet returned to Texas in the early 1970s.¹⁸¹ Soon after the 1968 release of "Mendocino," Sahm had expressed his desire to return to Texas, even articulating it in his song, "Texas Me." Part of Sahm's desire to return to his home state had to do with the fact that, in certain ways, the earlier San Francisco counter-

cultural ethos of "peace and love" had given way to a growing environment of crime, violence, and the use of harder drugs by the early 1970s. In an interview with *Rolling Stone* magazine, Sahm said that San Francisco had "gotten to where it's just who has the most dope, you know—who can score the most coke and who had the most Rolls Royces."¹⁸²

The Bay City, and its changing music scene, also became less attractive to other musicians who had migrated from Texas to the West Coast at the height of the hippie counter-culture era. Austin psychedelic rock band, the Conqueroo, moved to San Francisco in 1968. Upon arrival, however, Conqueroo guitarist and lead singer Bob Brown found a rapidly deteriorating scene. "Haight Street smelled like piss, and a lot of the little stores were closing down. All the people we thought were running around with flowers in their hair were now running around with needles stuck in their neck."¹⁸³

Meanwhile, ninety miles north of San Antonio, Austin was quickly developing a reputation as a desirable destination for Texas artists who had migrated earlier to San Francisco, Los Angeles, Nashville, or elsewhere. In fact, by the early 1970s, the Capital of Texas had become the epicenter for a dynamic and eclectic new musical sub-genre that would come to be called "progressive country." Austin's progressive country scene involved a diverse mix of regional musical influences, including "honky tonk, folk, rock and roll, swing, boogie-woogie, blues, and other styles."¹⁸⁴

There were a number of factors that helped make Austin an ideal location for the development of a vibrant and dynamic live music scene. With several universities in the area, Austin had a large population of college students who had disposable income and were eager to spend part of it on entertainment. There was also a handful of innovative entrepreneurs who were willing to sacrifice much of their own time and personal income operating live music venues that hosted a remarkably eclectic blend of musicians who performed for youthful audiences eagerly seeking out such diverse entertainment. Among the most notable of these venue owners were Clifford Antone, who co-founded Antone's, George and Carlyne Majewski, owners of Soap Creek Saloon, and Eddie Wilson, co-founder of the Armadillo World Headquarters, who once remarked that Austin's abundance of "cheap pot and cold beer," also was a major factor in attracting musicians and fans to the city.¹⁸⁵

Austin's burgeoning progressive country scene of the early 1970s also caught the attention of West Side Sound veterans, in part because of its proximity to San Antonio. In addition, the cross-pollination of diverse musical styles that lay at the heart of progressive country music was very similar to the type of musical hybridization that West Side Sound musicians had thrived on for decades. Doug Sahm was one of the first West

Side Sound pioneers to relocate to Austin shortly after moving back to San Antonio from the West Coast in 1971.¹⁸⁶

Before making his move to Austin, however, Sahm returned to his previous San Antonio music haunts, meeting and “jamming” with old friends. On a tour of the west side, Sahm told friend and *Rolling Stone* journalist Chet Flippo, “Man, the West Side is so beautiful, so soulful. There’s [sic] 400,000 people on the West Side, man, the original soul Mexican thing of the world. See, the West Side is pure Chicano.”¹⁸⁷ Despite Sahm’s continued affection for his home town, the musical environment in San Antonio had changed significantly since he and others migrated to California in the late 1960s. By the mid-1970s, the city’s music scene featured much more traditional *conjunto* and Mexican folk than it did the eclectic music associated with the West Side Sound of the previous decades.

Once Doug Sahm did permanently relocate to Austin, he seemed perfectly at home with the diverse music scene, since it reminded him in many ways of his formative years in San Antonio. Though Austin was only half the size of San Antonio, it provided a nurturing atmosphere for the resurgence of the West Side Sound. Just as Austin would have a significant impact on Sahm’s ever-evolving musical sensibilities, he also soon became one of the most admired and influential artists in the Austin music scene. Sahm’s seemingly effortless ability to blend country, blues, R&B, *conjunto*, rock and roll, and other styles, allowed him to quickly build a large following in Austin and establish himself as a key player among other such notable progressive country artists as Willie Nelson, Marcia Ball, Gary P. Nunn, Jerry Jeff Walker, Michael Martin Murphy, and others.¹⁸⁸

Sir Douglas Quintet bassist Jack Barber, who later played with Sahm’s various groups in the 1970s, 1980s, and 1990s, remembered the West Side Sound’s move to Austin during the 1970s. “Everything started taking off in the middle seventies,” Barber recalled. “Doug could do it so well. Nobody else could do that. They either did country or the blues, but Doug could do it so well that when you book him, you know what kind of artist you get.”¹⁸⁹ Sahm’s newly formed group, “Doug Sahm and his Band,” played regularly at Austin’s Soap Creek Saloon during this time.¹⁹⁰

As Doug Sahm became increasingly comfortable in the Austin music scene, he began recruiting former San Antonio band mates to join him, including Spot Barnett and Rocky Morales, who would perform on many of Sahm’s records throughout the remainder of his career. Another important musician Sahm drew into the Austin scene was accordionist Leonardo “Flaco” Jiménez, who was playing mostly traditional accordion-polka and *conjunto* music in San Antonio’s *barrios* and nightclubs during the early 1970s.¹⁹¹

Flaco Jiménez also caught the attention of Ry Cooder, a popular roots-rock musician from California. Beginning in the 1970s, Jiménez recorded with Sahm, Cooder, the Rolling Stones, Dwight Yokam, and many other prominent artists, thereby helping introduce South Texas accordion-based *conjunto* into mainstream popular music. At the same time that Doug Sahm, Ry Cooder, and Flaco Jiménez were expanding the national audience for *conjunto*, some major labels were looking to further capitalize on Texas-Mexican music. “The conjunto record companies were all local, independent operations,” Jiménez recalled. “San Antonio may have been the base of conjunto music but the major labels weren’t interested in this scrummy music. It was just among Mexicanos. I would consider myself one of the first ones who started sharing cultures.”¹⁹²

Famed Atlantic Records’ producer Jerry Wexler visited Austin in 1972 and soon took an interest in Doug Sahm, Willie Nelson, Marcia Ball (then performing under the stage name of Freda and the Firedogs), and other progressive country artists. Wexler already was well-known for helping promote the careers of some of the biggest names in pop, blues, R&B, and soul during the 1960s, including Ray Charles, Aretha Franklin, Otis Redding, and Wilson Pickett. By the time he recorded Willie Nelson, Doug Sahm, and Marcia Ball in the 1970s, Wexler also was working with such rock artists as the Allman Brothers and Carlos Santana.

In 1972, Jerry Wexler signed a deal with Doug Sahm to produce his first Atlantic record, *Doug Sahm and Band*, which was released the following year. Sahm brought with him to the Atlantic Studios in New York some of his old San Antonio band mates, including members of the Sir Douglas Quintet, but he also included some other notable musicians, whom Sahm had been working with more recently, including Bob Dylan, Dr. John, and Flaco Jiménez.¹⁹³

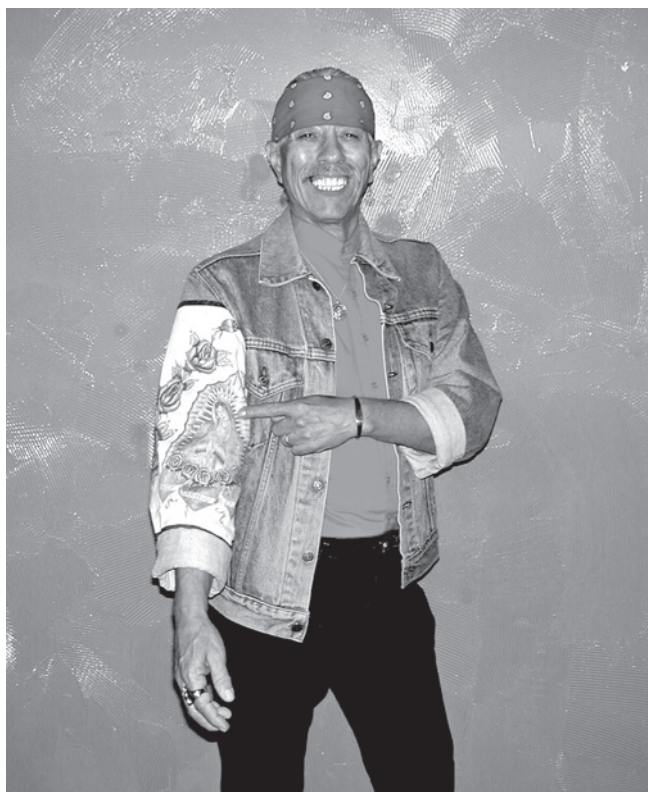
Jiménez recalled how Sahm encouraged him to broaden his repertoire to include more pop, rock and roll, and other styles. “Doug told me: ‘you’re not supposed to play just that simple, traditional conjunto music.’ There are so many players who stayed in the same crater like my papa did. Doug showed me there were other worlds out there.”¹⁹⁴ Sahm released two more albums with Wexler on Atlantic Records—*Doug Sahm and Friends* and *Texas Tornado*.¹⁹⁵

Through these and other major recording projects during the 1970s, Doug Sahm, Flaco Jiménez, Augie Meyers, and other South Texas artists continued to spread their *conjunto*, rock, blues, R&B, country, and pop-inflected West Side Sound throughout the Austin progressive country scene and well beyond.

The End of an Era

By the end of the 1970s, a San Antonio *Tejano* group, the Latin Breed, was emerging as the city's most popular *orquesta*. Along with other such bands as Grupo Mazz, David Lee Garza, La Tropa F, and Ruben Ramos, *Tejano* had become the most popular Mexican-American musical genre in the Southwest by the early 1980s.¹⁹⁶ Because of this growing interest in *Tejano* music, local industry leaders and fans established the Tejano Music Awards in 1980 and the Texas Conjunto Festival in 1982 to celebrate the rich traditions behind this music, as well as this new genre's rapid rise to the international stage.¹⁹⁷

Starting in the 1980s and 1990s, Hispanic-owned radio stations across the Southwest were playing *Tejano* music, and record labels, both local and national, began showing renewed interest in *música tejana*.¹⁹⁸ *Tejano* music received a major boost in popularity in the early 1990s with the phenomenal success of a young singer named Selena Quintanilla. Quintanilla was born April 16, 1971, in Lake Jackson, Texas. Her father, Abraham, was leader of a 1960s Chicano Soul group from Corpus Christi called the Dinos. (He later used this name for Selena's early 1980s family band, Selena y los Dinos.) After building a regional following in South Texas during the mid-1980s, Selena won Female Vocalist of the Year at the 1987 Tejano Music Awards.¹⁹⁹



Randy Garibay. Courtesy Ramón Hernández.

In 1989, Selena, as she came to be known by her fans, signed a contract with Capitol/EMI and soon became the biggest star in *Tejano* music. Selena's remarkable success helped usher in what music historian Guadalupe San Miguel calls "the era of corporate involvement," during which a number of Tejano bands signed recording contracts with major labels throughout the 1990s.²⁰⁰

In an effort to reach a larger mainstream audience, Selena started recording in English during the early 1990s, with her brother, A.B. Quintanilla, as producer. Mixing in elements of pop, R&B, rock, hip-hop, and *cumbia*, and incorporating choreographed dance moves and colorful costumes into her stage performances, Selena became an international ambassador for *Tejano* music. With fourteen of her songs on the *Billboard* Top 10 Latin Songs list, including her number-one hit, "Como La Flor," *Billboard* deemed her the "best selling Latin artist of the decade."²⁰¹ Selena's 1994 multi-platinum CD, *Amor Prohibido*, which remains the best-selling Latin record of all time, includes some of her most celebrated songs, such as "Bidi Bidi Bom Bom," "Si Una Vez," and "Amor Prohibido." Selena's unparalleled role in popularizing Tejano music worldwide earned her the nickname the "Queen of Tejano."²⁰² Selena Quintanilla was murdered in 1995 by the former president of her fan club, but the singer left a lasting legacy in *música tejana* by helping popularize *Tejano* music around the world.

Tejano's rise in popularity during the 1980s and 1990s did not mean that the West Side Sound had gone dormant. One of the West Side Sound's most innovative and soulful singer-guitarists, Randy Garibay, released his local hit, "Barbacoa Blues," in 1997. The song highlights the unique culture of San Antonio's west side and celebrates such local pastimes as hanging out with friends and family and dining on *barbacoa*, or Mexican-style barbecue. "Barbacoa Blues" follows a typical 12-bar blues progression. "I went down Nogalitos/ Lookin' for some *barbacoa* and Big Red/ I went down Nogalitos/ Lookin' for some *barbacoa* and Big Red/ I coulda had *menudo*/ But I got some *cabeza* instead!"²⁰³ Garibay's song remains popular in San Antonio, since it resonates so strongly with locals, and because it was one of the last hits for Randy Garibay, the self-proclaimed "Chicano Bluesman," before he died in 2002.²⁰⁴

As *Tejano* grew in popularity in San Antonio and throughout the Spanish-speaking world, Doug Sahm was busy charting his own musical course. His contract with Atlantic Records only lasted a few years, and after some singles on other labels, Sahm released his 1983 album, *The West Side Sound Rolls Again*, on Huey Meaux's Crazy Cajun Records. The album featured the Sir Douglas Quintet and his newly formed "West Side Horns," including Rocky Morales, Louis Bustos, Al Gomez, Spot Barnett, and Arturo "Sauce" Gonzales. This album marked the first published use of the term *West Side Sound*.

Throughout the 1980s, Doug Sahm and his West Side Horns played in Austin and San Antonio regularly. Meanwhile, Sahm and Augie Meyers toured extensively throughout Europe in the 1980s, where they had developed a large following.²⁰⁵ In 1989, Sahm launched his latest West Side Sound incarnation, the Texas Tornados, a “super-group” which included veteran Texas musicians, Augie Meyers, Freddy Fender, Flaco Jiménez, Ernie Durawa, Louie Ortega, and Speedy Sparks. The band released its self-titled debut album, *Texas Tornados*, for New York-based Reprise Records in 1990. The LP, recorded at the Fire Station studio in San Marcos, Texas, approximately half-way between Austin and San Antonio, showcased the West Side Sound’s long-standing blend of *conjunto*, country, pop, R&B, and rock and roll. The album included such hits as “Hey, Baby (*Que Paso?*)” and “Soy de San Luis,” the latter of which won a 1991 Grammy Award for Best Mexican-American Performance.²⁰⁶

The group vaulted to international stardom and developed a loyal following around the world. The remarkable success of the Texas Tornados helped rejuvenate the careers of Sahm, Fender, Meyers, and Jiménez. However, the band’s meteoric rise ended when Doug Sahm died of a heart attack in 1999. Seven years later, in 2006, Freddy Fender also died. This marked the passing of two of the Texas Tornados’ founding members and leading architects of the West Side Sound.

The Texas Tornados represent the apex of the West Side Sound, due in part to their far-reaching popularity. In tandem with the mainstreaming of *música tejana* during the 1990s, the Texas Tornados’ brand of Tex-Mex rock has been featured in mainstream American entertainment, ranging from movies and commercials to light night television, most notably CBS’s *The Late Show with David Letterman*.

Despite the deaths of Doug Sahm and Freddy Fender, the West Side Sound still remains popular. The Texas Tornados continue to perform with Doug Sahm’s son, Shawn Sahm, serving as lead vocalist. Such bands as Cats Don’t Sleep, Sexto Sol, and The West Side Horns (under the leadership of Sauce Gonzales), also continue the long-standing West Side Sound tradition of blending often disparate musical elements that reflect the diverse and ever-evolving cultural environment of San Antonio and South Texas. In the process, these musicians, and their fans, continue to help redefine not only *música tejana* and Texas music in general, but also mainstream American music.

Conclusion

2013 marks the fiftieth anniversary of Sunny and the Sunliners’ hit, “Talk To Me.” Its rise to the top of the *Billboard* Hot 100 list made it one of the earliest Chicano recordings to achieve national popularity. From September to November 1963, the “Talk To Me” single sold hundreds of thousands of copies, signaling the

undeniable emergence of the West Side Sound into mainstream popular music.²⁰⁷ Although most Americans may not have even noticed this cultural milestone, it had significant implications for the history of Texas-Mexican music.

The hybrid nature of the West Side Sound can be heard in many forms, including the Tex-Mex rock of the Sir Douglas Quintet, the *conjunto*-country ballads of Freddy Fender, the jazz and soul-inflected polkas of Esteban Jordan, and Flaco Jiménez’s lively accordion licks accompanying the Rolling Stones.²⁰⁸ Such Texas rockers as Girl in a Coma and Los Lonely Boys carry on the hybrid spirit pioneered by Rudy and His Reno Bops and Mando and the Chili Peppers generations earlier. Girl in a Coma’s 2010 punk-rock version of Selená’s “Si Una Vez” exemplifies this tradition of borrowing from the past and modernizing for the present.²⁰⁹

A half-century after it first appeared, the West Side Sound continues to receive widespread attention, as archival record labels, such as Chicago’s Numero Group and Austin’s Heavy Light Records, re-release Chicano Soul music. Currently, Numero Group is working on a comprehensive reissue of the expansive Abe Epstein record catalog for the forthcoming compilation, *Epstein Enterprises: San Antonio, Texas*.²¹⁰ Although it may not have the same level of world-wide popularity that it once had, the West Side Sound still remains vital, culturally, economically, and historically.



“Talk to Me,” by Sunny and the Sunliners.
Courtesy Ramón Hernández.

Today, such San Antonio bands as Sexto Sol and Suzy Bravo and the Soul Revue, carry the West Side Sound tradition to younger audiences, mixing in hard rock, funk, and electric blues, giving the "oldies" tradition a contemporary twist. Exclusively vinyl deejays, such as Eddie Hernandez (a.k.a. DJ Plata and guitarist for both aforementioned groups) and JJ Lopez (of KRTU's "The Digg'n' Deep Soul Shakedown" radio program), continue to spin San Antonio soul music and educate young audiences about the city's unique musical heritage. Meanwhile, local cultural institutions, including the South Texas Popular Culture Center, the Guadalupe Cultural Arts Center, and the Carver Community Cultural Center, are dedicated to the

preservation and celebration of San Antonio's rich and diverse musical traditions.

The West Side Sound is a remarkable example of the type of cultural hybridization that can take place when a variety of elements come together in a certain place at a certain time and under certain conditions. In the case of San Antonio, the West Side Sound reflects a unique, and often progressive, blending of cultures, ideologies, and attitudes that reflect the distinct conditions present in that region of Texas. The continuing popularity and social relevance of the West Side Sound is a testament to the unique history, culture, and people of San Antonio and South Texas. ★

Notes

- 1 This article is based on the author's M.A. thesis, "'Talk to Me': The History of the West Side Sound," Department of History, Texas State University, 2013.
- 2 For additional information on Doug Sahm and other West Side Sound artists, see Laurie Jasinski, ed., *The Handbook of Texas Music*, 2nd edition (Denton: Texas State Historical Association, 2012).
- 3 Allen Olsen, "San Antonio's West Side Sound," *Journal of Texas Music History* 5.1 (Spring 2005): 27.
- 4 Ernie Durawa, interview by author, February 3, 2013.
- 5 Perhaps the best source for additional information on Chicano Soul is Ruben Molina's *Chicano Soul: Recordings and History of an American Culture* (Los Angeles: Mictlan Publishing, 2007); the most comprehensive examination of Texas-Mexican music is Manuel Peña's *Música Tejana: The Cultural Economy of Artistic Transformation* (College Station: Texas A&M University Press, 1999).
- 6 For more on the Chitlin' Circuit, see Alan Govenar, *Texas Blues: The Rise of a Contemporary Sound* (College Station: Texas A&M University Press, 2008).
- 7 Preston Lauterbach, *The Chitlin' Circuit and the Road to Rock 'n Roll* (New York: W.W. Norton & Co, 2011), 18.
- 8 "San Antonio: A City Already Desegregated," *St. Petersburg Times*, October 6, 1963, p. 1.
- 9 Robert Goldberg, "Racial Change on the Southern Periphery: The Case of San Antonio, Texas, 1960-1965," *The Journal of Southern History* 49.3 (August 1983): 287.
- 10 Allen O. Olsen, "The Post-World War II 'Chitlin' Circuit' in San Antonio and the Long-Term Effects of Intercultural Congeniality," *Journal of Texas Music History* 7 (2007): 22-33.
- 11 Benjamin Filene, *Romancing the Folk: Public Memory and American Roots Music* (Chapel Hill: University of North Carolina Press, 2000), 10.
- 12 Peña, *Música Tejana*, 11. For more on the topic of "authenticity" in music, see Ron Eyerman and Andrew Jamison, *Music and Social Movements: Mobilizing Traditions in the Twentieth Century* (New York: Cambridge University Press, 1998).
- 13 For more on this, see Gary Hartman, *The History of Texas Music* (College Station: Texas A&M University Press, 2008), 13-14.
- 14 Joe Jama, interview by author, January 23, 2013.
- 15 For more on the eclectic musical genre known as Western swing, see Hartman, *History of Texas Music*, 143-147; Charles Townsend, *San Antonio Rose: The Life and Music of Bob Wills* (Urbana: University of Illinois Press, 1986); Cary Ginell and Kevin Coffey, *Discography of Western Swing and Hot String Bands, 1928-1942* (Westport, CT: Greenwood Press, 2001); Jean Boyd, *Dance All Night: Those Other Southwestern Swing Bands, Past and Present* (Lubbock: Texas Tech University Press, 2012); Jean Boyd, *We're the Light Crust Doughboys from Burrus Mill* (Austin: University of Texas Press, 2003); Jean Boyd, *The Jazz of the Southwest: An Oral History of Western Swing* (Austin: University of Texas Press, 1998); and Deirdre Lannon, "Swingin' West: How Hollywood Put the 'Western' in Texas Swing," M.A. thesis, Texas State University-San Marcos, 2007.
- 16 Perhaps the most comprehensive examination to date of the West Side Sound is Allen Olsen's unpublished manuscript, "Overlooked Americana: San Antonio's West Side Sound" (June 8, 2009), which provides valuable insight into the origins and evolution of the West Side Sound. I am very grateful to Allen Olsen for sharing with me his manuscript and his knowledge about the history of the West Side Sound.
- 17 Allen Olsen's term "Intercultural Congeniality" refers to the open social intermingling that occurred among blacks, Anglos, and Hispanics in post-World War II San Antonio at a time when most other Southern cities remained strictly segregated. As Olsen points out, "a remarkable degree of musical cross-pollination took place among people of different ethnic and racial backgrounds," thereby helping create a cultural environment in which the West Side Sound could grow and flourish. Olsen, "The Post-World War II 'Chitlin' Circuit," 3.
- 18 "Don's Keyhole Club to Open Friday, Nov. 3rd," *San Antonio Register*, October 27, 1944. Don Albert's full name was Don Albert Dominique, but he was commonly known as Don Albert. For more on Albert's life and career, see Sterlin Holmesly, "Texas Jazz Veterans: A Collection of Oral Histories," *Journal of Texas Music History* 6 (2006): 30-34.
- 19 Olsen, "The Post-World War II 'Chitlin' Circuit," 6.
- 20 There were a few other multi-racial clubs in San Antonio and elsewhere by the mid-1950s. However, the Keyhole was one of the first to exist in the South as early as the mid-1940s. This distinction is especially important, since it predates President Harry Truman's 1948 desegregation of the military, one of the first national policy changes paving the way

for further civil rights legislation. Don Albert biographer Christopher Wilkinson argues that Albert's decision to encourage integration in his club, though very risky, was mainly an attempt to increase his customer base among San Antonio's diverse military community. The fact that Albert openly advertised his club as "integrated" suggests that he was willing to risk retribution from segregationist forces in order to cultivate an atmosphere of racial mingling in his establishment. For more on this, see Christopher Wilkinson, *Jazz on the Road: Don Albert's Musical Life* (Berkeley: University of California, 2001), 215-229.

- 21 Lauterbach, *The Chitlin' Circuit*, 136.
- 22 Don Albert, "The Keyhole Club," advertisement, *San Antonio Register*, February 7, 1947, p. 7.
- 23 Wilkinson, *Jazz on the Road*, 233.
- 24 Ibid., 235-237. In the 1951 civil suit against S.A.P.D. Commissioner George Roper (Winner vs. Roper), Roper and S.A.P.D. defendants cited municipal building code violations as the cause of the forced closure. During the trial, Roper stated, "[T]he Keyhole's roof was inadequately braced, that there were too many people in the building for safety, that there was an inadequate number of aisles between the tables, and that Winner and Albert had failed to obtain the required certificate of occupancy." However, when Albert responded to the allegations, asking the city building inspector to demonstrate what the specific problem was, he responded to Albert by saying, "Frankly, I don't know." Albert also hired an independent contractor to determine whether there was a problem, but the independent contractor could not find anything wrong. After Albert and Winner eventually won the suit, the city twice appealed the court's decision but lost both times.
- 25 Olsen, "San Antonio's West Side Sound," 30.
- 26 Lauterbach, *The Chitlin' Circuit*, 99.
- 27 R&B icon Louis Jordan is highly regarded by most early West Side Sound musicians. Jordan played often in San Antonio throughout the 1940s and 1950s, at a time when the West Side Sound's first generation of musicians was beginning to frequent the Eastwood Country Club and other venues.
- 28 Vernon "Spot" Barnett, interview by author, September 9, 2012.
- 29 Wilkinson, *Jazz on the Road*, 289.
- 30 Hartman, *History of Texas Music*, x.
- 31 Andrew Brown, liner notes to *Doug Sahm: San Antonio Rock*, Norton Records CED-274, 2000.
- 32 Vernon "Spot" Barnett, interview by author, September 9, 2012.
- 33 Jan Reid and Shawn Sahm, *Texas Tornado: The Times and Music of Doug Sahm* (Austin: University of Texas Press, 2010), 25.
- 34 Travis Stimeling, "The Creation of 'Texas Music': Doug Sahm's Atlantic Sessions and the Progressive Country Era," *Journal of Texas Music History*, 12 (2012): 8-15; Reid and Sahm, *Texas Tornado*, 25.
- 35 James Head and Laurie E. Jasinski, "Douglas Wayne Sahm," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 536-538.
- 36 Jackie Potts, "Randy Garibay," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 231.
- 37 Jack Barber, interview by Allen Olsen, August 5, 2004.
- 38 Brown, liner notes to *Doug Sahm: San Antonio Rock*.
- 39 Joe Scott, interview by Sterlin Holmesly, July 27, 1984.
- 40 Marilyn Von Kohl, "Riots," *The Handbook of Texas Online*, www.tshaonline.org/handbook/online/articles/jcr02 (accessed December 1, 2012).
- 41 Brian D. Behnken, "Houston (Texas) Mutiny of 1917," in *Encyclopedia of American Race Riots*, eds. Walter C. Rucker and James Upton (Westport, CT: Greenwood Press, 2006), 1: 280-289.
- 42 "Rioting in San Antonio: Negro Soldiers Attack Police, and Two Men and a Horse Are Shot," *New York Times*, July 12, 1900, p. 2.
- 43 Alwynn Barr, "Charles Bellinger," *The Handbook of Texas Online*, http://www.tshaonline.org/handbook/online/articles/fbe74 (accessed December 1, 2012).
- 44 Goldberg, "Racial Change on the Southern Periphery," 382.
- 45 Wilkinson, *Jazz on the Road*, 211.
- 46 "United States Censuses of Population and Housing, 1950," in *United States Census Bureau* (U.S. Department of Commerce), 45, http://www2.census.gov/prod2/decennial/documents/41557421v3p2_TOC.pdf (accessed October 15, 2012).
- 47 Goldberg, "Racial Change on the Southern Periphery," 351.
- 48 Andrew Brown, "No Color in Poor: San Antonio's Harlem Label," *Wired For Sound* (blog), entry posted September 25, 2011, http://wired-for-sound.blogspot.com/2011/09/no-color-in-poor-san-antonios-harlem.html
- 49 For more on doo-wop, see Brian Ward, *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations* (Berkeley: University of California Press, 1998).
- 50 "Why, Why, Why?" 45-rpm recording by Doug Sahm, Harlem HM-107-A, 1961.
- 51 José Angel Gutiérrez, "Chicano Music: Evolution and Politics to 1950," in *The Roots of Texas Music*, ed. Lawrence Clayton and Joe W. Specht (College Station: Texas A&M University Press, 2003), 161. The Texas Conjunto Festival has been held at San Antonio's Guadalupe Cultural Arts Center annually since 1982. For a more complete discussion on the subtle differences between *conjunto* and *norteño*, see Manuel Peña's *Música Tejana* and Kathy Ragland's *Música Norteña: Mexican Migrants Creating a Nation Between Nations* (Philadelphia: Temple University Press, 2009).
- 52 Hartman, *History of Texas Music*, 24-26.
- 53 Manuel Peña, "Hispanic and Afro-Hispanic Music in the United States," in *Handbook of Hispanic Cultures in the United States: Literature and Art*, ed. Francisco Lameli (Houston: Arte Publico Press, 1993), 291.
- 54 Bill Wyman with Richard Havers, *Bill Wyman's Blues Odyssey: A Journey to Music's Heart and Soul* (New York: DK Publishing, 2001), 236-237; see also Helen Oakley Dance, "T-Bone Walker," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 661-662.
- 55 Mark Busby, ed., *The Southwest: The Greenwood Encyclopedia of American Regional Cultures* (Westport, CT: Greenwood Press, 2004), 340.
- 56 Vernon "Spot" Barnett, interview by author, September 9, 2012.
- 57 Alan Govenar, "Blues," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 65.
- 58 Hector Saldaña, "One Last Blast from the Past," *San Antonio Express-News*, October 18, 2012.
- 59 Molina, *Chicano Soul*, 25.
- 60 "Sweet Tater Pie," 45-rpm recording by the Eptones, Jox Records JO-063-B, 1967.
- 61 Karla Peterson, "Clifford Doneley Scott," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 543-544; Olsen, "Overlooked Americana," 79. R&B and pop music icon Ray Charles toured regularly throughout Texas during the 1960s and 1970s. Charles was fond of the distinct style of players he found in the Lone Star State and often hired local artists for his band as he passed through the Southwest. Ray Charles sometimes recruited local players when he appeared at Austin's Victory Grill or San Antonio's Eastwood Country Club, including David "Fathead" Newman, Martin Banks, James Earl Clay, James Polk, Spot Barnett, Henry Coker, and Leroy Cooper.
- 62 Charlie Alvarado, interview by Allen Olsen, May 10, 2004.
- 63 "Honky Tonk," 78-rpm recording by Bill Doggett, King Records K8767, 1956.
- 64 "Hot R&B singles of 1956," *Billboard Magazine*, 1956.
- 65 Vernon "Spot" Barnett, interview by author, September 9, 2012.
- 66 Nick Morrison, "Five Titans Of Texas Tenor Sax," NPR Music, www.npr.org/blogs/ablogsupreme/2011/10/05/141088887/five-titans-of-texas-tenor-sax (accessed October 20, 2012).
- 67 The most complete study of the "Texas Tenor" sound and all other matters related to the development of jazz in Texas is Dave Oliphant's *Texan Jazz* (Austin: The University of Texas Press, 1996).
- 68 Olsen, "Overlooked Americana," 51.
- 69 Chris Strachwitz, liner notes to *San Antonio Conjuntos in the 1950s*, Arhoolie AR-376, 1994.

- 70 Manuel Peña, *The Texas-Mexican Conjunto: History of a Working-Class Music* (Austin: University of Texas Press, 1985), 151.
- 71 Jason Mellard, "Regional Hybridity in Texas Music: The Case of the Texas Tornados," *Text Practice Performance* 5 (November 2003): 109.
- 72 Mellard acknowledges that Peña's emphasis on Texas-Mexican "autonomy" was more pronounced in his first book, *The Texas-Mexican Conjunto* (1985), than in his latter two books on *música tejana*, *The Mexican American Orquesta: Music, Culture, and the Dialectic of Conflict* (Austin: University of Texas Press, 1999) and *Música Tejana* (1999). Mellard states that Peña's more recent books demonstrate an "evolution" in scholarship regarding *música tejana*. This shifting paradigm can also be seen in José Limón's *American Encounters* (Boston: Beacon Press, 1998) regarding Texas-Mexican hybridity (models of convergence) and the loosening of the dominant Anglo-Mexican binary of conflict in South Texas. Mellard, "Regional Hybridity in Texas Music," 109.
- 73 Malone, *Country Music, U.S.A.*, 248-249. Malone was not the first to acknowledge the "convergence" of black and white musical influences in helping to create rock and roll in the mid-1950s, particularly as it pertains to Sun Records. This convergence builds on a body of scholarship that uses a black/white binary model of racial identity and the deconstruction of race-based genres, i.e., black and white music.
- 74 Juan Perea, "The Black/White Binary Paradigm of Race: The 'Normal Science' of American Racial Thought," *California Law Review* 85.5 (October 1997): 346.
- 75 "Colorblind" is used here to indicate rock and roll's resistance to racialization, as well as class and gender constructs, as a teen-oriented format which often blurred these distinctions. In 1949, the same year RCA Records introduced its 45-rpm disc to wide acclaim, *Billboard Magazine's* Jerry Wexler (later of Atlantic Records fame) replaced the term "race record" with the more neutral term, rhythm and blues, or R&B. Peter Guralnick, *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom* (New York: Back Bay Books, 1999), 22.
- 76 Hartman, *History of Texas Music*, 196-198; See also Kevin Romig, "Not Fade Away: The Geographic Dimensions of Buddy Holly's Career," *Journal of Texas Music History* 11 (2011): 20.
- 77 There are numerous Hollywood and TV "bio-pics" about Motown and Motown artists—from the story of The Temptations and Diana Ross to films on Motown president, Berry Gordy—that reinforce the concepts of race and pop in a two-dimensional, black-white context. Likewise, the award-winning Broadway musical, *Motown: The Musical*, as well as countless books, articles, and CD liner notes about Motown and related musical genres virtually ignore the influence of Latino music on R&B, soul, and rock and roll.
- 78 Robert Chang and Adrienne Davis, "Making Up is Hard to Do: Race/Gender/Sexual Orientation in the Law School Classroom," *Harvard Journal of Law and Gender* 33.1 (November 2010); Robert Chang, "Toward an Asian American Legal Scholarship: Critical Race Theory, Post-Structuralism, and Narrative Space," *California Law Review* 85.5 (October 5, 1985).
- 79 Juan Perea, "The Black/White Binary Paradigm of Race: The 'Normal Science' of American Racial Thought," *California Law Review* 85.5 (October 1997): 1215.
- 80 Anthony Macías, *Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles, 1935-1968* (Durham, NC: Duke University Press Books, 2008), 118-119.
- 81 Avant-Mier, "Latinos in the Garage," 559. *Caló* is early twentieth-century Mexican-American slang closely associated with pachuco culture. *Chicanismo* refers to the late 1960s Chicano Movement.
- 82 Molina, *Chicano Soul*, 8-9.
- 83 "Boppin' the Rock" b/w "Maybelline," 78-rpm performed by Armando Almdarez, Rio Records R-345, 1955.
- 84 Chris Strachwitz, interview by author, March 3, 2011.
- 85 Ibid.
- 86 The Tejano R.O.O.T.S. Hall of Fame and Museum is located in Alice, Texas, and was officially sanctioned by the Texas Legislature in 2001 with approval of H.R. Bill 1019. For more on this, see www.facebook.com/tejanoroots
- 87 Peña, *Música Tejana*, 132-133. Beto Villa was particularly adept at mixing traditional Texas-Mexican musical styles with international Latin music forms, such as *danzón*, *mambo*, and *bolero*, as well as American jazz and foxtrot.
- 88 Shane Bernard, *Swamp Pop: Cajun and Creole Rhythm and Blues* (Jackson: University Press of Mississippi, 1996), 44.
- 89 Chenier did not invent zydeco, but he was certainly an important contributor to its emergence and development during the early postwar period. For more on the origins of zydeco, see Roger Wood, *Texas Zydeco* (Austin: University of Texas Press, 2006), 96-97. Among other important points, Wood notes that the first known recordings of zydeco were made in Houston, not in Louisiana.
- 90 Strachwitz, *San Antonio Conjuntos in the 1950s*.
- 91 Leonardo "Flaco" Jiménez, interview by Aaron Howard, 2000.
- 92 Ramiro Burr, "The Accordion: Passion, Emotion, Musicianship," in *Puro Conjunto!: An Album in Words and Pictures*, ed. Juan Tejeda and Avelardo Valdez (Austin: University of Texas Press, 2001), 122.
- 93 Strachwitz, *San Antonio Conjuntos in the 1950s*.
- 94 Ibid.
- 95 Michael Hurtt, "The Other Chili Peppers," *OffBeat Magazine*, <http://www.offbeat.com/2005/05/01/the-other-chili-peppers/> (accessed March 4, 2013).
- 96 Potts, "Garibay, Randy," 231.
- 97 Gary Hartman, "This Week in Texas Music History: Rudy T. Gonzales," from the NPR. series *This Week in Texas Music History*, Art and Seek, <http://artandseek.net/2011/07/01/this-week-in-texas-music-history-rudy-t-gonzales/> (accessed May 11, 2013).
- 98 "Biography: Rudy & The Reno Bops," American Sabor: Latinos in U.S. Popular Music, <http://americansabor.org/musicians/rudy-reno-bops> (accessed April 3, 2013).
- 99 Andrew Brown, "Rudy and his Reno Bops on Rio 101," *Wired for Sound* (blog), entry posted March 10, 2012, <http://wired-for-sound.blogspot.com/2012/04/rudy-and-reno-bops-on-blaze-104.html> (accessed April 26, 2013).
- 100 Gary Hickinbotham, "A History of the Texas Recording Industry," *Journal of Texas Music History* 4.1 (Spring 2004): 7.
- 101 Bernard, *Swamp Pop*, 5-6.
- 102 Margaret Moser, email message to author, April 22, 2013. Moser credits Austin musician Larry Lange for raising public awareness of the cultural and historical significance of Highway 90 during his performances. Moser explains, "When he started Larry Lange & the Lonely Knights about 12 or so years ago, Larry was specializing in music that ran from Lafayette to San Antonio to Corpus and made a point of talking about Highway 90. He became so into the Latino musicians, the band morphed into the Chicano Soul Revue. He deserves credit for emphasizing that regional aspect."
- 103 Bernard, *Swamp Pop*, 52. Bernard refers to this same concept in terms of east-west corridor Highway 190, which is an auxiliary route of Highway 90. Throughout *Swamp Pop*, Bernard emphasizes the importance of Highway 190 during the early postwar period in the formation of the West Side Sound.
- 104 Margaret Moser, email to author, April 22, 2013.
- 105 Sahn's music changed to reflect the so-called "British Invasion" of the mid-1960s, in which the Beatles, the Rolling Stones, and other English groups came to dominate the American pop charts. Sahn's music evolved again during the late 1960s, as he became part of the San Francisco-based psychedelic rock scene. However, his late-1960s discography, including his biggest hit, "Mendocino" (1968) still reflected the various Texas musical influences of his youth.
- 106 In his song, "Chicano" (1973), Sahn proclaims his adopted Mexican identity. Historian Travis Stimmel acknowledges that some critics might regard Sahn's appropriation of a dual Anglo-Chicano identity as metaphorical "brownface," thereby demonstrating Sahn's "colonial impulse" as an Anglo Texan. However, Stimmel also recognizes that Sahn may have simply been demonstrating genuine solidarity with the Chicano Movement and a sincere appreciation for Mexican folk culture.

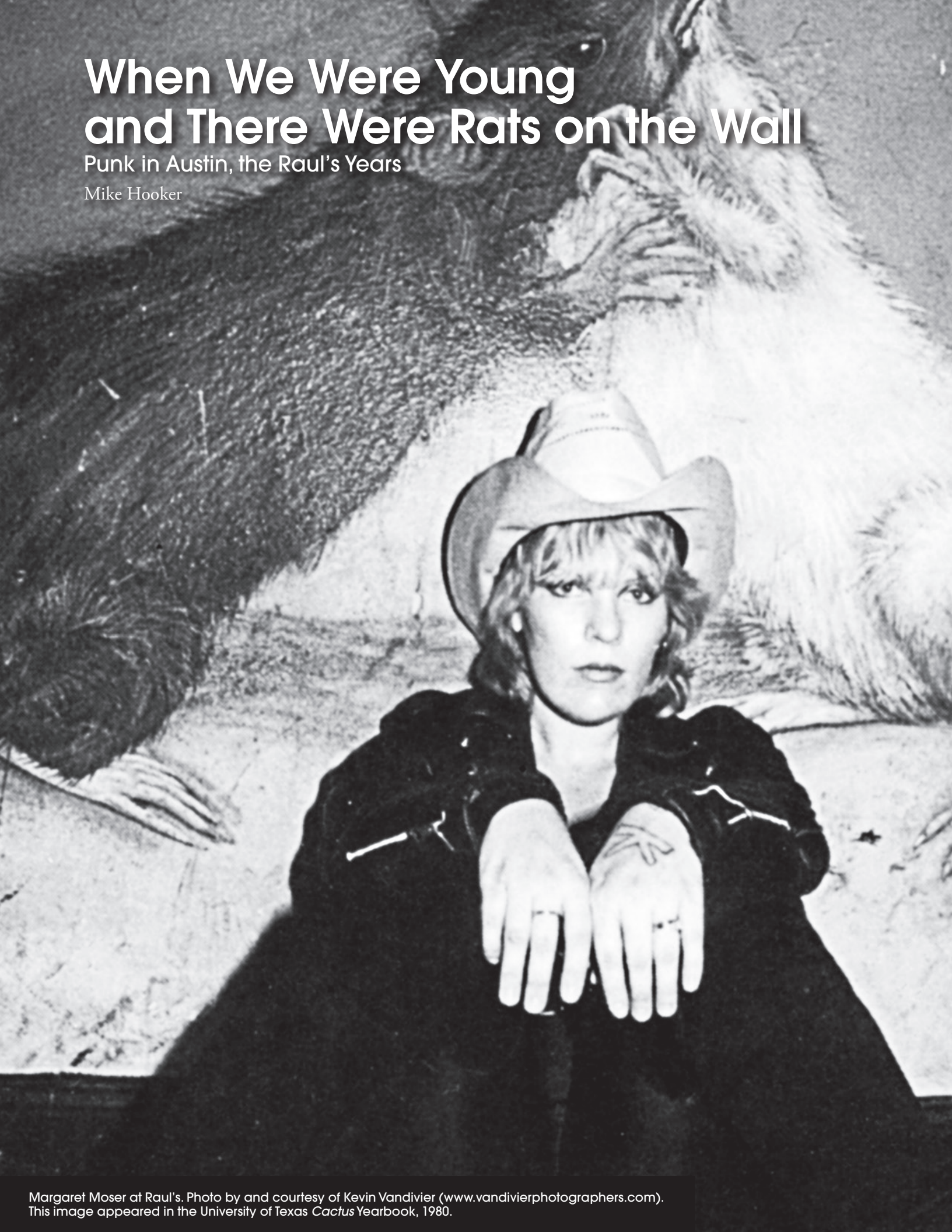
- Sahm claimed he was given the surname "Saldaña" by his Hispanic fan base in San Antonio. He used this name on the 1971 Sir Douglas Quintet LP, *The Return of Doug Saldaña*. Travis Stimeling, "The Creation of 'Texas Music': Doug Sahm's Atlantic Sessions and the Progressive-Country Era," *Journal of Texas Music History* 12 (2012): 12.
- 107 Barry Mazor, "The Sahm Remains The Same," *No Depression*, July/August 2000.
 - 108 Brandy Kraemer, "How to Count and Play Musical Triplets," About.com, <http://piano.about.com/od/lessons/ss/Counting-Musical-Triplets.htm> (accessed April 25, 2013).
 - 109 Reid and Sahm, *Texas Tornado*, 29.
 - 110 Jody Denberg, "Beyond the Blues," *Texas Monthly*, April 1989.
 - 111 Under Huey Meaux's direction, Fender re-recorded "Wasted Days and Wasted Nights" in 1975 to wide acclaim. It peaked at Number One on the U.S. *Billboard* Hot Country Singles. Much as he had done in creating a "British" image for Doug Sahm and the Sir Douglas Quintet during the 1960s, Meaux rebranded Freddy Fender as a country singer in the mid-1970s.
 - 112 John Broven, *South To Louisiana: The Music of the Cajun Bayous* (Gretna, LA: Pelican Publishing, 1983), 281-282.
 - 113 Manuel Guerra, interview by Ramón Hernández, 2004.
 - 114 Ibid.
 - 115 Molina, *Chicano Soul*, 27.
 - 116 Peña, *The Mexican American Orquesta*, 260.
 - 117 Greg Beets, "La Onda Chicana: Sunny Ozuna, Still Talking—to You, Me, and Texicans Everywhere," *Austin Chronicle* (Austin, TX), July 21, 2006.
 - 118 Molina, *Chicano Soul*, 25.
 - 119 Andrew Brown, email to author, April 30, 2013. Some sources cite the release date of "Just a Moment" as 1959. However, music historian Andrew Brown found evidence in Houston's ACA studio archives verifying that the single "definitely dates from 1960—it was mastered at ACA in Houston on or around June 30, 1960."
 - 120 Brown, "No Color In Poor," *Wired For Sound*.
 - 121 "Talk To Me" b/w "Pony Time," 45-rpm produced by Manny Guerra, performed by Sunny Ozuna, Sunglow Records SG-110, 1962.
 - 122 Laurie Jasinski and Jennifer Cobb, "Meaux, Huey P.," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 398-399.
 - 123 Huey Meaux, "Sunny and the Sunglows," advertisement, *Billboard*, October 19, 1963, p. 16.
 - 124 Molina, *Chicano Soul*, 30.
 - 125 Manuel Guerra, interview by Ramón Hernández, San Antonio, TX, 2004.
 - 126 Molina, *Chicano Soul*, 30.
 - 127 Peña, *The Mexican American Orquesta*, 261.
 - 128 Reid and Sahm, *Texas Tornado*, 31.
 - 129 For more on Huey Meaux's life and career, see Andy Bradley and Roger Wood, *House of Hits: The Story of Houston's Gold Star/Sugar Hill Recording Studios* (Austin: University of Texas Press, 2010).
 - 130 Charlie Alvarado, interview by Allen Olsen, May 10, 2004.
 - 131 In multiple interviews, West Side Sound veterans identified local R&B radio programming, particularly Flip Forrest's and Joe Anthony's "Harlem Serenade," as a significant influence on their early musical development.
 - 132 "Disc Jockey Show Hooperatings," *Billboard*, October 2, 1948.
 - 133 Olsen, "Overlooked Americana," 28.
 - 134 Brown, "No Color In Poor," *Wired For Sound*.
 - 135 "Oh, Please Love Me" b/w "The Girl I Love," 45-rpm performed by The Lyrics, Harlem Records HM-101, 1959.
 - 136 Molina, *Chicano Soul*, 16.
 - 137 Richie Unterberger, "Doo-Wop," *All Music Guide to Rock: The Definitive Guide to Rock, Pop, and Soul*, 3rd edition, eds. Vladimir Bogdanov, Chris Woodstra, and Stephen Erlewine (San Francisco: Backbeat Publishing, 2002), 1307.
 - 138 Hector Saldaña, "One Last Blast from the Past," *San Antonio Express-News*, October 18, 2012.
 - 139 Hector Saldaña, "The Music Beat: West Side Sound Revisited," *San Antonio Express-News*, January 19, 2011.
 - 140 "The Late-1950s R&B Scene," American Sabor: Latinos in U.S. Popular Music, video file, <http://americansabor.org/video/late-1950s-rb-scene> (accessed April 26, 2013).
 - 141 Ramón Hernández, "Abie Epstein's Legacy Was Music," River City Attractions, www.rivercityattractions.com/abie-epsteins-legacy-was-music/ (accessed April 24, 2013).
 - 142 Hector Saldaña, "Producer of Iconic 'West Side Sound' Dies," *San Antonio Express-News*, April 13, 2012.
 - 143 Brown, liner notes to *Doug Sahm: San Antonio Rock*.
 - 144 Hickinbotham, "History of the Texas Recording Industry," 11.
 - 145 Molina, *Chicano Soul*, 22.
 - 146 Hartman, *History of Texas Music*, 205. Of all the English groups arriving in the United States during the British Invasion, the Beatles were the most popular and, arguably, the most influential. Perhaps ironically, two of the Beatles' biggest musical idols and role models were Texas artists—Buddy Holly and Roy Orbison. For more on the Beatles, Buddy Holly, Roy Orbison, and the impact they had on each other's careers, see Philip Norman, *Shout! The Beatles in Their Generation*, revised 3rd edition (New York: Simon & Schuster, 2003); Philip Norman, *Rave On: The Biography of Buddy Holly* (New York: Simon and Schuster, 1996); and Alan Clayson, *Only the Lonely: Roy Orbison's Life and Legacy* (New York: St. Martin's Press, 1989).
 - 147 Reid and Sahm, *Texas Tornado*, 28, 56.
 - 148 Barry Mazor, "The Sahm Remains The Same," *No Depression*, July/August 2000.
 - 149 Historian Arthur Marwick uses the term "long sixties" to refer to the widespread cultural and social "revolutions" (including sexual, civil rights, drug culture, musical, and political) involving youth in the United States, Britain, France, and Italy, from 1958 to 1974. Arthur Marwick, *The Sixties* (New York: Oxford University Press USA, 1998).
 - 150 Hartman, *History of Texas Music*, 208-212.
 - 151 Reid and Sahm, *Texas Tornado*, 37-39.
 - 152 Molina, *Chicano Soul*, 115-116.
 - 153 Peña, *The Mexican American Orquesta*, 207.
 - 154 Eric Zolov makes a compelling case for *La Onda Chicana's* emerging from Mexico City's countercultural rock scene of the late 1960s and 1970s. However, historians Manuel Peña and Joe Nick Patoski credit Little Joe Hernández, Sunny Ozuna, and Johnny Gonzales for pioneering the *Onda Chicana* movement north of the border in the early 1970s. The term, *La Onda Chicana*, or "Chicano Wave," is sometimes used interchangeably with the larger socio-political "Chicano Movement" of the same era. Eric Zolov, *Refried Elvis: The Rise of the Mexican Counterculture* (Berkeley: University of California Press, 1999), 15; Joe Nick Patoski, *Selena: Como La Flor* (New York: Little, Brown & Company, 1996), 29; Peña, *Música Tejana*, 159-160.
 - 155 Peña, *Música Tejana*, 160.
 - 156 Bill Williams, "Chicano Music Offers Hot Spice: Industry Built on 'Tex-Mex' Sounds," *Billboard*, August 19, 1972, p. 7.
 - 157 Ibid., 6-11.
 - 158 Johnny Gonzales, interview by author, San Antonio, TX, November 30, 2011.
 - 159 Huey Meaux had an unusually extensive distributorship for a Texas producer. For more on Meaux, see Bradley and Wood, *House of Hits*.
 - 160 Johnny Gonzales, interview by author, San Antonio, TX, November 30, 2011.
 - 161 Peña, *The Mexican American Orquesta*, 238.
 - 162 Olsen, "Overlooked Americana," 79.
 - 163 Peña, *The Mexican American Orquesta*, 262.
 - 164 Ramón Hernández, email to author, May 20, 2013.

- 165 Reid and Sahm, *Texas Tornado*, 45.
- 166 Hickinbotham, "History of the Texas Recording Industry," 8.
- 167 The label Buena Suerte was used for Spanish-language releases, while the Good Luck label was used for English-language releases, including country and funk. Ramón Hernández email to author, May 2, 2013.
- 168 Ramón Hernández email to author, May 2, 2013.
- 169 Peña, *Música Tejana*, 163.
- 170 Peña, *The Mexican American Orquesta*, 239.
- 171 Ibid., 239.
- 172 Peña, *Música Tejana*, 167.
- 173 Hartman, *History of Texas Music*, 47.
- 174 Charlie Brite, "Tex-Mex Sounds Undergo Change," *Billboard*, August 19, 1972, T-4. Rangel was heir to San Antonio's early postwar *música tejana* label, Corona Records.
- 175 Charlie Brite, "Latin Distribution Adds PX's Worldwide," *Billboard*, September 7, 1974, T-10; Charlie Brite, "Tex-Mex Sounds Undergo Change," *Billboard*, August 19, 1972, T-4. Rangel was certainly not the only distributor to start selling records out-of-state, but he was one of the first.
- 176 Peña, *Texas-Mexican Conjunto*, 70. Peña states that the major labels stopped making *música tejana* recordings during the World War II era largely due to the rationing of war material (especially shellac) within the United States and the emergence of a more active Spanish-language record production infrastructure in Mexico City.
- 177 Carlos Guerra, "Accordion Menace...Just Say Mo'!", in *Puro Conjunto! An Album in Words and Pictures*, ed. Juan Tejeda and Avelardo Valdez (Austin: University of Texas Press, 2001), 115.
- 178 Williams, "Chicano Music Offers Hot Spice," T-6.
- 179 Hickinbotham, "History of the Texas Recording Industry," 7-8.
- 180 Al Hurricane Sanchez owned Hurricane Records, which produced *conjunto*, New Mexican pop, and Chicano Soul that was quite similar to that found in the West Side Sound. Roberto Martínez and his M.O.R.E. Records released comparable types of Mexican and Mexican-American music. Louis Holscher, "Recording Industry and Studios in the Southwest Borderlands," in *Encyclopedia of Latino Popular Culture in The United States*, eds. Cordelia Candelaria, Arturo Aldama, and Peter García (Westport, CT: Greenwood Publishing Group, 2004), 2: 672.
- 181 Reid and Sahm, *Texas Tornado*, 64.
- 182 Chet Flippo, "Sir Douglas Goes Home," *Rolling Stone*, July 7, 1971, p. 27.
- 183 Reid and Sahm, *Texas Tornado*, 73.
- 184 Hartman, *History of Texas Music*, 165.
- 185 Gary Cartwright, "Self-Promotion • Eddie Wilson," *Texas Monthly*, September 1997, 114. Eddie Wilson—co-founder of the Armadillo World Headquarters (in operation from 1970 to 1980) and current owner of Austin's celebrated Threadgill's restaurants—gained national media attention in the early 1970s with this candid explanation of Austin's strong appeal to musicians and fans alike.
- 186 Reid and Sahm, *Texas Tornado*, 64.
- 187 ...to the Sublime, http://tothesublime.typepad.com/to_the_sublime/2009/11/incredibly-its-been-10-years-since-doug-sahm-died-this-is-a-piece-i-wrote-for-the-2008-pop-music-conference-held-annually.html (accessed May 3, 2013).
- 188 Hartman, *History of Texas Music*, 170.
- 189 Jack Barber, interview by Allen Olsen, August 5, 2004.
- 190 Reid and Sahm, *Texas Tornado*, 113.
- 191 Leonardo "Flaco" Jiménez, interview by Aaron Howard, 2000.
- 192 Ibid.
- 193 Stimeling, "The Creation of 'Texas Music,'" 11.
- 194 Leonardo "Flaco" Jiménez, interview by Aaron Howard, 2000.
- 195 Stimeling, "The Creation of 'Texas Music,'" 11.
- 196 Guadalupe San Miguel, Jr., *Tejano Proud: Tex-Mex Music in the Twentieth Century* (College Station: Texas A&M University, 2002), 85.
- 197 Peña, *Música Tejana*, 199. Disc Jockey Rudy Treviño and Latin Breed's Gilbert Escobedo started the Tejano Music Awards in 1981.
- 198 Guadalupe San Miguel, "When Tejano Ruled the Airwaves: The Rise and Fall of KQQK in Houston, Texas," in *Chican@ Critical Perspectives and Praxis at the Turn of the 21st Century: Selected Papers from the 2002, 2003 and 2004 NACCS Conference Proceedings*, ed. Ed A. Muñoz (San Jose, CA: San Jose State University SJSU ScholarWorks, 2006), 202.
- 199 Joe Nick Patoski, *Selena: Como La Flor* (Boston: Little, Brown & Company, 1996), 34, 76.
- 200 San Miguel, Jr., *Tejano Proud*, 92.
- 201 "Selena: Best Selling Latin Artist of the Decade," advertisement, *Billboard*, December 25, 1999, HY-17.
- 202 San Miguel, Jr., *Tejano Proud*, 89-92.
- 203 Olsen, "San Antonio's West Side Sound," 12.
- 204 Potts, "Garibay, Randy," 231.
- 205 Reid and Sahm, *Texas Tornado*, 155.
- 206 Gary Hickinbotham, "Texas Tornos," *Handbook of Texas Music*, 2nd edition, ed. Jasinski, 615.
- 207 Huey Meaux, "Sunny and the Sunglows," advertisement, *Billboard*, October 19, 1963.
- 208 "Sweethearts Together," written by Mick Jagger and Keith Richards, performed by the Rolling Stones, Virgin CDV2750, 1994.
- 209 Deborah Vargas, *Dissonant Divas in Chicana Music: The Limits of La Onda* (Minneapolis: University Of Minnesota Press, 2012), 225.
- 210 Ken Shipley and Rob Sevier, liner notes to *Eccentric Soul: The Dynamic Label*, Numero Group 043, 2013.

When We Were Young and There Were Rats on the Wall

Punk in Austin, the Raul's Years

Mike Hooker





The formative years of the Austin punk and new wave scene were creative and impactful times. From the beginning of 1978 through the spring of 1981, a small club called Raul's served as the cornerstone of this innovative movement. Raul's was situated along a section of Guadalupe Street known as "the Drag" on the western edge of the University of Texas. Its proximity to campus and the club's willingness to give any new band a stage on which to perform helped solidify the foundation of a unified, alternative network of fans and musicians.

41

With a large share of its audience consisting of University of Texas students, the Raul's scene expanded with each new semester as more young people became aware of the excitement within walking distance of student housing. At its peak, Raul's hosted punk shows six nights a week. Many of the dedicated fans that frequented Raul's eventually formed their own bands, even though a large portion of them had no prior musical training. They used their limitations and creative senses to develop some of the most diverse music and stage shows of the punk rock era.¹

Austin's punk scene emerged in the late 1970s, largely as a backlash against the progressive country music that had been so prevalent in town earlier in the decade. Disco music dominated the national airwaves, and many local teens sought something different that could more accurately reflect their changing musical tastes.² The rallying cry finally came on January 8, 1978, when one of punk rock's pioneer bands, the Sex Pistols, played a concert in San Antonio. Carloads of music-starved, impressionable adolescents from Austin made the journey to the Alamo City to witness an event that would ultimately change the direction of music in Central Texas forever.³

The Sex Pistols' legacy was wrought with controversy from the band's inception in 1975. Band members wore outrageous clothing that was torn and held together with safety pins. They wrote songs such as "Anarchy In The UK" and "God Save The Queen," which openly denounced the royal family. Reports of violence at Sex Pistols shows resulted in the group being banned from clubs across England.

Virgin Records released the Sex Pistols' debut album, *Never Mind the Bollocks*, on October 28, 1977. A full U.S. tour was slated to follow, but delays in obtaining work visas resulted in the band's playing only seven dates, two of which were in Texas. Manager Malcolm McLaren booked the band at country music venues across the southern United States in hopes of provoking violent reactions and increased media attention, a tactic that worked.⁴

The third stop on the Sex Pistols' tour took place in San Antonio on January 8, 1978, in a converted bowling alley called Randy's Rodeo. Although there was no more than a one-line mention of the Sex Pistols' upcoming appearance in the Austin entertainment papers, word quickly spread to those who had acquired import copies of Sex Pistols records or read about the group in papers such as the *Village Voice*, *New York Rocker*, or Britain's *New Musical Express* (also known as *NME*).⁵

harm to the band.¹⁰ The evening continued without further incident, but the excitement and energy of the performance left a lasting impression on audience members. Among those in the crowd were several young Austinites who would form some of the city's very first punk bands.¹¹

Raul's Opens

In December 1977, a former Kentucky Fried Chicken restaurant manager named Roy Gomez bought a club at 2610 Guadalupe Street, across from the University of Texas campus. Joseph Gonzales managed the club, and Bobby Morales served as the bouncer. Previously called Gemini's, the venue had featured local rock and roll bands.¹² When Gomez took over, he rechristened the club "Raul's" and planned to showcase Chicano music. However, he allowed one of the bands that had regularly played at Gemini's, a group known as Project Terror,

The third stop on the Sex Pistols' tour took place in San Antonio on January 8, 1978, in a converted bowling alley called Randy's Rodeo.

The show sold out with a reported 2,200 people in attendance. The majority of the crowd consisted of curious spectators from San Antonio. With their unique attire, the punk rockers that came from as far as Austin and Houston were easy to discern among the crowd. There was even a small booth set up in the club that sold safety pins with the centers removed so fans could put them in their noses without the pins actually piercing flesh.⁶

From the moment the Sex Pistols took the stage, some audience members tossed beer cans, plates of pizza, and homemade cream pies at the band.⁷ Within minutes the stage was covered with trash. Some people with cardboard boxes climbed onstage in what appeared to be an effort to clean up the mess, but they ran back into the crowd to redistribute the cans so others could continue their attack.⁸ The audience also cursed and made obscene gestures at the band. Irritated by the crowd's behavior, singer Johnny Rotten lashed back following the third number, a song called "Seventeen," by declaring, "You cowboys are all faggots."⁹

Rotten's remarks further antagonized the crowd, prompting a man near the front of the stage to yell at the singer during the next song, "New York." Rotten ignored the man, who then began taunting bass player, Sid Vicious. As the song ended, Vicious took off his bass, swung it in the air, and struck the man on his shoulder. The man was removed from the building and later stated that he did, in fact, intend to cause physical

to continue performing. This largely undocumented group inadvertently helped pave the way for Raul's to become the premier punk rock venue in Austin.¹³

Project Terror's drummer, Little Stevie Wilson, was dating 17-year-old Marilyn Dean, who played drums in a local band called the Violators with guitarists Kathy Valentine and Carla Olson. The Violators wanted to be an all-girl group, like the Runaways, but were unable to find a suitable female bass player. So, they recruited Jesse Sublett, a bassist who was a friend and former bandmate of Olson's boyfriend, Eddie Muñoz. During breaks at Violators rehearsals, Muñoz and Sublett began jamming. The two had previously played together and decided to start a new group. They soon added Billy Blackmon on drums and created the three-piece outfit known as the Skunks.¹⁴

Through Marilyn Dean's affiliation with Project Terror, the Violators booked their first gig at Raul's as an opening act on a Thursday night shortly after the Sex Pistols passed through Texas. The performance went over well, and Roy Gomez invited them back to headline a show on Saturday, January 28, 1978.¹⁵ Since Sublett was performing double-duty as bass player in both the Violators and the Skunks, he saw this as an opportunity to get the Skunks their first real gig. The groups' poster, which marked the first of several times the Skunks and Violators would share a stage at Raul's, declared, "New Wave Hits Austin."

Whether it was punk or new wave, the Violators and Skunks played music that sounded vastly different from typical Austin bar bands of that period. The Violators had few original compositions, so they performed songs from such British punk bands as the Sex Pistols, Damned, and Eddie & the Hot Rods. The Violators also played stripped-down renditions of songs by the Kinks, the Rolling Stones, and the Yardbirds—all performed with a snarl and straightforward approach that set them apart from most other bands playing cover material.¹⁶ The Skunks, on the other hand, were more of a straight rock band with a larger repertoire of original music. Singer/bassist Jesse Sublett stated that he wanted to be a rock star and that the Skunks never set out to be a punk band. Nevertheless, the Skunks were at the forefront of a new music movement and would share the stage with many of the pioneering punk groups that soon followed.

The Bodysnatchers, which formed near the end of 1977, was the third punk band to perform at Raul's. Most of the members had played for years in other groups throughout Texas and California. All but one had seen the Sex Pistols' dynamic performance in San Antonio. Impressed by what they had witnessed, the Bodysnatchers decided to fold the punk aesthetic into the 1960s cover music they were already playing. Before long, they began writing original punk tunes with such titles as "Are You Into Destruction?" and "Mama, What's A Punk?"¹⁷

The Bodysnatchers captured the raw essence and rage of British punk with their buzz-saw guitars and snarling Johnny Rotten-esque vocals. Much like the Violators, the Bodysnatchers got their foot in the door at Raul's through a connection with Project Terror. Singer Larry James and bassist Kyle Brock were old friends with Project Terror frontman Billy Maddox, who added them as an opening act at Raul's.

The other members of the Bodysnatchers were brothers Ian and Chris Bailey on drums and guitar, respectively, and lead guitarist Tom McMahon. Since they wrote only seven original songs during their brief existence, the Bodysnatchers played many cover tunes. Besides performing favorites by the Ramones and the Damned, they also included punk renditions of such 1950s classics as "Summertime Blues" and "Bony Moronie," along with material by British bands, the Yardbirds and the Creation.¹⁸

On February 17, 1978, the Ramones played Austin's Armadillo World Headquarters with the Runaways as the opening act. This was the first major punk concert in Austin, and the large turnout made it clear that there was a strong local interest in punk. However, there was still no established club where punk fans could gather. As a result, Raul's soon began hosting weekly punk shows. In an effort to attract a student crowd, the club placed ads in the University of Texas's student-run *Daily Texan* newspaper.¹⁹

On April 22, 1978, promoter John David Bartlett organized a battle of the bands that he billed as a "Punk & New Wave Festival" at a club called New Atlantis on Austin's Sixth Street. The Skunks, Violators, and Bodysnatchers represented Austin,



Battle of the Bands poster. Courtesy Mike Hooker.



The Bodysnatchers. Courtesy Tom McMahon.

while Chatterbox came from San Antonio, and the Nervebreakers travelled from Dallas. Because Kyle Brock of the Bodysnatchers had a prior commitment, Jimmy Pettit filled in on bass. The event drew a large crowd, helping further energize the local punk scene and draw attention to Raul's, where the Bodysnatchers, Skunks, and Violators already were playing regularly.²⁰ The Nervebreakers won first prize, while the Violators and Bodysnatchers tied for second place.²¹ Believing they should have won, the Bodysnatchers later wrote a song called "Battle of the Bands," which challenged the Nervebreakers to a rematch with lyrics that proclaimed, "We'll kill ya!"

Soon after the "Punk & New Wave Festival," the Bodysnatchers and the Skunks began a Monday-night residency at Raul's, each band alternating as headliner. Cheap admission and low beer prices regularly brought in large crowds. The Skunks began recording songs with Austin radio personality and engineer, Joe Gracey, which resulted in some local airplay; however, the band did not release a record until the following year.²²

Meanwhile, the Bodysnatchers went into the studio on July 14, 1978, to record five original songs with producer Jay Aaron Podolnick. The late-night session was recorded live to tape and mixed on the spot. The resulting seven-inch EP marked the first independent punk record released in Austin. Despite this, the Bodysnatchers broke up soon afterwards.²³

The Violators also split up that same summer. Kathy Valentine and Carla Olson did not believe the band was making adequate progress in Austin and decided to relocate to the West Coast.

Once in Los Angeles, they formed a band called the Textones, which achieved modest success. Before long, Kathy Valentine left the group and embarked on a new project that brought her national prominence. In December 1980, Margot Olavarria, bassist for the popular female group the Go-Go's, became ill with Hepatitis A, and Valentine was asked to fill in. She went on to play on the group's three hit albums, which have sold more than seven million copies.²⁴

The Local Press and the Austin Punk Scene

In addition to bands and venues, the local press was helping promote punk music in Austin by 1978. Although only one issue ever was published, the *Austin Vanguard* became the first fan-produced publication to focus on the Austin punk scene. Instead of including the names of writers, editors, or contributors, the four-page newspaper simply stated, "Published in Texas by Texans." The *Austin Vanguard* was the work of Nick West, also known in the local punk scene as Nick Modern or Nick Fury. He later published a popular magazine called *Sluggo!*, which set a precedent for other Austin fanzines, including *Contempo Culture*, *Xiphoid Process*, and *Western Roundup*.

The front cover of the sole issue of the *Austin Vanguard* read, "SOMEDAY ALL THE ADULTS WILL DIE!," and featured the tag line, "A Fanzine For The Whole World." At a cost of 15 cents, the paper included reviews of recent releases from the Clash, Roky Erickson, the Dils, and the Tom Robinson Band, as well as an account of the Elvis Costello/Nick Lowe

show at the Municipal Auditorium on May 23, in which West proclaimed, "I'm surrounded by leaping crazies—AUSTIN IS UN-MELLOWING OUT." In the article "To Be a Punk in Austin," West wrote, "Prove you are not boring. That's right. Prove it. Do something exciting. Don't just talk about it. Don't just look for it. Don't just stuff it up your nose and have a 30-minute buzz on it. Do it and do it now. Be a happy individual again." West made no specific mention of any local bands in the lengthy article, but his determination to persuade others to join the punk scene was clear. He wrote, "Visit Raul's, a small club on Guadalupe. Be immediately in the midst of an array of the finest specimens of humanity; the most exquisite and expressive rock and roll performances in Austin."²⁵

There were few other publications reporting on the local punk scene at that time. The *Austin Sun* was a bi-weekly, counter-culture paper that started in the mid-1970s and ran through the summer of 1978. In one of its final issues, the paper ran an article titled "THE NEW WAVE—Punk Rage Finds a Home at Raul's," with the Bodysnatchers pictured on the front cover. Many of the writers from the *Sun* went on to work for the *Austin Chronicle* when it began publishing in 1981.²⁶

Jeff Whittington, who served as music editor for the *Austin Chronicle*, started as the entertainment writer for the *Daily Texan*. He reported on the larger shows that came through town, including the Sex Pistols and Ramones, but also championed the local punk scene. Whittington wrote comprehensive reviews of shows at Raul's and spotlighted up-and-coming bands, such as the Next.²⁷

The Next was a band formed by Ty Gavin, Arthur Hays, and Skip Seven. Vocalist and songwriter Gavin and drummer Hays were longtime friends who had seen the Sex Pistols play at Randy's Rodeo in San Antonio. Their friend Will Sharp had met guitarist Skip Seven the night before and introduced him to Gavin and Hays at that show. Seven was from San Antonio, but he had just returned from England after spending several months observing the vibrant British punk scene. The three musicians decided to form a band that night, with Sharp acting as their manager.

Ty Gavin, Arthur Hays, and Skip Seven soon moved from San Antonio to Austin, staying with members of the Violators and the Skunks, whom they had met at the Sex Pistols show. After recruiting bass player Manny Rosario, Gavin approached Joseph Gonzales about booking the Next at Raul's. Gavin assumed they had little chance of playing the club, but Gonzales agreed to book them. The Next underwent several personnel changes during the following years, although Ty Gavin remained leader of the group. Performing mostly original material, the Next became one of the most popular bands at Raul's, consistently drawing large and energetic crowds.²⁸

Raul's Steps into the National Spotlight

Several other punk bands surfaced by the fall of 1978, including the Huns, Terminal Mind, Standing Waves, Reversible Cords, and Boy Problems. The Huns made their Raul's debut on September 19, 1978. Singer Phil Tolstead and keyboardist Dan Puckett—University of Texas art and film students—had discussed forming the band on the drive home from the Sex Pistols show in San Antonio. They began rehearsals in the summer of 1978 after Tolstead brought in drummer Tom Huckabee, who was in the university's radio-television-film (RTF) program. Huckabee recruited Joel Richardson on bass and former Next bassist Manny Rosario on guitar.²⁹

The Huns launched a promotional campaign for their first appearance by posting flyers along the Drag that included such provocative declarations as "Kill The Politicians," "Go To Hell Scumbag," and "No Police." The flyers worked, helping draw one of the largest crowds in Raul's history. The Huns began playing around midnight, after the band Cold Sweat opened the show and Skip Seven of the Next gave a solo performance. The Huns singer Phil Tolstead came onstage and announced, "We're not here for your entertainment, you're here for ours." The band then kicked off the set with the Sex Pistols song, "Belsen Was A Gas." The Huns were met with the same type of heckling that the Sex Pistols had experienced at Randy's Rodeo. Audience members threw objects at the band, and the group taunted the crowd. While the Huns and the audience exchanged obscenities, someone attacked Tolstead, pinning him down. Others tried to steal the band's instruments, while someone else emptied a full garbage can onto the stage.



The Next. Courtesy David C. Fox.

Before long, Austin police officer Steve Bridgewater arrived at Raul's in response to a noise-complaint. The Huns were playing a song called "Eat Death, Scum" as the officer entered the club. Bridgewater stood by the front door and surveyed the room before making his presence known to the club owner. Tolstead pointed at the crowd and yelled lines such as "I hate you!" and "You're going to die!" before spotting Bridgewater at the opposite end of the room and directing the messages at him. Tolstead continued to berate the officer as he approached the stage. Once they were standing face to face, Tolstead attempted to plant a kiss on Bridgewater's cheek. The officer quickly handcuffed Tolstead and took him into custody. Although the singer resisted and began shouting for help, the band continued playing without missing a beat.³⁰

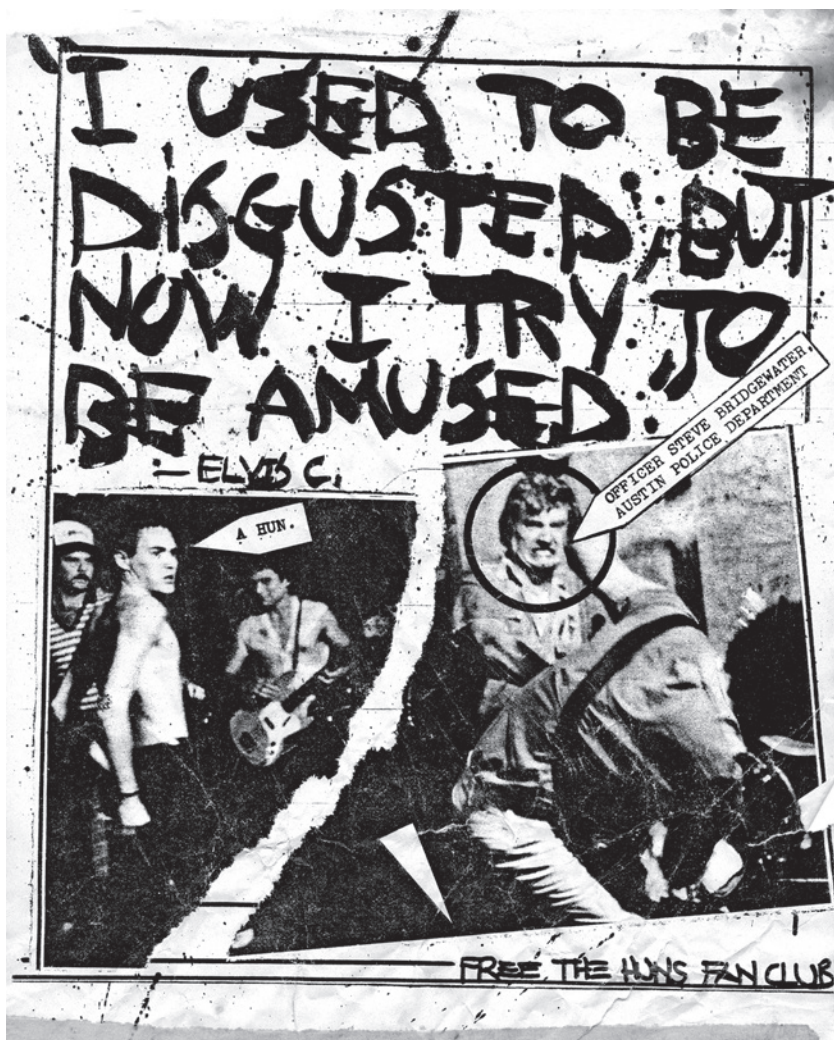
Amidst the chaos and confusion, two plainclothes officers in the crowd suddenly forced their way to the stage. Since it was not clear that the two were policemen, they quickly encountered

resistance from the audience. The club's bouncer, Bobby Morales, saw the men shoving his patrons and tried to break it up, but he was struck on the head. By the end of the night, six people—including Morales—were taken into custody on charges including inciting a riot, disorderly conduct, assaulting an officer, and interfering with a lawful arrest. The two non-uniformed officers only revealed their identities as they ushered handcuffed prisoners out the front door while holding their badges in the air. Outside, more than a dozen police cars had arrived on the scene, lining the block within minutes of the initial call.³¹

The incident received coverage in the local media, and the story spread to *Rolling Stone* magazine and Britain's *NME*. The six arrested were released on bail the next day. Huns supporter Bert Crews was arrested the same afternoon after a patrolman caught him posting handbills on the Drag calling for the murder of the police officers involved in the arrests. Police deemed slogans such as "Free The Huns, Kill The Police" as terrorist threats.³² The media attention brought awareness to Raul's and the Austin punk scene as a whole. Attendance and participation increased significantly after that.

Two new groups, the Standing Waves and Terminal Mind, played their first shows on October 10, 1978, opening for the Huns at the university's Texas Union Ballroom. It was the second Huns show, and the band engaged in another aggressive poster campaign, this time with slogans declaring that the Huns were "Out On Bail." Originally, the Standing Waves called themselves the Latent Homos, and Terminal Mind performed under the band name Red. Shortly after this October 10 performance, both groups became mainstays at Raul's under their newly adopted names, the Standing Waves and Terminal Mind. The two bands' influences, which ranged from Talking Heads to King Crimson, brought a unique element to the club that helped open the doors to a much broader audience.³³

The Reversible Cords, also known as the Re*Cords, made their debut on Halloween night, 1978, alongside the Next. The Re*Cords included Bert Crews, Doug McAnich, and Lynn Keller. Ty Gavin of the Next had met Keller on a university shuttle bus and asked if she wanted to join a band. Keller had recently moved to Austin to attend the University of Texas and had never played in a group. Nevertheless, she agreed to try out and soon



Huns fan club flyer. Courtesy Lola Caroline Estes.

became the singer of the Re*Cords. They played their first show a week later at Raul's with Gavin on drums.

Ty Gavin was only with the Re*Cords for a short time. The other members wanted the band to be more mobile so that they could do impromptu performances wherever they wanted. A full drum set hindered their ability to do that, so Huns drummer Tom Huckabee came onboard to play steel drum in Gavin's place. With steel drum, accordion, acoustic guitar, and tambourine, the Re*Cords played shows along the Drag and in front of the state capitol building. On February 24, 1979, they played in the parking lot of the Austin Opry House and unofficially opened for Elvis Costello. They did the same when Alex Chilton played a university-area venue, the Rome Inn, a month later.³⁴

Boy Problems and the Motor Men were two other bands that emerged in late 1978. Boy Problems was a punk band that shared members with the Huns. Shortly after the group's highly-publicized confrontation with police at Raul's, guitarist Rosario left the Huns and John Burton took his place. Burton and Huns bassist Joel Richardson then teamed up with another

Nick West's new tabloid-style fanzine, *Sluggo!*, followed the journalistic model started in the *Austin Vanguard* the previous summer. *Sluggo!* was a highly opinionated magazine that relied on shock value and an offbeat sense of humor.³⁷ Some issues came with a "Slugmate" centerfold and it became commonplace for the *Sluggo!* team to post single-sheet "Instant Reviews" of shows around town. Each issue included in-depth interviews with local and touring bands and encouraged growth within the Austin punk scene.³⁸ The first issue of *Sluggo!*, which appeared in December 1978, declared, "Our job at *Sluggo!* is to rip this culture to shreds in search of new musik, new ideas, new anything that will make 1979 worth dancing to. Start a band! Nobody cares if you're bad—you'll get better!"³⁹

By 1979, Raul's had become one of the most popular live music venues in Austin. Dozens of new bands performed there, playing punk, new wave, power pop, electronic, and other styles. The owner, Joseph Gonzales, had a reputation for allowing young, inexperienced bands an opportunity to perform on the club's stage. This "anyone can play" policy helped new bands

Many of the musicians who performed at Raul's had backgrounds in visual arts. Hence, several bands put together multi-media presentations to go along with their performances.

dynamic frontman named Billy Pringle, who adopted the stage name of Billy Problems. Boy Problems debuted on December 15, 1978, sharing the bill with the Re*Cords and the Motor Men at the short-lived 1206 Club, also known as the Devil's Playhouse. The club was situated on the east side of town and soon closed after a stabbing incident involving Houston's Legionaire's Disease Band.³⁵

The Motor Men had evolved from the cover band Cold Sweat, which had opened for the Huns at their debut a few months earlier. The new band substituted guitarist Steve Chaney for Jon Dee Graham. The group also brought in Sally Norvell to sing a few cover songs, including "Oh Bondage, Up Yours!" from the British punk group X-Ray Spex. The Motor Men played only a handful of gigs before transforming into the Gator Family and later into the Norvells. The Norvells consisted of Cold Sweat and Motor Men drummer French Acers, singer Sally Norvell, and Bert Crews and Doug McAninch from the Re*Cords on bass and keyboards. Motor Men guitarist Jon Dee Graham went on to join the Skunks following Eddie Muñoz's move to California. After a stint as Elvis Costello's guitar tech, Muñoz joined the successful pop group the Plimsouls.³⁶

gain valuable experience in front of crowds, testing new material and improving their musical skills. Because he gave so many up-and-coming groups the chance to perform publicly, Gonzales was integral in nurturing the Austin punk rock scene.⁴⁰

The bands that excelled at Raul's and drew the biggest crowds were typically those that had the most originality and put on the liveliest performances. Bands that were self-indulgent or did not entertain were likely to get booed and would not last long at the club. Audiences encouraged bands to play their own music rather than familiar Top 40 songs.⁴¹ Coming up with fresh material to which people could sing along and dance was a key factor in building the club's reputation as an incubator for original, innovative music.⁴²

Many of the musicians who performed at Raul's had backgrounds in visual arts. Hence, several bands put together multi-media presentations to go along with their performances. For example, Terminal Mind lined up television sets on the stage, turned off the house lights, and used the television test patterns to illuminate the stage.⁴³ Other acts, such as the Huns, took things to more extreme levels with outrageous costumes and stage props. Singer Phil Tolstead sometimes covered his

entire body in tiger-print, gold, or silver paint while wearing only a violet jockey strap. The rest of the band members dressed as scoutmasters or satanic nuns. The group once performed an “exorcism” onstage and occasionally set off smoke bombs and fire extinguishers during shows.⁴⁴

In the spring of 1979, the Huns began working with an act called Dykes With Dicks, consisting of two scene regulars, Sarita Crocker and Clair LaVaye, who did performance art in conjunction with the Huns show. At one show, both women dressed up as the title character from Stephen King’s horror novel, *Carrie*. They wore nightgowns and covered themselves with red tempera paint. Crocker held up a feather pillow and said, “They’re not breasts, momma. It’s not breasts, it’s a dirty pillow.” Then LaVaye thrust a large knife into the pillow. Crocker screamed as the room filled with feathers and the band played behind them. The Raul’s staff apparently was not fazed by any of this and simply asked the women to clean up afterwards.⁴⁵

In addition to his role as a part-time deejay at KUT-FM, Neil Ruttenberg also worked as the import buyer at a local record shop called Inner Sanctum. Ruttenberg helped the store build a sizeable punk rock collection by acquiring the latest releases by such British groups as Gang of Four, Throbbing Gristle, and the Stranglers. Inner Sanctum, which was located just a few blocks from Raul’s, was pivotal in helping nurture the local punk scene by serving as a hub for musicians and fans to congregate. The store originally opened as Phil’s Record Shop on 24th Street, near the Drag. The small space was taken over by Joe Bryson and reopened as Inner Sanctum on August 28, 1970. The store expanded several times over the years. Employees were encouraged to sample all types of music so they could advise customers on what records to buy. Inner Sanctum also hosted record-release parties for such bands as the Big Boys and the Inserts.⁴⁹

While some bands used visual imagery to grab the audience’s attention, other groups relied more on dynamic frontmen, such

One of the unique aspects of the Austin punk scene during this time was the abundance of openly homosexual and bisexual musicians and fans.

Prior to becoming Dykes With Dicks, Sarita Crocker and Clair LaVaye had painted a mural on an inside wall of Raul’s. They had already painted murals for several area restaurants, including Les Amis and Thundercloud Subs, so they asked to do the same at Raul’s. The club provided money to cover the cost of materials, and the women worked late into the night after Raul’s temporarily closed for spring break of 1979. After many hours of painting, Crocker and LaVaye completed the large mural, which depicted rats on the wall of the club.⁴⁶

During one of these late-night mural painting sessions, Crocker and LaVaye called in to KUT-FM (the university’s student-run radio station) during the *Rev. Neil X* show and won a contest that gave them the opportunity to work with the Huns. “Reverend Neil X” was actually deejay Neil Ruttenberg. In late 1978, Ruttenberg began hosting his three-hour *Rev. Neil X* show as part of the Rock Of Ages series on KUT-FM.⁴⁷ One day when Ruttenberg had the Huns in the studio, they announced a song contest: Whichever listener could come up with the best three-word name for the band would get to co-write and perform a song with the Huns. Sarita Crocker and Clair LaVaye called in and suggested Dykes With Dicks. The two won the contest and soon began creating a stage show to perform alongside the Huns at Raul’s.⁴⁸

as Ty Gavin of the Next and Billy Pringle of Boy Problems. These two singers attracted crowds with their charismatic stage presence and wild dance moves. Other exceptional frontmen, including Randy “Biscuit” Turner of the Big Boys and Gary Floyd of the Dicks, also entertained crowds with outlandish behavior. The Dicks’ lead singer Gary Floyd often appeared onstage in drag or in a nurse’s uniform while screaming insults at the audience. Randy “Biscuit” Turner usually performed wearing a tutu, Christmas lights, or similarly bizarre outfits. Floyd and Turner helped pave the way for other bands, including Limp Wrist from New York, which paid tribute to both performers in the song “Ode.”⁵⁰

One of the unique aspects of the Austin punk scene during this time was the abundance of openly homosexual and bisexual musicians and fans. The Big Boys, the Dicks, the Huns, the Stains (later known as MDC), Sharon Tate’s Baby, the Vendettas, and many other local punk bands included openly gay members. Although there was widespread discrimination against homosexuals throughout the state at that time, gay performers flourished within the confines of Raul’s. However, some in the Austin community were not as accepting, and there were occasional clashes between Raul’s patrons and members of nearby university fraternities.⁵¹

Another notable feature of the Austin punk scene was the abundance of women musicians, writers, and fans. Local magazine *Contempo Culture* featured several female staff writers. In fact, its fourth issue, published in 1980, focused mainly on female punk rockers. It included interviews with EA Srere from Chickadiesels (who wrote for *Sluggo!* under the name Babs), Lynn Keller from the Re*Cords, Dee McCandless of Delta, Lorenda Ash from F-Systems, and members of the Foams, which was the first all-female punk band in Austin.⁵²

By the second half of 1979, Raul's featured punk rock shows six nights a week. In July 1979, the club hosted a two-night battle of the bands, attracting capacity crowds to hear the Next, Terminal Mind, Standing Waves, the Huns, Invisibles, Boy Problems, the Explosives, and others.⁵³

One factor that helped the local punk scene flourish was the relatively low cost of living in Austin at the time. Rent was inexpensive, so it was possible for students to share a house or apartment near campus and go to Raul's most nights without straining their budgets. Admission to Raul's typically ranged from \$1 to \$3, depending on the lineup, and drinks were cheap. Raul's "Beer Bust Mondays" allowed patrons to pay a nominal cover charge that included unlimited beer. However, the Texas Alcoholic Beverage Commission was quick to take notice and ended the "Beer Bust Mondays."⁵⁴

Austin Punk Recordings

Despite the proliferation of bands and the large crowds they attracted to Raul's, no major record labels seemed to be interested in signing Austin punk acts. If local groups wanted to make records, they had to do so themselves. As a result, dozens of punk bands released their own singles during this period. The Bodysnatchers were the first to make a record in 1978. Twelve other Austin punk and new wave bands released their own singles the following year. The number of Austin "indie" releases rose exponentially by the early 1980s.⁵⁵

The Next, the Skunks, the Standing Waves, Terminal Mind, and the Explosives were among the bands that released records in 1979. In addition, all five groups contributed two songs each to a compilation album called *Live At Raul's*. The Huns also released a single that year and were scheduled to be included on the live record, but the group withdrew at the last minute. Thirteenth Floor Elevators frontman Roky Erickson recorded songs for the *Live At Raul's* album with the Explosives backing him. However, there were conflicts with Erickson's record label, so his versions of "Don't Shake Me Lucifer" and "Red Temple Prayer" would not appear until the expanded CD version of *Live At Raul's* was released in 1995.⁵⁶

Roky Erickson's collaboration with the Explosives came about after Nervebreakers manager Tom Ordon began working

with Erickson. The Nervebreakers had already backed Erickson on concert dates in the Dallas area, but the band decided it wanted to focus on its own music. So, Ordon arranged for the Re*Cords to back Erickson at an Austin show on May 1, 1979. However, Ordon was looking for a group with more musical abilities, so he reached an agreement with the Explosives to back Erickson locally and nationally for the following two years.⁵⁷

In the late 1970s, most music was still recorded on analog tape, as opposed to the current practice of digital recording. Studio time, producers, and the tapes themselves were all very expensive, so bands had to be well rehearsed in order to finish recording sessions quickly and efficiently. Unsigned bands often booked four- or eight-hour blocks of time at a studio, which included setup, recording, and mixing. This left little room for error or time for overdubs.

A typical press run for an independently released single was 500 copies. Usually, it was only the more popular bands that pressed 1,000 or more copies of one record. Since there was not yet any truly reliable independent distribution system in place, most bands tried to sell their records through local stores or simply gave them away to radio stations or at shows for promotional purposes. Having one's record played on such popular Austin radio stations as KUT-FM or KLBJ-FM could boost sales significantly and also attract larger crowds to a band's live performances.⁵⁸

Most groups that played Raul's split the admission proceeds with other acts performing that night. However, those bands that were considered to be "headliners" generally received a higher percentage of the entrance fee. More established groups, such as the Standing Waves, the Next, the Huns, and the Skunks, employed managers, who ensured their artists received the maximum pay. Despite a good audience turnout, bands did not always take home much pay. Some musicians regularly ran bar tabs that exceeded the band's nightly income. For the Huns and other groups who put on elaborate stage shows, the additional cost of costumes and other props added to the overall expenses of performing and recording.⁵⁹ Fortunately for the Huns, one member worked in the University of Texas film department and had access to the school's studios for band rehearsals. At one point, the Huns sneaked into Studio 6A, where the PBS television show *Austin City Limits* was filmed, and recorded two songs, "Busy Kids" and "Glad He's Dead," which the band later released on its own God Records.⁶⁰

Not everyone had easy access to professional recording facilities or the funding to book a proper session. The Delinquents, for example, recorded three songs using a four-track recorder in the garage where they rehearsed. The band consisted of Brian Curley on bass, Mindy Curley on Farfisa organ, and Alan Fuertsch on guitar. The group went through

several drummers and female singers during the first few years, but the garage recording session included Layna Pogue on vocals and Tim Loughran on drums. The Delinquents released the *Alien Beach Party* seven-inch EP on their own Live Wire label in late 1979.⁶¹

While some bands opted to do everything themselves, others relied on managers to book shows, handle finances, and design posters. Many of these managers were friends of the bands who had no prior experience with band management.⁶² Will Sharp, who managed the Next, also supervised the group's record label and went onstage to introduce the band before every show. The Next always considered Sharp a member of the band and credited much of the group's success to his efforts.⁶³

In early 1979, the Next needed a new bass player and recruited Steve Marsh of Terminal Mind. Marsh performed a few gigs with the band and also provided bass parts and backing vocals for the Next's forthcoming EP, recorded at Third Coast Sound studios. However, Marsh soon returned to playing full-time with Terminal Mind and took the group to the same studio to record its four-song, seven-inch EP on the No Records imprint.⁶⁴ Soon afterward, Ty Gavin, lead singer for the Next, asked Lee Shupp of the band Live Wire to be the Next's new bass player. Shupp re-recorded Steve Marsh's earlier bass parts on the *Make It Quick* EP before it was released on Sharp Records. The EP included a foldout poster sleeve with a band photo taken by Tom McMahon of the Bodysnatchers. Each copy of the record was unique, because the front covers were individually stamped with the band's name and the title of the EP.⁶⁵ Several other Austin groups, such as the Big Boys and Ideals, later adopted a similar, personalized approach to making their records.

During the 1970s, Larry Seaman and David Cardwell were roommates at Southwest Texas State University in San Marcos (now Texas State University), and the two played cover songs together that ran the pop-music gamut. After seeing the Next and the Skunks play at Raul's, Seaman was inspired to form a new group. So, Seaman and Cardwell added Shona Lay on keyboards, along with a variety of drummers, to launch the Standing Waves. The band went through some lineup changes before finally ending up with drummer Bob Murray and second guitarist Randy Franklin.⁶⁶

Roland Swenson became the Standing Waves' manager, and the band soon began recording at John and Laurie Hill's Loma Ranch Studios in Fredericksburg. Three of the songs they recorded were released as a seven-inch EP in 1979 on Swenson's new Classified Records label. The EP sold-out quickly, prompting the group to return to Loma Ranch and record two more tracks, which were released as a single the following year. Several other Austin-area acts recorded on Swenson's Classified Records, including F-Systems, the Inserts, and Delta. The

bands were required to pay all recording and manufacturing costs themselves, although being part of the Classified Records catalog did provide additional name recognition for the artists.⁶⁷

In 1980, F-Systems released its single "People" on Classified Records. KUT-FM deejay Neil Ruttenberg started F-Systems as a synthesizer-based, new wave band that featured female vocalist Lorenda Ash. The group underwent numerous personnel changes, including the addition of drummer Dick Ross, who went on to play with Joe "King" Carrasco. Randy Franklin, who helped produce the single, joined F-Systems after leaving the Standing Waves. Franklin's friendship with Swenson helped encourage the band's decision to record for Classified Records.⁶⁸

The Inserts released their *Doctor's Wives* seven-inch EP on the Classified label the next year. Following the demise of Boy Problems, Billy Pringle began writing songs with Fred Schultz. Schultz had previously played in a band called the Mistakes with guitarist Mike Runnels, who went on to start the Reactors. Pringle and Schultz joined guitarist Steve Van Derveer and bassist Bill Jenkins to complete the original Inserts lineup. By the time the Inserts went into the recording studio, Vic Reams had taken over on bass.⁶⁹

Delta's "Diagrams of Women" single was the final release on Classified Records. Gene Menger was arranging music for dance classes taught by Dee McCandless. Jonathan Hearn heard the synthesizer and beat machine Menger was using and asked if he could collaborate. Menger and Hearn soon went from choreographing dance routines to writing songs that they could perform themselves in clubs with McCandless on vocals. Recording engineer Randy Buck, who ran live sound for the Standing Waves, filled in on bass. Buck introduced Delta to studio multi-tracking and recorded the two songs they released as a single. Delta combined elements of minimal synth and post-punk, making them one of the more diverse sounding Austin bands. The group's creativity extended to the packaging of the record, which was housed in an oversized, triangle-shaped sleeve.⁷⁰

Moment Productions was a record company started by Anne Goetzmann and Alisa O'Leary. Goetzmann was manager for the female-fronted, new wave band D-Day. The Moment label released two singles for D-Day and later put out two records for the Big Boys, a 12-inch single for Standing Waves, and two records for the Pool, a one-man project of Patrick Keel. Unlike Classified Records, Moment Productions paid for the manufacturing and distribution of all releases.

De Lewellen, a member of the Esther's Follies vaudeville team, formed D-Day in 1979. David Fore, who had previously played in the popular psychedelic rock band, Bubble Puppy, joined on drums. With the addition of Stuart Hillyer on guitar and John

Keller on bass, the group began playing Raul's. D-Day's first single, "Too Young To Date," uses risqué lyrics to describe a young girl's quest for love. Goetzmann and Alisa O'Leary went to Los Angeles to promote the record and convinced KROQ disc jockey Rodney Bingenheimer to play it on the air. The song became a hit, but it also drew widespread criticism for such lyrics as "He just wants to pop my cherry." Austin station KLBJ-FM pulled the song at the request of former First Lady, Lady Bird Johnson, but the record continued to sell very well locally and nationally. D-Day went on to sign a deal with A&M Records and spent a month in England recording an album with producer Bob Sargeant.⁷¹

Poster Art and the Austin Punk Music Scene

Poster art played an important role in promoting and solidifying the early punk music scene in Austin. There were posters made for almost every show at Raul's during this period, and many posters went beyond simply advertising a band's performance to also include social, political, and cultural images or messages. Typically, each band would design and produce its own poster art, sometimes resulting in multiple posters being made for the same night, depending on how many bands were on the bill. This happened at the Huns' debut performance, which had at least nine different posters. Raul's staff routinely asked artists to design monthly show calendars for the club, some of which appeared in *Sluggo!* Because of the proliferation of poster art associated with Raul's, the surrounding area near campus, was covered with flyers and other advertising announcing upcoming shows.⁷²

The Re*Cords boasted some of the most unique poster art. Many of their designs were one-of-a-kind, hand-drawn, and colored with crayons on large sheets of craft paper or scrawled

atop unfolded newspapers. Re*Cords band member Bert Crews advertised a March 2, 1979, Raul's show by printing flyers onto IRS 1040 tax forms that he had picked up from the library. Authorities arrested Crews for defacing government property, although he was released in time to play the show.⁷³

Randy "Biscuit" Turner of the Big Boys had one of the most recognizable graphic styles. His posters often used hand-drawn or cut-and-paste elements to illustrate his ideas on brightly colored paper. Davy Jones, a member of the Ideals and a later incarnation of the Next, also had a distinct design aesthetic: He almost always used black ink on white paper and made sketches of somewhat demented characters uttering clever slogans.

Graphic artists Rick Turner and Mike Nott did not play in bands, but both contributed extensively to the poster-art scene. Each had his own creative style and worked with many different bands to produce dozens of posters. One of Rick Turner's earliest posters was for the 1978 Punk & New Wave Festival at the New Atlantis. His collage-style design combined hand-drawn, apocalyptic imagery with cut-and-paste lettering and cutouts of members of the Sex Pistols and other British punk bands. Turner also designed the monthly advertisements for the *Rev. Neil X* show on KUT-FM, as well as posters for nationally-touring new wave acts, such as Devo and Patti Smith. Mike Nott's work also was easily recognizable, due to its elegant touches. Often signing his work as "Noxx," he designed posters for the Next, the Skunks, the Inserts, the Dicks, and many others. Nott also contributed graphic work to record sleeves, magazines, and other music-related projects.

Paul Cranfield moved to Austin from San Francisco in the summer of 1977 and assumed the name Paul Wing the following year. He found himself in the company of the Huns and helped their manager Charlie Hunter run the door at Raul's on the night that Austin police raided the club. Cranfield used a variety of pseudonyms, including Chris Captive, Chris Chaos, and Chris Spitfire, before settling on Chris Wing. In 1979, Wing began advertising the band name Sharon Tate's Baby and placed posters up and down the Drag with such slogans as "A journey into human terror and madness," and "The baby that wouldn't die."

Sharon Tate's Baby played its first show at Raul's in November 1979, and within a few months was performing there regularly. Led by Wing, a charismatic gay man who was nearly twice the age of many others in the scene, the band was widely known by the initials STB. Frequent lineup changes plagued the band, but Wing's determination to be creative, funny, shocking, and disturbing in his poster designs never waned. Wing changed the name of the band to Jerry's Kids when he joined up with Steve Sonleitner and Brett Bradford on guitars, Brian Finger on bass, and Rey Washam on drums. Jerry's Kids soon released



The Violators. Courtesy Ken Hoge. © 1978 Ken Hoge (www.kenhoge.com).

a demo cassette and then a full-length album titled *What Can You Say? How Will They Take It?*⁷⁴

Gary Floyd was living in San Francisco when the Sex Pistols gave their final performance at Winterland on January 14, 1978. Having previously been exposed to the Ramones and only a handful of other punk bands, Floyd was profoundly impacted by the show. He moved to Austin shortly afterwards and became an integral part of the early punk scene. Floyd soon got the idea to form his own band, the Dicks.

Gary Floyd began hanging posters along the Drag, which included phallic images and the words “Dicks Are Cumming.” He advertised the band for months, sometimes listing dates that were not yet booked or even mentioning venues that did not exist. Eventually, Floyd met Buxf Parrot and Glen Taylor, who were in town checking out Raul’s. They, too, had witnessed the Sex Pistols in their hometown of San Antonio and wanted to relocate to Austin, where the punk scene was flourishing. Floyd approached the two and asked if they wanted to join his band. They agreed and moved to Austin.⁷⁵ Their friend Chuck Lopez played drums for a rehearsal or two, but he was unable to commit to the band due to school and work obligations. The band then enlisted Pat Deason, who had played earlier in a band called the SKP’s. After only two weeks of practicing, the Dicks debuted at an event called the Punk Prom.⁷⁶ The Dicks not only became one of the most popular bands in the Austin punk scene, they also produced some of the most unique and controversial posters of the era.

Raul’s: The Final Months

After two years of building a national reputation and hosting over 100 local bands and scores of touring acts, owner Roy Gomez and manager Joseph Gonzales closed Raul’s. Their final show was a performance by the Delinquents on February 29, 1980, which also included The Next, the SKP’s, and the Mistakes. Although it would reopen under different management a few months later (on April 4, 1980), the club only remained in operation for another year.⁷⁷

For the two-month period that Raul’s was temporarily closed, those bands that played there regularly had to look for work elsewhere. More established bands, including the Skunks and the Explosives, had already expanded their audience base beyond the punk music crowd and were able to get booked at more mainstream local venues, such as the Continental Club and Shoal Creek Saloon.⁷⁸ Many of the other punk bands that had been part of the Raul’s scene began playing at Duke’s Royal Coach Inn in downtown Austin. Situated at 318 Congress Avenue, the building had formerly housed the historic Vulcan Gas Company. Promoter Brad First, along with Samantha Staples and Roland Swenson, took over management of the

venue and began working to attract the former Raul’s crowd. Soon, Duke’s was regularly hosting such Raul’s mainstays as the Standing Waves, Joe “King” Carrasco, Terminal Mind, Gator Family, Big Boys, and the Inserts.⁷⁹

Other local venues also began booking punk shows. On May 1, 1980, the blues club Antone’s hosted *Cats and Dogs*, a stage show that included songs written and performed by prominent members of the Austin punk scene.⁸⁰ The Armadillo World Headquarters hosted its first and last local punk show on May 16, 1980. The highly publicized “Punk Prom,” which took place less than one year before the Armadillo closed its doors on December 31, 1980, featured the Next, Sharon Tate’s Baby, Big Boys, the Reactors, and the Dicks. Prior to this show, the Armadillo had only booked a few Austin punk bands to open for such nationally touring acts as the Ramones, the Talking Heads, the B-52s, the Dictators, and Iggy Pop.⁸¹

On April 4, 1980, Raul’s re-opened under the management of Steve Hayden. The grand re-opening weekend featured Terminal Mind, the Reactors, the Foams, the Explosives, the Shades, and the Delinquents. Hayden made improvements to the stage and installed the first house sound system, much to the delight of the musicians who played there.⁸² Raul’s remained popular, but some regulars claimed that it was never again the same. By the summer of 1980, many of the original Raul’s groups had either broken up or were branching out to other venues, such as the Continental Club and Liberty Lunch. There also was a noticeable change in musical direction as newly reopened Raul’s increased its bookings of more “hardcore” punk bands, such as the Big Boys, the Dicks, the Offenders, and the Stains.⁸³

The Big Boys had formed in fall 1979, with Chris Gates on bass, Tim Kerr on guitar, Steve Collier on drums, and Randy “Biscuit” Turner on vocals. Gates met Turner in the mid-1970s when he was in the eighth grade. He and Turner lived in the same neighborhood, though Turner was 13 years his senior. Gates later met Tim Kerr, and they bonded musically by listening to Devo and Elvis Costello. Gates made his first visit to Raul’s after graduating from high school in 1979. He was inspired to start his own punk band after seeing the Next and the Mistakes play. Gates and Kerr decided Turner would be the perfect singer. Gates met Steve Collier on his first day of school at the University of Texas and asked him to play drums with the band. After just one rehearsal together, the Big Boys played their first show on November 3, 1979.

The band members agreed to make a record if they were still together after six months. They saved as much money as possible from their gigs and scheduled studio time at Third Coast Sound with John Burton (from the Huns and Boy Problems) as producer. The Big Boys printed five hundred copies of their

new *Frat Cars* EP, which included sleeves hand-colored by the band. On June 5, 1980, Inner Sanctum hosted a record release party with free cake and beer.⁸⁴

Shortly afterwards, the Dicks self-released their first record, a three-song EP titled *Hate The Police*. The seven-inch EP has since become regarded as one of the most important and collectible hardcore punk records of all time. The title track has been covered by numerous bands, including Chicago's Jesus Lizard and Seattle's Mudhoney. The iconic cover art was designed by Carlos Lowry, a muralist who also designed covers for two other local hardcore bands, the Offenders and MDC.⁸⁵

The Dicks and the Big Boys shared the stage regularly throughout 1980. On September 19 and 20, Dan Dryden recorded both bands live at Raul's for a split LP release. Dryden worked with the Dicks on the *Hate The Police* sessions and also recorded the Reactors, F-Systems, and other Austin bands at Earth & Sky Studios.

After several months of promoting shows at Duke's Royal Coach Inn, Brad First moved his operation to the site of a former gay discothèque called Rush's. The club sat downtown

Suburban Youth, and Toxic Shock, began forming in Austin, many with members still in high school. The drummer for the Infected was only 15 when the group began. Despite their enthusiasm, many of these young bands were unable to play Club Foot and other clubs because of age restrictions. The predominantly teenaged, hardcore punk groups were forced to find alternative venues in which to play.⁸⁷

The Big Boys began renting out VFW halls and other spaces in order to host all-ages shows. Other clubs, such as the Vault, Sparky's, Studio 29, Skyline, and Voltaire's, offered an alternative to Club Foot. A former Sixth Street movie theater, the Ritz, was revamped and opened as a concert hall in 1982. The Big Boys were drawing hundreds of people to their shows by this time and were essential in bringing to Austin such nationally-touring bands as the Dead Kennedys, Minor Threat, and Black Flag.⁸⁸

As the 1980s progressed and MTV (the Music Television channel) turned little-known artists into stars, a new movement began in Austin that is commonly referred to as "New Sincerity." This included such bands as the Reivers, the True Believers, the Wild Seeds, Glass Eye, Doctors Mob, and others, many of

On April 1, 1981, Raul's closed its doors forever, following performances by the Reactors, the Next, the Big Boys, the Inserts, and Really Red from Houston.

at the corner of Fourth and Brazos Streets, where the Frost Bank Tower currently stands. First named the new space Club Foot and featured the British group the Stranglers on opening night. Dozens of nationally touring punk and new wave groups, including X, U2, the Plasmatics, and the Go-Go's, performed at Club Foot during its three-year existence. Club Foot also hosted non-punk artists, such as B.B. King, James Brown, and King Sunny Ade.

On April 1, 1981, Raul's closed its doors forever, following performances by the Reactors, the Next, the Big Boys, the Inserts, and Really Red from Houston. A few weeks earlier, the Big Boys had played alongside Los Angeles's Black Flag. When the Big Boys later toured the West Coast and witnessed the large crowds Black Flag was attracting, they learned it was because Black Flag was posting flyers at area high schools. The Big Boys tried the same tactic in Austin, and it brought in a younger and more energetic crowd.⁸⁶

The Big Boys were known for shouting "Now go start your own band!" to the audience at the end of their shows. Perhaps inspired by this, several young groups, including the Pagans,

whose members had been part of the Raul's scene. These groups became very popular with their radio-friendly pop music that produced both independent and major label releases in the mid-to-late 1980s.⁸⁹

During this time, Twin/Tone, Touch & Go, Dischord, Alternative Tentacles, and dozens of other independent labels across the country began to emerge and challenge the market dominance of the major labels. Austin's Rabid Cat Records sold tens of thousands of recordings by the Offenders, N.O.T.A., Not For Sale, Texas Instruments, and Scratch Acid. Thanks to such national distributors as Jem, independent labels were finally able to get their records into shops across the country and make distribution deals as far away as Europe. Many independent labels provided their bands with acclaimed producers and strong national touring support to help promote their records. Some of these groups signed to major labels and went on to achieve mainstream success.⁹⁰

Former Standing Waves manager Roland Swenson wanted to see more Austin bands succeed at the national level. At the time, he worked at the *Austin Chronicle*, a weekly entertainment

paper started in 1981 by publisher Nick Barbaro and editor Louis Black. Swenson, Barbaro, and Black soon devised a plan to bring record industry representatives to Austin so they could hear local bands play in front of a hometown crowd. In March 1987, they organized the first South by Southwest (SXSW) music festival, which attracted approximately 700 paying attendees.⁹¹ Twenty-six years later, SXSW is one of the largest music festivals in North America and has expanded to include a number of film and interactive events. An estimated 100,000 people now attend the 10-day festival each year, helping generate well over \$100 million for the Austin economy. Although SXSW now hosts hundreds of bands from outside of Austin, the festival also

has provided national exposure for dozens of local bands, some of which have gone on to national prominence.⁹²

Roland Swenson, Louis Black, and Nick Barbaro are just a few of the people involved in Austin's early punk scene. They and many others who regularly visited or performed at Raul's helped create and sustain an innovative, dynamic, and exciting musical environment that continues to resonate throughout Austin today, both through the city's vibrant live music scene and such major festivals as SXSW. As the epicenter of the early punk community, Raul's played a vital role in transforming the city's musical landscape and helped make Austin an internationally-recognized destination for live music of all types. ★

Notes

- 1 There are very few published works detailing the evolution of the early Austin punk scene. The most comprehensive is Barry Shank's *Dissonant Identities: The Rock 'n' Roll Scene in Austin, Texas* (Hanover, NH: Wesleyan University Press, 1994).
- 2 Craig Legg, interview by author, June 23, 2012. Legg says "The common denominator (of progressive country and disco) is that the players were mostly in their late twenties/early thirties, thus a half-generation older than the punk/new wave which had already emerged elsewhere and would soon hit town. The 'older' generation ruled the scene, booked the clubs, etc. There was no place for young bands to play. With a few notable exceptions, punk/new wave was music (and an emerging counterculture) for a younger generation."
- 3 Dan Puckett, interview by author, December 9, 2011; Chris Bailey, interview by author, December 26, 2011; Jesse Sublett, interview by author, May 30, 2012. Puckett states, "A bunch of us from Austin drove down together for the show. On the way back, we decided we'd form a band [the Huns]." Sublett added, "We had this gang of people that were practically a scene already, so when we heard the Pistols were playing there was no questions we were gonna go." Bailey said, "The thing I recall most vividly about the night in retrospect is that I saw for the first time virtually all of the characters who ended up being part of the early Raul's scene: members-to-be of the Skunks, Violators & the Next all really stood out in the crowd."
- 4 Noel E. Monk and Jimmy Guterman, *12 Days On The Road: The Sex Pistols And America* (New York: Harper Entertainment, 1990), 24-26, 38-39.
- 5 Richard Robinson, "The Faces of Punk Rock," *Austin American-Statesman*, January 8, 1978, p. 39. A three-page article about the history of punk in New York, London, and other cities states that "[t]he Sex Pistols overcame recent difficulties with the British government in obtaining permissions to make their American tour and will appear Sunday in San Antonio at Randy's Rodeo."
- 6 Ben King, Jr., "Sex Pistols Win S.A. Shootout," *San Antonio Express*, January 9, 1979, 1-A, 3-A.
- 7 Joe Frolik, "Sex Pistols Shoot It Out With Fans," *Austin American-Statesman*, January 9, 1979, B1; Jeff Whittington, "Sex Pistols: Rock Anarchy Arrives In San Antonio," *The Daily Texan*, January 11, 1978, 8. A similar scene played out two days later at the Longhorn Ballroom in Dallas, another country music venue selected by McLaren in hopes of generating controversy and additional press coverage for the Sex Pistols.
- 8 John David Bartlett, interview by author, July 26, 2012.
- 9 Frolik, "Sex Pistols Shoot It Out With Fans," B1.
- 10 Sex Pistols, et al., *D.O.A.: A Rite Of Passage*, VHS, directed by Lech Kowalski, High Times, 1980. This echoes the behavior seen at many of the early punk shows in the United States, in which audience members attempted to copy what they knew of punk performance in Britain. This also applies to the diffusion of punk styles and values, which had already become well-developed in London by the late 1970s. The Centre for Contemporary Cultural Studies at the University of Birmingham in England has helped nurture a growing body of academic literature focusing on youth subcultures in Britain. Perhaps the most seminal publication associated with this academic movement is *Resistance through Rituals: Youth Subcultures in Post-War Britain* (London: Hutchinson University Library, 1976), edited by Stuart Hall and Tony Jefferson. Dick Hebdige's *Subculture: The Meaning of Style* (London: Routledge, 1979) provides the school's definitive take on the punk movement.
- 11 Dan Puckett, interview by author, December 9, 2011; Chris Bailey, interview by author, December 26, 2011; Larry James, interview by author, February 24, 2012; Jesse Sublett, interview by author, May 30, 2012; Ty Gavin, interview by author, September 15, 2012; Margaret Moser, interview by author, January 29, 2013.
- 12 Karen Koch, "Texas Punks Find a Home," *It's Only Rock 'N' Roll*, June 1978, 17.
- 13 Chris Bailey, interview by author, December 30, 2011.
- 14 Jesse Sublett, interview by author, May 30, 2012.
- 15 Article clipping from unidentified newspaper.
- 16 Jesse Sublett, interview by author, May 30, 2012.
- 17 Chris Bailey, interview by author, December 26, 2011, Larry James, interview by author, February 24, 2012.
- 18 Tom McMahon, interview by author, December 21, 2011; Chris Bailey, interview by author, December 26, 2011, Larry James, interview by author, February 24, 2012.
- 19 Jeff Whittington, "Ramones and Runaways: 'Dillo Hosts Punk Rock," *The Daily Texan*, February 21, 1978, 11. The following week Raul's advertised an upcoming Violators show.
- 20 John David Bartlett, interview by author, July 26, 2012. Bartlett later organized a two-night battle of the bands at Raul's, and then a statewide battle in Dallas at the Palladium.
- 21 Joe Frolik, "Bands Fight It Out For Punk Honors," *Austin American-Statesman*, April 24, 1978.
- 22 Jesse Sublett, interview by author, May 30, 2012.
- 23 Chris Bailey, interview by author, January 21, 2012.
- 24 Beauty and the Beat (IRS, 1981), Vacation (IRS, 1982), Talk Show (IRS, 1984).
- 25 Nick West, "To Be a Punk in Austin," *The Austin Vanguard*, circa May-June 1978, 2-3.
- 26 Margaret Moser, interview by author, January 29, 2013.
- 27 Jeff Whittington, "Archetypal Raul's Band Ready for Big Time," *The Daily Texan*, September 17, 1979, 16-17.
- 28 Skip Seven, interview by author; February 2011, Lee Shupp, interview by author, February 2011; Ty Gavin, interview by author, September 15, 2012.

- 29 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011.
- 30 Editorial, "Our Boy in Blue," *The Daily Texan*, September 21, 1978, 5.
- 31 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011; Jeff Whittington, "The Man Can't Bust Our Music," *The Daily Texan*, September 25, 1979, 10-11, 14; Jim Berry, "Punk Rockers, Cops Get Into Melee On The Drag," *Austin American-Statesman*, September 20, 1979, 1.
- 32 Mark Pritchard, "Raul's Riot," *Rumors, Gossip, Lives & Dreams*, September 29, 1979, 9.
- 33 Larry Seaman, interview by author, March 28, 2001; Steve Marsh, interview by author, May 11, 2011.
- 34 Bert Crews, interview by author, February 2012; Lynn Keller, interview by author, April 12, 2012.
- 35 Davy Jones, interview by author, June 7, 2012.
- 36 Steve Chaney, interview by author, October 22, 2012. The *Austin Chronicle* has also mapped out the connections among bands and band mates in the early punk scene. Jeff Whittington, "Punk Family Tree," in Austin Powell and Doug Freeman, eds., *The Austin Chronicle Music Anthology* (Austin: University of Texas Press), 12-13.
- 37 Joe Nick Patoski, "Offbeat Sluggo Puts Finger on A New Pulse," *Austin American-Statesman*, "Show World" section, April 15, 1979, 4.
- 38 Phil Lenihan, interview by author, June 30, 2012.
- 39 Nick West, "Mixmaster For The Modern World," *Sluggo!*, December 1978, 2.
- 40 Louis Black and Jeff Whittington, "Now Playing," *The Austin Chronicle*, September 16, 1983, 14; Jeff Whittington, "Raul's Through The Centuries," *The Austin Chronicle*, September 23, 1988, 20.
- 41 Jeff Whittington, "Say Goodbye To Raul's," *The Daily Texan*, "Images" section, March 3, 1980, 7.
- 42 Caroline Estes, "Punk Culture at Raul's," unpublished paper.
- 43 Steve Marsh, interview by author, May 11, 2011.
- 44 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011.
- 45 Clair LaVaye, interview by author, May 26, 2012.
- 46 Ibid.
- 47 Jeff Whittington, "Neil X Catches The New Wave," *The Daily Texan*, February 13, 1979, 12; Neil Ruttenberg, interview by author, December 19, 2011.
- 48 Clair LaVaye, interview by author, May 26, 2012.
- 49 Richard Dorsett, interview by author, September 2012.
- 50 Lyrics from Limp Wrist's song "Ode" include the following: "Dicks like Gary Floyd I truly adore. I want Biscuit from the Big Boys knocking on my door. For you, for you, Limp Wrist sings this song for you."
- 51 Louis Black, "Local Bands Demonstrate New Maturity," *The Daily Texan*, September 1979, 18; Chris Wing, interview by author, April 20, 2011; Alan Goldin, interview by author, June 21, 2011; Gary Floyd, interview by author, June 16, 2012; Buxf Parrot, interview by author, July 2012; Chris Gates, interview by author, August 18, 2012.
- 52 Ellen Gibbs, interview by author, June 15, 2012.
- 53 Joe Frolik, "Austin New Wave Bands Find A Home," *Austin American-Statesman*, July 13, 1979, E1.
- 54 Davy Jones, interview by author, June 7, 2012.
- 55 Jeff Whittington, "A Discography of Austin New Wave," *The Austin Chronicle*, September 16, 1983, 15.
- 56 Freddie Krc, interview by author, June 27, 2011.
- 57 Ibid.
- 58 Jesse Sublett, interview by author, May 30, 2012.
- 59 Dan Puckett, interview by author, July 31, 2012; Davy Jones, interview by author, July 31, 2012.
- 60 Tom Huckabee, interview by author, December 18, 2011.
- 61 Mindy Curley, interview by author, May 28, 2011; Andy Fuertsch, interview by author, June 26, 2011.
- 62 Samantha Staples, interview by author, September 17, 2011; Charlie Hunter, interview by author, January 10, 2012; Roland Swenson, interview by author, January 11, 2012.
- 63 Ty Gavin, interview by author, September 15, 2012.
- 64 Steve Marsh, interview by author, May 11, 2011.
- 65 Lee Shupp, interview by author, February 2011; Ty Gavin, interview by author, February 2011.
- 66 Louis Black, "Waves: Standing Music On Edge," *The Daily Texan*, September 28, 1979, 18; Ed Ward, "Standing Waves On The Move," *Austin American-Statesman*, January 5, 1980, 2; Larry Seaman, interview by author, March 28, 2011.
- 67 Roland Swenson, interview by author, January 11, 2012.
- 68 Dick Ross, interview by author, September 10, 2011; Neil Ruttenberg, interview by author, December 19, 2011; Andres Andujar, interview by author, January 16, 2012.
- 69 Steve Van Derveer, interview by author, December 17, 2011; Fred Schultz, interview by author, October 5, 2012.
- 70 Randy Buck, interview by author, April 1, 2012.
- 71 De Lewellen, interview by author, May 5, 2011; Will Fiveash, interview by author, June 29, 2011.
- 72 Tony Rocco, *New Wave Reaches Austin*, *Rumors, Gossip, Lies & Dreams*, April 26, 1979, 9; Clay Allison, interview by author, January 21, 2013.
- 73 Lynn Keller, interview by author, April 12, 2012.
- 74 Chris Wing, interview by author, April 20, 2011.
- 75 Gary Floyd, interview by author, June 16, 2012; Buxf Parrot, interview by author, July 2012.
- 76 Pat Deason, interview by author, June 2012; Chuck Lopez, interview by author, October, 14, 2012.
- 77 Louis Black and Jeff Whittington, "Now Playing," *The Austin Chronicle*, September 16, 1983, 14.
- 78 Freddie Krc, interview by author, June 27, 2011.
- 79 Samantha Staples, interview by author, September 17, 2011; Roland Swenson, interview by author, January 11, 2012.
- 80 Ty Gavin, interview by author, September 15, 2012; Davy Jones, interview by author, June 7, 2012.
- 81 Mike Runnels, interview by author, May 11, 2012; Gary Floyd, interview by author, June 16, 2012; Buxf Parrot, interview by author, July 2012; Pat Deason, interview by author, June 2012.
- 82 Chris Gates, interview by author, August 18, 2012.
- 83 Jeff Whittington, "Raul's Through the Centuries," *The Austin Chronicle*, September 23, 1988, 20. This paralleled developments in other punk scenes, including Southern California, New York, and Washington, D.C. Hardcore tended to tighten the experimental breadth of punk's early performance to a sharper, faster, harder soundscape.
- 84 Steve Collier, interview by author, February 25, 2012; Chris Gates, interview by author, August 18, 2012.
- 85 Carlos Lowry, interview by author, May 12, 2012.
- 86 Chris Gates, interview by author, August 18, 2012.
- 87 Jeff Whittington, "What's Punk Now?," *The Austin Chronicle*, August 6, 1982, 10.
- 88 Craig Legg, interview by author, April 22, 2012.
- 89 Steve Collier, interview by author, February 25, 2012.
- 90 Laura Croteau, interview by author, September 12, 2012.
- 91 Roland Swenson, interview by author, January 11, 2012.
- 92 Gary Dinges, "SXSW Adds \$176 Million to Austin Economy This Year," <http://www.statesman.com/news/business/sxsw-adds-167-million-to-austin-economy-this-year/-nRdnc/> (accessed August 24, 2011).



The Handbook of Texas Music, Second Edition

Edited by Laurie E. Jasinski, introduction by Casey Monahan (Denton, TX: Texas State Historical Association, 2012). \$59.95 cloth, \$34.95 paperback. 800 pp. ISBN 978-0-86711-297-7. Also available in e-book format.

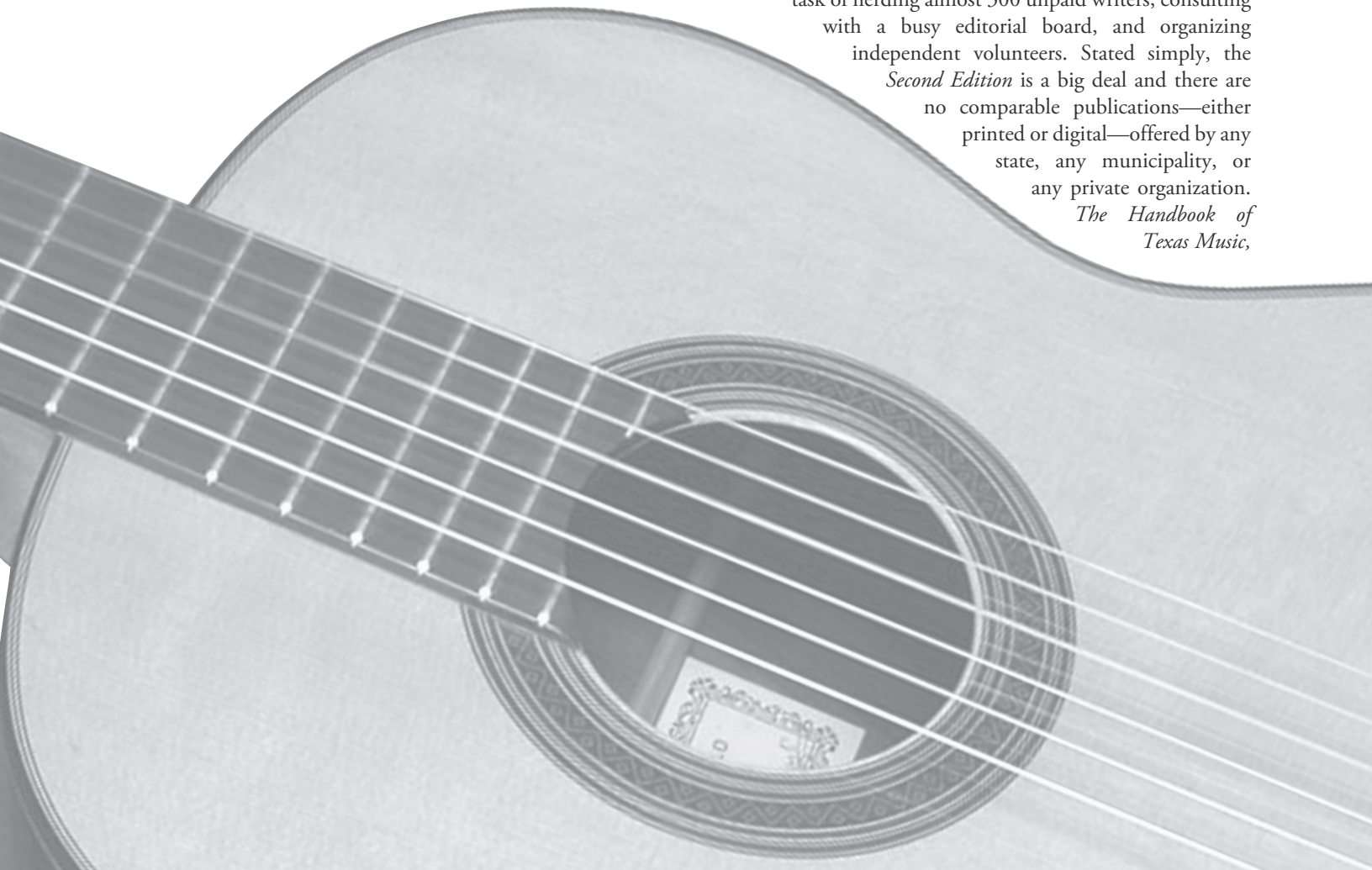
The Texas State Historical Association released *The Handbook of Texas Music, Second Edition* in March 2012. According to the TSHA website, this large new volume is built on the original 2003 *Handbook* and “offers completely updated entries [as well as] new and expanded coverage of the musicians, ensembles, dance halls, festivals, businesses, orchestras, organizations, and genres that have helped define the state’s musical legacy.” The website mentions that there are “more than 870 articles, including more than 410 new entries” coupled with “264 images, including more than 180 new photos, sheet music art, and posters that lavishly illustrate the text.” As was the original volume, this new TSHA publication is a partnership with the Texas Music Office and the Center for Texas Music History.

I reference this promotional information to illustrate the encyclopedic scope of the project. The *Second Edition* is an intrepid undertaking that highlights an array of topics defining the historical DNA of a grand Texas music scene. Much like an individual organism or an ecosystem, the music scene is an animated, interdependent affair that evolves by

embracing certain characteristics from its forebears. A typical scene survives and thrives by sampling its available gene pool. Whereas many states troll in the shallows of their musical reservoirs, Texas casts a wide net in an ocean of intrinsic creativity and innovation. This extended effort in the *Second Edition* yields a large catch of notable historical topics beyond the abbreviated list above; other topics include music teachers, schools, colleges, museums, research centers, and radio and television stations and their music related programs, as well as record producers, sound engineers, production companies, record labels, and comprehensive articles about our state’s multiethnic musical heritage. Taken as a whole, this vast collection of topics provides the fundamental components for a map of the Texas music genome.

The broad academic sweep of the *Second Edition* suggests a substantial logistical challenge. Consider the state-based triumvirate—the TSHA, the Texas Music Office, and the Center for Texas Music History—working together to facilitate the project, powered by meager budgets and the dedication of a core group of participants. They were charged with the task of herding almost 300 unpaid writers, consulting with a busy editorial board, and organizing independent volunteers. Stated simply, the *Second Edition* is a big deal and there are no comparable publications—either printed or digital—offered by any state, any municipality, or any private organization.

*The Handbook of
Texas Music,*



Second Edition is a unique contribution to contemporary cultural historiography.

That said, there are certain nits I'd like to pick and alternative historical interpretations I'd like to offer. Why is jazz innovator Tony Campise—with six first-rate album releases and a Grammy nomination—completely overlooked? Why isn't there a specific essay on cowboy songs? There are numerous references to cowboy songs and Western ballads throughout the book, but a comprehensive treatment of the musical representations of the American cowboy—certainly one of the world's most powerful and ubiquitous mythological figures—would be most helpful. Progressive country, a media-generated label, is not a country-rock musical hybrid; it is more accurately described as a coalescence of folksingers and young rockers who shared a reverence for high-quality original compositions. Moreover, Huddie "Lead Belly" Ledbetter was not a "blues great"; he was a "great songster" in the tradition of his contemporary Mance Lipscomb. My "nit list" goes on, but it's only one of many lists that inevitably follow a public offering that surveys the broad and controversial scope of Texas music.

Regarding "historical interpretations," I focus on a wonderfully compact and informative essay about Austin's iconic honky-tonk, The Broken Spoke. The essay is accompanied by a full-page reproduction of Micael Priest's 1975 poster advertising the Original Texas Playboys at the venue. Joe Gracey, the initial talent consultant for *Austin City Limits*, along with Spoke proprietor James White, produced this show to offset the band's expenses associated with their reunion and their appearance on the first season of *ACL*. The event at the Spoke was a huge success. The band more than covered its expenses, and the following night in Studio 6A on the University of Texas campus, the *ACL*

production crew captured the reunion of one of the most significant ensembles in Texas music history. The show at the Broken Spoke set an important logistical precedent. Musician's fees for this yet-to-be-broadcast television series were quite small during the incubation years, and Gracey reasoned that a lucrative support gig in Austin—then, as now, a hotbed of live-music activity—could be a determining factor in enabling certain acts to appear. I mention this episode to stress the combined historical significance of the show at the Broken Spoke, the poster, Gracey's practical ingenuity, and Austin's powerful live-music scene in the evolution of the longest-running live-music television program in broadcast history. This interesting side story might play well as a caption for Priest's 1975 poster in future volumes.

For an excellent example of "historical significance" in an essay, consider public historian Ruth Sullivan's piece on music historian/archivist, performer, and producer Tary Owens (1942-2003). Sullivan effectively assembles the fundamental "who, what, where, and when" of Owens's multi-decade career and then goes on to consider "why" these observations are important and "how" they flow into the larger currents of Texas music historiography. She illustrates, for example, how Owens's focus on the fledgling field of folklore at the University of Texas in the early 1960s led to a new phase in the ethnographic field recordings originally inspired by John and Alan Lomax. Owens's subsequent work led to the discovery of previously unknown or forgotten Texas fiddlers, songsters, and blues players. Sullivan then explains how Owens shaped this resurrection of roots music into a new wave of commercial recordings and a career renaissance for veteran musicians, such as T.D. Bell, Ervin Charles, and Snuff Johnson, as well as Roosevelt "Grey Ghost" Williams, Erbie Bowser, and Lavada "Dr. Hepcat" Durst, whom Owens cleverly labeled the "Texas Piano Professors." Sullivan does an outstanding job of depicting the strategic significance of Tary Owens's life on the Texas music trail.

The Handbook of Texas Music, Second Edition is an outstanding publication. It is an essential tool for students of Texas music history, an insightful interpretation of one of the world's most prolific and enduring music scenes, and a splendid adventure in American cultural history. It deserves our unconditional support and I encourage Texas music enthusiasts to buy the book and sing its praises (or simply brag about it) to friends, family, and music fans from all points of the compass.

Craig Hillis

Our Contributors

Craig Hillis, Ph.D.

is the author of *Texas Trilogy: Life in a Small Texas Town* (University of Texas Press, 2002). He has written for the *Journal of Texas Music History* and other music and history publications. Hillis played guitar and recorded with Jerry Jeff Walker, Michael Martin Murphey, Steven Fromholz, and other prominent artists. He has recently published an in-depth guitar instruction book, *The Matrix Manual for Guitar*, and is currently working on a book about the “ruthlessly poetic” songwriters of Texas, as well as a book on the Austin music scene of the 1970s.

Mike Hooker

is a lifelong music collector who has owned or worked in record stores for nearly 20 years. In addition to running a reissue record label, he writes a blog spotlighting obscure records from his own personal collection, especially recordings by Texas artists. For years, Hooker has been researching the punk scene throughout Texas. His archive includes thousands of posters, records, fanzines, and other artifacts from the early punk rock era.

Alex La Rotta

has an M.A. in History with a focus on Texas music. An avid record collector and deejay, he managed the online database on Texas musicians at the University of Texas at San Antonio's Institute for Texan Cultures. He also worked as a sound engineer for the PBS television series, *Austin City Limits*. His chapter, “Música Tejana Recording Pioneers,” will appear in the Texas Folklore Society's forthcoming book, *Cowboys, Cops, Killers and Ghosts: Legends and Lore in Texas*, scheduled to be published by the University of North Texas Press in November 2013. La Rotta plans to pursue a Ph.D. in music history.

Lowell Mick White, Ph.D.

is a former Dobie-Paisano Fellow and the author of the novels *Professed* and *That Demon Life*. He is an Assistant Professor of English at Pittsburg State University, where he teaches creative writing and literature.