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TEXAS MUSIC HISTORY

Spring 2004



*The Miss-O-Tini-Texas Jazz Nineties
& History of the Texas Recording Industry
Texas Music in Europe
The Texas Music Museum*

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Letter from the Director



With this Spring 2004 issue of the *Journal of Texas Music History*, the Center for Texas Music History (CTMH) celebrates the continued success of its many ongoing programs, and we look forward to developing new and exciting programs for the future.

As part of our efforts to help students better understand how music reflects the rich history and tremendous cultural

diversity of the American Southwest, the CTMH is expanding the number of courses on Texas music history that will be offered through the Texas State University History Department beginning in the Fall 2004 semester.

The CTMH is also enjoying the success of the recently published *Handbook of Texas Music*, on which we collaborated with the Texas State Historical Association, the Texas Music Office, and others. The *Handbook*, which is the first encyclopedia of Texas music history, has become an important resource for historians and music fans alike. For Texas State students, who researched and wrote more than 100 articles, the *Handbook* has been an outstanding opportunity for these future historians to gain practical experience in research and publishing.

In addition to these projects, the CTMH is working to expand the number and variety of musical performances that it organizes on campus and throughout the community. Our "Texas Music History Unplugged" concert series at Texas State continues to provide an eclectic mix of prominent Texas musicians who consistently draw standing-room-only crowds. The Unplugged concert on March 28, 2004 featured a wonderful evening of music by Ray Benson, Jason Roberts, the Sisters Morales, David Spencer, Ruthie Foster, Cyd Cassone, Joel Guzman, Chris Wall, and Lars Albrecht. We also have begun working with the College of Fine Arts and Communication and others to develop additional music-related educational events.

Our "Travelin' Texas" CDs, which include such great artists as Delbert McClinton, George Strait, Tish Hinojosa, the Flatlanders, Toni Price, Pat Green, Terri Hendrix, and others, continue to sell

well and have become an important fundraiser for our programs.

The CTMH also continues to work with museums, schools, and others throughout the state to organize exhibits, performances, and other educational activities.

We are sorry to say goodbye to Dr. Kathryn Ledbetter, who will be stepping down as Editor of the *Journal of Texas Music History* in order to serve as Editor of *Victorian Periodicals Review*. Dr. Ledbetter not only helped found the *Journal*, but she worked very hard to set and maintain the high standards that have made the *Journal* so successful. Without Dr. Ledbetter, there would be no *Journal of Texas Music History*. She has been a dear friend and a great colleague, whom we will all miss. We wish you all the best, Kitty!

I am very grateful to everyone who has helped make our program such a success, especially Kathryn Ledbetter, Gregg Andrews, Dee Lannon, Cat Reed, Gene Bourgeois, Frank de la Teja, Vikki Bynum, the entire Texas State History Department, the CTMH Advisory Board, Ann Marie Ellis, Becky Huff, Nina Wright, Deborah McDaniel, Richard Cheatham, Beverly Braud, Carolyn Conn, Gerald Hill, T. Cay Rowe, Diana Harrell, César Limón, Francine Hartman, Rick & Laurie Baish, Lucky & Becky Tomblin, Kim & Robert Richey, Jo & Paul Snider, Margie First, Darrell & Barbara Piersol, Tracie Ferguson, Phil & Cecilia Collins, Ralph & Patti Dowling, Jerry & Cathy Supple, Dennis & Margaret Dunn, John Kunz, Kent Finlay, Mildred Roddy, John & Robin Dickson, Byron Augustin, Tracy Herman, Lanita Hanson, Brandi Bridgeman, Billy Seidell, and all of our other friends and supporters.

Please visit our website (www.txstate.edu/ctmh) or contact us to learn more about the Center and its unique and exciting programs.

Sincerely,

A stylized, handwritten signature in dark ink, appearing to read "Gary Hartman".

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The Center for Texas Music History is a nonprofit educational program designed to help students, scholars, and the general public better understand how music reflects the richly diverse ethnic and cultural heritage of the American Southwest. Within its first four years, the Center has developed a number of very successful projects focusing on the preservation and study of Southwestern music history.

In order to continue this success, we need your help. Your contribution will help fund continued publication of *The Journal of Texas Music History*, along with all the other important educational and preservational projects we have underway.

We are very grateful to the donors listed on this page. They have made a personal commitment to preserving the musical heritage of the Southwest. Their efforts will help us continue to increase awareness of how Texas music represents the unique historical development of the region.

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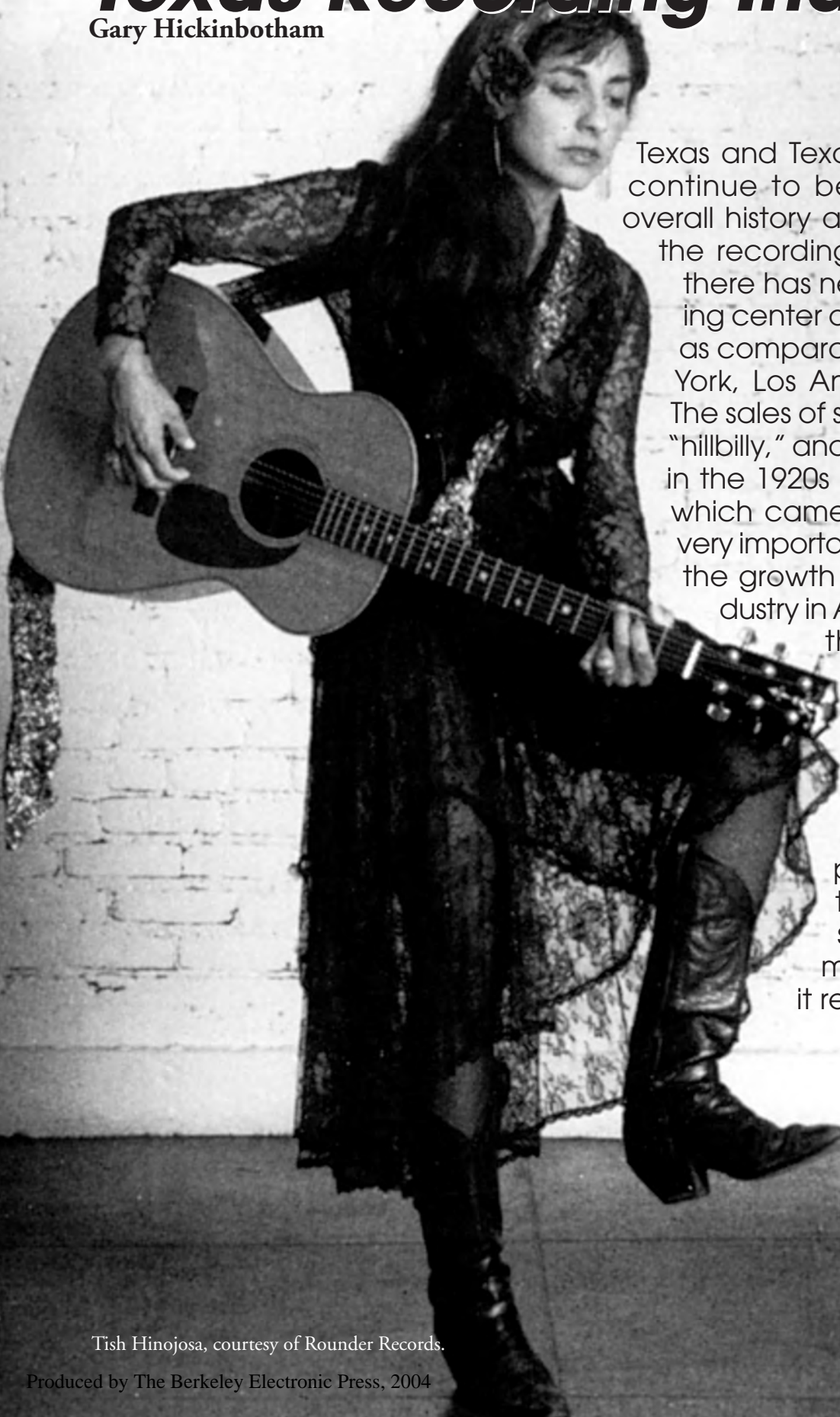
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***A History of the Texas Recording Industry*¹**

Gary Hickinbotham



Texas and Texans have been and continue to be prominent in the overall history and development of the recording industry, although there has never been a recording center or record label in Texas comparable to those of New York, Los Angeles, or Nashville. The sales of so-called "cowboy," "hillbilly," and "ethnic" recordings in the 1920s and 1930s, much of which came out of Texas, were very important in helping bankroll the growth of the recording industry in America. At the time, the recording companies considered the audience for "popular" music to be "lower-class," but it was certainly a larger and more profitable market than that for classical and operatic music recordings, and it remains so today.

Tish Hinojosa, courtesy of Rounder Records.

The recording industry is an interdependent but not-always-harmonious mix of music, technology, marketing, and ego. A change in each of these elements affects the development of the others. In the earliest days of American recording, the scarcity and expense of the requisite equipment, coupled with the technical knowledge necessary to operate it, limited the market for recordings mostly to the wealthy. As recording technology developed, the audience for recordings expanded to the point in which groups such as the Mexican immigrant communities in South Texas had an average of 118 records for every 100 people by the 1930s.²

limited frequency response and caused the recordings to sound scratchy. However, the sheer novelty of listening to recordings created a great public demand and several recording companies soon appeared in order to capitalize on the phonograph's growing popularity. For example, the Columbia Phonograph Company formed in 1889 to market the graphophone system for dictation, but soon found that music sold far better. Columbia produced its first record catalog in 1890, which included a list of Edison and Columbia recordings on cylinders.⁸

One of Edison's star recording artists was Texan Vernon Dalhart (born Marion Try Slaughter II). Dalhart sang operatic and

The first country music performer to be commercially recorded was born in Arkansas, but grew up, from the age of three, in Texas.

The constant search for new songs and artists led the competing record labels to Texas because of its broad variety of musical scenes and styles. The popularity of these recordings spread the influence of Texan artists' musical styles across America and throughout the world.

Early Recording Pioneers

Thomas Edison made his first recording on a tinfoil-covered cylinder in 1877.³ Originally intending only to record telegraph signals, he soon found that he had invented a machine that could record intelligible audio. He then designed a commercial recorder to be used for dictation, but its real value turned out to be making and playing recordings for entertainment.⁴ Edison patented the first commercial version of his cylinder recorder in 1887.⁵ In 1893, a team of Edison's engineers out on a field trip made the first known recording in Texas, a performance of "Los Pastores," (the shepherds' songs of the Latino Christmas pageant) in a San Antonio hotel.⁶

Piano rolls also were made at that time, and it was on these that one of the earliest recordings of the performances of a Texan was made. Ragtime innovator Scott Joplin made piano rolls of his compositions from 1896 until shortly before his death in 1917.⁷

By the end of the nineteenth century, there were three major competing formats for recording audio. None of these was electronic, and each had an associated label, which was in fierce competition with the others. Edison's lateral-groove cylinder system was utilized by Victor Records. Emile Berliner's "Gramophone," on the Brunswick label, used a zinc photo-engraved lateral-cut disk. Charles Tainter's "Graphophone," a vertical-groove cylinder-type recorder, was used by Columbia.

Until the advent of electronic recording in the mid-1920s, most recording systems funneled sound from the musicians into a trumpet-like horn, where the vibrations caused a needle to engrave a groove in a rotating wax-coated cylinder or disk. The mechanical limitations of these acoustically-driven systems severely

popular compositions in New York, recording for Edison around 1915. Edison was constantly improving his cylinder recorder's design, and Dalhart was one of the artists whose recordings



Columbia Grafonola Ad.

introduced the famous “Blue Amberol” cylinder that would last through many playings.⁹ Dalhart’s recordings sold well enough, but his greatest success came in 1924, when his career, and Victor Records’ business, were flagging. By various accounts, either Dalhart persuaded Edison or Edison persuaded him to record

Lomax and his son Alan continued conducting field recordings throughout the Southern United States in the 1930s for the Library of Congress Archive of American Folk Song. During one such session, the Lomaxes visited Angola Prison in Louisiana to record the prolific but relatively unknown singer Huddie Led-

Throughout the 1920s and 1930s, recording sessions in Texas were held in hotel rooms, churches, office buildings, banquet halls, and at radio stations, including WFAA, WRR, and KLIF in Dallas and WOAI in San Antonio.

some “hillbilly” tunes. Dalhart set aside his vocal training and sang, in a nasally twang, a number of the songs he had heard in his youth. One of these recordings, which included “The Wreck of the Old Southern 97” and “The Prisoner’s Song,” became the first million-selling country record in history, reviving Dalhart’s career and providing much-needed revenue for Victor Records. Victor claimed that six million copies of the songs were eventually sold. Dalhart’s hit recording of “Home On the Range” in 1927 established him as the first country music “star.”¹⁰

The first country music performer to be commercially recorded was born in Arkansas, but grew up, from the age of three, in Texas. Legendary fiddler Alexander “Eck” Robertson of Amarillo went to New York in 1922 and persuaded RCA to record several of his “hillbilly” fiddle tunes, including “Arkansas Traveler” and “Sally Gooden.” These recordings helped establish a national interest in the fiddle band tradition, and their popularity sparked a growing public demand for “hillbilly” music, as well as “cowboy” music.¹¹

Field Recordings

What we know as “country” music today was strongly influenced by some of the earliest recordings made in the Lone Star state. Folklorist John A. Lomax, who later co-founded the Texas Folklore Society, traveled throughout the Southwest in the early 1900s making numerous “field” recordings of Texas cowboy songs. He transcribed and then published these in 1910 as *Cowboy Songs and Other Frontier Ballads*. This book sold quite well and helped create a national fascination with cowboy music and folklore.

Lomax had grown up in Texas and, as a teenager, wrote down words to the songs he heard cowboys singing. After college, he secured funding from Harvard University to conduct field research into cowboy music. Ironically, his own alma mater, the University of Texas, was not interested in his study of what it termed “tawdry, cheap, and unworthy” cowboy music and lore. Because mobility was essential, Lomax pioneered a portable recording rig and traveled by car throughout Texas visiting cities, prisons, ranches, and any other location where he could record cowboys and others singing the old songs of the American West. His efforts helped preserve and popularize such now-standard cowboy songs as “Home on the Range,” “The Streets of Laredo,” “Bury Me Not on the Lone Prairie,” and “Git Along Little Dogies.”¹²

better. Over the next several years, the Lomaxes made numerous recordings of Ledbetter, better known as Leadbelly, and helped bring his music to the attention of the world.¹³

Though John Lomax is the earliest, most prolific, and best-known Texas folklorist, there certainly were others who recorded regional music throughout Texas. William Owens, from Pin Hook, Texas, traveled with a gramophone-type recorder, which embossed aluminum discs that were played back with needles made of cactus spine. Owens, who had taught at Texas Agricultural & Mechanical College, recorded in East Texas and Louisiana in the mid-1930s for his doctorate from the University of Iowa. That institution was not interested in keeping his collection of recordings. However, the University of Texas was, perhaps recognizing its earlier mistake in not supporting Lomax.

In 1941, J. Frank Dobie hired Owens as a folklorist and the University of Texas acquired his collection. Owens continued to add recordings to the collection into the 1950s.¹⁴ Also recording in Texas in the 1940s for the Library of Congress were John Rosser, Jr., and famous Texan folklorist John Henry Faulk.¹⁵ Another folklorist-recorder was Dallas attorney Hermes Nye. In the 1940s, he recorded and, at times, performed on the radio old Texas songs for national distribution.¹⁶

Continuing the field recording tradition, Chris Strachwitz of Arhoolie Records came from California to Texas beginning in the 1960s to record local musicians, including Sam “Lightnin’” Hopkins. In 1960, Arhoolie made the first recordings of Mance Lipscomb, a 65-year-old Navasota musician who had never been recorded previously. Lipscomb recorded for Arhoolie until just before his death in 1976, influencing countless musicians and becoming famous for his eclectic repertoire, which included gospel, rags, ballads, and Texas-style blues.¹⁷

In more recent years, popular demand for these archival field recordings has diminished, probably because recordings are no longer a novelty to listeners, and because many more musicians are now able to record themselves. Even Arhoolie Records exists only because it has other sources of income than record and CD sales.¹⁸ However, field recordings still have appeal, as evidenced by singer-songwriter Michelle Shocked, who achieved commercial success and critical acclaim with the release by Cooking Vinyl Records of a cassette recording of her singing off-stage by a campfire at the 1986 Kerrville Folk Festival near Kerrville, Texas.¹⁹

"Race" Records

By the 1920s, record company executives had taken notice of how well "ethnic" recordings were selling, along with "hillbilly" music, so, they began to actively search for new artists and music for their new "race" records. Because there were few real studio facilities outside of New York and Chicago, major record labels at the time, such as Victor, Columbia, Okeh, Brunswick, Vocalion, and American Record Company, sent teams of engineers and equipment around the country to record regional music.²⁰

Texas was a regular destination for these recording teams. Throughout the 1920s and 1930s, recording sessions in Texas were held in hotel rooms, churches, office buildings, banquet halls, and at radio stations, including WFAA, WRR, and KLIF in Dallas and WOAI in San Antonio. Finding suitable locations at that time was often difficult, because of racial rules at hotels and other commercial locations, and because churches did not always approve of the music being recorded. There was also the chronic problem of finding room to store the twenty or more trunks of equipment and supplies necessary for a remote recording trip.²¹

Recording onto wax-coated cylinders or thick beeswax discs also presented a number of problems, especially in the Texas heat. Often, engineers had to keep the wax on ice before and after recording. When electronic recording began in the mid-to-late 1920s, high temperatures also caused noisy crackling in the carbon microphones used at the time, so, they were often kept on ice along with the wax until just before the recording started. In general, record companies tried, whenever possible, to avoid summer sessions in Texas.²²

Conditions at these recording sessions certainly were primitive by today's standards. Musicians usually were in one room, and the equipment and engineers were in another, so, they often could not even see each other. The musicians had to wait quietly with no idea of what was happening until a yellow light came on, signaling "get ready!" When a green light came on, it was time to play, and there was no stopping because of mistakes.²³ Overall, the process of cramming a group of musicians into a room without windows, air conditioning, or adequate means of communicating with sound engineers was far from ideal. In many ways, it reflected the ongoing challenge today's music professionals still face of trying to achieve technical excellence in recording while establishing the musical "groove" that allows everyone involved to be musically creative.

Artists who recorded at these remote sessions were not always Texans, but the "race" records are notable, because they are an important part of the many recordings done in Texas during this period. Several of the major blues and gospel sessions are listed below. Victor Records and a later subsidiary label, Bluebird, recorded in Dallas and San Antonio almost once a year from 1929 to 1941. Artists recorded in Texas by Victor include:

- Hattie Hyde, Sammy Hill, Jesse 'Babyface' Thomas, and Bessie Tucker (Dallas, 1929)
- Jimmie Davis, Eddie and Oscar, Pere Dickenson,

Ramblin' Thomas, Walter Davis, and Stump Johnson (Dallas, 1932)

- Mississippi Sheiks, Bo Carter, Joe Pullum, and Rob Cooper (San Antonio, 1934)
- Boots and His Buddies (San Antonio, 1936)
- Andy Boy, Walter 'Cowboy' Washington, Big Boy Knox, and Ted Mays and His Band (San Antonio, 1937)
- Bo Carter and Frank Tannehill (San Antonio, 1938)
- The Wright Brothers (Dallas, 1941)²⁴

The Atlanta-based Okeh label made its first field trip to Texas in 1925.²⁵ In Dallas, Okeh recorded Rev. William McKinley Dawkins, though this recording was for Sunshine Gospel Records. In 1928 and 1929, Okeh returned to record "Texas" Alexander, Lonnie Johnson, Troy Floyd and His Plaza Hotel Orchestra, "Little Hat" Jones, Lonesome Charlie Harrison, and Jack Ranger.²⁶

Columbia Records came to Dallas in 1927 and 1928 and recorded Washington Phillips, Lillian Glinn, Blind Willie Johnson, Billiken Johnson and Fred Adams, Coley Jones, Willie Tyson, William McCoy, Willie Mae McFarland, Hattie Hudson, Gertrude Perkins, the Dallas String Band, Laura Henton, Le Roy's Dallas Band, Franchy's String Band, Blind Texas Marlin, Bobby Cadillac, Mary Taylor, Baby Jean Lovelady, Emma Wright, Rev. J.W. Heads, Willie Reed, Charlie King, the Texas Jubilee Singers, Billiking Johnson and Neal Roberts, Otis Harris, and Jewell Nelson.²⁷

In late 1926, Columbia bought Okeh, one of a number of mergers in the recording industry that would continue through the Depression.²⁸ The two labels continued to send out separate field recording teams until mid-1929. After that, although records were still released on both labels, only one recording team was sent.

The joint Okeh-Columbia field trips to Texas took place in December 1929 and June 1930. In Dallas and San Antonio, they recorded many of the same artists again, completing recordings for the Columbia label before recording for Okeh.²⁹

The Brunswick and Vocalion labels preferred to record in New York or Chicago, but they also made field trips to Dallas in 1928, 1929, and 1930. Artists



recorded there include Texas Tommy, Ben Norsingle, Ollie Ross, Hattie Buleson, Eddie and Sugar Lou's Hotel Tyler Orchestra, Bo Jones, Luis Davis, Sammy Price and His Four Quarters, Bert Johnson, Douglas Finnell and His Royal Stompers, Effie Scott, Perry Dixon, Jake Jones, Blind Norris, Gene Campbell, and Coley Dotson. Vocalion also had successful sales with Henry "Texas Ragtime" Thomas of Big Sandy. To help secure its presence in the Southwest, Brunswick later established an office in Dallas.³⁰

The American Record Corporation made perhaps the best known and most influential of the race label field recordings in Texas, the Robert Johnson sessions of 1936-37. ARC and its legendary producer Don Law recorded "Texas" Alexander at the first Texas session in San Antonio in April 1934. In September 1934, the team returned to Fort Worth and San Antonio, where they recorded Perry Dixon and Alfoncy Harris. In 1935, they recorded Bernice Edwards, Black Boy Shine, and "Funny Papa" Smith in Fort

Jefferson's acoustic guitar blues style with Charlie Christian's electric guitar style, to Bob Dylan, who recorded a Blind Lemon song, "See That My Grave Is Kept Clean," on his first album. Even the popular 1960s psychedelic band, the Jefferson Airplane, was named after the blues pioneer.³²

T-Bone Walker made his first recordings in Dallas in 1929 for Columbia, but many of his major recordings in later years were made outside of Texas. In 1929, Columbia recorded Dallas's "Whistlin" Alex Moore, one of the originators of the Texas boogie 'barrelhouse' piano style, at its studio in Chicago. Okeh Records recorded Sippie Wallace (born Beulah Thomas in Houston) in Chicago and on a field trip to St. Louis in 1926, where they also recorded jazz singer Victoria Spivey of Houston for the first time.³³

Mexican-American border music also proved to have a profitable regional market, so some of the major labels began recording

Jefferson's music has influenced countless musicians, from the first electric bluesman T-Bone Walker of Dallas, who combined Jefferson's acoustic guitar blues style with Charlie Christian's electric guitar style, to Bob Dylan.

Worth (which was erroneously printed as "Funny Paper" Smith on the label), Dallas Jamboree Jug Band in Dallas, and J.H. Bragg and His Rhythm Five in San Antonio. In early 1936, Buck Turner (The Black Ace) recorded for ARC in Fort Worth.

In November and December of 1936, at the Gunter Hotel in San Antonio, Mississippi bluesman Robert Johnson recorded 17 of his legendary 29 songs, including "Cross Road Blues," which became both part of his legacy and the foundation for later rock and roll. In June 1937, the remaining 12 songs of Johnson's were recorded at the Brunswick Records Building in Dallas, along with Black Boy Shine. Later that year, ARC recorded Son Becky, Pinetop Burks, Dusky Dailey, Jolly Three, Kitty Gray, and Buddy Woods in San Antonio. In 1938 and 1939, ARC returned to record Kitty Gray, Buddy Woods, and Dusky Dailey. In 1940, ARC recorded the Wright Brothers Gospel Singers at the Burrus Mill Recording Studio in Saginaw, Texas. This studio also was the home base for the Light Crust Doughboys.³¹

Other Texas rhythm and blues "race" musicians left the state to record. Blind Lemon Jefferson, born near Wortham in Freestone County, recorded for Paramount in Chicago from 1925 until 1929. He made his first national hit "Long Lonesome Blues" in 1926 and went on to record over eighty songs for Paramount Records in Chicago and two for Okeh Records in Atlanta. He was the first country blues player to record commercially and was the most popular blues singer of the 1920s until his untimely death in 1929, twelve short years after he began performing with a tin cup at the corner of Elm Street and Central Track in Dallas's Deep Ellum district.

Jefferson's music has influenced countless musicians, from the first electric bluesman T-Bone Walker of Dallas, who combined

Tejano artists. Most of the early recordings of Mexican Americans were done in Los Angeles and Mexico. However, by the late 1920s, some labels had organized recording tours through Texas. They brought in some Tejano artists for sessions in San Antonio, most notably accordionists Bruno Villareal and José Rodríguez, who were both from San Benito. The vocal duet of Pedro Rocha y Lupe Martínez, La Orquesta Típica, and El Cuarteto Carta Blanca were also recorded in the late 1920s. In 1928, the great Lydia Mendoza made her first recording for Okeh Records.³⁴

Recordings of Mexican-American music increased in the 1930s, with Tejano artists occupying more of the recording slots at the temporary studios in Texas. One of the Victor/Bluebird San Antonio sessions in 1934 recorded Octavio Mas Montes, Los Hermanos Chavarria, Gaitán y Cantú, Trio Texano, Pedro Rocha y Lupe Martínez, Bruno Villareal, Los Hermanos San Miguel, and Rafael Rodríguez. Also recorded at that session were W. Lee O'Daniel and His Light Crust Doughboys and bluesman Texas Alexander. Lydia Mendoza left Okeh Records and began recording on the Bluebird label in 1934. An extremely popular singer worldwide, Mendoza would record over 200 songs for Bluebird by 1940.³⁵

Accordionist Santiago Jiménez, Sr., made his first recordings in San Antonio on the Decca label in 1936. He later switched to Victor, because they paid \$75 per recording, and Decca paid only \$21.³⁶ Also, in 1936, Narciso Martínez, accompanied by his bajo sexto player Santiago Almeida, of Skidmore, Texas,³⁷ recorded twenty titles in one session.³⁸ These recordings on the Bluebird label³⁹ cemented the use of the bajo sexto, a Mexican double-coursed twelve-string bass guitar, as the preferred rhythm instrument with the accordion, replacing the traditional tambora de rancho, a drum, which drowned out the accordion on recordings.⁴⁰

Narciso Martínez had lived for a while near Corpus Christi among many Bohemians, Czechs, and Germans. He was among the first to blend the European and Mexican accordion styles, along with Camilo Cantú of Central Texas and Santiago Jiménez, who was doing the same in San Antonio. Martínez's recordings for Bluebird began the popularization of the conjunto style and were distributed worldwide. They were well received in many places, except Mexico City, where music from "El Norte" was frowned upon at the time.⁴¹ Sadly, even though he is in the Conjunto Hall of Fame, Camilo Cantú was never recorded, so his music is not available to listeners.⁴²

During the 1930s, a clear difference in styles evolved between the border music of California and Texas. The popularity of the recordings from Texas helped to establish the Texan accordion-bajo sexto conjunto as a genre of its own. Contributing to this style was another San Antonio musician, Adolph Hofner, who recorded there for Okeh and Columbia. Hofner was of Czech and German heritage, and his band, Adolph Hofner and the San Antonians, played an eclectic mixture of western swing with Czech and German polkas.⁴³

Recording, Radio, and Western Swing

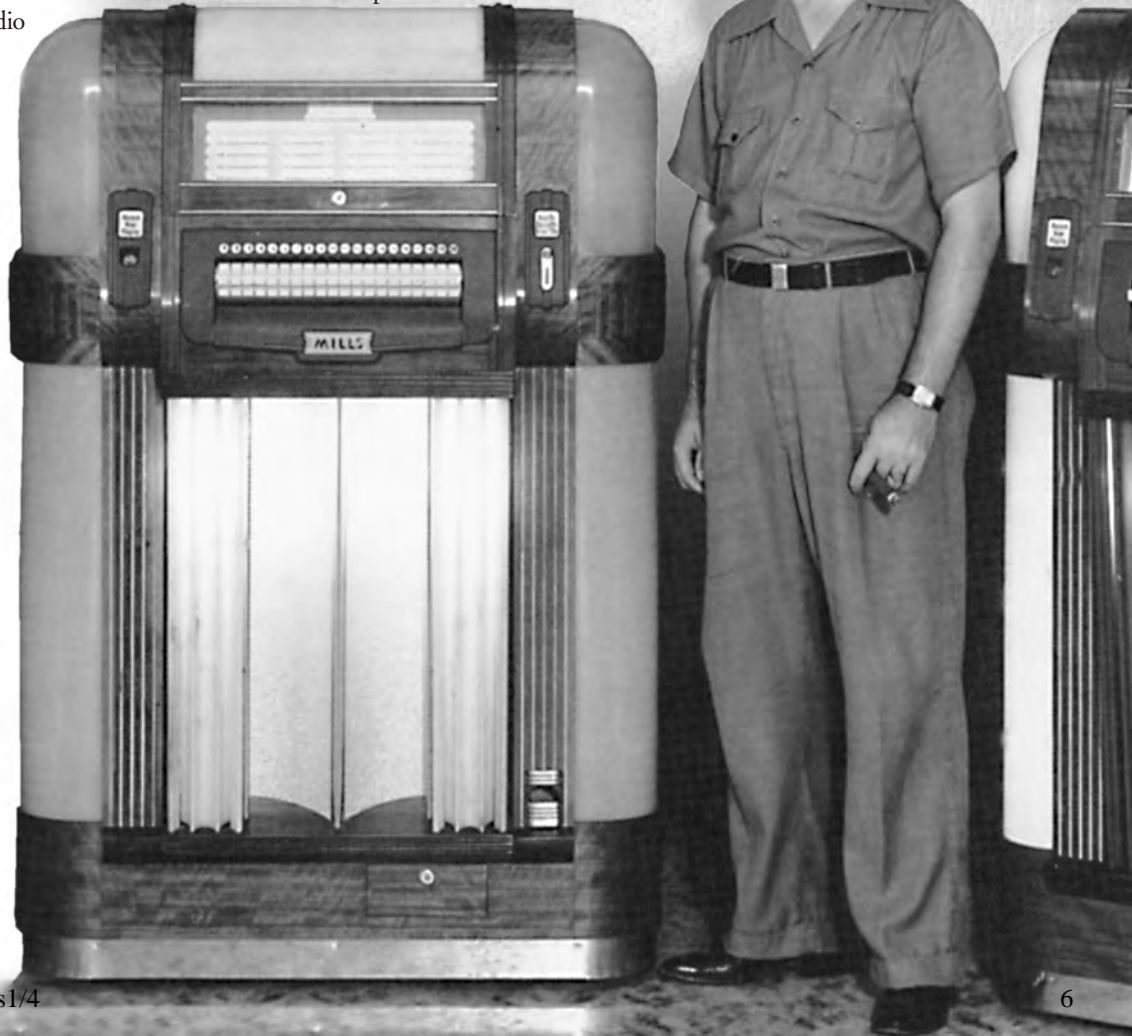
When electronic recording began in 1925, there was some promise for expanding record sales, because disks were easier to replicate than cylinders. However, radio soon appeared, and the expansion of commercial broadcasts put a crimp in the growth of record sales in the early-to-mid 1920s.⁴⁴ Radio was free, while records were expensive, and the marketing relationship between radio and the record industry had not yet developed. Much of the recording in the 1920s was done at radio stations, such as WOAI in San Antonio and WFAA in Dallas, where musicians would perform and be recorded on transcription disks for later broadcast.

Transcription recording equipment was expensive, usually found only at the larger radio stations, and was not in a consumer-friendly format, although some wealthier Americans owned radios with built-in disk recorders. The large transcription disks could be played only a few times, so copies of these are extremely noisy, but a few survive.⁴⁵ The Great Depression, which began in 1929, further reduced the demand for records, which sold for about 75 cents, a

fair amount of money in those days. However, the increasing use of jukeboxes created a market for records, and the major labels that survived the Depression saw their markets expand in the 1930s, though prices of 78-rpm records had dropped to about 35 cents each.⁴⁶

W. Lee O'Daniel's Light Crust Doughboys, a "hillbilly" precursor of "western swing" bands, was one of the first bands to exploit and be exploited by the powerful mix of radio and recording that began in the late 1920s. The popularity of their radio show on WBAP (Fort Worth) led to the creation of one of the first radio networks in America, the Texas Quality Network. Eventually, the Light Crust Doughboys gained enough of a following to warrant their own recording studio in Saginaw, Texas. Though personnel in the band would change, the Light Crust Doughboys continued to record through the end of the twentieth century. W. Lee "Pappy" O'Daniel, who managed the group, capitalized on the fame his band brought him by becoming governor of Texas and later a United States Senator.⁴⁷

Several members of the Light Crust Doughboys had an enormous impact on Texas music and recording after they left the band. Milton Brown of Stephenville, Texas, formed what



is generally recognized as the first Western Swing band, Milton Brown and His Musical Brownies, in 1932. Brown made over 100 recordings for Victor and Decca before his death from complications following a car wreck in 1936.⁴⁸ The Musical Brownies was the first band to record an amplified steel guitar, played by Bob Dunn, bringing a sound to country music that is standard today.⁴⁹ Brown's blend of white "hillbilly" (Appalachian square dance) music with blues, jazz, polka, and Mexican musical influences eventually came to be known as "western swing."

Bob Wills of Kosse, Texas, became, by far, the most famous pioneer of western swing. Wills left the Doughboys in 1933 and formed the Texas Playboys, the most popular of the western swing bands, often incorporating a horn section and performing a variety of musical styles. Bob Wills and His Texas Playboys made their first recording in 1935 for American Record Company's other famous producer, Art Satherly.⁵⁰ This session also was the first time drums were recorded in country music.⁵¹ Also famous in his own right was Marvin "Smokey" Montgomery, a long-time member of the Doughboys, who became a successful record producer and studio owner in the decades after World War II.⁵²

fee per recording, and were not compensated when their records were sold, played on jukeboxes, or broadcast on radio.⁵⁵

By 1943, through an agreement with the AFM, this stoppage caused the U.S. Army to produce its own records, called "V-discs," (Victory) for the morale and entertainment of American soldiers. Texan jazz musicians Jack Teagarden and Oran "Hot Lips" Page recorded on V-discs, as did Bill Boyd, Bob Wills and His Texas Playboys, and Tex Ritter. From 1943 until 1949, over eight million of these vinyl 12" records were manufactured. Most of the V-discs were destroyed after the war in keeping with the agreement made with the AFM.⁵⁶

Following the end of World War II, the American recording industry continued growing and changing, as innovations in materials and electronics developed during the war were adapted to commercial recording. Once again, Texas played a large role in artistic, technical, and commercial aspects of the recording industry. Technology derived from anti-submarine acoustic listening equipment was adapted to audio recording and record production.⁵⁷ The development of the first working transistor by Texas Instruments in 1954⁵⁸ further improved electronic designs,

The U.S. Army produced its own records, called "V-discs," (Victory) for the morale and entertainment of American soldiers.

Bill Boyd's Cowboy Ramblers was another top western swing group of the 1930s, recording the popular "Under the Double Eagle." Boyd, from Ladonia, Texas, first recorded his band for Bluebird Records in San Antonio in 1934, with a style and instrumentation that was more traditional than Wills's. The Cowboy Ramblers were also different in that they performed mostly in the recording studio and on the radio, rarely ever touring. They recorded over 200 songs for RCA-Bluebird and appeared in six Hollywood films in the 1940s.⁵³

In 1939, the Houston dance band Cliff Bruner and His Boys recorded "Truck Driver's Blues," written by East Texas musician Ted Daffan, a steel and electric guitar pioneer, and sung by Aubrey "Moon" Mullican, from Corrigan, Texas. The record was a big hit for the Decca label and was the first song to help popularize the "big-rig truck-drivin'" genre of country music.⁵⁴

World War II, the Post-War Era, and the Rise of Texas Record Labels and Recording Studios

When World War II began, commercial recording in the United States slowed dramatically. The shellac used for disks was needed for the war effort, as was the beeswax used for the master recordings. In addition, the general strike ordered by James Petrillo, president of the American Federation of Musicians, in 1942 hampered recording for two full years. The strike was called to seek royalties from the record companies for a fund to compensate musicians who lost work because of competition from recorded music. Until the strike, musicians were only paid a flat

allowing higher fidelity with lower noise levels than vacuum tube circuitry, along with reduced size and heat levels.

Although immediately after the war, smaller labels often manufactured new records by melting down old ones, advances in plastics ended the use of shellac and led to disks that could have grooves much closer together, allowing longer playing times and eventually slower rotation speeds. Masters were no longer recorded on wax, but rather on magnetic tape, a new medium developed from captured German tape recorders. A reviving American economy and a baby boom also were helping create a growing audience for recorded music.

By the 1950s, broadcast television began to have as much of an impact on the recording industry as radio had in the 1920s and 1930s, when Hollywood first began promoting the "singing cowboy." The introduction of the 12" "LP" format further expanded the market. After the war, the large record companies did not resume their field recording trips. Instead, they were making large profits from national hits recorded at their studios, so, they decided the extra expense of location recording did not justify the return from sales in regional markets.⁵⁹

The postwar withdrawal of major labels from regional markets actually opened the door for the growth of the Texas recording industry, since it led to the establishment of several small, independent labels that rushed to fill the void left by the larger companies. The cessation of location recording by the larger labels also created a need for recording facilities in Texas. Many G.I.s returned from the war with electronic skills, which they put to

use by building recording studios.

In the late 1940s, studios and record manufacturing plants were built in Dallas, Houston, San Antonio, and even Alice and McAllen by entrepreneurial engineers and businessmen. The lack of commercially manufactured professional-grade audio recording equipment meant many studio engineers had to design and fabricate their own microphone preamplifiers and mixing consoles until the 1970s, when designers such as Englishman Rupert Neve began producing high quality manufactured equipment. Neve, widely regarded in the professional audio industry as its foremost designer, currently resides in Wimberley, Texas.⁶⁰

The Recording Industry in Houston and East Texas

One of the premier Texas studios of the post-World War II period, ACA Studios, was built in Houston in 1948 by Bill Holford, Sr., after he left the military, where he was a radio and sound reinforcement technician. ACA (Audio Company of America) had its own label, ACA Records, but many other regional Texas labels also hired Holford to help build their own studios. These smaller labels included Peacock, Bellaire, "D" Records, Starday, and even the diminutive but no less significant Sarg Records of Luling, Texas, which produced the first recordings of KBOP disc jockey Willie Nelson and San Antonio child prodigy Doug Sahm. Known for the quality of his recordings, Holford was well liked and respected by artists, such as B.B. King, Sonny Boy Williamson, Lightnin' Hopkins, Johnny Winter, Clarence "Gatemouth" Brown, Johnny Copeland, T-Bone Walker, Willie Mae "Big Mama" Thornton, Little Richard, and many other famous musicians who enjoyed recording at his studio.⁶¹

Houston producer, label owner, and songwriter Don Robey became one of the most important figures in Texas pop, jazz, gospel, and R&B music. In 1949, Robey, a nightclub owner, was managing Gatemouth Brown, of Orange, Texas. In order to get Brown recorded, Robey started his own label, Peacock Records. The first successful black-owned record label, Peacock had hits by Gatemouth Brown, Big Mama Thornton, Floyd Dixon, Memphis Slim, and Marie Adams. Peacock also released progressive jazz recordings by Betty Carter and Sonny Criss.

Robey bought the Duke label of Memphis, Tennessee, in 1952, adding Bobby Blue Bland, Roscoe Gordon, "Junior" Parker, and Johnny Ace to his roster of artists. In 1957, Robey started the Back

Beat label and had hits by O.V. Wright, Joe Hinton, and even country-rocker Roy Head of San Marcos. Robey built Peacock Studios in Houston in 1958. He added gospel artists to his R&B roster, including the Hummingbirds, who had a minor national hit with "Loves Me Like A Rock" and would later back Paul Simon on his recording of the song. Robey sold Duke-Peacock Records to ABC-Dunhill in 1973.⁶²

Houston became a major center of rhythm and blues and zydeco in the 1950s and 1960s, giving rise to a number of record labels, studios, and record manufacturing plants. Bill Quinn built Gold Star Studio there, where East Texas musician Harry Choates recorded his famous arrangement of "Jolie Blonde" ("Jolie Blon") for Gold Star Records in 1946. "Moon" Mullican's version of Choates's song on King Records a year later took the nation by storm. Quinn had started Gold Star to record country singers, but the label became known for its blues artists. In the 1950s, J.P. "The Big Bopper" Richardson recorded "Chantilly Lace" there, and Johnny Preston recorded his hit "Running Bear." Lightnin' Hopkins recorded his first songs at Gold Star. He would often stop in to record a song or two, sometimes written on the spot, when he needed cash. Gold Star was one of twenty labels on which Hopkins recorded. "Thunder" Smith, Little Son Jackson, and Smoky Hogg also recorded at Gold Star.⁶³

H.W. "Pappy" Daily of Houston bought Bill Quinn's Choates masters in 1955 and released them on his independent "D" Records label. "D" Records helped

start the commercial careers of the Big Bopper, George Jones, Willie Nelson, and George Strait and the Ace in the Hole Band. It ceased operations in 1975, but started up again in 2002. Daily's larger Starday label, created in 1952, was distributed by Mercury and is best known for releasing George Jones's first recordings. Daily sold Starday in 1957, and the label moved to Nashville.⁶⁴

Quinn's Gold Star Studio eventually became Sugar Hill Studio in 1971, purchased by legendary producer Huey Meaux, who had earlier used it for his Crazy Cajun, Jetstream,

Pacemaker, and other labels. Gold Star would host many noted artists over the years, some not on Meaux's labels, including Archie Bell and the Drells, Barbara Lynn, Clay Walker, the Who, B.J. Thomas, Sunny (Sonny Ozuna) and the Sunliners (the first all Mexican-American band to appear on American Bandstand), Roy Head, the Sir Douglas Quintet with Doug Sahm and Augie Meyers, Freddy Fender, who had a hit with "Before the Next Teardrop Falls," Janis Joplin, Smash Mouth, Destiny's

Courtesy of the Pappy Daily Collection, Southwestern Writers Collection, Texas State University-San Marcos

Child, and even the Rolling Stones. Tejano star Selena recorded her first album at Gold Star in 1983 for Freddie Records.⁶⁵

International Artist also was a Houston label of the 1960s. It was run by Houstonian Kenny Rogers's brother Lelan Rogers and recorded early psychedelic bands at Andrus Studios, which had the Cinema record label. Most notable of these were Austin's Roky Erickson and the 13th Floor Elevators, Bubble Puppy, and Gold Rush. Other Houston labels of the time included Steffek Records and Tantara records. Tantara released recordings by The Moving Sidewalks, who later became ZZ Top.⁶⁶ The psychedelic genre provided a contrast to the country music scene in Houston, which centered on Mickey Gilley's Jones Recording Studio in North Houston, and later, Gilley's night club in Pasadena. Gilley

sold 2-1/2 million copies in two months, launching Frizzell's career.⁷⁵ Also recording at Jim Beck's studio were George Jones, Ray Price, Floyd Tillman, and Marty Robbins. Beck was very influential with the major labels, and, if not for his untimely death in 1958, Dallas might have gained a comparable stature with Nashville as a country music recording center.⁷⁶

In nearby Fort Worth, producer "Major Bill" Smith's Josie Records label released several national hits in the 1960s, including Bruce Channel's hit "Hey, Baby," Delbert McLinton and the Rondels' "If You Really Want Me To, I'll Go," Paul & Paula's "Hey Paula," and J. Frank Wilson and the Cavaliers' "Last Kiss."⁷⁷ Marvin "Smokey" Montgomery, of the Light Crust Doughboys, who produced "Hey, Baby" and "Hey, Paula," built the world-famous

Country artists continued to record in Dallas, along with some rockabilly pio-

and Bert Frilot built a new studio next to the club, where part of the soundtrack to the film "Urban Cowboy" was produced.⁶⁷

Tyler, Texas, also has a colorful recording history. Studio recording there began in the 1960s, with facilities, such as Robin Hood Brian's Recording Studio, where ZZ Top, John Fred & His Play-boy Band, David Houston, The Uniques, The Five Americans, Southwest FOB (later England Dan & John Ford Coley), Mouse & the Traps, Jon & Robin, and Gladstone, along with hundreds of other regional acts, recorded for such larger labels as Epic and Paula and smaller local labels Ty-Tex and Custom. LeAnne Rimes recorded many songs, including her Grammy-winning "Blue," at Rosewood Studio in Tyler.⁶⁸ Starting with only a handful of studios after the war, there are now more than 200 registered recording studios in Houston and East Texas.⁶⁹

Dallas and Fort Worth

Dallas also had its share of the recording business in the post-war period. While there was still musical activity in Deep Ellum, much of the R&B recording of the time was done in Houston. However, some small musician-owned labels were established in the Dallas area, including Timothy McNeally's Shawn label and Roger Boykin's SoulTex label. Country artists also continued to record in Dallas, along with some rockabilly pioneers. For example, Bill Boyd recorded at Jack Sellers Studios during the 1950s,⁷⁰ where Eck Robertson attempted to resurrect his recording career in the 1940s.⁷¹ Rockabilly artists Gene Summers, Johnny Carroll of Cleburne, Gene Vincent of "Be-Bop-A-Lula" fame (the "Lost Dallas Sessions"),⁷² Dallas's rockabilly pioneer "Groovey" Joe Poovey (later "Johnny Dallas"),⁷³ and Bob Kelly, who also owned Top Ten Studios in Dallas, all recorded at Sellers Studio.⁷⁴

Dallas studio owner Jim Beck discovered and helped promote Lefty Frizzell. Beck, who recorded the singer from Corsicana in 1950, took the recordings to his friend Don Law, then with Columbia Records. Law came to Texas and recorded Frizzell singing "If You've Got The Money, I've Got The Time" which

Sumet Studios in Dallas. Montgomery produced and recorded albums by the Doughboys and many other Texas bands there for decades. Still in operation today, Sumet Studios has hosted many famous musicians from all over the world, including Helen Reddy, who recorded "I Am Woman" there in 1971.⁷⁸

In 1974, engineers Glen Pace and Phil York built Autumn Sound, the first 24-track recording studio in Texas. Within a month of its opening, Willie Nelson recorded "Red-Headed Stranger" there. Nelson's first #1 hit as a singer, "Blue Eyes Crying In The Rain," was on that Grammy-winning album, and he went on to record three more platinum albums at Autumn Sound. Today the studio is called Audio Dallas.⁷⁹ Dallas Sound Labs hosted Stevie Ray Vaughan in the 1980s and is still open today as both a studio and a recording school. Planet Dallas, Palmyra Studios, Indian Trail, and Deep Ellum Studios are among the two hundred or more studios that have continued the Dallas-Fort Worth and North Central Texas recording tradition into the twenty-first century.⁸⁰

West Texas and Early Rock and Roll

In West Texas during the 1950s, a new musical style was emerging that would take the world by storm. Buddy Holly and the Crickets and Buddy Knox and the Rhythm Orchids, with Jimmy Bowen, recorded their first hit songs in 1957 at Norman Petty's studio in Clovis, New Mexico, just across the state line. The songs Holly and the Crickets recorded there, including "That'll Be The Day," were released on the Brunswick and Coral labels. Roy Orbison also recorded in Petty's studio, as did Jimmy Gilmer and the Fireballs.⁸¹ There were also some small studios in West Texas, such as Bobby Peeble's Venture Recording Studio in Lubbock, where Holly recorded once in 1956,⁸² and Nesman Recording Studio in Wichita Falls,⁸³ where Buddy recorded the acetates that led to his short-lived contract with Decca.

Tommy Allsup, who had played lead guitar for Holly, built a studio in Odessa in the 1960s.⁸⁴ Long-time Lubbock saxophon-

ist and four-track studio owner Don Caldwell, with the help of Lubbock banker-musician Lloyd Llove, built a multi-track studio where Texas artists, including the second-generation Maines Brothers, Joe Ely, Delbert McClinton, Butch Hancock, Terry Allen, and many other artists recorded and continue to record. Norm Petty required long-term contracts from his artists, and was known for sometimes keeping their royalties, so Caldwell's studio and Telephone Records label, which often allowed artists on the label to retain ownership of their material, was popular for many years, and the studio still operates today.⁸⁵ In El Paso, Bobby Fuller built a studio in 1962 and released on his own Exeter label the first recording of "I Fought The Law," which he would later re-record in Los Angeles.⁸⁶ In West Texas and The Panhandle today there are at least four dozen studios.⁸⁷

South Texas and San Antonio

In South Texas, independent labels quickly appeared in order to record the music of Mexican-American artists who had been abandoned by the major labels. In Alice, jukebox business owner Armando Marroquín was frustrated with the postwar lack of Tejano records from American labels. To supply his jukeboxes, Marroquín started Ideal Records at his home in 1946 and would be the first Mexican American to produce a conjunto record in

the United States. For his debut records to be released as mass-produced 78s, he recorded his wife Carmen, who sang with her sister Laura as Carmen y Laura. Paco Betancourt, a record distributor from San Benito, partnered with Marroquín later that year, and they moved the studio to a building in Alice, where hundreds of recordings by artists, such as Narciso Martínez, Chelo Silva, Beto Villa's Orchestra, Valerio Longoria, Carmen y Laura, Juan López, Maya y Cantú of Nuevo Laredo, Paulino Bernal, Johnny Herrera, and Linda Escobar would be made over the next decade.^{88, 89}

During this time, Narciso Martínez made recordings adding vocal duets to the accordion conjunto, helping influence yet another musical style known as *norteño*.⁹⁰ When a Mexican bolero singer, Maria Victoria, recorded one of Johnny Herrera's songs for RCA Victor, and the song became popular throughout Mexico, the long-standing resistance in that country against music from "El Norte" began to break down. Eventually a strong market for Texas music developed south of the border.⁹¹

Ideal also recorded such "corrido" singers as Jesus Maya and Timoteo Cantú, reviving an old tradition of singing ballads about current events and politics, which had gone dormant in the 1940s with the demise of the major labels' field trips.⁹² The partnership of Marroquín and Betancourt ended amicably in 1959, with Mar-



Huey Meaux (right) with Cajun singer Tommy McLain, courtesy of Joe Nick Patoski Papers, Southwestern Writers Collection, Texas State University-San Marcos.

roquín starting Nopal Records in Alice, and Betancourt moving Ideal to San Benito. Ideal opened a new studio and record pressing plant in San Benito, where one of the label's singers, Baldemar Huerta, also helped engineer. Huerta, who recorded regional music at the time along with Spanish translations of American pop tunes, went on to a very successful recording career under the stage name of Freddy Fender.⁹³

Arnaldo Ramírez founded Falcon Records in McAllen in 1948. With several subsidiary labels, including Bronco, ARV, Impacto, El Pato, and Bego, it became the largest of the conjunto labels. Many artists who recorded for Ideal recorded for Falcon, whose roster included Los Alegres de Terán, Chelo Silva, Las Norteñas, Lydia Mendoza, Dueto Estrella, Steve Jordan, and the female duets of Hermanas Degollado, Rosita y Aurelia, Hermanas Cantú, Hermanas Mendoza, Hermanas Segovia, and Las Dos Marias. Musicians from Nuevo Leon, Mexico, also recorded for Falcon and Ideal as the cross-border exchange of musical styles increased.⁹⁴

In 1949, Reymundo Treviño founded Arco Records in Alice, a short-lived label on which Tony de la Rosa made his first recording.⁹⁵

In San Antonio, Manuel Rangel, Sr., with a recording of Valerio Longoria, started the Corona label in 1948. He was soon followed by Hymie Wolf, who founded Rio Records. Rio had a relatively brief life span, but it recorded many established artists of the period, including Pedro Rocha, Jesús Casiano, another pioneer conjunto accordionist, Juan Gaytan, Frank Cantú, Manuel Valdez, and Lydia Mendoza's sisters, Juanita and Maria. Other new artists who achieved great popularity made some of their first recordings on Rio, including Fred Zimmerle, Valerio Longoria, Tony de la Rosa, Leandro Guerrero, Felix Borrayo, Frank Corrales, Los Pavos Reales, Pedro Ibarra, Los Tres Diamantes, Los Chavalitos, Conjunto Topo Chico, Conjunto San Antonio Alegre, a Lower Valley accordionist named Armando Almendarez, who played in the Louisiana Zydeco style of Clifton Chenier, Alonzo and his Rancheros, and ranchera singer Ada García. Also making his debut on Rio in 1956 was Santiago Jiménez, Sr.'s son, Leonardo, better known today as the great "Flaco" Jiménez, who has recorded on many major labels.⁹⁶ Flaco's younger brother, Santiago, Jr., continues their father's musical tradition on Chief Records, which he founded in 1990.⁹⁷ Other San Antonio Tejano labels included Discos Grande, Lira, and Magda.⁹⁸

Of course, there also were non-Hispanic record labels in the San Antonio area following World War II. For example, the Texas Top Hands owned Everstate Records, which was a small country label in the late 1940s and early 1950s.⁹⁹ San Antonio disc jockey Joe Anthony's R&B label, Harlem/Ebony, Abe Epstein's Cobra Records, Jesse Schneider's Renner Records, and Bob Tanner's TNT (Tanner 'N Texas) Records, which also had a studio and a record manufacturing plant in the city, were important local labels. Harlem's co-owner, E.J. Henke, also had the Satin, Warrior, and Wildcat labels.¹⁰⁰ Some other early studios in San Antonio were Jeff Smith's Texas Sound Studios, Abe Epstein Studio, and Eddie Morris's Studio. KENS Radio/TV studio also was used to

record music, including Adolph Hofner's work for Sarg Records in 1958.¹⁰¹ Blue Cat Studio opened in the late 1970s,¹⁰² and, in the early 1980s, Augie Meyers and his son Clay built CAM Studios, which operated until 2003.¹⁰³ There are at least six dozen studios still operating in the San Antonio area.¹⁰⁴

By the 1960s a new generation of Tejano artists was emerging, alongside the larger Chicano movement, and new labels were created to record their music. Roberto Pulido, with Los Clasicos, debuted on the Lago label.¹⁰⁵ San Antonio's Sonny Ozuna, who blended Tejano with American pop as Sunny and the Sunliners, recorded on Joey Records,¹⁰⁶ and band mate Manny Guerra started his GC and Mr. G labels and built Amen Studios, which is still in operation.¹⁰⁷

In Corpus Christi, Freddy Martinez, Sr., started Freddie Records in order to release his own recordings. Still in business today, the label added such artists as Tony de la Rosa, Ramón Ayala, Little Joe y La Familia, and Jaime De Anda y Los Chamacos, among others, and owns the Legends Studio.¹⁰⁸ Hacienda Records, also of Corpus Christi, recorded the famous Los Hermanos Ayala, and later, Linda Escobar, La Tropa F, Mingo Saldívar, David Lee Garza, and accordionist Eva Ybarra. New artists include Victoria Galvan and Albert Zamora. Hacienda Records also built the first 24-track recording studio in South Texas in the late 1970s and is still a major South Texas studio.¹⁰⁹ In Corpus Christi and the Valley today, there are at least two dozen studios.¹¹⁰

Austin and Central Texas

Austin in the late 1950s had the local label Domino Records, which released records by George Underwood, Clarence Smith (later Sonny Rhodes) and the Daylighters, blues steel guitarist Sonny Rhodes, Ray Campi, the Slades, and Joyce Harris. However, Domino shut down in the early 1960s,¹¹¹ leaving a few other smaller labels including jazz/funk keyboardist James Polk's Twink Records¹¹² and Bill Josey's Sonobeat Records. Sonobeat built a small studio and made records released on other labels by Johnny Winter, Ray Campi, the Lavender Hill Express, James Polk, and others until it closed in the early 1970s.¹¹³ Sarg Records used Roy Poole's Austin Custom Recording Studio for several of its records in the 1960s.¹¹⁴ These labels faded away just as Texas saw the emergence of its own blend of folk, rock, and country musical styles variously called "alternative country," "progressive country," and "Redneck Rock."

In the early 1970s, a vibrant progressive country music scene began to emerge in Austin, and the city's reputation for alternative country truly caught on when Willie Nelson moved back to his home state of Texas from Nashville. Willie, Waylon Jennings, Jerry Jeff Walker, Caroline Hester, Steve Fromholz, B. W. Stevenson, and Ray Benson were joined by a new generation of progressive folk/country/rock musicians, including Ray Wylie Hubbard, Alvin Crow, Michael Martin Murphy, Joe Ely, Jimmie Dale Gilmore, Butch Hancock, Rusty Weir, Gary P. Nunn, Walter Hyatt, Champ Hood, and David Ball of Uncle Walt's Band, and Junior Brown. These were followed by Stephen Doster, Nanci Griffith, Lyle Lovett, and Robert Earl Keen, to name just a few.

music, recording and computer recording software industries remains to be seen. ■

NOTES

1. An earlier version of this article appears in the *Handbook of Texas Music*, (Austin: Texas State Historical Association, 2003).
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3. Steve Schoenherr, Recording Technology History <http://history.acusd.edu/gen/recording/notes.html> (27 January 2004); Richard Keeling, *A Guide to Early Field Recording* (1900-1949) at the Lowie Museum of Anthropology (Berkeley, California: University of California Press, 1990), xi.
4. Tim Gracyk, *Popular American Recording Pioneers 1895-1925* (Binghamton, New York: Haworth Press, 2000), 7. Accessed on Gracyk's website about old phonographs and records, <http://www.garlic.com/~tgracyk/introbook.htm> (14 January 2003)
5. Schoenherr, Recording Technology History.
6. "Music—History & Criticism," Vertical Files, Center For American History, University of Texas at Austin
7. Pekka Gronow and Ilpo Saunio, Translated from the Finnish by Christopher Mosely, *An International History of the Recording Industry* (New York, New York: Wellington House, 1998), 27; Larry Willoughby, *Texas Rhythm, Texas Rhyme* (Austin, Texas: Eakin Publications, 1994), 6.
8. Schoenherr, Recording Technology History; Keeling, *A Guide to Early Field Recording*; xxi, xxii
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Texas Music in Europe

Gary Hartman

Hartman: Texas Music In Europe



Music has always been one of America's most popular cultural exports to Europe and the rest of the world. While it is true that many Europeans enjoy American pop music, others also have a deep and abiding appreciation for more "roots" based genres of American music, including blues, gospel, jazz, swing, folk, bluegrass, conjunto, cajun, zydeco, or country. In fact, several American musicians have enjoyed larger followings in Europe than they have in the United States, prompting some, such as Josephine Baker, to relocate to Europe, where they believed they had more artistic freedom and greater economic and social opportunities.

Texas has always played a crucial role in the exportation of American music abroad. Even if some of them never actually performed outside of the United States, such Texas musicians as Scott Joplin, Blind Lemon Jefferson, Leadbelly, Big Mama Thornton, Charlie Christian, Gene Autry, Victoria Spivey, Van Cliburn, Buck Owens, Buddy Holly, Bob Wills, Roy Orbison, Janis Joplin, George Strait, Selena, Kenny Rogers, Stephen Stills, Don Henley, George Jones, Flaco Jiménez, Doug Sahm, ZZ Top, and others have helped make Texas music an important influence on the European, and global, music scene.

Although Texas music has become part of the larger mosaic of mainstream American music, it is still somewhat distinct in certain ways. Part of this has to do with the fact that Texas, its culture, and its music have evolved differently from that of other

geographic, political, economic, and demographic characteristics. However, Texas music has not developed in a vacuum. Instead, it has evolved alongside other regional forms of American music. Consequently, Texas music shares overlapping traits that make it difficult to distinguish completely from other regional American music.

Another problem I encountered is that most Europeans do not have an intimate understanding of “regional” American music.¹ Although many recognize “delta” blues and Dixieland jazz as having originated in specific areas of the United States, most Europeans are largely unfamiliar with the distinctive regional characteristics of American music. In all fairness to Europeans, this is most likely due to the fact that they are exposed primarily to mainstream American pop, rather than locally-based roots

Because many Europeans are not familiar with the distinct regional characteristics of American music, it is difficult for them to distinguish between music from Texas and music from other parts of the United States.

parts of the country. Because of the sheer size of Texas, it has always encompassed a remarkable variety of climates, terrain, and people who have all contributed to the state’s unique musical culture. As the second largest state in the United States, Texas has one of the most complex and ethnically diverse populations in the country spread across 261,914 square miles and two time zones that include deserts, swamps, pine forests, grasslands, mountains, and beaches. Texas is home to two of the nation’s top ten largest urban centers, yet most of this vast state is blanketed by farms, ranches, small towns, and open rural space.

The Lone Star State’s music reflects the incredible diversity of cultural influences in the region, including cajun and zydeco from French-speaking blacks and whites in East Texas, conjunto and Tejano along the Mexican border in South Texas, German and Czech music throughout Central Texas, western swing from across the Plains of North and West Texas, blues from Houston and Dallas, and country, rock and roll, and other genres spread throughout the state. With a resurgence of interest in regional culture during recent years, it seems that Texans, now more than ever, are celebrating the unique qualities of the state’s music. These distinct regional influences in Texas music can still be heard, whether that music is being performed at home or abroad.

Having lived, traveled, and played music in Europe off and on for over 20 years, I decided to tour several countries in the summer of 2003 specifically to look for evidence of this aspect of Texas’s cultural impact on the European continent. Searching for traces of musical influences from the Lone Star State in Europe presented several challenges. First, it is impossible to completely separate “Texas” music from all other forms of American music. It is true that Texas culture is somewhat different from that of other parts of the country, because of the state’s unique ethnic,

music. Furthermore, it is important to keep in mind that most Americans, likewise, have little understanding of regional differences in music throughout Europe.

Because many Europeans are not familiar with the distinct regional characteristics of American music, it is difficult for them to distinguish between music from Texas and music from other parts of the United States. Also, many Europeans I spoke with had no idea that a particular artist, whom they considered very influential, was from Texas or had been shaped by the unique cultural environment of the American Southwest.

Perhaps the best example of this involves the prolific blues singer-songwriter Huddie “Leadbelly” Ledbetter. Leadbelly was born on the Louisiana-Texas border and spent much of his time in the Dallas neighborhood of “Deep Ellum,” where he performed with Blind Lemon Jefferson and others.² Leadbelly is credited with having written or adapted such well-known songs as “Goodnight Irene,” “Midnight Special,” “In the Pines,” and “House of the Rising Sun.” Although I heard these and other songs performed in different languages throughout Europe, most people I spoke with did not know they were Leadbelly songs, and no one I talked to knew that Leadbelly was a Texas-based musician.

Perhaps, in a larger sense, it is not so important that most Europeans, or Americans, for that matter, be aware of where particular forms of music originated, or what local or regional factors influenced certain artists. After all, music is a “universal language” shared and enjoyed by everyone. However, as a historian, I was intrigued by the challenge of searching for discernable traces of Texas culture in the music performed in Europe today. The following is a roughly chronological account of my travels through several European countries in July and August of 2003 as part of an effort to observe and better understand the influence

of Texas culture, particularly music, throughout Europe.

France

My journey began in France. Two good friends from Lyon, Jacques and Anne Marie Spiry, who travel each year to the South by Southwest Music Festival in Austin, had convinced me to come to the Festival Country Rendez-Vous in Craonne sur Arzon, in the Haute-Loire region of South Central France. Now in its seventeenth year, Country Rendez-Vous has become one of the biggest music festivals in Europe.³ Jacques, who has a Texas music radio program in Lyon, promotes Texas music throughout France and has helped recruit Texas artists for the festival.⁴

The list of American performers at Festival Country Rendez-Vous is impressive. Such artists as Bill Monroe, Steve Earle, Guy Clark, Allison Krauss and Union Station, the Dérailers, Kathy Mattea, J.D. Crowe and the New South, Hot Club of Cowtown, the Hackberry Ramblers, and others have performed there. The festival is very professionally run, and it was both interesting and gratifying to see the level of affection and interaction between the performers and the audience members.

As wonderful as the music onstage was, I found, as I often do, that some of the most enjoyable and enlightening moments occur backstage. That was particularly true at this festival, where I met a variety of musicians, agents, producers, journalists, and radio and TV professionals who were quite knowledgeable about American regional music and very eager to discuss Texas music and what sets it apart from other types of music.⁵

Georges Carrier, President of Festival Country Rendez-Vous, is an English professor in Lyon and has a thorough understanding of American musical culture, including that of Texas and the Southwest. He stressed that Texas always has been a “crossroads of culture,” with Hispanic, Anglo, African, German, French, and other ethnic influences combining in a unique way that continues to shape the music of the Southwest. Carrier acknowledged that most Europeans do not fully recognize the regional differences in American music. However, he seems dedicated to bringing a broad variety of outstanding performers to his stage, not only to entertain, but also to help educate festival goers about the rich diversity of American regional music.⁶

Jacques Spiry, who also has an intimate knowledge of Texas

music, emphasized the importance of language in shaping Europeans’ understanding and appreciation of American regional music. For example, he pointed out that, in some European countries, such as Great Britain, the Netherlands, and Germany, where many people speak English, Texas singer-songwriters are very popular, since audiences are better able to understand the subtleties of their storytelling.⁷ In France, Spiry says, most people are not aware of the ethnic complexities of southwestern culture and tend to equate “Texas culture” with cowboy hats, boots, and cowboy songs. However, as Spiry makes clear, there are notable exceptions, such as the remarkable popularity among French audiences of former Austin singer-songwriter Calvin Russell. Russell, whose raw singing and songwriting style are reminiscent



of Texas great Townes Van Zandt, developed a huge following in France in the 1980s and is still popular there today.⁸

I spoke with a number of other music professionals at the festival and was quite impressed with the depth of their knowledge regarding Texas music. In fact, one issue that everyone seemed to want to discuss was the contrast between “Texas” country music and “Nashville” country music. Everyone agreed that most of the country music coming out of Nashville in recent decades has had a much different sound than that coming from Texas. Several people suggested that Nashville tends to promote a more pop-oriented style of country music, represented by such artists as Shania Twain, Faith Hill, and Tim McGraw, while Texas, on the other hand, has a history of producing musicians who cut against the grain of mainstream country with a more raw, unpolished sound. They cited Bob Wills, Willie Nelson, Waylon Jennings, the Texas Tornados, Steve Earle, Lyle Lovett, Robert Earl Keen, and the Dixie Chicks as examples of the different type of country music for which the Lone Star State has become known.

Almost all of the music professionals I spoke with at the Festival Country Rendez-Vous emphasized the importance of ethnic diversity in Texas music. Jacques Bremond, publisher of *Le Cri du Coyote* (*Cry of the Coyote*), a wonderful journal covering all aspects of country, bluegrass, cajun, blues, western



RANCH HOUSE FAVORITES



Hillbilly & Western Swing

swing, rockabilly, honky tonk, and other forms of roots music, discussed at length how Texas music and Texas musicians have a distinctive sound, because of the cultural cross pollination of so many different ethnic groups in the Southwest.⁹ Another French publication, *Rock and Roll Revue*, carries articles on rockabilly that emphasize how diverse artists and influences from Texas helped shaped early rock and roll.¹⁰

Dominique Costanoga has a Texas music radio program in southern France that is broadcast to an audience of approximately one half million. He not only cited the importance of multi-ethnic influences in shaping a unique Texas sound, but Costanoga provided an interesting example of how the special ethnic characteristics of Texas music can appeal to certain ethnic groups in Europe. For instance, he noted that Tex-Mex music is very popular among his listeners, partly because there are so many Spanish-speaking people throughout his broadcast area in southern France along the border with Spain.¹¹

It soon became clear to me that the influence of *música tejana*, or Mexican-American music from Texas, reached far beyond the French-Spanish border. Tomahawk, a band from near Bern, Switzerland, included among its repertoire several songs from the Texas Tornados. The Texas Tornados, which included Doug Sahm, Flaco Jiménez, Augie Meyers, and Freddie Fender, blended together rock and roll, conjunto, polka, and country, using accordions, guitars, fiddles, and keyboards. The Tornados may well have been the most eclectic Texas band in recent years to achieve international fame. The members of Tomahawk explained that they began playing in the 1990s primarily as a “cover” band performing Nashville hits, but they soon became intrigued by the blend of ethnic musical genres they heard on recordings from Texas artists, including the Texas Tornados and various western

swing groups. Now, Tomahawk plays throughout Europe, integrating a more diverse “Texas” sound into its performance.¹²

The influence of Texas music stretches beyond France’s borders in other ways, as well. Alain Joris, who hosts a Texas music radio program in Belgium, spoke about the popular newer genre commonly called “Americana,” best represented by such Lone Star artists as Lyle Lovett, Robert Earl Keen, Pat Green, Kevin Fowler, Randy Rogers, Reckless Kelly, and others. As Joris correctly noted, the Americana style is rooted in the Texas singer-songwriter tradition, but it is also heavily influenced by Texas honky tonk and western swing groups, ranging from Bob Wills and His Texas Playboys to Asleep at the Wheel and the Cornell Hurd Band.¹³

One of the highlights of the festival was a press conference attended by members of both the European and American media and music industries. As a guest panelist at the press conference, I had the opportunity to answer, as well as ask, questions from the audience and other panelists. Once again, the topic arose of how and why Texas music is unique. As I fielded questions and listened to others discussing the issue, I began to sense that, perhaps, more Europeans than I had realized do, in fact, have a deeper understanding of the complexities of regional American music.

The final evening of the French festival in France included a powerful performance by the Austin-based group the Derailers. I strolled through the exuberant crowd of some 20,000 fans, who were rocking, swaying, and dancing, as the Derailers pounded out everything from gospel to honky tonk and Buck Owens to the Beatles. I passed dozens of vendors selling CDs, clothing, and souvenirs, many with “Texas” or “cowboy” themes. As I stood in line at the “Tex-Mex” food booth, which, coincidentally, seemed to consistently attract more patrons than any of the other food booths, I concluded that, Texas music and culture have, indeed, left a distinct impression on this part of Europe, even if they are not always recognized as such by those who embrace them.

The Netherlands

My next stop was the Netherlands, where I visited with musician friends whom I had met at other European festivals in previous years. The Netherlands has long had a thriving roots and “alternative” music scene. On my first visit to that country in 1980, I went to several venues that featured regional American music, including some that specifically promoted Texas music, food, and culture.

In Utrecht, I visited Arnold Lasseur and Robert Kanis, who play in two bands, the Hillbilly Boogiemmen and the Bluegrass Boogiemmen. Both versions of the Boogiemmen have performed throughout Europe and the United States, including several appearances in Texas, and have come to be regarded as Holland’s premier purveyors of bluegrass.¹⁴ Although the Boogiemmen perform mainly bluegrass in their shows, they are all very well-versed in country, rockabilly, western swing, and other forms of American roots music. As we sat in a sidewalk café one night swapping songs and jamming well into the morning, these talented musicians moved with ease from one musical style to the next.

Not only are the Boogiemmen accomplished and versatile players,

but they also proved to be very knowledgeable about the history behind these different musical genres. Although they admitted that most of their fellow countrymen do not have a strong sense of regional differences in American music, Lasseur and Kanis said that there is a growing awareness of the unique, more ethnically diverse musical culture of the Southwest. Part of this is the result of so many Texas musicians, including Ponty Bone, Terri Hendrix, Lloyd Maines, Ray Wylie Hubbard, Dale Watson, and others, who frequently perform in the Netherlands. Lasseur also spoke about how he and other Dutch musicians he knows have been influenced from a very early age by such Texas artists as Lefty Frizzell, Ernest Tubb, Bob Wills, George Jones, and others.¹⁵

Several other musicians I spoke with in Holland echoed those same sentiments. Bertie van der Heijdt plays upright bass in the Dutch western swing band the Ranch House Favorites, which has backed Texas honky tonk legend Hank Thompson on tour in Europe. Van der Heijdt became interested in southwestern culture at an early age from watching Gene Autry and other movie cowboys on television. He grew to love country music in general, but, after first hearing Bob Wills's MGM record "Ranch House Favorites," van der Heijdt became passionate about western swing.

On the subject of "Nashville versus Austin," van der Heijdt makes the very valid point that these two musical epicenters should not necessarily be seen as competitors, but, instead, as partners in a mostly symbiotic relationship. After all, not only have Texas musicians, such as Bob Wills, Lefty Frizzell, George Jones, Ernest Tubb, Ray Price, Willie Nelson, Waylon Jennings, Barbara Mandrell, Kenny Rogers, Roger Miller, Kris Kristofferson, Johnny Rodriguez, Tanya Tucker, George Strait, Lee Ann Rimes, and others had a profound impact on shaping the "Nashville sound," but Nashville has helped bring many such Texas artists to the attention of national and international audiences.¹⁶

Cor Sanne, an international music agent based in the Netherlands, has been listening to Tex Ritter, Ray Price, Buddy Holly, and others since childhood. However, it was years before Sanne realized that these early influences on his career were from Texas and had been shaped by the particular history and culture of that region of the United States. Sanne also mentioned that more and more Europeans are beginning to understand the regional nuances of American music, even though much of what they are exposed to is still mainstream popular music.¹⁷ From what I observed, Sanne is correct. There does seem to be a growing awareness of distinct regional American musical traditions, especially in the Netherlands.

Germany

From Holland, I traveled southeastward into Germany. I had lived and worked as a musician in southern Germany in the

1980s and already had a good sense of how American musical culture was experienced there. In the process of revisiting some old familiar locations and discovering new ones, I was able to confirm much of what I remembered, but I also found that the influence Texas has had on at least some aspects of the German music scene was even greater than I had realized.

My first taste of how Germans perceive Texas history and culture on this part of the journey came while staying with good friends, Robert and Ingrid Bayer, in Friedburg, just west of Munich. The Bayer's children, Veronika and Stefan, wanted to know more about Texas and were asking questions about the state's history and culture. Like most other Europeans I have spoken with over the years, they imagine Texas to be mainly a land of cowboys, cattle, and open prairie. Although these are all important characteristics of the Lone Star State and its history, this image of Texas as a relic of the "Old West" is still a powerful force in shaping how many people throughout the world perceive of the state, its culture, and its music.

After discussing the mythology and folklore of Texas with the Bayer family, we all decided to attend a music festival in downtown Friedburg. Much to my surprise, there among the medieval walls of the "Altstadt," or "Old Town," we heard a local band of young Germans singing the Texas dance hall favorite, "Corrine, Corrina," in a strong Bavarian dialect. Although it is unclear exactly where this song originated, it was popularized among white country audiences by Bob Wills in the 1940s and now is a standard tune for western swing, country, and even many cajun bands throughout Texas. In any case, it was an extraordinary experience to witness how this song had found its way into the repertoire of a youthful

folk-rock group singing in a Bavarian dialect that is rarely heard outside of southern Germany.¹⁸

In Munich, I was eager to visit the Oklahoma Country Saloon, a nightclub in which I had spent a good deal of time in the early 1980s. The Oklahoma was founded in 1980 by Bruno Theil, a German music agent, and is proclaimed to be "the oldest country music saloon in Europe."¹⁹ In 2000, Frank and Ellen Rehle took over the Oklahoma, after Theil opened another very successful nightclub in Munich, the Rattlesnake Saloon.²⁰ For more than twenty years, the Oklahoma

has brought an impressive array of local, European, and North American bands to perform in the intimate venue.

Although the Rehles admit that most Germans still think of Nashville as the wellspring of American country music, more and more are beginning to recognize the importance of regional variations in country music from Texas, Oklahoma, Kentucky, Bakersfield, California, and elsewhere.²¹ Because they understand the importance of these regional characteristics in shaping country music, the Rehles and Bruno Theil have worked hard over





The Honky Tonk Five

the years to feature a variety of bands at the Oklahoma and the Rattlesnake Saloon that reflect this diversity, including bluegrass, honky tonk, “outlaw,” western swing, cajun, rockabilly, country, and country rock.

It was clear that the owners’ appreciation for regional influences on shaping country music was shared by the clubs’ musicians and patrons, too. I was fortunate to be at the Oklahoma on a night in which one of the best and most eclectic country bands I have ever heard in Europe was performing. The Honky Tonk Five, which includes vocalist Martin Wolf, guitar and lap steel player Wulf Behrend, bassist Floor Steinacher, guitarist Christoph Schlechtritten, and drummer Wolfgang Kozowillis, played a potent blend of honky tonk, rockabilly, and western swing from such diverse Texas artists as Bob Wills, Buddy Holly, Johnny Horton, Leon McAuliffe, and Willie Nelson.

The Honky Tonk Five covered all these musical genres with as much energy, passion, and skill as any Texas dance hall band. At one point, after a determined patron insisted that the group play John Denver’s “Take Me Home, Country Roads,” a favorite of European audiences but not of most roots musicians, the band graciously compromised by performing an impromptu rockabilly/western swing version of the song. In speaking with the musicians during a break, I found that they had been interested in American, and particularly Texas, roots music for many years. They also pointed out the vast network of roots music clubs, musicians, and fans across Europe. There are, in fact dozens of European websites devoted to various aspects of roots music and Texas music in particular.²²

At the Oklahoma Saloon, I also met Bernd and Mathilde Kra-

tochwil, who publish a very impressive monthly journal entitled *Rockin’ Fifties*.²³ The magazine is devoted primarily to the history of rockabilly and early rock and roll, but it also provides extensive coverage of western swing, rhythm and blues, cajun, and zydeco. *Rockin’ Fifties* includes a wealth of information concerning artists’ discographies, advertisements, and tour dates. In fact, it was through this German-language journal that I first discovered that Elvis Presley performed here on the Texas State University-San Marcos campus on October 6, 1955.²⁴

Rockin’ Fifties also highlights the important role the German record label “Bear Family Records” has played in recent years in helping reissue historical recordings of western swing, country, bluegrass, rockabilly, and early rock and roll. Bear Family Records has reissued some of the most complete collections of such influential Texas artists as Bob Wills, Floyd Tillman, and Cliff Bruner. As part of its emphasis on the historical significance of these old recordings, the Bear Family goes to great lengths to provide detailed historical information along with its reissued recordings.²⁵

The influence of Texas music can be seen in other German-speaking countries, as well. In Austria, for example, musician Oliver Gruen hosts radio and television programs devoted to American roots music, including Texas music, and he plays honky tonk, western swing, and other styles on a variety of instruments. Gruen has visited Texas to perform with the bluegrass and swing group Hard to Make a Living, which is based in the Austin area.²⁶

Even though my visit to Germany was limited to only a few stops, it was clear that, through the proliferation of bands, websites, fan clubs, venues, magazines, and record labels devoted to regional American music, there is a growing interest in and appreciation for the history and culture reflected in Texas and other types of local roots music.

Lithuania

The final country I visited on this trip was Lithuania, which lies just to the north of Poland and to the west of Russia and Belarus. Lithuania was an independent nation for centuries before the Soviet Union forcibly annexed it in 1939. As part of regaining their independence from the Soviets in 1991, Lithuanians recently have undergone a cultural reawakening in which they finally have been able to openly celebrate their own folk culture, as well as the culture of western nations. For most Lithuanians living under Soviet rule, western music symbolized the political and cultural freedom they believed existed in America.

Many Lithuanians love American country music. The most prominent country singer-songwriter in Lithuania is Virgis Stakenas, who lives outside of Siauliai in the north-central part of the country. I had met Virgis the previous year, and, upon my return, he generously offered to spend several hours with me discussing his musical influences and the importance of American music and culture in Lithuania. Stakenas began as a folk singer in his teens but was later attracted to country music when he first heard Kenny Rogers’s song “Lucille.” Soon afterwards, Stakenas com-

mitted himself to building a career in country music and joined with Lithuanian fiddle player Algirdas Klova and others to form the Lithuania Country Musicians Association.²⁷

Stakenas draws heavily from both country music and the blues. He cites Leadbelly as the blues singer-songwriter who had the greatest impact on his career. In fact, Stakenas has helped popularize such Leadbelly songs as “Goodnight Irene” and “House of the Rising Sun” by adding Lithuanian lyrics. In the case of “House of the Rising Sun,” Stakenas wrote new lyrics that celebrate events in Lithuanian history, rather than keeping the bordello-based theme of the original song.²⁸

While in Lithuania, I was fortunate enough to be invited to celebrate Stakenas’s fiftieth birthday with him and a few dozen members of his fan club. As we gathered around a campfire late into the night, we played and sang a wide variety of music, including Texas blues, western swing, country, and Lithuanian, Latvian, and Russian folk songs. When one of the Lithuanian violinists, who was accustomed to playing gypsy music, slipped effortlessly into a swinging fiddle break for the Bob Wills classic “Trouble in Mind,” it became clear to me just how intertwined these different musical traditions had become.

Algirdas Klova, who helped Stakenas establish the Lithuania Country Musicians Association, is considered Lithuania’s premier country fiddle player. He performs with several groups, which often include his wife, June, on vocals. Klova also teaches fiddle lessons, organizes children’s musical groups, and has published an outstanding fiddle book that provides a comprehensive approach to learning western swing, bluegrass, and old time fiddle. Klova is somewhat typical of European musicians who grew up listen-

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Osage Stomp

Osajų* trypsejimas

Western swing (J. 90)

Pirmuose keturiuose taktuose akompanuojantis muzikantas (ar grupė) groja tik funkcijomis pažymėtas ketvirtines. Kūrinėlis priskiriamas labai žiniam muzikui – smuikininkui Bobui Vilsui (Bob Wills). Čia pateikiama Veso Nivenso (Wes Nivens) versija (atkurta pagal įrašą) iš jo albumo “Fiddlin’ Just For Fun” (“Smuikavimas malonumui”). Pradėti roikėtų antrojoje pozicijoje (t.y. kairiosios rankos pirmaji pirštą laikant įprastoje antrojo piršto vietoje). Pirmuotė nurodoma po gaidomis. Akompanavimui siūloma originali harmonija. 1935 m. rugsėjo 23 d. Bobas Vilsas ir jo grupė “Texas Playboys” susitiko su Artu Saterlejerumi (Art Satherly) iš ARC (Amerikos įrašų korporacija) įrašų sesijai. Pradėjus įrašinėti melodiją “Osajų trypsejimas”, Saterlejus sustabdė įrašą sakydamas: “Bobai, per tavo šnekas ir nksmus nesigirdi muzikantų”. – “Aš reikalauju, kai tik užsimanau”, – atžėdė Bobas ir liepė muzikantams susidėti instrumentus bei važiuoti namo. Tik po ilgy įkalbinėjimų didysis Vilsas pagaliau nurimo, ir taip buvo įrašyta ši pjesė.

*Osajai (angl. *Osage*) – Amerikos indėnų gentis, kilusi iš Misurio.



Virgis Stakenas

ing to Nashville-based country music, but are now beginning to explore more regional types of American music. He is very intrigued by Texas-style contest fiddling, which often employs long bow strokes, and by western swing, which is an amalgamation of country, jazz, blues, and ragtime.²⁹

Stakenas and Klova continue to play a central role in what has grown into a very active country music scene in Lithuania and Eastern Europe. A number of festivals, clubs, and other venues throughout the area regularly feature country bands from Lithuania, Latvia, Estonia, Poland, Russia, and Finland, as well as from Canada, the United States, and Western Europe. Stakenas now hosts a weekly roots music radio show broadcast from the capital city of Vilnius. In Stakenas’s hometown of Siauliai, the very popular restaurant and night club Juone Pastuoge stages live country music each weekend with such local acts as Crazy Crow and Jonis. Every summer, Lithuanian resort towns along the Baltic seacoast organize festivals and performances that feature country, blues, jazz, and other forms of American roots music.

The single biggest annual country music event in Lithuania is the Visagino Country Festival, held each August in Visaginas, located in northeastern Lithuania near the Belarussian border.³⁰ This hugely successful festival began as both a celebration of music and as a bold political statement. Established by the Soviets in 1975 to house workers for a newly-constructed nuclear power plant nearby, the town of Visaginas originally was named Snieckus, in honor of a leading member of the Lithuanian com-



Elena Čekienė and former Lithuanian President Rolandas Paksas

munist party. Moscow brought in thousands of ethnic Russian workers to Snieckus in order to populate the town and staff the power plant. Many local Lithuanians resented this large Russian presence in the region as an uncomfortable reminder of what they considered Soviet colonialism. When Lithuania regained its independence from the Soviet Union in 1991, the town came to symbolize the cultural and political resurgence of Lithuanians.

Even before the Soviet Union collapsed, local resident Elena Čekienė was involved in the Lithuanian country music scene and already had befriended Viřgis Stakenas and Algirdas Klova. This group of musicians and fans was looking for a rustic setting in which to hold an annual country music festival. Čekienė convinced the others that Snieckus, nestled in thick pine forests alongside the picturesque Lake Visaginas, would be ideal. Partly as a statement of their newfound political independence and partly because they believed a new name would make the festival easier to market, organizers were able to have the town name changed from Snieckus to Visaginas.

The festival is now in its eleventh year and draws thousands of country music fans from throughout Eastern Europe and Russia. Elena Čekienė, who is now President of the festival, has support from government officials and a very professional and accommodating staff, which includes Irina Geichman, Dalia Stanionienė, Loreta Jankauskienė, Vilius Brucas, Ruta Čekyte, and others. With limited funding, this group has built a very impressive event that is well worth travelling across Europe to attend. With a good mix of North American and European bands, including several children's musical groups, the Visagino Country Festival provides a wonderful sampling of musical traditions from around the world.

As had been the case at other places I visited on this trip, I soon found clear evidence of how Texas culture had made an impact on music in the region. One of the most remarkable things I witnessed at the Visagino Country Festival was a very talented children's group from Daugavpils, Latvia, named "Vijolite." Led by their teacher, Tatyana Basova, the Vijolite group performed several dance routines based on traditional fiddle reels

and breakdowns. When the group closed its set with a hip-hop version of the fiddle tune "Cotton Eyed Joe," I was amazed to see how this Texas dance hall classic had found its way to this part of the world, and how it could be so successfully adapted to fit the urban hip-hop style of a new generation of musicians. In speaking with the group later, I found that they were all very interested in knowing more about Texas music and the history behind this song. Several told me that they dreamed of being able to come to Texas to perform and learn more about the history and culture of the state.³¹

Roy Sturn, a singer-songwriter from Bulgaria, whose real name is Tsvetan Vlaykoff, performed at the Visagino festival with his band Stetson. Sturn was introduced to country music in his teens when he heard Texan Don Williams singing "Coffee Black." Sturn had some difficulty finding other country musicians in Bulgaria, but, eventually, he assembled a group of players who devoted themselves to studying the roots of regional American music. Sturn and Stetson now perform traditional country and honky tonk throughout Eastern Europe.³²

There were other examples of Texas musical culture present at the Visagino Country Festival. One of the most popular American artists performing there was Paul Belanger. Belanger grew up in New Hampshire, but has been fascinated since childhood with such Texas "singing cowboys" as Gene Autry and Tex Ritter. After serving in World War II, and being wounded in the Battle of the Bulge, Belanger returned to civilian life and eventually built a successful career as a "yodeling cowboy." He currently lives in Oklahoma and performs throughout the United States and Europe.³³ Belanger says that he learned his yodeling style mainly from Gene Autry and Jimmie Rodgers. Belanger is convinced that it is his yodeling that sets him apart from so many other American performers in Europe. After witnessing the audience's enthusiastic response each time I heard him sing, it was clear that the music of this yodeling cowboy, which borrows from both Western European and American musical traditions,



Algirdas Klova (fiddle) and Paul Belanger (vocals)

resonates strongly with Eastern European fans.

Another interesting person I met at the Visagino Country Festival was Andrey Gorbatev, a Russian musician, producer, and music agent from Moscow. Gorbatev, who wrote the book *Wanted: Country Music in Russia and the Ex-U.S.S.R.*, was one of the most knowledgeable people I spoke with regarding American regional music. Gorbatev has visited Texas, and he believes the state's ethnic complexity, especially in terms of blending African, Hispanic, and Anglo-European traditions, is what makes Texas culture and Texas music so unique. Gorbatev also emphasizes the political and social implications of American roots music in Russia and Eastern Europe. He believes country music has broad appeal across the former Soviet Union, because it seems to be a very "democratic" music that represents the working class

especially well. Gorbatev also says the tremendous ethnic diversity reflected in Texas music mirrors the ethnic diversity of cultures throughout Russia and Eastern Europe.³⁴

Conclusion

For many people the world over, Texas seems to be an almost mythical place—a state whose history is filled with larger than life characters and whose inhabitants have always seen themselves as a breed apart from others. Much of this mythology surrounding the state has been fabricated or manipulated through movies, books, and television. However, in certain ways, Texas, its people, and its culture are unique. Texas music reflects both the mythology and the realities of the state, especially in terms of its complex history and diverse ethnic makeup. As an important cultural export, Texas music has become part of global culture and can be found

in various manifestations throughout the world. ■

NOTES

1. I interviewed numerous Europeans in the music business about whether Europeans, generally, understand regional differences in American music. They all told me that most Europeans have a very limited understanding of the regional aspects of American music. However, I was very impressed with how much the European music professionals I spoke with knew, not only about larger regional trends in American music, but, more specifically, regional variations in Texas music.
2. For more information on the lives and careers of Leadbelly and Blind Lemon Jefferson, see Alan Govenar and Jay Brakefield, *Deep El-lum and Central Track: Where the Black and White Worlds of Dallas Converged*, (Denton: University of North Texas Press, 1998), and Luigi Monge and David Evans, "New Songs of Blind Lemon Jefferson," *The Journal of Texas Music History*, Volume 3, Number 2, Fall 2003, 8-28.
3. For more information about Festival Country Rendez-Vous, see: www.festivaldecraponne.com
4. For more information regarding Jacques Spiry's radio program, see: www.radiorcf.com


or email jspiry@club-internet.fr

5. Although it seems that most European music fans still are not familiar with the subtle differences among different types of American regional music, there is clearly a growing interest, as reflected by the proliferation of websites and radio programs dedicated to various genres of American roots music. For example, two European radio programs that feature western swing are Hein Beek's "Texas" radio program in Almere, the Netherlands (email: Hein.Beek@akn.nl) and Mathias Andrieu's "Keep It Country!" radio program in Paris, France (email: mathiasandrieu@yahoo.com).
6. Author's interview with Georges Carrier on July 25 & 26, 2003 and email correspondence between author and Georges Carrier, October 1, 2003.
7. In separate discussions I have had with Texas singer-songwriters Robert Earl Keen and Ray Wylie Hubbard, both have confirmed this.
8. Author's interviews with Jacques Spiry on July 24 & 25, 2003 and email correspondence between author and Jacques Spiry, December 15, 2003.
9. Author's interviews with Jacques Bremond on July 25 & 26, 2003. For more information about *Le Cri du Coyote*, see: <http://countryfr.com/criducoyote>
10. For more information regarding *Rock and*

Rosson: Texas Music Museum

The Texas Music Museum

Chester Rosson



Many Texas music fans who have wished that Texas had its own music museum—as a number of other states do—might be surprised to learn that a museum devoted exclusively to Texas musicians, singers, songwriters, composers, and instrument builders already exists in Austin, just a few blocks east of the state Capitol building. In fact, the Texas Music Museum, a non-profit organization founded in 1984 by University of Texas professor Clayton Shorkey and a band of devoted volunteers, will be celebrating its twentieth anniversary this year. The Texas Music Museum is housed on the first floor of the Marvin C. Griffin Building at 1109 E. 11th Street in Austin, where it continues to present exhibits on various aspects of Texas music history.

From the start, the Texas Music Museum (TMM) built its collection genre by genre, examining through its exhibits Texas blues and jazz, Texas country and classical, accumulating examples of artists' recorded output, photographs, sheet music, and recordings, and supporting historical and biographical background material. In the course of researching and collecting, museum volunteers have solicited and received the help of all the major ethnic communities in the state, as well as hundreds of individual musicians.

Recently, for example, an exhibit focused on the contributions of black women in Texas music, ranging from such early blues and gospel singers as Arizona Dranes and Hociel Thomas, to such jazz artists as Bobbi Humphrey and Ernestine Anderson, to contemporary pop performer Erykah Badu. TMM also honored the seasoned musicians who have entertained Austin residents and tourists for decades in the city's venues. In return, Austin's African-American community responded generously. In late July 2003, the exhibit's run culminated in a musical program of living legends at nearby Ebenezer Baptist Church, where the 1950s gospel group, the Chariettes, reunited to demonstrate their unique brand of righteous praise to an appreciative audience.

Other highlights of this event included longtime educator-performer (and TMM board member) Dr. Beulah Agnes Curry Jones's rendition of Gershwin's "Summertime," jazz singers Hope Morgan and Pam Hart's improvisations on old standards, and Donna Hightower's unforgettable a cappella version of "Sometimes I Feel Like a Motherless Child." On the secular side of the program, pianist-singer Ernie Mae Miller, who has played regularly for decades in the lounges of Austin's nicer hotels, delighted the audience with an earthy version of "I'm a Woman," and the flamboyant Miss Lavelle White sang several songs from her long-awaited new CD.

Another recent exhibit featured Texas cowboys and cowgirls—"Black, White, and Vaquero"—who created the songs and styles that led the way to Western music. The show went beyond the well-known "singing cowboys and cowgirls" of Hollywood fame—Tex Ritter, Gene Autry, and Dale Evans—to include performers whose contributions are all but forgotten today, such as Louise Massey and the Westerners and Red River Dave McEnery, whose "Amelia Earhart's Last Flight" memorialized the famous aviatrix and brought the late San Antonian fleeting fame. Also honored were the early collectors and arrangers of cowboy folk material that has entered the national heritage—song collectors, such as John Lomax and his son Alan, as well as composer David Guion, whose versions of "Old Paint" and "Home on the Range" popularized those treasures of musical Texana. On September 14, 2003, the museum presented a roster of cowboy and cowgirl musicians and poets who recreated the sounds of cowboys and their music on the open range.

Currently the TMM's gallery is devoted to the reprise of a ground-breaking exhibit on the music of Native Americans in Texas. This exhibit highlights the role of music among the various tribes that occupied the state at the time of the early Spanish explorers and throughout the period of conflict with Anglo settlers that led to the expulsion of all but a few groups, to the revival of old music forms in the popular Indian powwows of today.



has resulted in exhibits and performances devoted not just to the great national stars, but also to the “roots” music of African, Mexican, Anglo, German, and Czech Texans. Besides numerous shows on blues, jazz, and gospel musicians, attention has been given to the creators of corridos (ballads) of South Texas, the musicians of popular orquestas and conjuntos of San Antonio, Corpus Christi, and the Valley, as well as to the great Tejana and crossover artists, such as Selena and Vikki Carr, who gained international renown. In 1987, the Tejana legends Lydia Mendoza and Rita Vidaurri came out of retirement to perform with singer-songwriter Tish Hinojosa at a TMM concert in the Capitol Rotunda.

Other ethnic communities have also worked with the TMM to support the recognition of their musical heritage. In 1992, the TMM sponsored a Ger-

Such programs are typical of the museum’s efforts to bring historical material to life through exhibits and performances that both educate and entertain. Incidentally, these programs have also been known to help revive the careers of long-retired musicians. This was the case with Austin barrelhouse pianist Roosevelt Williams, known as “Grey Ghost,” who was honored in an exhibit in 1986 and was persuaded by late TMM board member Tary Owens to perform at a Texas Music Museum concert. The following year, legendary “Piano Professors” Alex Moore and Lavada Durst joined Grey Ghost to perform in TMM’s “Evening of Texas Barrelhouse Blues Piano.” These appearances led to a regular engagement for Grey Ghost at Austin’s Continental Club, lasting nearly the remainder of the beloved pianist’s life, and resulted in additional CD recordings for Grey Ghost.

Diversity has been the watchword at the Texas Music Museum, where research into the musical forms of all major ethnic groups



man “Musikfest” held at the Elisabet Ney Museum in Austin. The Austin Saengerrunde, a German men’s choir, sang, and the Boerne Village Band, the oldest German brass band outside of Europe, performed traditional marches, waltzes, and polkas. For a concert in conjunction with TMM’s “Muzicky, Muzicky” Czech exhibit, Kovanda’s Czech Band played traditional songs, and Ray Krenek shared music of a Texas Czech lifetime played on the hammer dulcimer that his grandfather had built after he immigrated from the former Austro-Hungarian Empire in the 1870s. Both exhibits subsequently traveled to museums and libraries across the state.

In recent years, the TMM has mounted several exhibits that were

Texas firsts. For example, a survey of Grammy winners from Texas drew attention to the many musicians from our state who have won the coveted award, from Hall-of-Famer Vernon Dalhart to country favorites the Dixie Chicks. (Little-known fact: the creator of "Woolly Bully," Sam the Sham, also known as Domingo Zamudio of Dallas, won a Grammy for "Best Album Notes.")

Another ground-breaking exhibit, "Our Native Spirit," for the first time assembled the musical evidence of the scattered Native American groups of Texas. At a memorable concert, flutists William Gutierrez and Dr. Mario Garza played rare Native American flutes made in nineteenth-century Texas and loaned from the archives of the Texas Memorial Museum.

The Texas Music Museum's own collections include the largest known gathering of sheet music devoted to Texas songwriters and Texas themes. Treasures include Scott Joplin's rags, most works by composers David Guion and Oscar Fox, an original copy of "Texas, Our Texas" signed by the composer, and the only known copy of "The Austin Schottische," published in 1872 and illustrated with an engraving of the old State Capitol Building.

The development of sound recording in Texas is documented in extremely rare early Edison cylinder recordings, 78 rpm Victrola records, 45s, long-playing records, eight-tracks, and CDs by both popular and classical musicians from Texas—all still playable on fully restored equipment in the museum's possession. A special treasure comes from the Ideal record company in Alice, Texas, and the family of its founder Armando Marroquín; this is the machine that cut the 78 rpm records of all the post-World War II South Texas Tejano greats, from Carmen y Laura to Narciso Martínez and Beto Villa.

Among the musical instruments in the TMM collection are historic church organs, player pianos, an early rock and roll Farfisa keyboard, and an accordion once owned by Tejano legend Bruno Villareal, who was the first Tejano accordionist to record in 1930. Reproducing rolls in the TMM collections capture all the dynamics of the original recording artists. Among TMM's rare rolls are those made by Olga Samaroff (Lucie Hickenlooper of San Antonio), the first American woman pianist to present in recital all 32 of Beethoven's piano sonatas. The legacy of recordings on reproducing piano rolls by another early recording artist, Ruth Bingaman Smith, is especially significant for her interpretations of the works of Texas composers, including fellow San Antonian John Steinfeldt. TMM also has the only two recordings Steinfeldt ever made. Dallas-born pianist Wynne Pyle's piano rolls are also



well represented.

In 2000-2001, the Texas Music Museum, with the support of the City of Austin, undertook a self-study that resulted in a strategic plan for development of the museum. Input was solicited from the Austin music community, and many new members joined the TMM advisory board. Due to the downturn in the local economy, however, little progress has been made on the long-term goal of achieving a larger permanent home for the museum and its collections. Ongoing support has been provided by many individual donors, as well as corporations, including IBM, Southwestern Bell, Motorola, the Austin Community Foundation, and the City of Austin under the auspices of the Austin Arts Commission. The museum continues to seek donations in order to continue its operations.

For more information about the Texas Music Museum, please call 512-472-8891 or visit:

www.texasmusicmuseum.org



Sin Ti No Vivo, courtesy of Texas Music Museum

The Wisconsin-Texas Jazz Nexus

Dave Oliphant

Oliphant, The Wisconsin

Jack Teagarden, courtesy of CLASSICS RECORDS.

As jazz critic Gunther Schuller has commented, it is surprising to discover the "diverse regions of the country" from which jazz musicians have hailed.¹ It is especially surprising that such musicians, with differing geographical, political, social, religious, ethnic, racial, and economic backgrounds, have been able to come together to perform a music that requires a very particular spirit, peculiar technical skills, and a sensitivity to and an appreciation for musical forms and traditions that owe their origins to conditions rarely endured by the musicians themselves. Few, if any, of the first black jazzmen, and certainly none of the early white jazzmen, had ever known the often inhuman servitude borne by those who sang the chants, spirituals, and blues that would form the basis of jazz from its beginnings right up to the present time.

The institution of slavery had, of course, divided the nation, and on opposite sides in the Civil War were the states of Wisconsin and Texas, both of which sent troops into the bloody, decisive battle of Gettysburg. Little could the brave men of the Wisconsin 6th who defended or the determined Rebels of the Texas Regiments who assaulted Cemetery Ridge have suspected that, one day, musicians of their two states would join to produce the harmonies of jazz that have depended so often on the blues form that was native to the Lone Star State yet was loved and played by men from such Wisconsin towns and cities as Fox Lake, Madison, Milwaukee, Waukesha, Brillion, Monroe, and Kenosha.² Around the world, jazz has proven a force for the meeting of minds and the free exchange of musical ideas, whether through melancholy and fast-paced blues or the swinging, bopping, driving rhythms that have appealed to players and listeners in every corner of this country and those perhaps in every nation on earth.

By defeating the South in the Civil War, Wisconsin and the other Union states helped make possible in many ways the rise of blues, ragtime, and boogie woogie, forms of black music whose origins have been traced in part to the migration of freed slaves to Texas. The railroad lines in East Texas provided employment for men who had been able to do little more than labor away relentlessly as sharecroppers on the same southern lands where they essentially remained in bondage during the postwar Reconstruction. As Texas folklore scholar Alan Lomax has pointed out, more American music has referred to or been related to the railroad than any other form of musical inspiration.³ Certainly the railroad as a source of sound and sorrow is at the root of blues rhythms and lyrics and the chugging, swaying patterns of boogie woogie, as well as such a sophisticated jazz composition as Duke Ellington's "Daybreak Express." Songsters with their constant reference to a honey or momma going away or a singer's need to leave in the face of lost love are standard blues fare.

However, more important to the emergence of jazz was the fact that the railroad gave to blacks in Texas relatively more freedom to travel, to work at jobs that allowed for greater economic well being and the ability to purchase instruments, to hear radios and recordings, and to develop their music in association with their fellow blacks who began to congregate in cities, such as Dallas and Houston. While the Deep South languished to a large degree under the burden of what William Faulkner refers to as a reliving of "the moment before Pickett's charge, as if the outcome [of Gettysburg] could be changed," Texas moved on and developed a cattle industry in the 1870s and then in the early 1900s an oil industry, both of which offered jobs and a peripatetic lifestyle for blacks that eventually led to their creation of jazz in many parts of the state.⁴

By 1918, black musicians from New Orleans had begun to migrate west and north, many ending up in Texas, California,

and Chicago. Texas blacks had earlier followed the cattle trails north, but, in the 1920s, they also felt the magnetic pull of entertainment worlds in Kansas City and Chicago that catered to musicians who could perform the new music called jazz that had begun to crop up from New Jersey to Los Angeles, beholden to but superseding the guitar-accompanied country blues and the repetitive piano rags. The first jazz recordings had begun to appear in 1917, and, by 1923, classic jazz ensembles had begun performing in Kansas City, Chicago, and New York, led by such seminal figures as Bennie Moten, King Oliver, Fletcher Henderson, and Duke Ellington. Texans had been at the forefront of black music, beginning with Scott Joplin of ragtime fame and continuing with Blind Lemon Jefferson, the King of Country blues, and some of the earliest boogie woogie pianists who had recorded by 1924 in Chicago.⁵ Texans also were present on some of the earliest and most vital jazz recordings, including several made in 1923 by Bennie Moten, Jelly Roll Morton, and Fletcher Henderson.

At the end of the 1920s, two of the most important Wisconsin jazz musicians appeared on the scene: trumpet star Bunny Berigan of Fox Lake and clarinetist Woody Herman of Milwaukee.⁶ Around 1928, contact between Wisconsin and Texas occurred in jazz terms when Woody Herman reportedly toured the state of Texas with the Joe Lichter band, with which he had played during high school.⁷ This marked the first in a fascinating series of musical intersections between Wisconsin and Texas, but rather than through musicians visiting one another's states, it came primarily through their participation in recording sessions that took place elsewhere, usually in Chicago, New York, or Los Angeles. For at least five decades, from the 1930s into the 1970s, a number of Wisconsin and Texas sidemen worked together to create a wide variety of jazz, often based on the blues form. Indeed, during the 1930s, 1940s, and 1950s, Wisconsin and Texas jazz musicians would take part in recording sessions that produced outstanding examples of the prominent jazz styles of those periods, from swing to bop to the cool West Coast sound.

Although there were no Wisconsin musicians present—at least so far as I can tell—on a recording of "Bugle Call Rag," made in Los Angeles in 1923 by the group called Jimmie's Joys, this performance comes from the year of an outpouring of jazz recordings that included the first appearances on records of King Oliver and Louis Armstrong, and this piece is a remarkable example of jazz style and technique.⁸ Jimmie's Joys was a group of musicians from Austin who regularly played for dances at the University of Texas, and their rendition of "Bugle Call Rag" already contains many, if not all, the characteristics of jazz, including the use of a well-known natural or manmade sound as the basis for a piece of music—in this case, a bugle call; breaks, in which a soloist inserts a phrase or passage when the rest of the band stops playing; quotations from popular songs, here the

University's anthem, "The Eyes of Texas," and "Yankee Doodle Dandy," the latter quoted by the trombonist; jazz techniques like flutter tonguing by the cornetist and smears by the trombonist; and some swinging group improvisation.

The breaks in this piece are taken by cornetist, saxophonist, trombonist, and pianist, with each contributing a brief solo or a quote from another tune, and such breaks derive largely from the blues, since at the end of each line of verse when the blues man or woman is not singing, an instrument fills in the remaining beats in a bar with comments on what has been sung, which is the origin of jazz

player Red Callender quotes from the same song, which struck me as either a strange coincidence or some type of connection between the notes in "Bugle Call Rag" and those in "Yankee Doodle Dandy." The musical link between the two pieces may be part of the explanation, but in fact on the first recording of "Bugle Call Rag," made in 1922 by the New Orleans Rhythm Kings (NORK), trombonist George Brunis quotes from "Yankee Doodle Dandy," and it is clear that much of this 1922 jazz version was copied by Jimmie's Joys the following year.¹⁰

However, why would an advanced group such as the JATP, in

the same year of the first Bebop recording session (reportedly organized by Texan Budd Johnson), resort to quoting a rather corny flagwaving tune such as "Yankee Doodle Dandy?" It seems unlikely that Callender would have imitated the NORK recording, since so much early jazz tended to be rejected as out of date by later practicing musicians. However, this could be unfair to Callender, who may well have been aware of a tradition established by NORK and carried on by Jimmie's Joys.

In terms of the Wisconsin-Texas nexus, more to the point is the solo electric guitar work of Les Paul, who would later achieve his greatest fame in 1951 with singer-guitarist Mary Ford on their version of "How High the Moon," which pioneered the use of overdubbing. Paul would have known the work



Budd Johnson on saxophone, courtesy of Franklin Driggs.

improvisation. Eventually jazz solos could extend over the entire side of a long playing record, but on this cut of "Bugle Call Rag," each solo break is quite brief, yet still represents an important aspect of any instrumental blues or jazz performance.

Leaping ahead twenty-one years to 1944, we find a recording of a live performance of the very same "Bugle Call Rag," featuring members of the group billed as Jazz at the Philharmonic.⁹ On this date, the JATP musicians included tenor saxophonist Illinois Jacquet from Houston and guitarist Les Paul from Waukesha, Wisconsin. Just as in the 1923 recording, on which the trombonist quotes from "Yankee Doodle Dandy," here bass

of Texas-born electric guitarist Charlie Christian, which influenced every subsequent performer on the instrument. Certainly a number of Paul's pinged notes and his guitar phrasing recall Christian's sound and style. Following Paul's break is Illinois Jacquet's solo, which includes his suddenly playing a low note on his tenor that was, because of the Texan's frequent use of this device, termed a "Texas honk." Also typical of Jacquet's saxophone playing are his patented wild shakes and squeals, which he almost single-handedly made a part of the jazz tenor style, in turn influencing many a saxophonist in later rock and roll bands. The all-out jam that concludes this version of "Bugle Call Rag"

finds Paul's zinging, ecstatic electric guitar and Jacquet's screaming, high-pitched tenor combining to convert this ragtime tune into an updated JATP exhibition full of exhilarating sonic booms and a crowd-pleasing frenetic pace. Also significant here is the fact that JATP organizer Norman Granz broke the color line by writing into every contract that blacks and whites could attend the concerts together, just as black Texan Illinois Jacquet jammed with white Les Paul from Wisconsin.

Backing up ten years to 1934, we find an early pairing of Wisconsin and Texan jazz artistry on recordings by the Adrian Rollini Orchestra. Two tunes, "Davenport Blues" and "Riverboat Shuffle," feature trumpeter Bunny Berigan and Texas trombonist Jack Teagarden of Vernon in something of a swing version of the Dixieland style.¹¹ The first tune opens with Teagarden's smooth trombone sound, after which the various musicians of the group, which include Benny Goodman on clarinet and the Rollini brothers, Adrian and Arthur, on bass and tenor sax, respectively, take

then Bunny Berigan on trumpet, followed by Chu Berry on tenor, and finally Teddy Wilson on piano. Almost ten years before the JATP live recording, this studio performance is an example of a mixed black and white group creating together beautifully and movingly thirty years before the advent of racial integration. Berigan proves on this piece that he possessed a true feeling for the blues and could express it through his impeccable control of his horn in every register. Likewise, Teddy Wilson, who rarely recorded the blues, demonstrates his deep identification with the form and its often somber state of mind, even as he exhibits his piano artistry with its rippling runs and ringing tones. Both of these instrumentalists were better known for their renditions of pop songs, in Wilson's case when he worked with the Benny Goodman Trio and with singer Billie Holiday.

Berigan's most famous recording came in 1937, with his stirring version of "I Can't Get Started," which featured both his technically secure trumpet playing and his romantic vocal treat-

Norman Granz broke the color line by writing into every contract that blacks and whites could attend the concerts together, just as black Texan Illinois Jacquet jammed with white Les Paul from Wisconsin.

their turns at soloing. Berigan only appears briefly as a soloist, whereas Teagarden returns for a full-blown chorus, before the side ends with his opening theme statement plus a few variations that show off his inimitably tossed-off lip turns. On "Riverboat Shuffle," Berigan can be heard ably leading the ensemble, but here again Teagarden enjoys the lion's share of the soloing, demonstrating as he does his virtuoso handling of his horn.

A more impressive coupling of Berigan and Teagarden occurred five years later when they formed part of an All Star Band that once again included Benny Goodman and Arthur Rollini. Here, on a piece entitled "Blue Lou," which is not really a blues but a very popular riff swing number written by black saxophonist Edgar Sampson, Berigan solos first with some of his spectacular high register work, after which Big T follows with one of his powerhouse breaks full of his robust but always relaxed swing.¹² Berigan then returns for a second solo with more of his skyrocketing high notes. Both of these soloists were certainly virtuosos on their instruments and influential on all subsequent jazz musicians who aspired to mastery of the trumpet and trombone. No matter what state they came from, each had learned the art of jazz and could "talk" the same musical language that would become universally understood and admired.

In 1935, Berigan joined forces with another Texas-born jazzman, pianist Teddy Wilson of Austin, for a recording entitled simply "Blues in E-Flat."¹³ This piece is a classic blues with fine extended improvisations, first by Red Norvo on vibes,

ment of the song's fetching lyrics. A 1936 film clip with Bunny singing and playing the trumpet on the tune "Until Today," with the Freddie Rich Orchestra, does not make the same impact as hearing his rendition of "I Can't Get Started," but it does furnish a close-up of the handsome young musician in action, only five years before his premature death at age 33.¹⁴ Teddy Wilson would live until 1986, recording widely, including a session with bebop giants Charlie Parker and Dizzy Gillespie in 1945. However, the 1935 date with Berigan and Wilson stands as an early example of the superlative, sophisticated jazz playing of two musicians, one from a Wisconsin farming community and the other Texas-born and Tuskegee educated.

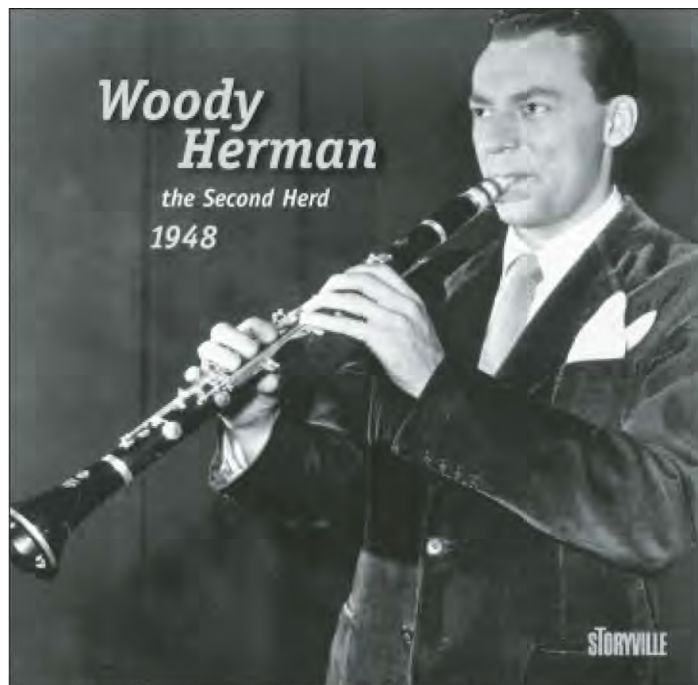
On the 1937 recording of Berigan and his orchestra performing "I Can't Get Started," his star trombonist at the time was "the great Sonny Lee" of Huntsville, Texas, who "played both lead and jazz trombone."¹⁵ Since this piece was a feature for the trumpeter-leader, Lee did not take a solo, but he would on two other tunes recorded by the Berigan orchestra in the same year. On "The Prisoner's Song," Berigan opens with a type of wa-wa mute, and later solos without the mute, bending, ripping, and shaking his notes in a typical jazz style, as does Sonny Lee on trombone, whose open solo shows that he had been listening to his fellow Texan, the "Big T."¹⁶ Lee's entrance is assertive swing of the kind that Teagarden trademarked from the late 1920s, with Lee romping and riding, just as Teagarden did, and echoing the latter's patented lip turns and some of his flexibility on

what, prior to Teagarden, had been considered a rather difficult instrument to manipulate. Also in 1937, the Berigan orchestra recorded "Mahogany Hall Stomp," and again Lee takes a fine solo, although this time using a mute, which softens his sound, even though he still maintains his swing and shows off his considerable technical skill.¹⁷ Both of Lee's solos demonstrate that he was a real pro, and obviously for this reason, he was spotlighted by the Wisconsin trumpeter-leader in what at the time was one of the more popular swing-era orchestras.

In 1936, before Sonny Lee joined the Berigan orchestra,

he was a member of the first band—an eight-piece group—led by Wisconsin clarinetist Woody Herman. On a number entitled "Take It Easy," Lee plays an obbligato to Woody's singing of the pseudo blues lyrics, with nice lip turns and a mellow sound, and then takes a short break toward the end of the song.¹⁸ A fuller example of Lee's blues playing is found on the tune entitled "I've Had the Blues So Long," where he works within a true blues groove. Here Herman again sings the lyrics and also takes up his clarinet for a few tasteful licks. On a piece entitled "Slappin' the Bass," Lee contributes a driving break on this up tempo tune, displaying more of his fine technical facility. Exhibiting Lee's range is his warm, extended mute solo on the tune "Nola," with the Texan's flexible phrasing followed by Herman's lilting clarinet. Lee's most impressive outing comes on "Fan It," where the trombonist shows that he could approach the level of Teagarden's technical prowess, as Sonny trills, rips upward, leaps from low to high notes, and in general offers a swinging brand of 1930s jazz. The jam at the end of this piece has Herman's clarinet wailing above and Lee blowing riffs below and tailgating in the best Dixieland manner. As the featured trombonist in both the Berigan and Herman bands of the late 1930s, Sonny Lee participated in the most popular recordings of the star trumpeter and was a member of the first of many bands that the clarinetist would lead, in which, as we shall see, a number of Texans would perform prominent roles.

In 1937, Herman's band included Houston-born alto saxophonist and arranger Dean Kincaide, but this Texan did not solo in any of the performances of that year and was more im-



Woody Herman, courtesy of Storyville Records.

portant as an arranger in the Wisconsin leader's rise as a big-band star. Herman's most famous number, entitled punningly "At the Woodchopper's Ball," was first recorded in 1939, with the first of the leader's bands to be referred to as The Herd. Here, once again, a Texan played a central role on this first recording of a tune that ultimately sold five million copies, "one of the biggest big band monster hits ever."¹⁹ The trumpet player who solos using a wa-wa mute with hand effects to produce some excellent growls and syncopation is Horace "Steady" Nelson, who was born in Jefferson, Texas, in 1913, the

same birth year as that of Woody Herman. Like much of Herman's early material, "At the Woodchopper's Ball" was based on a blues pattern, and in fact Herman's outfit was known during this period as The Band That Plays the Blues.²⁰ By this date, the Herman Herd was already a very swinging band, even before its more famous period after the war in 1945. The roaring open trumpet solo on "Big Wig in the Wigwam" is not identified but could be the work of Nelson. The same is true of "Dallas Blues," on which of course it would be wholly appropriate if the Texas trumpeter were the one taking the solo that is as forceful as on the previous blues. It certainly does sound to my ear like the same trumpeter who solos on "Woodchopper's Ball," which has been credited to Nelson.

Another tune on which Nelson performs is "Blue Prelude," from 1940, which served at the time as the band's theme song.²¹ Once more Nelson plays a wa-wa response to the lyrics sung by Herman, with the trumpeter's sound and style reminiscent of Cootie Williams, who at the time was doing his more famous wa-wa treatments for the Duke Ellington Orchestra. In 1941, Nelson returned to Texas, where in Houston he had first played in clubs on South Main before joining up with Herman. Nelson later moved to California, where he performed on the radio shows of Gary Moore, Dinah Shore, and Jimmy Durante, and also played with the bands of Jimmy Dorsey and Hal McIntyre.²² However, it was Nelson's brief stay with Woody Herman that placed him at the beginnings of the Herd tradition and involved him in the recording of some of the Herman unit's most vital blues numbers, "At the Woodchopper's Ball" and "Blue Flame."

In 1944, Woody Herman would, for the first time, record in the new bebop-influenced style of his bands of the mid to late 1940s, and on this occasion, too, a Texan—in fact two Texans—would form part of the Herman Herd that cut a tune entitled “Cherry.” Soloing on tenor saxophone is Budd Johnson, a black multi-reed musician from Dallas. Not soloing but present in the saxophone section is Mexican-American multi-reed musician Ernie Caceres from Rockport, Texas. Woody’s clarinet is in especially fine form on this rocking, bluesy tune, but it is Budd Johnson soloing on tenor who digs deeply into his emotive bag to come up with some tones and lines that were unusual for the Herman band and were the first black jazz inflections to be heard on the group’s recordings. Joop Visser even concedes that Johnson’s “happy synthesis of [the styles of tenor saxophonists] Lester Young and Coleman Hawkins . . . steals the show.”²³

Also, the combination of black and Mexican-American musicians was another first for the band, with a later version of the Herd briefly including black alto saxophonist Johnny Hodges and Cuban trombonist Juan Tizol, both from the Ellington Orchestra. Another tune on which Budd Johnson performs admirably is entitled “It Must Be Jelly (‘Cause Jam Don’t Shake Like That).” Although Herman and vocalist Frances Wayne sing the novelty lyrics for fun, Johnson’s tenor is not fooling around, as he once again digs in for some beautiful, serious jazz, filled with swooping phrases, bent notes, and a conversational style, followed by Herman’s pure, penetrating tone on clarinet. Instrumentally, the contrasting sounds and approaches of the two

musicians complement one another and make for a fully satisfying performance.

Next to “At the Woodchoppers’ Ball,” probably the most famous number Herman recorded was “Four Brothers,” a composition and arrangement by Texas multi-reed musician and composer Jimmy Giuffre of Dallas. Giuffre’s arrangement for three tenor saxophones and a baritone established an identifiable bebop-era sound for the Herman Herd, which continued to employ the same saxophone set-up for several decades to come.²⁴ The first recording of “Four Brothers,” made in December 1947, featured the four brothers of the title, which refers to saxophonists Zoot Sims, Serge Chaloff (on baritone), Herbie Steward, and Stan Getz, who solo in turn and conclude the piece with cameo breaks. Giuffre was not a member of the Herd at the time of this recording but would appear as a tenor saxophonist in the Herman band during 1948 and 1949.

One tune recorded in July, 1949, is entitled “Not Really the Blues,” of which it has been observed that the piece “happens to be one of the few jazz compositions with a totally apt title. It is the blues, but spread out over sixteen bars instead of the usual twelve.”²⁵ One of the trumpets in the 1949 Herd was Shorty Rogers of Great Barrington, Massachusetts, and it was through the association of Giuffre and Rogers as alumni of the Herman band that they later worked together in Los Angeles, recording under the name of Shorty Rogers and His Giants. In 1955, Rogers and Giuffre recorded a stirring quintet version of “Not Really the Blues,” with Giuffre soloing to wonderful effect on



Jimmy Giuffre, second from right on sax, courtesy of Franklin Driggs.



Harry Babasin on bass with Woody Herman's Second Herd, courtesy of Franklin Driggs.

tenor, with his funky, down-home style in full tilt, and Rogers swinging away with his typical non-stop trumpet line.²⁶

Woody Herman was responsible for training and promoting innumerable sidemen who went on to success on their own, and Jimmy Giuffre was but one Texan who profited from working with the Wisconsin leader. Giuffre's own piano-less trio, formed around 1956, brought him the widest recognition, both for his playing and his writing talents. At the 1958 Newport Jazz Festival, Giuffre performed with his trio consisting at the time of Bob Brookmeyer on trombone and Ralph Peña on bass. A film of the Festival captures the Giuffre 3 performing one of his more famous compositions, the folksy tune entitled "The Train and the River," written originally for his trio with Jim Hall on guitar.²⁷

Another Herman alumnus from Texas was bassist Harry Babasin of Dallas, who was in the Second Herd of 1948, along with Giuffre and Rogers. Babasin participated in a recording session on May 12 that produced another version of Giuffre's

band jazz.²⁸ Babasin himself would, like Giuffre, end up in Los Angeles where, in 1952, he arranged for and performed on a recording session with Charlie Parker and Chet Baker, and, in 1953, he would form part of an historic recording on which jazz and bossa nova were first combined.²⁹

The next Texan to form part of the Woody Herman organization was Gene Roland, also of Dallas. A fellow student with Jimmy Giuffre and Harry Babasin at North Texas State University in Denton, Roland is credited with the idea of arranging for a sax section of four tenors, which Giuffre modified in writing and arranging his "Four Brothers" for the Herman Herd. Roland was the first important arranger for the Stan Kenton Orchestra in the mid 1940s but also arranged for a number of other bands, including that of Woody Herman, whose staff he joined in 1957 as chief arranger. In 1958, Roland arranged seven of the twelve tunes recorded by the Herman band for its album entitled *Woody Herman '58*. In speaking of his arrangement of "Blue Satin," Roland remarked that it was a "slow blues typically in the Woody

Woody Herman was responsible for training and promoting innumerable sidemen who went on to success on their own

"Four Brothers," but unfortunately this live recording from the Hotel Commodore in New York does not pick up the bassist's notes as fully as one could wish, although in the opening of Giuffre's tune he can be heard clearly keeping time and also furnishing just the right notes for the soloists. Babasin also comes through on the tune entitled "The Goof and I," in which his bass lines are audible behind the sax soloists and between some of the section work, though he tends to be drowned out frequently by the thundering drummer. Babasin's bass is clearest during Woody Herman's brief solo, as, again, two men from distant states work well together to create some swinging big-

Herman idiom," which reveals that the Texan was well aware of Herman's "language strongly influenced by Basie and Ellington," and in fact Roland's arrangement especially recalls the pulsing, unrushed Kansas City swing of the Basie band.³⁰

In addition to the brass and reed sections, Roland's arrangement features Bill Harris's witty trombone and Don Michaels's climactic percussion. Again, of his tune "Bar Fly Blues," Roland reported that it was written especially for Herman, "Not the title, but for his particular type of slow blues alto playing."³¹ Alto was Herman's first instrument, rather than the clarinet, and this piece by Roland serves as a showcase for the leader's

saxophone solo, punctuated in Roland's arrangement by shaking, muted brass. The loping piano motif, which is something of a Texan trait, sets the relaxed blues mood, with trombonist Bill Harris supplying some sad, slithery phrases. The title of another Roland arrangement, "Wailin' in the Woodshed," plays on the similar title of an early recording from 1941, "Woodsheddin' With Woody," on which Steady Nelson had formed part of the trumpet section, along with Wisconsin trumpeter Cappy Lewis of Brillion.³²

How many Texans may have passed through the Herman big-band academy I am unable to say for certain, but will mention one other, trumpeter Dennis Dotson of Jacksonville, whose work with Herman in 1975 I have not heard but do know his performances on the 1990 recording, *Return to the Wide Open Spaces*, with fellow Texans James Clay and David "Fathead" Newman.³³ The 1975 aggregation was not Herman's last, since he continued to lead groups up until his death in 1987, but even so, Dotson represents a long line of Texans stretching from Sonny Lee in Herman's first group of 1936 through Steady Nelson, Dean Kincaide, Budd Johnson, Ernie Caceres, Jimmy Giuffre, and Harry Babasin in the 1940s to Gene Roland in the 1950s and to the final Texas musician that I will discuss, black drummer Gus Johnson of Tyler, who was with Herman in the 1960s.

The only recording by Woody Herman with a small group of himself, a piano, bass, and drums was made in 1962, and on this occasion Gus Johnson occupied the percussion seat. Budd and Gus Johnson (no relation) were two of the few blacks ever to record with the Herman Herds, but both were key players on the recordings on which they appeared. Titled *The Woody Herman Quartet: Swing Low, Sweet Clarinet*, the 1962 album consists almost entirely of standard jazz tunes, from "Rose Room" and "Don't Be That Way" to two of clarinetist Artie Shaw's famous features, "Begin the Beguine" and "Summit Ridge Drive." The one more typical Herman piece is entitled "Pee Wee Blues," apparently written by his pianist, Nat Pierce.

In speaking of the members of his quartet, Herman remarked that "The guys are the rhythm section that's

been with me for quite a while and we work well together."³⁴ This is perhaps most evident on "Sweet Lorraine," which swings at any easy gait, with Johnson's unobtrusive snare-drum licks just enough to keep things perking along nicely. After the waltz-time theme statement on "Begin the Beguine," Johnson drives the piece expertly with his steady timekeeping and his rim-shot backbeats in four-four; his drum roll before the final section sets up a fine contrast for the tune's conclusion. However, it is his haunting rhythmic pattern on the tom-tom and his subtle cymbal work for "Pee Wee Blues" that are a high point of his presence on this album, although his drumming on "Don't Be That Way" is also outstanding, as it is on "Summit Ridge Drive." All in all, Gus Johnson shows here why he was so successful as the percussionist for the Jay McShann Orchestra, the last of the great Kansas City big bands in the early 1940s, and for what was tagged the New Testament band of Count Basie in the early 1950s. Just as Woody Herman made authentic jazz with whites or blacks, Gus Johnson too could contribute to any type of ensemble, and both men from states with little in common in terms of weather, history, or cultural heritage could unite to create the harmonious, engaging sounds of swinging jazz.

In addition to Bunny Berigan and Woody Herman with their big bands and combos, one other Wisconsin jazz musician who teamed up with a Texan was bassist Buddy Clark of Kenosha. In 1956, Clark joined Jimmy Giuffre for a recording session with a sextet led by Lennie Niehaus, an alto saxophonist and composer who had made a name for himself by anchoring the sax section of the Stan Kenton Orchestra. In putting together his piano-less sextet, Niehaus brought together the special talents of the Wis-

consin bassist in conjunction with drums and a front line of alto, tenor, and baritone saxes and trumpet, a rather unusual combination that proved refreshing in the best West Coast tradition. Clark reportedly toured Europe with a Giuffre unit in 1959, but I have thus far found no recordings for such a group.³⁵

Fortunately, the Niehaus Sextet session allows a listener to hear these musicians from Wisconsin and Texas working as part of a superb ensemble, with the



Bunny Berigan, courtesy of CLASSICS RECORDS.

music on Niehaus's album marked by the clean lines and crisp execution of so much of the West Coast music of this period.³⁶ Paired with drummer Shelly Manne, Clark drives the group with a round, full tone quality, and on the blues entitled "Elbow Room," he takes an extended solo that shows off his warm sound and flowing notes. The pairing of Clark and Giuffre comes particularly on the tune entitled "Three of a Kind," a type of jazz fugue in which at one point the combination of just string bass and baritone sax together achieves a rich tonal blend. On "Fond Memories" the moving lines of tenor, alto, and baritone saxophones and bass make for an especially touching effect, with the baritone and bass adding greatly to the lush overall sound. On "Knee Deep," the bass and baritone are hand in glove as they swing together with a marvelous sense of unity. This album's peculiar instrumentation is a perfect emblem for the kind of harmony that jazz has always made possible, in bringing together as it does musicians from different parts of the country and even the world, regardless of instruments, backgrounds, or personal styles.

In listening to the jazz recordings discussed here, one cannot necessarily identify the players as either from Wisconsin or Texas. Perhaps with a musician such as Jack Teagarden, whose trombone sound was so particular to him and has been described as similar to a Texas drawl, one may recognize a regional intonation or technique. However, in making jazz, musicians from these two regions of the country played the same notes, the same tunes, the same kind of syncopated rhythms, and with the same or at least a similar type of swing feel. If Texans leaned more toward blue notes, this could be an identifying mark, as in the case of Budd Johnson of Dallas. Yet as we have seen, Woody Herman and his early unit was billed as The Band That Plays the Blues, and Joop Visser even asserts that Herman had "a blues feeling that is not usually found in white performers, except Jack Teagarden."³⁷

What distinguishes these musicians is, ultimately, less notable than what they have in common—a love of jazz that transcended regional boundaries and racial and cultural differences. Even if they created distinctive sounds on the same instruments, such sounds were not necessarily regional in nature but merely the result of different ways of approaching their horns, of holding them, or of positioning the mouthpieces on or between their lips and teeth. Without wishing to minimize the effect of differing backgrounds, I would emphasize the fact that, in jazz, any player can join with his fellows to produce happy or sad melodies and fast or slow rhythms that have appealed to listeners around the globe. Wisconsin and Texas, in this sense, are no different from Sweden or Japan, where jazz has also brought together peoples of differing races, religions, and geographical areas to find in music a common meeting ground for relieving the sorrow of loss and celebrating the joy of being alive. ■



Jack Teagarden, courtesy of Franklin Driggs.

NOTES

1. Gunther Schuller, *The Swing Era: The Development of Jazz, 1930-1945* (New York: Oxford University Press, 1989), 562.
2. A shorter, preliminary version of this essay was presented at Lakeland College in Sheboygan, Wisconsin, on October 1, 2003. I wish to thank Karl Elder and Lakeland College for inviting me to speak as part of their Krueger Fine Arts Lecture Series. One of the first Wisconsin musicians that I was aware of hearing, without knowing that he was a native of Monroe, Wisconsin, was Joe Dodge, drummer with the early Dave Brubeck Quartet. I began my lecture at Lakeland College "with a bang not a whimper," to paraphrase T.S. Eliot, by playing Dodge's bass drum thud that opens "Take the 'A' Train" on Brubeck's 1954 *Jazz Goes to College* (Columbia Records, CK 45149). Although there was no connection between Dodge and Texas musicians that I know of, it was my own personal memories of listening with pleasure to Dodge and the early Brubeck Quartet that was my excuse for beginning the talk with an example of his typically "kicking" the bass drum in so many of the Quartet recordings. It was only after researching Wisconsin jazz musicians for the talk at Lakeland College that I discovered, over forty years after first hearing Dodge, that he was from the thirtieth state.
3. In *The Folk Songs of North America* (New York: Doubleday, 1960), Lomax writes: "No subject, not even the little dogie, has produced so much good American music as the railroad . . ." (406). Quoted in Ann Miller Carpenter, "The Railroad in American Folk Song, 1865-1920," in *Diamond Bessie & The Shepherds*, Publication of the Texas Folklore Society No. XXXVI, edited by Wilson M. Hudson (Austin: The Encino Press, 1972), 103.
4. See William Faulkner's *Intruder in the Dust* (New York: Random House, 1948; rpt. 1972), 194.
5. For a discussion of Texas boogie woogie musicians in Chicago, see my *Texan Jazz* (Austin: University of Texas Press, 1996), 74-81.
6. Robert Dupuis, in his *Bunny Berigan: Elusive Legend of Jazz* (Baton Rouge: Louisiana State University Press, 1993), gives Berigan's place of birth as Hilbert, Wisconsin, but Berigan grew up in Fox Lake. See Appendix E (n.p.).
7. John Chilton, *Who's Who of Jazz: Storyville to Swing Street* (Philadelphia, PA: Chilton Book Company, 1972; revised 1979), 143.
8. *Jimmie Joy and His Orchestra* (Arcadia Records, 2017D, n.d.), recorded ca. September-October 1923. The notes to this album identify the musicians on the recording of "Bugle Call Rag" as: Jimmie Maloney, clarinet; Rex "Curley" Preis, cornet; Jack Brown, trombone; Lynn "Son" Harrell, piano; Smith "Sykes" Ballew, banjo; and Dick Hamel, drums. Smith Ballew, known primarily as a vocalist, was born in Palestine and went to high school in Sherman, attended the University of Texas from 1920 to 1922, and has been credited with organizing Jimmie's Joys. Later, in 1926, he fronted Dick Voynow's Wolverines, which had previously included the legendary Bix Beiderbecke. In 1929, Ballew formed his own orchestra, which in 1932 included Bunny Berigan. See Dupuis, 57-58, and also John H. Slate, entry on Ballew, in *The Handbook of Texas Music* (Austin, TX: Texas State Historical Association, 2003), 15.
9. *Jazz at the Philharmonic* (Verve Records, VE-2-2504, 1976).
10. *New Orleans Rhythm Kings and Jelly Roll Morton* (Milestone Records, M-47020, 1974). I am grateful to Morton Stine, my longtime musician friend from Wichita Falls, now at East Carolina University, for going back and listening to the NORK recording after I asked him why he thought the trombonist with Jimmie's Joys and Red Callender on the JATP recording would both quote from "Yankee Doodle Dandy." I am also indebted to a student at Diamond Hill-Jarvis High School in Fort Worth, who identified "Yankee Doodle Dandy" when I could recognize the tune but couldn't place it by name. I asked an auditorium full of students to listen for a familiar tune being quoted in the Jimmie's Joys recording, thinking that they would all easily recognize "The Eyes of Texas," but one young man on the front row yelled out "Yankee Doodle Dandy," and I knew immediately that he had heard the trombonist's quotation and was correct as to its source. I later contacted Robert Botello of the school's Fine Arts Department and asked if he could give me the name of the student. He checked with the other teachers in attendance and they said that the student was Adelaida Robles. This means that more than one student recognized "Yankee Doodle Dandy," since the student that I heard yell the title was a young man just down from where I was speaking on the stage. I was impressed by the student body and pleased that they responded so enthusiastically to the jazz that I played for them. On hearing Glenn Miller's "In the Mood," with the trumpet solo by Fort Worth native Clyde Hurley, some of the students began to rise and dance in front of their seats and a few moved into the aisles to "cut a rug" just as the jitterbugs had done almost 65 years before when the piece was first recorded in 1939.
11. *The Golden Horn of Jack Teagarden* (Decca Records, DL4540, n.d.).
12. *Bunny Berigan: His Best Recordings 1935-1939* (Best of Jazz, 4021, 1995).
13. *Ibid.*
14. *Meet the Band Leaders* (Hollywood, CA: Swingtime Video, ca. 1984).
15. Dupuis, 163 and 181.
16. *Bunny Berigan: The Pied Piper 1934-40* (RCA Bluebird, 66615-2, 1995).
17. *Bunny Berigan: His Best Recordings 1935-1939*.
18. *Woody Herman and His Orchestra 1936-1937* (Classics Records, 1042, 1999).
19. Joop Visser, notes to *The Woody Herman Story* (Proper Records, Properbox 15, 4 CD set, 2000), 15.
20. *Ibid.*, 2.
21. In 1941 the Herman Herd recorded "Blue Flame," which would replace "Blue Prelude" as the band's theme song "and would remain its theme to the end" (Visser, p.17 of notes to *The Woody Herman Story*). Steady Nelson was also in the band when "Blue Flame" was recorded, but there is no trumpet solo. On "Bishop's Blues," also from 1941, Nelson was still with the band but the trumpet solo here is taken by Cappy Lewis of Brillion, Wisconsin. Yet another blues on which Nelson solos is the classic "Farewell Blues," and on "Bessie's Blues" he vocalizes with Herman. He also is heard singing the phrase "Beat me, papa" to end the popular tune, "Beat Me Daddy, Eight to the Bar." See Robert C. Kriebel's *Blue Flame: Woody Herman's Life in Music* (West Lafayette, Indiana: Purdue University Press, 1995), 43.
22. Information on Steady Nelson's later years was supplied to me by his niece, Lucy Carriker, who also informed me that her uncle was the vocalist on two sides recorded by the Herman Herd: "Oh Caldonia," a song that predated the 1945 "Caldonia" that the famous Third Herd recorded with such instrumental stars as trombonist Bill Harris and bass player Chubby Jackson; and "Whatcha Know, Joe." Neither of these tunes that Nelson sang is included on *The Woody Herman Story*, although the 1945 "Caldonia" is. Robert Kriebel also credits Nelson with a vocal on "Rosetta."
23. Visser, notes to *The Woody Herman Story*, 22.
24. In 1963, the Herman Herd appeared on *Jazz Casual*, a television program hosted by jazz critic Ralph J. Gleason, and the band's use of three tenors and a baritone sax can be seen from the video of this appearance released under the title of *Woody Herman and the Swingin' Herd* (Rhino Home Video, R3 970024, 2000).
25. Simon Korteweg, liner notes, to *Woody Herman and His Orchestra: Early Autumn* (Capitol Jazz Classics Vol. 9, M-11034, 1972).
26. *The Swinging Mr. Rogers: Shorty Rogers and His Giants* (Atlantic Records, 1212, n.d.).
27. *Jazz on a Summer's Day* (New Yorker Video, NYV 16590, ca. 1987).
28. *Woody Herman: The Second Herd 1948* (Storyville Records, STCD 8240, 1997).
29. *Bird and Chet: Inglewood Jam* (Fresh Sound Records, FSR-CD 17, 1991); *Laurindo Almeida Quartet Featuring Bud Shank* (Pacific Jazz Records, PJ-1204, 1955).
30. Quoted in liner notes by Nat Hentoff, to *Woody Herman '58* (Verve Records, MG V-8255, 1958).
31. *Ibid.*
32. "Woodshedding with Woody" is included on *The Woody Herman Story*.
33. *Return to the Wide Open Spaces* (Amazing Records, AMC-1021, 1990). See my *Texan Jazz*, 314, 434-35.
34. Quoted in liner notes by Ralph J. Gleason to *The Woody Herman Quartet: Swing Low, Sweet Clarinet* (Philips Records, PHM 200-004, 1962).
35. Prior to joining Giuffrè for the 1956 session, Clark had been a member of the Tex Beneke Orchestra from 1950 to 1954. Beneke, a tenor saxophonist and singer from Fort Worth, was a featured sideman with the Glenn Miller Orchestra in the late 1930s and early 1940s.
36. *Lennie Niehaus Volume 5: The Sextet* (Contemporary Records, C3542, 1956).
37. Visser, notes to *The Woody Herman Story*, 14. Visser goes on to mention an incident that occurred with regard to the Herman band's playing of the blues at the Rice Hotel in Houston, a disappointing but not surprising example of racism at the end of the 1930s. Visser reports that around 1938 the hotel manager sent a note to Herman saying "Will you kindly stop singing and playing those nigger blues" (14).

Down in Houston: Bayou City Blues

By Roger Wood, Photography by James Fraher, (Austin: University of Texas Press, 2003).

Mention Houston, Texas, and most people conjure images of a modern, metropolitan city of endless concrete freeways connecting the huge skyscrapers of downtown with suburban neighborhoods and shopping malls. Houston is big oil and gas corporations, high finance, world-class museums and art galleries, renowned medical centers and universities, the Astrodome, and NASA. Most people, including many who live there, do not know that Houston is also the birthplace for some of the most important developments in modern blues, a place where "African American musicians created some of the most influential blues-based music every played." Houston is a city where, on any given night, the "tradition of blues performance as an African American community event" can still be found in many locales, particularly "in the near-southeast area known as Third Ward, as well as in the near-northeast location called Fifth Ward."

Roger Wood and James Fraher take readers on a tour of Houston's blues scene from the present back to the years just after World War II by focusing on the people and places that created the vibrant music culture and heritage of the "Bayou City." At a time when some musicologists argue that "blacks don't make blues music for black audiences anymore," Wood and Fraher aim to prove that Houston

is an exception.

Wood and Fraher began their collaboration on this book in 1995, but Wood's research into the city's blues history dates back to the early 1980s, when he moved to Houston and began teaching English at Central College, the main campus of Houston Community College. With only some passing knowledge about blues musicians, Wood read an article in the *Houston Chronicle* on February 1, 1982, which announced the death of Sam "Lightnin'" Hopkins and the local memorial service at a church. To Wood's surprise, the church hosting Hopkins's memorial service was located only a mile from Central College. One sentence about Hopkins's career as a world renowned blues musician caught Wood's attention: "Yet, he remained Houston's own." How could that be? How could this huge, cold, postmodern city of Houston be home to "the earthy poetry and acoustic guitar of Lightnin' Hopkins?" The pursuit of answers to those and other questions about Houston's blues history would shape Wood's life for the next twenty years and lead ultimately to this book.

Down in Houston is organized into seven chapters, which give an account of the lives of the most creative and historically significant blues musicians of Houston. Weaving

together over 150 hours of tape-recorded oral histories with other types of fieldwork and research, Wood includes information about big stars, such as Lightnin' Hopkins, T-Bone Walker, and Clifton Chenier, as well as lesser-known artists, songwriters, record producers, club owners, and side-men.

Fraher's wonderful photographs of the people and places described in the chapters add visual documentation to the stories and emphasize participation of Houston's black communities at the various music venues, located mainly in the Third and Fifth Wards. Although the book is not footnoted, Wood provides readers with ample resource information. Included are three appendices, which furnish a catalogue of interviews, an annotated discography of Houston blues CDs, and a Bayou City Blues map and legend locating twenty-six of the music venues and other historic places discussed in the book, as well as an extensive bibliography and index.

Read *Down in Houston*, and you will agree with what Texas singer-songwriter and former Houston resident, Townes Van Zandt, once said. "If you can't catch the blues in Houston, man, you can't catch them anywhere."

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