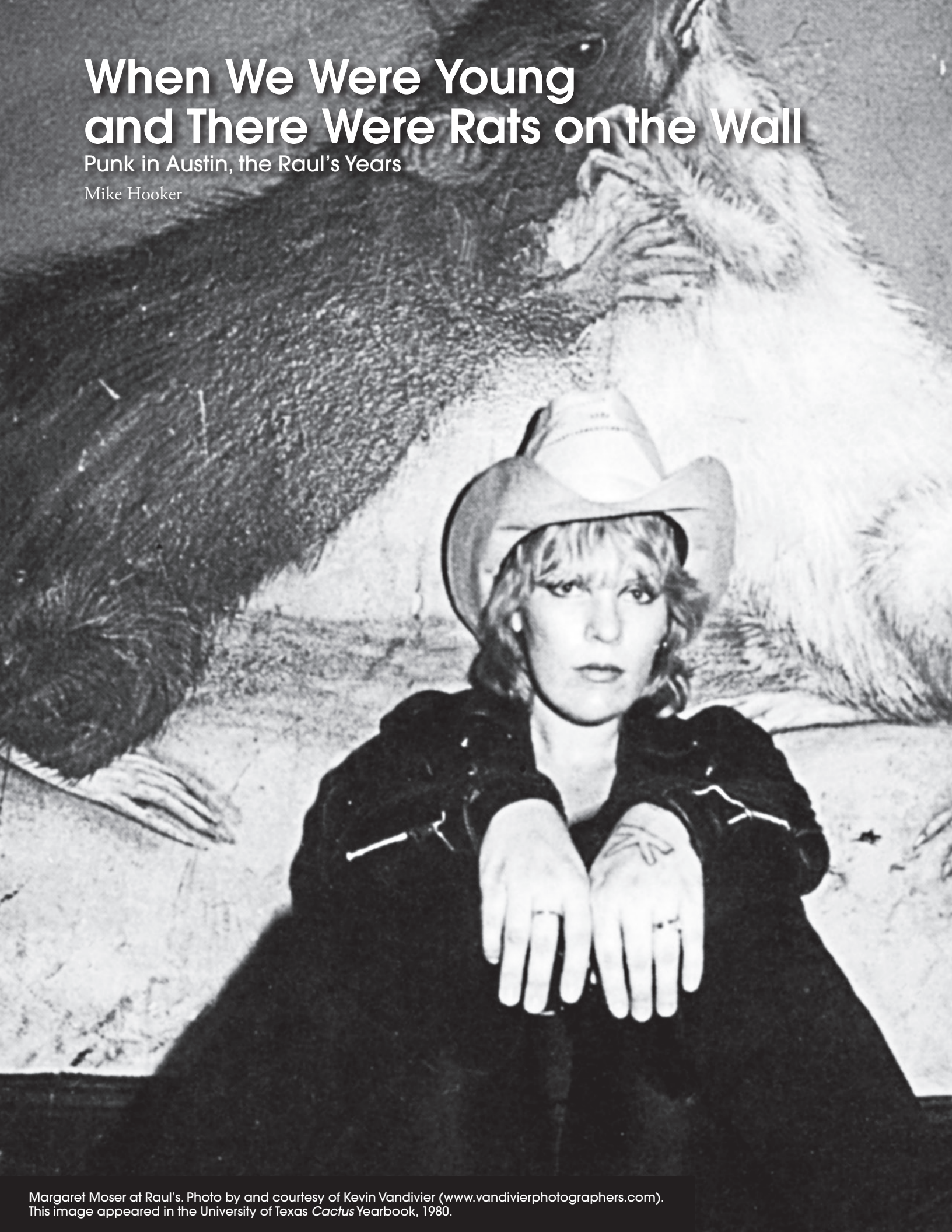


When We Were Young and There Were Rats on the Wall

Punk in Austin, the Raul's Years

Mike Hooker





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

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

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

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

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

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

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

Raul's Opens

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

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

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

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

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

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

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

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

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

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

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

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

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



Battle of the Bands poster. Courtesy Mike Hooker.



The Bodysnatchers. Courtesy Tom McMahan.

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

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

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

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

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

The Local Press and the Austin Punk Scene

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

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

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

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

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

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

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

Raul's Steps into the National Spotlight

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

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

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The Next. Courtesy David C. Fox.

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

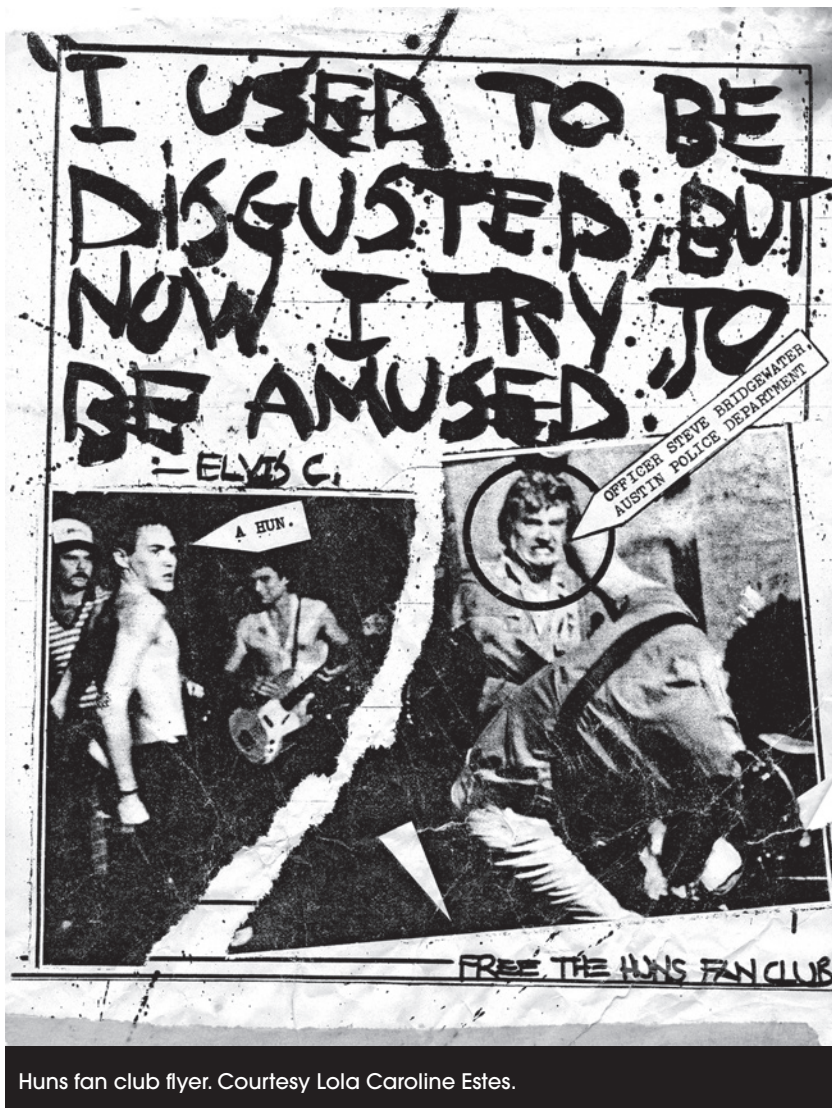
Amidst the chaos and confusion, two plainclothes officers in the crowd suddenly forced their way to the stage. Since it was not clear that the two were policemen, they quickly encountered

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

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

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

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



Huns fan club flyer. Courtesy Lola Caroline Estes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Austin Punk Recordings

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Poster Art and the Austin Punk Music Scene

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

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

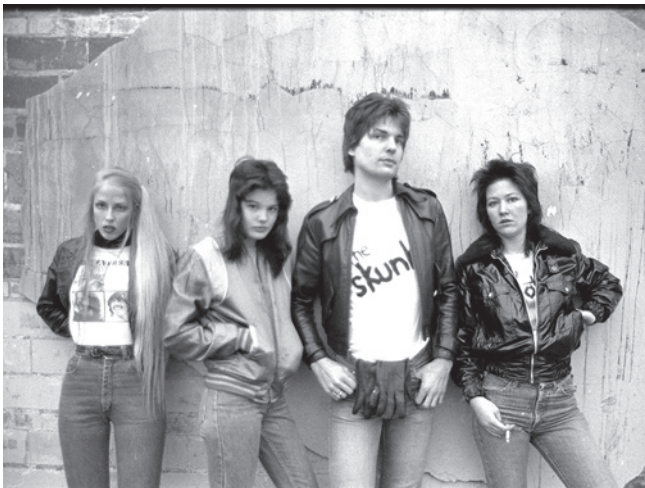
atop unfolded newspapers. Re*Cords band member Bert Crews advertised a March 2, 1979, Raul's show by printing flyers onto IRS 1040 tax forms that he had picked up from the library. Authorities arrested Crews for defacing government property, although he was released in time to play the show.⁷³

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

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

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

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



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

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

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

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

Raul’s: The Final Months

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Notes

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

- 29 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011.
- 30 Editorial, "Our Boy in Blue," *The Daily Texan*, September 21, 1978, 5.
- 31 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011; Jeff Whittington, "The Man Can't Bust Our Music," *The Daily Texan*, September 25, 1979, 10-11, 14; Jim Berry, "Punk Rockers, Cops Get Into Melee On The Drag," *Austin American-Statesman*, September 20, 1979, 1.
- 32 Mark Pritchard, "Raul's Riot," *Rumors, Gossip, Lives & Dreams*, September 29, 1979, 9.
- 33 Larry Seaman, interview by author, March 28, 2001; Steve Marsh, interview by author, May 11, 2011.
- 34 Bert Crews, interview by author, February 2012; Lynn Keller, interview by author, April 12, 2012.
- 35 Davy Jones, interview by author, June 7, 2012.
- 36 Steve Chaney, interview by author, October 22, 2012. The *Austin Chronicle* has also mapped out the connections among bands and band mates in the early punk scene. Jeff Whittington, "Punk Family Tree," in Austin Powell and Doug Freeman, eds., *The Austin Chronicle Music Anthology* (Austin: University of Texas Press), 12-13.
- 37 Joe Nick Patoski, "Offbeat Sluggo Puts Finger on A New Pulse," *Austin American-Statesman*, "Show World" section, April 15, 1979, 4.
- 38 Phil Lenihan, interview by author, June 30, 2012.
- 39 Nick West, "Mixmaster For The Modern World," *Sluggo!*, December 1978, 2.
- 40 Louis Black and Jeff Whittington, "Now Playing," *The Austin Chronicle*, September 16, 1983, 14; Jeff Whittington, "Raul's Through The Centuries," *The Austin Chronicle*, September 23, 1988, 20.
- 41 Jeff Whittington, "Say Goodbye To Raul's," *The Daily Texan*, "Images" section, March 3, 1980, 7.
- 42 Caroline Estes, "Punk Culture at Raul's," unpublished paper.
- 43 Steve Marsh, interview by author, May 11, 2011.
- 44 Dan Puckett, interview by author, December 9, 2011; Tom Huckabee, interview by author, December 18, 2011.
- 45 Clair LaVaye, interview by author, May 26, 2012.
- 46 *Ibid.*
- 47 Jeff Whittington, "Neil X Catches The New Wave," *The Daily Texan*, February 13, 1979, 12; Neil Ruttenberg, interview by author, December 19, 2011.
- 48 Clair LaVaye, interview by author, May 26, 2012.
- 49 Richard Dorsett, interview by author, September 2012.
- 50 Lyrics from Limp Wrist's song "Ode" include the following: "Dicks like Gary Floyd I truly adore. I want Biscuit from the Big Boys knocking on my door. For you, for you, Limp Wrist sings this song for you."
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- 52 Ellen Gibbs, interview by author, June 15, 2012.
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