

**Oral History Interview of
Conni Hancock**

**Interviewed by: Curtis Peoples
September 17, 2015
Lubbock, Texas**

**Part of the:
*Crossroads of Music Archive***

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The Crossroads Artists Project encompasses interviews conducted by the Crossroads of Music Archive Staff members. They hope to document the creative process of artists and songwriters from all across the Southwestern United States.

Transcript Overview:

This interview features musician Conni Hancock. Hancock discusses her early childhood in Lubbock, Texas and recalls memories of her parents playing at local music clubs. Hancock also recounts her experience growing up in the mountains in New Mexico and her music career as a member of the Texana Dames.

Length of Interview: 01:24:18

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Curtis Peoples (CP):

This is Curtis Peoples with Conni Hancock, and today is Thursday, September 17, 2015. We're in my office at the Southwest Collection and going to interview Conni about growing up in a musical family and her musical career and playing. So is it okay if we record this?

Conni Hancock (CH):

Of course, yes.

CP:

Okay, so we'll do this. So just to kind of back up a little bit, Conni and I have done numerous interviews with members of the Roadside Playboy and the Supernatural Family Band throughout the years. Are there any other bands that we did? I guess those were the main two.

CH:

Well when it started, I just basically was needing somebody to work the equipment. I wanted to make sure I talked to everybody who had ever played with Momma and Daddy on stage.

Because Waylon Jennings had just died and I realized that was a golden opportunity missed.

CP:

So they had played with Waylon?

CH:

So I remember you were working video camera and the recorder, and I was the one doing the interviewing. I like this reversal thing. Actually, you're doing both today.

CP:

Recording and—we don't have video set up, but I think that's okay. We have some audio going. You know, we don't do a lot of video anymore because sometimes it just, I don't know, some of it's okay. It just depends on the atmosphere and everything like that. So yeah, this was the project that really got the Hancock Family Archive started here at the Crossroads Music Archive at the Southwest Collection. And since then, it's grown and now we have tapes and letters and audio letters and papers, and it's continuing to grow so we're really excited about it.

CH:

Yeah, and I've enjoyed fancying myself some sort of liaison. I always liked that word "liaison."

CP:

Yes, you have been the liaison.

CH:

It's been fun.

CP:

And in addition to the Hancock Family Archive, Conni's helped us to get the Keith Ferguson Collection here at the Southwest Collection.

CH:

And Tomas Ramirez.

CP:

And Tomas Ramirez.

CP:

And on and on, so keep on going. It's been great. So let's just kind of start like we did but kind of keep that same kind of format that we did when you and I were going out and doing recordings. Let's just kind of start with the beginning with—let's get first your name, and if you could spell your name so that when people are researching 100, 200 years down the road they get the spelling correct.

CH:

Conni, C-o-n-n-i. My parents—Holli, Traci, and I—all our names ended with only an "i." I don't know why they did it that way, but it was pretty cool in the sixties to have a different spelling. Ruth, I was named after my dad's mom, Ruth Hancock. And Ruth, R-u-t-h.

CP:

Conni Ruth Hancock, very good. So where were you born and when were you born?

CH:

I was born in Lubbock at that hospital over there—it was College Avenue at the time—on December 13, 1956. My mom said Conni was always one of her favorite names. Her last name was Condray so Conni Condray had a ring to it, but I was always a Hancock. I was just thinking about it might be a cool thing to also—I'm sorry to take charge of this interview—but to mention that today in the headlines of the news, this is also Walk of Fame induction day.

CP:

It is Walk of Fame induction day.

CH:

And we got two Texana dames.

CP:

Yes, today we have Natalie Maines and Jo Harvey Allen going into the Walk of Fame, both well long overdue inductions.

CH:

Yes, and each their own whole story.

CP:

Yeah.

CH:

But largely why I'm here today is because my mom wanted so much to support and celebrate those two dames. She really, really wanted to be here and couldn't, and even though I was dragging my feet not feeling very energetic, she talked me into it. She said, "Go do that, we've got to support those dames." So here I am.

CP:

Not a lot of women have been put on the West Texas Walk of Fame. But just was it two years ago your mom and dad were put onto the walk of fame.

CH:

Yeah, and that was kind of an afterthought. Even though my mom had everything to do with his becoming so well known, I mean, not everything, but she was with him since 1954 or so. He had to suggest to Lubbock that they also induct her. So it was a little bit kind of, "Oh, what about Charlene?" Even though she had her own career before she joined his band.

CP:

She was Lubbock's little sweetheart there on the Mathis Brothers Pickin' Time TV show.

CH:

That's good for you for remembering.

CP:

You learn a lot in this job. You can't always remember everything.

CH:

That's what I'm impressed about is that you remember that stuff.

CP:

Tell us a little bit about your mom and dad. We have oral interviews with them, but maybe some of your early recollections of those music days that you remember growing up early on. Because I know you've told me stories about hanging out in the Cotton Club and seeing everything that was happening and really, I guess, that was your first sort of introduction to music would be the family and going to these family performances and maybe what you guys did around the house for music.

CH:

Well I'm convinced I've forgotten way more than I remember because the experience has been so grand and so great. And yesterday morning when I was driving across the High Plains in the sunrise, I was thinking, Boy, I have experienced glory and greatness. It's been amazing, and the music in my family, actually, to be perfectly honest, and this is way off the wall, but before anybody ever listens to this again I'll be gone so it won't matter. I'm convinced that I remember my mother singing and playing these songs, "Faded Love" and "Maiden's Prayer," and all of those songs when I was in the womb because my earliest memory of music was at the Glassarama and being just a little toddler, being passed around between my grandmother and my aunt and my cousin, family, and everything. When the band went back up on stage after break and my mother left me with table—some friends at a front table by the stage so I could see them. I was down there on the floor, and I was looking at all the impressions of the men's western boots with the paper sack with the bottle inside their boot, and looking at all the gum stuck up on the bottom of the table, tons of gum all up in there, and the ladies with their chipped toenail polish, and they slipped their shoes off because they had on high heels and couldn't stand dancing in those things all night long, so under the table they'd be taking their shoes off, and all the visuals. And I remember at one point, somehow the music just—it was like, I know that, I know that. And I looked up at the stage and there was my dad and there was my mom singing. And I just watched her, and I thought, I know that. So I think that my earliest memory of music was actually in the womb.

CP:

I would probably have to agree with that because they were playing all the time, and there's been a lot of research on playing music while women are pregnant. I think that's a great possibility.

CH:

Yeah, and she tells me that the night I was born, my dad was playing a gig, and he came on immediately after the gig to see me, and it was real late at night and after visiting hours, and he snuck in and he had on his band uniform, and he snuck in there and I was in the nursery. He came and could see me. He snuck in there and he picked me up, and this strict nurse came over and said, "No, you go away"—you know trying to get him to go away. And he acted like he was leaving or something, something to that affect, but Jimmy Gilmore's mom, Mary, was working

there and knew this nurse and knew my dad. She said, “Oh, just wait till she goes, and I’ll let you hold her.” So Mary Gilmore arranged for my dad to be able to hold me for the first time.

CP:

That’s interesting. She was a nurse there?

CH:

Yeah, she was just telling me within this past year that she remembered that night so clearly, how that woman was so strict and my dad loved being sneaky.

CP:

That’s great. So, I think I had read where you had mentioned that before in an interview about first hearing music in the womb, and then here you are at the Glassarama making that connection as a toddler. So really music has always been a part of your life from inception to now.

CH:

Yes, and I never got tired of “Faded Love” and “Maiden’s Prayer,” those songs especially—those two especially. My mother’s version—her voice on those songs just really evoke a feeling to me, and my father’s violin on it, the twin fiddles, he and Curly. You know, I just never got tired of those songs, and I know the reason I never got tired of those songs is that they were just so deep inside of me, that I just—I love them to this day. And there are a lot of songs like that, but those two really come to mind, like lullabies or something.

CP:

So what other kind of early memories do you have of performances or early music? When did you start playing maybe or did you play music in school? How was it when you were growing up and getting a little bit older?

CH:

Well, when I was a kid, my grandmother, my mom’s mom just loved music. She really especially loved country blues.

CP:

What was her name?

CH:

—Jimmie Rodgers, punk. Well, her official name was Elta May, but she hated that.

CP:

Elta May?

CH:

Uh-huh, Condray. Amyx was her maiden name.

CP:

A-m-e-x?

CH:

A-m-y-x.

CP:

A-m-y-x.

CH:

And she learned to play guitar just by watching her brother Norman. She taught herself to play guitar, and she loved singing country blues, and she loved just sitting around the house playing. So she would stir up little jam sessions at the house any chance she could. It happened more when I was a kid. That would happen more often when Uncle Norman, my mom's younger brother, Norman Lynn Condray, would come in on leave from the service, and it's such a special occasion because he'd go to faraway, exotic places and he'd come home on leave, and we'd have music for hours and hours and hours and lots of laughter. My grandmother loved to laugh. My grandfather, Clinton Jewel Condray, he played a mandolin sometimes, and my dad played mandolin sometimes, and everybody'd just take turns singing. They knew a lot of those old hymns and four-part harmony, and that was cool hearing all of that stuff as a little kid. And then on the weekends, sometimes, I mean I was fairly young when my parents would sometimes take me with them to the Cotton Club. Well, I guess I was about eight years old, seven or eight years old, and the Cotton Club had burned down several times, and finally one time daddy built a fire proof cinderblock building and put an upstairs area, and he could take me up in there and lock the door and my Granny Ruth would come check on me every once in a while and make sure I was okay or bring me something to drink. So I had kind of this little nest area up in that area. My grandfather, Zach Stevens, Zack Lewis Stephens, was working the door, and my grandmother, Ruth Stevens Barber (her maiden name), she was the waitress, and then sometimes my Aunt Dessie and Cousin Louis would work there. So there was plenty of family there to come check on me, but for the most part I got a lot of solitude just sitting up in that little nest and just watching the whole story, watching it all unfold and focusing in on my parents up on the stage which would look so far away, and then watching all the different people from different towns—it was such a cavernous club; it was so gigantic. And as a little kid I guess, especially, there's the cowboys from Post and the cowboys from Snyder or the cowboys from different towns, and you could tell by the crease in their hats and the way they wore their pants and their bootleg, you know which side. It was like street gangs became in the gangster years. It was a clique, and you could tell. And that was interesting to me to connect those dots and figure that out, and Oh yeah,

that person's from so and so. And there were fights that I would witness invariably. You know, at some point they would take me out to the car. I'd get sleepy, and they'd take me out and lock me in the car so I could sleep. I can remember laying in the back seat of the car and listening to the music and feeling the air, the nighttime air out in the middle of that cotton field, and hearing that music coming from inside that building, and contemplating on the differences of distances and being, you know, from being at a table right by the stage as opposed to being up in this little nest, as opposed to being out in the car. And I was looking at the stars and the moon and the cotton fields and thinking about how interesting human perception is when you take into account distance. And later my dad and I talked about time and distance. And he always loved science so there was a lot of conversation about those things. But the feeling it gave me of hearing that music and looking at the night sky was really incredible.

CP:

It was a spiritual experience.

CH:

Yes, very much so, very much so. And then later on as I entered into my preteen years, I remember one time being up in that very nest and Joe Ely coming and joining me and sitting with me. A lot of those guys usually sat at the table down by the men's restroom, but I guess maybe that night Joe was the only one that had come of our friends. Anyway, he said, "Your mom sounds really good." At this point, my mom had started playing keyboard and bass. My dad taught her keyboard so that he would have to pay one less person. They were married; they had a family; they wanted to pay one less musician, and she was really kind of bored only being the girl's singer anyway. She wanted to learn. And at that point, keyboard and basses were coming along—they keyboards, the electric keyboards, were coming along. And Joe was really, you know, commenting on how good her bass was sounding. I appreciated him acknowledging that and bringing it to my attention, and so I got to listening real closely to the baseline and started realizing so many of those old rock and roll songs had the same basic baseline. Oh, rock and roll's all the same.

CP:

So this was like in the late sixties, I guess.

CH:

Yeah.

CP:

Yeah, so were you playing at all by then?

CH:

You know, Curtis, I was always just terribly, terribly shy. In school, I can remember trying to give a book report up standing in front of people and my hands would shake so bad I couldn't read my notes. The teacher would get so rattled watching me she'd just, "Sit down," and never ask me to do that again.

CP:

Where did you go to school at do you remember?

CH:

Well, I went to Rush a couple years, Rush Elementary, and then I went to Hardwick, and then I went to Mackenzie Junior High, and then I went one year to Coronado before we moved away. And really, Traci, I started—my mom had a small keyboard set up at home. Well, my parents always had tons of instruments, and they gave me a record player at an early age, my own little record player. They would give me really cool records to listen to. They would go to the local record store and ask the people working there, you know, what's popular with the young people now? And they would give me stuff, references to, you know, stuff they liked. Like I remember one album that was such a cool compilation of—it had a lot of Coasters and James Brown, rhythm and blues stuff. Then one year they gave me *Mad Dogs & Englishmen*. And I love Leon Russell, what a cool thing Leon Russell was. And, of course Beatles music and Rolling Stones. I listened to all of that, but I also listened to—my parents would turn on those Saturday afternoon, evening, music shows on TV. There were quite a few back then and listen to those while they were getting in the mood for their gigs at night and getting ready. That was always really fun for me. It's like the smells of my dad's shaving cream and my mom's hairspray and straightening her hair to try to make it less curly. You know, all that went along with getting ready for a gig, it was kind of exciting. Even though I didn't go with them every time, the excitement of the party was already in the air before they'd ever leave home. And listening—I can remember Norma Jean before Loretta Lynn came along, and I always thought Norma Jean—I liked her voice more than Loretta Lynn. It reminded me more of my mother's voice. I remember Dolly Parton pulling the towel out of the box and saying, "Look here Porter, what I found." And I thought she was just so square and so dumb and just really didn't like Dolly Parton at all. But then later, after I became friends with Joe I remember Joe telling me, "Oh, I really like Dolly Parton." She seemed so fake. You know, the sixties women were wearing their hair natural and no makeup, and she just seemed so contrived. I said, "Well what is it? You like her music?" I said, "Her voice is so eeeeeek." And he said, "Well, she writes her own songs." And that made an impression on me, and I got to thinking about, Yeah, she writes her own songs. And I was thinking about the fact that my mom wrote songs and my dad wrote songs. Then I started thinking about, If I played an instrument, what would I have to say? And then I remembered my dad would listen to the radio while he worked at his desk, and I remember listening to those songs, and when I had learned to write a little bit, I had asked him for paper and he had gave me some old checkbooks, canceled

out deposit slips, and gave them to me to write on, and I had a red pen and I wrote my first song with a red pen on a deposit slip.

CP:

Do you still have your first song?

CH:

I don't know if I do or not, but I could barely write at that time. But when Joe said that and I thought, Oh yeah, writing songs. I remembered that I had done that. I thought, Hmm, maybe I would like to write songs. So that inspired me to want to learn to play music so that I could write songs and accompany myself. My parents always said, "It's better to accompany yourself than to rely on somebody else to accompany you."

CP:

That's right.

CH:

So Traci picked up the guitar before I did, and I was so impressed with how quickly she learned and the progress she made that it inspired me to also pick up the guitar. But I had played around with the keyboard before I played around with the guitar.

CP:

How old were you when you first started guitar?

CH:

About fourteen, fifteen. Immediately when Traci and I started, immediately Daddy booked a couple of gigs. There was one for Alliance Club luncheon that we did as a family band. It was around the time *The Sound of Music* came out, that movie, and so a family band was kind of, "Oooh." And then we played for the McGovern rally, over at the shopping center over on Fourth and University. There was an outdoor—

CP:

The Town and Country Shopping Center.

CH:

Yeah, they had a stage set up somewhere over there, and we played that gig. My dad got Louis to play it with us, my half-brother, and Ponty Bone, Ponty Bone was on that first gig. It was fun; it was fun. I wasn't politically oriented, you know, I wasn't at all thinking about, Yeah, we're up here on behalf of George—it didn't mean anything. The political aspect of it more, I was like, What am I doing here, what are the chords?

CP:

Still nervous at that time, huh?

CH:

Yeah, yeah, yeah, kind of standing behind Traci. But then I eventually realized that I knew more people on stage than I did in the audience. So it didn't take long for me to be more comfortable on stage than in the audience.

CP:

So that's sort of really the start of the family band.

CH:

Yes, it was; it was. And my moved away from Lubbock very soon after that. My dad was worried—well both of my parents were worried because it seemed like so many of my friends were getting into hard drugs, and they were worried about that, and felt like getting up in the mountains of New Mexico might be a good move, and it was because there was no electricity and no radios would pick up. So we played music to entertain ourselves. We didn't have television, didn't have record players or anything. So that was a perfect move as far as the music went.

CP:

And so where was it that you moved to?

CH:

We moved to Questa, New Mexico. We were Texas hippies, which everybody was like, Oh, they don't like Texans, Oh they don't like hippies. But as it turned out, we just fit right in, and the people were so kind and helped us tremendously. They had the hardest winter they'd had in thirty years and we survived it and played on weekends at the Red River Ski Valley, and beautiful, beautiful times. We'd get in at three in the morning and sometimes get stuck and have to walk a ways in the freshly fallen snow in the moonlight, just glittery, virgin snow.

CP:

Who all was living in Questa at the time? Of the family, who all moved up to Questa?

CH:

Well, it was all my parents, Tommy and Charlene and their kids, me, Conni, and then Traci, Juaquin, and Holli, then my dad and my half-brother, my older half-brother Louis, he came, and also our dear friend, Jim Adler, who is now a successful artist. I don't know if he still plays music, but we did a lot of playing music on our backs there at that cabin up in Cobresto Canyon. We'd lay in front of the fireplace with our feet by the fire playing guitars like this, playing that

song, "Time passes slowly up here in the mountains, sit beside rivers and walk beside fountains. Catch the wild fishes that float through the sea. Time passes slowly when you're lost in a dream."

CP:

That's beautiful. What's the name of that song?

CH:

"Time Passes Slowly." Epler knew it; I don't know where he learned it, but I learned it from him. We'd play that over and over again.

CP:

So your singing kind of reminds me of some stories I've heard, maybe about this time, maybe a bit before you, but your mother was real instrumental in teaching you and Traci singing and harmony and working, and she was a great teacher for you all.

CH:

Oh, so good. She was a great teacher. Neither of our parents ever crammed anything down our throats, so to speak. We started one—it was when we were still living in Lubbock; they decided to take us to Florida on a vacation, and we were in a little blue Rambler, four kids, six member family in a little Rambler. I don't remember what year it was, but it's early sixties. And driving through the Deep South, I got a view I'd never seen looking at those black people sitting out on their porches just staring at us go through their neighborhood. I didn't really know that was going on. That seemed like it was something that was so far in the past, segregation. I remember my mom teaching us songs, teaching the four of us songs while we drove just to pass away the time. Lots of really fun, cool—I guess she learned them from her grandmother and her mom—kind of kids songs. (singing) "Mares eat oats, and does eat oats, and little lambs eat ivy. A kid will eat ivy, too, wouldn't you?" Oh, rag mop, "Doh-da-de-da, do the rag mop," and, "Chickery-chick, cha-la, cha-la, check-a-la romey in a bananika," lots of songs like that. And then, at one point, she started teaching us harmony, and we'd sing it over and over until we finally got it and had fun, and that was my earliest memories of learning, but then later, as we started playing in the band she would work with us a little more on it, trying to fine tune it. And we enjoyed trading off. When we became the Texana Dames, and it was just the three of us, Mom and Traci and I, we enjoyed trading off on the parts that we would take. I know a lot of times in settings where people are singing harmonies, you kind of get one zone that you like to sing and stay with that, but we liked trading off—who's going to sing a high part on this song, and who's going to sing the low part, and trading off and changing it around.

CP:

So kind of getting back to Questa, so you're playing in Red River, is that the only place you played on the weekends? Or what else was the family doing? Just hanging out in the cabin and then go play?

CH:

Well, survival was a big dang deal. As Daddy said in the *West Texas Muse* movie, we were advised when we got there that before wintertime, you want to make sure that your wood pile is equal to the size of the house you're trying to warm. So Juaquin and Louis and my dad and Epler, I guess, were working real hard on getting enough wood to keep us warm through the winter, so they were chopping wood a lot. We didn't have running water so we were carrying water. Momma was baking bread fresh every day, freshly baked bread in a wood burning stove. I mean, it was survival is what we did. We played on Fridays and Saturdays, a friend of ours owned a place called Dogon Saloon. We'd go early enough to have a meal before playing and we'd also go here—Rayne Wiley Hubbard, he was doing a solo thing down the street. Then there was a little folk bar across the street. Epler and I would go during our intermissions across the street to hear Three Faces West, those guys. And that was really cool. We loved getting to hear them. The ambiance was so hushed. We'd been playing this loud dance music, and we'd go in there and say, "Everybody's paying attention." And Bill and Bonnie Hearne were playing a lot around there in those days. We became friends with them. And eventually after the family band, it was rough because we were just learning; it was really rough, but eventually we started getting tight enough that people started hiring us for private parties, and we would come back to the Cotton Club sometimes. Sometimes Momma and Daddy would come back and play just with Dick, Dick Barnett and whoever was here to play with them and not bring the whole family back, but sometimes all of us would come back and play at the Cotton Club. By the time we left New Mexico, we were playing quite a few functions for the locals around Northern New Mexico because Traci had developed Spanish, and she was singing fluently.

CP:

Where did she learn Spanish?

CH:

She had said when she was a little bitty girl, my parents had a gorgeous Hispanic babysitter; her name was Corina. They had this babysitter come take care of us, and Traci just idolized—loved her and would pretend like she was speaking Spanish. It was just gibberish, but she would do that all the time, just gibberish, gibberish, gibberish. Then when we went to New Mexico, she announced to us, "I'm not speaking anything but Spanish." Don't even speak English to me anymore. So she started studying it on her own. It was self-taught. She got out a dictionary and carried it with her wherever she went. And at the Mexican restaurant that we ate at a lot, Chapman's, she would listen to Roberto Griego on the jukebox and really loved his music and

started learning songs off of that jukebox. She had a lot of friends; she was real social there in Questa, so she was speaking with them a lot. Left us in the dirt.

CP:

That had to be kind of, or was it, a big culture shock from this burgeoning city of Lubbock, to survival mode up in the mountains. I mean, for a teenage girl, what was that like for you?

CH:

Well, it's interesting because my friends were getting more into partying than I was interested in. I'd grown up around partying, and I could see what drugs and alcohol could end up being. I wasn't interested in a lot of that. My friends were getting more and more into where they looked forward to the weekends for the partying. They drank and they smoked, and I just wasn't really interested in that. I started dreaming of faraway places. We had this yoga teacher, his name was Teysa Walters and Mark Bonnington were our yoga teachers. We had started taking yoga, and he was just graduating from Tech. He and his friend David Shipley were getting ready to celebrate graduation by going to the Virgin Islands. And I said, "Can I go, can I go, can I go?" And I used all of my savings to travel with them to Puerto Rico and the Virgin Islands. And I wasn't gone long, but it was enough to change my life. And I was just in my own little world. I was about fifteen years old and that's all I could see was, I want to go there. And it didn't sink in into my head that at the exact same time I was thinking of the islands, my parents were shifting gears to move up into the mountains in New Mexico. So I had already kind of left Lubbock in my heart and in my mind out to explore the world. So when I got back from Puerto Rico, they had already moved, basically moved out of our house here in Lubbock. They picked me up at the bus station, and within a couple of days, I was in our cabin in New Mexico.

CP:

Well how long were you gone to the Virgin Islands or Puerto Rico?

CH:

Well I was only gone a couple of weeks, but it might as well have been a lifetime; it was such a huge change. I heard reggae music on the beach in the full moon with those steel drums. I'd never heard anything like that in my life. And swimming in the ocean, in the Caribbean Sea every day, there was no straightening my hair, forget it. No straightening my hair, just doing that and then coming back here, and just barely even slowing down and going straight up into the mountains to survival mode. And it was the sixties and I was in the mood and I was ready—or '70, 1970.

CP:

So Lubbock's more of the culture shock for your gypsy spirit then.

CH:

Well, my dad had always, when my mom—I was three years old when Traci was born, four years old when Juaquin was born, five years old when Holli was born. During those years and for several years after that, from the time I was three to about seven, I had a lot of quality time with my dad. He had errands to run around town, he had things to do, and he would take me to take care of me and get me out of her hair while she was taking care of the babies. And so I got a lot of my dad's gypsy, all about town, moving around, having lots of circles of friends, lots of acquaintances. You know, I remember very clearly riding on his shoulders and him telling me over and over, "Now don't get bumped in the head," as we'd go through a door. I would see people's reactions to my dad when we'd walk in the room. Whether it be he's getting keys made or whether we're at the bank or whether we were going to talk to the lady who cleaned the Cotton Club or wherever we were going, I would see people's reactions to my dad. And I was just his running buddy. And got a lot—he took me—he entertained me well. So in a way I had no fear. That's a lot of what was going on with me. My dad instilled a lot of survival instinct in me, common sense. You don't do this; you don't do that. You're asking for trouble if you do this. And my mother trusting me so absolutely, you know, she just trusted my moral fiber. She knew me, and she knew she could trust me. So I was absolutely confident to just go out and check out the world. I was ready for it, and they were very tolerant of my just splitting in a second's notice. Now I think back on it, and I think, I would be a nervous wreck. I stayed in touch and they knew that I would. I'd call them and let them know I was okay. That was good enough, as long as I let them know I was okay. My dad gave me a little Volkswagen. My first vehicle, he let me drive a Cadillac, a '67, '64 or '65 Cadillac here in Lubbock. The roads are so wide he'd just let me take it. He knew I could drive it; I'd pull the seat up as high as it could go and as far as it could go. Then I was only about eleven or twelve years old when I was driving that car. And then when we moved to New Mexico, he let me drive—and then I learned changing gears in that little Rambler. Then when we got to New Mexico, we had an old international pickup that I'd drive to school, drive Traci, Juaquin, Holli, and I to school, bumping down the road. And then he gave me a Volkswagen when I was only like fifteen years old, sixteen. Well, I had a driver's license, but I had that little Volkswagen that cost next to nothing to drive. So I drove back and forth to Lubbock a lot, a whole lot from the Rocky Mountains by myself, just back and forth, back and forth.

CP:

What were you coming back to Lubbock for? Just to see friends, or?

CH:

I really enjoyed—yeah, I had a lot of friends here in Lubbock, but I stayed with Ruth and Zack and my grandparents mostly. It was when Joe was first forming his idea for his band, and I really loved what he was contemplating doing with his music because he had been putting a lot of thought into it. He was trying to decide what musicians to hire. Said, "Why don't you get the

best musicians in town and not worry about whether it fits into a genre or not. Don't worry about it, just get good musicians and see what happens." So he ended up getting Lloyd and Jesse, they were two of the hottest ones. I said, "What about Ponty? He adds to everything." And that was cool seeing Ponty in that band. So I was enjoying watching that whole thing evolve. I was enjoying that whole music thing as it evolved. I said, "We're not going to Lubbock, we're not going to the Cotton Club like we used to. Why don't you keep that alive? I hate to see the Cotton Club die." And so for a good long stretch there, Joe kept the Cotton Club alive. Because it's such an important part of the Lubbock experience. I was hoping that would stay alive forever.

CP:

Well, it's sort of been revived, as of late, I think Hoyle Nix played out there a couple of weeks ago.

CH:

No kidding? That's neat.

CP:

So they got it to rent out as the Cotton Club, which as we know the history of it, I think the last show ever as the Cotton Club was 1992 when Vick Jones and Jimmy Mason and everybody, I think Wally Warriors was involved in that maybe, I can't remember who all was involved, but that would have been the last show. And I actually got to play out there with my band. And so that's always been sort of like, I got to play at the original Cotton Club, well not the original Cotton Club, but the end of what was the Cotton Club. Then of course, it became an adult entertainment center for years and various other things. So now they've tried to revive it as the Cotton Club. I hadn't even been in there so I don't even know what it looks like.

CH:

You know, I've been thinking a lot, especially these last couple days, you have memories of a place or a time, but once it's passed, it's passed. You know, it's like part of what was so cool about the Cotton Club in my experience of it, was that it was way out in the middle of a cotton field, and Lubbock was dry and people had to go a ways out to have a party, and they were way out and they'd have their party. They felt more like letting their hair down. Now there's no way no matter how much you try to revive it, you can't go back in time. That whole experience of it for one thing, being so dark out there. I saw a thing recently on TV about how there's so much artificial light now that it's confusing birds and nature. Looking at the Earth, there's just manmade light everywhere at night. Well back there, back in the fifties and the sixties, it was dark outside. And the night sky was obvious. And all those factors, you know, I was able to let go of the Cotton Club when I realized that that part was gone, it was no more. So when Joe moved on, it was easy for me to move on, too.

CP:

Yeah, it's not even a nostalgia thing, it's more of a, let's take the name and make some money off of it kind of thing. I don't even know who owns it. There may be good intentions, I don't know.

CH:

That's wonderful that Hoyle Nix is still doing it. That's great.

CP:

I think it was Hoyle Nix that was out there. So I think it's just you can rent it out and I guess somebody just decides to have a party or whatever.

CH:

Well, even back when we lived in New Mexico, obviously my grandparents had to rent it out, and all kinds of people would rent that club. And I remember loving that there would be Mexican dances, the equivalent of what my parents did, only the Mexican version of dances that would go on and on and on. Then for a while Stubs ran it for Joe. There were people like Muddy Waters who would come to the Cotton Club, and there'd be the ethnic aspect of it. You know, it's like all the different so-called—you know the segregation kind of began to break down in those walls.

CP:

And fortunately we've got some pictures of that along the way. We've got Muddy Waters playing there and other people.

CH:

Yeah, in my lifetime everybody from Muddy Waters and Stevie Vaughn to—you know my dad talking about Hank Williams.

CP:

Bob Wills and Willie Nelson, good names.

CH:

So I don't take it at all lightly that that was going on, but I can let it go.

CP:

So how long were you in Questa as the family there, playing in New Mexico?

CH:

Well again, it was only two or three years, four at the most, but it felt like a lifetime. (singing) "Time passes slowly up here in the mountains." We moved to Colorado in about, well you probably know better than I do because you're the archive history guy, '73? I think?

CP:

Somewhere around there, '73, '74, somewhere in there.

CH:

We went in our school bus. Our band bus was a school bus that Daddy had painted green and blue to match the mountains.

CP:

Is this is the same bus that's at the lake?

CH:

Uh-huh. We went many miles in that thing, and downtown Denver there we are, in that bus. And I learned to drive it. Boy, I was a driving fool from the word go. I loved to drive. We got to Denver and started—and Jimmy Gilmore moved there at the same time we did. Jim Epler came back to Lubbock. Louis came back to Lubbock, and my dad started booking all kinds of gigs. We played up in the mountains a lot. We had a regular—my parents always had a knack for just creating their own scene, wherever they happened to live. Daddy would find one place that he would kind of call home; these days it's called a residency. Our residency in Colorado was Jigger Junction. It was up in the mountains and we played there regularly and had a following up there, always good parties, always a lot of fun. I remember Nick Kane played with us a lot. In those days, Nick went on—he was a German guitar player.

CP:

What's his last name?

CH:

Kane, K-a-n-e. He went on and many, many years later, he was playing in the Mavericks. So the last time I saw him, he was on the road with those guys.

CP:

Wasn't Bob Montgomery's son in that?

CH:

Oh, maybe so.

CP:

The Mavericks.

CH:

The Mavericks was—

CP:

A pretty hot band, yeah.

CH:

Yes, yes and Nick was a great guitarist. And it was while we were in Colorado that Jimmy Gilmore suggested that my dad get John Reed to fill in for me while I went to Italy. My itchy feet took me to Italy, and I was going to be gone a couple weeks, and they had quite a few gigs booked and I was like, I'm going to see my guru.

CP:

Well who was your guru?

CH:

Well, Prem Rawat, we had been following him since the early seventies.

CP:

Can you spell his name?

CH:

Prem, P-r-e-m. Rawat, R-a-w-a-t. In those days he was known as the child guru. It was very wonderful watching that whole thing unfold.

CP:

So that's why you were going to Italy?

CH:

Yeah, he was going to be speaking, I guess, I can't remember what year it was. It was about '75 or so, and he was going to be speaking in Rome. It was a big, big program, so I got a part time job at Westinghouse, being a receptionist and saved up every penny I could so I could go on this trip, and I traveled with Jimmy Gilmore and his girlfriend Cindy Young at the time and a Poet named Cameron, Charles Cameron. He was from England. Anyway, they got John Reed to fill in for me and I'd be golly if when I got back, they didn't even notice I'd ever left. They were happy to have John there and he stayed. He fit right in. He just had such a natural feel for every style of music that we played. We played a lot of styles of music partly because my dad said that if you

want to be in it for the long haul, you have to be able to entertain yourself, so learn music that will keep you interested. So we would do rock and roll. Juaquin really loved rock and roll, and Traci loved the Spanish music, ethnic music. Traci sang a Chaka Khan song; Traci was all about Earth, Wind, and Fire. I started writing right away. And so we did all this weird variety of stuff, and John Reed was just right with us all the way. Well he had been playing with Doug Sahm out in California, and he was headed back to be with his family in Amarillo and stopped in Denver and then ended up just staying with us.

CP:

Did you all know John before this?

CH:

No, this is when we very first met John. It was because Jimmy Gilmore said, "Oh, well, you need somebody to fill in for Conni? John Reed's here." And he just ended up staying with Ben to this very day. If I were to book a gig, he'd be with me. He's part of the family now, an expertise so soulful, so pure, so present, so present.

CP:

So you were playing just guitar at this time?

CH:

No, in the family band when we were in New Mexico, my dad had one of those Fender steel guitars, double neck 8-string. Jim Epler liked playing that, but when he wasn't around, Traci and I would trade off between piano, lap steel, and guitar. And then the way it evolved was my dad ended up buying a pedal steel, a 3-pedal steel from Bob Stufflebeam, the Sahara steel. I wanted to learn pedal steel. I loved the tone of those lap steels, but I really had fallen in love with what Bob Stufflebeam was doing, and Lloyd. So my dad got me one of those, and Traci and I traded off for a while between steel guitar and piano and guitar. But then it got to where she enjoyed the evolution of synthesizer, and with her Earth, Wind, and Fire thing, all that going on, when we moved to Denver, she went to buy a synthesizer, she and my dad, and they gave her a huge discount on that synthesizer because she was the first person from a country and western band to ever buy one. And she played tuba, and she'd play all kinds of funny, hilarious little things. If you go back and listen to those Supernatural Family Band recordings it's so much fun listening to all the little banjo licks Traci would play on the synthesizer. So then she settled into keyboards and naturally went into accordion when we moved back to Texas. I stayed with the pedal steel, and the guitar was easier for me to front the band when we became the Texana Dames. It was just easier for me to front the band playing guitar, and on my original songs kind of leading the original stuff with that.

CP:

So after Denver, I guess you're touring, using that as sort of a touring center?

CH:

Yeah, the family band worked out of Denver, mostly in the Rocky Mountains during that time.

CP:

So during the summer, are you doing anything solo? You talked about writing songs earlier, are you continuing to write? Are you performing any of your original music?

CH:

Well my parents always really loved it that I wanted to write songs. And we had a lot of fun. Momma and I particularly enjoyed putting arrangements together and figuring out harmonies, backup vocals. Daddy liked coming up with twin parts. He liked playing violin and accordion together, or synthesizer and fiddle or guitar. You know, we had fun with the original material playing, playing with arrangements that were dancer friendly. How can we do the short version and then do the long version? Because sometimes dancers wanted to dance longer so you want to stretch it out further, and so that creative aspect of it was really, really fun. So from the word go, from the minute I started playing, I started writing my own songs. And really, of course, loved Bonny Raitt, and she played slide and blues. So Jesse Taylor turned me onto her, and then Elmore James and all the other blues guys. Oh, we toured in the family band, we toured coast to coast. We were in California, and we were in Boston. We went to Canada, and we went to Mexico. We pretty much, in that school bus, we went, but we stayed mostly stayed in the Rocky Mountains, and played and just customized our shows to the audience we were playing for. It really spoke well of my dad that he could pull that off.

CP:

So like in kind of today's rules you'll see a lot of the singer, songwriter kind of performers. Do you ever or have you ever gone out and there's Conni and the guitar and just do your music, or have you always been part of a group?

CH:

Well, that original jickiness, you know, my nerves thing of trying to get a book report, that was always kind of there, the thought of being alone up there. It was one thing to have all my family up there, but then for all the focus to be on me, I never really liked that. And then while I was living in Denver, one time Jesse Taylor was running from the law. And I will say this in all confidence that it will not get to the—he's not around anymore, I guess I can say that. Not that my family harbors criminals, but we loved Jesse. He was like family to us and he came. We didn't know what he'd done, but we knew he wanted to stay with us. And he played with us for a while. One time he said, "Conni, have you ever played on the street? Have you ever been a street

musician?” And I said, “No.” And he said, “You need to have that experience. You need to experience what that is to play on the street.” And I was just terrified at the idea of not only just being out there, but in the daytime out on a street corner? What? And he said, “Well, you’ll never find a better person to back you on that than me. I’ll play with you wherever you want to play. So I’m backing you. Let’s just go play on the street.” So we went out on the street in Denver and played on a street corner for hours and hours and I fell in love with it. I loved it. And Jesse, having Jesse there playing with me was all the support I needed to feel comfortable of just relaxing into the song itself, the music itself, focusing on the music, and not worrying about, you know, whether it was good or bad or what people were thinking of me. I was with Jesse Taylor, and I knew the hell that Jesse Taylor was good. He wanted to be with me. So it was a blast. I played every song I could think of. I even tried songs I didn’t know. And it was just a really important point in my music to do that that one time with Jesse out there.

CP:

The one and only time.

CH:

Yeah. Then when we moved to Austin, several people like Paul Ray and old time Austin people were curious if I was going to do that. “Are you going to have your own band?” People were questioning me why I wasn’t doing something to be the focus of it. I guess part of the deal with me was I was so spoiled getting to play steel guitar on my mother’s music and play, you know, percussion on Traci’s Spanish music and getting to sing harmony. I enjoyed backing the other vocalists in the band as much as I enjoyed singing lead myself. My parents really, really helped me understand that ego can ruin music. Ego can just flat out ruin it. And they very gently guided me through that and made me realize that I didn’t need that attention so much. I was enjoying the music that I was getting to play. People would compliment me, and I appreciated it, but I always knew in the back of my mind that I probably had as many critics as I did fans, and I didn’t even want to go into that game. I didn’t want to play that, so I just kind of stepped back and enjoyed—the Texana Dames was the closest I ever came to doing my own project because that was kind of my idea, and I presented it to my mom and Traci. My dad had moved.

CP:

I thought you had a solo album?

CH:

I did have a solo album, but that was at the end of the family band, and my dad wanted to put that out and also Traci’s album out to help launch us into our solo careers. He wanted to help us get started off into our solo careers. But as things unfolded, my dad, when he wanted to move to Presidio, my mom wasn’t really wanting to move there. She didn’t really want to go there, and she was still wanting to play music. So I presented her and Traci with the idea of the Texana

Dames. I said, "It would be wonderful for me if we just focused on our three part harmonies, and I get to back y'all on your songs, and we do predominantly original stuff." We mostly did original material. So in that sense it was focused on me because I wrote more than either one of them.

CP:

I guess you left Denver and moved to Austin, and then from Austin your dad went to Presidio?

CH:

Yeah, we had been in Austin about eight or nine years. He felt like he wanted to check out that part of the country, the desert, the Mexican culture. He had experience teaching and he wanted to go be out there. And he loved it, and it was really good for Traci's son, Nastasi, as a little boy to go live with him some and go to school out there some. While we were on the road, Nastasi went and hung out with my dad out in that part—so he still feels a real closeness to that part of the country. It gave him his own kind of roots in a way. I mean, the very first family band gig we played out there was out in Lajitas out on the front porch of The Trading Post by the goat pen. After that gig an article came out in *Time* Magazine reviewing us. My mom goes, "Leave it to you, Tommy to go play at a goat pen and get reviewed in Time Magazine."

CP:

I don't think I've ever seen that review. I'll have to look that up.

CH:

It became kind of a home place to the Texana Dames then because the family band went out there a few times, and then the Texana Dames really became a fixture out there; they treated us like locals. It was interesting.

CP:

You said you kind of had this idea. So how did you approach your mom and Traci with, "Hey, let's do this." And how did you come up with a name?

CH:

Well, we had this—before Twitter and before Facebook—we had this handwritten mailing list where we would hand address mail outs of our schedule and the family band, and let people know we had a mailing list. My dad had cards at every one of our gigs where people could leave us their address if they wanted to hear from us. And he would write letters and things; and much of that writing, by the way, part of my trip here has been to deliver some of my father's writing. And in that writing is a lot of letters that he wrote to the mailing list. And it was just phenomenal, such cool stuff. But at the end of the family band, we sent out to the mailing list what we were up

to. "Okay, Traci and Conni and Charlene are going to continue playing, but we don't have a name. What do y'all think our name should be?" And Billy Manley who played steel guitar in the Roadside Playboys wrote and said, "I think Texana would be a good name for you guys. Texana." And he went into it a little bit. And we got another response from a guy in Dallas that had been friends with Phil Eagleton and Jimmy Gilmore and that circle of friends. And he said, "I think—I don't know what your name should be, but I would like to say that y'all are my kind of dames." And that word dames jumped out at me and I thought, Dames, in one faction of people, that's like a female version of the Roadside Playboys. Dames are not unlike playboys. And, we had kind of an interest in traveling overseas and going to Europe. I was thinking, well a dame in England is considered really an important woman. I thought, Yeah, well we kind of are Texana dames. But we went back and forth about the "Tejana" thing because I wanted to get across to people that we did Spanish music. I wanted people to know we did Spanish music. I wanted Traci to be represented. We went back and forth and the "j"—

CP:

Between the "x" and the "j"?

CH:

Yes, we felt like the "j" would confuse people. People who didn't speak Spanish wouldn't understand. If we put the "x" and we pronounced it Tejana, it would be like a lot of those names in Mexico that have "x's" in them. Mexicans would eventually figure that out. And people who couldn't pronounce Tejana could say Texana, and it would still be write. There would be nothing wrong about it. So Texana Dames is what we settled on, and it was controversial to people, some people really hated that. They thought dames was derogatory and nasty, and I didn't care about that. You can think we're nasty if you want to. But Momma and Traci were game, and it was my initial idea, but it didn't take long at all for us to really realize that we wanted to have equal power in the band. Yes, I was the band leader, and yes, I was the contact, but I didn't really do much of anything without running it past them. Because part of what I wanted to see happen was for some of my mother's musical dreams to come true. My dad had always supported her in anything and everything she wanted to do, but obviously one of the things she loved so much was singing in harmony. And I knew that whether she was the lead vocalist or whether Traci or I—for her, just getting to sing a lot of harmony was going to be satisfying to her. And she knew all of those classic songs so if anytime in the Texana Dames, if we needed to pull something out that everybody knew, my mom had it covered, she could do that, if we needed a play an old favorite.

CP:

About what year was this would you say?

CH:

About '89, '88 or '89 until about 2005 or so. No, I guess it was later than 2005. We were still playing when Traci got sick. But it just kept changing. We were on the road during that time. But by the time Traci got sick in 2010, we were just doing accordion, guitar, and egg; my mom played an egg—three part harmonies. In the infusion room at the cancer center, and at the state hospital and the state school for mentally handicapped People, and prisons, that's what Traci wanted to do at the end. It was satisfying to us.

CP:

I'm kind of going back to the start. So, you got the group together and it's just you three. Did you put a band behind you, or—?

CH:

Well, originally we still had gigs, but we didn't have a name yet. So we were still booking it as Supernatural Family Band until we got a name because we could get gigs on the Supernatural Family Band. We could still get gigs, so we were getting the gigs just to be able to pay the rent and all that. And so we were still going by the Supernatural Family Band, and we had John Reed, and we had Ruben Hernandez on drums, and then Momma on bass, and me on steel and guitar, and Traci on accordion and piano and guitar. We did that for about six months to a year we did that, and then finally came up with Texana Dames and met Jim Yanaway who was working with Cass Hook, Cass and Storm on Amazing Records. Their motto was, "If it's a hit, it's amazing." But they had signed a lot of our friends on their label. They had R. C. Banks and Ponty Bone and Denny Freeman, good friends of ours. So it was a real natural fit. They worked real hard on our behalf. David Pulse worked at Amazing Records and just worked his head off getting the Texana Dames gigs and stuff. And it was real nice, that was the first time in all those years that we had somebody else doing that aspect, and we could just focus on the music. You know, all the years of my dad, he was putting out his own records; he was booking all the gigs; he was coming up with all the promotional material. You know, the whole huge spectrum of work.

CP:

That's a lot of work.

CH:

He did it all, and he did it all so humbly and so graciously because he would get challenged. He could be sure he'd get challenged, and he would roll with it, try to do what was best for the most of us. So we put out that amazing record and did some touring in Europe then. And as the Texana Dames, we did quite a bit of traveling and got a lot of press over about a ten year period. I had a lot of amazing experiences of getting to play. Well, my dad had already established the whole thing of having friends sit in, so getting to play with people like Lonnie Mack. Then eventually we got—well Tomas Ramirez played on one song on our original recording, "You

Don't Know How Much I Love You." And I had always—Traci, Mom, and I all three really loved rhythm and blues. And so we were kind of wanting to lean a little bit in that direction. Well, he had come up with conjunto music; his Uncle Wally is who he started with Tejano music down there in the valley. So he—actually Wally was one of the first bands to have accordion and saxophone playing parts together. Well, Traci had been playing parts with my dad so she was accustomed to playing, so she was enjoying playing parts with Tomas. So he brought an element into the Spanish music and into the rhythm and blues and original music that I think all three of us really enjoyed. You know, he had played a lot with song writers around Austin, invariably he was the only sax player in the guitar circle. There would be Jerry Jeff Walker and Billy Joe Shaver and, you know, all of those songwriters sitting around in a circle, and then Tomas. So he was accustomed to just fitting in, while he was doing his own thing on the side with jazz. Of course, I tried to integrate the jazz in a quirky kind of way, still trying to always give priority to the dancers. Even when we were doing concerts, if I saw somebody dancing, I'd focus in on those two people. There'd be hundreds and hundreds of people in audience, but I'd focus in on the dancers always. That's just how I came up.

CP:

So I guess you started our playing around Austin, Texas. Where all did the Texana Dames travel to? It's worldwide, I guess.

CH:

Yeah, we never went to the Orient. I would've enjoyed the Orient. Let's see, we went to England, Ireland, Germany. Oh gosh, my mom's the one that remembers things better than I do. It goes on and on and on. We went to Costa Rica; we went to Peru; we went to Mexico. It was wonderful as the Texana Dames because we got to experience other cultures and other audiences and realize that people really loved Texas. There was something about music from Texas that had a mystique about it. I don't know how many times people would say to us, "I usually don't like country music, or I usually don't like Spanish music, or I usually—" or "What's the difference between Nashville country music and Texas country music? Is that the same difference between Nashville blues and Texas blues?" There's just different people; it's just a different how you come up, it's just different. The Texana Dames was a strange experience in a way. We'd get back, and my dad always loved asking the question, "So, how is it in the big time?" That was always his standard question whoever he was talking to, "How is it in the big time? Tell me about the big time." The thing was, was that all of that touring, the thing was you'd get into a town, you'd go set up the equipment, check into the room, eat a meal, change clothes, go play the gig, or go do the radio show, go play the gig, and do some interviews at the end of the gig, and do the same thing every single day for weeks and weeks and weeks. And you'd just get tired of talking about yourself. You get tired of the same conversation basically every time. You start watching for new ways to put the same story, you know, how can I tell this differently from how it was before? My dad's advice, "Keep it fresh, entertain yourself." So I

was always watching for that. And I just pretty well figured the Texana Dames, we got to do that just enough for me to get a sense of Well, maybe the big time isn't for me.

CP:

All that hurry up and wait kind of, yeah.

CH:

If it comes naturally, if it comes easily, I'll take it, but I'm not going to get ambitious and try to achieve it because I know greatness; I don't need to go somewhere else. I always felt like ambition was a symptom of discontent. And I've led a pretty contented life. It's so beautiful it makes me cry. Really, really fun and really, really beautiful, and you don't want it to ever end. But it changes form because you can't party like that forever, you just can't do that forever, but we've had way more than our share, you know, way longer than most people get to. You know, I remember David Holt told me one time that he was talking to Joe Ely about me and wondering why I didn't do a solo thing or something like that, and Joe said, "Well, when you're born in paradise, where do you vacation?"

CP:

There you go.

CH:

And that's pretty much it in a nutshell. I appreciated hearing that because that really is it. My life, I didn't need to be ambitious and try to reach for something beyond what already exists for me. I never needed that because I was loving what I was experiencing already.

CP:

Well, is there anything else? I think that's a good stopping point today. Is there anything you want to add, maybe we haven't talked about?

CH:

Well, I'm happy to say that on the end of—you may remember, on the end of the interviews, I always said, "Does it beat chopping cotton?" And I'm happy to say, I wouldn't know, I never did that.

CP:

I have and it beats chopping cotton.

CH:

Well I'll tell you, there were times I'd get pretty grouchy whenever we'd be playing some party, and they wouldn't let us eat dinner in the room with them, and they'd put us back by the trashcan

to eat our dinner and I'd be sitting there going, This is no way to live. There were times I thought maybe chopping cotton sounded pretty good, but thank goodness now I never did.

CP:

That's good. Well thanks, Conni.

CH:

Thank you, Curtis.

CP:

We'll talk some more.

CH:

Thanks, it's funny telling somebody the whole story that already knows it.

CP:

I mean, there's a lot that I've learned there that, you know, just the little stuff. There's probably details we didn't even get to because we're just sort of here and we'll think, We probably should have talked about that, we probably should have talked about that.

CH:

Well like I said, I've forgotten more than I remember.

CP:

I think there's, you know, we've got interviews with your momma's stuff, and really most everybody in the family. I think most everybody. Did we do Juaquin? I can't remember if we did Juaquin or not.

CH:

I didn't do it with you. You and Andy may have.

CP:

I'll have to go back and check on that.

CH:

I know the Three D's did a film interview of us around the table. So that'll be wonderful in the archive to have that.

CP:

So taking all these interviews is a way to piece all the story together because everybody's recollection. Alright, well it's induction day, and we're going to get ready to go over there and then go see Joe Ely tonight at nine o'clock. It's a big music weekend. Thanks again, Conni.

CH:

Thank you, Curtis.

End of interview



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