

ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14H-2022-0098

HLC DATE: August 3, 2022 PC DATE: August 23, 2022 CC Date: TBD

APPLICANT: Nneka Shoulds

HISTORIC NAME: Donley-Goode-Walton House / Walton's Beauty Shop and Salon

WATERSHED: Boggy Creek

ADDRESS OF PROPOSED ZONING CHANGE: 1605 Leona Street

ZONING CHANGE: SF-3-NP to SF-3-NP-H

COUNCIL DISTRICT: 1

STAFF RECOMMENDATION: Staff recommends the proposed zoning change from family residence-neighborhood plan (SF-3-NP) to family residence-neighborhood plan-historic landmark (SF-3-H-NP) combining district zoning.

QUALIFICATIONS FOR LANDMARK DESIGNATION: Historic associations and community value

HISTORIC LANDMARK COMMISSION ACTION: Recommend historic zoning (10-0)

PLANNING COMMISSION ACTION:

CITY COUNCIL ACTION:

CASE MANAGER: Kalan Contreras

PHONE: 512-974-2727

NEIGHBORHOOD ORGANIZATIONS: Austin Independent School District, Austin Lost and Found Pets, Austin Neighborhoods Council, Davis-Thompson, Del Valle Community Coalition, East Austin Conservancy, Friends of Austin Neighborhoods, Homeless Neighborhood Association, Neighborhood Empowerment Foundation, Neighbors United for Progress, Organization of Central East Austin Neighborhoods, Preservation Austin, SELTexas, Sierra Club, Austin Regional Group

DEPARTMENT COMMENTS: N/A

BASIS FOR RECOMMENDATION:

§ 25-2-352(3)(c)(ii) Historical Associations. *The property has long-standing significant associations with persons, groups, institutions, businesses, or events of historic importance which contributed significantly to the history of the city, state, or nation; or represents a significant portrayal of the cultural practices or the way of life of a definable group of people in a historic time.*

Nominator Nneka Shoulds, the home's current occupant, describes the building's historical associations:

Recommended as not eligible for a local historic landmark designation in the East Austin Historical Resources Survey of 2016, 1605 Leona St. was essential in assisting a multicultural Tejano-Irish immigrant family and a marginalized Black American family to establish strong foundations upon which future generations would launch long-lasting legacies.

Uniquely located directly across from historic Oakwood Cemetery (originally called City Cemetery and the oldest city-owned cemetery in Austin), the home tells the untold story of two families who achieved their American dreams against unimaginable odds. The people who lived here experienced and endured painful racial segregation and discriminatory practices, and they fought against those conditions with dignity and courage to break barriers in education, the military, music, and business.

1605 Leona St. is the childhood home of Raymond (Ramón) “Cowboy” Donley, known as the “godfather of Tejano music.” Donley was a classically trained violinist who once played with the Durango Symphony. Raymond made his living as a barber by day, but at night, he led his band, La Orquesta de Ramon Donley. His son, Manuel Donley, took an early interest in music, following the lead of his father. Manuel Donley began his apprenticeship as a musician hanging out in his father's barbershop, where musicians were as likely to come by for a haircut as they were to break out a fiddle or accordion to play a couple of tunes. By the time he was 11 years old, Manuel Donley had taught himself how to play the guitar and later, the requinto (a type of six-string guitar). Manuel formed the band ‘Los Heartbreakers’ as a teen and was performing mostly instrumentals at Church festivals and street fairs until their breakthrough performance at Parque Zaragoza in 1949.

The Donleys sold the home in 1944 to the Goode family, which included laborer John Wesley Goode; his wife, Hattie Goode, who worked as a washwoman; son and military serviceman, Ernest Goode; and daughter and son-in-law Helen Goode Walton and Willie “Boots” Walton. Helen worked as a cosmetologist, while Willie was a blues and ragtime musician. The Goode family benefitted from the multiple streams of income, which allowed them to maintain a comfortable middle-class lifestyle.

Similar to many other East Austin families, The Goode family had plans to operate a business out of their new home and quickly began making the necessary alterations. Around 1947, a crew including Willie “Boots” Walton demolished the rear wall to extend and refurbish the room into a full-service salon, complete with a separate entrance. The exterior wood siding was refinished, the carport constructed, and the interior renovated to section the larger spaces into smaller private rooms. White aluminum exterior siding was installed around 1950. Renovations completed during this period were undocumented and likely unlicensed, as the city often did not enforce zoning ordinances or construction permits in East Austin. Construction of Walton’s Beauty Salon was likely complete within 1947. Hattie Goode conveyed 1605 Leona St. to her daughter Helen for \$1 on December 13, 1954.

Helen Walton’s ambitions led her to the Johnson & Randolph Beauty School, where she became a Certified Cosmetology Instructor in 1951. At the time, Texas law required beauty shop operators to complete 1,000 hours of training. Walton would go on to receive a gold cup from Prairie View A & M College’s Cosmetology Institute for completing the five-year course in advanced cosmetology. She is noted as Austin’s first cosmetologist to do so.

Helen Walton was a member of David Chapel Missionary Baptist Church for more than 64 years. She served as a Sunday school teacher, treasurer, piano/organ player, and member of the Senior Choir. She was elected David Chapel Missionary Baptist Church Woman of the Year in 1993. When Helen Walton wasn’t occupied by family, work, her education, or her professional goals, her social calendar was filled with meetings and events that reflected her reputation as a well-known and respected businesswoman. Walton was selected as one of Austin’s “Best Dressed Women” in 1959 and was a member of the Hair Designer’s Guild, sponsor of the Miss Black Austin Pageant.

Later in life, after closing the beauty shop and retiring in 1984, Helen Walton provided companion care to former First Lady of Texas, Mildred Paxton Moody, wife of Governor Dan Moody. Walton was honored by Governor Ann W. Richards for years of outstanding service to David Chapel Missionary Baptist Church, her family, and the community in 1993. She received 95th Birthday greetings from Texas State Representative Dawnna Dukes in October 2012.¹

§ 25-2-352(3)(c)(iv) Community Value. *The property has a unique location, physical characteristic, or significant feature that contributes to the character, image, or cultural identity of the city, a neighborhood, or a particular group.*

Home-based businesses were an important part of life in segregated East Austin. Though few residents had the capital to construct new commercial buildings, many entrepreneurs used their homes to provide professional services that customers of color could not access elsewhere. Beauty shops for Black customers were particularly important, as they both provided a gathering space for women of color and an invaluable service tailored to African American beauty. In an era where African American women—like Helen Goode Walton—were struggling against all odds to break professional barriers, salons owned and operated by Black cosmetologists gave others the chance to look and feel their best. In twentieth-century East Austin,

¹ Shoulds, Nneka. Historic Zoning Application: 1605 Leona St. 2022.

salons were not just spaces to indulge in a bit of vanity, but places where Black professionals could uplift each other while pursuing their own entrepreneurial goals.

Occupant and nominator Nneka Shoulds describes Walton's Beauty Shop's impact on the family and neighborhood: "Walton's Beauty Shop and Salon thrived the 1950s and Helen Walton's career as a cosmetologist offered a level of economic independence that was rare for a Black woman during a time when employment opportunities were limited. Most white salon owners served white customers and did not serve Black customers or hire Black beauty professionals. This created an extremely viable market for Black beauty shop operators and instructors who ensured that East Austin and other African American communities had access to the services and specialized products their customers needed."²

PARCEL NO.: 0209091108

LEGAL DESCRIPTION: N 47.67' OF LOT 1&2 BLK 3 OLT 37 DIV B JOHNS C R SUBD

ESTIMATED ANNUAL TAX ABATEMENT: \$6,516.78 total (homestead); city portion: \$1,878.93

APPRAISED VALUE: \$621,633

PRESENT USE: Residence

DATE BUILT/PERIOD OF SIGNIFICANCE: ca. 1939; 1939-1972

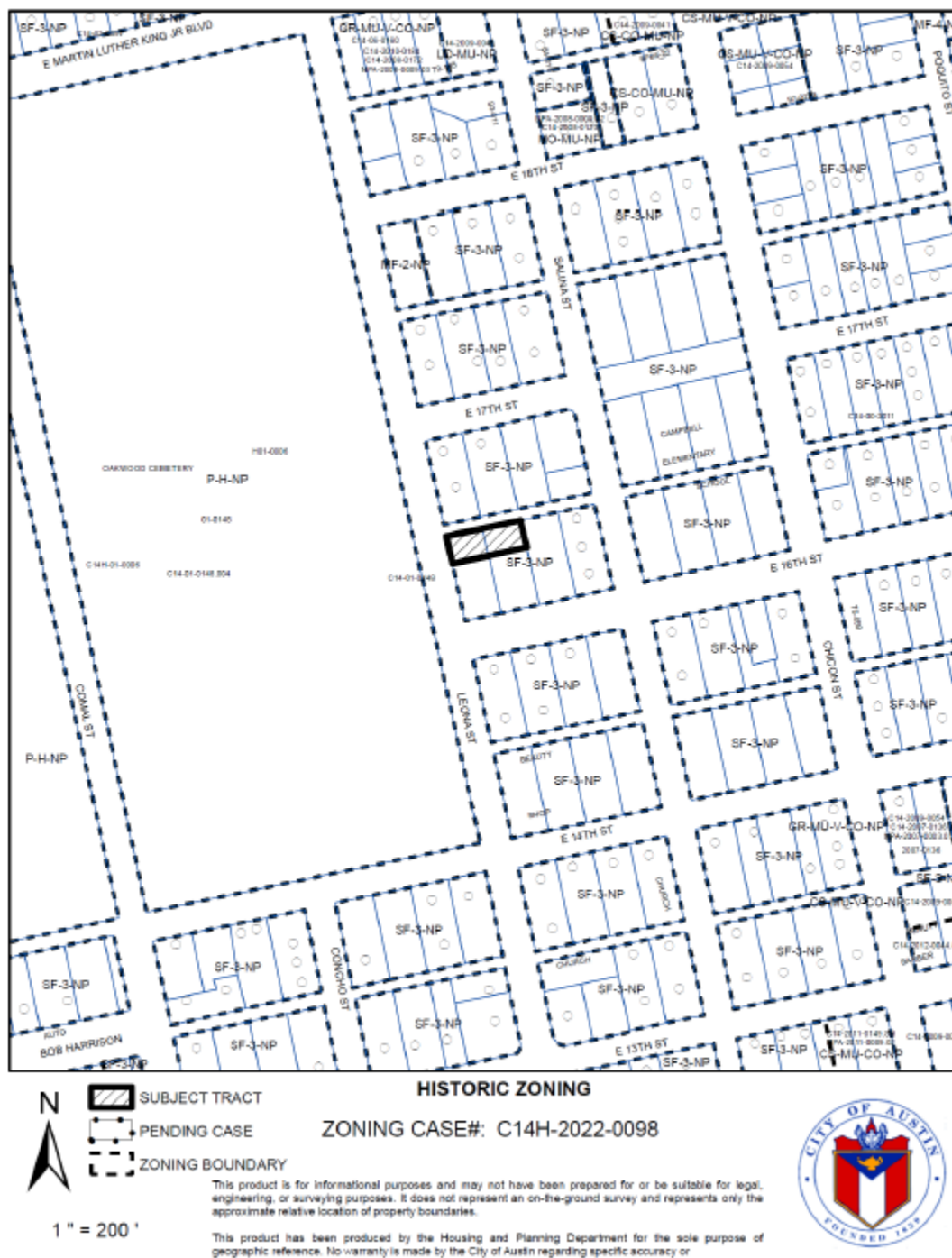
INTEGRITY/ALTERATIONS: Moderate to high, with most changes taking place during the historic period and reflecting the home's historic use as a home-based business. The original residence was retrofitted around 1947 to convert the space to a beauty shop, then continually updated through the historic period as the business evolved. This era of renovation included the carport, aluminum siding, and addition. Non-historic-period exterior alterations include adding a pitched roof to the rear addition in 1993 and replacing windows in 2012, without altering openings constructed during the historic beauty-shop era or the remaining original openings. The previously-enclosed front door was reopened and the secondary door enclosed with siding.

PRESENT OWNERS: Helen Shoulds

ORIGINAL OWNER(S): Arcadio Donley

OTHER HISTORICAL DESIGNATIONS: None

² Shoulds, Nneka. Historic Zoning Application: 1605 Leona St. 2022.



**The Donley-Goode-Walton House
Supporting Historical Documentation**

1. Deed Chronology

Transaction	Vol./Page
City of Austin to C. (Charles) C. Cushman, 1839	Original patent: Outlot 37, Division B (Austin City Lots and Outlots Records, Comptroller sales certificate, recorded Oct. 10, 1860, 1840 Sandusky map)
M.C. (Marvin Criddle) Culbertson to A. Donley and Guadalupe Donley, May 29, 1917	295/67A
Arcadio Donley, Sr., Raymond Donley, Willie Donley, Ernest Donley, Benita Donley Acosta, Huey Acosta to J.W. (John Wesley) Goode and Hattie Goode, October 20, 1944	Book 750/16-19
Hattie Goode to Helen Walton, December 13, 1954	1528/458
Helen Walton to Helen Shoulds, February 7, 2012	Instrument #2012019348

2. Occupancy History

Year	Name	Age	Occupation	Source
1939-1944	Arcadio Donley, Sr.	82-86	Day Laborer/Farmer/Grocery Store Owner & Operator	1940 United States Federal Census
1940-1944	Raymond (Ramon) Donley, Sr.	50-54	Barber and Violinist	1940 United States Federal Census
1940-1944	Delores (Quinones) Donley	40-44	Homemaker	1940 United States Federal Census
1940-1944	Delores Donley	16-20	-	1940 United States Federal Census
1940-1944	Raymond Donley, Jr.	15-19	-	1940 United States Federal Census
1940-1944	Manuel Donley	12-16	Musician	1940 United States Federal Census
1940-1944	Eslenda Donley	14-18	-	1940 United States Federal Census
1940-1944	Robert Donley	9-13	-	1940 United States Federal Census
1940-1944	Lupe Donley	8-12	-	1940 United States Federal Census
1940-1944	Beatrice Donley	6-10	-	1940 United States Federal Census
1940-1944	Joe Donley	4-8	-	1940 United States Federal Census
1940-1944	Edward Donley	1-5	-	1940 United States Federal Census
1944	Mr. and Mrs. Raymond Donley, Sr. (and family)	-	Barber and Violinist/ Homemaker	The Austin American Statesman Dec. 17, 1944
1944-1947	Ernest R. Goode	24-28	Military Service/ Clergyman	Family Records
1944-1952	Rev. John Wesley Goode	79-87	Clergyman/Farmer	Family Records
1944-1952	Willie "Boots" Walton, Sr.	44-52	Musician/Cab Driver	Marriage Records, The

				Austin American Statesman
1944-1979	Hattie Jane (Bailey) Goode	64-99	Homemaker/Washwoman	Directory, Family Records
1944-2015	Helen E. (Goode) Walton	27-96	Cosmetologist/ Cosmetology Instructor/ Companion Nurse	Family Records
~1947-1984	Walton's Beauty Shop/Salon	37 Years	Business	Family Records
1973-1975	Rubye Jean Goode	21-23	Student	Family Records
1981-1990	Ernest R. Goode	58-69	Truck Driver	Family Records
1981	Helen (Ware) Shoulds	19	Retail	Family Records
2007-2012	Johnny Goode	64-69	Retired	Family Records
2011-Present	Lillian (Ware) Scott	71-Current (82)	Caretaker (retired)	Family Records
2016-2017	Kenan Shoulds	33	Restaurant Hospitality	Family Records
2019-2021	Helen (Ware) Shoulds	57-59	Nurse	Family Records
2019-Present	Nneka Shoulds	33-Current (36)	Public Health	Family Records

3. Biographical Data

- **Marvin Criddle Culbertson, Sr.**
 - Married Henrietta Hawkins Beall
 - Children: Marvin "Cub" Criddle Culbertson, Jr., and Jacquelyn Culbertson Driver
 - Son, Marvin "Cub" Criddle Culbertson, Jr. (1927-2022), born August 30, 1927 in Vernon, Texas to Marvin C. Culbertson, Sr., and Henrietta Hawkins Beall. In 1946, Cub began his medical journey at The University of Texas Medical Branch at Galveston. During the Korean Conflict, he was the physician on a troop transport for the US Navy with the rank of Lieutenant (junior grade). He then completed his ENT residency in New York City at Bellevue Hospital. Returning to Dallas in 1956, he started his private and academic practice. In a time of segregation, Cub had the courage to stand against racism by integrating his waiting room. He was the first in Dallas to do so. During his career, Cub authored chapters of medical textbooks and developed innovative surgical instruments.
- **Arcadio Donley, Sr. 1857-1948**
 - Married Guadalupe Donley
 - Purchased all of lots 1 and 2 in Block 3, Outlot 37, Division "B" of the City of Austin, Travis County, Texas from M.C. (Marvin Criddle) Culbertson, Sr. on May 29, 1917
 - Widower in 1927 with death of wife, Guadalupe Donley
 - Recorded building permit for box residence at 1605 Leona St. for \$40 in May 1939

- Secured mechanic's lien from The Calcasieu Lumber Company (payable to M.C. Harris) for the construction of 1605 Leona St. November 1939
- Recorded building permit to repair and reroof residence at 1605 Leona St. for \$815 in December 1939
- Listed for sale 1605 Leona St., a 6-room 1-bath home, for \$2,500 in September 1943
- Listed for sale 1605 Leona St., a 6-room 1-bath home, for \$2,300 in October 1943
- Father of Benita Donley Acosta, Private Arcadio Donley, Jr., Raymond (Ramón) Donley, Sr., and Willie Donley
- Son, Private Arcadio Donley, Jr. (1890-1918), age 28, one of sixty-nine Travis County men killed during World War I. Served with the Company D National Guard Regiment in the 23rd infantry, which became a part of the Fourth French Army and participated in the Meuse-Argonne offensive (Champagne). Interred in East Austin's historic Oakwood Cemetery
- **Raymond (Ramón) Donley, Sr. (1890-1963)**
 - Son of Arcadio and Guadalupe Donley
 - Married Delores (Quinones) Donley
 - Barber and violinist with the Durango municipal symphony
 - Father of Delores Donley, Raymond Q. Donley, Jr., Manuel Donley, Eslanda Donley, Robert Donley, Lupe (Donley) Manchaca, Beatrice Donley, Joe Donley, Edward Donley, and Frank Donley
- **Raymond Q. Donley, Jr. (1923-2014)**
 - Son of Raymond (Ramón) Donley, Sr., and Delores (Quinones) Donley
 - Member of U.S. Army Coast Artillery Corps. during World War II, serving in the Asiatic Pacific area
 - Austin, TX Mayoral candidate 1971, 1973, 1975, and 1977
- **Manuel "Cowboy" Donley (1927-2020)**
 - Son of Raymond (Ramón) Donley, Sr., and Delores (Quinones) Donley
 - Pioneering Tejano music singer-songwriter and National Endowment for the Arts' National Heritage Fellow. Earned the title "Godfather of Tejano music" after a decades long career as a singer, multi-instrumentalist, arranger, and composer. He was inducted into the Tejano Music Hall of Fame in 1986. In 2010, he was featured in a groundbreaking Austin History Center exhibit "Mexican American Firsts: Trailblazers of Austin and Travis County," which celebrated the lives of Mexican Americans who were the first to make advancements in their fields. Visitors of the Emma S. Barrientos Mexican American Cultural Center can find his name engraved on a wall sculpture there after the artist received the center's Lifetime Achievement Award in 2012. And hikers on the Trail of Tejano Legends can find a community park dedicated to Donley and his brother Robert near the former Holly Power Plant on Cesar Chavez Street
 - Interred in East Austin's historic Oakwood Cemetery
- **Rev. John Wesley Goode (1865-1952)**
 - Of Caldwell County, Texas
 - Married Hattie Jane (Bailey) Goode
 - Moved to Austin, TX in 1939
 - Purchased 1605 Leona St. Austin, TX, a 6-room 1-bath home for \$1,575 Oct. 20, 1944

- Father of John Joseph Goode, Rev. Kensey “Mike” W. Goode, Ernest R. Goode, Alga (Goode) Hargrove, Bernice (Goode) Ware, and Helen (Goode) Walton
- Provided lawncare services via push mower for The University of Texas, Austin
- Interred in East Austin’s Evergreen Cemetery
- **Hattie Jane (Bailey) Goode (1880-1979)**
 - Of Caldwell County, Texas
 - Married Rev. John Wesley Goode
 - Moved to Austin, TX in 1939
 - Purchased 1605 Leona St. Austin, TX, a 6-room 1-bath home for \$1,575 Oct. 20, 1944
 - Widowed in 1952 with death of husband, Rev. John Wesley Goode
 - Conveyed the property (1605 Leona St.) to daughter, Helen Walton, for \$1 on December 13, 1954
 - Served as David Chapel Missionary Baptist Church’s first Mother of the Year under Rev. James E. Obey, Pastor
 - Member of David Chapel Missionary Baptist Church Sunday School and Missionary Society
 - Mother of James M. Larremore, J.J. Goode, Titum, Rev. Kensey “Mike” W. Goode, Ernest R. Goode, Bernice (Goode) Ware, and Helen (Goode) Walton
 - Interred in East Austin’s Evergreen Cemetery
- **Ernest Rae Goode 1920-1990**
 - Married Velma Brown 1940. Divorced
 - Name appears on Corinth Baptist Church’s (next door to 1605 Leona St.) original cornerstone: Organized March 23, 1930 by Rev. R. Q. Allen. Built January April 1941-Trustee-Deacon Board
 - Enlisted in US Armed Forces January 12, 1942
 - Served as Mechanic at Fort Sam Houston, San Antonio, TX and abroad in Italy during WWII
 - Battles and Campaigns:
 - Sicilian Naples Foggia Rome Arno North Apennines Po Valley GO 33 WD 45
 - Awarded EAME Campaign Medal for military duty served in the European Theater (Italy) during the Second World War
 - Honorably discharged from the military service of the United States of America, October 13, 1945
 - Married Blanche Gibson 1946. Divorced 1950
 - Relocated from Austin, TX to San Francisco, CA, 1951
 - Moved back to Austin, TX 1981
 - Honored for service to US Armed Forces at death, 1990
- **Helen Elizabeth (Goode) Walton 1917-2015**
 - Married Willie “Boots” Walton, June 1944. Divorced, January 1952
 - Certified Cosmetology Instructor, Johnson & Randolph Beauty School, 1951
 - Built, owned, and operated Walton’s Beauty Shop/Salon, located at 1605 Leona St. Austin, TX for close to 40 years. Served as hairstylist and cosmetology instructor. Salon specialized in styling African-American hair and increasing accessibility of professional-

grade cosmetology products designed specifically for African-American hair textures, ~1947-1984

- Selected as one of “My Best Dressed Women” of Austin, *The Austin Mirror*, Wednesday December 30, 1959
- Noted as Austin’s first cosmetologist to receive a gold cup from Prairie View A & M College for satisfactorily completing the five-year course in advanced cosmetology, *The Austin Mirror*, Friday September 30, 1960
- Missionary Baptist General Convention of Texas, David Chapel Baptist (host) Souvenir Book Committee, 1970
- Speaker, Ninth Annual Women’s Day service, David Chapel Missionary Baptist Church, February 10, 1973, *The Austin American Statesman*
- Member of Hair Designer’s Guild, sponsor of the Miss Black Austin Pageant. Guild chartered November 26, 1962. Members must be licensed beauty operators, Oct. 30, 1980, *The Austin American Statesman*
- David Chapel 50th Anniversary Committee, 1974
- Elected David Chapel Missionary Baptist Church Woman of the Year in 1993, the first to receive this honor under Pastor Joseph C. Parker, Jr., Esq., D. Min
- Member of David Chapel Missionary Baptist Church for more than 64 years. Involvement in church ministries included serving as treasurer, playing piano, Youth Department counselor, Sunday School teacher, and serving as a Circle President and teacher in Missionary Society 1. Mrs. Walton also sang in the Senior Choir
- Companion Nurse of Former First Lady of Texas (1927-1931), Mildred Paxton Moody, (wife of Texas Governor Dan Moody), 1981
- Honored by Texas Governor, Ann W. Richards for years of outstanding service to David Chapel Missionary Baptist Church, family, and community, 1993
- Conveyed the property (1605 Leona St.) to great-niece, Helen Shoulds, on February 7, 2012
- Received 95th Birthday greetings from Dawnna Dukes, Texas State Representative-District 46, October 1, 2012
- **Willie “Boots” Walton, Sr. (1900-1985)**
 - Married Lillian Fowler ~1920
 - Fathered Willie Walton, Jr. (1920-1977) with Lillian Fowler
 - Married Nora Walton, 1924
 - Court date on complaint of passing forged instrument, June 28, 1946, *The Austin American Statesman*
 - Married Helen Elizabeth Goode, June 1944. Divorced, January 1952
 - Assisted in building Walton’s Beauty Shop, 1950
 - Arrested in vice raid at hotel. Charged with “procuring”. July 12, 1949, *The Austin American Statesman*
 - Survived miraculous head-on crash. September 17, 1951, *The Austin American Statesman*
 - Married Goldie M. Henderson, 1960
 - Blues and ragtime piano musician credited with bringing the famous ‘Pine Top Boogie Woogie’ to Austin, Feb. 7, 1980, *The Austin American Statesman*

- The preacher's daughter that he fell in love with, later married, and who got him to stop playing the blues and start playing gospel music was Helen Elizabeth Goode
- **Lillian (Ware) Scott (1940-)**
 - Married Jimmy Ware, Sr. 1958. Divorced 1986
 - Relocated from Austin, TX to San Francisco, CA, 1964
 - Mother of Nina Ware, Jimmy Ware, Jr., Helen (Ware) Shoulds, and James Ware, Sr.
 - Relocated from Las Vegas, NV to Austin, TX, 2011
 - Caretaker of Helen E. Walton from 2011 until her death in 2015
- **Helen (Ware) Shoulds (1962-)**
 - Relocated from East Palo Alto, CA to Austin, TX, 1981
 - Married Robert E. Shoulds, 1982. Divorced 2019
 - Licensed Practical Nurse Certificate, Austin Community College, 1984
 - Mother of Kenan Shoulds and Nneka Shoulds
 - Relocated to Liberty Hill, Texas, 2021
- **Nneka Shoulds (1986-)**
 - Relocated from Baltimore, Maryland to Austin, TX, 2019

4. Historically Significant Events

Childhood home where Godfather of Tejano music (the hybrid of American pop forms like big band and rock & roll, with traditional Mexican conjunto), the arranger, guitarist, and lead vocalist for *Las Estrellas* (The Stars), **Manuel "Cowboy" Donley**, took an early interest in music and taught himself to play guitar, following the lead of his father, **Raymond Donley, Sr.**

Raymond, a classically trained violinist, once played with the Durango Symphony. He made his living as a barber by day, but at night, he led his band, *La Orquesta de Ramon Donley*.

Manuel Donley began his apprenticeship as a musician hanging out in his father's barbershop, where musicians were as likely to come by for a haircut as they were to break out a fiddle or accordion for a couple of tunes. By the time he was 11 (living at **1605 Leona St.**), **Manuel Donley** had taught himself how to play the guitar and later, the requinto (a type of six-string guitar).

In 1949, the 21-year-old **Donley** formed *Los Heartbreakers*, the first Mexican-American band to play rock & roll and rhythm & blues in Austin. **Donley** went on to transform *música tejana* from a traditional acoustic sound into the modern electric sound that dominates *tejano* music today.

As a 2014 recipient of a National Endowment for the Arts National Heritage Fellowship, the NEA recognized **Donley** for his contributions to the ethnic American musical tradition of *orquesta tejana*.

Donley was a cultural product of his geography, and his musical style reflected his lived experience. His family heritage is Tejano-Irish on his father's side and Mexican national on his mother's side. With his family's arrival in Austin during childhood, he became bilingual and bicultural, a resident of *Mexico de Afuera* (Mexico outside of Mexico). As a first-generation Mexican-American growing up in East Austin, his Mexican-American neighborhoods bordered African American neighborhoods. **Donley** lived a tricultural experience, drawing on influences from Anglos, African-Americans, and Mexicans.

5. Information on architect, builder, contractor, and any craftsman who worked on the building and structure on the site

Builder:

The Calcasieu Lumber Company, 1939-1940

Renovations:

- **Contractor:** Unknown (**Willie "Boots" Walton** was member of likely unlicensed crew)
- **Date:** ~1947
- **Project:** Rear wall of Bedroom "3" demolished to extend the room into beauty shop in rear of **1605 Leona St.** Wood siding refinished. Carport installed. Interior renovated to section formerly larger open spaces in smaller rooms

- **Contractor:** Unknown
- **Date:** ~1950
- **Project:** Aluminum siding installed on exterior walls

- **Contractor:** Unknown
- **Date:** ~1970
- **Project:** Interior wood paneling installed in Living area "A", hallway, and Bedrooms "3, 4, 5"

- **Contractor:** Lynn Sutton DBA Precision Builders
- **Date:** 1993
- **Project:** Installed pitched roof on flat portion of house, removed carpet in kitchen, primed floor and installed vinyl floor, and installed cabinets on wall 3x8, 5x8

- **Contractor:** Quality Foundation Repair (Simon Wallace)
- **Date:** September 5, 2012
- **Project:** Pier and beam foundation repair on the existing single-family structure (Permit/Case: 2012-089466 BP)

- **Contractor:** Austin Siding & Windows
- **Date:** September 2012
- **Project:** Living area "A", which includes current living space adjacent to kitchen area: Removal of wall dividing Living Room and front bedroom to create a larger Living/Dining space. Paneling removed from remaining living room walls and new 1/2" drywall sheet rock installed, complete with tape/float and texture, then painted. Ceiling in living area repaired on as needed basis, which will be known upon completion of pier and beam repairs currently being made on the home

Bedroom "1": Converted upon demolition of the wall dividing it from the living area. Existing closet removed. Paneling removed, with drywall replacement complete with tape/float and texture. Room painted and ceiling repaired as needed upon inspection

Bathroom "1": Sink/counter space removed with the sink relocated to a location closer to the door along the same wall and the toilet relocated along this wall as well to streamline bath space and make access to the bath/shower area more convenient as well as making the space more aesthetically pleasing. Bath tile will be removed to allow for a longer sliding window to increase ventilation and more efficient water evaporation to help control mildew issues. Demolition of shower and installation of a "green wall" to repel moisture and ensure proper installation of shower tile

Bedroom "2": Removal of paneling and ceiling and installation of new drywall complete with tape/float as well as texture. The conduit to the ceiling fan/light fixture elevated approximately 6" and removed from view by the new ceiling drywall. Room painted

Bedroom "3": Paneling removed and new drywall installed complete with tape/float and texture. Ceiling inspected for replacement, entire room including the ceiling painted

Air conditioning unit relocated and its current location made into a connecting doorway to the back room of the home, formerly the salon. Adjacent to its current location in the former salon, a new station complete with stand and walls constructed to house the a/c unit

The salon, Bedroom "4," remodeled with paneling removed and drywall including all tape/float and texture installed. The load supporting 4 x 4 replaced with a supporting ceiling beam to open the space into a bedroom. Bath area expanded to become adjacent to the new a/c room. Shower added, as well as a new toilet and sink to this expanded bathroom area

- **Contractor:** Austin Siding & Windows
- **Date:** November 2012
- **Project:** Single-pane original windows replaced with double-pane tilt-in windows

- **Contractor:** Unknown
- **Date:** 2013
- **Project:** Build shed in rear of 1605 Leona St. Remove exterior aluminum siding. Paint exterior wood siding and trim.

- **Contractor:** Unknown
- **Date:** 2013
- **Project:** Deck built in rear of 1605 Leona St.

- **Contractor:** Rey's Landscaping Services

- **Date:** May 2013
Project: Remove chain link fence and construct wooden fence along rear property line

- **Contractor:** Edward Pagano
- **Date:** May-August 2021
- **Project:** Exterior and interior remodel:
 - Fascia and soffit reconstruction
 - Exterior trim revision
 - Install wood paneling in carport and front porch ceiling
 - Replace carport and front porch support beams
 - Replace laundry room door
 - Replace damaged wood siding planks
 - Replace damaged deck boards
 - Replace damaged drywall in Living area "A"
 - Install crown molding in Living area "A"
 - Install interior window trim in Living area "A" and Bedroom "4"
 - Install crown molding in hallway bathroom
 - Install wainscoting in hallway
 - Replace door in Bedroom "3"
 - Install closet in Bedroom "4"

- **Contractor:** Heritage Construction Co.
- **Date:** June 9, 2021
- **Project:** Total roof removal/installation:
 - Synthetic Felt
 - Ridge High Profile
 - Ice & Water Barrier
 - Drip Edge Installed (Painted to Match Shingle)
 - Plumbing Boots (Painted to Match Roof)
 - Ventilation Replaced/Reconditioned & Painted
 - All Debris Removed & Site Cleaned, Swept of Metals, Nails, etc.

- **Contractor:** Fresh Coat Painters-Austin
- **Date:** July 2021
- **Project:** Exterior/Interior Painting:
 - Power wash exterior
 - Siding, trim, soffit, exterior doors, carport, and porch ceiling staining
 - Paint shed, trim
 - Paint kitchen cabinets, install hinges

- **Contractor:** Jimmy
- **Date:** August 2021
- **Project:** Hallway bathroom renovation:
 - Replace shower kit with bathtub and subway tile

- Replace ceramic floor tile with marble tile
- Replace vanity top and faucet
- Replace toilet
- Replace light fixture
- Install wall shelf
- Paint

6. Historical Narrative

Arcadio Donley, Sr. and wife, **Guadalupe Donley** secured all of lots 1 and 2 in Block 3, Outlot 37, Division “B” of the City of Austin, Travis County, Texas from **M.C. (Marvin Criddle) Culbertson, Sr.** on May 29, 1917. During this time, East Austin was thriving, while also undergoing a demographic change—as many white families were moving away. Notorious city planning efforts, including the 1928 Koch & Fowler Plan to remove African-Americans to East Austin from the central city, and a nationwide intensification of racial prejudice in the 1920s led to East Austin's identification as an African-American neighborhood. By the 1930s, many Hispanic families had also begun moving into the area as political instability and revolution in Mexico led many to flee their home country.

In the 1920s and 1930s, scores of bungalows were being built within the area. Many with the assistance of the historic **Calcasieu Lumber Company**, who's materials found their way into nearly every major Austin project of the late 19th and early 20th centuries. **The Calcasieu Lumber Company** offered standardized home plans and provided all the materials, even the crews, for the construction of houses on an owner's site. By the 1920s, the firm was offering financing for the construction of new homes in downtown-adjacent neighborhoods. These low-interest loans and installment plans opened homeownership to more Austinites than ever — “the company employed builders and became a one-stop shop for those looking for a new home,” according to the Austin Public Library's collection of company records.

After having an initial home established on the lot at 1710 E. 16th St, Austin, TX 78702, on November 28, 1939, **Arcadio Donley, Sr.** secured a mechanic's lien from **The Calcasieu Lumber Company** (payable to M.C. Harris) for the construction of **1605 Leona St.** Initial building permits for a box residence and roof at **1605 Leona St.** were recorded by **Arcadio Donley, Sr.** in 1939. It appears construction was complete by 1940, as **Arcadio Donley, Raymond (Ramón) Donley, Delores Donley, Delores Donley, Raymond Donley, Jr., Manuel Donley, Eslenda Donley, Robert Donley, Lupe Donley, Beatrice Donley, Joe Donley,** and **Ernest Donley** are recoded residents of **1605 Leona St.** in the 1940 United States Federal Census.

Raymond (Ramón) Donley, Sr., was a classically trained violinist who once played with the Durango Symphony. **Raymond** made his living as a barber by day, but at night, he led his band, *La Orquesta de Ramon Donley*. His son, **Manuel Donley**, took an early interest in music, following the lead of his father. **Manuel Donley** began his apprenticeship as a musician hanging out in his father's barbershop, where musicians were as likely to come by for a haircut as they were to break out a fiddle or accordion to play a couple of tunes. By the time he was 11 years old, **Manuel Donley** had taught himself how to play the guitar and later, the requinto (a type of six-string guitar). **Manuel** formed the band ‘*Los Heartbreakers*’ as a teen and was performing mostly instrumentals at Church festivals and street fairs until their breakthrough performance at *Parque Zaragoza* in Austin, TX in 1949. While **Manuel's** star was rising, his

family was in search of a new homestead. The **Donley** family listed **1605 Leona St.**, a 6-room 1-bath home, for sale for \$2,500 in September 1943, and for \$2,300 in October 1943.

Arcadio Donley, Sr. Raymond Donley, Willie Donley, Ernest Donley, and Benita Donley Acosta and husband accepted an offer of \$1,575.00 (payable in monthly installments of \$20.00) from **Rev. John Wesley Goode** and wife **Hattie Jane Goode** on October 18, 1944 for the purchase of **the North 47-2/3 feet of Lots Nos. 1 and 2, in Block No. 3, of Outlot No. 37 in Division "B", in the City of Austin, Travis County, Texas (1605 Leona St.)**.

John Wesley Goode, Laborer, **Hattie Goode**, Wash-Woman, their son, **Ernest Goode**, Military Serviceman, daughter, **Helen (Goode) Walton**, Cosmetologist, and son-in-law, **Willie "Boots" Walton**, Blues and Ragtime Piano Musician, moved into the new home. **The Goode Family** benefitted from the multiple streams of income present within the home, which allowed them to maintain a comfortable middle-class lifestyle. Similar to many other East Austin families, **The Goode Family** had plans to operate a business out of their new home and quickly began making the necessary alterations.

In about 1947, a crew including **Willie "Boots" Walton**, demolished the rear wall of Bedroom "3" to extend and refurbish the room into a full-service salon located in the rear of **1605 Leona St.**, complete with a separate entrance. The exterior wood siding was also refinished, the carport constructed, and the interior renovated to section the formerly larger open spaces into smaller and private rooms. White aluminum siding was installed to the home's exterior around 1950. Renovations completed during this period were undocumented and likely unlicensed, as the city had not yet enforced zoning ordinances or construction permits in East Austin.

Construction of **Walton's Beauty Salon** was completed around 1947. **John Wesley Goode** became ill and died in 1952 and soon after, **Helen (Goode) Walton** and **Willie "Boots" Walton** divorced. **Hattie Goode** and **Helen Walton** were the primary residents of **1605 Leona St.** for many years. **Hattie Goode** conveyed **1605 Leona St.** to daughter, **Helen Walton**, for \$1 on December 13, 1954. **Ernest Goode** used the home as a permanent address between military service and marriages. His name is inscribed on Corinth Baptist Church's (next door to **1605 Leona St.**) original cornerstone as a member of the Trustee-Deacon Board. **Ernest** relocated to San Francisco, CA in 1951.

Walton's Beauty Shop/Salon thrived the 1950's and **Helen Walton's** career as a cosmetologist offered a level of economic independence that was rare for a Black woman during a time when employment opportunities were limited. Most white salon owners served white customers and did not serve Black customers or hire Black beauty professionals. This created an extremely viable market for Black beauty shop Operators/Instructors who ensured that East Austin and other African-American communities had access to the services and specialized products their customers needed.

Dissatisfied with her singular role as a cosmetologist, **Helen Walton's** ambitions led her to the Johnson & Randolph Beauty School, where she became a Certified Cosmetology Instructor in 1951. At the time, Texas law required beauty shop operators to complete 1,000 hours of training, which Cosmetology Instructors provided to those entering into the profession and/or maintaining licensure. **Helen Walton** would go on to receive a gold cup from Prairie View A & M College's Cosmetology Institute for satisfactorily completing the five-year course in advanced cosmetology. She is noted as Austin's first cosmetologist to do so.

Helen's industriousness provided the financial means needed to continue making improvements to the home. On trend for the time, wood paneling was installed throughout the home's interior living spaces around 1970, and in 1993, a pitched roof was installed on the flat portion of the house and the kitchen received a renovation.

Hattie Goode and **Helen Walton** were both committed in their devoted service to David Chapel Missionary Baptist Church. **Hattie Goode** served with the Sunday School Society and Missionary Society and was honored as the church's first Mother of the Year under Rev. James E. Obey, before her death in 1979 at the age of 99.

Helen Walton was a member of David Chapel Missionary Baptist Church for more than 64 years and contributed in various capacities within that time. Of note, **Helen** served as a Sunday school teacher, treasurer, piano/organ player, and as a member of the Senior Choir. She was elected David Chapel Missionary Baptist Church Woman of the Year in 1993, the first to receive this honor under Pastor Joseph C. Parker, Jr., Esq., D. Min.

As matriarch, **Helen Walton** set high expectations for her younger family members. Having no children of her own, **Helen Walton** often welcomed relatives to stay at **1605 Leona St.** for as long as they needed. In 1981, her great-niece and namesake, **Helen (Ware) Shoulds**, took advantage of the opportunity to live with her aunt in Austin, Texas, where **Shoulds** moved to shortly after completing high school in East Palo Alto, California. **Helen Shoulds** lived with her aunt for 1 year while attending nursing school before getting married and moving away. **Helen Walton's** brother, **Ernest Goode**, also moved back to Austin, Texas from San Francisco, California in 1981. **Ernest** would remain with his sister at **1605 Leona St.** until his death in 1990.

When **Helen Walton** wasn't occupied by family, work, or the attaining of educational or professional goal, her social calendar was filled with meetings and events that reflected her reputation as a well-known and respected businesswoman. **Helen** was selected as one of "My Best Dressed Women" of Austin in 1959, and was a member of the Hair Designer's Guild, sponsor of the Miss Black Austin Pageant. Later in life, after closing the beauty shop and retiring in 1984, **Helen Walton** provided companion care to former First Lady of Texas, Mildred Paxton Moody, (wife of Texas Governor Dan Moody). **Helen** was honored by Texas Governor, Ann W. Richards for years of outstanding service to David Chapel Missionary Baptist Church, her family, and the community in 1993. She received 95th Birthday greetings from Texas State Representative- District 46, Dawnna Dukes in October 2012.

Helen Walton's health declined as she aged and the home fell into ill repair. In 2011, when it became clear to relatives that **Helen** was no longer able to live independently or maintain the household, **Helen Shoulds** arranged for her mother, **Lillian Scott** (Helen Walton's ex niece-in-law) to move in and provide care. **Helen Walton** conveyed **1605 Leona St.** to great-niece, **Helen Shoulds**, on February 7, 2012.

Helen Shoulds quickly evaluated the declining state of **1605 Leona St.** and lined up the much-needed repairs. The pier and beam foundation was completely repaired in 2012, followed by various other major interior and exterior renovation projects, which were completed through the summer of 2013. In 2015, **Helen Walton** passed away in the home she'd lived in for over 70 years at the age of 97. **Lillian Scott** provided day-to-day in-home care until her death.

Lillian Scott lived mostly independently at **1605 Leona St.** until 2019, when granddaughter, **Nneka Shoulds**, (daughter of **Helen Shoulds**) relocated to Austin, Texas from Baltimore, Maryland. Following her divorce, **Helen Shoulds** also left Maryland for Austin, Texas in 2019.

The three generations completed more renovations in 2021, including interior and exterior cosmetic improvements, installing a new roof, and repainting the home's exterior. **Helen Shoulds** relocated to Liberty Hill, Texas in 2021. **Lillian Scott** and **Nneka Shoulds** remain current residents.

Justification

Age: Originally constructed in 1939, the home located at **1605 Leona St.** is 83 years old.

Integrity: The many renovations required to maintain the home for over 8 decades have not compromised the integrity of the home. The retention of many original physical features, design, materials, workmanship, feeling, association, and location of the home contribute to the high degree integrity and significance of the property.

Historical Associations:

- Long-standing Individual Associations
 - Manuel "Cowboy" Donley
 - Willie "Boots" Walton
 - Helen Walton
- Business Associations
 - Walton's Beauty Shop/Salon
 - The Calcasieu Lumber Company
- Historical Event
 - Childhood home where Godfather of Tejano music, Manuel "Cowboy" Donley, took an early interest in music and taught himself to play guitar.

Community Value:

Recommended as not eligible for a local historic landmark designation in the *East Austin Historical Resources Survey of 2016*, **1605 Leona St.** was essential in assisting a multicultural Tejano-Irish immigrant family and a marginalized Black American family establish strong foundations upon which future generations would use to launch long-lasting legacies.

Uniquely located directly across from historic Oakwood Cemetery (originally called City Cemetery and the oldest city-owned cemetery in Austin), the home tells the untold story of two families who achieved their American dreams against unimaginable odds. The people who lived here experienced and endured painful racial segregation and discriminatory practices, and they fought against those conditions with dignity and courage to break barriers in education, the military, music, and business.

As urban renewal projects wipe out whole neighborhoods and Central East Austin continues to be a hot spot for new development, remarkably, this property, **1605 Leona St.**, is one of few that have been maintained by direct descendants.

It is our intention to preserve the rich histories of the **Donley** and the **Goode/Walton** families, who made significant contributions to the cultural identity of historic East Austin, Tejano music, and the world.

Pl^d Oct. 12th 49
 Raymond
 Mch. ptd. on map
 Oct. 26th 49
 Crumbaur

City of Austin
 File 344

C C Cushman
 Lot 37. Div. "B"

Patented Oct. 13th 49
 to original
 No 182 vol 3

Comptroller's Office,
Austin, Oct. 10th 1849.

It appears from the books of this office, that C. C. Cushman, was the original purchaser of lot 4th 37 in Division "B", and has paid the full amount due on the same.

I further certify that a transfer has been filed in this Office from the said C. C. Cushman, to Fountain Lister, the Comptroller of the General Land Office is therefore authorized to issue a Patent accordingly to the said Fountain Lister, for the aforesaid lot.

Samuel Shaw
Compt.

30 acres

81) AUSTIN, TEX. VOL. 2

205

(83-84)

CITY CEMETERY

OAKWOOD



202

12 (O.L. 35)

216

204

206

SCALE 100 FT. TO ONE INCH
Copyright 1935 by the Sanborn Map Co

David C. Gracy

(Notary Seal)

Notary Public, Travis County, Texas

Filed for record 14 June 1917, 4:30 P.M. Recorded 16 June 1917, 4:10 P.M.

THE STATE OF TEXAS, #

COUNTY OF TRAVIS # KNOW ALL MEN BY THESE PRESENTS: That I, M.C. Culbertson, a single man, of Travis County, Texas, for and in consideration of the sum of Twenty-five Hundred Dollars cash to me in hand paid by A. Donley and wife, Guadalupe Donley, the receipt of which is hereby acknowledged, have granted, sold and conveyed, and by these presents do grant, sell and convey unto the said A. Donley and wife, Guadalupe Donley, of Travis County, Texas, the following described property, to-wit:

All of lots 1 and 2 in Block 3, Outlot 37, Division "B" of the City of Austin, Travis County, Texas, together with all improvements thereon situated.

TO HAVE AND TO HOLD the above described premises, together with all and singular the rights and appurtenances thereto in anywise belonging, unto the said A. Donley and wife, Guadalupe Donley, their heirs and assigns forever; and I do hereby bind ourselves, our heirs, executors, and administrators to warrant and forever defend all and singular the said premises unto the said A. Donley and wife, Guadalupe Donley, their heirs and assigns, against every person whomsoever lawfully claiming or to claim the same or any part thereof.

WITNESS my hand this the 29 day of May A.D. 1917.

M.C. Culbertson

STATE OF TEXAS, #

County of Travis # Before me, the undersigned authority, on this day personally appeared M.C. Culbertson, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed.

Given under my hand and seal this 29 day of May A.D. 1917.

Hal Bailey

(Notary Seal)

Notary Public, Travis Co., Texas

Filed for record 14 June 1917, 11:45 A.M. Recorded 16 June 1917, 4:15 P.M.

THE STATE OF TEXAS, #

COUNTY OF TRAVIS # KNOW ALL MEN BY THESE PRESENTS: That I, Mrs. A.C. Zimmermann, a feme sole, of Austin, Travis County, Texas, for and in consideration of the sum of Two Hundred and No/100 (\$200.00) Dollars cash to me in hand paid by Dan Ross, receipt whereof is hereby acknowledged have GRANTED, SOLD and CONVEYED and by these presents do GRANT, SELL and CONVEY unto the said Dan Ross, of Austin, Travis County, Texas, all that certain lot, tract or parcel of land lying and being situate in Travis County, Texas, known as Lot Number Nineteen (19) in Block Number Three (3) of South Heights in South Austin, Texas, as shown by plat of record in Book One, page 121, Plat Records of Travis County, Texas, said lot being the same lot conveyed to me by Mary Dawson and Nannie E. Dawson by Deed dated 23rd February, 1909, recorded in the Head Records of Travis County, Texas, in Volume 226, pages 88 and 89.

TO HAVE AND TO HOLD the above described premises, together with all and singular the rights and appurtenances thereto in anywise belonging, unto the said Dan Ross, his heirs and assigns forever. And I do hereby bind myself, my heirs, executors and administrators to WARRANT AND FOREVER DEFEND all and singular the said premises unto the said Dan Ross, his heirs and assigns, against every person whomsoever lawfully claiming or to claim the same or any part thereof.

WITNESS my hand at Austin, Texas, this the thirteenth day of June, A.D. 1917.

Mrs. A.C. Zimmermann

\$1,575.00

Austin, Texas

October 18, 1944

On the dates and in the manner hereinafter provided, for value received, I, we or either of us promise to pay to the order of WALTER BOHN, at Austin, Travis County, Texas, the sum of - - -

ONE THOUSAND FIVE HUNDRED SEVENTY-FIVE -- and -- 00/100 DOLLARS --

together with interest thereon from this date until paid at the rate of seven (7%) per cent per annum, to be payable monthly, and to be included in the monthly installments hereinafter provided for, and if not paid when due, to become as principal and thereafter to bear the same rate of interest until paid.

Failure upon the part of the makers hereof to pay any installment upon this note, when and as the same matures, shall entitle the holder hereof to declare the amount unpaid hereon at the date of such default immediately due and payable.

This note is payable in monthly installments of Twenty and 00/100 (\$20.00) Dollars, or more, each, the first of such installments to become due and payable on the 18th day of November, A.D. 1944, and a like installment in the same sum to become due and payable on the 18th day of each and every month thereafter until this note and all interest is fully paid and satisfied. And upon the payment of each of the said installments the same shall be applied first to the payment of interest accrued, and the balance to the principal of this note.

This note is given as part of the purchase money for the North 47-2/3 feet of Lots Nos. 1 and 2, in Block No. 3, of Outlot No. 37, in Division "B", in the City of Austin, Travis County, Texas; this day deeded by Arcadio Donley, Sr.; Raymond Donley; Willie Donley, Ernest Donley, and Benita Donley Acosta, and husband, Huey Acosta to J.W. Goode and wife, Hattie Goode to which deed of conveyance reference is here made for a more particular description, and for all pertinent purposes; and to secure the payment thereof, according to the tenor hereof, a VENDOR'S LIEN is retained in this note and in said Deed of Conveyance.

And the makers hereof specially agree that if default is made in the payment of this note or any interest hereon when due, and it is placed in the hands of an attorney for collection, or if collected by legal proceedings of any kind, to pay ten per cent additional on the principal and interest then due hereon as collection or attorney's fees.

Each maker, surety and endorser waives Grace, presentment for payment, notice and protest and agrees and consents that this note may be renewed and/or the time of payment extended, without notice and without releasing any of the parties.

J. W. Goode
Hattie Goode

PAUL T. HOLT
ATTORNEY AT LAW
1007 GUADALUPE ST.
AUSTIN, TEXAS

THE STATE OF TEXAS :
:
COUNTY OF TRAVIS :

This indenture, made this the 25th day of July, 1963,
by and between Hattie Goode, a widow, of Austin, in the County
of Travis, State of Texas, party of the first part, and
Helen E. Walton, a feme sole, of Austin, in the County of
Travis, State of Texas, party of the second part,

W I T N E S S E T H:

Whereas, the party of the first part, did, on or about
the 13th day of December, 1954, execute to the party of the
second part, for the consideration therein mentioned, a con-
veyance of the certain lands, situated in Travis County, Texas,
and hereinafter more particularly described, which said con-
veyance is recorded in Book 1529, Page 458 of the Deed Records
of Travis County, Texas; and

Whereas, in said conveyance, by mistake, said real
property so conveyed was not properly described, and whereas,
to prevent difficulties hereafter, it is expedient to correct
said error:

Now, therefore, this indenture W I T N E S S E T H, that
the party of the first part, in consideration of the premises
and of one dollar to her paid by the party of the second part,
hereby GRANTS, SELLS, CONVEYS and CONFIRMS unto the party of the
second part, her heirs, and assigns, forever, all of the follow-
ing tract of land situated in the County of Travis, in the State
of Texas, to-wit:

Part of Lots Nos. One (1) and Two (2), in Block No.
Three (3), in Outlot No. Thirty-seven (37) in
Division "B", in the City of Austin, Travis County,
Texas, more particularly shown on the map or plat
of record in Vol. 1, Page 3 of the Travis County
Plat Records, to which map or plat and the record
thereof reference is here made for a more particular

DEED RECORDS
Travis County, Texas

2633-507

THE STATE OF TEXAS
 COUNTY OF TRAVIS
 DEED RECORDS

description, and for all pertinent purposes;
 described by metes and bounds as follows, to-wit:

Beginning at the Northwest corner of said Lot No. 1, which point is in the East margin of Leona Street, in the City of Austin, Texas;

Thence Easterly, with the North line of Lots Nos. 1 and 2, 130 feet to the Northeast corner of Lot No. 2;

Thence Southerly, with the East line of said Lot No. 2, 47-2/3 feet to a point in East line of said Lot No. 2, which point is the Southeast corner of the portion of said lots which is hereby conveyed;

Thence Westerly, on a line parallel with the North line of said Lots Nos. 1 and 2, 130 feet to a point in the West line of said Lot No. 1, and which point is the Southwest corner of the portion of said Lots Nos. 1 and 2 which is hereby conveyed;

Thence Northerly, with the West line of said Lot No. 1, 47-2/3 feet to the Northwest corner of said Lot No. 1, and the place of beginning;

And being the North 47-2/3 feet of said Lots Nos. 1 and 2, Block No. 3, aforesaid, which were conveyed by M. C. Culbertson, a single man, to A. Donley and wife, Guadalupe Donley, by deed dated May 29, 1917, and recorded in vol. 295, at Page 67, of the Deed Records of Travis County, Texas, and being the same property conveyed unto J. W. Goode and wife, Hattie Goode, by deed from Arcadio Donley, Sr., et al, which deed is dated the 18th day of October, 1944, and which deed is recorded in Book No. 750, Pages 16 to 19, inclusive, of the Deed Records of Travis County, Texas.

Together with all and singular the tenements, hereditaments and appurtenances thereunto belonging, or in anywise appertaining.

TO HAVE AND TO HOLD the same unto the party of the second part, and to her heirs and assigns, forever. And I do hereby bind myself, my heirs, executors and administrators, to warrant and forever defend all and singular the said premises unto the said Helen E. Walton, her heirs and assigns, against every person whomsoever lawfully claiming or to claim the same, or any part thereof.

WITNESS my hand at Austin, Travis County, Texas, this
the 25 day of July, 1963.

Hattie Goode
Hattie Goode.

THE STATE OF TEXAS :
:
COUNTY OF TRAVIS :

Before me, the undersigned authority, on this day
personally appeared Hattie Goode, a widow, known to me to be
the person whose name is subscribed to the foregoing instru-
ment, and acknowledged to me that she executed the same for
the purposes and consideration therein expressed.

GIVEN UNDER my hand and seal of office, this the 25
day of July 1963.



Katherine Hawkins
Notary Public in and for
Travis County, T e x a s.

STATE OF TEXAS }
COUNTY OF TRAVIS }
I hereby certify that this instrument was FILED on the
date and at the time stamped hereon by me; and was duly
RECORDED, in the Volume and Page of the PUBLIC RECORDS
of Travis County, Texas, as Stamped hereon by me, on

AUG 1 1963



Emilie Limberg
COUNTY CLERK,
TRAVIS COUNTY, TEXAS

FILED FOR RECORD
at 11:25 o'clock A. M.

JUL 29 1963

MISS EMILIE LIMBERG
Clerk County Court, Travis County Texas
By [Signature] Deputy

DEED RECORDS
Travis County, Texas

1. 2833 509

PUBLIC RECORDS

125TH DISTRICT COURT

(Jack Roberts, Judge)

John Bremond Co. vs. Mathilde Ellis and husband, Richard N. Ellis, damages, filed.

98TH DISTRICT COURT

(Charles Betts, Judge)

N. D. McCulstion vs. T. C. Steiner, et al, damages, filed.

33RD DISTRICT COURT

(J. Harris Gardner, Judge)

C. T. Johnson vs. H. E. "Red" Cameron doing business as "Cameron Refrigeration," damages filed.

Rickey Harrison, by next friend, James L. Lewis Jr., vs. Truman D. Shaver, damages, filed.

COUNTY COURT

(Tom Johnson, Judge)

Estate of John Herman Hill, deceased, filed. Harriet Craig Holund applicant for appointment as executrix.

COUNTY COURT-AT-LAW

(Mace Thurman Jr., Judge)

Wash Harrison Jr., concealing mortgaged property, one day.

JUSTICE COURT

(Paul Blair, J. P.)

Manuel Pena, 628 Northwestern, murder, filed.

Raymond R. Hickman, 2315 Lake Austin Blvd., murder, filed.

MARRIAGE LICENSES ISSUED

(Emilie Limberg, Clerk)

Junior R. Middough and Margie Marie Walther.

Ronnie Shelton and Peggy Felder.

Charles William Hack and Alice Elaine Smith.

Charles Warren Gatts and Billy LaVerne Marley.

Dr. Billy Roy Boring and Luan Gilmore.

Richard Neal Walker and Sue Ann Moyers.

Ed Charles Froebel and Wana-gene Rita Morgan.

Robert Barton Sexton and Peggy Jean Passwaters.

Johnny F. Sanders and Myrna Mabry.

NEW CARS REGISTERED

(Steve Heffington,
Assessor-Collector)

Max Rohr Jr., Buick.

Charles A. Watson, Buick.

Voyle Tipton, Buick.

J. R. Canlon, Buick.

Mr. and Mrs. C. O. Malmquist, Chevrolet.

William R. Ehman, Chevrolet.

Donald H. Cummins, Chevrolet.

Harold R. Caldwell, Chevrolet.

M. R. Felps, Chevrolet.

Capitol Chevrolet, Inc., Chevrolet.

William J. Harding, DeSoto.

Louis Crouch, Cadillac.

C. R. McDuff, Chevrolet.

Felix G. Ojeda, Chevrolet.

Alfredo V. Martinez, Chevrolet.

R. K. Howell, Chevrolet.

Abraham Greenspan, Chevrolet.

Morris H. Treadwell, Chevrolet.

B. W. Barton, Chevrolet.

S/Sgt. Homer P. St. Germain, Plymouth.

John P. Patterson, Plymouth.

Ralph F. Byrd Jr., Dodge.

Sherman White, Dodge.

Calcasieu Lumber Co., Ford.

Leonard M. Price Jr., Ford.

J. V. Riley, Ford.

Minnesota Mining and Mfg. Co., Ford.

Robert L. Wheelless D.D.S., Ford.

Elvin Prehn, Ford.

E. A. Cannon, Ford.

Leroy Riedel, Ford.

B. H. Wyont, Chrysler.

Rosalind Giles, Plymouth.

Owen Schnell, Plymouth.

BUILDING PERMITS

(J. C. Eckert, Inspector)

Woodlawn Baptist Church, educational building, 4600 Manchaca Road, \$25,000.

Louise Rieve, residence, 1911 St. John, \$8,000.

Austin Motel, addition to motor

court, 1220 South Congress, \$186,000.

Roy Yates, residence, 1516 Dartmouth, \$6,000.

Keystone Realty Company, 1129 Leona, \$4,000.

Rhea B. Merritt, residences, 504 Wilmes Dr., 2110 Ivy Trail, 1229 Corona, 1807 Aggie Lane, 1314 Corona; \$40,000.

Austin Public Schools, addition to Highland Park School, 4900 Fairplay Drive; the Goodwall Woolen Elementary School, 8,000 block Lazy Lane; and addition to Reilly School, 401 Denson Drive, total \$345,834.

DEED RECORDINGS

Carl Thornquist, et ux, to Hermon T. Welch, et ux, Pt. Blk. 47, Theodor Low Hgts. \$6.60 rev. stamps.

R. E. Pfafflin, et ux, to Edgar S. Hornsby, et ux, S. 1/2 Lot 5, Blk. 2, Crest Haven Addn. \$8.80 rev. stamps.

William Powell Smith Jr., et ux, to James P. McFarland, et ux, Pt. Lots 4, 5, Blk. A, Highland Park West \$18.70 rev stamps.

Lena R. Stewart to William Clark Gillum, et ux, E. 1/2 Lot 13, Hitchcock's Subd. \$26.95 rev. stamps.

N. A. Giblin to Edward H. Zamin, et ux, Lot 13, Blk. B, Vallejo \$11.55 rev. stamps.

Bryan O. Clark, et ux, to T. F. Keele, et ux, Lot 6, Blk. D, Allandale Oaks, \$24.20 rev. stamps.

J. B. Linscomb, et ux, to Lola Tracy, Lot 4, Blk. C, Burnet Hgts. \$1.65 rev. stamps.

Jerry Donald Draper, et ux, to Raymond L. Moore, Lot 82, Ridgelea Addn. \$1.65 rev. stamps.

Allied Chain Link Fence Co. to O. Emry Evans, et ux, Lot 10, Walnut Hills Sec. 3. \$6.60 rev. stamps.

D. W. Crenshaw, et ux, to Benjamin Joseph Davis, et ux, lot 5, Sampson Subd. \$35.75 rev. stamps.

H. N. Delancey, et ux, to J. C. Crumley, et ux, 5.98 acs. James Burleson League \$4.95 rev. stamps.

Samuel Antolini, et ux, to Tony Ojeda, et ux, Lot 3, Blk. 8, Lorraine Hgts. \$2.20 rev. stamps.

Thomas A. Graham to Hawes Campbell 10x17 ft. strip of land out of C. H. Jung, Jr. homestead tract and Lot 5, and 6, Shoal Village Sec. 4. \$5.50 rev. stamps.

Eugene J. Sutherland, et ux, to Tom H. Davis, III, Lot 13, Blk. D, Highland Park West Addn. \$10.45 rev. stamps.

D. H. Burrell, et ux, to The Texas District of The Lutheran Church Missouri Synod Rev. A. O. Rast Field Secretary of Missions, Pt. Geo. W. Davis Sur. No rev. stamps.

Vernon Lemens, Tr. to Ernest Joseph, Pt. Lot 1, Blk. 67, Orig. City of Austin \$7.15 rev. stamps.

Fed. Bldg. and Sales Co. to Miguel Arellano, et ux, Lot 3, Blk. 9, Green Valley Addn. No. 2. 55c rev. stamps.

Mrs. Carrie A. Moseley to Nettie Bell Moseley Hunley, et al, Lot 7, Blk. 2, O. L. 61, Div. B. No rev. stamps.

J. O. Garrett, et al, Trs. Tejas Club to The Tejar Foundation, Lot 2, Stephenson and Youngs Subd. No rev. stamps.

J. B. Ford, et ux, to Jimmie L. Birdwell, et ux, Lot 45, Koenig Place \$1.10 rev. stamps.

Hattie Gooden to Helen E. Walton, 47 2-3 ft.x130 ft. of Lots 1, 2, Blk. 3, O. L. 37, Div. B. C. R. Johns Addn. No rev. stamps.

Wayne Henneberger, et ux, to Mary Lela Roach, Lot 14, Brykerwoods G. \$13.20 rev. stamps.

Lloyd E. Arnold, et ux, to E. W. Howell, et ux, 0.45 acs. S. F. Slaughter League 55 cents rev. stamps.

Lloyd E. Arnold, et ux, to E. W. Howell, et ux, 0.45 acs. S. F. Slaughter League 55 cents rev. stamps.

S. F. Waterman, et al, to Hubert E. Rossy, et ux, Pt. O. L. 38, Div. E. \$115.50 rev. stamps.

Morris W. Green, et ux, to Gene

E. Griffin, Lot 11, Sunnysdale Addition \$11.55 rev. stamps.

Bert H. Allen, et ux, to Ethel Synatzske, Lot 18-A, Blue Bonnet Gardens \$4.95 rev. stamps.

Delwood Dev. Co., Inc. to James Jetton Irby, et ux, Lot 19, Blk. T, Delwood Addn. No. 4. \$13.20 rev. stamps.

Fred J. Cunningham, et ux, to William R. Cunningham, et ux, Lots 31 and 31-A, less pt. of sd. Lots in Lodge Acres. No rev. stamps.

Roger Keith Moore to Clifton E. Moore, et ux, Pt. C. H. Riddle Sur. Abst. 6940. No rev. stamps.

Delwood Dev. Co., Inc. to Richard T. Doyle, Lot 12, Blk. F, Delwood No. 4. \$1.10 rev. stamps.

Delwood Dev. Co. Inc. to Richard T. Doyle, Lot 35, Blk. T, Delwood No. 4. \$1.10 rev. stamps.

John Cannizzo, et al, to The Greenlee Corp. Lot 1, Blk. C, Cannizzo Subd. \$1.65 rev. stamps.

Cecil W. Beard, et ux, to Ben F. Siebel, et ux, Lots 31, 32, Blk. 27, Hyde Park Addn. \$16.50 rev. stamps.

3KH



TRV

3 PGS

2012019348

Recording requested by: Helen E. Walton

Space above reserved for use by Recorder's Office

When recorded, mail to:

Document prepared by:

Name: Helen Ware Shoulds

Name _____

Address: 3704 Copperville way

Address _____

City/State/Zip: Fort Washington, MD
20744

City/State/Zip _____

Property Tax Parcel/Account Number: _____

Quitclaim Deed

This Quitclaim Deed is made on Feb 7, 2012, between
Helen E. Walton, Grantor, of 1605 Leona street
 _____, City of Austin, State of Texas,
 and Helen Ware Shoulds, Grantee, of 3704 Copperville way
 _____, City of Fort Washington, State of Maryland.

For valuable consideration, the Grantor hereby quitclaims and transfers all right, title, and interest held by the Grantor in the following described real estate and improvements to the Grantee, and his or her heirs and assigns, to have and hold forever, located at 1605 Leona street
 _____, City of Austin, State of Texas:

Forty seven and two-thirds feet (47 2/3 ft.) by one hundred thirty feet (130 ft.) of Lots Nos. one (1) and two (2) in Block Three (3), Outlet 37, Division "B", of the C.R. Johns Addition, as recorded in the Plat Records of Travis County, Texas

Subject to all easements, rights of way, protective covenants, and mineral reservations of record, if any.

Taxes for the tax year of 2012 shall be prorated between the Grantor and Grantee as of the date of recording of this deed.

Dated: 2/7/12

Deleek Walton
Signature of Grantor

Helen E Walton
Name of Grantor

Rodrigo Diaz
Signature of Witness #1

Rodrigo Diaz
Printed Name of Witness #1

Antonio Perez
Signature of Witness #2

Antonio Perez
Printed Name of Witness #2

State of TEXAS County of TRAVIS

On 2-7-2012, the Grantor, Helen E. Walton,
personally came before me and, being duly sworn, did state and prove that he/she is the person described
in the above document and that he/she signed the above document in my presence.

Michael E. Britt
Notary Signature

Notary Public,

In and for the County of TRAVIS State of TEXAS

My commission expires: 10-21-2014

Send all tax statements to Grantee.

FILED AND RECORDED

OFFICIAL PUBLIC RECORDS

Dana DeBeauvoir

Feb 07, 2012 04:33 PM

2012019348

HAYWOODK: \$24.00

Dana DeBeauvoir, County Clerk

Travis County TEXAS

Unofficial Document

Austin Men Returning From Foreign Service

The Austin American (1914-1973); Dec 17, 1944;

ProQuest Historical Newspapers: The Austin American Statesman

pg. 22

Austin Men Returning From Foreign Service

From theaters of operations across the Pacific three Austin men are returning on rotation furlough, eighth service command headquarters at Dallas has announced.

S-Sgt. Charles M. Powell is expected to arrive about Dec. 20 at Fort Sam Houston and will come on to Austin to visit his parents, who live at 4307 Avenue B. He has been in the Southwest Pacific area for the past 31 months.

T-3 Raymond Q. Donley, member of the coast artillery corps, is returning home after five months in the Asiatic Pacific area. He is expected to arrive in Texas about Dec. 19. In Austin he will visit his parents, Mr. and Mrs. Raymond Donley, 1612 Leona street.

Pvt. Charles E. James is returning from 33 months duty in the China-Burma-India theater to visit his father, C. E. James, Sr., 408 Willow street.

Returning to visit his parents, Mr. and Mrs. D. C. Paine, at Manchaca, is T-Sgt. Robert C. Paine. He has spent the past 13 months in the Central Pacific area and has 46 combat missions to his credit as gunner on a bomber.

17

34 of 107

Five Arrested In Vice Raids

17 35 of 107

Three women and two men have been arrested following a series of vice raids on three local hotels.

A 19-year-old Latin American woman was picked up at one hotel, a 23-year-old white woman at another one, and a 44-year-old white woman in a third hotel.

Detective Herbert Taylor also arrested Willie Walton, 49-year-old Negro of 1505 Leone. He was charged with "procuring" in a complaint filed in County Court-at-Law by Detectives T. S. Weaver and Merle Wells.

A complaint of sodomy was filed against William Albert Hickey, 30, of 605 West 28th, in Justice Frank McBee's Court by Taylor and Officer Barney Priest.

The three women were being processed through the venereal disease clinic Tuesday.

In another case, not related to these hotel raids, Quint Johnson, 21, was charged with aggravated assault in County Court-at-Law by Detective Joe Perry. The charge was in connection with a two-year-old girl who complained of a man playing with her.

Heart Attack Kills Dallas School Aide

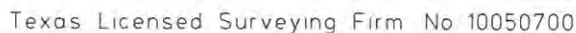
DALLAS, July 12.—(INS)—Final rites for Gabe P. Allen, 55, consulting attorney for the Dallas Board of Education, were held Tuesday morning at Dallas.

Allen died at his home Monday following a heart attack.

36 of 107

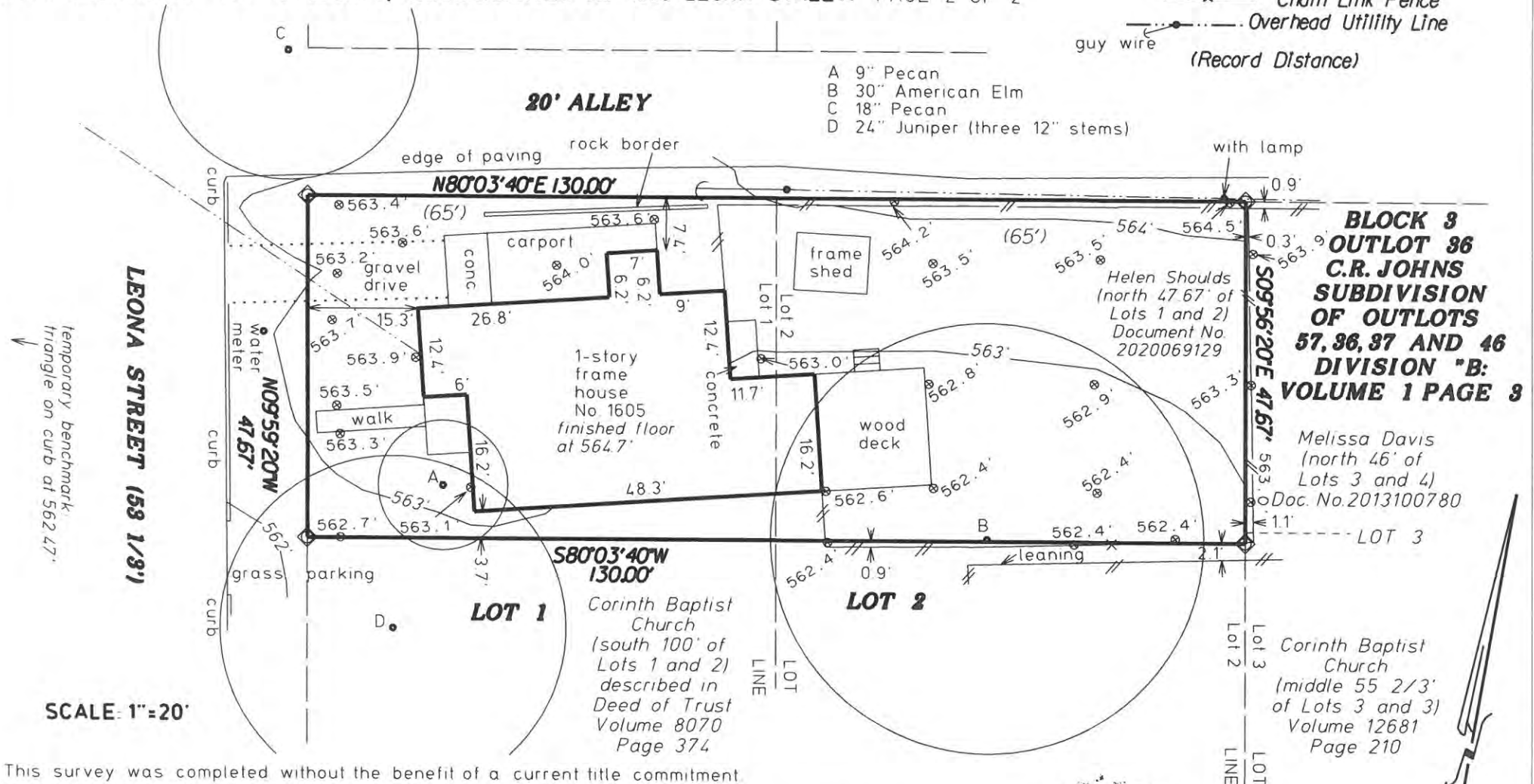
- SCALE: 1"=60'**

small rod in concrete
at southeast corner of
Oakwood Cemetery



MAP OF TOPOGRAPHIC SURVEY OF
THE NORTH 47.67 FEET OF LOTS 1 AND 2, BLOCK 3, OUTLOT 36, C.R. JOHNS SUBDIVISION
OF OUTLOTS 57, 36, 37 AND 46, DIVISION "B", A SUBDIVISION IN TRAVIS COUNTY, TEXAS,
ACCORDING TO THE MAP OR PLAT THEREOF RECORDED IN VOLUME 1 PAGE 3 OF THE
PLAT RECORDS OF TRAVIS COUNTY, TEXAS. LOCATED AT 1605 LEONA STREET. PAGE 2 OF 2

LEGEND 37 of 107
 ◊ ½" Iron Rod Set with
 Cap Marked "Holt Carson, Inc."
 —//— Wood Fence
 —x— Chain Link Fence
 —•••— Overhead Utility Line
 guy wire
 (Record Distance)




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27

22

Memorial service

y, 6 2022

0p.m.

rk Cities Presbyterian Church

[Send Flowers](#)

CULBERTSON, JR., Marvin Ninety four years after Cub Culbertson entered this world and joyfully served his awesome God, he was called home on February 25th to join his heavenly Father. He was preceded in death by his amazing wife of 68 years, Beth Abshier Culbertson. They were married on December 9, 1950. Together they had 4 children: M.C. Culbertson III (Chattanooga) his wife Sandy; Kate Culbertson (Dallas); Don Culbertson (Marfa, TX) his wife Valerie; and Dee Seward (Chattanooga); 6 grandchildren; 1 great granddaughter and 2 more on the way; his beloved sister Jacquelyn Culbertson Driver (Wichita Falls, TX) along with numerous nieces and nephews. Cub was born Marvin Criddle Culbertson, Jr on August 30, 1927 in Vernon, Texas to Marvin C. Culbertson, SR and Henrietta Beall. He

attended the Vernon schools until enrolling at The University of Texas, Austin, where he was in the marching band at both schools. In 1946, Cub began his medical journey at The University of Texas Medical Branch at Galveston. During the Korean Conflict, he was the physician on a troop transport for the US Navy with the rank of Lieutenant JG. He then completed his ENT residency in New York City at Bellevue Hospital. Returning to Dallas in 1956, he started his private and academic practice. In a time of segregation, Cub had the courage to stand against racism by integrating his waiting room. He was the first in Dallas to do so. What Cub enjoyed most in his practice was the immense joy he received from serving people, listening to their personal stories and creating solutions to help them. Cub had a passion for sharing his medical knowledge and skills, both at UT Southwestern Medical School and literally all over the world through medical missions. He authored chapters of medical textbooks and developed innovative surgical instruments. If you knew Cub, you knew that medicine was a love, but not his first love.... that was Jesus! No matter where he was or who it was, Cub fearlessly told his audience about his Savior. He is the only family member we have that has been kicked off a college campus and out of a communist country for telling others about Jesus!! This love of Jesus led him to serve on faith based boards such as Sky Ranch, Inter-Varsity Christian Fellowship, his local elder board, denominational leadership roles, choirs, mentoring seminary students, mission trips and much more. Cub's medical career started on a boat and ended on a boat in his 80's, a boat on the Amazon River, doing surgeries in isolated villages and sleeping in a hammock. Cub's Memorial service will be at Park Cities Presbyterian Church 4124 Oak Lawn Ave Dallas, TX on May 6 at 1 PM. The family will receive guests following the service in the Grand Hall with light refreshments. In Lieu of flowers please consider making a donation to Cub's passions: (Please state in Memory of Cub) Mission to the World PO Box 744165 Atlanta, GA 30374-4165 Ridge Haven Camp 215 Ridge Haven Rd Brevard, NC 28712 Beth and Marvin C. "Cub" Culbertson Professorship in Pediatric Otolaryngology, UT Southwestern, P.O. Box 91088, Dallas, TX 75391-0888



The Dead

The Austin Statesman (1921-1973); Jul 19, 1927;

ProQuest Historical Newspapers: The Austin American Statesman

pg. 5

The Dead

DONLEY.—Funeral services for Mrs. Guadalupe Donley, 60, who died Monday at her home, 1710 1/2 10th street, were held at 10 o'clock Tuesday morning at the Church of Our Lady of Guadalupe. Interment was in Oakwood cemetery.

Mrs. Donley is survived by her husband, one daughter, Mrs. Benito Acosta of Austin, and three sons, Willie Donley of Austin, Ramon Donley of Houston and Ernest Donley of San Antonio.

BOHLS.—Mrs. Mary Bohls, 63, died at the family residence two miles east of Pflugerville at 6:45 Tuesday morning.

Funeral services will be held Wednesday morning at 1:30 with interment in Pflugerville cemetery. The Rev. M. J. Schwarz will officiate at the service. Funeral arrangements are in charge of A. F. Leppin of Pflugerville and V. O. Weed of Austin.

Mrs. Bohls had lived near Pflugerville about 60 years and is survived by nine children. These included five daughters, Mrs. M. O.

Pfluger of Pflugerville, Mrs. W. F. Krueger of Hutto and Misses Lenora, Gertrude and Irene Bohls of Pflugerville and four sons, A. W. Bohls of California, E. W. Bohls of San Antonio, Fred O. Bohls of Coupland and W. L. Bohls of Pflugerville. Three sisters, two brothers and 10 grandchildren also survive.

Week's Building Totals \$96,224

55 Permits Recorded In Week

Austin building during the past week continued its active pace as 55 permits were recorded with an aggregate value of \$96,224 for the week and \$3,045,003 for the year.

The list of permits issued included:

Mrs. J. I. Grove, two-story frame residence with brick front and garage integral, 2309 Crest, \$7,000.
 Quinton Swenson, frame residence and box garage, 3202 Lafayette, \$2,500.
 Hazel Bradford, box garage, 1102 Chicon street, \$15.
 Walter Stachely, frame residence and box garage, 3004 Lafayette street, \$3,000.
 M. L. Huizinga, frame residence and box garage, 710 Deep Eddy avenue, \$1,200.
 A. Donley, box residence, 1405 Leone street, \$40.
 Theo. P. Meyer, addition to frame residence and convert to duplex, 606 West 16th street, \$1,850.
 Miss Dolly Champion, box garage, 1822 West 35th street, \$35.
 A. J. Anderson, frame duplex, 913 West Elizabeth, \$1,500.
 Austin District Methodist church, brick veneer residence and box garage, 1410 Preston avenue, \$5,325.
 Walter Plumley, frame residence, 1513 Treadwell avenue, \$250.
 C. R. Flournoy, frame residence and box garage, 1507 Newfield lane, \$3,300.
 M. H. Flournoy, frame residence and box garage, 1707 Newfield lane, \$3,300.
 C. C. Lincomb, move frame building onto lot at 510 Barton Springs road, \$100.
 M. W. Smith, frame addition to residence, 2204 Holly, \$100.
 M. H. Reed, brick warehouse and stucco two-story office, 401 East Fourth street, \$3,150.
 Pedro Arrendonko, two-room box residence, 1512 Haskell, \$95.
 Eugene Thompson, two-room box residence, 454 Perdona, \$200.
 E. M. Shepherd, frame residence with garage integral, 923 East 37th street, \$2,500.
 G. C. Seiders, masonry store building, 3923 Guadalupe, \$7,000.
 A. C. Hubbard, placed in sleeping porch, 1706 Willow street, \$300.
 Tom Miller, masonry filling station, 1900 East 51st street, \$5,250.
 Joe Campton, frame residence and box

garage, 1707 Briar street, \$2,400.
 Mrs. E. M. Odell, addition to box garage, 2313 Red River, \$14.
 Stewart Harkrider, frame residence with garage attached, 2504 Bonnie road, \$3,655.
 Quincy Lee, brick veneer residence and box garage, 3200 Meredith lane, \$7,000.
 John Wilson, box residence, 1802 Walnut, \$250.
 John Wattinger, brick veneer residence and box garage, 3208 Glenview, \$3,500.
 C. W. Kallgren, two-story duplex frame residence, 606 Harris avenue, \$5,250.
 Murray Graham, frame residence with garage integral, 1800 Northwood road, \$4,000.
 Mrs. A. E. Taylor, frame addition to residence, 1204 West 10th street, \$105.
 Alex Stamps, application for box residence, 2200 Washington avenue, \$750.
 Alex Stamps, application to move residence in new location and repair, 1155 Coleto, \$200.
 E. W. Heister, frame residence and box garage, 1407 Norwalk lane, \$3,500.
 F. Young, move house onto lot at 1150 Cedar avenue, \$40.
 Salem Robinson, box residence, 1005 East 12th street, \$1,000.
 Aaron Jones, Jr., move house onto lot at 1624 East 10th, \$50.
 Mrs. Myra Clayton, frame residence garage attached, 1503 Bouldin avenue, \$1,500.
 Mrs. Myra Clayton, frame residence and garage attached, 1502 South Third street, \$1,200.
 H. W. Sauer, frame residence and box garage, 1707 Garden street, \$650.
 P. S. Washington, box addition of two rooms to residence and new floor, \$200.
 Juan Mendoza, box residence, 2505 East Eighth street, \$400.
 Mrs. Stella H. Schuller, frame residence and box garage, 3205 Grooms street, \$1-

Mrs. A. W. Thielepape, frame residence and garage attached, 3513 Lawton lane, \$1,000.
 Marla C. Miller, screen porch addition to residence, 2713 Santa Rosa, \$25.
 Walter L. Plumley, demolish residence, 1513 Treadwell, \$10.
 Mrs. B. E. Rold, reroof residence and repair front porch, 1003 Nickerson, \$230.
 H. S. Milam, reroof residence, 1707 Congress, \$150.
 E. J. Fuchs, move building onto lot and convert into garage, 1304 West 34th street, \$30.

THE STATE OF TEXAS, (:))

KNOW ALL MEN BY THESE PRESENTS:

COUNTY OF TRAVIS. (:))

That I, M. C. Harris

of the County of Travis, in the State of Texas, for and in consideration of the sum of Eight hundred fifteen and 00/100----- Dollars this day paid to me in cash by THE CALCASIEU LUMBER COMPANY, a corporation organized and existing under the laws of the State of Texas, with its principal office in Austin, Travis County, Texas, the receipt of which is hereby acknowledged, have

ENDORSED, SOLD, ASSIGNED, TRANSFERRED, CONVEYED, and DELIVERED, and by these presents do ENDORSE, SELL, ASSIGN, TRANSFER, CONVEY, and DELIVER, unto the said THE CALCASIEU LUMBER COMPANY one certain promissory note for the principal sum of Eight hundred fifteen and 00/100-----Dollars, dated November 28, 1939

bearing interest from December 1st, 1939 until paid at the rate of seven per cent per annum, (and providing that if interest be not paid when due, it shall

become as principal and thereafter bear the same rate of interest) made, executed and delivered by A. Donley, a single man, Willie Donley a single man, Ramon Donley and wife, Dolores Donley, Hugh Acosta and wife, Benita Donley Acosta and Ernest Donley a single man payable to the order of M. C. Harris

at Austin, Travis County, Texas, in installments as follows, to wit: one installment of Twelve and 00/100----- Dollars to be paid on

February 1st, 1940 and a like installment to be paid on the 1st day of each month thereafter until said note has been fully paid and satisfied, each installment to be applied first to the payment of such interest as shall have accrued at the date such installment is paid, the remainder to the principal of said note, and the said note providing for a 10% attorney's fee, if it be placed in the hands of an attorney for collection after maturity, or if collected by legal proceedings of any kind, the right being reserved to the makers of said note to pay more than one installment thereon on any installment paying date, it being further provided that if any installment of said note be not paid when due, then, at the option of the holder, the accrued principal and interest of said note shall at once become due and payable, and suit may be immediately commenced to collect the same and to foreclose the hereinafter mentioned mechanic's lien.

The payment of the note described above is secured by a mechanic's lien on the following described property, to wit:

The North 47-2/3 feet of Lots Nos. 1 and 2, in Block No. 3, in Outlot No. 37, in Division "B" of the City of Austin, Travis County, Texas, and fully described in said contract, to which said contract reference is here made for description and for particulars.

Said contract giving and granting said mechanic's lien is dated November 28, 1939
 is recorded in Volume _____, Pages _____, Mechanic's Lien
 Records of Travis County, Texas; and said contract, as well as the record thereof,
 is by reference made a part hereof for all purposes.

Being the legal owner and holder of said promissory note, and of the said con-
 tract and mechanic's lien, I likewise GRANT, SELL, TRANSFER, and ASSIGN the said
 contract and mechanic's lien, as well as all the rights, equities, titles, and in-
 terests which I have or may be entitled to by virtue of being the legal owner
 and holder of said promissory note and of the lien securing its payment.

TO HAVE AND TO HOLD the above described promissory note, together with the said
 contract and mechanic's lien as well as all the rights, equities, titles, and in-
 terests existing under and by virtue of said contract and of its record, unto the
 said THE CALCASIEU LUMBER COMPANY, its successors or assigns, forever.

It is expressly understood and agreed that no recourse is to be had against me
 in any event as endorser, assignor, surety or guarantor of or for the payment of the
 aforesaid promissory note.

I warrant that the unpaid balance of said note on this date is \$815.00
 and I authorize THE CALCASIEU LUMBER COMPANY,
 its successors or assigns, to release said lien upon payment of said note.

Witness my hand this the 8th day of December, A. D. 1939.

M. C. Harris

THE STATE OF TEXAS, (:) -

COUNTY OF TRAVIS. (:) Before me, the undersigned authority, on this day personally
 appeared M. C. Harris, known to me to be the person whose name is sub-
 scribed to the foregoing instrument, and acknowledged to me that he executed the
 same for the purposes and consideration therein expressed.

Given under my hand and seal of office, this the 8th day of December

A. D. 1939 1939.

M. P. Anderson
 Notary Public, Travis County, Texas.

2 632/625/626

TRANSFER

M. C. Harris to The Calcasieu Lumber Company

A. Donley, Willie Donley, Ramon Donley and wife, Dolores Donley, Hugh Acosta and wife, Benita Donley Acosta and Ernest Donley.

FILED FOR RECORD
20 Dec 9

MISS EMILIE LIMBERG
Clerk County Court, Travis Co., Texas

Freda Wacker

Calcasieu 108

County of Travis } I, MISS EMILIE LIMBERG, Clerk of the County Court
within and for the County and State aforesaid, do hereby certify that the within and
above Instrument of Writing, with its Certificate of Authentication, was filed for
record in my office on the 20 day of Dec A. D. 1939, at 2 o'clock
P. M. and duly recorded on the 21 day of Dec A. D. 1939
at 8:30 o'clock A. M. in the 632 Records of said
County, in Book No. 632 Pages 625 to 626 inclusive.
WITNESS MY HAND and seal of the County Court of said County, the date last above written.

Edry Loo Miller

MISS EMILIE LIMBERG

Clerk County Court, Travis County, Texas

Construction Moves Upward

56 Permits Filed During Week

Austin building came back with a bang during the past week with 57 permits having an aggregate value of \$91,879 registered to send the unofficial total to \$6,735,480 after last week preceding had shown the lightest construction period in the year's record.

Featuring the permit list was one for the construction of the new 10th Ward fire station for the City of Austin at 201 Chicon street to replace the old station at 1111 East First street. The new station, to cost \$10,475, was designed by the architectural firm of Kreisle and Brooks and contract is held by Rex D. Kitchens.

Another permit of considerable size was one issued to the Fidelity Trust company for the remodeling of a store building and for the construction of a vault at 913 Congress avenue for use as the new home of that bank. This project costing \$5,399 is in charge of Schwarzer-Barron as contractor with Hugo F. Kuehne as supervising architect.

Other permits issued during the week included:

- W. D. Evans, frame residence, 603 Harris avenue, \$2,000.
- J. K. Kimble, frame residence, 1703 East 19th street, \$150.
- C. H. Jones, frame residence, garage integral, 1601 West 30 1/2 street, \$2,000.
- Hattie Valdes, frame garage apartment, 401 Newning, \$1,950.
- R. V. Miller, frame and brick veneer residence with garage integral, 1119 Mission Place, \$3,250.
- Ed St. John, frame and brick veneer residence with garage attached, 1602 Chelsea Lane, \$3,250.
- Mrs. Nella T. Evans, frame addition to rear of store, 3004 Duval street, \$25.
- Joe C. Franaciti, move frame residence onto lot, 2309 Coronada, \$55.
- W. S. Gatewood, stone veneer gardeners cottage, Exposition boulevard, \$1,475.
- Lealie Crockett, concrete retaining wall for boat slip, 3700 block on Dam boulevard, \$500.
- Sesto Cruz, box residence, 2307 East Fifth street, \$125.
- Manuel Ruentello, box residence, 1908 East Seventh street, \$250.
- John Heniger, open flower shop, 1205 Parkway, \$25.
- J. H. Greenwood, brick veneer and frame residence, 2006 Sharon Lane, \$3,500.
- Mary Gonzales, box addition to rear of residence, 1410 East Third street, \$10.
- F. P. Evans, corrugated iron store building, 815 West 12th street, \$100.
- Mrs. Fannie Loney, frame residence and move box garage, 5008 Duval street, \$2,310.
- Mr. and Mrs. G. C. Goen, brick veneer residence and frame garage, 3302 Windsor road, \$4,500.
- Johnnie Brown, box residence, 2403 Morelos, \$225.
- Mrs. Will J. Dill, frame residence and box garage, 1509 Wethersfield road, \$2,500.
- Mrs. Annie May Oglesby, frame residence and box garage, 1607 Wethersfield, \$2,500.
- Mr. and Mrs. A. N. McQuown, two-story frame residence and frame garage and storage room, 2416 Jarratt avenue, \$9,500.
- Elmer Watkins, application for box residence, south on East 12th street at Short Singleton, \$300.
- Mr. and Mrs. Howard Calkins, two-story rock veneer and frame residence and frame garage, 3210 Meredith, \$7,000.
- T. H. Johns, frame residence, 1600 Singleton, \$1,300.
- Bingham Lumber company, open lumber shed and frame office building, 408 Comal street, \$250.
- Walter S. Rudd, frame residence and box garage, 4606 Ramsay avenue, \$2,500.
- Tony Showers, box residence, 1121 Railroad, \$200.
- Must Rev. A. J. Drossaerts, box garage, 503 West Johanna street, \$200.
- K. R. Meyer, frame residence and box garage, 1317 Bonham, \$2,500.
- Max Homeyer, frame residence and box garage, 3209 Bridle Path, \$1,500.
- Pentecostal Church of God, box residence, 1107 Clermont, \$1,025.
- Wayne L. Hudson, frame residence and box garage, 4702 Shoalwood, \$3,000.
- Daniel F. Smith, brick veneer residence and garage integral, 3221 Clearview Drive, \$5,250.
- Swearingen-Armstrong, box commercial building, 317 South Congress avenue, \$100.
- L. A. Stevenson, reroof residence, 2500 San Antonio, \$140.
- Southland Ice company, awning and store room on loading wharf, 901 Red River, \$350.
- Nathaniel Jones, reroof, underpin and add one room to rear of residence, 2301 Rosewood, \$40.
- Mrs. Byron Mitchell, repair roof of residence, 1505 Westover road, \$25.
- Pauline Lacer, reroof residence, 3305

- West avenue, \$300.
- Mrs. Claudia Bowman, reroof residence, 4103 Avenue G, \$200.
- E. C. Stewart, stucco addition to office and stucco canopy, 1220 South Congress, \$435.
- Miss Ellen Lindquist, destroy barn and erect frame garage, 502 East 17th street, \$35.
- Mrs. Goodwin, repair interior of building and erect open air barbecue pit, 1303 Lavaca, \$75.
- U. S. government, cut holes in walls of store building for passageway, 200 West Sixth, \$141.
- Joseph estate, construct office inside of building and general alteration, 105 East First street, \$150.
- Mrs. Della Carey, reroof residence, 4205 Avenue B, \$150.
- E. D. Roe, reroof residence, 712 West 39th street, \$150.
- A. Roy Thomas, attach frame garage to residence, 1017 East 43rd street, \$100.
- A. Roy Thomas, move frame garage to another lot, 1004 East 43rd street, \$150.
- J. B. Fritzel, convert attic into bedroom, 1111 Alta Vista, \$25.
- Beasle C. McDugald, glass in back porch, 1701 Enfield road, \$250.
- Ed R. L. Wroe and Miss Ruth Key, remodel store building, 700 Congress avenue, \$300.
- A. Donley, repair and reroof residence, 1503 Lyons street, \$815.
- M. L. Canton, general repair to residence, 1111 West 10th street, \$1,000.

Obituary

PHILLIP SOLOMON CLARKE SR.

The body of Phillip Solomon Clarke Sr., 88, was sent to Hempstead by the Weed-Corley Funeral Home Friday morning. Funeral

services were held at the Episcopal Church at Hempstead at 4 p.m. Friday. Burial was in the Hempstead Cemetery.

MRS. ADALINE P. CALL

Funeral services for Mrs. Adaline P. Call, 78, were conducted at the Weed-Corley Funeral Home Friday at 11:30 a.m. with Dr. Kenneth Pope officiating. The body will be sent to Indianapolis, Ind., for burial.

JAMES C. KIRBY

Funeral services for James C. Kirby, 88, longtime Austin resident, were held at the Weed-Corley Funeral Home Friday at 11 a.m. with Dr. Edmund Heinsohn officiating. The body was taken to Moody, his former home, for burial at 2:30 p.m. in the Moody Cemetery.

BARNEY G. BATES

Funeral services for Barney B. Bates, Austin resident for more than 15 years, were held Friday at Corsicana. He died Thursday at his home in Corsicana.

MRS. STANTON ALLEN

BARTLETT, Dec. 24.—(Spl)—Funeral services for Mrs. Stanton Allen were Thursday at the Heartfield Funeral Home. She died Wednesday at the home of Houston relatives.

Mrs. Allen was born near Georgetown in 1878 and came to Bartlett as a girl. Two sons and her husband preceded her in death.

Surviving are one daughter, Mrs. Taylor Cavitt, and two sons, Harry Allen of Beaumont and Tom Allen of Houston.

RICHARD WHITLOW RANDLE

Funeral services for Richard Whitlow Randle were held at the Cook Funeral Home Friday afternoon with the Rev. Patrick W. Armstrong officiating. Burial was in Memorial Park.

F. O. LINDEN, SR.

Funeral services for F. O. Linden Sr. are pending the arrival of out-of-town relatives. The body is at the Cook Funeral Home.

ARCADIO DONLEY

Arcadio Donley died Friday morning in a local hospital at the age of 91. He is survived by his daughter, Mrs. Benita Donley Acosta of Austin; two sons, Raymond Donley and Willie Donley of Austin. Funeral services will be held Sunday at 2 p.m. at the Guadalupe Church with burial in Oakwood Cemetery.

F. O. LINDEN SR.

Funeral services for F. O. Linden Sr. will be held from the Cook Funeral Home Sunday at 4 p. m. with the Rev. Walter Kerr officiating. Burial will be in Oakwood Cemetery. Pallbearers will be Adolf Young, Gilbert Erickson, Hil'iard Nelson, Carl Pearson, Tobie Fritz and Segfred Burklund.

GUS JOHN KAATZ

TAYLOR, Dec. 24.—(Spl)—Funeral services for Gus John Kaatz, 68, were held Friday afternoon at the Condra Funeral home. Burial was in the Taylor City Cemetery.

Native of Germany, Kaatz had lived in Taylor for the past 40 years.

He is survived by a son, John R. Kaatz of Caldwell, and a brother, Fred Kaatz of Lubbock.

One son, Albert Kaatz, lost his life in the early months of the war.

093-24

1. PLACE OF DEATH		TEXAS DEPARTMENT OF HEALTH BUREAU OF VITAL STATISTICS STANDARD CERTIFICATE OF DEATH		54643	
STATE OF TEXAS		COUNTY OF <u>Travis</u>		CITY OR PRECINCT NO. <u>Austin</u>	
CITY OR PRECINCT NO. <u>Austin</u>		83 Rainey St.		GIVE STREET AND NUMBER OR NAME OF INSTITUTION	
2. FULL NAME OF DECEASED <u>Arcadio Donley</u>					
LENGTH OF RESIDENCE WHERE DEATH OCCURRED _____ YEARS _____ MONTHS _____ DAYS		(SOCIAL SECURITY NO. _____)			
RESIDENCE OF DECEASED AND NO. <u>83 Rainey St.</u>		CITY <u>Austin</u>		COUNTY <u>Travis</u> STATE <u>Texas</u>	
PERSONAL AND STATISTICAL PARTICULARS					
3. SEX <u>Male</u>		4. COLOR OR RACE <u>Latin American</u>		17. DATE OF DEATH <u>Dec 24, 1948</u>	
5. SINGLE, MARRIED, WIDOWED OR DIVORCED (WRITE THE WORD) <u>Widowed</u>		18. I HEREBY CERTIFY THAT I ATTENDED THE DECEASED FROM <u>December 13, 1948</u> TO <u>December 24, 1948</u>			
6. DATE OF BIRTH <u>January 12, 1857</u>		I LAST SAW HIM/LIVE ON <u>Dec. 24, 1948</u>			
7. AGE YEARS <u>91</u> MONTHS <u>11</u> DAYS <u>12</u> IF LESS THAN 1 DAY _____ HOURS _____ MIN		THE DEATH OCCURRED ON THE DATE STATED ABOVE AT <u>12:30 A.M.</u>			
8A. TRADE, PROFESSION OR KIND OF WORK DONE <u>Retired</u>		THE PRIMARY CAUSE OF DEATH WAS:		DURATION	
8B. INDUSTRY OR BUSINESS IN WHICH ENGAGED _____		<u>Bronchitis - Pneumonia</u>		<u>2-3 days</u>	
9. BIRTHPLACE (STATE OR COUNTRY) <u>Texas</u>		CONTRIBUTORY CAUSES WERE:			
10. NAME <u>Isaac Donley</u>		<u>Extensive subcutaneous</u>			
11. BIRTHPLACE (STATE OR COUNTRY) <u>No Record</u>		<u>Heart Disease</u>			
12. MAIDEN NAME <u>No Record</u>					
13. BIRTHPLACE (STATE OR COUNTRY) <u>No Record</u>					
14. SIGNATURE <u>Mrs. Benita Acosta</u>		IF NOT DUE TO DISEASE SPECIFY WHETHER ACCIDENT, SUICIDE, OR HOMICIDE			
ADDRESS <u>Austin, TEXAS</u>		DATE OF OCCURRENCE _____			
15. PLACE OF BURIAL OR REMOVAL <u>Oakwood Cem Austin TEXAS</u>		PLACE OF OCCURRENCE _____			
DATE <u>December 26, 1948</u>		MANNER OR MEANS (IF RELATED TO OCCUPATION OF DECEASED, SPECIFY)			
16. SIGNATURE <u>Cook Funeral Home</u>		SIGNATURE <u>James W. Eckhardt</u>		M.D. COR. _____	
ADDRESS <u>Austin, TEXAS</u>		ADDRESS <u>512 Capital Natl. Bank Bldg Austin, TEXAS</u>			
20. FILE NUMBER <u>1411</u>		FILE DATE <u>12-28-1948</u>		SIGNATURE OF LOCAL REGISTRAR <u>E. M. Primer, M.A.</u>	
				POSTOFFICE ADDRESS <u>AUSTIN, TEXAS</u>	

Dr. James Eckhardt
NOTE THE INFORMATION CALLED FOR ON THE REVERSE SIDE

INDEXED

YOUNG DONLEY IN FRANCE

The Statesman (1916-1921); Aug 7, 1918;

ProQuest Historical Newspapers: The Austin American Statesman

pg. 5

YOUNG DONLEY IN FRANCE.

"The ship on which I sailed has arrived safely overseas," states Arcadio Donley in a message to his relatives in this city. Donley has many friends in this city.

JOINS MARINE CORPS.

Stacy Dyer Willhite was enlisted in the marine corps yesterday. Mr. Willhite resigned from the S. M. A. in order to enlist in this branch of the service. His home is in Cookeville, Tenn.

Sergeant Wilson of the local marine recruiting office is receiving messages from various parts of the country stating that local boards will no longer release men in deferred classification, indicating that the order is general in the United States.

To the Citizens of Austin and Especially to the Relatives and Close Friends of Our Dead Soldier and Sailor Boys

There will be another memorial service for our dead soldier and sailor boys held at the Majestic Theater in this city at 3:30 p. m. of Sunday, January 26th, 1919.

This will probably be the last memorial service held.

The war is now happily over, and over right, and there will be no need for the recurring quarterly memorial services, as originally planned.

On November 10th, 1918, we had a memorial service in the Majestic Theater in this city.

It was a most impressive event.

We desire to hold a similar memorial service on the afternoon of January 26th, 1919.

Up to November 10th, 1918, I had the names of the soldiers and sailors listed below who had been killed in battle or died of wounds or sickness contracted in the service.

I earnestly desire the names of our soldier and sailor boys who have died from sickness or wounds or been killed in battle since that date.

I have no possible means of knowing who have died or been killed in the service except as relatives or friends inform me.

The City of Austin earnestly desires to honor its valued soldier and sailor dead, but it can not honor them unless their names are properly made known to those in authority.

I therefore here again appeal to those who may see this statement to diligently examine the same, and if any Austin or Travis County boy has died or been killed in the service whose name is not listed below, I earnestly desire to obtain information of that fact with the least possible delay.

It will seem unkind and ungrateful to our honored dead should their distinguished services not be made known to those who desire to pay every respect to their memory that is in their power.

WHITE

BETHEA, WILLIAM A.
BASFORD, WILLIAM B.
BENEDICT, CARL S.
BERGSTROM, EDGAR L.
BULL, RICHARD P.

CASEY, W. J.
CREATON, LeROY B.
CLARK, WILLIAM CALVIN
CAVILEER, JOE E.
CRAWFORD, EARL R.
CLAYTON, ROBERT WILLIAM
CAMPBELL, PAUL H.
CARDWELL, MISS MARIE (Army Nurse)

DAVIS, JIM
DAVIS, JAMES E. JR.
DuBLANC, JOHN J.
DONLEY **ARCADIO**

FOSTER, THOMAS HOBERT

GARZA, SACREMENTO

HENNIG, GUSTAF
HILL, MARTIN C.
HUTCHINGS MAJOR EDWIN

KEMP, JOHN E.
KIPPENBROCK, CARL L.
KLUNKERT, CHAS. LEE
KOCH, EUGENE LOUIS

MITCHELL VANCE
MORELAND, SINCLAIR
MURRAY, JAMES P.

OLIPHANT, TERRELL M.

PENN, EUGENE D.

RAVEN, EARL J.
ROBEY, WALTER

SCHERDING, WALTER TIPS
STEWART, OSCAR W.
SCRIVENER, J. P.

TAYLOR, EDWARD
TAYLOR, THOMAS R.
TEMPLETON, PRESTON
TITUS, RENA J.

COLORED

BURDETT, LONNIE
CLACK, ELLIS F.
CLEMENTS, JAMES
CLARK, EDWARD
HARRIS, OLLIE
HUDLIN, DAVID
PUTNEY, DEWEY A.
SCOTT, ATCHISON

Owing to the fact that the Daughters of the Confederacy observe January 10th of each year, that being General Robert E. Lee's birthday, as a Memorial Day in honor of Robert E. Lee and also as a Memorial Day for Stonewall Jackson, at their request the memorial exercises heretofore proposed to have been held on January 19th, have been postponed until January 26th, 1919.

Since my request to the public for additional names made in the newspapers of this city on January 5th, the following names have been furnished me, some sixteen in number:

I renew my insistence to the relatives and friends of our dead soldiers and sailors that at the earliest practicable moment they give me the names of such additional soldiers and sailors as are within their knowledge.

WHITE

ARBUCKLE, TOM
HARNARD, JOHN JR.
FISHER, JOHN R.
JONES, ALFRED PEARL
JONES, MISS MAMIE (Army Nurse)
KILLEBREW, FLOYD S.
LILLARD, JAMES F. JR.
LINDSEY, J. B.
PINCKNEY, CHARLES E.
PINSON, JOE J.
TURNER, H. GRADY
THOMPSON, MAURENAS
ULIT, ALVEY

COLORED

THOMPSON, MARCUS

At this meeting to be held on January 26th next, I will explain my plan for a memorial in honor of our soldier and sailor dead.

Respectfully,

A. P. WOOLDRIDGE, Mayor.

MORE THAN 75 TRAVIS COUNTY SOLDIERS GAVE LIVES IN GREAT WAR

THE STATESMAN is publishing a list of sixty-nine Travis county boys who died in the service. Though this list is practically complete, yet it is certain that some names have been omitted. The public is requested to help complete the list, and any information which could be added to the accompanying list will be appreciated if addressed to the editor of The Statesman.

Seventy-five or more Travis county boys died in the service. Sixty-nine of these records are on file with the Mayor, but there a few which have not yet been obtained. Mayor Yett is anxious to add these to his present file of records.

Below are the names of those on file. There are two alphabetically arranged lists, and names not found in the first list may be in the supplement. The lists follow:

- BETHEA—Private William A.; age 23 years; place of death, Camp Meacon, base hospital, France; date, Sept. 12, 1918; cause, pneumonia.
- BASTFORD—Corporal William B.; age, 24 years; branch of service, Co. G, 134th regiment, 34th division infantry; place of death, Camp Dix, N. J.; date of death, Sept. 26, 1918; cause, Spanish influenza.
- BENEDICT—Carl Stone; fourth class midshipman; age, 17 years; branch of service, navy, U. S. naval academy; place of death, U. S. naval academy, Annapolis, Md.; date of death, Oct. 21, 1918; cause, spinal meningitis.
- BERGSTROM—Private Edgar L.; age, 21 years; branch of service, depot brigade, Camp Travis; place of death, Camp Travis; date of death, Oct. 22, 1918; cause of death, pneumonia.
- BULL—Private Richard P.; age, 22 years; branch of service, coast artillery, Fort San Jacinto, special duty at signal station; place of death, Austin; date of death, Oct. 17, 1918; cause of death, pneumonia.
- CASEY—Private W. J.; age, 22 years; branch of service, infantry; place of death, Eagle Pass; date of death, Oct. 30, 1918; cause of death, pneumonia.
- CREATON—Second Lieutenant LeRoy B.; age, 22 years; branch of service, 168th infantry, A. E. F., France; place of death, killed in action; date of death, July 28, 1918.
- CLARK—Wm. Gulyin; age 17 years; branch of service, junior naval reserve corps; place of death, Camp Dewey, New London, Conn.; date of death, June 25, 1917; cause of death, spinal meningitis.
- CAVLEER—Private Joe E.; age, 24 years; branch of service, infantry, 15 months in service; place of death, Dallas; date of death, Dec. 18, 1917; cause of death, pneumonia contracted at Camp Bowie.
- CRAWFORD—Earl H., fireman on U. S. S. Glacier; age 22 years; branch of service, navy, U. S. S. Glacier; place of death, aboard ship; date of death, Sept. 17, 1917; cause of death, accident on ship.
- CLAYTON—Private Robert William; age, 21 years; branch of service, training detachment, College Station; place of death, College Station; date of death, Oct. 10, 1918; cause of death, pneumonia.
- CAMPBELL—Private Paul Howard; age, 22 years; branch of service, Co. 18, Camp Mabry, S. A. M.; place of death, Camp Mabry; date of death, Oct. 12, 1918; cause of death, pneumonia.
- DAVIS—Jim Little. (Other information not available.)
- DAVIS—Private James E. Jr.; branch of service, 360th infantry, machine gun company, A. E. F., France; place of death, France; date of death, Sept. 20, 1918; cause of death, from wounds received in action.
- DU BLANC—Corporal John J.; age, 29 years; branch of service, 117th supply train, 42d division; place of death, Villac, France; date of death, Dec. 21, 1917; cause of death, pneumonia.
- DONLEY—Private Arcadio; age, 28 years; branch of service, Co. I, 144th infantry, A. E. F., France; place of death, France; date of death, Oct. 6, 1918; cause of death, wounds received in action.
- FOSTER—Sergt. Thomas Robert; age, 21 years; branch of service, Co. B, 132d machine gun battalion; place of death, Camp Bowie; date of death, Nov. 20, 1917; cause of death, pneumonia.
- GARZA—Private Sacramento; age, 22 years; branch of service, Co. 35, 165th depot brigade, Camp Travis; place of death, Camp Travis; date of death, Oct. 12, 1918; cause of death, pneumonia.
- HEBENIC—Private Gustak; age, 24 years; branch of service, 263d infantry; place of death, Camp Bowie; date of death, Dec. 15, 1917; cause of death, pneumonia.
- HILL—Murth C.; place of death, went down with Tuscania; date of death, Feb. 14, 1918.
- HUTCHINGS—Major Edwin; age, 28 years; branch of service, 141st regiment, 71st infantry brigade, 36th division; place of death, France; date, between 5th and 10th October, 1918; cause of death, killed in action.
- KEMP—Coxswain John E.; age, 19 years; branch of service, navy; place of death, aboard U. S. S. Pittsburg; date of death, Oct. 20, 1918.
- KIPPENBROCK—Lieut. Carl L.; age, 23 years; branch of service, 125th ordnance depot; place of death, Camp Bowie; date of death, Oct. 19, 1918; cause of death, pneumonia.
- KOCH—Sergt. Eugene Louis; age, 24 years; branch of service, quartermaster's corps; place of death, aboard U. S. transport; date of death, Sept. 30, 1918; cause of death, pneumonia.
- MITCHELL—Private Vance; age, 24 years; branch of service, ordnance department; place of death, Camp Bowie; date of death, Dec. 12, 1917; cause of death, pneumonia.
- MORELAND—Sincclair; Army Y. M. C. A. secretary; age, 33 years; branch of service, Southern department, Y. M. C. A.; place of death, Norman, Okla.; date of death, Oct. 5, 1918; cause of death, pneumonia, caused from exposure to epidemic in nursing sick soldiers at camp.
- MURRAY—Captain James P.; age, 38 years; branch of service, engineering corps, Camp Humphreys, Va.; place of death, Austin; date of death, Sept. 28, 1918; cause of death, pneumonia following influenza.
- OLIPHANT—Sergt. Terrell M.; age, 31 years; branch of service, quartermaster's corps; place of death, Camp Cody, Deming, N. M.; date of death, Oct. 21, 1918; cause of death, pneumonia.
- PENN—Private Eugene D. (Notice of promotion to first lieutenant after death). Age, 22 years; branch of service, U. S. air service; place of death, Foggia, Italy; date of death, May 20, 1918; cause of death, fell in action.
- RAVEN—Private Earl J.; age, 18 years; branch of service, 49th headquarters company, coast artillery corps, Camp Eustis, Va. (No other information available).
- ROBEY—Walter; age, 21 years; branch of service, U. S. navy, quartermaster second class; place of death, Hampton Roads, Va.; date of death, Oct. 10, 1918; cause of death, pneumonia.
- SCHERDING—Cadet Walter Tips; age 25 years; branch of service, naval aviation, Seattle, Wash.; place of death, Seattle, Wash.; date of death, Oct. 20, 1918; cause of death, pneumonia.
- STEWART—Oscar W.; age, 17 years; branch of service, navy; place of death, aboard U. S. S. Pittsburg; date of death, Dec. 22, 1917.
- TAYLOR—Private First Class Thomas Roy; age, 20 years; branch of service, Co. D, 141st infantry; place of death, Camp Bowie; date of death, Dec. 30, 1917; cause of death, pneumonia.
- TEMPLETON—Private Preston; age, 31 years; branch of service, motor truck company 508; place of death, Hospital Ramsey, Hampshire county, England; date of death, Oct. 1, 1918; cause of death, unknown.
- TITUS—Hena J.; branch of service, marine corps, France; place of death, "somewhere in France;" date of death, April 13, 1918; cause of death, gassed.
- Colored.
- BORDITT—Private Lonnie; age, 21 years; branch of service, infantry; place of death, Camp Travis; date of death, Oct. 18, 1918; cause of death, Spanish influenza.
- CLACK—Private Ellis F.; age, 28 years; branch of service, infantry; place of death, Camp Grant, Ill.; date of death, Oct. 3, 1918; cause of death, pneumonia.
- CLEMENTS—James, Storekeeper; age, —; branch of service, Co. I, engineering corps; place of death, Norfolk, Va.
- CLARK—Private Edward; age, 23 years; place of death, —; date of death, —; cause of death, —.
- 18, Camp Mabry, S. A. M.; place of death, Camp Mabry; date of death, Oct. 12, 1918; cause of death, pneumonia.
- DAVIS—Jim Little. (Other information not available.)
- DAVIS—Private James E. Jr.; branch of service, 360th infantry, machine gun company, A. E. F., France; place of death, France; date of death, Sept. 20, 1918; cause of death, from wounds received in action.
- DU BLANC—Corporal John J.; age, 29 years; branch of service, 117th supply train, 42d division; place of death, Villac, France; date of death, Dec. 21, 1917; cause of death, pneumonia.
- DONLEY—Private Arcadio; age, 28 years; branch of service, Co. I, 144th infantry, A. E. F., France; place of death, France; date of death, Oct. 6, 1918; cause of death, wounds received in action.
- FOSTER—Sergt. Thomas Robert; age, 21 years; branch of service, Co. B, 132d machine gun battalion; place of death, Camp Bowie; date of death, Nov. 20, 1917; cause of death, pneumonia.
- GARZA—Private Sacramento; age, 22 years; branch of service, Co. 35, 165th depot brigade, Camp Travis; place of death, Camp Travis; date of death, Oct. 12, 1918; cause of death, pneumonia.
- HEBENIC—Private Gustak; age, 24 years; branch of service, 263d infantry; place of death, Camp Bowie; date of death, Dec. 15, 1917; cause of death, pneumonia.
- HILL—Murth C.; place of death, went down with Tuscania; date of death, Feb. 14, 1918.
- HUTCHINGS—Major Edwin; age, 28 years; branch of service, 141st regiment, 71st infantry brigade, 36th division; place of death, France; date, between 5th and 10th October, 1918; cause of death, killed in action.
- KEMP—Coxswain John E.; age, 19 years; branch of service, navy; place of death, aboard U. S. S. Pittsburg; date of death, Oct. 20, 1918.
- KIPPENBROCK—Lieut. Carl L.; age, 23 years; branch of service, 125th ordnance depot; place of death, Camp Bowie; date of death, Oct. 19, 1918; cause of death, pneumonia.
- KOCH—Sergt. Eugene Louis; age, 24 years; branch of service, quartermaster's corps; place of death, aboard U. S. transport; date of death, Sept. 30, 1918; cause of death, pneumonia.
- MITCHELL—Private Vance; age, 24 years; branch of service, ordnance department; place of death, Camp Bowie; date of death, Dec. 12, 1917; cause of death, pneumonia.
- MORELAND—Sincclair; Army Y. M. C. A. secretary; age, 33 years; branch of service, Southern department, Y. M. C. A.; place of death, Norman, Okla.; date of death, Oct. 5, 1918; cause of death, pneumonia, caused from exposure to epidemic in nursing sick soldiers at camp.
- MURRAY—Captain James P.; age, 38 years; branch of service, engineering corps, Camp Humphreys, Va.; place of death, Austin; date of death, Sept. 28, 1918; cause of death, pneumonia following influenza.
- OLIPHANT—Sergt. Terrell M.; age, 31 years; branch of service, quartermaster's corps; place of death, Camp Cody, Deming, N. M.; date of death, Oct. 21, 1918; cause of death, pneumonia.
- PENN—Private Eugene D. (Notice of promotion to first lieutenant after death). Age, 22 years; branch of service, U. S. air service; place of death, Foggia, Italy; date of death, May 20, 1918; cause of death, fell in action.
- RAVEN—Private Earl J.; age, 18 years; branch of service, 49th headquarters company, coast artillery corps, Camp Eustis, Va. (No other information available).
- ROBEY—Walter; age, 21 years; branch of service, U. S. navy, quartermaster second class; place of death, Hampton Roads, Va.; date of death, Oct. 10, 1918; cause of death, pneumonia.
- SCHERDING—Cadet Walter Tips; age 25 years; branch of service, naval aviation, Seattle, Wash.; place of death, Seattle, Wash.; date of death, Oct. 20, 1918; cause of death, pneumonia.
- STEWART—Oscar W.; age, 17 years; branch of service, navy; place of death, aboard U. S. S. Pittsburg; date of death, Dec. 22, 1917.
- TAYLOR—Private First Class Thomas Roy; age, 20 years; branch of service, Co. D, 141st infantry; place of death, Camp Bowie; date of death, Dec. 30, 1917; cause of death, pneumonia.
- TEMPLETON—Private Preston; age, 31 years; branch of service, motor truck company 508; place of death, Hospital Ramsey, Hampshire county, England; date of death, Oct. 1, 1918; cause of death, unknown.
- TITUS—Hena J.; branch of service, marine corps, France; place of death, "somewhere in France;" date of death, April 13, 1918; cause of death, gassed.
- Colored.
- BORDITT—Private Lonnie; age, 21 years; branch of service, infantry; place of death, Camp Travis; date of death, Oct. 18, 1918; cause of death, Spanish influenza.
- CLACK—Private Ellis F.; age, 28 years; branch of service, infantry; place of death, Camp Grant, Ill.; date of death, Oct. 3, 1918; cause of death, pneumonia.
- CLEMENTS—James, Storekeeper; age, —; branch of service, Co. I, engineering corps; place of death, Norfolk, Va.
- CLARK—Private Edward; age, 23 years; place of death, —; date of death, —; cause of death, —.

- which is a non-communicable disease.
- HARRIS—Private Ollie; age, 26 years; place of death, Camp Dodge, Iowa; date of death, October, 1918.
- HUDLIN—Private David; age, 18 years; branch of service, 25th infantry; place of death, Schofield Barracks, Honolulu; date of death, June 9, 1917; cause of death, spinal meningitis.
- PUTNEY—Dewey A.; place of death, Camp Grant, Ill.
- SCOTT—Atchison; branch of service, engineering corps; place of death, Hoboken, N. J.; date of death, July 9, 1918.
- Names for Memorial Services, Sunday, January 26, 1919.
- ARBUCKLE—Private Tom; age, 22 years; branch of service, Company I, 360th infantry, 90th Division; place of death, killed in action, buried at Gloriens Cemetery; date, November 2, 1918.
- BAUMERT—Henry; Fishville, Texas; age 21 years; Austin Machine Gun Co.; died of pneumonia January 4, 1919.
- EILERS—George; Colton, Texas; age, 24 years; died in France of pneumonia, Oct. 4, 1918.
- FISHER—Private John R.; age, 30 years; branch of service, Company D, 325th infantry, 82nd Division; place of death, France; cause, killed in action; date, October 12, 1918.
- JONES—Corporal Alfred Earl; age, 23 years; branch of service, Company C, 360th Regiment Infantry, 90th Division; place of death, somewhere in France; date, November 3, 1918; cause, died of wounds received in battle of Argonne Forest.
- JONES—Miss Mable (Army Nurse); member Travis County Registered Nurses Association; graduated from Austin Presbyterian Sanitarium in 1918 class; enrolled for U. S. service, stationed at Camp Logan, Houston, Texas; died of pneumonia December 31, 1918.
- KEELIN—Sergeant Alfred; age, 23 years; branch of service, Company I, 360th Infantry Section; place of death, somewhere in France; date, about November 2, 1918; cause, died of wounds received in action.
- KLAERNER—Private Edward H.; age, 23 years; branch of service, Mechanical Repair Shop No. 304; place of death, Fort Bliss; date, October 15, 1918; cause, influenza.
- KLUNKERT—Private Charles; age, 22 years; branch of service, 90th Division, 360th Infantry; place of death, France; date, November 2, 1918; cause, killed in action.
- LARSON—Private Gabriel E.; age 24 years; branch of service, Company I, 360th Infantry, 90th Division; place of death, France; cause, killed in action; date, November 4, 1918.
- LILLARD—James F., Jr.; age, 26 years; branch of service, Company I, 360th Infantry, 90th Division; place of death, France; date, November 4, 1918; cause, killed in action.
- LINDSEY—Corporal J. S.; age, 21 years; branch of service, 360th Infantry, National Army; place of death, France; date, November 4, 1918; cause, killed in action.
- MAC DONNELL—Captain Albert Speed; age, 23 years; branch of service, Headquarters Division of the 91st Division; place of death, Port of Debarkation Hospital, St. Nazaire, France; date, December 22, 1918; cause, died of wounds received from Hun bomb.
- MOORE—Captain Charles Joe; age, 26 years; branch of service, 5th Division, 7th Engineers; place of death, somewhere in France; date, October 14, 1918; cause, died of wounds received in action while crossing the Argonne River. Was awarded Distinguished Service Cross for bravery in this battle.
- PEARSON—1st Class Pvt. Ernest; age, 33 years; branch of service, Company I, 360th Infantry; place of death, hospital, somewhere in France; date, December 15, 1918; cause, pneumonia.
- PINCKNEY—1st Lieutenant Charles E.; age, 33 years; branch of service, Headquarters 5th Regiment Field Artillery; place of death, Camp Zachary Taylor, Louisville, Ky.; date of death, December 20, 1918; cause pneumonia.
- PINSON—Private Joe J.; age, 29 years; branch of service, Company C, 183th Regiment, Infantry; place of death, somewhere in France; date, October 14, 1918; cause, died of wounds received in action.
- SMITH—Private Oscar; age, 22 years; branch of service, 11st Infantry, 36th Division; place of death, killed in action in France; date, November 9, 1918.
- THOMPSON—Corporal Maurenas; age, 32 years; branch of service, Company D, 141st Infantry; place of death, somewhere in France; date, October 24, 1918; cause, killed in battle.
- TURNER—Private H. Grady; age, 27 years; branch of service, Air Service Training School, Kelly Field No. 2; place of death, Kelly Field; date, December 15, 1918; cause, pneumonia.
- ULIT—Corporal Alvey; age, 20 years; branch of service, Company D, 141st Infantry, 36th Division; place of death, somewhere in France; date, October 25th, 1918; cause, died of wounds received in action.
- WAGER—Sergeant H. F.; age, —; branch of service, Hospital Corps;

- place of death, Camp Cody; date December, 1918; cause, pneumonia.
- PEARSON—1st Class Pvt. Ernest; age, 33 years; branch of service, Company I, 360th Infantry; place of death, hospital, somewhere in France; date, December 15, 1918; cause, pneumonia.
- PINCKNEY—1st Lieutenant Charles E.; age, 33 years; branch of service, Headquarters 5th Regiment Field Artillery; place of death, Camp Zachary Taylor, Louisville, Ky.; date of death, December 20, 1918; cause pneumonia.
- PINSON—Private Joe J.; age, 29 years; branch of service, Company C, 183th Regiment, Infantry; place of death, somewhere in France; date, October 14, 1918; cause, died of wounds received in action.
- SMITH—Private Oscar; age, 22 years; branch of service, 11st Infantry, 36th Division; place of death, killed in action in France; date, November 9, 1918.
- THOMPSON—Corporal Maurenas; age, 32 years; branch of service, Company D, 141st Infantry; place of death, somewhere in France; date, October 24, 1918; cause, killed in battle.
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- WAGER—Sergeant H. F.; age, —; branch of service, Hospital Corps;

Austin to Honor Memory of Travis World War Dead

Legion Has Charge of Program at 3 o'Clock at Majestic Theatre.

Today the time has again come when the people of the largest nation in the world pause amid the busy affairs of life and for a few short hours offer their tribute to the heroes of war—to those who gave their lives that their nation might have freedom and justice for all.

And today is the 66th anniversary of the Memorial Day celebrations, for the idea of placing a wreath of flowers on the graves of fallen soldiers was conceived in the year 1866, in an old colonial mansion of Columbus, Georgia. Mrs. John Tyler of this place was the first to call together a group of friends and ask that they join in the ritual which they were all performing alone, and since that time the custom has been observed every year.

Originated in 1866

History does not tell for whom Mrs. Tyler mourned; perhaps a brother, husband, father—but her sorrow caused her to reach out in sympathy to other sorrowful hearts and start an idea that has been a comfort to thousands of people since. It was on April 28 that the day was first observed; the wounds of the civil war were fresh in the land, and aching hearts were stealing to cemeteries to bedeck the graves of soldier sons and husbands who had died fighting for the blue or the gray; perhaps the miracle of the spring—the longing for comrades who had gone beyond—perhaps a yearning of one alone in her grief, who with thousands of others could not find the grave of their loved ones, caused this coming together that joins the North and South again.

Mrs. Tyler called together the women of her town and organized a Ladies' Memorial association. The women went from her home to Linwood cemetery in Columbus, where the formal Memorial day exercises were held, and where they solemnly promised to carry on the sweet task of decorating the graves of the soldier dead on the same day each year.

Within a very few years the idea had swept the nation until Memorial day became a legal holiday, so decreed by congress. The date, however, is optional with the states themselves; several southern states adhere to the original April 30, when flowers are in bloom for the decoration of the graves. General John A. Logan of civil war fame, is credited with the first general proclamation setting aside one Memorial day each year as a day of tribute.

North Follows South.

In 1868, when Logan was commander-in-chief of the G. A. R., report has it that his wife returned from a southern visit and told how the graves of each confederate soldier at Petersburg was decorated with a flag. It was then that "Black flag." It was then that Black Eagle." Logan issued an order from G. A. R. headquarters on May 5, 1868, making memorial day a northern as well as a southern custom.

Travis Post No. 75, American Legion, has arranged a program honoring 100 deceased ex-soldiers who are buried here which will be held at the Majestic theatre at 3 o'clock, to be followed by the decoration of the graves in the different cemeteries. Opening the program, Captain Arthur Stramler of the local national guard unit, will lead the audience in saying the pledge of allegiance to the flag, which goes: "I pledge allegiance to the flag of the United States of America and to the Republic for which it stands, one nation indivisible with liberty and justice for all." Civilian adults will take the pledge by standing at attention; hats off; persons in uniform render the right hand salute.

Harris to Speak.

June C. Harris, Austin Attorney, and the first Texan to volunteer for service in the world war, is the speaker for the afternoon; a chorus of over 25 voices will furnish the music program, and the local national guard unit will furnish the color bearers for the service. The program will end as a salute is fired, under the direction of Captain Stramler, as "taps."

The City of Austin has co-operated with the Travis Post in every way possible for this occasion; proclamations from state and city officials have asked the aid of the public in donating flowers and in attending the ceremony, and every civic and patriotic club in town has endorsed the plans.

WAR DEAD

The name and place of burial of deceased ex-service men and women of Travis county of the world war follow:

Tom Arbuckle, Oakwood cemetery, Austin; John R. Barnard, Sprinkle cemetery, Sprinkle; William B. Basford, Oakwood cemetery, Austin; Robt. A. Bauer, Mount Calvary cemetery, Austin; Henry A. Baumert, Carl S. Benedict, George C. Bengener Jr., Oakwood cemetery, Austin; A. C. Berger, Live Oak cemetery, Manchaca; Edgar L. Bergetrom, Hal Bramlette, Howard S. Bremond, James R. Bright, Richard P. Bull, Oakwood cemetery, Austin; W. J. Brock, Marvin C. Caldwell, Paul Howard Campbell, new section, Oakwood cemetery, Austin; Frank Carrion, Mount Calvary cemetery, Austin; William J. Casey, Boggy cemetery, Austin; Joel Edward Cavilear, H. B. Claggett, William O. Clark, Robert W. Clayton, Earl H. Crawford, Leroy Bates Creaton, **Arcadio Danley**, Oakwood cemetery, Austin; John J. Du Blanc, James E. Davis Jr., in American cemetery, France; George Eilers, Lutheran cemetery, Austin; George F. Elliott, Oakwood cemetery, Austin; Fred Ewon, Cedar Valley cemetery; James Ferris, in Mount Calvary, Austin; John R. Fisher, American cemetery, France; J. O. Ford, Manor cemetery, Manor; Thomas H. Foster, Bosque cemetery, Waco; John W. Fuchs, Lutheran cemetery,flugerville; Edwin L. Fitters, Claude B. Galbreath, Walter Ganzert, Oakwood cemetery, Austin; Sacramento Garza, Manor cemetery, Manor; Harry M. George, Roger C. Gorce, Thomas V. Graham, Harry A. Halphen, Oakwood cemetery, Austin; John Hamilton, Boggy cemetery, Austin; Roy Hawk, Oakwood cemetery, Austin; Gustav Hennig, Elgin cemetery, Elgin; Walter Hornaby, Hornaby Bend cemetery, Austin; Edwin G. Hutchings, Marvin Hankin, Oakwood cemetery, Austin; Leon Jirasok, Gainesville cemetery, Gainesville; Alfred M. Jones, Live Oak cemetery, Manchaca; Miss Mamie

Jones, Pontotoc cemetery, France; Alfred Kerlin, American cemetery, France; Lawrence B. King, C. L. Kippenbrock, Glenn Bruce Kirk, Oakwood cemetery, Austin; Charles Klunkert, American cemetery, France; Leon Koch, John Elson Kemp, Eugene L. Koch, Elbert Kruse, Gabriel Larson, James F. Lillard, Jacob S. Lindsey, Ramon Love, Oakwood cemetery, Austin; B. F. Leatherwood, Jones cemetery, Austin; Albert S. McDonnell, American cemetery, France; D. C. McCaleb, Oakwood cemetery, Austin; Harvey A. McCown, Williams cemetery, Tech; Hugh It. McKoy, Oakwood cemetery, Austin; E. McLasky, Beth-El cemetery, Austin; Vance Mitchell, Greenwood cemetery, Colorado school house, Del Valle; Frank W. Moore, Oakwood cemetery, Austin; Sinclair Moreland, Seguin cemetery, Seguin; James P. Murray, Oakwood cemetery, Austin; Terrell Oliphant, Georgetown cemetery, Georgetown; Ernest Pearson, Free Mission church cemetery, Elroy; Eugene Doak Penn, Oakwood cemetery, Austin; Willis A. Perry, Lytton Springs cemetery, Lytton Springs; Charles E. Pinckney, Oakwood cemetery, Austin; Joe J. Pinson, American cemetery, France; George Pool, Earl J. Haven, M. H. Reed Jr., Oakwood cemetery, Austin; Walter Nobey, Round Rock cemetery, Round Rock; Clifford H. Rogers, Walter T. Scherding, Hubbard B. Smith, Oscar M. Smith, Oakwood cemetery, Austin; Travis L. Snow, American cemetery, France; Oscar W. Stewart, Round Rock cemetery, Round Rock; Preston A. Templeton, Haynie Chapel cemetery, Austin; Thomas R. Taylor, Oakwood cemetery, Austin; Arno Tausch, New Braunfels; Rena J. Titus, American cemetery, France; Grady H. Turner, Marenus Thompson, Tate, Alvin Ulit, Santos Lopez Verestique, Oakwood cemetery, Austin; William Watson, Driftwood cemetery, Driftwood; Fred Wattlinger, Oakwood cemetery, Austin; G. P. Hanson, Wimberly cemetery, Wimberly.

List of Travis county colored ex-service men and location of graves: Lonnie Burdett, Ike Barnes cemetery, Webberville; Ellis A. Clack, city cemetery, Seguin; Edwin Clark, Bethany cemetery, Austin; James Clements, Bethany cemetery, Austin; William C. Dewitty, Waters cemetery, Austin; Cleannon Evans, Mount Calvary cemetery for colored, Austin; James Glover, Bethany cemetery, Austin; Frank Habbott, Mount Calvary cemetery for colored, Austin; Ollie Harris, Ike Barnes cemetery, Webberville; Will D. Hollins, Mount Calvary cemetery for colored, Austin; David L. Hudlin, Bethany cemetery, Austin; Willie Joyner, Park Springs cemetery, Manor; Willie Merritt, Plummers cemetery, Austin; D. A. Putney, Houston; Ernest Robertson, Cedar Creek cemetery, Cedar Creek; Monroe Sampson, Park Springs cemetery, Manor; Allen Simms, Park Springs cemetery, Manor; Joe Tindale, St. Paul cemetery, Austin.

Incomplete list of Travis county colored ex-service men with reference to location of graves: Archison Scott, Little cemetery; Ellis Clark,

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DEATHS and FUNERALS

MRS. C. S. MANSBENDEL

Funeral services for Mrs. Clotilde Shipe Mansbendel, 82, of 3824 Avenue F, were held at Weed-Corley Funeral Home Saturday. Rev. Theodore McElroy and Rev. Charles Summers officiated with burial in Oakwood Cemetery.

Pallbearers were Billy Amstead, Elmo Cook, Arthur Fehr, Albert Franklin, Clayson Fuller and J. B. Malone.

LEE TABOR

Funeral services for Lee Tabor of McDade, 81, who died at his home last week, were held at Rockdale. Graveside services were at Cobb Cemetery in Thornton.

Rev. Lloyd Taylor of South Austin Baptist Church officiated.

Survivors include his widow, Mrs. Martha Ella Tabor; two sons, Roy Tabor of Austin and James Tabor of McDade; two daughters, Mrs. Ruby Castlow and Mrs. W. J. Carlisle of Austin; 11 grandchildren and six great-grandchildren.

Pallbearers were Wayne Lawrence, Roy Tabor Jr., Norman Stark, Ronnie Tabor, Jim Leverett and Billie Castlow.

MRS. LURENA FLEMINGS

Funeral services for Mrs. Lurena Flemings will be held Sunday at 2 p.m. from Mt. Pleasant Missionary Baptist Church at Alum Creek with Rev. H. Hill officiating. Burial will be in Alum Creek Cemetery under direction of King-Tears Mortuary.

Survivors include six daughters, Mrs. Alter Lee Payne of Houston, Mrs. Ollie Mae Foster of Manor, Mrs. Mary Robinson of Lubbock, Mrs. Ophelia Arnold, Mrs. Melvina Johnson and Mrs. Ethel Jackson of Austin; two sons, Robert Flemings of Houston and Simon Flemings of Austin; and two sisters, Mrs. Lennie Hill of Dale and Mrs. Carrie Manor of Austin.

MRS. GEORGIA BENFORD

Funeral services for Mrs. Georgia Benford will be held at 2:00 p.m. Sunday at Mt. Olive Baptist Church near Bastrop with Rev. Charles Harris officiating. Burial will be in Mt. Olive Cemetery under direction of Fuller Mercer Sheffield Funeral Service.

Survivors include her husband, Henry Benford of Cedar Creek; three daughters, Mrs. Mary L. Benford and Mrs. Nola B. Brown, both of Bastrop; Mrs. Bertha Lee Gradington of Georgetown; one sister, Mrs. Mary Johnson of Kyle; one brother, Willie Summers of Schertner; five grandchildren; four great-grandchildren.

Pallbearers will be Leon Benford, Green Thompson, Leroy Harris, James Odis Jones, Robert Benford and Will Higgins.

RAYMOND DONLEY SR.

Funeral services for Raymond Donley Sr., were held Saturday at Our Lady of Guadalupe Catholic Church with Rev. Joseph Sammon, OMI, officiating.

Burial was in Assumption Cemetery with military graveside services under direction of Mission Funeral Home.

Pallbearers were his sons, Manuel, Robert, Joe, Edward, Frank and Raymond Donley Jr.

JOHN J. STERNNADLE, JR.

John J. Sternnadle, Jr., 63, of 1703 E. 20th St., died in a Houston Hospital Friday. He was a welder, a member of St. Mary's Catholic Church and a lifelong resident of Austin.

Survivors include his widow, Mrs. Theresa Sternnadle of Austin; his mother, Mrs. Nellie Sternnadle of Austin; three sons, John A. Sternnadle of Del Rio, James Joseph Sternnadle and Rodney Gene Sternnadle, both of Austin; five daughters, Mrs. H. G. Linscomb of Austin, Mrs. E. J. Lafosse of Salina, Kan., Mrs. D. Savant of Boosler City, La., Mrs. Marvin Hickman of Roundup, Mont., Mrs. T. W. Darling of Casper, Wy.; two brothers, B. Sternnadle and R. Sternnadle, both of Austin; eight sisters, Mrs. Bessie Kutalek, Mrs. Walter Stevens, Mrs. Andrew Crosley, Mrs. Nellie Armstrong, Mrs. Elliott Haehnel, Mrs. Herman Schwarzer, Mrs. Mary Mitchell and Mrs. Walter Lingo, all of Austin; and 16 grandchildren.

The body is at Hylltin - Manor Funeral Home pending funeral arrangements.

Austin Men Returning From Foreign Service

The Austin American (1914-1973); Dec 17, 1944;

ProQuest Historical Newspapers: The Austin American Statesman

pg. 22

Austin Men Returning From Foreign Service

From theaters of operations across the Pacific three Austin men are returning on rotation furlough, eighth service command headquarters at Dallas has announced.

S-Sgt. Charles M. Powell is expected to arrive about Dec. 20 at Fort Sam Houston and will come on to Austin to visit his parents, who live at 4307 Avenue B. He has been in the Southwest Pacific area for the past 31 months.

T-3 Raymond Q. Donley, member of the coast artillery corps, is returning home after five months in the Asiatic Pacific area. He is expected to arrive in Texas about Dec. 19. In Austin he will visit his parents, Mr. and Mrs. Raymond Donley, 1612 Leona street.

Pvt. Charles E. James is returning from 33 months duty in the China-Burma-India theater to visit his father, C. E. James, Sr., 408 Willow street.

Returning to visit his parents, Mr. and Mrs. D. C. Paine, at Manchaca, is T-Sgt. Robert C. Paine. He has spent the past 13 months in the Central Pacific area and has 46 combat missions to his credit as gunner on a bomber.

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Display Ad 179 -- No Title

The Austin American (1914-1973); Sep 20, 1964;

ProQuest Historical Newspapers: The Austin American Statesman

pg. 13

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Place 5¹⁷ Candidate In Race

By SARA HOWZE
Staff Writer

Raymond Donley, real estate man and theater manager, Tuesday became the first person to file for place 5 in the upcoming City Council election.

Place 5 is being vacated by Councilman Travis LaRue who is running against Mayor Harry Akin in place 4.

Donley, 44, told an Austin American reporter that he is "primarily in the real estate business and secondly a public relations man."

Manager of Studio IV, Donley was arrested Monday evening by Austin police on a charge of displaying lewd motion picture films.

Donley was out of jail Tuesday on \$300 bond set by Justice of the Peace Bob Kuhn who issued the warrant for Donley's arrest.

Donley said he considered the arrest and charge "a personal matter. I'll have more to say about it later," he said.

An active campaigner for the local fair housing ordinance defeated in a citywide election last fall, Donley said his council race would be based on improving "tourism" and "following up on the fair housing issue."

He said he decided to run for the council last August. A native of Austin, Donley ran for the State Legislature in 1960 against Johnny B. Rogers.

"I've been very active in the fields of show business, night clubs and entertainment and I feel Austin has not nearly reached his potential in development along these lines," Donley said.

Donley said he was particularly interested in better development of tourist attractions along Interregional Hwy 35.

As far as the fair housing issue is concerned, Donley said he was particularly interested in seeing that the federal housing law is "implemented here."

"I'd like to work to bring better understanding to the fair housing law," Donley said. "It still needs to be given the proper spirit."

Although Donley is the first to file for place 5, former councilman Stuart MacCorkle, 65, has been nominated by petition to run for that position and is expected to announce this week whether or not he will be a candidate.

Candidate

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Faces City, State Suits

Mayor candidates **Raymond Donley Jr.** is being sued by the city and the state for failure to pay nearly \$1,000 in delinquent sales taxes in connection with a business enterprise he was involved in.

City Attorney Don Butler said he is not sure at this point whether the tax question would disqualify Donley if he were elected mayor, but said he would study the matter.

"While part of the sales tax is due to the city, the nature of its collection raises a question," he said. The city charter has a provision that candidates with liabilities toward the city may not serve if elected.

Donley said the suit is a mistake, and said the suit
(See SUIT, Page A8)

● SUIT

(Continued From Page 1)

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should have been filed against a holding company that managed the operation at 6208 North Lamar known first as Latin World and later as Dance World.

He said that directing the suit toward him at this time means "the obvious motive can only be political."

The suit was filed Tuesday in 126th District Court through the state attorney general's office and the state comptroller, and also through the city attorney's office.

The suit asks a judgment of \$897.68 in delinquent taxes, plus six per cent interest over the period from July 1969 until the date of final judgment.

Donley said "I wish to state for the record that I had a briefing with Mr. Lattimore of the Attorney General's Department way back in early 1970."

The candidate said that at that time he outlined his dealings with the business in question.

He said his role was "in the repairing and remodeling and getting the business ready to go, then turning everything over immediately to the management corporation, Latin World, Inc., an artificial person having legal powers under the Texas corporation franchise laws."

Donley said, "I wish to make one thing clear — I never handled any of the funds, I received nothing when sold, I spent money and effort, and time on what turned out to be, for me, a non-profit organization.

"I, as a person, do not owe any taxes as they allege to the state nor the city," he said.

"This is without a doubt another fine example of the continuing political persecution instead of prosecution on the part of the higher-up politicians whose integrity and the people's confidence in them eroding rapidly in the wake of scandals rocking the Capitol after the SEC investigation," said Donley.

According to Article II, Section 2 of the City Charter, at the time of his election to office, a councilman "shall not be in arrears in the payment of any taxes or other liability due the city."

Butler said he is studying the question regarding the wording of the city charter provision and the nature of the sales tax.

VOTERS OF AUSTIN

CONGRATULATIONS FOR
DOING SOMETHING ABOUT
THE MESS AT CITY HALL AND
THE OUTRAGEOUSLY HIGH
UTILITIES IN A RECENT POLL
TAKEN OF PEOPLE COMING
OUT OF ABSENTEE VOTING
— A GREAT MAJORITY EX-
RESSED DEEP DISSATISFAC-
TION WITH PRESENT CONDI-
TIONS AND STATED THEY
HAD VOTED TO THROW OUT
THE PRESENT OFFICE HOLD-
ERS. CONGRATULATIONS
ALSO TO THE THOUSANDS
MORE WHO ARE READY TO
MARCH TO THE POLLS SATUR-
DAY AND VOTE FOR A CLEAN
SWEEP.

HELP END THE MONEY-
POWER BOYS' REIGN —
BY VOTING FOR PEOPLE
POWER WITH POPULIST

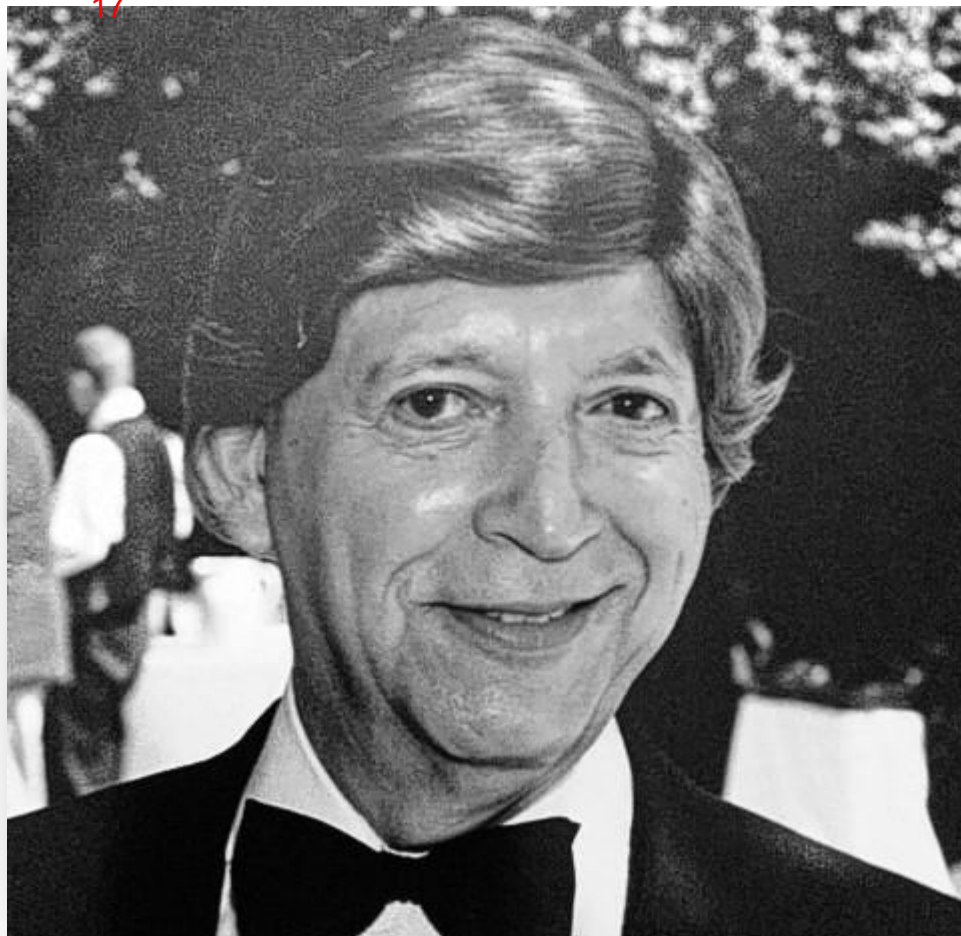
RAYMOND DONLEY, JR.

AS

MAYOR

PA. POL. ADV. BY R. DONLEY, JR., CAMPAIGN
MGR., 4511 LUCKSINGER LN., 78745

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Houston, TX

RECORDS

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¹⁷ Raymond Donley Jr., 90, passed away in Houston, Texas on September 23, 2014. He was born on September 26, 1923 in Tampico, Mexico to Raymond Donley Sr. and Delores Quiñonez Donley. He Was Just 3 Days Shy of Turning 91. ^{64 of 107}

He was in the U.S. Army during World War II, when he fought bravely at the Aleutian Islands.

He had a Love for Ball Room Dancing, Politics and playing the Card Game Canasta. He was a resident of Houston, Texas at the time of his passing and always reminisced about his earlier years in Austin, Texas.

He is survived by his Brothers, Manuel Donley, Edward Donley and Sister, Lupe Manchaca. Daughter, Beverly Cregar-Donley; Sons, Raymond Donley III, Dennis Donley, and Billy Donley; three grandchildren and two great-grandchildren.

Graveside Services and Interment will be at the Houston National Cemetery on Monday, September 29, 2014 at 9:30 AM.

Beresford Funeral Home

<http://www.beresfordfunerals.com/>

They are located at 13501 Alief-Clodine / Houston, TX 77082 / Ph: 281.933.9090

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<https://www.austinchronicle.com/music/1998-11-27/520687/>

Beautiful Songs and Good, Heavy Sounds

BY BELINDA ACOSTA, NOVEMBER 27, 1998, MUSIC



photograph by John Carrico

There are people who remember when Sixth Street was Mexican. Before the *calle ancho* (I-35) appeared, and even some time after, the Sixth Street that was Mexican didn't end at San Marcos street. It continued west through Sabine, Red River, Neches, Trinity and San Jacinto, ending at Brazos street. Today's Sixth Street is what tourists and college kids "do." It's a pulse point for South by Southwest, Halloween, and New Year's Eve street parties, and where UT football fans converge to celebrate victories or drown their defeats. But when Sixth Street was Mexican, it was different.

Though its existence was as much the result of segregation and containment as necessity, it was also a vital hub of social activity, where *gente* who worked as porters, dishwashers, bus boys, and maids, along with field workers from Taylor, Bastrop, Manor, and other outlying areas converged on Sixth Street every weekend to take care of business. The *señores* would have a drink or two (or three) in a cantina, get a haircut, buy a tool, a new shirt, or a pair of shoes. The *señoras* went shopping at Piggly-Wiggly on the corner of Sixth and Red River for the week or the month, depending on how much there was to spend and how long it had to last. Children tagged along, eavesdropping on adult talk, or escaped in search of their own fun. Young people came to Sixth Street to check out the scene and each other, and the old people watched it all over coffee and *pan dulce*.

When Sixth Street was Mexican, nightfall didn't put it to sleep. Clubs like Los Cuatro Copas, El Gato Negro, Blue Sky, Dante's Palladium, the 609 Bar, the Brazos Bar, the Austin Bar, and Rio Rita were havens for people who worked hard during the week and came to Sixth Street at night to relax, drink, dance, and listen to music.

"This street was the mecca of *orquesta* in Texas, right here in Austin, Texas," says Manuel "Cowboy" Donley, nodding toward the present-day Sixth Street outside the Hernandez Cafe near Sixth and Waller. "We'd have musicians ó *good* musicians ó come from all over: Houston, San Antonio, Corpus. Back then, it was songs, beautiful songs, and good, heavy, original sounds."

For Donley, "back then" means the Forties and Fifties, and when he says the musicians were good, he should know. He was one of them. A composer, arranger, and performer, Donley is considered a pioneer of Tejano music, the hybrid of American pop forms like big band and rock & roll, with traditional Mexican conjunto. While he does not have the mainstream recognition of Tejano musicians like Little Joe Hernandez, Ruben Ramos, or Freddie Fender, one thing is clear: The Sixth Street of Donley's youth ó now situated as the Eastside of Austin ó has never forgotten him. When the dapper 70-year-old musician entered the Hernandez Cafe for this interview, he was greeted with friendly nods and handshakes, and addressed with the ultimate of sign of respect: *Maestro*.

Donley was born in Durango, Mexico in 1928. He moved to Austin with his family at the age of seven. He took an early interest in music, following the lead of his father, a classically trained violinist who once played with the Durango Symphony. By day, Donley's father was a barber, but at night, he led his band, La Orquesta de Ramon Donley. The young Donley began his apprenticeship as a musician hanging out in his father's barbershop, where musicians were as likely to come by for a haircut as they were to break out a fiddle or accordion for a couple of tunes. By the time he was 11, Donley had taught himself how to play the guitar and later, the *requinto* (a type of six-string guitar). At 17, Manuel and his brother Robert were playing informally for church festivals and street fairs.

"It was usually, 'Hey, you want to play? You know this song? Okay, okay, let's do it,'" chuckles Donley.

In 1949, the 21-year-old Donley formed Los Heartbreakers, the first Mexican-American band to play rock & roll and rhythm & blues in Austin. They played all the Sixth Street clubs and at Parque Zaragoza, a popular venue for the biggest Mexican-American bands of the day. But it was the *orquesta* music of the early Forties that captured Donley and led him in 1955 to form his own *orquesta*, Las Estrellas.

Not content to simply reproduce what had been done before, Las Estrellas infused Mexican rancheras, polkas, boleros, and ballads with expressive horn arrangements, influences such as big band, rock & roll, and rhythm & blues obvious in the band's music. It was during the early days of Las Estrellas that Donley earned the nickname, "Cowboy," given for his performance style of standing near the front of the stage like country & western singers, instead of sitting behind a music stand. On the surface, the gesture seemed innocuous, but it turned out to be a symbolic breakdown of the barrier between "high" class and "low" class.

"You cannot underestimate what that did," says Isidoro López, a longtime Austin-area DJ. "That [performance] style made it more loose, made [Las Estrellas] more accessible to the public. It also helped break the stereotype of *orquesta* music being rigid. You have to remember, we were all working people, blue collar workers ó it was a question of attitude and perception. Manuel and others before him took the best of both worlds: the sophistication



of *orquesta* and the enthusiasm of conjunto. The result is Tejano."

The original Las Estrellas were six, including Rudy Sánchez, Joe Sánchez, Andrew Zuniga, Emilio Villegas, Mike Amaro, and Donley. Like many Tejano musicians, they were all self-taught, with one important difference: They knew how to read music. As the group's arranger, Donley taught himself to write music.

"We forced ourselves to learn how to read and write," says Donley, "in an impressive way, you know, so we could attract good musicians. There were guys coming through who played with Stan Kenton, Harry James, Pérez Prado, Luis Alcaraz ó guys involved in world-wide *orquesta*. Also, there were a lot of music majors at UT, good readers, good musicians from all over the country. Horn players were in abundance. At times, I had *gringos* and some blacks sitting in with us, good musicians from all over the country who could cut it."

Eventually, Las Estrellas grew to 12 musicians with four trumpets and four saxophones. Fred Salas of San Antonio ("he was a genius"), Luis Guerrero, Fernando Villareal, Roy Montelongo, Nash Hernandez, Edward Coronado, Manny Guerra, and Homer Salinas were a few of the prominent musicians who played with Las Estrellas.

"That's one of the things about the band," says Leon Hernandez, owner of the Hernandez Cafe and a longtime friend and admirer of Donley. "There would be a lot of musicians that Manuel would bring in, break them in, and then they'd go play with other groups or start their own bands."

Donley expresses no hard feelings for this fact of music life. One thing that becomes clear when talking with Donley is that he's apt to praise the accomplishments of the musicians he's worked with more than his own. This is not so much humility, it seems, but a devout appreciation for fine musicians and the music they make, along with a sense of accomplishment for having worked with them.

"Homer [Salinas] had two degrees in music, but was a UT law student when he played with me," Donley recalls. "He played with Luis Alcaraz, and did some recording with him, and even sat in with Stan Kenton and Harry James."

Salinas was the soloist in the Pérez Prado 1955 instrumental, "Cherry Pink and Apple Blossom White."

"With Homer Salinas, it became a big, big hit. Now, it's a classic."

Attracting talented musicians to Las Estrellas encouraged Donley to write arrangements that featured their talents, and in doing so, demonstrated his own talent for creating complex harmonies for several horns, guitar, bass, and other instruments as needed.

"I wrote dozens and dozens and dozens, maybe even a hundred arrangements," Donley estimates. When asked just how many instruments he can play, he's characteristically self-effacing.

"Real good? I don't play any!"

He laughs.

"No, I guess you can say I know the fingerboard of just about every instrument. I have to know the depth of an instrument as an arranger. I have to know the trombone, how it sounds where I want it to sound, and the flutes, the clarinets, the altos, your trumpets and treble horn. When you do orchestration, that's something you have to learn. And then the guitar itself, it has such a wide range."

San Antonio musician Fred Salas played with Las Estrellas for three years, and is another of the musicians Donley regards as one of the most talented with whom he has worked.

"He would come to my house and we would hang around and then I'd catch him with all my arrangements spread out on the floor, and he said, 'Some



people say you're lazy. How'd you manage to write all this?' That was flattering."

Again, Donley laughs.

"I've never known as complete a musician as Fred Salas. He was the one who played the keyboard on Freddie Fender's 'Before the Next Teardrop Falls.' We were buddies. He was always at my house on Monday morning, ready to get the lowdown on everything that happened over the weekend."

Donley and Las Estrellas cut their first single in 1955 on the Crescent label with "Lluvia en Mi Corazon" and it quickly became a hit. Another hit, "Flor Del Rio," came in the early Sixties, and is credited with inspiring parents to name their newborn girls 'Flor.' Because Mexican-American or Spanish language music was unrepresented in the mainstream recording industry, a cottage industry of small record labels began to emerge throughout Texas ó Corona in

San Antonio, Valmon in Austin, El Zarape Records in Dallas, Disco Grande, Nopal, Crescent, and many, many others. All were catering to an ignored but hungry audience.

The process was no-frills. When a band like Las Estrellas came to town, a record label owner (sometimes with connections to a small radio station) would offer a one-time fee to cut a single or an entire LP. It was quick pocket money up front, but with little or no return from subsequent sales. Yet, this makeshift approach of making a few hundred platters and broadcasting them where *Mexicanos* were most likely to see and buy them was an important marketing aspect for musicians whose success largely relied on word of mouth. It also made the albums a precious cultural commodity. Leon Hernandez remembers when Las Estrellas's *Flor del Rio* was cut.

"The band was going to play in Seguin, so I said to Cowboy, let's take a couple albums to Rosita."

Rosita Ornelas hosted a Sunday afternoon radio program featuring Tejano music, a new and growing occurrence in the Sixties.

"We took her two albums, and I said, 'Rosie, this one's for the station ó and before I could finish, she said, 'And this one is for me to take home!'"

Few commercial radio stations would play Tejano music, but during the Sixties, small stations began allowing more and more air time, providing another vital link between musicians and their audience. Cowboy Donley y Las Estrellas toured Texas and points across the nation, recording dozens of 45s, vinyl, and even wax platters along the way. In 1978, they made their last recording. Though Donley continued to perform, with and without Las Estrellas, they lost widespread visibility, particularly in the then-exploding Tejano music industry.

"All these things were happening at once," explains Isidoro López. "You had the newer generation of Tejano musicians performing and recording. At first, only a few radio stations might give an hour to Tejano music. Then, all

of a sudden, you had whole stations with a Tejano music format. Promoters were taking chances on the 'new' sound, and recording and getting airplay was real important."

By the late Seventies, Tejano music had finally caught the attention of the music industry. Labels like Arista, Sony, and EMI created whole divisions devoted to Tejano or Latin music, and began to pour money into new, young musicians who could appeal to a young and more affluent audience. By the time Tejano music finally began to take off, Manuel Donley was 50. Though many of his early compositions are performed and recorded by a newer generation of Tejano musicians including Ruben Ramos and Nash Hernandez, the use of horns, and more importantly, the complex horn arrangements Donley created, were being diluted or dropped altogether.

"Manuel's music, even when it gets complex, he keeps it harmonizing at fifths and thirds and so on," says Luis Zapata of Gatopardo Productions, who first encountered Donley's music in 1995. "But when other groups try to do his music, the layers disappear because they can't keep it up."

"Nowadays, it's real hard to find a good horn player, because there's not much demand for them," says Donley. "The newer Tejano musicians are hardly utilizing the saxophone, the clarinet, the trumpet ó it's just keyboards and synthesizers and all that. The human element is gone."

Zapata further points to the arrival of late-Seventies easy listening music as a factor in Donley's disappearance during the Tejano boom.

"Easy listening is based on simplicity with arrangements that are easy to digest. Manuel never changed his sound. Not because he was an idealist, I think, but because it was natural for him to keep it. But the result was that [commercially], he stopped being popular."

Raúl Salinas, an East Austin-born writer and activist, takes a more acerbic view.

"I think Manuel got passed by because the music industry recognized a couple of marketing commodities and went for the trendy. This society goes for the fax copy, instead of the original, which is what Manuel is."

The accordion has such a prominent place in the Tejano music of today, it's difficult to imagine Tejano music without it. That is, unless you're Manuel Donley. He does not use the accordion in any of his music and his opinion of it verges on blasphemy to today's Tejano music fans.

"It's a bad, tonic instrument. It's not a legitimate instrument, [because] it's limited to one key. It's okay for rancheras and for playing at the *rancho grande* or *los laureles*, and that's about it. You have to have at least two or three octaves to play [music]. You have to have all 13 keys available, all flats and all sharps and all that. But an accordion? There's no way I could use an accordion."

As the Tejano music industry was coming to a rolling boil, Donley's career cooled to a low simmer, and he directed his attention back where he began ó to the guitar and *requinto*. This time, his interest was not in nailing rock & roll riffs, but in continuing to master classical guitar. When bossa nova became popular in the late Seventies, Donley was in good form.



**(l-r) Leon Hernandez, Luis Zapata,
y Manuel "Cowboy" Donley**
photograph by John Carrico

"The first time I heard an Andres Segovia recording, I couldn't believe it," exclaims Donley about the Spanish classical guitar master. "I couldn't believe it was one man. Where did he get all those fingers? But being as ignorant and determined as I was, I said, 'Well, I have one mind, like he does, and I have 10 fingers, like he does.' So I forced myself to go buy some music and I learned all the scales. All those seven notes, I learned them inside out. I explored all the combinations. I said, 'Music can't be that complicated. It's only seven notes.' I forced myself to learn all the classics on the guitar."

Donley has been fortunate to have made a living as a musician, even when his visibility had faded. Weddings and social functions keep him occupied, as well as teaching music classes at Huston-Tillotson College. Over the years, he's written music and arrangements for several movies, including *Remember the Alamo* in 1954, *Los Imigrantes* in the late Seventies, and local filmmaker Hector Galan's *Los Mineros* in the Eighties. Donley may have retired in relative obscurity had it not been for an empty stomach, an old jukebox, and a few loose coins.

"How did I find Manuel?" asks Luis Zapata. "Here, [at the Hernandez Cafe], in that jukebox over there. I was out with some friends that had played at the Victory Grill, and we came here for some food. I saw his name and it automatically attracted my attention because of his name: 'Manuel,' which is Hispanic, 'Cowboy,' Western, and 'Donley,' Irish. I put some coins in and the music came out, and there was this sound, this big orchestra with all these horns and harmonies, and such a beautiful voice."

A former intern with local indie Catfish Records, and now associate producer of Latin Alternative music with La Plaga Productions, Zapata was working on a special project and invited Donley to participate. The project was never completed, but it did get Donley back into the studio after a 20-year absence. With the support of Tary Owens, president of Catfish Records, Manuel Donley y Los Estrellas recently released their first CD, *Adios Chiquita, Exitos de Ayer y Hoy*.

Zapata is hopeful that the new CD will bring Donley some much-deserved recognition and introduce him to new listeners. Although the nature of Tejano music, which Donley played a part in defining has changed, Donley's talent hasn't. "He's a true artist as well as a musician," says Zapata. "Which is allowing him to [make a] comeback."

Is Donley, at 70, ready to kick his career into high gear again? The gleam in his eye says "yes."

"I always wanted to do anything that could be done," says Donley, stopping to think a bit. "I always wanted to prove, to see if I was for real or not."

It's time for the rest of the world to know what East Austin has always known about one of their own: Manuel Donley is for real.

Manuel "Cowboy" Donley will perform at noon on Sunday, November 29 at El Gallo Restaurant in South Austin and Friday, December 4 at the Continental Club. For more information, or to purchase the CD, Adios Chiquita, call Luis Zapata at 512/302-5237.

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MÚSICA TEJANA AND THE TRANSITION
FROM TRADITIONAL TO MODERN:
MANUEL “COWBOY” DONLEY
AND THE AUSTIN MUSIC SCENE

by

Evangelina Liza Fuentes, BA, MSIS

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Committee Members:

Jason Mellard, Chair

Katharine Salzmann


Dan K. Utley



Manuel "Cowboy" Donley:

Originator of Austin's Modern Tejano Music Scene

Evaliza Fuentes



Texas-Mexican music is a direct descendant of Spanish and Mexican music while also being a distinct regional form. Contemporary performances by tejano artists include electric instruments and reflect advances in audio technology. Yet, before the integration of amplification, artists performed *música tejana* with acoustic instruments.¹ The first tejano musicians and ensembles to “go electric” originated a new music scene and altered the sound experience of their audiences.

This new scene developed after World War II as other music genres in the United States experienced similar sonic changes. Amplification moved the big band genre into rhythm and blues, while country music’s Western swing evolved into honky-tonk. The electric transformation of the guitar and bass fiddle into amplified instruments capable of producing augmented volume makes the electric guitar and bass mechanically separate from its acoustic equivalents.² The expanded sound carried by electric guitar amplifiers along with the use of microphones meant that large ensembles of nine to twelve members could be brought down to six to eight. The youth of the 1950s witnessed these collective transformations and actively altered the dynamics of popular culture at a fundamental level. A generational shift occurred, and dated trends and practitioners became old-fashioned. Rock and roll, electric guitars, and youth symbolized the modern.

Manuel “Cowboy” Donley is a trailblazer in tejano music who represents this moment of transition. As the arranger, guitarist, and lead vocalist for *Las Estrellas* (The Stars), Donley transformed *música tejana* from a traditional acoustic sound into the modern electric sound that dominates tejano music today. As a 2014 recipient of a National Endowment for the Arts National Heritage Fellowship, the NEA recognized Donley for his contributions to the ethnic American musical tradition of *orquesta tejana*. According to Donley, the modern tejano sound experience is electric, loud, amplified, energetic, confident, and bilingual, and he asserts that these sonic markers are a direct influence from rock and roll. Donley explains the effect on *orquesta tejana*: “A new sound . . . just the guitar with vocalist and lead on the guitar, you know. . . . They considered me a monster.”³ In Donley, tejano music welcomed its first electric guitar hero.⁴



Early *Las Estrellas* Advertisement. Courtesy of Manuel Donley.

Donley's use of the word "modern" for the change in sound experience from acoustic to electric provides another perspective to the current scholarship that describes "modern" *orquestas tejanas* in terms of performing a bimusical repertoire that combines Anglo-American and Mexican-American musical cultures. The modern sound of *música tejana* is

of the electrification of guitar in blues, country, and rock and roll. Tejano music, like other ethnic music such as bluegrass, jazz, and blues, merits closer examination through its central position in the Texas music narrative and, by extension, the regional music of the Southwest and the national music of the United States.

Through the incorporation of electrified instruments, *música tejana* embarked on a progression that parallels developments in Anglo- and African-American popular music. Amplification produced a sonic distinction and separated the ensemble instrumentation into the categories of modern electric and traditional acoustic. Manuel "Cowboy" Donley introduced the electric sound to the *música tejana* scene in Austin, Texas, in 1955, and his musical advances and extensive musical legacy assist in establishing a new narrative of the modern electric tejano scene's origins and its accompanying cultural phenomenon in the 1950s.

Donley's story also underscores Central Texas as a major player in a conversation that has often focused on San Antonio, Corpus Christi, and the Rio Grande Valley. The Austin urban

Manuel "Cowboy" Donley is a trailblazer in tejano music. . . . As the arranger, guitarist, and lead vocalist for *Las Estrellas*, Donley transformed *música tejana* from a traditional acoustic sound into the modern electric sound that dominates tejano music today.

fundamentally electric guitar, electric bass, and loud drums. Donley used these instruments along with the alto saxophone, tenor saxophone, and trumpet when he established his amplified *orquesta tejana* *Las Estrellas* in 1955 and created a sound distinct from his acoustic predecessors.

This period of transition in the *orquesta tejana* ensemble from acoustic to electric prior to the introduction of the electric organ represents a lacuna in the existing historical narrative that merits attention and research to credit the groundbreaking efforts of Donley and his contemporaries. Currently, the popular discourse regarding the "pioneers" of modern tejano music begins with the 1960s and fails to account for the contributions of musicians in the 1950s. In academic circles, the impacts on *música tejana* of the electric guitar and electric bass as well as the popularity of rock and roll hits such as "Rock Around the Clock," "Maybellene," and "La Bamba" have yet to be fully uncovered. This gap in scholarship stands in stark contrast to the exhaustive treatment

area supplies *música tejana* with creators such as guitarist and band leader Manuel "Cowboy" Donley and producers such as Ben Moncivais of Valmon Records. Little Joe Hernandez, the multi-Grammy-winning *orquesta tejana* icon from Temple, Texas, says of Donley, "He certainly was one of my musical heroes."⁵ Performing artists from metropolitan areas of Texas such as Austin, along with the associated music industry, must be represented within the tejano music narrative.

In 1955 when Donley electrifies *música tejana*, the switch reverberates throughout the entire genre in a revolutionary shift away from soft ballroom instrumentals to loud popular narrative music. This transition marks a milestone in the development and progression of *música tejana*, and at its center is Donley, a twenty-seven-year-old guitarist directly influenced by country music and rock and roll. As a product of the Austin tricultural soundscape, a bilingual Donley creates musical innovations within his Mexican-American bicultural identity in response to his lived experiences. In addition, he

seized the rock and roll music of a generation in their teens and twenties and fused that electric and sonic energy with *música tejana*. This new, original sound laid the foundation for the contemporary scene.

A Sound Influenced by the Austin Soundscape

Donley is a cultural product of his geography, and his musical style reflects his lived experience. His family heritage is Tejano-Irish on his father's side and Mexican national on his mother's side.⁶ With his family's arrival in Austin during his childhood, he became bilingual and bicultural, a resident of *Mexico de Afuera*.⁷ As a first-generation Mexican American growing up in East Austin, his Mexican-American neighborhoods bordered African-American neighborhoods.

Manuel Peña, in *The Mexican American Orquesta*, uses biculturalism to refer to a synthesis of two cultures, American and Mexican, including "the most dynamic of all bicultural practices—bilingualism and bimusicality."⁸ This concept has relevance for the experience of many Mexican Americans. Yet, Yolanda Broyles-Gonzalez's discussion of cross-cultural musical bonding and interethnic musical conversations may be a better fit for the Mexican-American population in Austin in the 1950s. Broyles-Gonzalez describes how "musical languages have frequently crisscrossed cultural, ethnic, class, and supposed national borders—a testimony both to the lived proximity of diverse cultures and to the transgressive magnetism of musical cultures across social boundaries of class, ethnicity, gender, sexuality, and georegion."⁹ Another explanation that is inclusive of the African-American cultural influences of a city like Austin on the music of a Mexican American like Donley is Jose B. Cuellar's concept of transculturation as "the complex combination of synchronizing and synthesizing processes that adopt and adapt, meld and blend, combine and fuse diverse cultural elements into somewhat new cultural expressions in innovative and inventive ways."¹⁰

The radio airwaves of Austin in the 1950s predominantly offered English-language programming, but Spanish-language broadcasting was also available on KTXN 1370 AM. Both radio and television broadcasted a tricultural mix of Anglo- and African-American with Mexican-Latin music. The cross-cultural Austin soundscape influenced Donley's guitar sound, and his position as a guitar-playing bandleader meant that he stood out in an *orquesta* scene where other band leaders such as Balde Gonzalez, Beto Villa, Isidro Lopez, and Oscar Martinez played saxophone, clarinet, or trumpet.¹¹



Manuel's father Ramón Donley with early band.
Courtesy of Manuel Donley and the Texas Music Museum.

Anglo Cowboys, Mexican Cowboys, "Cowboy" Donley

How did Manuel Donley come to be called "Cowboy," and what might the moniker tell us about mid-twentieth-century Texas? On the most basic level, the ranching and agrarian life in Texas links Anglos and Mexicans. Donley was raised in an urban area with strong connections to nearby rural spaces. Both *orquesta* band leaders and *conjunto* accordion players recognized his skill as a guitarist. In *Texas-Mexican Conjunto*, Peña separates the Texas-Mexican *conjunto* ensemble from the *orquesta* by class divisions, citing perceptions that *orquesta* was more "sophisticated" and "high society." With its use of *bolero* and *danzón*, *orquesta* developed middle-class connotations, while *conjunto* maintained its working-class identity with *música ranchera* (country music) expressing "the existence of hacienda and rural life."¹² Broyles-Gonzalez discusses *música ranchera* as songs that signify "that rural place of origin, known as 'el rancho,' where we lived before we moved to the cities and where the people can trace their deepest roots: the land." In that geographic space, communities were bound together by the subsistence farming of corn, squash, and beans and life in little houses.¹³

Yet, I extend that the "*rancho*" is not just a sociocultural origin but a life that is indivisible from music. Ranch living connects to lifecycle rituals built on a soundscape that accompanies birth, adolescence, courtship, marriage, and death. Birth has the *mañanitas* (morning songs). Courtship has *serenatas* (serenades), and death has *la despedida* (goodbye song).¹⁴ The songs of this life are not just *rancheras* (country songs); they are also *romanticas* (romantic songs). Even the most masculine of *caballeros* (horsemen) can get lonely on a self-sustained ranch, and their thoughts will turn to love and

companionship. The archetype of “*El Caballero*” of knightly legend who protects his home, his family, and his community and falls in love with a beautiful *dama* (maiden) encompasses the themes of both *ranchera* and *romantica*.

So, the music of Donley’s youth combines the *ranchera* and *romantica* under the larger archetypes of “*El Músico*” (The Musician) and “*El Caballero*” within “The Hero” subtype of “*El Charro Cantor*” (The Singing Charro) represented in Mexico by Jorge Negrete and Pedro Infante and in the United States under the hero archetype of the “Singing

because I love cowboys and they would always have a guitar and sing to a *señorita*. . . . Then I started playing the guitar and attracting girls.” When asked to remember a song that one of those cowboys would sing to a *señorita* (a single young woman), Donley started strumming and singing, “Deep within my heart lies a melody, a song of ole San Antone . . . rose of San Antone.” He continued, “I used to love country music . . . and I have the guitar and ‘Hey, leave that thing at home.’ Oh no, I love to carry the guitar around. I was about fourteen or fifteen and I start singing. They start ‘*postero*,’

All the people looked around and the guy said, “Cowboy? Cowboy? Cowboy?” because of the guitar. You know Gene Autry, Roy Rogers and all that, they all had a guitar. And that was the beginning of the name “Cowboy” Donley, right there on 6th and Comal.

Cowboy” represented by Gene Autry and Roy Rogers. A *charro* (Mexican horseman) differs from a cowboy in the *charro*’s participation in the *charrería*, the equestrian sports of Mexico upon which the North American rodeo is built.¹⁵ The film careers of these men represented a parallel cultural iconography that was available to Donley in two languages. The popularity of their films made movie stars of Negrete, Infante, Autry, and Rogers. Relevant to Donley’s formative years are Infante’s *Los Tres García* (*The Three Garcías*) in 1946 in which he sings a version of “*Cielito Lindo*” (“Lovely Piece of Heaven”), followed by Negrete in 1948 with *Allá en El Rancho Grande* (*Out on the Big Ranch*) with a performance of the song of the same name.¹⁶ The compelling similarities of ranch life brought the Spanish “*Cielito Lindo*”¹⁷ and “*Allá en el Rancho Grande*”¹⁸ into the singing cowboy repertoire as documented in *Songs of the Wild West* and *For a Cowboy Has to Sing*, respectively. Three of Autry’s films, *Rancho Grande* (1940), *Down Mexico Way* (1941), and *The Big Sombrero* (1949)¹⁹ have relevance with their inclusion of Mexican tunes and English versions of the Mexican *boleros* “*Solamente Una Vez*” (“You Belong to my Heart”) and “*Maria Elena*.”²⁰ Rogers’s film *Song of Texas* features “*Cielito Lindo*” among other Western standards such as “Mexicali Rose.”²¹

Donley shared his own boyhood memories of these film stars and his desire to learn to play guitar: “Of course, I love cowboys, you know. I’d go to the movies. . . . Cowboys were my heroes, you know . . . and I start playing the guitar . . .

cedar chopper, you know, *postero*, hillbilly, all kinds of different names, you know, but heck I didn’t care. I loved the guitar and songs.”²² I am not sure how many famous singing cowboys sang “San Antonio Rose” when it became popular, but what is certain is that Bob Wills and his Texas Playboys became “national figures in American music” in 1940 (Donley would have been twelve) when their recording of “New San Antonio Rose” received a gold record and their style began to be called Western swing.²³

The story of how a teenage Donley received his moniker “Cowboy” makes perfect sense because none other than a singing cowboy would walk the streets of Austin with a guitar in hand:

I was standing in front of Cisco’s bakery on 6th street with a guitar and Del Martinez came, “Manuel you turn right there,” and he said, “Cowboy” (in a loud voice) because of my guitar, you know. All the people looked around and the guy said, “Cowboy? Cowboy? Cowboy?” because of the guitar. You know Gene Autry, Roy Rogers and all that, they all had a guitar. And that was the beginning of the name “Cowboy” Donley, right there on 6th and Comal.²⁴

Peña attributes the “rancheroization” of the *orquestas* in the late 1950s to Isidro Lopez, as he emphasized the *ranchero* elements of *orquesta* in ways that aligned the genre with working-class *conjunto*. Likewise, I argue that Manuel Donley’s

singing cowboy stage presence and *caballero* archetype superseded previous separations between working-class and middle-class and *canciones rancheras* and *románticas*. Isidoro Lopez, a long-time Austin-area disc jockey, explained the moniker and change in music scene in a 1998 article:

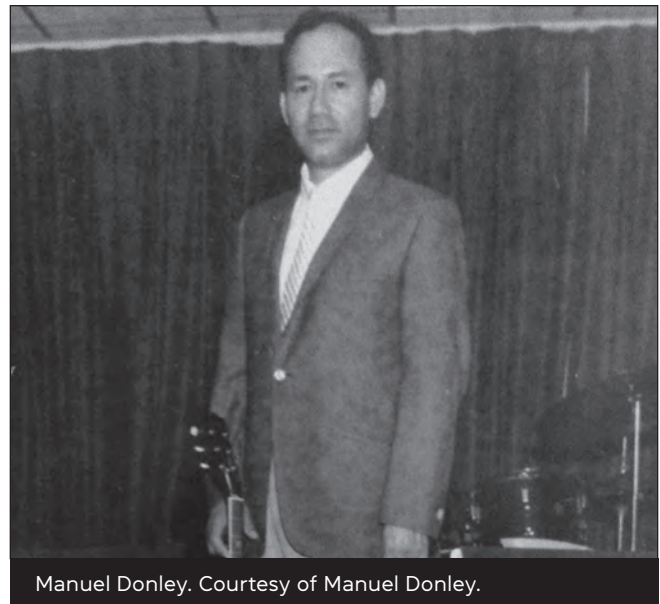
You cannot underestimate what that did. That [performance] style made it more loose, made [*Las Estrellas*] more accessible to the public. It also helped break down the stereotype of *orquesta* music being rigid. You have to remember, we were all working people, blue collar workers—it was a question of attitude and perception.²⁵

The tejano community of Austin embraced "Cowboy" Donley through the undeniable mass appeal of the troubadour who tells his tales of home and love through song in dancehalls, bars, and ballrooms. Today, ranching traditions and cowboy images continue as a source of creativity in *música tejana*.

Manuel "Cowboy" Donley – "The Hottest Guitar in Texas"²⁶

Donley was born in Durango, Mexico, in 1928, and moved to Austin with his family when he was seven. His father, Ramón Donley, had a musical career in Mexico as a violinist with the Durango municipal symphony. In Austin, his father was a barber and a musician.²⁷ His mother, Dolores Quiñones, loved opera, and her sister performed it.²⁸ By age eleven, he had taught himself to play the classical guitar²⁹ and then later the *requinto*, a guitar tuned a fourth higher than a standard guitar and invented by Alfredo Gil of trio *Los Panchos* for use in introductions and interludes as a lead instrument in a *bolero* trio ensemble.³⁰ Church festivals and street fairs were his performance venues with his brother Robert when he was seventeen.³¹

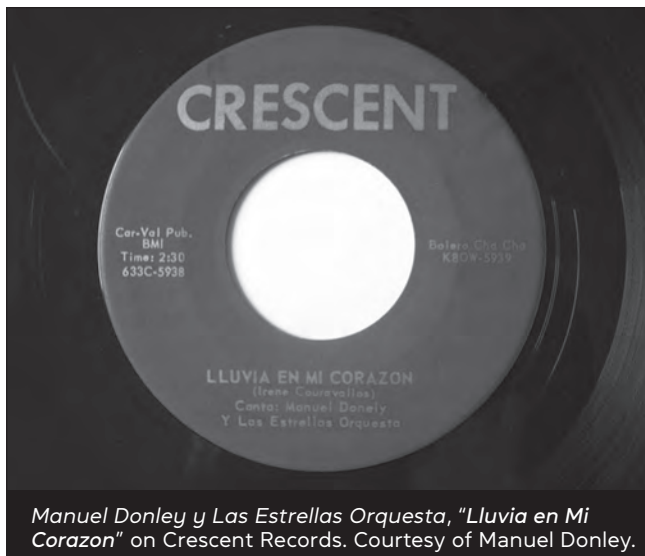
The *bolero* trio genre is of particular interest to this study, with Donley's primary instrument in his formative guitar stage being the *requinto*. He also credits the early development of his *requinto* guitar stylings to the mentorship of the members of *Trio Latino* that included Tomás Rivera, Ike Puente, and Trini Estrada.³² This group mostly covered songs by trio *Los Panchos*, a *bolero* trio formed in 1944 in New York City by Mexicans Jesús "Chucho" Navarro and Alfredo "Güero" Gil, and Puerto Rican Hernando Avilés.³³ Yolanda Moreno Rivas recognizes the profound impact of *Los Panchos*: "*El año 1948 marco la aparición de Los Panchos y el principio del apogeo de los tríos. El predominio de las suaves voces masculinas, las guitarras*



Manuel Donley. Courtesy of Manuel Donley.

y el inflatable requinto creo un nuevo tipo de bolero y de canción romántica (The year 1948 marked the appearance of *Los Panchos* and the beginning of the rise of the tríos. The prevalence of soft masculine voices, the guitars, and the inflatable requinto created a new type of bolero and romantic song).³⁴

In 1949, Donley formed Los Heartbreakers and performed mostly instrumentals until a gig at *Parque Zaragoza* in Austin. A reluctant Donley sang "*La Mucura*" ("The Earthenware Jar"), a popular Colombian cumbia, for a demanding crowd. He shared with Juan Castillo, "There I became famous, but I never wanted to be a vocalist. The guitar, that was my passion."³⁵ In his text *La Canción Mexicana*, Vicente Mendoza remarks that "*el instrumento favorito para el acompañamiento de la canción es la guitarra y así debió de ser desde los principios* (The favorite instrument for the accompaniment of the song is the guitar and it has been that way since the beginning)."³⁶ After Donley's breakthrough performance, he played with as many bands as he could while still being available for Los Heartbreakers.³⁷ He could be found sitting in with the Ruben Perez *orquesta*, *Conjunto Cielito Lindo*, and the Brazos Bar musicians.³⁸ It was during this time that Donley "bought an old pick-up in a second hand shop and put it on an acoustic guitar and made it electric."³⁹ His association with a variety of ensembles reveals Donley's enthusiasm for his instrument and eagerness to advance his musicianship. Donley attributes his decision to switch to electric guitar to his skill on the *requinto* and the opportunity to display his flair: "No one else could do all the pickin'. They would strum."⁴⁰ In addition, this genre diversity demonstrates that he was performing outside the socio-economic class distinctions of middle-class *orquesta* and working-class *conjunto* theorized by Peña.



Manuel Donley y Las Estrellas Orquesta, "Lluvia en Mi Corazon" on Crescent Records. Courtesy of Manuel Donley.

According to Sarah Wimer, Donley "made his first electric guitar using a single-edge razor to carve the body and attaching the fret board from a broken instrument."⁴¹ While not an exact match to Les Paul's story behind the creation of his electric guitar, "the Log," which was made of a four-inch by four-inch strip of wood, an Epiphone guitar neck, and pickups, both stories demonstrate a capacity on the part of the musician for "do-it-yourself" construction.⁴² When asked why he constructed his first electric guitar, Donley's response was economic in nature: "Because Fender guitars started at \$300."⁴³

Donley was also passionate about rock and roll, citing Fats Domino, Little Richard, Bo Diddley, and Chuck Berry as his favorites.⁴⁴ Fats Domino appeared on the pop chart in 1952, and by late 1956 "Blueberry Hill" climbed to number two. Domino recorded his own songs and arranged pop, big

band, and country standards into his style.⁴⁵ Donley made his own musical arrangement of "Blueberry Hill" for live performances.⁴⁶ In 1955, Bo Diddley featured the syncopated percussive rhythm known as the "hambone" rhythm in his song "Bo Diddley," and Little Richard recorded "Tutti Frutti," which entered the charts by the end of the year. Chuck Berry's "Maybellene" became a number one hit on the rhythm and blues chart and number five on the pop chart in 1955. Berry authored songs for teenagers with stories of school, automobiles, and love, and his electric guitar solos set a new standard for all who came after him.⁴⁷ In the 1950s, young people were drawn to musical groups that spoke to their high school experiences, and they developed an intimate bond with the music.⁴⁸ Donley also enjoyed Bill Haley and Larry Williams, and popular songs like "C. C. Rider" and "Mop Rag Boogie."⁴⁹ Bill Haley's "Rock Around the Clock" in 1955 was the first rock and roll song to reach number one on the pop chart, which marks a pivotal moment for rock and roll entering the mainstream. He also had five songs on the rhythm and blues chart, which supports the view that rock and roll as a genre broke down social barriers during the 1950s.⁵⁰ Donley's love for these early rock and roll records and the influence of the resulting youth culture were timely in the establishment of his own *orquesta*.

On Friday, May 15, 1959, Austin's new Crescent record label debuted their first recording with Donley and billed him as "The Hottest Guitar in Texas." With this advertised proclamation, Donley emerged onto the Texas music scene as an artist to watch. The record release party, which offered one free record to the first one hundred girls at City Coliseum, was titled "PAN AMERICAN FIESTA-DANCE AND FROLIC." Donley and *Las Estrellas* were promoted as "2 BANDS IN ONE, Playing Rhumbas, Mambos, Cha Cha Cha, and a Long Selection of ROCK AND ROLL."⁵¹ The advertisement also includes the address for Car-Val Studios as 906 1/2 Congress Avenue along with ticket information.

Donley made the Crescent recording for Irene Couravallos, who owned the studio on Congress Avenue. According to Donley, she contacted representatives from New York, and they brought the sound recording equipment necessary to create 45 rpm records. She is listed as the songwriter for the *bolero cha cha* "Lluvia en Mi Corazon" ("Rain in My Heart"), which is backed with the polka "Quizas Tenga's Razon" ("Maybe You're Right"), written by Fred Salas. The label also designates the publisher as Car-Val Pub.⁵² However, the Crescent recording was not Donley's first experience in a studio. In 1953, he recorded "*Conjunto Cielito Lindo*," which consisted of Julio Ramirez on accordion, the Flores brothers—Crescencio "Chencho" on guitar and Frank on bajo sexto,



Manuel Donley y Las Estrellas Orquesta, "Quizas Tenga's Razon" on Crescent Records. Courtesy of Manuel Donley.



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Gaitano Rodriguez on upright bass, and Donley on requinto. They traveled to San Antonio for a session with Manuel Rangel, Sr. at Corona Records.⁵³

Establishing *Las Estrellas* and the Creation of a New Music Scene

English literary critic Raymond Williams offers a useful model for thinking through historical shifts in music genres as cultural formations, as he argues that any cultural moment witnesses an overlapping of dominant, residual, and emergent forms. The residual elements of culture contain characteristics of the past, while the dominant maintains the present, and the emergent puts forth new ideas.⁵⁴ This framework can be applied to *música tejana*, our discussion of the *orquesta* ensembles, and the accompanying stylistic changes introduced by Donley. The *orquestas tejanas* were products of their post-World War II time and emerged to replace the dominant *orquestas típicas* of the late 1930s and early 1940s. This tejano

form of the *orquesta* then dominated the scene and influenced *música tejana*, leaving the *orquesta típica* in the residual past. Then in 1955 with the introduction of the electric guitar—Donley's moment—the modern electric *orquesta* emerges. As the modern electric sound rises to the dominant culture, the traditional acoustic *orquesta* falls into the residual space. This process of recognizing cultural moments as dominant, residual, and emergent forms disrupts the periodization that dominates the literature on Texas-Mexican music, most notably the works of Manuel Peña and Guadalupe San Miguel. In *Tejano Proud*, San Miguel identifies two eras during our period of study as “Post-World War II Developments, 1946-64” and “Before the Arrival of the Major Record Labels, 1964-89.” Following the Williams model, Donley and his contemporaries who originate the modern electric sound constitute a distinct era, a period from 1955 to 1964 during which they emerged onto the music scene and dominated the sound while acoustic *orquestas* drifted into the residual past. The next newcomers, Little Joe and Sunny Ozuna, with their tejano music market breakout



Lalo Campos Talent Show. Manuel Donley with the *Nemecio Carmona Orquesta*. Courtesy of Manuel Donley and the Texas Music Museum.

hits “*Por Un Amor*” (“Because of a Love”) and “*Cariño Nuevo*” (“New Sweet Love”) in 1964, respectively, appeared on the scene and initiated the decline of the 1950s originator groups. Little Joe’s biggest hit “*Las Nubes*” (“The Clouds”) in 1972⁵⁵ marks his supremacy until 1977 when Mazz emerged with the release of their first album with Cara Records.⁵⁶ So, I propose that the two periodizations, 1946-64 and 1964-89, should be expanded to four, 1946-55, 1955-64, 1964-77, and 1977-89, which more accurately reflect cultural developments and musical innovations while making space for the trailblazing efforts of the modern electric groups from the 1950s.

Throughout the late 1940s and early 1950s, Austin had multiple *orquestas tejanas* that reproduced a big band sound with a soft rhythm section and acoustic string instruments. These *orquestas* included the E.R. Flores *Orquesta*, Ruben Perez *Orquesta*, Laurence Salas *Orquesta*, Nemecio Carmona *Orquesta*, Chano Carmona’s *Orquesta Caribe* (Caribbean Orchestra), Catarino Rios *Orquesta*, Matias Velasquez *Orquesta*, and Nash Hernandez *Orquesta*. Most of these *orquestas* used stock big band arrangements or traveled to the Acosta Music Company in San Antonio to purchase popular sheet music performed by orchestras in Mexico.⁵⁷

In photos from the Texas Music Museum, both guitarist Donley and drummer Emilio Villegas (with a drum set including bass, snare, high hat, cymbal, and possibly toms or bongos) are members of the Ruben Perez *orquesta* in 1953. The picture shows one microphone and additional band members in the back row, including Andrew Cantu (trumpet), Manuel Espinosa (trumpet), Mike Espinosa (stand-up bass) and in the front row, Manuel Sifuentes (sax), Ruben Perez (sax), Ernest Perez (sax), and Carmen Perez (*maracas* and vocal). Donley is also pictured as a guitarist with the Carmona *Orquesta* (with one microphone) whose band members include Salvadore Reyna, E.R. Flores, Victor Lozano (all on trumpet), Chris Carmona, Chano Carmona, Nemecio Carmona (all on sax), with Macario Carmona (bass drum, snare, possibly more), Albert Amezcua (piano), and Mike Carmona (unable to determine).⁵⁸ Donley and Villegas as members of *orquestas tejanas* were participants in the acoustic *orquesta* music scene and not only witnessed the transformation into the electric era but were instrumental in the creation of a new ensemble style: *orquesta amplificada*.

In 1955, Donley formed his own *orquesta*, *Las Estrellas*, driven by his new electric guitar sound. The self-taught guitarist also studied music theory and wrote most of the group's musical arrangements. The original *Las Estrellas* were Rudy Sanchez (tenor sax), Joe Sanchez (alto sax), Andrew Zuniga (trumpet), Emilio Villegas (drum set), and Mike Amaro (electric bass).⁵⁹ They were also self-taught and knew how to read music. The musical knowledge of the group allowed Donley to create expressive horn and saxophone arrangements for traditional Mexican *rancheras*, polkas, *boleros*, and ballads using American influences from big band, rock and roll, and rhythm and blues.⁶⁰ Donley also changed the instrumentation of *orquesta* by "plugging his guitar into an amplifier, replacing the stand-up bass with an electric one and brush drums with drumsticks."⁶¹

Donley's ensemble followed San Miguel's description of post-World War II *orquesta tejana* with its continuing reliance on the saxophone.⁶² However, Donley emphasized

bass, Amaro shares that "the bass is driving the music . . . the dancers and all that."⁶⁵

Donley's fans adopted the new loud, modern sound, and soon the group was in demand across Central Texas. As word spread, other bandleaders came to see *Las Estrellas* and incorporated Donley's ideas into their own acts.⁶⁶ Among these bandleaders were Manny Guerra from San Antonio and Johnny Canales from Corpus Christi.⁶⁷ The band's fame grew, and so did their tours of the state, from Dallas to the Rio Grande Valley.⁶⁸ Beto Villa himself even contracted *Las Estrellas* to perform for New Year's Eve in 1958 and 1959 at the Beto Villa Ballroom in Falfurrias, Texas. As his musical career progressed, Donley eventually had youngsters such as Sunny Ozuna, Freddie Martinez, Juan Perez, Oscar Martinez, and Johnny Herrera as his opening acts.⁶⁹

Mike Carmona, while not an original member of *Las Estrellas*, performed with Donley in the early years. As a music historian, Carmona affirms that Manuel "Cowboy" Donley and *Las*

Donley and Villegas as members of *orquestas tejanas* were participants in the acoustic *orquesta* music scene and not only witnessed the transformation into the electric era but were instrumental in the creation of a new ensemble style: *orquesta amplificada*.

the amplified guitar and bass as the sonic markers that distinguished his group from the contemporaneous *orquestas* of Beto Villa and Isidro Lopez. The use of electric guitar in his own band was complemented by the incorporation of electric bass. Donley explains the stand-up bass "would not produce the clear note to make a harmony with the electric guitar."⁶³

According to Mike Amaro, a guitarist who first met Donley in 1945, Donley approached him about playing the upright bass for *Las Estrellas*, but without any knowledge of the upright bass, Amaro declined. Then Donley suggested he consider helping them out by purchasing an electric bass. Amaro agreed and went to J.R. Reed Music Company at 902 E. 5th Street, where he financed an electric bass and amplifier. Prior to joining *Las Estrellas*, Amaro had performed trio style with Donley for occasional gigs. In teaching himself the electric bass, Amaro applied his guitar knowledge, relating the four strings of the bass to the top four strings of the guitar. He explains, "So I just put it in my mind that I'm going to play it like it's a guitar."⁶⁴ In discussing the function of the

Estrellas revolutionized modern tejano music by shifting the *orquesta tejana* paradigm to a unified rhythm section built on the electric guitar, electric bass, and drums. Carmona also attributes the key elements of modern tejano music to Donley y *Las Estrellas* through the distinct guitar style of Donley, the shortened separated bass notes of Amaro, and the high-hat/snare combination of Emilio Villegas and positions this sonic arrangement years ahead of Little Joe y La Familia, the iconic *orquesta tejana* of the 1960s.⁷⁰ In addition, Carmona extends Donley's innovations beyond *orquesta tejana* to tejano music in general by differentiating multiple characteristics between his band and other contemporaneous groups. Beto Villa, Balde Gonzalez, and Isidro Lopez relied on fifteen to twenty members, the stage delivery of the big band era with musicians sitting down, long versions of instrumental tunes, predominantly ballroom dance rhythms such as *danzón* and waltz, and jazz compositions by Glenn Miller and Tommy Dorsey. Donley, however, featured six members, the stage delivery of country and western performers with musicians

standing up, adaptations of popular music, predominantly social dance rhythms such as polka and *bolero*, and American rock and roll.⁷¹

When asked about the competition from other *orquestas* in Austin regarding Donley's new sound and rhythm combination, long-time friend and former dance promoter Leon Hernandez emphasized the profound influence of Donley's sound:

Everybody picked it up. All the bands. Fred Salas, I mean Laurence Salas, even the *conjuntos* that were around. The people that were playing in the bars, 'cuz there was fifteen bars downtown, each one of them had a dance every Saturday night. They all had their bass guitars, their drums, guitar, and accordion and they all picked it up quick. . . . *Conjunto* . . . didn't have no drums, it didn't have no guitar (electric), it only had the accordion, it didn't have no bass. It was accordion, guitar and *tololoche* (stand-up bass) the three, that was a *conjunto*.⁷²

In this account, Hernandez designates Donley as the originator of the modern electric tejano sound in Austin. The popularity of Donley's amplification of the guitar and bass in combination with the drum set moved across the tejano music ensembles, from *orquesta* to *conjunto*. In addition, Donley's incorporation of the rock and roll rhythm influenced *conjunto* music as well. There would be no need for a drum set without implementation of the kick drum on the downbeat and the high hat/snare combination on the upbeat. Donley shifted the entire sound of tejano music in Austin as musicians reproduced his new style.

While prior to the 1950s, *orquestas* may have existed on both sides of the US-Mexico border, Reyna discusses factors such as music education in public schools and lack of financial resources as reasons for the lack of development of the same type of *orquesta* to develop in Mexico. The equivalent of the modern *orquesta tejana* does not exist in Mexico, which makes it a musical ensemble distinct to the tejano community.⁷³ Donley and his contemporaries originated a uniquely Texas-Mexican musical form.

The "Places" of the Austin Tejano Music Scene

The late 1950s offered unique entertainment for Mexican-American music fans. The popular bands competed at various venues for the crowd's affection in battle dances. Donley's *Las Estrellas* participated in these contests and were often victorious. A particularly significant battle dance took place

at the Skyline Club in 1957. The country venue on North Lamar at Braker Lane (infamous as the site of the last concerts of both Hank Williams, Sr. and Johnny Horton) hosted Mexican dances on Sunday nights. This particular battle dance featured the popular *orquesta* of Isidro Lopez from the Corpus Christi area alternating songs with "Cowboy" y *Las Estrellas*.⁷⁴ Lopez's ensemble consisted of four saxophones, four trumpets, piano, upright bass, brush drums, and soft electric guitar.⁷⁵ *Las Estrellas* was comprised of an alto saxophone, tenor saxophone, trumpet, drums with sticks, electric bass, and Donley on loud electric guitar. In the first round, the groups were evenly matched, playing *ranchera-ranchera*, polka-polka, *bolero-bolero* and singing in Spanish. After intermission, *Las Estrellas* started singing in English with a rock and roll song. Lopez could not compete since he did not have any rock and roll material prepared. *Las Estrellas* won the battle.⁷⁶ From this moment on, *música tejana* would never be the same.

The influence of rock and roll demanded the incorporation of loud drums with sticks and an emphasis on the upbeats, metal mouthpieces for the saxophones, and amplification for the guitar and bass. The performance style of *Las Estrellas* also had to change from soft and shy to loud and happy. They created "*un ruidoso* (a huge noise) that attracted the teenyboppers."⁷⁷ Compared to the loud electric sound of *Las Estrellas*, Isidro Lopez with his sophisticated ballads and soft rhythm sections appeared outdated and old-fashioned.

With the establishment of this new tejano music scene, members of *orquestas tejanas* experienced the transition from a traditional acoustic to a modern electric sound, as did the Mexican-American population of Austin. Del Martinez, the local promoter who gave Donley his moniker, arranged for them to perform regularly at the Skyline Club for its Spanish-language Sunday nights.⁷⁸ Lalo Campos would make the arrangements for Club Avalon.⁷⁹ They also made appearances at the City Coliseum and a place near Round Rock called "The Barn."⁸⁰ Just as Donley's music began to raise a "*ruidoso*," youth social dance styles based on the modern rhythms of rock and roll, honky-tonk, and rhythm and blues began to usurp traditional, adult ballroom styles. By way of live performances of popular hits in English, these 1950s *orquestas amplificadas* may be key precursors of the English-dominant recordings by artists of the 1960s Chicano soul genre. Donley and his *orquesta* are also the beginning of the all-in-one modern dance band in tejano music. Donley's combination of electric guitar, electric bass, and drums in his ensemble gives him the flexibility to duplicate a varied repertoire in English that follows the multiple popular music charts while continuing to adapt Mexican- and Latin-American popular hits into his tejano aesthetic. Donley's genius was his ability to relate



Manuel Donley y Las Estrellas. Courtesy of Manuel Donley.

in performance and on record to a bilingual, multicultural Mexican-American teenager or young adult whose musical tastes were informed by the diverse offerings of urban Texas radio.

Amplification and *Música Tejana*

According to Donley, “Amplification changed everything.”⁸¹ This statement does more than capture a moment in time. The single largest benefit of amplification is the increase in volume produced by the musicians, especially in a dance hall filled with noisy patrons in which the new “*sonido moderno*” (modern sound) could easily be twice as loud with half the previous number of musicians. Smaller groups had advantages for conducting the band’s business and organizing travel. Additionally, Amaro’s electric bass performance may have made tejano music history. Amaro recalls how “they told me that I was the first electric bass player, *Mexicano aquí en* (here in) Austin.”⁸² With Donley and Amaro playing amplified guitars, *Las Estrellas* became the first modern electric *orquesta tejana* in Austin and originated the modern electric tejano scene. Amaro also points out, “We were lucky. People liked it the way Manuel changed it. The small group doing big

things, you know.”⁸³ David Gutierrez, who performed with Donley from 1964 to 1970, explains that “the *rancheras* of Jose Alfredo Jimenez with *mariachi* and the *boleros* of Trio *Los Panchos* were converted to *orquesta* style.” Music was changing from the old style of instrumentals, *danzónes*, and waltzes to the new style of vocal tunes, polkas, and *rancheras*.⁸⁴ Rudy Sanchez, the original saxophonist in *Las Estrellas*, first noticed Donley’s singing voice when he sang the hits of Fats Domino and Little Richard.⁸⁵ Carmona recalls that “Manuel was a sensation—The Rolling Stones of Tejano.” *Las Estrellas* placed the spotlight on the lead singer, and their shows drew young audiences. Many older *orquestas* could not keep up with *Las Estrellas*, and some retired. Younger *orquestas* either adapted to the new standard created by Donley or gave up. Fans and supporters liked the new music and stopped following the old sound.⁸⁶ While Donley innovated with his incorporation of African-American influences, he also continued to deliver *música en español* as the majority of his playlist, adapting versions of *Los Panchos* and Jose Alfredo Jimenez hits into an *orquesta amplificada* format.

The incorporation of the electric guitar into Mexican-American *orquestas* represents the next step in a long line of music that has continuously featured string-led melodies

and harmonies stretching back to Mexican folk traditions. The amplified “voice” of the electric guitar breathes new life into those traditional acoustic *mariachi* standards which often showcase violin or harp, and it also finds new modern creative expressions through processes of cross-cultural musical bonding, interethnic musical conversations, and transculturation. Donley heard electric sounds from both Anglo- and African-American communities and plugged those sounds into the *canciones rancheras* and *románticas* that are part of his repertoire as an experienced *orquesta tejana* guitarist and reinterpreted them in his own modern electric style. As Leon Hernandez commented, the *conjuntos tejanos* adopted amplification to maintain their viability in a music market with a finite number of bars.⁸⁷ In this blossoming moment of rock and roll hitting the mainstream, the lines of influence are fluid and dynamic.

Manuel Donley as a Recording Artist

In the two decades following World War II, local companies developed for the primary purpose of recording the musical talent of the tejano community. Many independent record labels arose throughout the state, the earliest being Ideal Records in Alice (1947), Corona Records in San Antonio (1947), and Falcon Records in McAllen (1948). Armando Marroquín and Paco Betancourt founded Ideal as a joint venture that not only recorded artists but also eventually began pressing their own records. Arnaldo Ramirez launched Falcon after some success in home recording. Manuel Rangel started the Corona imprint in San Antonio to produce local and regional talent. His business flourished through the 1960s and 1970s and was continued by his son, Manuel Rangel, Jr.⁸⁸ Corona carries the distinction as the first label to record Valerio Longoria, the accordionist credited with incorporating “modern dance band drums in a conjunto.”⁸⁹ In a later period of record industry expansion, Austin-based Valmon Records, owned by Benjamin Moncivais, recorded Little Joe in 1963 with a cover of the popular Rufus Thomas rhythm and blues song “The Dog.”⁹⁰

With Austin as a focus for this study and Donley as the trailblazer of the new modern sound in the 1950s, I will be referencing his recordings made with record labels in Austin and San Antonio. My main source of information is the Strachwitz Frontera Collection of Mexican and Mexican American Recordings website, which catalogs information on over 110,000 recordings.⁹¹ Relying on the Ideal label from Alice, Texas, to identify sonic characteristics, changes, and developments in *música tejana*, Peña omits many of the mid-1950s to mid-1960s contributors to *orquesta tejana*

from Austin and San Antonio with recordings on Valmon and Corona.

Donley recorded six 45 rpm records for Corona with his *orquesta Las Estrellas*, available through the Strachwitz collection database. While these records were made in the early 1960s, they are the most relevant to our timeframe of Donley’s incorporation of the modern sound into tejano music. “*Ojitos Verdes*” (“Green Eyes”) serves as an example of the modern electric sound; the plucked bass string and kick drum drive the downbeat while the guitar strum and snare/high-hat combination provides the emphasis on the upbeat.⁹² This rhythm section is a direct incorporation from rock and roll.

While Donley’s recordings with Valmon during the 1960s are outside our 1950s timeframe, it is possible that Donley performed the songs live in the 1950s prior to their documentation on vinyl. While he revolutionized the music with his incorporation of the electric guitar and bass, Donley was still relatively late to the recording studio, even with one in Austin. Raymond Vasquez Jr. and his *orquesta* were first to record Donley’s arrangement of Roberto Cantoral’s *bolero* “*El Reloj*” (“The Clock”).⁹³ Donley’s origin story of the song’s arrangement reveals how he incorporated the Austin soundscape into his Mexican music construct to create a tejano interpretation:

I got that idea from the University [of Texas at Austin] at one o’clock, they had, the University, they had the chimes, the clock (plucks the guitar strings to the melody of the chime when the clock strikes one from the University of Texas Tower). I was listening to it, I was going by the University, and that gives me an idea, (plucks again) *reloj*.⁹⁴

Others to use the clock tower chime reference as part of their introduction include Alfonso Ramos and Sunny Ozuna.⁹⁵

In 1965, Donley recorded “*Flor Del Rio*” with Valmon Records, which became his biggest hit, and legend has it encouraged many fathers to name their daughters “Flor.”⁹⁶ This hit signifies the height of his musical career in his ten-year ascent to the top. Donley’s version is in waltz tempo, and the song, written by Victor Cordero, known for his *corridos* [epic ballads] like “Gabino Barrera” and “Juan Charrasqueado,” is lyrically a tragic story.⁹⁷ Donley’s interpretation reinforces the *Charro Cantor* archetype as a troubadour telling a tale of love and loss.

The music business poses a highly complicated web of relationships between radio, entertainment venues, sound recordings, and, of course, the listening audience. Austin in the 1950s offered a predominantly Spanish-language radio

station, KTXN. The Mexican-American community could access radio programming that emphasized the Spanish language and their cultural heritage, which in turn allowed for the development of a youth population that was growing up with radio broadcasts in Spanish and English. These same youngsters, Donley among them, also attended public dances, and as the new sound of rock and roll gained popularity, so did the demand to hear those songs performed live. As the rock and roll elements of amplified guitars and loud drums fused with tejano music, the *tacuachito* dance form developed as the new standard for dancing to the polka beat. The dissemination of all these advancements occurred as Donley

staccato notes, from formal dance styles to vernacular dance styles, coalesce to create the modern tejano scene in the 1950s. The electric influences of rock and roll, country, rhythm and blues, and multiple Mexican genres make the amplification of the 1950s the universal sound in tejano music. The previous separation of working-class and middle-class as distinctive audiences became blurred by the newly established youth music market. The fresh electric sounds came to dominate both *orquesta* and *conjunto* styles where hit songs were now determined by adolescents and not their adult parents.

This period in *música tejana* history between Beto Villa and Little Joe y La Familia requires more attention. As Little

Donley explains the switch to a modern sound: "Well, nobody else was playing electric guitar, they were all playing acoustic, you know, and I came out with the electric guitar and that put a whole new sound into orchestra and I got electric bass, electric guitar, and a loud drum."

and his contemporaries toured the state with their live performances. Yet for Donley, the lack of sound recordings produced by *Las Estrellas* in the early years may well have deprived him of proper credit for his musical innovations.

Donley's Modern Sound

In 1955, Manuel "Cowboy" Donley reduced the large *orquesta tejana* to six members to get at the heart of what became the new sound of *música tejana*: the use of electric guitar paired with electric bass and loud drums. The smaller ensemble produced a new sound with lyrical, rhythmic, and sonic changes. This shift away from soft ballroom instrumentals to loud popular music marked a milestone in the development and progression of *música tejana*. Donley explains that the "electric guitar was playing lead, you know, and then singing and the big bands went out of business."⁹⁸ In addition, Donley's new amplified and streamlined ensemble cut the trumpet section in half, sometimes by two-thirds, and the saxophone section by at least a third. Amplification allows for a reduction in the numbers of members while still producing a big sound. Prior to amplification, to be louder actually required more instruments.

All of the factors in transition, from ballroom stock arrangements to popular music versions, from instrumental pieces to narrative song, from prolonged notes to single

Joe himself has noted, "I feel [Donley] has not gotten all due him."⁹⁹ This approximate ten-year span from 1955 to 1965 witnessed a surge in record labels and music production powered by advances in sound technology and sound recording equipment. Musical creativity also flourished among musicians due in part to their mutual admiration and their willingness to explore multiple popular genres simultaneously. The youth subculture took over the primary music market, and their impact resonated in other ancillary music markets.

In the 1950s, tejano artists initiated technical and stylistic innovations that advanced the sound and rhythm of the entire genre and in turn affected the participatory dance movements of the audience. Donley explains the switch to a modern sound: "Well, nobody else was playing electric guitar, they were all playing acoustic, you know, and I came out with the electric guitar and that put a whole new sound into orchestra and I got electric bass, electric guitar, and a loud drum."¹⁰⁰ Donley and his contemporaries incorporated an amplified sound into their ensembles with the use of electric guitar and bass similar to developments in Anglo- and African-American popular music and introduced new musical configurations in their ensembles, a sonic distinction that split the tejano music historical timeline into traditional acoustic and modern electric. This new music prepared the way for the tejano music explosion of the 1990s with artists such as Emilio, Selena, *La Mafia*, and *Grupo Mazz*. ★

Notes

- 1 I use the terms tejano music, *música tejana*, and Texas-Mexican music interchangeably as the Spanish-language music created and produced by Texas-Mexican communities in Texas, the United States, and around the world.
- 2 Brad Tolinski and Alan Di Perna, *Play It Loud: An Epic History of the Style, Sound, and Revolution of the Electric Guitar*, (New York: Doubleday, 2016), 16-17, 89-91.
- 3 Manuel Donley, interview by the author, December 1, 2018.
- 4 The twelve-string classical guitar virtuosity and extensive sound recording career of Lydia Mendoza is well documented. See Dale Miller, "Lydia Mendoza: The Lark of the Border," *Guitar Player*, August 1988; Michael John Simmons, "12-String Power: The Master Players and Makers of the Double-Course Guitar," *Acoustic Guitar*, November 1997; Lydia Mendoza, Chris Strachwitz, and James Nicolopoulos, *Lydia Mendoza: A Family Autobiography* (Houston: Arte Público Press, 1993).
- 5 "Tejano Music Legend Manuel 'Cowboy' Donley, 87, Still Strumming," *NBC News*, October 1, 2014, <https://www.nbcnews.com/storyline/hispanic-heritage-month/tejano-music-legend-manuel-cowboy-donley-87-still-strumming-n215221>.
- 6 Sarah Wimer, "The Godfather of Tejano Music: The Long Musical Journey of Manuel 'Cowboy' Donley," accessed February 15, 2015, http://www.goodlifemag.com/index.php?option=com_flippingbook&view=book&id=17&Itemid=188.
- 7 Américo Paredes describes a second Mexico as "*Mexico de Afuera*" (Mexico abroad) composed of all the persons of Mexican origin in the United States. Américo Paredes, "The Folklore Groups of Mexican Origin in the United States," in *Folklore and Culture on the Texas-Mexican Border*, ed. Richard Bauman (Austin: Center for Mexican American Studies, University of Texas at Austin, 1993), 3.
- 8 Manuel H. Peña, *The Mexican American Orquesta: Music, Culture, and the Dialectic of Conflict* (Austin: University of Texas Press, 1999), 108.
- 9 Yolanda Broyles-González and Lydia Mendoza, *Lydia Mendoza's Life in Music / La Historia De Lydia Mendoza: Norteño Tejano Legacies* (New York: Oxford University Press, 2001), 193.
- 10 José B. Cuellar, "El Saxofon in Tejano and Norteño Music," in *Puro Conjunto: An Album in Words and Pictures—Writings, Posters, and Autographs from the Tejano Conjunto Festival En San Antonio* (1982–1998), eds. Juan Tejeda and Avelardo Valdez (Austin: Center for Mexican American Studies, University of Texas at Austin, 2001), 136.
- 11 Peña, *The Mexican American Orquesta*, 150, 140, 158. Oscar Martinez, *Tejano Music Talk*, OSMART, July 2009, 28-29.
- 12 Manuel H. Peña, *The Texas-Mexican Conjunto: History of a Working-Class Music* (Austin: University of Texas Press, 1985), 9-14.
- 13 Yolanda Broyles-González, "Ranchera Music(s) and the Legendary Lydia Mendoza: Performing Social Location and Relations," *Chicana Traditions: Continuity and Change*, eds. Norma E. Cantú and Olga Nájera-Ramírez (Urbana: University of Illinois Press, 2002), 188.
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- 74 Wimer, "The Godfather."
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- 88 Alex LaRotta, "Música Tejana Recording Pioneers," in *Cowboys, Cops, Killers, and Ghosts: Legends and Lore in Texas*, ed. Kenneth L. Untiedt (Denton: University of North Texas Press, 2013), 117-121.
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- 94 Donley, December 1, 2018.
- 95 "*El Reloj*" by Alfonso Ramos, El Zarape Records, catalog number ZLP-1005, Strachwitz Frontera Collection. "*El Reloj*" by Sunny & The Sunliners, Tear Drop Records, catalog number TDLP-2006, Strachwitz Frontera Collection.
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Manuel “Cowboy” Donley: Grandfather of Tejano Music

Donley is considered a trailblazer in Tejano music. As the arranger, guitarist and lead vocalist for the orquesta tejana, Las Estrellas, Donley has been designated by popular reverence “The Grandfather of Tejano Music.” (Austin American-Statesman Photoblog)

Donley was born in Durango, Mexico in 1928. When he was seven, he moved to Austin with his family. His father, Ramon Donley, had a musical career in Mexico as a violinist with the Durango municipal symphony. In Austin, his father established himself as a barber and a musician (Castillo, 2010). His mother, Dolores Quiñones, loved opera, and her sister performed it (Wimer, 2009). By age eleven, he had taught himself to play the guitar and then later the requinto. He performed at church festivals and street fairs with his brother Robert when he was seventeen (Acosta, 1998).

Donley received recognition as a vocalist when his band Los Heartbreakers and performed at Parque Zaragoza. Known for instrumentals, a reluctant Donley sang “La Mucura.” He shared with Juan Castillo, “There I became famous, but I never wanted to be a vocalist. The guitar, that was my passion.” (Castillo, 2010). A reluctant Donley sang “La Mucura” for a demanding crowd. He shared with Juan Castillo, “There I became famous, but I never wanted to be a vocalist. The guitar, that was my passion.” (Castillo, 2010). After this acclaim, he played with as many bands as he could while still being available for Los Heartbreakers (Castillo, 2010).

Los Heartbreakers had a regular booking for University of Texas students at the Varsity Grill on the Drag. Performing their version of bebop, rhythm and blues, and samba had Donley say with a smile, “The dancers were jumping all over the place” (Castillo, 2010). Los Heartbreakers repertoire included George Gershwin, Xavier Cugat, and Carmen Miranda (Wimer, 2009).

In 1955, Donley formed his own orquesta, Las Estrellas, playing electric guitar. The self-taught guitarist wrote most of the group’s musical arrangements having studied musical theory on his own. The original Las Estrellas were Rudy Sanchez, Joe Sanchez, Andrew Zuniga, Emilio Villegas, and Mike Amaro. They were also self-taught and knew how to read music. With knowledgeable musicians in the band, Donley had the flexibility to create expressive horn and saxophone arrangements for traditional Mexican rancheras, polkas, boleros and ballads using American influences from big band, rock & roll, and rhythm and blues (Acosta, 1998). He also redefined the instrumentation of orquesta tejana by “plugging his guitar into an amplifier, replacing the stand-up bass with an electric one and brush drums with drumsticks.” Donley received his signature nickname “Cowboy” when he moved out in front of the band with his electric guitar and reminded a promoter of the country singer-guitarists of the era (Castillo, 2010).

Donley's new loud, modern sound struck a chord with young fans and soon they were in demand across Central Texas. As word spread, other bandleaders came to see them and incorporated Donley's ideas into their own acts. The band grew in popularity and soon they toured the state, from Dallas to the Rio Grande Valley (Castillo, 2010). Donley and Las Estrellas recorded their first single "Lluvia en Mi Corazon" in 1955 for the Crescent label (Acosta, 1998).

A noteworthy battle dance took place at the Skyline Club in 1957. The country venue on North Lamar at Braker Lane was known to host Mexican dances on Sunday nights. This particular battle dance featured the popular orquesta of Isidro Lopez in alternating songs with "Cowboy" y Las Estrellas. After intermission, Las Estrellas started with a song in English and won when Lopez couldn't compete. (Wimer, 2009).

His biggest hit "Flor del Rio" was recorded in 1965. The song was so popular that fathers were naming their daughters "Flor" and promoters calling from as far as Chicago and Albuquerque (Castillo, 2010).

In 1974, at the request of Dr. Americo Paredes, Donley performed as a "corridista" for the Smithsonian Institute's Folklife Festival in Washington, DC. (Austin American-Statesman)

In 1986, Donley was inducted into the Tejano Music Hall of Fame. In 1997, he recorded his first CD "Adios, Chiquita — Exitos de Ayer y Hoy." (Castillo, 2010).

Donley's most recent sound recording in 2012, *The Brown Recluse Sessions*, captures his mastery of the guitar as he plays requinto on many bolero classics. Raoul Hernandez gave the CD four stars and commented, "East Austin octogenarian Donley summons that already sepia-toned moment on BVSC staple 'Me Voy Pa'l Pueblo,' embedded in this swoon of high-romance boleros" (Hernandez, 2012). On Valentine's Day 2013 at the request of Texas Folklife, Mr. Donley was the opening act for the world famous Trio Los Reyes. In the press release, Texas Folklife acknowledges, "A noche romantica in Austin would not be complete without its very own king of bolero, Mexican-American trailblazer and Tejano music legend Manuel "Cowboy" Donley" (Texas Folklife, 2013).

Donley continues to perform and most recently was part of the Austin History Center's project, "In the Shadow of the Live Music Capital of the World." (AHC Facebook)

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State of Texas Proclamation

THE STATE OF TEXAS
GOVERNOR

To all to whom these presents shall come,
Greetings: Know ye that this official recognition is presented to:

Manuel "Cowboy" Donley

For more than 60 years, you have been a pioneer and innovator, never afraid to push musical boundaries. Combining traditional Mexican sounds with other genres -- such as rock 'n' roll and rhythm and blues -- you developed a Tejano style all your own.

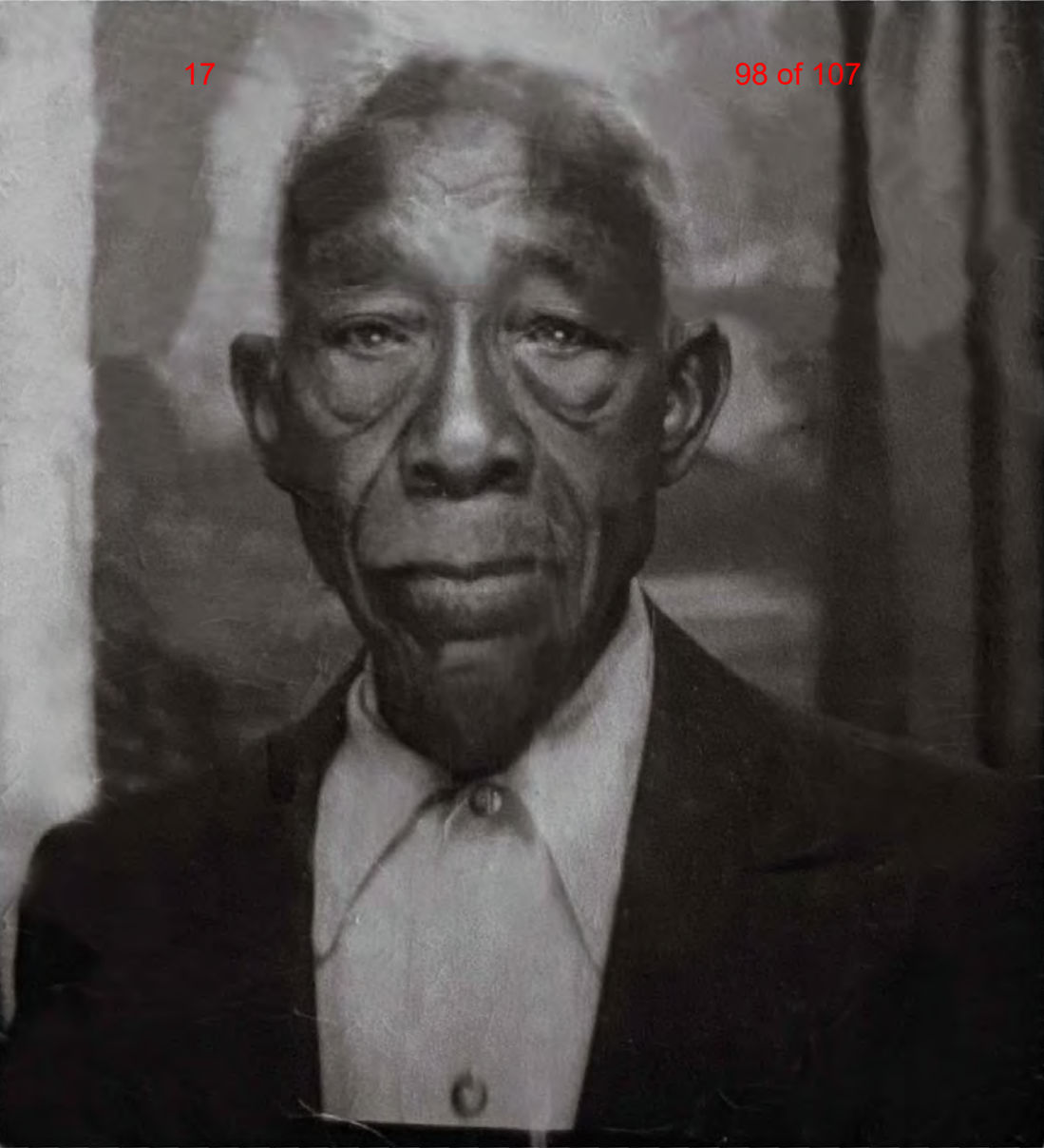
From crowds of adoring fans to students hoping to follow in your footsteps, countless Texans have been entertained and inspired by your showmanship, talent and creativity. You helped to pave the path to success for future generations of Tejano musicians, and I commend you for all of your hard work and dedication.

You are a true Texas legend, and I know you will continue making beautiful music in the future.

First Lady Anita Perry joins me in sending best wishes.

In testimony whereof, I have signed my name and caused the Seal of the State of Texas to be affixed at the City of Austin, this the 15th day of June, 2011.

Rick Perry
Governor of Texas



Date

Oct 18, 1944

Amount, \$

1575⁰⁰

Payments, \$

20.00 or more

Due

18th

Interest Rate

7%

Name

J. W. Goode

Address

Compliments of

Buratti & Montandon Co.

719 COLORADO STREET

AUSTIN, TEXAS

Phone 8-6448

REAL ESTATE

RENTALS

INSURANCE

LOANS

PAYMENTS 790

Date	Paid	Interest	Principal	Balance	Received by
11/18/44	25.00	9.19	15.81	1559.19	WTB.
12/16/44	25.00	9.10	15.90	1543.29	WTB.
1/18/45	30.00	9.00	21.00	1522.29	WTB.
2/17/45	40.00	8.88	31.12	1491.17	WTB.
3/15/45	25.00	8.70	16.30	1474.87	WTB.
4/18/45	30.00	8.61	21.39	1453.48	WTB.
5/18/45	30.00	8.48	21.52	1431.96	WTB.
6/18/45	20-	8.35	11.65	1420.31	WTB.
7/18/45	35-	8.29	26.71	1393.60	WTB.
8/18/45	20-	8.13	11.87	1381.73	WTB.
9/15/45	20-	8.06	16.94	1364.79	WTB.
10/18/45	20-	7.96	12.04	1352.75	WTB.
11/17/45	20-	7.89	12.11	1340.64	WTB.
12/7/45	20-	7.82	12.18	1328.46	WTB.
1/12/46	20-	7.75	12.25	1316.21	WTB.
2/15/46	20-	7.68	12.32	1303.89	WTB.
3/15/46	20-	7.61	12.39	1291.50	WTB.
4/15/46	5-		5.00	1286.50	WTB.
5/13/46	25-	7.50	17.50	1269.00	WTB.
6/8/46	25-	7.40	17.60	1251.40	WTB.
7/16/46	25-	7.30	17.70	1233.70	WTB.
8/9/46	25-	7.20	17.80	1215.90	WTB.
10/14/46	25-	14.18	10.82	1205.08	WTB.
11/6/46	25-	7.03	17.97	1187.11	WTB.
12/9/46	25-	6.92	18.08	1169.03	WTB.
1/25/47	20-	6.82	11.26	1157.77	WTB.
2/13/47	25-	6.75	18.25	1139.52	WTB.
3/10/47	25-	6.65	18.35	1121.17	WTB.
4/14/47	20-	6.54	13.46	1107.71	WTB.
5/19/47	20-	6.46	13.54	1094.17	WTB.
6/9/47	20-	6.38	13.62	1080.55	WTB.
7/17/47	20-	6.30	13.70	1066.85	WTB.
8/19/47	20-	6.22	13.78	1053.07	WTB.
9/8/47	20-	6.14	13.86	1039.21	WTB.
10/28/47	20-	12.12	7.88	1031.33	WTB.
10/28/47	13-	12.12	.88	1038.33	WTB.

PAYMENTS

Date	Paid	Interest	Principal	Balance	Received by
11/18/47	20-	6.06	13.94	1024.39	WTB.
12/11/47	20-	5.97	14.03	1010.36	WTB.
1/16/48	20-	5.89	14.11	996.25	WTB.
3/16/48	20-	11.62	8.38	987.87	WTB.
4/12/48	30-	5.76	24.24	963.63	WTB.
7/9/48	20-	16.86	3.14	960.49	WTB.
8/7/48	30-	5.60	24.40	936.09	WTB.
9/15/48	20-	5.46	14.54	921.45	WTB.
11/6/48	25-	18.76	14.24	907.21	WTB.
12/13/48	25-	5.29	19.71	887.60	WTB.
1/12/49	20-	5.18	19.82	867.78	WTB.
2/14/49	10-	5.06	4.94	862.84	WTB.
3/14/49	20-	5.03	14.97	847.87	WTB.
4/14/49	20-	4.95	15.05	832.82	WTB.
5/13/49	30-	4.94	15.06	817.76	WTB.
6/9/49	20-	4.77	15.23	802.53	WTB.
7/18/49	20-	4.68	15.32	787.21	WTB.
8/16/49	20-	4.59	15.41	771.80	WTB.
9/29/49	15-	4.50	10.50	761.30	WTB.
10/12/49	20-	4.41	15.59	745.71	WTB.
11/10/49	20-	4.35	15.65	730.06	WTB.
12/12/49	20-	4.26	15.74	714.32	WTB.
1/19/50	20-	4.17	15.83	698.49	WTB.
2/17/50	20-	4.07	15.93	682.56	WTB.
3/15/50	20-	4.04	15.96	666.60	WTB.
4/18/50	20-	3.95	16.05	650.55	WTB.
5/12/50	20-	3.79	16.21	634.34	WTB.
6/22/50	20-	3.70	16.30	618.04	WTB.
7/10/50	20-	3.61	16.39	601.65	WTB.
8/17/50	20-	3.51	16.49	585.16	WTB.
9/13/50	20-	3.41	16.59	568.57	WTB.
12/11/50	20-	9.96	10.04	558.53	WTB.
1/11/51	20-	3.26	16.74	541.79	WTB.
2/10/51	20-	3.16	16.84	524.95	WTB.
4/12/51	20-	6.12	13.88	511.07	WTB.
5/11/51	20-	2.98	17.02	494.05	WTB.

No.

MEMORANDUM OF INSURANCE

A Capital Stock Company

RENEWAL OF NUMBER

1700
INCORPORATED

Providence Washington Insurance Company

PROVIDENCE, R. I.

This is furnished simply as a memorandum of said Policy as it stands at the date of issue hereof, and is given as a matter of information only and confers no rights on the holder and imposes no liability upon this Company.

THIS CERTIFIES, that policy numbered as above has been issued.

INSURED

J. W. GOODE and wife, HATTIE GOODE

and legal representatives,

FROM

October 20, 1944

TO

October 20, 1949

AT NOON STANDARD TIME AT
THE LOCATION OF PROPERTY

against direct loss resulting from any of the *Perils* (listed below) WHICH HAVE A PREMIUM INSERTED OPPOSITE THERETO (Column 6) and only on the property described and located as provided hereon.

1 COVERAGE	2 <i>Perils</i>	3 COINSURANCE APPLICABLE	4 TOTAL INSURANCE	5 TERM RATE	6 PREMIUM
F	FIRE and Lightning		\$ 1,800.00	1.40	Normal \$ 25.20 F. R. 20-5.04 Actual 20.16
E	EXTENDED COVERAGE—Windstorm, Hurricane, Hail, Explosion, Riot, Civil Commotion, Smoke, Aircraft, and Land Vehicles.			1.48	\$ 26.64
X	EXPLOSION		\$		\$
			\$		\$
R	RENTS or Rental Value (Not to exceed \$ a Month).		\$		\$
TOTAL PREMIUM \$					46.80

ITEM No.	AMOUNT OF INSURANCE	DESCRIPTION OF PROPERTY See definitions of Building, Household Goods, Stock, Furniture, Fixtures, and/or Machinery, and Contents.	RATE ANALYSIS
1	1,800.00	on the one one ^{one} story ^{story} building ^{building} with ^{with} one ^{one} story ^{story} roof ^{roof} construction ^{construction} Location 1605 Leona Street Austin Texas Lot _____ Blk _____ Map _____ File _____ Occupancy owner dwelling	DWELLING Basis 35 Roof 15 Flue _____ Tenant _____ Exposure _____ Key Rate 08 Total 58 Exper. 40% 23 Annual 35 MERCANTILE Gross _____ Exper. % _____ Total _____ Coins. % _____ Annual _____

Unless otherwise provided, insurance on personal property shall cover only while in the described building.

If the Coinsurance Clause is not applied, no other fire insurance is permitted unless the total amount, including this policy, on each item is inserted in the blanks which follow: Item No. 1 \$ 1,800.00 2 \$; 3 \$; 4 \$; 5 \$

Loss on building items shall be payable to Walter Bohn

Address Austin, Texas.

as Mortgagee or Trustee.

M016-X

BURATTI & MONTANDON COMPANY

Chester D. Buratti

Agent

GREETINGS



SISTER HATTIE GOODE

First Mother of the Year under the Pastorate
of Reverend James E. Obey, Member of
Sunday School and Missionary Society.





deaths and services 17 105 of 107

All information in the Deaths and Services column is provided by the funeral home listed with each death notice. For additional information about services, contributions, etc., call the funeral home.

BAKER, Mrs. Pauline G., 85, of Austin, died Thursday. Services 10 a.m. Saturday at Hytlin-Manor Funeral Chapel. Graveside services 1 p.m. Saturday at Sunset Memorial Park in San Antonio. Survivors: daughters, Mrs. Helen Schroeder of Raymondville, Mrs. Ruth McCaleb, Mrs. Elizabeth Wiegand, both of Austin; sisters, Mrs. Olga Hanson, Mrs. Minnie Baker both of San Antonio; seven grandchildren; six great-grandchildren.

CAVEN, Hubbard S., 76, of Austin, died Wednesday. Graveside services 2 p.m. Saturday at State Cemetery. Survivors: wife, Isabel Riddle Caven of Austin; son, Scott Caven of Houston; daughter, Mary Gay Bienvenu of Austin; two grandchildren. (Weed-Corley)

CHESNUTT, Lillard F., 75, of Austin, died Tuesday. Services 1:30 p.m. today at Hytlin-Manor Funeral Chapel. Burial, Forest Oaks Memorial Park.

DOHERTY, Kenneth, 49, of Houston, died Monday. Services 1 p.m. Friday at Cook-Walden Funeral Home. Burial, Austin Memorial Park.

FERGUSON, Vivian L., 73, 3543 Greystone, died Tuesday. Services 3 p.m. today at Weed-Corley Funeral Home. Burial, Austin Memorial Park. Memorial contributions in lieu of flowers.

GOODE, Hattie, 99, 1605 Leona St., died Saturday. Wake 7 p.m. today at Fuller-Sheffield Funeral Home. Services 4 p.m. Friday at David Chapel Missionary Baptist Church. Burial, Evergreen Cemetery. Survivors: sons, James M. Larremore of Los Angeles, Ernest Goode of San Francisco; daughters, Alta H. Hargrove of El Campo, Helen E. Walling of Austin; 27 grandchildren; 18 great-grandchildren; five great-great-grandchildren.

HENDERSON, "Crickel", 5, of Austin, died Tuesday. Graveside services 10 a.m. Friday at Memory Lawn Cemetery in San Marcos. Survivors: parents, Mr. and Mrs. Wayne Henderson of Austin; brothers, Henry Phillips, Lyndon Ray Phillips, Dustin Wayne Henderson, all of Austin; sister, Melissa Dawn Phillips of Austin. (Pennington, San Marcos)

KELLER, Harold L., 80, 10711 DK Ranch Road, died Thursday. Rosary 7 p.m. Friday at Cook-Walden Funeral Home. Mass 9 a.m. Saturday at St. Louis Catholic Church. Survivors: wife, Margaret F. Keller of Austin; son, Robert H. Keller of Lima, Ohio; sisters, Margaret Deerwester of Toledo, Ohio, Florence Baker of Ontario, Canada; six grandchildren; three great-grandchildren.

KOHN, Bird J., 66, 2401 Lawnmont Ave., died Tuesday. Services 1 p.m. today at Weed-Corley Funeral Home. Burial, Austin Memorial Park.

SCHLESINGER, Harry J., 53, 1000 Berrywood, died Tuesday. Graveside services 2 p.m. Friday at Capital Memorial Park. Memorial contributions in lieu of flowers. Survivors: daughters, Carolyn Boyce of Corpus Christi, Lea Novak of Houston, Trina Tillman, Tanya Tillman, both of Austin; sons, Tom Schlesinger of North Carolina, J.R. Schlesinger, Jeff Schlesinger, Al Smith, Roger Tillman, all of Austin, David Smith of Dallas, Larry Smith of Houston; sister, Ellen Rathburn of Connecticut; four grandchildren. (Weed-Corley)

SCHLESINGER, Mollie, 52, 1000 Berrywood, died Tuesday. Graveside services 2 p.m. Friday at Capital Memorial Park. Memorial contributions in lieu of flowers. Survivors: mother, Lurline Hines of Austin; daughters, Lea Novak of Houston, Trina Tillman, Tanya Tillman, both of Austin; sons, David Smith of Dallas, Larry Smith of Houston, Al Smith, Roger Tillman, both of Austin; four grandchildren. (Weed-Corley)

SHINN, Arlene, 62, of Austin, died Wednesday. Services were today. Burial, Lockhart City Cemetery. Survivors: brother, Ralph Shinn of Austin; sister, Mrs. Jeanne Atkinson of Austin. (Hytlin-Manor)

SHIPP, Thomas B., 75, of Houston, died Tuesday. Graveside services 4 p.m. today at Austin Memorial Park. Memorial contributions in lieu of flowers. (Cook-Walden)

SPERRY, Wade Randolph, 80, of Daytona Beach, Fla., died Monday. Services were today at Haggett-Summers Funeral Home in Daytona Beach. Survivors: wife, Harriet Woolline Sperry of Daytona Beach; daughter, Mrs. Emerson T. Blewett of Austin; four grandchildren; one great-grandchild.

THAXTON, Mrs. Lillas, 82, of Austin, died Wednesday. Services 11:30 a.m. Friday at Cook-Walden Funeral Home. Graveside services 10 a.m. Saturday at Wharton Cemetery in Walton. Survivors: cousin, A. H. Wadsworth of Bay City; niece, Mrs. H. V. Reid Jr. of Lockhart.

WETEGROVE, Adolph H. Sr., 87, 14 Trail Drive, died Tuesday. Services 10 a.m. Friday at Hytlin-Manor Funeral Chapel. Burial, Oakwood Cemetery. Survivors: wife, Mrs. Mary Wetegrove of Austin; sons, Adolph H. Wetegrove Jr. of Austin, W. P. Anderson Jr. of Birmingham, Ala.; daughters, Mrs. Lucille Brookreson of Austin, Mrs. Jean Sanders of Pomona, Calif.; sisters, Mrs. Louise Roper of San Antonio, Mrs. Ida Nettleton of San Juan, Puerto Rico; five grandchildren; five great-grandchildren.

WIRTH, Harry O. Sr., 73, of Manchaca, died Tuesday. Services 1:30 p.m. Friday at Wilke-Clay Funeral Home. Burial, Live Oak Cemetery. Survivors: daughter, Christine Colglazier of Houston; son, Harry O. Wirth Jr. of Del Rio; sisters, Ella Meredith of Manchaca, Lillie Hurley of Winetka, Ill.; brother, Bill Wirth of San Benito; seven grandchildren.

YARRINGTON, Martha, of Austin, died Monday. Services 3 p.m. Friday at Weed-Corley Funeral Home. Graveside services 2 p.m. Saturday at Concord Cemetery in Hainesville.

GOODE

REV. JOHN WESLEY
FEB. 6. 1865
DEC. 5. 1952

HATTIE JANE
JUNE 2. 1880
OCT. 20. 1979



With LOVE EARNEST: