

*The
Kerr County Historical Commission
presents*

An ORAL HISTORY

Of

Jose Maria Pruneda, Junior

Kerrville, Texas 2015

Kerr County Historical Commission

ORAL HISTORY PROJECT

Interviewee: JOSE MARIA "JUNIOR" PRUNEDA

Interviewers: Francelle Robison Collins
Bonnie Pipes Flory

Date: February 4, 2015

Place: Kerr County Courthouse

Name: Jose Maria Pruneda, Jr.

Date of Birth: July 21, 1933

Place of Birth: Kerrville, Texas

Education: Tivy High School, Kerrville 1953

Father: Jose Maria Pruneda, Sr.

Mother: Francisca Villarreal Pruneda

Siblings: Infant Sister (deceased)
Yolanda Josephine Pruneda

Wife: Bobbi Pruneda

Children: Jose Maria Pruneda, III (Joe), M.D.
Tammy
Kimberly

Jose Maria Pruneda, Junior

SUMMARY

Jose Maria Pruneda, Jr. known as *Junior*, was born in the family home at Jefferson and Hays Streets in 1933. His father was employed for many years at the Legion VA Hospital. Mr. Pruneda, Sr., played several musical instruments in a local band, which played at dances and events in the Hill Country. Junior grew up in Kerrville and graduated from Tivy High in 1953, although he was a member of the 1952 Class. Junior learned to play the guitar and fiddle from his father, and taught himself other instruments including the bass. Junior played in local bands while in high school and afterwards in San Antonio. He was hired by Bob Wills and the Playboys, and went on to become a prominent bass and steel guitar player of Western Swing music, playing at the Grand Ole Opry and touring throughout the United States. He met his wife, Bobbi, in San Antonio. She and their son, Joe Pruneda, join Junior in this interview. They share their Western and Country music experiences of living and playing in Oregon, Nashville, Tulsa, San Jose, and Kerrville, as well as on tour. Junior played with Ernest Tubb, Ray Price, and many other well known Country and Western artists. Junior has been inducted into the Western Swing Hall of Fame. Junior also talks about growing up in what was called Mexican-American community of Kerrville, and his grandparents' lives in Del Rio and Villa Acuna, Coahuila, Mexico.

*The Oral History Project is a project of
The Kerr County Historical Commission,
a volunteer organization. Oral History
Committee chair is Francelle Robison Collins.*

Transcribed and Edited by Jeanie Archer Webb

An Oral History of
“JUNIOR” PRUNEDA

My name is Francelle Robison Collins and I am with the Kerr County Historical Commission, Oral History Project. Today is February 4, 2015, and I am here at the Kerr County Courthouse, with Bonnie Pipes Holder. We are talking with Junior Pruneda and his wife Bobbi, who understand that we are making audio and video recordings of this interview and that a typewritten transcript of this interview will be provided so that changes can be made. The audio and video tapes, however, cannot be edited. This information along with copies of any family pictures and documents provided by you will then be turned over to the History Center where they will be available to the public unless specific restrictions are placed on them by you. They will also be turned over to the Portals to Texas History at the University of North Texas. These restrictions will be noted in the Release form after you have had a chance to review your manuscript. Are you clear on what we are doing today?

FRANCELLE: What is your given name?

JUNIOR: Jose Maria Pruneda, Jr.

FRANCELLE: And when and where were you born?

JUNIOR: I was born in Kerrville, Texas, July 21, 1933, approximately where the pharmacy is at HEB. We sold that property to HEB in 1985 as a matter

FRANCELLE: And were you born at home or in the hospital?

JUNIOR: At home, and the doctor, let's see – what was his name? McDonald. Dr. McDonald delivered me, at the house.

FRANCELLE: He was a physician here at that time? I don't remember that name, but that doesn't mean anything.

FRANCELLE: What are the names of your siblings?

JUNIOR: Just my sister, Yolanda Josephine Pruneda.

FRANCELLE: And does she live here in Kerrville?

JUNIOR: No, she lives in Grand Prairie. And Florida, they have a summer home there.

FRANCELLE: And what was your father's name?

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JUNIOR: Jose Maria Pruneda, Sr.

FRANCELLE: And where was he born?

JUNIOR: He was born in Rome, Texas, in 1900.

FRANCELLE: And what was his occupation?

JUNIOR: He worked at Veterans' Administration Hospital until they retired – it was Legion then. I got all my mail at Legion, you know. There was no such thing as 313 "A" Street during that time.

FRANCELLE: So your family lived out in the Legion area too?

JUNIOR: My parents did. As a matter of fact, they lived there when they had the major flood in '32. They got wiped out during that flood, and then shortly thereafter --- well, actually, I had a sister that passed away. How...? Three years?

BOBBI: She was 11 months old.

JUNIOR: She was 11 months old, she had double pneumonia.

BOBBI: Whooping cough.

JUNIOR: Whooping cough.

FRANCELLE: She got sick from that flood? Is that what you're saying?

JUNIOR: No, no, no, actually, I forgot about, I did have a deceased sister. And then Along -- here I came when they moved to Kerrville. And Dad would still go back and forth, my Dad worked for the Civil Service there for 33 years.

FRANCELLE: And what was your mother's name?

JUNIOR: Francisca Villarreal.

FRANCELLE: OK. Was she born here in Kerrville?

JUNIOR: No, she was actually born in Villa Acuna, which is Ciudad Acuna now. She was born there, but as a small child, I think she was 7 years old, they moved to Poteet, and that's where she went to school.

FRANCELLE: And how did you Dad meet her?

JUNIOR: They met – that's that story I was trying to tell you about. My Dad at the time, if I remember correctly, they would work for these ranchers. Like, you're going to have a field, and they go in there and they'd cut the trees down and make fields. And they'd pull the roots to make farmland. And they would go

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like in camps. And it seems like they went to a dance. And my mother happened to be living in Mason, Texas, at the time, and my Dad was living, at Cherry Springs, of all places. And I think they met at a dance, that started it.

FRANCELLE: And so then they moved here?

JUNIOR: They moved here. They were married here, as a matter of fact.

FRANCELLE: Did your mother work outside of the house?

JUNIOR: No, she was strictly a housewife.

FRANCELLE: Did the cooking, I guess. Was a good cook, I bet?

JUNIOR: Oh yes, I guarantee you that.

FRANCELLE: Tell me some endearing things about your mother.

JUNIOR: I tell you what, to be honest with you, I didn't realize how smart she was. I think of things, particularly things about health, that she would say, you know. Drink warm water in the morning, because it's good for your body. Warm water. For your digestion, things of that -- Mom what are you talking about? And just little things come up like that, to this day, it holds true. Some of her theories were about medicine.

FRANCELLE: Those good old home remedies.

JUNIOR: Yes, oh God, she spoiled me rotten. I mean, every morning, I mean -- I couldn't leave the house -- I had to -- Mama, I won't eat, I want to go to school. You not gonna go to school -- I mean, I'm in high school -- until you eat breakfast!! You're not leaving here until you eat breakfast. OK, Mama, here I go, you know, shovel it down. And now I can go now, you know. I mean she'd follow me around with a glass of milk. She'd come in our bedroom, my wife and I married -- you need to drink this milk. It's good for you, you know. OK, OK. I'm laying in bed with my wife, you know, OK, Mama, you know, get out.

FRANCELLE: Well look how good you look now! So you're looking up there and saying, Mama, thank you. And give us some endearing qualities about your father.

JUNIOR: My Dad was the sweetest soul in the world. And -- God -- he was. He always preached to me, you know, cause at the time, let's face it, Hispanics were kind of looked at in a different way, and he said, Son, you're as good as anyone out there. And you know, he would tell me, don't be like the rest of the Mexican kids at school. Dad would say, they're like little sheep, they all huddle up there on the ground. And here's all the other kids playing, and they all just huddle up against the fence and look around. Don't be like that. Get out there and mingle with them. And of course he was a musician. And they would

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rehearse at our house. Yeah, I could tell you all the names of the musicians, they'd all rehearse – cause Dad has the piano, he was a drummer, had a PA system. So I was raised, listening to my Dad play and going to dances with him when I could.

FRANCELLE: Was he self-taught?

JUNIOR: Yes. And he taught me a few chords on the guitar and he taught me some things on the fiddle, just enough to – you know, I just took it from there to a different height, you know.

BOBBI: Can I say something endearing about his Dad? He was always there to help anybody that needed help in any way you needed it, whether it was money, food, whatever. I mean, his Dad was that kind.

JUNIOR: And he baptized more kids – you know – padrino. Padrino means the godfather. I bet at the time, half the Mexican population, or what is referred to now as Hispanic. Anyway, he married them and also – whenever – he was very respected. My Dad was “Don,” Don Jose Maria, you know. All Mexican people referred to him as “Don,” because he was real serious, real upright, Stetson hat –

BOBBI: And he was tall and good looking.

FRANCELLE: You said he baptized – was that in the church? He helped the priest out?

JUNIOR: Yes. When you're the godfather, you're the one that goes to the church, and of course at the time – it's kind of sad it's out of the way now, but for instance, if a couple is going to get married, usually the young man would come to my Dad and say, Don Jose Maria, would you go with me to ask the hand in marriage of so-and-so? So Dad would go with the groom to be to the house of the girl's parents to ask the hand in marriage. Very honorable thing to do. And so he'd go with them and say this man's intentions for your daughter. Italians – all of them did it at the time.

FRANCELLE: And so he was like a deacon then?

JUNIOR: He wasn't a deacon, but very respected, highly respected.

BOBBI: And just involved, very involved.

JUNIOR: Yeah, and of course he was in with the Mexican dances we would have, the Dieciseis de Septiembre and Cinco de Mayo, they had these big celebrations back then up here on Lemos Street, I don't know if you realize it – right there on Jefferson and Lemos. They would block it off and have concession stands out there. They'd have dances and they'd have the queens and all that, and Dad was really involved in that. And they had their own hall, which is torn down, which was – I got pictures of that, you know. They had a hall that they had dances there and they'd have –

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FRANCELLE: Is that Our Lady of Guadalupe that you're talking about, there on Lemos?

JUNIOR: Well, it was a hall actually on Lemos Street, it was next to the bars there.

FRANCELLE: Louis' bar, right in there?

JUNIOR: Across. Directly across – there was a hall there. And then there was a vacant lot there. And I went to school, the first year I went to school, there was a Catholic school there for the Hispanic kids. It was Catholic. Father Kemper. And I went – I think they call it primer or something like that, before kindergarten, so I went like a year before – primer or pre-primer I think they called it, and the first grade. And then the second grade is when I went to Tivy. But actually it was right there, right now they have rental places there – Jefferson and Lemos – it's right there. That was a little school there. And of course they had a Mexican priest there later on, that actually lived there. And the Mexican people would go to church down there on the end of Jefferson and Lemos. And my first two years were there. I remember Mr. Heinz was our principal.

FRANCELLE: Do you remember any of your teachers?

JUNIOR: Mrs. Heinz, and Ms Canfield. And the second grade was Ms Leigh. I remember all the teachers.

FRANCELLE: You have a great memory. You brought up Father Kemper, you want to talk about him a little bit? He's probably one of the most respected people that we ever get talked about.

JUNIOR: Well, of course, being a child, I just looked up at him, what a big man, you know, starry eyed. Well not starry eyed, but kind of, you know – he'd talk to us and real sweet and touching, you know, and oh yeah, he was a great man. I do remember him. I do. My first communion, you know, I was there with him.

FRANCELLE: He's one of them who came here because of tuberculosis.

JUNIOR: And what I understand, is this true, did he actually come from a very wealthy family? And he chose on his own, and was really endearing about it – he loved Mexican people so much, he got buried at the Guadalupe Cemetery with the Mexican people out there. He loved the Mexican people....

FRANCELLE: That's on Town Creek, right?

JUNIOR: Yes. And that's where my grandparents and my parents are buried. Probably I will too, eventually.

BOBBI: But not tomorrow.

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FRANCELLE: Now, did you know your grandparents?

JUNIOR: Uh, not really. The only one I really knew was on my Mama's side. Raimundo Villarreal. He's the only one that I really remembered. And I vaguely remembered Dad's – cause when they died, I was maybe five or six or seven years old. And I can remember my Grandma, when she passed away, because I was in second grade as a matter of fact. I remember Dad came and got me out of school – Grandma, and I barely remember her. But my Grandpa, Raimundo, that's the one that I got to know. And he lived to be 107. Yeah, he sure did.

FRANCELLE: And he probably passed those things down about the warm water to your mother.

JUNIOR: He probably did. All the good remedies.

BOBBI: And they're now discovering that that's a good thing.

JUNIOR: It's one of those things that you come up with, she was really smart. The older you get the smarter you realize your parents were

FRANCELLE: I think we all have some of those home remedies that we do, that are in our brain for sure. And what did your grandfather do? The one that you remember?

JUNIOR: You know what, 'cause he worked in Mexico, it seemed like he worked for the railroad. And then of course by the time I was born he was retired, probably, because I remember they lived in Del Rio. And here's what's really sad about it, on my Mama's side there was Raimundo, and anyway, I can't think of my Grandma's name right now -- blank – but anyway, they owned half of downtown Villa Acuna, next to Ma Crosby's, I don't know if y'all are familiar with Ma Crosby's, and my aunts – there was Tia Manuela, Tia Jovita, and Mama was the baby. And anyway, Tia Manuela was the oldest, so she kind of took over, to oversee all the business that they had in Villa Acuna. And I remember as a child going with her, and she'd collect rent on all these stores. And real good friends with Ma Crosby. I remember going with her – she'd take me over there a couple of times to meet Ma Crosby. But I remember all that. But she would say, Honey, I want you to go to school because I want you to take charge of all my buildings here. And heck – here – I'm stupid, you know. I mean, I could have been a wealthy man, you know, if I'd listened to her. I want you to take charge. Cause she was older, you know, and she took a shine to me, of all the – Tia Jovita had 21 kids, and Tia Manuela only had two, but she preferred me over them. I was you to take over all these businesses. And you know, she was collecting – somehow Grandpa got these buildings, I don't know how.

FRANCELLE: Are they still in the family now?

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JUNIOR: Nooo, that's another story. Another crook, an attorney, she was an old lady and she was just signing – and now I could kick myself – in time I could have owned all that. But I said, I wanted to play music, man, I want to play western swing music, I didn't want to go play in Mexico. And then I met the blonde and I knew it was all over.

FRANCELLE: And so you went to school at the little school on Lemos until the second grade you said, and then you started at Tivy.

JUNIOR: Yes, in the second grade I started at Tivy.

FRANCELLE: And what year did you graduate?

JUNIOR: 1954. Well, actually, let me tell you that story. My class is actually the class of '52. But in '52, I was with the National Guard. And they said, when you hear three beeps. What was it, was it at Swan Laundry, every day at noon they'd go "Baaaaaaa." You knew it was twelve. At five, they'd go – do you remember that?

FRANCELLE: I remember the church ringing bells.

JUNIOR: No, we had a steam horn. You could hear it all over. Like, I'd be sitting in high school and it would go "Brrrraaaahhh." It's twelve, alright, let's go eat. And then at five o'clock it would go "Braaaaahhh." But anyway, if you hear it 3 times – I was with the Guard, and we kept our duffel bags packed. And so they said, if you hear it three times, you rush to the Army, because we're going to Korea. Yeah, and I mean, it was serious. So anyway, that was in the spring when this came up. So I said, well, I'm not going to go back to school knowing that just any hour – not any day but just any hour – I could be off to Korea. And so I told my folks, you know, I guess I won't go to school because I know what's going to happen. So it ended up, I lost credits there, because I had to go the next year and I graduated with the class of '53 then. But my class is actually '52, the ones I claim. It's a good class. They say one of the greatest classes ever out of Tivy, you know.

FRANCELLE: Did your family have a car? What kind of car did they have?

JUNIOR: Oh yeah, oh my God, you would have to ask that. I do remember a '35 Ford, and Dad kept it in, boy, he wouldn't let no one touch it. Oh my, and we had a '39, and then during the War he kept it, and then after the War he bought a '46, and then it seems like, in 1950 he bought a Lincoln from Meeks, he got a Lincoln then, a '50 Lincoln. And then ended up getting a '56 Lincoln Capri, that's what we took on our honeymoon. And then later on towards his end he had, I think, a Lincoln was probably a '72, '73.

FRANCELLE: And what is your family religion?

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JUNIOR: Catholic.

FRANCELLE: Catholic, OK. And what did you do after you graduated?

JUNIOR: I was playing music all through high school, as a matter of fact.

FRANCELLE: Alright, let's talk about your music then. Did your father teach you how to play everything?

JUNIOR: Well, yeah, like I said before, he taught me a couple of chords on the guitar and you know, how to hold a fiddle and all this you know, and I can play just about any instrument that I like, you know. I have to like it. So I can actually play violin and steel guitar, bass, a little bit of piano, not much, and drums and guitar. And I'm self-taught, right here on Hays Street, I sat there and...

FRANCELLE: Did you play in the Band or anything, at Tivy?

JUNIOR: No, it was all marching. And you know, and then my parents wanted to give me piano lessons. And it got so boring, Ms Young was her name, and I was like seven years old or something like that. And it was so boring, going...dink, dink, dink. And I wanted to play, man, and she wanted to teach me with one finger and then with two fingers and I just got bored. And I finally quit, I said, nah, that's not for me. I wanted to play, you know. But I was so interested in music as a child, you know, I loved it. And of course when I got into high school, you know, we had little bands, we'd play for the assemblies at Tivy, you know, and little country things, you know.

FRANCELLE: So what was your first big band that you got into after high school?

JUNIOR: Well, I guess, I would say Larry Nolan was hitting big then, you know, the Larry Nolan bands, and I played steel guitar and fiddle for him. We had records out and juke boxes and I would do it, every day I'd drive to San Antonio and do a radio show for KMAC, every day, except of course Saturday and Sunday. And then, if you had a job and were going to be out of town, we'd go in the studio and record, and they would just play the recordings. But anyway, and then, I guess, after that I went big – Bob Wills hired me, our son was one year old then, so we moved to Tulsa, I was supposed to play steel guitar for Bob Wills and His Texas Playboys, which I'm sure you know who that is. I mean, that is pure Texas music -- what people don't realize, – it was born and bred here. Western Swing, well....

BOBBI: You had Rudy Grayzell

JUNIOR: Well, big time, Mama. There was a lot of little bands and I got inducted into the Western Swing Hall of Fame.

FRANCELLE: And what year was that?

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JUNIOR: 2013.

FRANCELLE: Is that Texas?

JUNIOR: Texas Western Swing Hall of Fame.

FRANCELLE: So how long did you play with Bob Wills?

JUNIOR: Well, let me tell you, what ended up happening, I got hooked up with his brother, John Lee Wills, which is ironic, my Dad's and Roland Davis, which was from here – I don't know, have you ever heard that name before – Roland Davis? Is a musician. Yeah, Roland Davis, that was Leon Huff, I remember, he'd buy the 78's and come to the house these 78 records of John Lee Wills and Leon Huff singing. And Roland did sound just like Leon Huff which was the vocalist for John Lee Wills. So when Bob says, when I need you, I want you in Tulsa. How would you like to work for my brother John Lee Wills? Oh my God, you're kidding, I was raised listening to John Lee Wills, I mean, I'd come in at noon, and Mama would have the radio on John Lee Wills, "direct from Canes, bring you the music of John Lee Wills and all the boys...how do you do, friends, we're here to play for you." I remember the song. Oh God yeah, because I used to take it and listen direct from Canes, even in high school I had a radio and I'd take it to bed and listen to it because I wanted to listen to John Lee's broadcast direct from Canes Academy in Tulsa, which is a big dance hall where Bob Wills and all of them started. And I would listen to that radio show, like a midnight, you know, they'd come on at midnight. So when he said how would you like to work for John Lee Wills, oh my gosh.

FRANCELLE: Now did Bobbi travel with you?

JUNIOR: Oh Yeah, oh gosh yeah. Now let's see, where did I go from John Lee Wills to – and I did play with Gary Vann and the Western Caravan, because we did shows with Tex Williams – "Smoke, smoke, smoke that cigarette," but you know, but I was with Gary Vann and the Western Caravan. And that's where, I guess, when I was travelling with them, when the Texas Troubadors heard me, and said would you be interested in this job? (Yeah, sure, I'm sure you'll call me).

FRANCELLE: And who was the head of that, then?

JUNIOR: Ernest Tubb and the Texas Troubadors.

FRANCELLE: And what year was that you started with Ernest Tubb?

JUNIOR: It was '69. And anyway, they said, well if this job come up, would you be interested? Well, yeah. So anyway, sure enough then called me, almost to the year. And so I ended up with him. And then I was – no wait a minute – I was with Ray Price then.

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FRANCELLE: Oh yeah, don't forget him.

JUNIOR: Yeah, I was with Gary Vann. And when I was with Gary Vann and the Western Caravan in Mesquite, Texas, I ended up with Ray Price.

(CHANGE VIDEO DISC – Greetings of Junior's son & a reporter who enter room)

FRANCELLE: You need to ask anything while we have our little break?

REPORTER: Sure, did you say you're Junior's son?

JOE PRUNEDA: Son, yes, I'm Joe Pruneda.

JUNIOR: He's a radiologist, doctor here.

JOE: Yeah, I'm a radiologist here and in Fredericksburg.

REPORTER: What was it like growing up in a musical home?

JOE: It was great. It wasn't as – well, nothing's typical, I guess, but it was neat, it was way atypical....we travelled a lot, but it was a neat, neat experience. As I look back now...

FRANCELLE: Did you play, too? Everything that you play?

BOBBI: He plays guitar and sings.

JUNIOR: He plays drums, too. Yeah, we're all a musical family. She sings and plays also.

FRANCELLE: OK.

JUNIOR: But I'd forgotten that I was with Ray Price. And after Ray Price I ended up with Ernest Tubb. And then I ended up doing a lot of work for Hank Thompson and the Brazos Valley Boys. Yeah, and Hank used to come stay with us at our house. And we vacation with Hank to this day.

FRANCELLE: Love those outfits.

JUNIOR: Oh, at the Cabaret Club, my Lord. I remember in high school, man, we'd all – Hank Thompson and the Brazos Valley Boys – we'd go to the Cabaret Club. And what a mess, they kind of tore it down.

FRANCELLE: Well, it's historic. You have to tear everything historic down around there.

JUNIOR: Kerrville. Fredericksburg got smart – Comfort and all of them. And us – Blue

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Bonnet Hotel, they strung everything out of here, man. I mean, you know – but you know the trouble was, get a lot of people from Dallas and Houston that don't care. They got the money, so hey, let's buy it and tear it down, you know.

FRANCELLE: You're exactly right, you got it, that's why I'm on the Historical Commission fighting for anything we can fight for.

JUNIOR: And I love...Joe -- what he's doing, and Dr. Rector, I love anything to do with Kerrville, Texas and Kerr County, period, you know.

FRANCELLE: Alright, and tell us now about Bobbi, how you met Bobbi.

JUNIOR: Bobbi and I met when, I'd been up in West Texas playing there by myself and I'd come in and Larry Nowlan called me and was playing at a club in San Antonio, Texas. And my sister lived there, of course. And she worked at Shaw Jewelry Company and she had met Bobbi during this time, they'd become friends. Y'all went to the Catholic Young Adult Club. You can probably take it from there.

BOBBI: Well, we had....

FRANCELLE: I'll put you here in a minute, because you're not on the camera.

JUNIOR: But anyway, it was through my sister that they'd become friends. And so I came in from Kerrville, as a matter of fact, and I drove to my sister's house where she was living and it was New Year's Eve, 1957, and I went to my...hey Sis, how you doing, I'm doing fine, and oh by the way, you got a blind date tonight. I got a what? I was mad. I said, no come on now. You know, that good looking girl I was telling you about the Catholic Youth Meetings...

FRANCELLE: Well, usually that doesn't mean anything when they said that good looking girl, usually it's not.

JUNIOR: Yeah, sure 'nough. But anyway, I got mad. I got mad. I says, I tell you what, I stomped out of there. I says, I tell you what, you made the date, you go get her. And I was out of there. And how am I supposed to act around, I don't even know her, God, how did Yolanda do this? And anyway, I got to the Club, and I told the gal that was selling tickets, by the way, my sister's coming with her date, but the girl with her is supposedly with me, so don't charge her. So New Year's Eve, she walked in and...My Mama Done Tole Me!!!! I said, Geez, I've been missing that all the time. And she was modeling for Frost Bros. and Carl's, and running for Miss Alamo City with my sister, there. My sister was good looking. They were both running for Miss Alamo City.

FRANCELLE: Well, that's a blind date success story.

JUNIOR: Anyway, we got married, March 21, 1958 And says, you kids not

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going to make it, you don't know each other. We fooled them, 57 years, we fooled them. And she says, it's not over yet.

FRANCELLE: And tell us about your children.

JUNIOR: Well, our first...well, I'm proud of him, very proud of him. He's a doctor, of course. Went to UTMB and did his thing, residency, at Scott and White. And you did your fellowship at Baylor right? And my daughter, Tammy, heck of a vocalist, got a heck of a voice. She's a housewife.

FRANCELLE: Does she sing with you too?

JUNIOR: When she's in town. Yeah, she sings with us. And she was living here, she ought to move back, they're living in Ft. Davis now. And Kim is our baby. And she's just an old gal out here.

FRANCELLE: She lives here?

JUNIOR: Oh, she lives here. Kimberly. And they all went to school at Tivy. Except Tammy did not graduate here.

FRANCELLE: Do you have grandchildren?

BOBBI: Oh yes.

JUNIOR: Oh, God, oh yes, we have great grandchildren.

FRANCELLE: Oh goodness. I'm going to put my chair over here and I'm going to let all of you kind of sit over here together.

(CHAIR SCRAPING SOUNDS, COMMENTS)

FRANCELLE: Now when y'all all get together, do you do music?

JUNIOR: Sometimes, absolutely, yeah.

FRANCELLE: What kind do you do?

JUNIOR: Well, we do country, western swing, jazz.

BONNIE: Rap? (laughter)

FRANCELLE: Your Grandchildren probably do, huh?

JUNIOR: And see, I got a country band, and then I got a jazz group, cause, you know.

FRANCELLE: That's one of your loves, too. You want to tell us....?

Junior Pruneda

JUNIOR: Well, I always said, country is my love, but jazz is my passion. Because I discovered a long time ago, the great bass players are not in the country field or in the rock field, they're all in the jazz field. So I really got into the jazz end of it. And that's what got me with Ernest Tubb, because Ernest Tubb and the Troubadors played a lot of jazz tunes. And they heard me playing, you know, and most of them just country boys and naturally they all just played country. So I brought something different to the table and they liked that I could do the jazz end of it. And that's how I got hired, actually.

FRANCELLE: (To Joe), Now do we call you the singing radiologist?

JOE: That'll work.

FRANCELLE: And tell us a little about your Dad. The endearing qualities that you find and what you followed in his footsteps.

JOE: Well, Dad is a very gregarious person, as you can tell. And he's been around a lot of people and I was able to follow around and meet a lot of neat, neat people in the music business, and entertainment, or any type of people, in the arts they're just a different breed. Musicians, it's just a fraternal deal. So it's kind of neat to be able to do that. I enjoyed that.

FRANCELLE: And so you were on the road a lot with him?

JOE: Well, you know, not a lot, a couple of times we'd do some tours when I was growing up.

JUNIOR: Well, the Grand Ole Opry, he's about seven or eight, he knew about the Grand Ole Opry.

JOE: Many times I think about the old Ryman Auditorium, my Dad, he'd come in – and I was a kid, a kid can't...and do you want to go, of course, and so I would jump in with Dad and go to the Ryman Auditorium, and go to the, after that, the Ernest Tubb Record Shop, you remember, the Midnight Jamboree on, what's the station?

JUNIOR: WSM. Is the one that does the Grand Ole Opry.

JOE: WSM. Yeah. And of course, my Grandpa, his Dad, I remember doing the same thing. He was a musician as well, and going on weekends when I was a little kid, you know, playing gigs all around Kerrville and Fredericksburg and Junction, Leakey, you name it, you know, just little dance jobs, you know. Lot of fun, music, it was a lot of fun, way to grow up. Dad was gone a lot, that was tough.

FRANCELLE: How many days a year do you think you travelled when you were with Ernest Tubb, out of the year?

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JUNIOR: What, about 260 days a year?

BOBBI: About 264 – 300 days a year.

JOE: Always gone.

JUNIOR: Always gone. I mean, we travelled, we actually logged over 100,000 miles on the bus. And I'm not talking about flying – we'd fly to Europe or Canada or Alaska, Hawaii. I'm talking about, a year – over 100,000 in the bus. That's a lot, I mean, we'd deadhead from, I mean, from Homestead, Florida to Portland, Oregon, you know, we'd deadhead, they'd call it. Driving straight through, we'd change drivers, just keep rolling, you know. Of course, we had bunks and bathrooms and food and all that on the bus, you know, had earphones listening to music, watch TV, and you know.

FRANCELLE: You talked about the Opry, how many times a year would you be at the Opry?

JUNIOR: Artists had to do at least 22 weeks a year or if you didn't, you'd get disqualified, you couldn't do it.

FRANCELLE: Twenty-two weeks a year at the Opry?

JUNIOR: Yes, ever Saturday, just ever Saturday. Twenty-two Saturdays. The Grand Ole Opry we did just on Saturday. OK, but they had to do at least 22 a year, at least, and we probably did more than that, I don't know, you know.

JOE: So that means, all the time having to coordinate all those tour dates, always having to swing through Nashville so he could get his, Ernest Tubb get his Grand Ole Opry time in.

FRANCELLE: Did Ernest Tubb wear pretty uniforms?

JUNIOR: Oh, yeah, we did, we all did.

FRANCELLE: Do you still have them?

JUNIOR: I do, matter of fact I think I have a shirt made by Nudie's. he'd make uniforms for us. And I got one, it's a pink shirt, Nudie's, with "ET" in rhinestones. And then I got a red suit with green inserts on the legs, uniform, it's like an IKE jacket, short, you know.

JOE: Ernest had those big beautiful suits.

JUNIOR: And that's what Rod Kennedy said, you know, when we'd, he'd say, boy, I tell you one thing, there's nothing like uniforms. When Ernest Tubb and the Trubadors walked up there, you could tell, that's organized, and that's a show,

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up there. You know, most of the, like Willie Nelson had scarves and blue jeans with the knees out, and here we'd walk up, flashy uniforms, you know.

FRANCELLE: So you changed them out then?

JUNIOR: Oh yeah, every show we'd wear a different outfit. Oh yeah, we had several changes.

JOE: And that's part of what would get your attention, all those rhinestones and stage lights

FRANCELLE: Was Ernest Tubb a good man?

JUNIOR: Oh, he's a wonderful, he really was.

FRANCELLE: You went and stayed with him that long?

JUNIOR: He was wonderful. I mean, I can't say enough about him. He was like a second father, matter of fact, when I found out my Dad was dying, I remember playing the Panther Hall in Ft. Worth, and Adam called me and said and by the way, your Dad's got maybe two months, you know, and he was here in Kerrville, Oh God. Ernest Tubb, sat there and hugged me, cause I was bawlin', of course, you know. No, he was a wonderful person.

FRANCELLE: Were you able to take time off, then? To get back here?

JUNIOR: Oh yeah, oh yeah. If I wanted two weeks, you know, I'd just have to get someone that played the Opry or get on the bus with them, you know, and fill in for me.

FRANCELLE: And Bobbi, did you know what you were signing up for when you started out?

BOBBI: No, I did not! But it worked out. Obviously, I guess. I'm still here.

FRANCELLE: But you didn't go on the road, when he was doing the 10-year...

BOBBI: No, not on the bus, I was raising the children, and they were going to school. Now in the earlier days we would travel with him, when he was with different groups, the kids and I would all go, you know, but once he started doing tour busses and all that, the families are not...

JOE: And then when we started first grade.

BOBBI: And then when the kids – when he started first grade it was over because kids going to school can't do that.

FRANCELLE: And where did y'all live?

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BOBBI: Various places, in Portland, Oregon, we lived in Nashville, Tennessee, in San Jose, California, in Tulsa, Oklahoma. All three of my kids were born in different states.

FRANCELLE: And why were you living in those different places?

JUNIOR: That's where the music took us. That's where the job. Different groups he'd play with and everything, like Rudy Grayzell, we lived in Portland, Oregon, and went up and down the west coast, playing California and all, and Joe was born in San Jose, California. And then he would go, and sometimes back here in San Antonio, he'd do jobs here in San Antonio. And we'd come in and go out. We'd keep a place in Portland, we lived in Portland off and on about 8 years. And then we lived in San Jose, California, and that's where he was born. And then we went to Tulsa, Oklahoma, and that's when he went with Johnny Lee Wills, and our daughter, Tammy, was born there, she's an Okie. And then the youngest, Kimberly, was born in Portland, Oregon, and she's a webfoot. So we'd go in and out, you know, back and all over the place, you know.

FRANCELLE: Well, how did that sound, when he got off the road after all those years

BOBBI: Well, he didn't really retire, we just moved home.

FRANCELLE: Did that sound good though, to finally come back, or did you kinda get used to it?

BOBBI: Well, I was used to it. I didn't like it. I never liked it. And we came back here, you know. Well, we came back once when he quit Ernest, and then he went back with Ernest. And the kids and I stayed here because they were already ensconded in school, and you know, going to Tivy High School, and they didn't want back in Nashville, it's not a kid town, you know, at all. And so we just decided to stay here and we saw him as much because they played a lot in Texas tours and we'd just go see him here. We'd go to Austin and hang out with him and we'd go wherever he was playing, and we'd see him here as often as when we lived in Nashville, really, almost, you know. I mean, we had the same house together up there and everything, but we seldom saw him because he was on the road all the time.

JOE: Kerrville's always kinda home base. Because Grandma and Grandpa Pruneda over on Hays Street. So in the summertimes, even when we lived in Oregon and different places, too, me and my sisters we'd come and stay summers with Grandma and Grandpa and went to school here, some in elementary school, and then at Tivy started my freshman year after my eighth grade year.

FRANCELLE: What year did you graduate?

JOE: '78.

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FRANCELLE: You're the oldest?

JOE: I'm the oldest.

FRANCELLE: and you have two sisters

FRANCELLE: And you sing also, correct? Do you sing with him when ...

BOBBI: Yeah.

FRANCELLE: And where do y'all entertain locally?

BOBBI: Well, you know, we do, mostly, we used to do honky-tonks a lot, you know, and we had a couple of different bands, one was the National Band of Texas and the other was The Last Band on Earth, which was a whole lot of fun, that's right after he came back from Nashville the second time, you know, but – here in Kerrville. But we've gotten it down now so that we're doing mostly like, you know, we do ranch parties and we do, you know, house parties and birthdays and that kind of thing, weddings, you know, more than anything else.

JUNIOR: And we're at the Roddy Tree, started in April, we go there every Sunday. By the way, that's a neat place, have y'all been there?

FRANCELLE: Can you tell us where that it?

JUNIOR: Absolutely. You're on 39, you go past the Dam Store, and go one mile, I think, and on the right hand side you'll see the sign, Roddy Tree Ranch.

BOBBI: Or Lazy Days Canteen.

JUNIOR: And Lazy Days Canteen. You'll see it on the right hand side. So when you get to the Dam Store, and usually, it's Mauk Road, is what I tell everybody, when you see Mauk Road, slow down, because the next one is the Roddy Tree entrance. And you'll see it, it's lit up, like at night, when you're going towards Hunt, on the right hand side and you'll see Roddy Tree, and you'll go up the hill, and you bear to your right, and you'll see the big pavilion out there.

FRANCELLE: OK, and when do you play there?

JUNIOR: Probably start around the middle of April, when the weather starts getting good, and then Sunday.

BOBBI: Every Sunday afternoon from what, 3:00 to 7:00, isn't it?

JUNIOR: Yeah, something like that. When it gets hot...

JOE: 4:00 to 7:00.

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FRANCELLE: And that's an outside venue?

JUNIOR: It's really neat, because, they've got things to drink, everything, beautiful, you know. Some of my classmates come out there every now and then.

BOBBI: Nice big bandstand, it's really a great place.

JUNIOR: They have a great sound system, and lighting system, and juke box, and everything. A beautiful dance floor.

FRANCELLE: OK, and do you have a band that plays, then?

JUNIOR: Yeah, my band, my country band, plays.

FRANCELLE: OK. You want to tell us who's in your band?

JUNIOR: Yeah, Dave Spangler's on the guitar, Guy Davis is on drums, and Johnny Wait, which is the one of the Waits from Kerrville, he plays fiddle for me. And then of course, different friends of mine will come in and set in, you know. Maybe some steel guitar players, or horn players like that, you know, that come in and maybe part of my little jazz group, some horn players, will come in or Ralph Duran the guitar player, will come in and set in with me, you know. And what I want to tell about Bobbi – you worked on Music Row, Mama, tell then about...you used to do the....

BOBBI: Well, I worked at a publishing company, the man I worked for had two publishing companies, and you had to do that if you were...

FRANCELLE: That was in Nashville?

BOBBI: In Nashville, and anyway, I was a professional manager and it was my job to accept songs from people that would come in, and sell it to somebody else, you know. And then, we were right next door to Fireside Studios, which was Porter Waggoner, Dolly Parton's studio, and when we would get something we liked, we would demo the songs and I would, you know, I would sing and demo the songs. Plus also I was writing songs at the time, and I had some of my stuff published. So that's about it, you know, and then I worked at a place called Hall of Fame Hotel, and I was singing there with a jazz group, you know. I like jazz, I like those songs. But anyway, I worked there with Vic Ames...

JUNIOR: The Ames Brothers.

BOBBI: You know, from the Ames Brothers. And I worked with Randy Goodrum, which came on to be a big...

JUNIOR: Oh God, he's a big producer now – Hollywood.

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BOBBI: As a matter of fact, he – Okay, to tell you who he is, he – you know who Anne Murray is? Remember that song she had out – “You Needed Me?” He wrote that and won the award for best song that year. And I met him, he had just come in from Arkansas, came in to Nashville. And he was working at the Hall of Fame Hotel, and he hadn’t done anything yet, musically. Found out later that he had had a band in college, and his horn player was Bill Clinton. That’s a fact, that was his roommate in college. But anyway, he came in, his wife had stayed in Arkansas, she was a schoolteacher and she was going to stay there until school was out. And so I met him there, and when Junior came in off the road, I said, you gotta come see this piano player, and he was like, yeah, oh sure, and I said no, you really gotta come see this piano player. So he did, and came down to the club with me.

JUNIOR: What a jazzer!!

BOBBI: And my gosh, I mean, wow, he was just blown away.

BOBBI: And so we became friends with Randy, and Randy started coming to the house, ‘cause he missed being home, and I cook dinner every night, so he’d come and have dinner with us when he was here, or when he wasn’t, you know. And so, anyway, then, nobody liked Vic Ames, he was not a nice man. And so he said, you know, I’m really tired of playing down there, so why don’t you get a band together? And I said, OK. So anyway he comes to the house every evening, just about, and he set his piano up in my living room, and so we go in there and we practice songs and everything. And at the time I was writing songs. And so I said, you know, Randy, I write some songs. And he said, OK, yeah, right. And Randy’s such a superb song writer. And of course I was a lot younger and thought I could do anything, you know. And I had some recorded on these reels, and I had it set up in the kitchen. And he never would respond to that, so one night I said, uh, I’ll be right back, Randy. So I went and turned that recorder on and started playing some of the songs I’d demo-ed, you know, and he said, who wrote that? I said (raises hand). Well, why didn’t you say you wrote that?

JUNIOR: And he had his piano set up in our house.

BOBBI: No, I told them...and so anyway, we started writing songs together then, and so we wrote several songs. And then we came back here, and he went on to be...you know, right after that he went to work for Jerry Reed

JUNIOR: And he produces for movies now, the sound tracks. He’s a monster musician.

BOBBI: And then I recorded a session at Willie Nelson’s studio in Spicewood. I have to tell you, this is a kind of anecdote about that. We were just leaving, we’d been in the studio for about three days, you know, and we were just leaving, going out the back door, and Willie had just come in and poured himself a cup of coffee. And he looked around when I was leaving and I said, hi. And he

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says, hello. So he started talking to me, about I don't remember what, you know, but anyway, I said well my name's Bobbi Pruneda, and blah blah blah, and I just finished a session here, and everything. And he talked a little bit and I said, uh, by the way, I didn't catch your name. And he LOOKED to me. And I just smiled and said, I'm just kidding, Mr. Nelson.

JUNIOR: And Johnny Bush produced her session. He was the producer for her session.

BOBBI: If you can call it that. At that time he was still having a hard time talking, you know. I wrote an article on him – I used to work for the Kerrville Daily Times in Fredericksburg when they had that little deal. But anyway he had symphonic dysphonia, is what it's called. But anyway he couldn't talk. He was the "producer" on it, but you know who really produced it, more than he did, was the fiddle player, Johnny Gimble, and you did most of the producing, because – by the time he'd try to get it out, they'd get most of it done. And let's do this, and Gimble would go, why don't you just do this?

JUNIOR: Johnny Gimble, whew, what a musician, you know Johnny Gimble.

FRANCELLE: Did y'all ever cross paths with Elvis?

JUNIOR: No. But we've been in the bus with Willie when he was smoking!

(CHANGE TO DVD #3)

FRANCELLE: You were talking about that music, then, do you want to, did you have some more thoughts on that?

BOBBI: I don't think so, I think that pretty well covers it. But you know, the most fun of all that stuff is when we get together on Sundays, really. That's kind of a lot of fun, isn't it, Dad?

JUNIOR: Oh, it's a lot of fun. We get a nice little crowd out there, they just, you know, set out there and everybody enjoys it, it's a nice outing.

BOBBI: And it's a family situation. You can bring your kids.

JUNIOR: You can bring your kids, they've got a basketball court in front, they can play basketball, you know, they got a swimming pool on one side, you know, it's really...

FRANCELLE: Do y'all play your own music, or do you take requests?

JUNIOR: No, we take requests, and we do the country there, and western swing, of course.

BOBBI: Every now and then we'll get a jazz group come and sit in with us. We've got

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a real good piano player right now, jazz piano player. Oh, and I was gonna say one more thing about Randy Goodrum back then, I called him -- I had a hard time finding him because he was in California, has all his own studios going on, 'cause he's mostly in the movie business now. And I called him one time and I -- looked him up, somehow or another, this was before we had all the computer business. But anyway, I finally found him, and I called him, and as luck would have it, actually he answered the phone and I said, I'm trying to reach Randy Goodrum. And this was years later, mind you, and he said, ah, well, you've reached him. And I said, Randy? And he said yeah. And I said, this is Bobbi Pruneda, I don't know if you remember me or not, but I used...he said, remember you, of course I remember you, you were so good to me, you provided a family for me when I had to be away from my own family. Of course, I'll never forget that. And I said, well, the song that you and I did together, I'm getting ready to record it, could I put your name on it as writer, you know, co-writer. He said, put it on all of them you want to, I don't care. I said, nah, I'll just put it on yours. But you know, I've never done anything with sessions, you know. But anyway, I was happy that he gave me permission to do that.

FRANCELLE: So when you were looking at all those demos and everything, if you found a really good one, would you push that for somebody? Did any of them really get there?

BOBBI: Ah, yeah, not really. Some of them were almost taken but we'd get people that would come in -- what I would do is I would take what I thought would be good for a certain particular person and I would pitch the song to that artist. And they may or may not accept it, you know. Every now and then they did. And I had people in from New York City and different music places, you know. And I had one guy from New York named Jerry Reed. But he wasn't a musician, he was an agent, so he took it back and I don't know if they ever did anything with them or not. But anyway, yeah, that was my job, mostly. And getting them published through BMI or ASCAP.

JUNIOR: And she was Bobbi J Austin, by the way. She had a fan club and everything at one time in Nashville.

FRANCELLE: Really? So your maiden name is Austin.

BOBBI: No, my maiden name was actually Dillard.

JUNIOR: Tell her about that Italian guy that told you that you oughta change it, in Nashville.

BOBBI: Yeah, he says, -- 'cause I had this guy that wanted me to do a session on his songs, they were really horrible songs. He was Italian. And so I agreed to do it, you know. But anyway, he liked it when it came out on a 45 (rpm). But anyway, he said, he called me one day and he said, now Bobbi, I've got a little problem, because he lived in New York City. He says, you know, about your

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name....and I said what's wrong with my name? And he says, well, we need something that's really easy to remember, he says, you know, I'm Italian too, but Pruneda is kinda hard for people to remember. He thought Pruneda was Italian. So anyway I said, well, I guess I could use my maiden name, and I told him what it was, and he says, no, that's not catchy enough. So anyway, we finally settled on – 'cause he said something about "Houston," and I said, no, you've already got Whitney Houston, you know, and so anyway, well, actually we didn't, but anyway, nahh, there was already somebody named Houston. But anyway, I said, well OK, how about Austin? Bobbi J Austin. How about that? And he says, I like it.

FRANCELLE: And Joey, what's been the greatest thing about growing up here?

JOE: In Kerrville? Well, I think the long time family roots here, you know. Prunedas been here a long time. Just the Hill Country, you know, it's just a beautiful place to grow up, I was fortunate. I was adamant, prayed that I could come back home and raise my kids here, which I've been able to do. And when I look back over it more it's just the hills, the rivers, you know, there's something magical and special about it.

JUNIOR: Your classmates.

JOE: I have wonderful – oh just the people here. I'm still very close to the kids I went to school here with, still the very very best of friends, close friends I keep up with every week. And I was able to go off and do my training, go to college and medical school. And also I work mostly here but I also work in Fredericksburg. We cover both hospitals, Hill Country Memorial and Peterson. So you know, I'm in a 7-man group. Dr. Rector and Dr. Gordon are the guys that have hired me. And we've grown.

JUNIOR: Tell them about Corley.

JOE: Oh, yeah, my oldest – I have two daughters – she just, we found out two days ago, she just got accepted to medical school at UTMB, where I went to medical school.

FRANCELLE: And what is her name? Spell it.

JOE: Her name is C-o-r-l-e-y. Corley Catherine Pruneda. She graduated from Ingram. And then I have the youngest daughter, she's 15, she's a freshman at Tivy. Yeah, Kerrville, I love it. You know, it's really funny, because this is kinda home base, we'd leave, we'd stay in the summer, and I really wanted to come and finish up, I wanted to do my high school at least here, so Mom and Dad moved here, and I started my freshman year here. And even then I had a real appreciation for Kerrville. I remember, though, you know, as I went through high school here, and kids that grew up here, as well, going to high school, they could not wait to get out, they couldn't, man, I can't wait to get out of this dinky town. And you know, that's the way you're supposed to be

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when you're – get your wings and fly and do something different. And some of them even, oh I just hate this place, I can't wait to get out and never come back. I don't think there's hardly even a one that I've ever talked to that said – I would do anything to come back to Kerrville, I sure miss it. If I could make a living...

JUNIOR: All my ones are coming back now!

FRANCELLE: And that's what we said, too, we said the very same thing.

JOE: All y'all know, there's something in these hills calling you back.

JUNIOR: And tell them, Joey, about your rodeo career. I thought he'd be a ...

JOE: Yeah, when I was a kid, I mean I really liked the rodeo deal, so I was riding rough stock and ...

FRANCELLE: Out at Crider's?

JOE: Started at Crider's, and then moved on, did more rodeos, and then in college, when I went to college...

JUNIOR: You did the Tivy rodeo, didn't you?

JOE: Oh yeah, belonged to the high school rodeo association and then college rodeo associations, and was a rodeo clown, which I started at Tommy Priour's and Crider's, and then I went on working with some of his bigger stuff and with Edgar Meyer and Burns Johnson, and all around Texas and college rodeo shows as a rodeo clown. And I did that until '84. Matter of fact, when I got my acceptance, matched to UTMB medical...I still like the western style of life, I still rope, team rope, it's safer than riding bulls.

JUNIOR: And he's a Texas Vaquero now.

FRANCELLE: Wow, that's a great organization.

BOBBI: And as his Mom, you know, when we were still in Nashville, when he was in junior high, he wanted to play football, and I was like, no Joe, I don't want you playing football and mess up your pretty face and you know. So finally one day he came home with a face guard, I'm not gonna mess up my face, see that? So anyway, I'm like, OK, OK, I finally agreed to let him do it, you know, because in junior high you had to get permission. And then we get here, and he says well I can either play football or I can be in the rodeo. And I said well what would you do in there? And he said ride bulls. And I said, play football!

JUNIOR: And I come in off the road one time, and Joey had a cast, didn't you, Joey?

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I said what happened, son? I broke my wrist riding a bull. And I swear, maybe two or three weeks later I come through again, and he had a cast on the other one. What did you do there? And he says, I broke it trying to ride left handed.

JOE: I had a cast on one, and then I wound up with two casts.

BOBBI: The first bone he broke riding bulls was his collarbone. They called me from work, he was in school at Tivy -- at the hospital, and said, Ma Pruneda, you need to come down, that's when Peterson Hospital was downtown, you need to come down we've got your son here, well, he's kinda got a broken collarbone. And I went down there and Joey was in a hospital gown, sitting there looking just totally perturbed because he had to be there, and I said, so you think you want to ride bulls, Son? And he goes (indicates determined positive head shake).

JUNIOR: And then, tell them about when you were at Tivy and you went -- rode broncs, ...and you and Jake Rauschenbach, and you broke your ...

BOBBI: Eighth vertebrae.

FRANCELLE: So you can argue with any football player about which is....

BOBBI: Actually, I think the year you, you broke your nose?

JUNIOR: And your thumb. I remember one time your thumb, you couldn't even open the door, 'cause you were fighting bulls.

JOE: Yeah, it would take my thumb back when I was...

FRANCELLE: Well, where did that love for rodeoing come from?

JUNIOR: Well, I loved rodeoing. I never rode in it, but everything to do... I mean, Jim Shoulders and all the rest of it, and everything was Hoof and Horn, Western Horseman, and of course I've always been a western type of guy, and so was my Dad.

JOE: Take you back to those days, I mean, any small town in Texas, there's a big crowd of kids that you just -- it was part of a culture, I think. I mean, you just kinda grow up thinking, well, you know you'd see the other guys, cowboy guys and you just see all that stuff.

JUNIOR: And real talent like Bill Bacon, Jay Rushin...

JOE: Louis Taylor.

FRANCELLE: Yeah, well, Crider's was the ultimate, yeah.

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JOE: Crider's, yeah, we all started there. And you'd learn how to dance. Grandpa played at Crider's.

JUNIOR: Yeah, that's what I say, I mean, how many generations of us has been to Crider's?

JOE: Whaddya think in years – I mean he probably played there in the '40's.

JUNIOR: The '40's, oh, yeah, for sure, late '40's, early '50's, and then I played there. And of course I used to go there. And Joey used to go there, and now my grandkids are going there now, so there's like four or five generations of Pruneda's that went to Crider's.

FRANCELLE: Yeah, that's what Crider's is all about. And those years it was closed, it was like...oh gosh.

JUNIOR: And see, Nashville, you couldn't, I couldn't take Joey into a bar there 'cause you had to be 21. And then there for a while they passed it for 18, and that didn't last in Nashville, for some reason. No, they moved it down to 18, that's what it was, 'cause a lot of soldiers come in, you know, they couldn't drink a beer in Nashville unless you were 21. So they actually passed -- 18 you could drink. But you couldn't take a child in there, you know. And here in Kerrville, I could take Joey and buy him a beer, as long as the parents were with him. Yeah, you could drink a beer, go to dances, go to Crider's, that's what I was getting at, and in Nashville you can't go in a club where there's dancing.

JOE: Yeah, well where they're selling alcohol. No one under whatever their age is. And Oklahoma the same way.

FRANCELLE: So you feel the same way about Kerrville, Junior, about living here?

JUNIOR: Oh, I wouldn't have no other – I couldn't wait to get back here, to be honest with you. Yeah. You know, when you're young you're stupid in a way, I guess, you can't hardly wait to get out and all of a sudden you discover, like the song says, "right in my own backyard." And it was here all along, you know. And it just kept calling me. I love it here, every chance I'd get.

JOE: And you think about all the travelling, you know, Dad on tour. In every single, probably, county in the United States.

JUNIOR: And I wouldn't want to be anywhere else. And you know we found a little place out here in Hunt, Texas, got a 20 acre lake behind our house, so I mean, that's it, man. We love it here. And Hunt, of course, it's a real friendly little community there, you know. As a matter of fact, I always said this, you know, I remember, it was in '85, I was there at the ranch. And I went into the Hunt Store, I brought – my ranch hands were doing some work around the yard. Because, you know, we didn't rent it, we just let it sit there and Bobbi and I

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would have a little place to escape to, you know. So I brought my ranch hands to do something. And I went into the Hunt Store and all my friends they're drinking beer, of course, on a Wednesday night. And we started talking, you know, and in this conversation we started talking about, you know, I'd like to have a porch in front of my house, you know, one of those the whole length of the house, a porch up there where when people come by I could wave at them when my neighbors come by, and they said we'll build it. I said, you're kidding me, he said, no, we'll build it. You get the material and we'll build it. And I said, well, yeah. So, the next day I went up there, Thursday I think, and he said, have you ordered the material? I says, I don't know what to order, so Tisdale, Jack Tisdale, boy, he got his measuring tape and we got in his truck and went up there and measured everything and made me a list and I went to Jack Moore, my classmate, can you fill that, yeah, when do you want it? Saturday morning. It'll be there, Joe, matter of fact it'll be there this evening. I said fine. So sure enough, Saturday morning, the whole community, in one day, like barn raising, the whole community built me a front porch – porch raising. Early in the morning, and I mean, cold as heck, it was like January or February, cold as heck. We built a big fire out there, and Dub Minter -- C.W. Minter, you remember him? Well, C.W. come out there, as a matter of fact I think he was living there, we rented it to him or were fixing to, him and Norm Whitlow – well, anyway, they lived there for a while, but anyway, Dub Minter come out there and brought all his bar-b-que men, and the Hunt Store was selling beer, would you believe it? And I mean, everybody – cold – and everybody was ripping the stuff off and throwing it, Joe Eisenberg had his dump truck out there, and by end of the day, I mean, everybody had a good time, they ate bar-b-que and drank beer and built. And when they got through, there wasn't a scrap left on the ground like no one's ever been here. And a brand new porch.

FRANCELLE: So was that when you moved in the house?

JUNIOR: No, it was later on. Because we bought the house in '78. Built porch 85
I always said, there's not too many communities that want to do this. And the Hunt Store sending beer down.

BOBBI: They said, you provide the material, the beer, and the bar-b-que, and we'll build you a porch.

JUNIOR: Well, they said nothing about the beer and bar-b-que, we just threw it in there.

FRANCELLE: Did you sing, too, while they were doing it? Entertain them?

JUNIOR: No, I just sat there and drank a lot of beer. Ate bar-b-que and watched them. They were at it. And Mark Perhamus was the first one out there. And cold, 7:15 I was still in bed and I hear (sound of brakes), and Mark – he always asks about you. I know y'all know Perhamus, right? Tivy boy. His Dad was a big – matter of fact, Schreiner Institute, he was a director at Schreiner Institute, Perhamus. Didn't he do the – yeah, he did the service for Ragsdale's place last

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week, yeah, he's a minister now? Is it the man that did the service for John Ragsdale, yeah, it's Perhamus because he had the robe and all that.

FRANCELLE: Well, we want to thank y'all, this has been very interesting, and I thank you for your time. And the Kerr County Historical Commission thanks you for doing this.

JUNIOR: Thank you, Francelle, you and Bonnie both, thank you for y'all's time.

JOE: Well, Dad, I have to say real quick, I mean really, truthfully, talking about Texas music, Dad really was a part of all of this Texas music, I mean the same place as Willie, when he was starting in the 40's and 50's, I mean part of the whole deal.

FRANCELLE: It's hard getting started, I told you I have nephews that play, and they finally have made it, but it's tough when you get started.

JUNIOR: Boy yeah, the Robisons, boy, big names.

JOE: And I never could -- going with him or be with him, Grand Old' Opry, round all of them, when we'd go to parties, be Bobby Baer, and I'd be sitting around next to George Jones, Minnie Pearl, Grandpa Jones, but then -- and you know I appreciate it more now than I did then. You know, a 13-year old kid, this is what I do, isn't this what all kids do, you know, being around -- and then I realized, you know, I didn't have quite the normal upbringing...

JUNIOR: And you know, the Grand Ole Opry was like family, all the artists, Loretta Lynn, the Cashes, Carters, Dolly, we're all backstage talking about -- I mean, you know.

BOBBI: And all the kids were there, we brought all the kids.

JUNIOR: It was the most disorganized organization, I mean, everybody's helter skelter like -- my first day there, on the Grand Ole Opry, I was nervous, man, where do I plug in, you know. I asked the Troubadours -- I don't know, the bass plugs in someplace back there, you know. And man, I'm watching -- it took me a year to figure out that I could adjust my own amplifier, whatever the guy in front of me, I just plug it in, I'm ready now, let's hit the air now. But everybody's talking about the last tour they're on or fishing mostly.

BOBBI: And hanging around on stage, on the side of the stage. When we first got there, the day we got there, he had to leave, the next morning, I think it was, and the first time I went to the Opry he was gone, you know, and I took the kids and Billy Parker's wife took me. And anyway, so we sat up there and I said, I don't believe it, how come they don't get off the stage when they're through? The artists that had just played stayed on stage and walked around talking to each other and did all that stuff, you know, while the next artist is playing, you know. I've never seen anything like this in my life.

Junior Pruneda

JUNIOR: And they're just standing there talking, with their guitars, you know, on the side, and the show's right there.

END



INHOLE PRUNEDA FAMILY INCLUDING BOBBI'S MOM



BOBBI MODELING PICTURE

Motorcycle ride down the



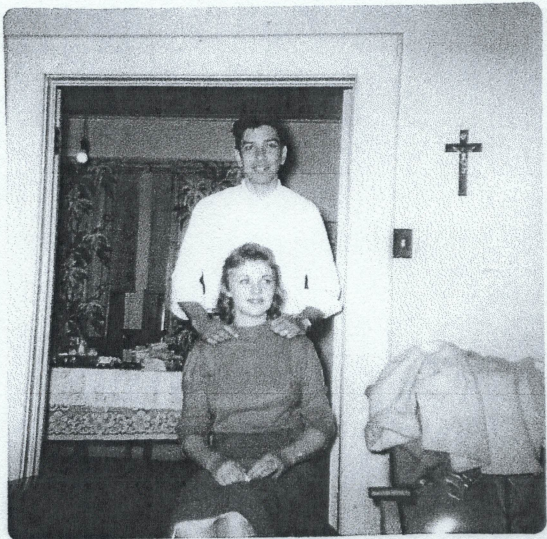
DEC • 66



KIMBERLY, JOE & TAMMY PRUNEDA
CHILDREN OF BOBBI & JUNIOR



BOBBI
&
JUNIOR





YOUNG JUNIOR



BOBBI'S PARENTS: BOB & LOLA FAY DILLARD

Joe senior (1038x736x24b jpeg)



Joe Pruneda SR



FRANCES PRUNEDA



JUNIOR, FRANCES & YOLANDA
PRUNEDA

(Ernest Tubb)

Ernest Tubb, Buddy Charleton, & Hoot Borden

Junior Prunera, Mont Mills, Wayne Hammond



ERNEST TUBB & TROUBADORS: JUNIOR PRUNERA MONT MILLS WAYNE HAMMOND



RUDY GRAYZELL & HIS JURY

Personal Direction:
Larry Johnson

CHUCK SPRINGER, RUDY GRAYZELL, BOBBY REYNOLDS,
JUNIOR PRONEDA, JULIAN GUERRA



BOBBI J. AUSTIN

CENTAUR RECORD

BRAZOS VALLEY BOYS: DON DAGGET, JUNIOR PRUNEDA,
HANK THOMPSON, BILL RACE, BUDDY
CHARLETON

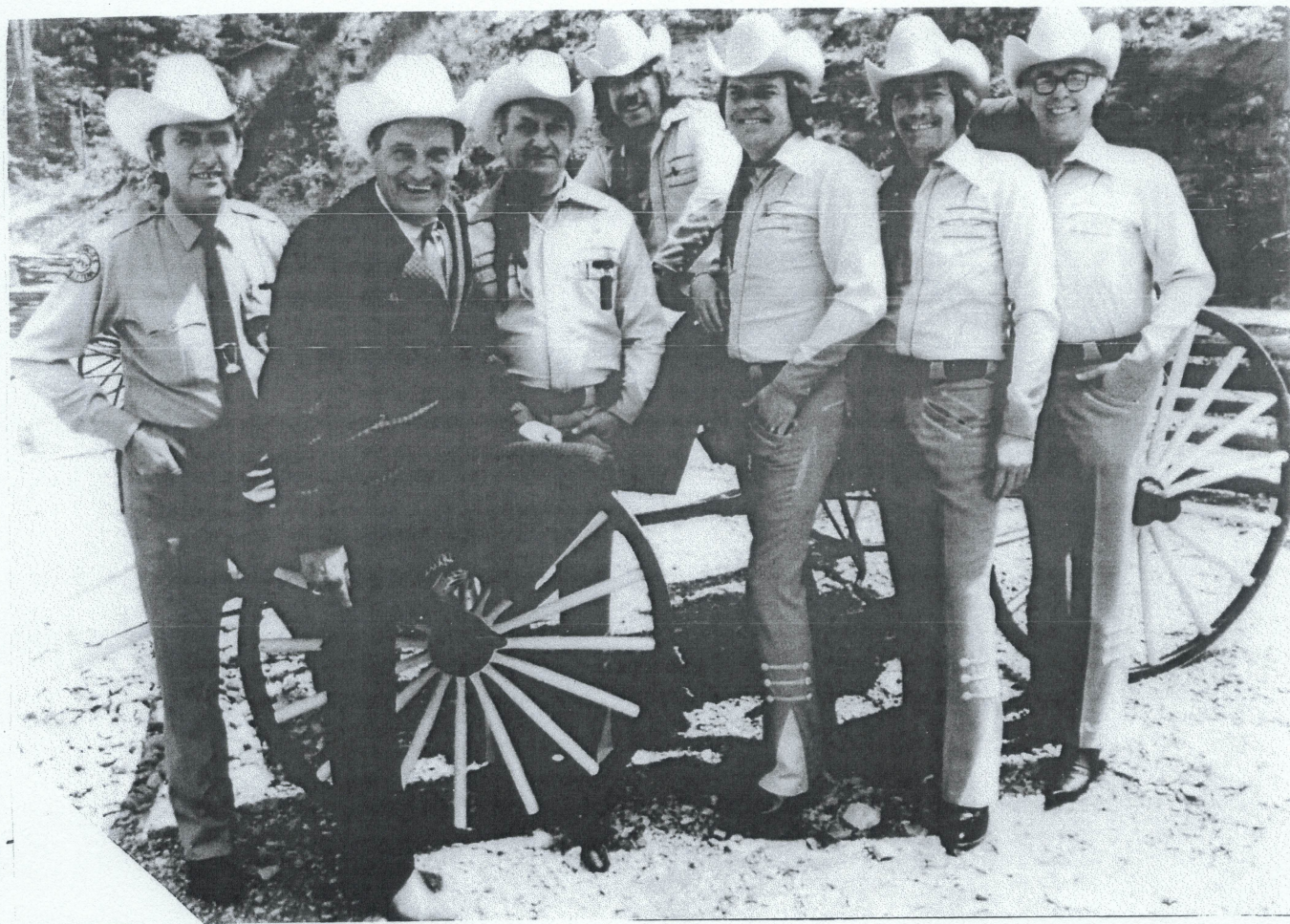


HAPPY GO LUCKY BOYS: ODIE GRAHAM, JUNIOR PRUNEDA,
JERRY ROBINSON, JOE PRUNEDA, ALBERT HAYNE,
ODIE BOYD, AL BEHRENS



Best Wishes for Christmas
Grandpa Pruneda - DRUMS
and the New Year

ERNEST TUBB & THE TROUBADORS: HOOT BORDEN,
ERNEST TUBB, BILLY BYRD, JUNIOR PRUNEDA, WAYNE
HAMMOND, DON MILLS & DON HELMS



JOHNNY LEE WILLS & BOYS: HARVEY GOSMAN, GENE POOLER,
JUNIOR ARUNEDA, JOHNNY LEE WILLS, HOOT BORDEN,
SMILEY WEAVER, CLARENCE CAGLE



HARVEY, GENE DAD, JOHNNY LEE, HOOT