David King

Interviewed by Charles Prothro

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Transcribed by Charles Prothro

Charles Prothro: Hello, this is Charles with South Texas Stories, and today we're going to be talking to David King. He is a local musician from, Corpus Christi. And, he's going to be talking about his band, the music scene in Corpus and how he sees development within that, scene occurring and, growth opportunity for, the art culture in, Corpus [Corpus Christi, Texas]. So David, if you wouldn't mind, go ahead and introduce yourself and—  
  
David King: Be happy to Charles. my name is David King. I have been a semi-professional musician for half of my life. I'm thirty-one years old, I've been playing music for about sixteen or seventeen years, and semi-professionally for about fiften. So, I've been around different kinds of musicians, I was classically trained in orchestral music with the trumpet and I, picked up the guitar when I was sixteen and I haven't, put it down since. So, it's been a passion of mine for a long time. During the course of, being able to play with different people, different musical influences, I've, been a lead guitarist, I've been a lead guitarist as well as an accompanist. Lately I've been in a musical group for the past six years with, uh, lately, six years with a group called, Independent Thieves. I'm co-founder with my partner Garrett Wieland, he's, the main singer/song writer and, we've been playing here in Corpus, we are from Corpus. We, can we start over for a second?  
  
CP: Just—  
  
DK: Just keep rolling?  
  
CP: Give it a pause.   
  
DK: Yeah.  
  
CP: And go, I can edit.  
  
DK: All right. Ah, I've been playing in a group, The Independent Thieves, for over six years and my partner and I have been singing and writing songs in and around Corpus Christi for that period of time. We bend more towards the singer/songwriter aspect. So, we stick with a lot of lyric important music and that's our main focus.   
  
CP: So with the, lyric focus can, can you talk more about that? Why is that important to your music?   
  
DK: Sure, we believe that music, or, is important. And it is important for important music to tell a story. So, the story, could be, you know, we take, we take, inspiration from artists such as Bob Dylan or, we’re both big Tom Petty fans, so musically we, we tend to go towards that, sound. But um, Garrett's a big fan of Townes Van Zandt and other singer/song writers like that.  
We're both proponents of the Kerrville Folk Festival. We also have affiliations with the Southwestern Regional Folk Alliance. So, there are a lot of people who make their living off of telling stories through music.   
  
CP: So, can you explain to the listeners what the Folk Alliance is? What, what does that do for communities?  
  
DK: Well, the communities of song writers and musicians, what is does, it's a platform to assist in a musical career. You make good contacts, you go to trade shows, and you actually visit with other musicians doing exactly what we're attempting to do. And that's on a, that's on regional level. Now here on a local level, Garret's a chap. a part of a chapter called the CC [Corpus Christi] Songwriters Association, or CC [Corpus Christi] Songwriters Club, and there here more Corpus Christi local, and of course, they write songs and raise awareness for song writing as an art form.   
  
CP: Is there any large projects that you can think of that CC Songwriters have been involved in locally, and recently?  
  
DK: They do an, either an annual or semi-annual. You'll have to forgive me, I don't know exactly which, Songwriters Festival. Now, they do what they call Songwriters in the Rounds, where they meet, I believe, monthly, on Sundays. And they write music and have people come and perform music that they've written. Original music, here, locally. And what that does is it raises awareness. It's, it's so hard to create things and to think you're the only one trying to create art or music. But to have that community, that's what they're trying to set in stone in here as a sense of community. People are out there trying to create like you are, and they can support you. You, they have the same problems you do. They, they hit the same roadblocks and the same writer's block.   
  
CP: Yeah, so that's very interesting. I don't think a lot of non-musically inclined people would think about this community of song writers that would absolutely be needed to help kind of play off of so that good art is being created. Not just popular art, but, but have artists evaluate the songs.   
  
DK: Oh, yeah. I, I tell you that the hardest group of people to play for is number one, your friends, but also friends that you have that are also either artists or musicians. Because, they tend to see things that. In a different way, you know? And they might not take the same thing away that you intended, and you could come away with a completely different perspective of your chosen art medium and what you're trying to put out there.   
  
CP: Yeah, that's very interesting. That's something that, I haven't really considered. (Prothro laughs)  
  
DK: (King laughs)  
  
CP: Um—  
  
DK: Well, you consider it when you're playing a song and your friends out there are looking at you like, they, they can't tell if they like what I'm doing right now, you know, it's, you're sharing a piece of yourself and what's great about the community is here, is absolutely everybody here is so supportive. Especially if they're another artist because they've been there. They've put themselves out there the same way you do. It's a good feeling. To have that community.   
  
CP: Yeah, I mean, do you hang out with them outside of um—

DK: Well, it's an interesting point, I'm actually (King laughs) probably not the best at it. I, I have every desire to go see my friends play as much as possible, but as a father of two kids, if I'm not playing gigs, I'm usually at home playing tea party or, or something like that.   
  
CP: So that—that brings up another point. How, how do you mix this, family life, where you have two kids, a wife, a job outside of music. And then, obviously music, being a passion, and I'm assuming, what you see as your future, and, correct me if I'm wrong, how do you mix those things? How do you get, get that work, family, and passion life balance?  
  
DK: Ha, well, it's not, it's not easy, and sometimes you bear the scars for it. Number one, as I have a tremendously supportive spouse. She, she knows that I've been a musician for a long time, and I was before we got together. She knows it's going to be a part of my life until I die. And, she's whole heartedly in there with me. It also helps that she's a creative soul as well. She loves the written word, so, she kind of gets it, on a level. So, that's that a big, that's a big part of why I'm even able to do what I do. Secondly, art's important. And I want my children to know art's important. And I hope that whatever they choose to do with their life that they feel passion about it like I feel about music. To balance it, you really have to invest And I'm sure you, you're a father, you have to invest in your kids. You know? The times you can. The times you have, those are precious moments. If I'm going to get text messages from a venue wanting to book a show, that might happen during dinner time. Well, I can wait. I might have to miss a gig or a chance at a gig, in order to spend that family dinner time, even if we're all in front of the television or if we're just around a plate of nachos or something, that's, that's our time. So, to get that balance, you have to be in front of the microphone when you're in front of the microphone, and you have to be with your family when you're with your family. And you have to make time for both.   
  
CP: Well, David, that brings me to another point, I think, that's related. But I know that you're a man of faith.   
  
DK: Yes sir.   
  
CP: So, so, how does, how does your faith kind of help you in, in this endeavor? I mean, does the faith impact your way, you know, you're spending time away from the family um, to do the music. Does it, does it get involved there?  
  
DK: Well, I mean, I certainly hope so. And by that, I mean that, I hope to show every person the same person. I'm not another man when I am in the church as I am with my family as I am out there playing music in front of a crowd in the bar. And let's say crowd loosely, maybe it's three people. But, you know, there's, there are those occasions where you have that party influence, but I'm still going to be the same David that's in front of those people that I am with my children. Or the same people that I am with in front of my pastor. You're not going to ever be off the platform, so to speak. And, personally, I've come to this realization that my God sees everything I do, and so if I can't do anything to escape Him, what makes it think that I, I can escape anything. So, I just try to put my absolute best face forward throughout my whole life. And that's, that's kind of something that, I mean, I think we all struggle with. We all struggle with how to be genuine. But then, as a musician, and a, and what's more than just a musician, as an entertainer, to be genuine as an entertainer, I still want to be someone my children are going to grow up and say I like my dad. And they're going to respect my dad.   
  
CP: Yeah, that's a powerful point. Um, because I think that a lot of people would look at, you know, spending night in the bars, in a party type environment as being one filled with temptation, filled with challenges, and so, I think as a man of faith and a musician and an artist, that would definitely, you know, be something that would be. That would play a factor in that, that particular role, because the, like I said. the temptations will be there. There would be temptations to drink or fraternize with ladies.   
  
DK: There's all sorts of, there's all sorts of influences out there around you.   
  
CP: Yeah, sure.   
  
DK: And uh—  
  
CP: So, um, so yeah, that was a great point. Um—  
  
DK: I think the main thing though is just like you said before, that balance. I invest myself into my family, and that's kind of like your armor when you go other there. I've never and I've been very blessed in that I've never felt a temptation to go outside that, because what I have is so wonderful. And music is a part of that. So, and a great thing is, my band mates, they are all, what I would consider, good men. Or, you know, sometimes we've, we've had a lady vocalist every once in a while, but mostly it's been the four of us guys and we're all in monogamous relationships and we all look out for each other and we're good friends. We have game nights if we're not practicing. Maybe you know, once in a blue moon, you know, it's a very family friendly environment. And I wouldn't play in a place or I wouldn't, play with guys that I wouldn't bring around my family. And that's a big thing. We're all, we're all pretty good friends, we're all pretty, pretty, easy around each other’s environments.   
  
CP: So that kind of brings me to this other point. Um, so talk about the venues in Corpus, and how they may be changing to a more family friendly environment?  
  
DK: Sure.   
  
CP: And how that impacts your band?  
  
DK: Well, uh, I can definitely say that um, there's a growing trend in Corpus, and I think we're catching up to a lot of larger cities. Um, we've got several venues here in town uh, some of the local breweries uh, they're all more of a family establishment. And I mean, it's usually family owned and they have events that you bring your kids to. And that's, that's a great thing I think, that you can go and uh, enjoy someone else's craft, like uh, like um, there efforts in crafting a beer, you know, they're proud of their, they're proud of their work. You’re going to go there, you're going to spend time with their family and usually their kids are there too, helping out or working with them. And um, I think that the community in Corpus is lending itself, and I think that there's a, that there's an awakening so to speak, where as you have these farmer's markets, you have these breweries, you have these restaurants and these establishments that realize that Corpus is growing, and the only way you can do that is incorporating these new, these new families and these new uh, these new artists as, as part of that.   
I think it's a great environment. We're getting better all the time. Little behind, but we're getting there.   
  
CP: Yep. Um, so what, what do you see these. What do you see the, you know, 2050 Corpus entertainment venues looking like?   
  
DK: Phew, uh. Man, I don't know if I can see that far ahead.  
  
CP: Yeah.  
  
DK: The, the science fiction nerd in me wants to, wants to paint some kind of *Blade Runner* reference here, but I'm drawing a blank. So, hopefully I can, I can paint the best thing that I can hope for, right? So, if I have anything or any say about it, I would see uh, kind of the trend where it's going, where you have, you have good shows, you have good venues that respect the artists that come in to, to perform for them. You have people willing to come in and listen. And that's a big thing to, as a musician, I don't want to play for people that just want to hear a jukebox. I want to play for someone who's coming to hear a show that they won't hear again. You know? If I can say anything about the future venues of 2050, knock on wood, I would say that uh, attention span, I feel like the best venue is full of people or a person that is willing to be entertained. And that can take many forms, you know. It doesn't have to be a restaurant, it doesn't have to be a concert hall, it doesn't have to be. Anything has to be one person that you can perform for and they can take something away. That's, that's what I'm after. That's what I would like to see.   
  
CP: Yeah, 2050 seems far, but.  
  
DK: Big tippers, too. If they can tip our tip jar, that would be fantastic.   
  
CP: So. Let's get back to your band in particular and talk about you know. What is it like preparing for a show? Um, and you know, you, you, all of you have this. All these other things pulling at your time.   
  
DK: um-hm.  
  
CP: And you've got a big gig coming up. What is it like to prepare for that gig?  
  
DK: Well, I'm, I'm sure if you've ever had to wrestle um, guitar picks from a four year old or, got to make sure you have all your gear actually with you in the car to go. I'm lucky sometimes, Charles, if I can even have both my shoes on. So, uh, preparing for a shoe as a, as a, as a band or as a group, um, really want to make sure that um, you have a good working relationship with uh, with the people you're working with. Um, recognizing their strengths. Recognizing um, that they're, they're creating alongside with you and you potentially have the opportunity to perform a show that they're not going to see again or before, and you have to be practiced. You have to have that material cold. You have to. It has to be second nature. You know, sometimes you're going to, you're going to play with the same guys for years and you're going to play some of the same material constantly throughout that time. You're going to get sick of that song. But, the minute you play it for someone else, that's when the, the corporation of you, the group of you can actually enjoy it again, as. Through the eyes or ears of someone else. So, if you've never heard us play, you know, we've heard us. Our wives have heard us. I mean, we. Sometimes we can take it or leave it, but to play for someone and for them to really take something away from that, I think that is how you try to prepare. That's how you try to sike yourself up for it. You realize "I may have heard this; this may be old hat to me but hopefully someone out there will really get it."   
  
CP: So you're pouring yourself into these songs and, and your band mates are pouring themselves into these songs. How do you know when people are getting it? I mean, is it just reaction during the show? Or.   
  
DK: You know what? It, it varies. Honestly, sometimes, (laughs), some of the shows that you think that you play and there, there's been a few shows where it's an actually stage and there's and actual, concert-like vibe to it, because a lot of what we do is bars and, and coffee shops, and, and the like, so you have the restaurant mentality of someone's going to come in, order some food, they may tip the band on the way out, but they're there for an hour, tops. Then there's these big shows where you can really showcase exactly what you're good at. The handwritten stuff. The stuff you only dust off and you perfect for that moment, right? So, you get the reaction from people but sometimes you get nothing, and then they come up to you afterwards and say "That, that was so great. That was really wonderful". Or, thanks to social media, they may find you on the internet and you know, give your band a like and. You'd be surprised. The, that's harder to come by sometimes. But when they react to you, in a obvious way, it's great. And you may start to play better, and you might start to vibe off of that. But, when they come back and say "That song really meant something to me, and here's why. This reflected a part of my life and I really got a deeper meaning behind it. Thank you, guys", you know. That's, that's pretty great. That's, that's a win.   
  
CP: Do you have any songs that are tied to Corpus Christi? Could you talk about maybe, you know, give the title uh, and then talk about how that song came about?  
  
DK: Sure. I have one from our first and currently only, but we're working on our second album now, but from our first album, from the Independent Thieves, which is called *Letter From the End of the World*. And, the song that uh, one of the songs I contributed to that album was called “Body of a Ghost.” Now it's, it's kind of a, a play on words, but here dry docked in our, in our bay we have what we lovingly call the Blue Ghost, as the USS Lexington, and um. She's all lit up, she's got blue lights on her. Can't miss her. And uh, it was, it was one of those times where I was, it was just me and my, my buddy Garret, we would play the show somewhere and being a young man in his twenties, I was in a probably a little more than an inebriated state, but probably a little bit less than a sober state. Somewhere in there. I'm going to guess, somewhere in between. And you know. We, if I remember the story right, I think we walked back to his brother's place and I crashed down on the couch and that couch is notorious for sinking in and it doesn't let you go. You just, you just pass out right there. There you go, but the song kind of came to me.   
It was uh, it was a time of my life where I, I could truly, truly use a friend and the city that we live in, Corpus Christi really kind of personified itself, I guess to me somewhat. It has this potential to be almost kind of a. I, I don't even know how you would describe it. Kind of like a uh, a uh, another, another person that can walk beside you. I mean, it's got its pitfalls and it’s got its humanity that it shows itself to you. But that's just like anyone. We all, we all have those moments where maybe we're not showing our, our best side. But uh, we can be there for each other. And that's how I felt like the environment and the, the city and the, the community of the place was being for me at that moment. And it just kind of came out in song. I don't even know if I can take true credit for it, because I woke up hearing it and I wrote it down and then I woke up the next day and I was able to play it.   
  
CP: Yeah, that's an awesome origin story for that song. A lot of people that listen to this will be able to relate. Um. The um—I know we didn't talk about this, but could you sing a little bit of it?  
  
DK: (King laughs). Um, well, I, I can try. I didn't even bring a guitar or nothing.   
  
CP: If you don't want to.

DK: Well, I mean, I'm trying to, I'm trying to think of uh, I'm trying to think of where best to start.   
  
This city is my home/Is my friend, when I'm not all right./It's my drug when I'm tired, sore, or stoned./My soul hits the street./But here's not a place to feel alone./The city, you will lick my wounds./Somehow, she always knows./Body of a ghost./The body of a ghost./My head spins around. But it's the constant comfort that I know./This deep, religion that is the waves against the stones./Body of a ghost. The body of a ghost. (singing)  
  
CP: That was amazing.   
  
DK: Well, it's (laughs). It's uh, after, it's after, what is it? 7:42 p.m. right now, it's probably not the best my voice ever sounded after a full day of working in the sun.   
  
CP: Yeah. Can, can you just briefly describe um, what you do in a day. Like, um—  
  
DK: Sure. Um.   
  
CP: You know, your normal day job.   
  
DK: My day job is very technical job. Um, I work at a water plant here locally and um, I am what they call a mechanical maintenance technician. I have always had some kind of technical or industrial job since I was 17 years old. So, been very blessed to have like either a physically demanding or technically demanding job, that's been able to support a livelihood. And in enough time, besides that, to pursue music. So. If you're San Patricio County, and you're drinking that water, I helped. (King laughs)  
  
CP: Would you say that for local artists, would you say that they typically would have two jobs? Or more?  
  
DK: That's very common.   
  
CP: Yeah.   
  
DK: Yeah. A lot of my friends who are, in the stage of their life where they don't have any children, for whatever reason or whatever lifestyle, they can be a little bit more free with their time. And that's great. I think that they're, they make some powerful and original and fantastic music. Then I have friends that are a little bit more tethered to the family lifestyle, and they can make some powerful original music as well. It's just kind of the phase of our lives, but I think, sometimes the only thing I'm a little jealous about is the ability to take a nap when you want to. And that's, that's probably (King laughs), that's probably my only bone to pick with them.   
  
CP: Yeah, I understand that.   
  
DK: (King laughs).   
  
CP: (Prothro laughs).  
  
DK: It's a precious commodity, folks, do not take naps for granted.   
  
CP: Yeah, if you're in your twenties and you still have the ability to take naps, take them now.   
  
DK: Take them now, you won't get them later.   
  
CP: (Prothro laughs). Um. So. With, um (unintelligible). The good thing about dead air is I can edit it all out (laughs).   
  
DK: Yeah. That fly is getting you.   
  
CP: Yeah, it won't go. I actually heard them buzz in there.   
  
DK: (King laughs).   
  
CP: So I'm trying to keep them away from the mic.  
  
DK: It, it just adds ambience.   
  
CP: Yeah. If you hear a fly (laughs). It's because I've been working outside all day (unintelligible).  
  
DK: Oh, yeah. I know what that's like.   
  
CP: Damn. So, I was going somewhere, and it totally slipped my mind.   
  
DK: You were talking about um, other artists um, I think.  
  
CP: Oh, the venues.   
  
DK: Yes, that's right.   
  
CP: So, in Corpus, what are kind of the, the venues that you get reoccurring, you're there. If somebody wants to come see a show of yours, where are they likely to find you?  
  
DK: We have several that we play in a rotation. Um, here in town, downtown, we play the Executive Surf Club, and actually, if you're listening to this before. I don't know when this is going air, or when you're going to put it out, but we're playing on, this Thursday, probably not before then. Yeah. Yeah. (unintelligible) If, if you're listening to this after this Thursday, look for us on all of the Thursdays you might find us. (laughs). On uh, Executive Surf Club, which is on Water Street. Um, House of Rock, we play, we've played there, and we play there sometimes. We uh, we play at special events at other venues but here lately, we've been fortunate enough to play a couple of places in Port Aransas, which is a big vacation spot. You know, you have the summer tourists coming in, so we play Giggity’s and, and Shorty’s over there. And those are good environments to play. And the people there are so enthusiastic about the music we play. It's really great.   
  
CP: So, how, how do you go about getting these reoccurring gigs at some play like, you know, Executive Surf Club? What is that like? What's that side of the business like?  
  
DK: Uh, the getting the gigs and having them want you back, I mean. I can just tell you that we are very fortunate and we've, we've met some really great people that seem to be really enthusiastic about what we do. Um, we're very blessed in that. I can't say it's anything that we do consciously (King laughs). I can only say that we try very hard uh, to put on a good show. And uh, we started actually with the open mic night over there at Executive Surf Club. That was just Wednesday nights here, and has been for over twenty years. So if you're a musician, and when you’re a budding musician wanting to get out there and network and meet people and just see some really great performers, you know, that's a really good place to start. Juts go to open mic nights. Go network with people. Go meet people. See how they're doing it. For a while there, we were carrying around both a demo and our instruments. We'd go to new places, and we would start performing and say "Hey, can we. Who, who does your booking? Can we play for you?" And, then, we'd put our best foot forward and at that point either it was a matter of them saying please come and we'll set up a rotation. Or you know, we just, we just don't have a place for you.  
  
DK: That was the door to the USS Enterprise (sound of a door in the background).  
  
CP: (Prothro laughs). So, um, what are—what would you say are, are some of the most important venues in Corpus to local artists?   
  
DK: I'd say anywhere were there's a, where there's a good listener. Now, some of the best places to play for us, um, we've had some really great places like um, The Exchange, in Corpus Christi. That's near Mesquite. Just down the street from um, Surf Club. Executive Surf Club. Then you have The House of Rock. And uh. (sound of a door) We could just pretend that's thunder (laughs).   
  
CP: (unintelligible) Look.   
  
DK: So, Executive Surf Club, House of Rock here in downtown. We also have, over there in Flour Bluff area, we have, Lorelei, which is a craft brewery. And we also have Lazy Beach Brewery, which is on the south side. And those, those are other kinds of places where people are trying to create, and they want that environment where they can listen to good music. And they'll bring in a food truck, and you can sit and visit with your family like you're on someone else's back porch. Those have all been very beneficial to us and we wouldn't be where we are without those people. And those venues.   
  
CP: The mix of the, the breweries and the local artists is, is I would say a very interesting kind of mixing of the arts, that I don't think, you know a lot of people give credit to. You think of, if you're going to go here live music, you're going to go someplace like House of Rock or, I mean, a lot of people know Executive Surf Club, but Lazy Beach and, and the other breweries, are, are another place, another venue that's kind of new to the scene, wouldn't you say?  
  
DK: Yeah, I, I'd say so. That's um, I mean, where else can you go to an outside venue and sit and let the kids play Jenga while you can relax and, you can have that same kind of atmosphere. But, those other venues, they're household names and they're great for the nightlife. I mean, it's all a part of that growing community, that growing culture.   
  
CP: Now how has technology affected your band?  
  
DK: Well, it comes in waves (King laughs). We are woefully behind the times in some ways, and we are barely cutting edge on others, so, uh, sometimes we're lucky if we can afford fresh strings, sometimes. We can you know, we, we're all, we're all tuner battery poor, and the musicians out there listening to this will know this if you show up to a gig and your, everybody's asking the bassist if he has an extra nine volt. It's just kind of par in parcel. But uh, as far as technology goes, as a, as an avid uh, sound engineering enthusiast, I would say that the technology to put on live shows is getting easier and easier and more affordable. So, bands like mine can afford a couple of decent mixing boards and some speakers that might last more than two or three shows before you have to have it services or fixed or whatever have you. You can get decent sounds and that's really helped the performance value for what we do. So, for a four piece, or even like an acoustic duo, you're not going to, you. Well, depending on the user, depending on who's using it, uh, you won't be bleeding from the ears, so to speak, you know? The technology is getting easier for people just starting out. To put on a quality performance. And I think that's uh, that's a big boon to beginning musicians. YouTube as well, I mean, there's a lot of people who. I didn't have YouTube when I started playing guitar. And that's probably just because of my bandwidth. I mean, I'm talking dial up, slow dial up, when slow dial up was slow. (laughs). Right? From um, being from Odem, Texas, there wasn't, there wasn't any broadband or anything like that. I didn't have streaming YouTubes to show me how to play guitar. A lot of what I do is sort of self-taught. And so I've got my own funny ways of doing things, but, I kind of picked up where I could. And then, other musicians just kind of took me under their wing. So I mean, there's no substitute. You can have all the best instruction in the world through YouTube, or the internet or technology, but it's going to take that passing down of that tradition and that, like a, like a blues guitarist that I, that I learned from and sat at his feet and watched him do what he did. There's no substitute for that mentorship and that community.   
  
CP: I know this from previous discussion, but you were classically trained. Can you talk about that a little bit? How, how—  
  
DK: I spent, yeah. I spent five years, uh, course I was home schooled, my entire, formal education. But, my mother and father really know deep in their bones that music is, is an important part of life. And my family loves music. And so, my mother being a skilled piano player, we had a baby grand in our home and she could sit down and read music and play along with it and my brother was uh, was avid marching band all throughout high school and college and drum and bugle corps and an older sister that also had uh, marching band tendencies and my, my younger sister, she picked up violin in six months, and she was able to, she was able to convincingly play the violin, so I mean, it's a musically gifted family. And I'm kind of just trying to keep up with them. You know, houseful of talented people, but my mother and father thought it was so worth it to drive us to (unintelligible) from Odem, every Tuesday for orchestra. Some very generous and very patient man by the name of Peter Janey, who was a retired army um, marching band. For years and years. This sixty-year-old gentleman who is probably still around kicking right now and probably very healthy. And very loud. Uh, taught us music. He taught a whole church full of home schoolers with their, with their mothers in the back, how to, how to read and play music. I mean, you have to have lot of patience for that (King laughs). It was, uh, it was very hard but for five years, he taught us, um, music theory. He taught us reading music. And he taught us how to play with a group. So, I mean, it was very important to us, and I took it very seriously when I was a kid. Didn't much care for the trumpet, but (King laughs), as soon as I found the guitar, everything clicked.   
  
CP: So when did you start playing guitar?  
  
DK: I was sixteen years old, and my dad had to take a business trip. And I knew he had guitar lurking around the house, somewhere. I remembered it from when I was a baby and I hadn't seen it in while, so being very industrious, I kind of climbed up in the attic and I found this thing wrapped in a blanket and I shimmied myself down out of the rafters and I cradled this wooden thing that was about my same size, and I unwrapped it and it was his old guitar, this old arched top harmony with a crack in the back. And I convinced myself I was going to learn a Credence Clearwater Revival song before he got back. He had, I had two days to do it. And by golly, I did a really terrible version of “Bad Moon Rising” when he got back. But, the grin on his face was pretty good.   
  
CP: And from then on, you learned it huh?  
  
DK: From then on, I can still do a pretty half-decent version of “Bad Moon Rising,” yeah (laughs).   
  
CP: (Prothro laughs). Well, what is your hope for your band? Like, what, what, I mean, where do you want it to go? I mean.  
  
DK: Honestly, I could tell you right now. I want us to finish this album we're working on. We're—the last one we did with uh, a friend of ours, and he engineered it and produced it and we're, we're stinking proud of it. But this one, we kind of took the reins ourselves. We're doing it all in my home. Or other acoustically spacious places. And uh, I really think we're coming away with something very, very much so something to be proud of. I'd like to see us uh, finish this, come away with it, as you know, proud papas. Looking at this thing that we made with our friends and, and um. Finding people to listen it, listen to it. To me, that's success.   
  
CP: I mean, that's, that is a great goal, and something definitely to be proud of. To finish what you started, that doesn't happen every day nowadays. Kind of want to get this wrapped up, I don't want take your whole night. Is there anything else important that I had not asked you about that you really want to get out there?  
  
DK: I don't know. (King laughs). If, there's one thing asking a musician or even a, like a, a folk singer about is "Is there anything that we forgot?" Because if we don't write the set list down, we're going to forget a song. You know? That's a constant struggle, is trying to remember the thing that's on the tip of your tongue. I would say, just go out and listen to local, original music. Go be supportive of that. Go ahead and go to a show that you don't know who's playing. Go see that person, look them in the eyes and, tell them it meant something to you. Or tell them. Even if you just tell them that they need to work on it. They are putting themselves out there, and it's for you. As much as it is for themselves. So, go and be supportive of that. That's what, that's what I would say.   
  
CP: All right. Um. Just say, um, "I'm David King, your band" um, just, little cuts.   
  
DK: My name is David King and I'm a multi-instrumentalist for the Independent Thieves, here in Corpus Christi, Texas, talking with Charles. I'm sorry, your last name?  
  
CP: (Prothro laughs) Prothro.   
  
DK: Prothro. And, this has been south Texas music.   
  
CP: South Texas Stories.   
  
DK: South Texas Stories.   
  
CP: Do it one more time.   
  
DK: This is David King, and I'm a multi-instrumentalist for the band Independent Thieves, here in Corpus Christi, Texas. And I'm talking with Charles Prothro. Is that right? (laughs).   
We'll cut that one out. My name's David King and I'm a multi-instrumentalist for the band Independent Thieves, and this South Texas Stories.   
  
CP: My name's difficult for everybody (laughs). The easiest way to think of it is like pro throw, professional thrower.   
  
DK: Pro throw. Okay, okay, I can remember that.   
  
CP: But uh, yeah. There's some weird renditions of that.   
  
DK: Well, my first name is Granville. Good luck saying that over the telephone.   
  
CP: Oh, if I saw it written down, yeah, I wouldn't get it right.   
  
DK: (King laughs).   
  
CP: Um, go ahead and stop it here.

*end of interview*

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