

Interviewee: Felipe Galvan

Interviewer's Name: Mary Manning

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Transcription Conventions:

" . . . " after a phrase that is not completed.

Repeated words/short phrases and fillers such as "uh", "um," and "ah" are usually not transcribed.

Pauses and laughter are not noted or transcribed.

Mary:	<u>00:00:00</u>	Go. I can tell it's on, because the numbers are changing. Today is May 2, 2018. I'm Mary Manning, the University of Houston, working on a research project called community practice, identity building, and Gulf Coast sound.
Mary:	<u>00:00:22</u>	I'm here with Felipe Galvan, who is a musician and a DJ and who had kindly agreed to share his knowledge and experience about playing music and DJing.
Felipe:	<u>00:00:32</u>	And it's 7:21.
Mary:	<u>00:00:37</u>	Thank you. So, describe your first memory of hearing music.
Felipe:	<u>00:00:44</u>	First memory of hearing music, to me, was at home, when I was a kid. I remember being ... I don't know, maybe like three or four and just listening to my mom play her records, mainly a lot of Pedro Infante, Leo Dan, Los Johnny Jets, of course. And she would always be cleaning around the house, listening to her records, and just singing, you know?
Felipe:	<u>00:01:14</u>	She did that for a living when she was young, she was a singer, and that's how she met my dad. She sang like regional Mexican, like Mariachi music, and my dad was in a rock & roll band, Los Johnny Jets. And even though they were different styles of music, I guess love looks beyond that and they got together and fell in love and got married.
Felipe:	<u>00:01:41</u>	So, she was like a mariachi and my dad was a rocker. So, that by itself was pretty cool, you know? The fact that she played mariachi music and my dad played rock & roll. So, from the beginning, they were already mixing the mariachi and the rock & roll, which was pretty cool.

Mary:	<u>00:02:01</u>	Tell me more about how your parents met.
Felipe:	<u>00:02:04</u>	I guess they would tour. Like I said, my mom would sing with the mariachis and my dad was in the rock & roll band. And back then, they used to have like the whole show reviews, where it was like a whole review of comics, orchestras, rock & roll bands, magicians ... You know, so it was like a whole review that would go from town to town. A lot of them were sponsored by Corona beer.
Felipe:	<u>00:02:32</u>	So, if you ask anybody that grew up in the '40s and the '50s and '60s, they know about that, La Caravana Corona, which would go to every town, every theater. And it would be just like a whole review and I guess my dad's band, Los Johnny Jets, and my mom, they were part of the show. And I don't know who fell in love with who, but they both fell in love, and the rest is history. So, that's how they met, they were touring together.
Mary:	<u>00:03:07</u>	Did they start a family in Mexico?
Felipe:	<u>00:03:10</u>	Yeah, they started a family in Mexico. My mom eventually stopped touring, and then my dad also had to stop touring, you know. They ended up having eight kids, so, they were pretty busy on the home front. So, yeah, my dad gave up the rock & roll lifestyle, and went back to Reynosa.
Felipe:	<u>00:03:34</u>	That's where he grew up, in Reynosa, border town, and started working for Pemex, the oil company. So he gave up the nice lifestyle of pretty much rocking and rolling to dig trenches in the hot heat. And he did it for us, you know, he did it for the family, which I look back at it and I think it's real badass, you know.
Felipe:	<u>00:03:58</u>	I never heard him complain, like you know, " You freaking kids. I gave up a good lifestyle for y'all." Not once have I heard him complain, so, that's pretty cool, you know? So it shows his ... how do you say it ... workership?
Mary:	<u>00:04:11</u>	Work ethic?
Felipe:	<u>00:04:14</u>	Work ethic, yeah. Because being in a band, you also need to have work ethic. Especially back then, when my dad used to tell me that they used to do like three shows in one day, and it would be from town to town to town. So, you played 30 minutes and then pick up your stuff and get on the bus and they'll take you to another town like an hour away, because they're already waiting for you, because the show's happening

over there. You play over there, and same thing, play 30 minutes and go to the next town.

- Felipe: 00:04:41 So, you gotta be like ... you gotta be on top of it, you know, so ... You cannot be messing around, drinking, screwing around. You know, so you gotta have good work ethics, like being on time and the way you gotta do.
- Mary: 00:04:59 So, how did your family end up in the United States. Tell me about that.
- Felipe: 00:05:04 Well ... We used to live in Reynosa. I was born in Pharr, Texas. It's a border town from Reynosa. So, we used to live in Reynosa and I guess my mom just came over here and gave birth to me. So, I'm a U.S. citizen, now. But we lived in Reynosa and the ex guitar player of Los Johnny Jets ... his name was Pablo Reyna ... he used to live here in Magnolia Park. And he used to live in Reynosa, where we were living at, so I guess he called my dad, said, "Hey, you know, you should come over here and work over here."
- Felipe: 00:05:37 You know, my dad's a tailor, so ... At that time, Pablo Reyna was also playing guitar in this bar band, doing ... I think they used to be called Grupo Azteca, so he was like, "You can work over here as a tailor and then play drums with us, and you can get double the money," or something, you know? So, I believe it was 1982 or 1983 that we moved over here. 1982, probably. Yep.
- Felipe: 00:06:08 So, whenever we first moved here, we lived here in Magnolia Park, before we moved to Spring Branch. We moved to Spring Branch because my dad's work was over there by Silber and I-10. He was working at this suit company called Leopold, Price, and Rolle, or something like that. So, that's ... Because of Pablo Reyna, we moved over here. The ex guitar player of Los Johnny Jets told my dad, "Bring your ass over here."
- Mary: 00:06:38 Tell me about learning how to play music when you were a kid.
- Felipe: 00:06:42 Learning how to play music ... I guess whenever I was, maybe like eight or nine, I started asking my dad if he could teach me how to play drums. At the time, I was already listening to Johnny Jets and, I guess, like '50s rock & roll, like Chuck Berry so, like my dad taught me how to play drums. He was like, "Well, if you want to learn how to play drums, you gotta save up to buy a drum set." So I had to bust my ass and save money to buy a drum set.

Felipe:	<u>00:07:34</u>	But for like two years, he would teach me how to do drumstick skills, he was like, "Do this exercises, so whenever you get the drums you can kind of already be like, loosened up," you know? So, two years later after, I got the drum set. He taught me like the basic rock & roll stuff, and then he tried to teach me other stuff like blues and jazz, but by then, you know, I was getting into punk rock music and I was like, "Oh, I don't need to learn anymore, all I need to learn is this." You know, kind of like Ramones style, which ...
Felipe:	<u>00:08:11</u>	He still taught me, you know, but I wasn't playing it, you know, I was just playing rock & roll and by then, I had already started a band called Desorden, which was pre Los Skarnales, like in '92, '93. And then, we started the band. Started the band as Desorden as a Spanish punk band. We were a three piece. We had a guitar player and singer, his name was James Reynosa, and a bass player, Johnny Garcia, and me on the drums. And we would just play Spanish punk.
Felipe:	<u>00:08:54</u>	But I think that the guitar player, he wanted to do kind of more industrial, like drum machine, at the time, kind of like Ministry. And he was also getting into rap and ... metal, I guess, before it blew up. But I was like, nah, I'm not really into that, you know? So then he was like, "Hey, this guy would get along real good with the bass players, my brother-in-law," which is Jose Rodriguez, which they brought him in and me and him hit it off, you know? He was playing like Ramones and Clash, and we were like, "Hell yeah, let's do this," you know?
Felipe:	<u>00:09:34</u>	So, pretty much the singer ... we were playing this benefit show against ... Remember Pete Wilson? Yeah, we were doing this benefit at Memorial Park against Pete Wilson and, "Fuck Pete Wilson," and all this, you know? So, it was like ... right there in Memorial Park, there was family and maybe a few punk rockers, one or two. And the singer was older than us, so he was like, "Hey, let's not play this show," you know, "It's kind of lame, you know? Fucking families here and ..." And we're like, "Hey, we'll, lets just do it," you know? We don't play anywhere else. Also, it's for a good cause, you know, "Fuck Pete Wilson."
Felipe:	<u>00:10:19</u>	And he was like, "Well, I'm gonna go to the corner store and get a beer, I'll come back." Yeah, motherfucker never came back, so ... So, whenever it was time for us to play, we were like, "Who's gonna sing?" And I was like "maybe the guitar player should sing," you know, because it always looks cool when the guitar player ... And he was like, "No, I hardly speak Spanish, you know, I speak real little Spanish ..." Not that our songs were that complicated, but, he was like, "Nah, I'd rather not do it."

Felipe:	<u>00:10:48</u>	I'm like, "Well, what about you playing the bass? That'd be cool, too." And he was like, "No, I can barely play bass. You do it, on the drums." So I'm like, well, fuck it, I'll do it, you know? So I started playing drums and singing, which I didn't like, you know, because I don't think it was cool whenever ... no offense to anybody, you know, but whenever there's a drummer singing, to me it's kind of weird, you know, even though I did it for three or four years, you know? Maybe like two or three years.
Felipe:	<u>00:11:20</u>	But whenever I did it, eventually me and Jose, the guitar player, were the only ones that ended up staying. His brother-in-law quit the band, so me and him stayed in the band, and me and him started getting into a real cool ... I mean, we already liked The Clash and I told him about this real cool band from France called Mano Negra, that was, to me, they picked up where The Clash left off, you know, and took it to a whole level of world music, you know, Latin mambo and rockabilly, and they just mixed it up real good, you know? And I told Jose, I was like, "Hey, check out this band," and he liked it a lot and we were like, let's try and do something like that, you know, but Chicano version, you know? So, at the time, we started getting into a lot of Jamaican stuff, like a lot of ska, rock steady, reggae. And throughout the years, Jose was to me like the musician of the band, you know, because I would have an idea and he would play it, you know? Or he would be like, "Hey, what if we add some rockabilly or some surf right here?" I'm like, "that's badass, that's awesome, I like it."
Felipe:	<u>00:12:36</u>	So, me and Jose kind of built the foundation of what the band's sound is now, because at the time, nobody really was doing it, at least not locally. You know, I mean if you want to hear rockabilly, you have to go to like a rockabilly show. You want to hear punk, you go to a punk show. You want to hear ska, go to a ska show, you know? And reggae, go to a reggae show. And we're like, "fuck it, let's try to mix it together as best as we can, you know, just because that would only be more punk rock to play whatever the fuck we want to play, you know? Instead of just playing punk."
Felipe:	<u>00:13:16</u>	I mean, we started dressing like pachucos, too, you know? To me, that was more punk rock, too, instead of having a green mohawk that pretty much didn't stand for anything from my roots, you know? That's more like U.K. punk rock or ... you know, I'm not from England, so ... Or somebody that grew up in New York with CBGBS or something like that. So, we started getting into like the '50s vintage stuff, real close to the pachucos, you know?

Felipe:	<u>00:13:50</u>	And me growing up, I had always liked that style, you know, because in Mexican families, the moms and the families are always watching Pedro Infante movies and Tin Tan movies, from that area. And Tin Tan ... I don't know if you know who Tin Tan is, but here goes this comic that brought the pachuco image to the movies and he was like a real good singer, he was like a real good comic, he was a real good dancer, he was good looking, he was like a ladies' man ... So, it was like one person, he had all these qualities, you know, and me growing up as a kid, I was like, "Man, that's badass, this guy is amazing, you know?" Like, a genius, you know, to me was like ...
Felipe:	<u>00:14:36</u>	If you know who it is, now look him up. He was real influenced by Cab Calloway, so he had like that Cab Calloway ... that hip cat, pachuco style. And he also makes a lot of mariachi and Spaniard music and tangos and ... he was just like punk rock himself. So, you know, we started dressing like that, more and more, you know. And we played punk shows, and we would have our zoot suits on, and like I said, that was more punk rock than wearing the spikes and ... No disrespect to anybody, you know?
Felipe:	<u>00:15:24</u>	I mean, that's the cool thing about styles, you know? If you like a style, I'm like, take it to the max, you know? You want to be a punk rocker? Take it to the max. Do fucking ... five feet mohawk or something like that, or like rockabilly, take it to wear 1950s vintage underwear or whatever, you know? But ... I think I lost track, but that's how the band started and started evolving into the style that we have now, you know?
Felipe:	<u>00:15:58</u>	And we started throwing in more Latin pachuco style once we started having better horn players. Because you know, to do that kind of music, you just gotta have the right elements, you know? But even now, we try to keep our sound fresh, you know, and we do it by going back to a lot of roots music, so ... Which is kind of like contradicting, to keep it fresh, you go back to the old stuff, but we try to give it our own style, you know? And I think our style, with the pachuco and the live shows and everybody's personalities, it's already set, like, Skarnales style, you know. Even the flyers, the cartoons that I draw, whatever, people see it, without seeing the name, and they identify with it. They're like, "Oh, that's Skarnales show, that's Skarnales shirt," or ...
Felipe:	<u>00:17:04</u>	And it's cool, you know, that people can tell by the style, by the image, by the sound ... by the image, by the way you dress or whatever, which I think is pretty cool. You know, like a lot of great bands like Fishbone does it. Like if you see something from Fishbone you know, or hear something, you can

automatically say it's Fishbone or The Clash or Mano Negra or Fabulosos Cadillacs, Maldita Vecindad. The Ramones, you know, you hear the riffs and you know it's Johnny playing that riff, you know? So ... So that's how the band got started and how it evolved to what we have going on now.

Mary: 00:17:48 Yeah, you guys have been together for over 20 years now, and I'd love to hear more about how the band evolved and maybe ... different combinations of people over the years and how the style changed.

Felipe: 00:18:05 Oh, shit, it's been too many members in the band to, like, break it down, but I'll try my best. I'll try my best. Well, we added that upright bass. Before Nick Gaitan, we had this guy from Texas City, his name was Joey Austin ... well, his name is Joey Austin, he's still alive. And that brought that rockabilly and the jump blues and the swing that we wanted to portray at the time.

Felipe: 00:18:41 And then, we got some real good horns from U of H, Jason Bird and Vince Palumbo. And I think there was some other ones that they brought along that were, like, not professional musicians but you know, how do you say? Study musicians. They study music, and they brought like a more ... I would say professional or better quality, you know, because ... So that, tying up in the horn department. And I think as hard as it is to keep a band together, like a normal four or five piece band, it's real hard to keep together, you can only imagine like an eight or nine piece band. So, as hard as it is to keep everybody together and everybody on the same level. I think we've been real lucky, always finding good musicians, you know? Good musicians with good attitudes.

Felipe: 00:19:48 And man, I feel blessed and thankful for that. Somebody can't be in the band anymore, we never try to force anybody into the band, because otherwise it's not gonna be any good, you know? It's like forcing somebody in a relationship, you know, it's ... Just let it go. So, now you see kind of like that comparison, the band with the girlfriend or with your love life. If they don't want to be in the band, if they don't want to be with you, just let it go, and maybe have that mentality like, you lose something good to get something better, you know?

Felipe: 00:20:26 And I think we've been real lucky with that. So, I think that's badass, that we're lucky enough to have the musicians that are still interested, and want to play with us and are open minded to play different styles and have good attitudes, you know?

Mary:	<u>00:20:56</u>	Tell me about the experience that you had representing your father's music to the public recently? At the Continental Club show.
Felipe:	<u>00:21:08</u>	Oh, well, that ... Whenever Edgar, Big E, the promoter that he's been doing the Rock Baby Rock It for 17, 18 years this year, he asked me, he was like, "Hey, why don't you try to get Los Johnny Jets together again?" Because at that time, they had gotten together again and did a few shows in Mexico. And to me, since my dad taught me how to play drums and I grew up listening to his band, and I started doing the band, to me, that was like a dream come true, you know?
Felipe:	<u>00:21:46</u>	I'm like, man ... My dad, thank God, he's alive and I have him here and I see him every day, but I would always tell him, "Hey, come and play with us," and he was like, "No, I'm not interested. No, my drumming days are over." And you know, it would piss me off, you know? It would get me mad, because you know, he's alive and he's able to do it, you know? But I didn't want to force him neither, so when I brought the idea, I was like, "Hey, dad, maybe you guys can play this show, since you already got together."
Felipe:	<u>00:22:25</u>	They got together in Reynosa like three years ago, because they were gonna give them some awards or something, like 50 years of Mexican rock & roll or something like that. So they got together then, and I'm like, "Why don't we do it over here, and we can play with y'all?" And he was like, "Yeah, but some of the guys that play in the band, they don't have a green card and ..." I'm like, "No, well, I can probably get some musicians here," and I'm like, "Just as long as you, as the original drummer and the original singer can do it, I can probably put a little band together for y'all."
Felipe:	<u>00:23:07</u>	And he was like, "Well, we can give it a try." And yeah, I ended up getting Marcelo Luna on the bass and Juan Luna on the guitar and Miguel Ponce from Mikey and the Drags on another guitar, got Chuy Terrazas playing saxophone, and then I got Nico Martinez playing organ. So, I talked to the singer, he was down ... So the band that I put together, we would practice with my dad maybe like a month before the show. And everybody was pretty much nervous, everybody was nervous, and everybody was pretty much like, "I don't know if we can do it," but everybody's attitude and everybody's talent just brought everybody together, and it just worked perfect, you know?
Felipe:	<u>00:24:01</u>	It just worked perfect. So whenever the singer got here, a couple of days before the show, like as we already sounded real



good, the music and the musicians, so then he practiced with them, and I was blown away. I was like man, this is badass, to see my dad and the original singer. So whenever we played ... And I was walking on the clouds, you know, I was feeling great, my family was there, the people reacted real good ... Some people knew who they were, some people looked them up, you know because we tried to hype that up and be like, "Hey, this is a once in a lifetime opportunity to watch these original rockers that were from Mexico come here and ..."

- Felipe: 00:24:59 Some people, they don't know who the hell they were, but everybody had a good time, because they sounded so good, you know? The place was packed and everybody had a great time, to me, it was a dream come true. And that's when me and mama went home, and we had sexy time and we made our baby, and that's why we named him Johnny Jet. I know it's a little personal, but it goes with the story, you know? I have three beautiful daughters and afterwards, we were like, "Well, what if you're pregnant?"
- Felipe: 00:25:29 And I was like, "Well, you know it's gonna be a girl, because with my record, it's most likely gonna be a girl, you know?" And we started thinking about some of their songs that had girls names, like Lupe or Reinalda. And then she was like, "Well, what if it's a boy?" And I'm like, "No, it's not gonna be a boy," "Well, what if it is?" "All right, if it is, we'll call him Johnny Jet." So, therefore Johnny Jet Galvan.
- Mary: 00:25:56 Did you hear or could you imagine how the younger musicians ... what their experience was performing with your father and Los Johnny Jets?
- Felipe: 00:26:09 Yeah, they told me that ... and I could see how they were nervous at the beginning. A lot of these musicians play their own music, you know, so for them to learn somebody else's music, you know, it's kind of like, you gotta get in that state of mind of playing a cover with somebody, you know? And I'm sure out of respect, they wanted to sound good. And they sounded great, they're great musicians, but ...
- Felipe: 00:26:39 Yeah, the day of, they all looked sharp, they sounded great, and afterwards, they were super excited, happy, you know, like, "Hey man, we should take this on the road or something like that." I'm like, "Yeah, we should, you know?" So, maybe perhaps, if the older cats in the band want to do it, these guys are down. So, we'll see what happens.

Mary:	<u>00:27:01</u>	Cool. Before, you mentioned something about Chicano versions of other types of music like punk, Spanish punk, or ska reggae, that kind of thing. What makes something a Chicano version of it?
Felipe:	<u>00:27:20</u>	Well, to me, of course Chicano means Mexican American, and I'm first generation Mexican American, you know, being born over here, and I grew up over here. I speak fluent Spanish a lot, to talk to my parents. But, yeah, I mean, whenever I started getting into punk music, I started listening to punk bands from Spain, from Mexico, like, there's real good punk bands in Mexico, like Massacre 68, real good punk bands in Spain, like La Polla Records, Eskorbuto, Decibelios. And I liked how each band represents where they're from, you know?
Felipe:	<u>00:28:11</u>	So I thought it was only right for me to do the same thing, you know, represent my Mexican American culture, you know? And our first songs were, like, you know, being harassed by the cops and being looked down because of the way you brush your hair or stupid things, you know, being frowned upon because the color of your skin and stuff like that. So, I thought it was like ... not so much that it was my duty, but it felt right to do it, you know? It felt good to do it, because I think even here in the States, you know how each part of the United States has its own way of talking or its own way of lifestyle, you know, I think it's real cool whenever a band takes that and embraces it and makes it a part of their music, you know?
Felipe:	<u>00:29:03</u>	And living here in Texas, you know and shit, we grew up with real good music around us, you know? I love the accordion sound from the roots Tejano music to like looking beyond the Colombian vallenato and cumbia, you know? And to me, that accordion sound, it just brings so much ... either a lot of joy, makes you dance, or it's so sentimental where it's like if it's a sad song, it makes you feel sad, you know? And it just hits you in the right spot. So whenever we had Roberto in the band, I was like, wow, we gotta do this and we gotta do that.
Felipe:	<u>00:29:48</u>	Even before he joined the band, I was already thinking, hey, we gotta do a cumbia, we gotta do this, we gotta do that. And Nick brought him in, because ... I don't know where they met, but I'm glad they met. And I remember we were drinking after a practice, and he had already talked to Robert, and he was like, "Hey, I learned this song ..." and I think he learned "Borracho." And we had finished the practice, and he was like, "Yeah, this guy Roberto, he plays accordion ..." I'm like, "Yeah, man, bring him in." And he was like, "Well, you haven't even heard ..." I was like, "It doesn't matter."

Felipe:	<u>00:30:25</u>	He was already in the band before ... So, after a practice, he was taking to him on the phone, and he put him ... He was like, "Hey, Felipe, check it out, look, he's gonna play that song "Borracho" on accordion." So I listened to it and I'm like ... I listened to him, he sounded real good, so I was like, "Okay, you're in the band." Like without even knowing him, you know? And some of the guys didn't like it, because we're pretty a "put to the vote" kind of band. You know, even though I started the band, I like to make everybody's opinion count.
Felipe:	<u>00:31:02</u>	But on that one, I just took it upon myself, I'm like, "He's in the band, man, whether you like it or not, sorry man." Eventually, everybody loved him, and it sounded better, you know? And that was that. And man, it was great, whenever he was, you know? He still comes around whenever he has a chance, and he plays with us some shows, so ... I mean, we're still brothers, you know?
Mary:	<u>00:31:29</u>	Describe a little bit ... and you talked about this a little bit, but how you may combine genres or different styles of music together and how that may work.
Felipe:	<u>00:31:29</u>	How they what?
Mary:	<u>00:31:41</u>	How it works.
Felipe:	<u>00:31:42</u>	How it works? Well, that's the thing, we don't know if it's gonna work, we just do it, you know? And after we play it, and people react to it in a positive way, we just keep doing it, you know what I mean? But I think if people hate it, I think we'll still do it. Luckily, they like it. Like for example, the first time we played with Robert, on accordion in San Antonio, people hated it, you know? People were like talking so much shit after the show, you know, like ... "What the hell is this? What happened to the horns? How come you got rid of the horns? You need the horns ..."
Felipe:	<u>00:32:22</u>	And I mean, I love the horns, but at that time we didn't have any horns. We had accordion. And I thought it sounded great. Eventually, they came around. And my good friend Alvaro from Piñata Protest, he was at that show, and he was like, "Man you guys sounded great. I love the way the accordion sounds with what you guys are doing," and he was like, "I want to learn how to play accordion." And he was like, "I play bass for this punk band ..." I don't remember the name ... and he was like, "I'm gonna learn how to play accordion now, I'm gonna make a band, punk band with accordion." And I was like, "Hell, yeah, man, do it, dale shine." Yeah, I think like a year or two years

later, we played with Piñata Protest , and that was pretty cool, that we influenced ... Robert influenced that much, you know, for somebody to make a badass band, you know? So that was pretty cool, you know?

- Mary: 00:33:22 You've already talked about this a little bit, but tell me about the audience interaction. Maybe a typical show, what that might look like ...
- Felipe: 00:33:34 Like I said before, we grew up listening to punk rock, and punk rock is always about being face to face, eye to eye with the crowd and the crowd moshing and stage diving and singing along. So, 'til now, now that I'm an old man, I still have that punk rock in me that keeps me going. And I think that's something that doesn't go away, for some of us, you know? Some people, they're like, "Oh, I don't do that anymore, I outgrew it."
- Felipe: 00:34:07 And whenever I hear that ... me personally that says that, it was never honest, so it was never true, you know? Because you see older guys than me, like Angelo Moore from Fishbone still going at it and not giving a fuck and putting on a great show and Roco from Maldita Vecindad is still doing it and ... just bands like that that inspired me when I was younger, and now, they're still doing it, and they still have the same energy, if not more, you know? They get better at it and ...
- Felipe: 00:34:44 But yeah, from the beginning, you know, it was punk rock attitude. And I think even if we can play a waltz or whatever, it's still gonna be in your face and it's still gonna be like, "Come on motherfuckers, sing along to this." But yeah, I guess that's the punk roots, you know, the punk roots, that's . . . no matter what kind of style we play or we try to play, it's still gonna be that punk attitude, you know?
- Mary: 00:35:14 What about the audience, how do they react?
- Felipe: 00:35:17 Well, they seem to like it, because they keep coming back. And it's good to see. We've been playing for so long that we see people that have been coming to our shows for like over 20 years, and now, they come out with their kids, you know, which is pretty cool, you know? because if you get a kid's attention, that's pretty cool, because kids are honest. If they like it, they like it. If they don't, they're like, "Whatever, you know, "I'm gonna go play my tablet," or whatever, you know?

Felipe:	<u>00:35:50</u>	So, that's pretty cool, to see the new generations being hyped to it, too, you know? One time we were in Monterrey, and I saw this little kid, like just dancing. While we were playing, he was singing along to all our songs, you know? So after the show, I was like, "Hey man." I gave him a shirt and I'm like, "Hey, thanks for the support. How do you know all the lyrics?" And he's like, "Oh, my grandfather used to play you guys." But you know, I mean, not that it makes me feel old, but whenever you have kids at a young age, maybe, of course, you can be a grandfather.
Felipe:	<u>00:36:36</u>	But that was pretty cool, you know what I mean? Like I said, the kid was like nine or 10, maybe 11, I don't know, but he was young, and he was just dancing and singing along to all the songs. And he said that his grandfather brought the cd to the house, and he's been listening to it ever since. So, that's pretty cool.
Mary:	<u>00:36:59</u>	You mentioned Piñata Protest as a band that was doing something similar to what you guys are doing. Maybe tell me a little bit more about that, and maybe some other bands that are like that, too?
Felipe:	<u>00:37:13</u>	Well, Piñata Protest, a real good band from San Antonio, Alvaro, the singer, accordion player ... they do this mix of punk rock and accordion, you know, which is great, you know? Like punk rock and conjunto, it's great. I mean, you don't even have to listen to it, you can just hear it, punk rock and conjunto, it's already badass, you know? Other bands that do something like that ...
Felipe:	<u>00:37:38</u>	I guess there's a band called Las Cafeteras, from L.A. I don't know them personally, but I went to see a show, and I really like what they do, you know? Where they go real down, like with a Mexican culture. What other bands I can think of ... No, I cannot think of any right now, but I'm sure there are. I mean, I know a lot of, like, Viernes Trece from L.A., [inaudible 00:38:09] from L.A., Los Vicios de Papa [final a should be accented] from Chicago, doing like the Spanish punk, ska. And similar bands, you know?
Mary:	<u>00:38:24</u>	Yeah. I've heard that you guys are pretty big in Mexico, and that there's like a kind of a punk, ska scene down there ...
Felipe:	<u>00:38:31</u>	We're like the Backstreet Boys over there.
Mary:	<u>00:38:33</u>	Tell me more about that.

Felipe: 00:38:35 Nah, we're not like the Backstreet Boys, but I think the first time we went over there, we got to the venue and it was, like, packed. And big bouncers came to the van that we were at, and they grabbed us, and we were walking through the crowd, and they were like, "Just look down at the floor, while we get you to the backstage. Don't talk to anybody, don't make any eye contact to anybody." And I'm like, "What the ..." I was like, "What the hell?" you know?

Felipe: 00:39:07 So they just like walked us through the crowd. And once we got behind the barricade, they were like, "Don't talk to any of the kids or nothing like that. Just go to the green room and wait 'til you guys go on." But we were like, "Screw that," and we started talking to the kids. The kids wanted autographs and to take photos with the band, and they were like, "What did we tell you?" We were, like, "Man, the kids are not gonna do anything, you know? They just want ..." I mean, we flew all the way from here, the least we can do is interact and see what the kids are about that we're gonna play in front of, you know?

Felipe: 00:39:42 So, yeah, the bouncers and the promoters, they couldn't tell us not to talk to the kids, you know what I mean? Who the hell they think they are, you know? But yeah, I mean, a lot of people know about us, over there, because of the magic of bootlegs, pirateria. So, that was pretty cool. I mean, you know a lot of people, they're like, "Well, if they bootleg your tape over there, you don't get paid and you don't get royalties and this and that." So I'm like, "Well, even if we were to get paid, it's not like we're gonna be rich or anything like that, you know? Might as well ..."

Felipe: 00:40:18 You know, it's a punk rock thing. Let the band be known and they can hear what we're doing over here, you know? And yeah, so thanks to the magic of pirateria, they know about us. And that's pretty cool, because this happened like '96, '97, you know, before they had a big ska explosion over there. So, before all that happened, they were already bootlegging our tapes over there, so ... I hear that a lot of bands got influenced by our tapes, which is real cool, you know, to hear. But also, since our tapes were ... people getting it before the big ska explosion, a lot of people say it was like kind of like godfathers or like, you know, one of the first ones to do it before it blew up, you know?

Felipe: 00:41:18 So that's pretty cool, you know? They have a lot of love and respect for the band for that. And also the fact that we try to go over there as much as we can, you know, and try to let them know that we're still playing, we're still coming up with music and shit.

Mary: 00:41:33 You still play over there a lot?

Felipe: 00:41:37 Yeah. Well, I could not leave the state, for legal reasons, but you know, I'm gonna be over that in September. So if everything goes well, and if I don't get in trouble, we'll be over there in November, so ... looking forward to that. November we're playing this big ska festival called Ska Wars, that we played it before. Our good friend Chuy Arriaga, from the band Inspector, he puts it together. And he's a real good promoter. He treats the band real good. He treats all the bands real good.

Felipe: 00:42:20 He gets quality bands, you know? He got like Hepcat and Skatalites, [inaudible 42:25] and bands from Europe ... So, he's legit, you know? He knows how to do it and he does it right. And we're gonna do it in Monterrey on November 16 and November 17 in Mexico City. I think it's gonna be kind of like the same lineups, so we're excited about that. After a year and a half of not being able to leave the state.

Mary: 00:42:52 You mentioned Big E before ... could you talk a little bit to kind of the local . . .

Felipe: 00:42:58 Big E ... I've known Big E for like 25 years, and we used to all hang out with all the ... they call them the Mexican punks. That's what they were, you know? It was crusty, like, the ruthless punk rockers from Mexico, you know, back in the Westheimer days. We used to all hang out and drink and listen to music. I was never really into like spikes or anything like that.

Felipe: 00:43:35 You know, I grew up listening to The Clash and the Ramones and I would wear like the Chucks and the jeans and ... And I met Big E then. I saw him. He didn't have the spikes or the mohawk or anything like that. He was greased up, and at that time, I was already kind of greasing up, too, so we kind of hit it off, you know? And he would go and see Desorden like back in the day, whenever we would play, show up on his Harley and I think he was like our only fan at the time. But it was good times.

Felipe: 00:44:12 And throughout the years, you know, he started the Rock Baby Rock It at the Satellite Lounge, on Washington, whenever it was open, and he continued it at the Continental Club. And he's just passionate about rockabilly, you know? He's passionate about rockabilly. He has put real good shows together, not only the Rock Baby Rock It festival, but just ... he has brought real good rockabilly bands, Big Sandy, Deke Dickerson, Pep Torres ... even some of the old timers like Ray Campi.

Felipe: 00:44:53 And he's just passionate about booking rockabilly shows and that's something that ... not because he's a good friend but I really love and appreciate that he does that, you know? I'm sure most of the time he doesn't make any money, he makes enough to take care of the bands, you know? But he's still doing it. You know, a lot of people would have given up, too. I guess he's hardheaded like us, too.

Felipe: 00:45:25 On an interview, they asked me, "What do you gotta do to keep the band playing for so long?" Well, it wasn't a secret, you know, like if there's a secret, what's the secret recipe to playing for so long? And I never thought about it, you know, but my response at the time, I was like, "Well, you just gotta have a big heart and a hard head." Have a big heart for what you do and a hard head for doing ... whenever people tell you, "you should have given up already," ah, fuck that, you know?

Mary: 00:46:01 Tell me about some of the places that you perform at, in town?

Felipe: 00:46:04 In town? Well, a lot of people know that we play at Fitzgerald's all the time. We've been playing there from the beginning, you know? We also love playing the Continental Club. You know, the only thing that's kind of like a turn off at the Continental is 21 and up, you know? And for us, it's better just to make it all ages, you know, just because younger people follow the band, or like I said earlier, you know, people show up with their kids, you know, which is pretty cool.

Felipe: 00:46:43 But we also play Discovery Green, that's a good gig for me. I like it whenever we play family events. Of course, we can't say any bad words or anything like that, but that's okay, we still have a good show. And whenever we do play those family events, I try to get like the kids involved. So, like, invite them on stage and give them percussion stuff, and, man, some of those kids are born ... you can tell they're gonna be rock stars, you know? because they're like four, three years old and they're jamming out on stage, like, they already have it, you know?

Felipe: 00:47:22 So, for me to see that, that's pretty cool, you know? I have my daughters and nieces that ... they go to the shows and they have a good time, like getting on stage and just playing percussion stuff and having a blast, singing and dancing and stuff, so ... Other than that, we play House of Blues. House of Blues is all right, nothing special. Nah, I'm just playing. No, House of Blues is a real good spot, you know, real good place to play professional, like [inaudible 00:47:54] professionalism.



Felipe:	<u>00:47:56</u>	Only thing I don't like about House of Blues ... and, of course, it's beyond their control, the people that book us ... everything is so expensive in there, you know? A lot of the people that go see us are working class people, you know, that yeah, they let loose on the weekends, you know, but some of those prices at House of Blues might be a little too much when you drink too much. Whenever you drink too much, you can spend too much. But, we'll pretty much play anywhere they invite us, you know? Shit, we'll play here right now. You want us to? [inaudible 00:48:32] in the car.
Mary:	<u>00:48:39</u>	What about other places that you play in Texas, or, even, do you have regular tours that you do?
Felipe:	<u>00:48:44</u>	Yeah, we try to hit the West Coast at least twice a year. Again, I can't do it this year, but maybe at the end of the year. And whenever we do it, we try to play El Paso. El Paso is a fun city to play at. Our real good friends from Fixed Idea, always take real good care of us, and that's another real good band. They do kind of a Chicano punk ska, Fixed Idea from El Paso. Pancho has been doing it for over 25 years, too, and they're like our El Chucho Town familia for us, you know?
Felipe:	<u>00:49:27</u>	So we try to play there, we try to play Arizona. And in California, we hit L.A., Anaheim, San Jose, and all the little towns over there. And in California, we do real good, too. We get a good response in California. We try to go to Chicago as much as we can. We do New York and we get a good response, too, so that's pretty ... Right now, we're just limited to that, you know? In Mexico, like twice a year, you know? We played with Joe King Carrasco not too long ago, and he mentioned to me that he plays this festival, in Spain, that he would love to represent us over there and put in a good word.
Felipe:	<u>00:50:25</u>	And sure enough, they invited us this year, but we couldn't, for legal reasons. But I've already talked to the people and hopefully by next year, we can go to Europe. And now, people tell us if we go to Europe, then people will like our stuff. So, we'll wait and see. Ready to take over Europe and give them the pachuco Texas style, throw down and ...
Mary:	<u>00:50:54</u>	So tell me how you make a living as a musician? How your band gets gigs ... the business side of it.
Felipe:	<u>00:51:04</u>	Well, that's the thing, we don't make a living off of it. We all have full time jobs. Right now, it's just a little extra cash. We've been doing it for so long that we get pretty all right gigs, you

know, enough to pay everybody. It's an eight, nine-piece band, so, you know, I like to pay everybody as fair as possible.

- Felipe: 00:51:34 And also try and save a little bit for ... we still do everything independently, so, you know, to record and to pay rent for the rehearsal and all that, everything pays itself, you know? At least nobody needs to pay out of pocket to pay for rent, rehearsal, or hotels or anything like that. It's still like a little independent punk rock family, you know? We don't make a living off of it, you know, but everybody gets taken care of, you know?
- Mary: 00:52:13 You mentioned that it was like a punk rock family. Can you tell me a little bit more about how you're like a family.
- Felipe: 00:52:20 Well, like I said earlier, in the band, I like to put everything to a vote, if we decide on something, you know? There's only been a couple of times that I've taken it upon myself to be like, this is the way it's gonna be, and that was with Robert, the first time. And other than that, you know, we're pretty punk rock about making decisions. We're punk rock that we pay for everything ourselves, to make merchandise. We don't have any kind of sponsorship or anything like that ... Not that we're against it. So, if anybody's out there, if anybody's out there trying to do something with their money, you know ...
- Felipe: 00:53:08 So, I guess like in that department, everybody gets taken care of, you know? Nobody is more than anybody else, no matter how long they've been in the band or anything like that. Everybody gets treated fair, you know? And if I see anything like, hey, somebody trying to disrespect anybody in the band, then, you know, do something about it, put it to a vote, and take care of the problem, you know?
- Mary: 00:53:36 Let's move to talking a little bit about DJing. So, name of your DJ act is Pachuco Boogie Sound System, is that right?
- Felipe: 00:53:46 Pachuco Boogie Sound System ... Yeah, it's weird, because I don't like to call it DJing, but ... I think I spin records, you know? I think being a professional DJ or being a DJ is ... you gotta prepare yourself. A lot of people go to school to be DJs or ... I don't know, I mean, I started playing music because I'm a music aficionado, and I like different styles of music. And we started, me and Nestor, started spinning at Big Top. Big E was bartending, and he told us, "Hey, bring your cds ..." this was like back in the cd days ... "bring your cds and play every Sunday night. We can't pay you, but we'll get you loaded."

Felipe:	<u>00:54:46</u>	We're like, sounds like a great idea, you know? So we were doing the Big Top, maybe like 12 years ago, whenever they first opened, maybe like 10 years ago. I'm not good with dates, neither, so I'm sorry about ... So we were doing every Sunday, and at first he was like, "Yeah, play anything you want, just don't play any cumbia shit." And we're like, "What? Well, we gotta play whatever we want," you know? I mean, we have respect for Big E, but we ended up playing whatever we wanted. And I guess he didn't have a problem once we played cumbias, the girls started dancing around with him and he saw people drinking to it and wanting to dance.
Felipe:	<u>00:55:39</u>	So, he came around. He came around, but, yeah, we take our cds and we play everything from mambo, danzòn, cha cha cha, rockabilly, ska, reggae, soul, pretty much whatever we wanted, pretty much our cd collection, you know? But I had always collected records, either way. I had always had a record player at home, and whenever we were doing the cds, you know, I was like, "Man, I wish we could play records, and now I have all these records that I want to play that I don't have on cds." And now that I play records, I'm like, "Man, I got all these cds that I don't have on records."
Felipe:	<u>00:56:22</u>	But, yeah, we started with cds, and it wasn't 'til like maybe like 2010, or 2012 ... see, there's like a two year gap, I don't remember ... Mr. Paul Mitchell from Under the Volcano, whenever he had ... Leon's, Leon's Lounge ... he had a turntable next to his bar, and he was like, "Hey, man, do you ever want to go to my bar and spin your records?" I'm like, "Man, that would be badass." He's like, "Yeah, I'll pay you some money." I'm like, "Man, that's even better," you know?
Felipe:	<u>00:56:59</u>	So, yeah, my first paying DJ gig was with Leon's Lounge, with Pete Mitchell. And even though he sold Leon's Lounge, I still do it at Under the Volcano. And again, he's a great guy, Pete Mitchell, and his brother ... what's his brother's name? Yeah, I know Pete Mitchell from his brother, because his brother, Paul Mitchell ... nah, it's not Paul Mitchell, it's ... Terry, Terry Mitchell. He used to work the International Festival and he used to book us there. He booked us there a couple of times, and that's where I met Pete.
Felipe:	<u>00:57:47</u>	And then he also ... Terry Mitchel, he also had like a Pappasitos in the Sugar Land. He would book us over there every year for Cinco De Mayo. And again, Pete Mitchell would come around, and we started, like ... I started hanging out with Pete Mitchell, and that's how he invited me to play records at Leon's Lounge. And then after that, I just started doing it at different events,

you know? But I got my turntables and my mixer and just started doing it.

Felipe: 00:58:29 And it's badass to see people get down to the music that you ... to me, I think it's badass to get paid to play the records that I would normally play at home, you know? So it's like being at home and getting paid and listening to the records on the big speakers, you know? So, it's like a dream job, you know? I wish I could do that every day.

Mary: 00:58:54 Tell me about how the audience responds during different times of the night, or to different kinds of music.

Felipe: 00:59:03 Oh, with the ... Oh, man. Well, whenever people see that you're spinning records, they think you're a DJ. They walk up to me and they're like, "Hey, do you have any ... any J.Lo or any ..." other shit that I don't like, or Marc Anthony or ... I'm like, "No." You know, and I gotta be polite, try to be as polite as I can, you know, but sometimes whenever they're bugging, you know, it's like, "No, you can listen to that shit on the radio, if you want to. Right here we're playing records," you know?

Felipe: 00:59:43 But yeah, that's the only thing that they ... people that don't know that you're spinning records, they walk up to you and they want to hear like shit on the radio, you know? And even if I had those records, I wouldn't play them because you know, I like to do strictly roots. Roots Jamaican music, roots American music, everything from western swing to jump blues to rockabilly to soul to surf ... I'm a big country and western fan, too, you know? I still try to put in some Hank Snow or like Ernest Tubb, you know, Bob Wills ... I put some western swing there all the time. So, yeah, it's mainly roots music, you know?

Mary: 01:00:44 Tell me about roots music means to you. What does roots mean?

Felipe: 01:00:47 Roots music is whenever a style comes out and before it gets over produced or before it gets too commercialized. You can still hear the essence of it, you know? Where it's honest and it's raw and, you know ... Like some people, they kind of talk shit because I like roots country music, and I think ... I got in an argument with this punk rock guy, because he was like, "Why you playing that shit, country music?" And I was like, "Well, you know, I'm playing Hank Williams, and Hank Williams, in my book, was punk rock, motherfucker, maybe more punk rock than you." He lived by his rules, wrote his own music, got banned from the Grand Ole Opry and all this, you know, died in his Cadillac ... that to me is punk rock, you know? To me, like

every decade has its rebels, you know? Like everything from like country, you know, the country artists, to the jump blues, where they're like, you know, just living the lifestyle, you know, all dressed up and drinking it up and doing a lot of drugs and stuff like that. Maybe it was looked down upon, because they called it race music or whatever, you know, or early rock & roll artist, like Little Richard and Fats Domino and Big Joe Turner, where like the music was so great that it had to be played everywhere, you know? But it was not accepted in white America, you know?

- Felipe: 01:02:54 That's why they tried to do Pat Boone and all that, you know, to where it was like the friendly version of rock & roll, which, it's lame, you know? But yeah, to me, roots music is whenever it first comes out or whenever ... I'm thinking before it gets overproduced, you know? because even rock & roll, in the early '60s, you know, you got poppy with all those teen idols and Fabian and ... I don't know, I don't remember, but ...
- Felipe: 01:03:27 But you know how like in the early '60s, it just became like bubblegum ... even like Ricky Nelson ... was it Ricky Nelson, that sounded pretty cool in the '50s and the early '60s, he was just like, ballad love songs that were real cheesy, you know? And that's whenever the record labels take something good and they overproduced it and try to make it commercial and it just loses the coolness of it, you know?
- Mary: 01:03:53 So, this could be about playing with a band or DJing, but how has your experience of playing music changed over time?
- Felipe: 01:04:02 Well, I try to open up to different styles as much as possible, you know? Like if it comes to playing music or spinning records, I have met a lot of people that do it, too, and how passionate they are and how much they know about it, about different other styles. Like, Isaac from Tejas Got Soul, you know, he's a good friend of mine, and the fact that he's getting more into the Chicano soul and all that and everything he tells me, you know? I'm always learning.
- Felipe: 01:04:45 Also with the band, if I hear, "Hey, you gotta check out this record," or, "You gotta check out this band," I still feed off of that, you know? So, as a musician, I feed off all the bands, you know? Like if I see a band I'm, like ... not as a competition, not as a like, "Oh, those guys put on a great show. I gotta out beat them," you know? If anything, if we play with a band that puts on a good show, I feed off of that and it hypes me up to go up there and do my thing, too, but no competition intended, you know?

Felipe: 01:05:22 And with spinning records, you know, I'm always learning ... man, there's so much to learn about music, that, I have a short memory span and I don't remember facts or years and names and stuff like that. And there's people that are great at it, like Frank Motley, Mr. Telephone Road. He's another cat that I know for over 20 years, you know, that I love hanging out with him, listening to his stories and ... Like Isaac, right now, he's learning more about the Chicano soul and just other record selectors that I know.

Felipe: 01:06:09 Not too long ago, we brought DJ Scratchy from England, he was in New York City, and he was ... So he hit me up. He's like, "Hey, I'm gonna be in New York City." I'm like, "Well, let me fly you over here and we can spin some records." And this is the guy that used to open up for the Clash, and at the time, you know, he had like a badass Jamaican record selection, you know? And again, throughout the years, this is a guy that he has that radio show Rock and Roll of the World now. And how he has opened up to good music from all over the world, you know?

Felipe: 01:06:58 Whenever we met him at the Continental Club, he was spinning records ... oh, he was spinning cds for some band from Canada, in between the bands, so I opened up ... I think it was the Houston Press or The Public News, before you can look up the stuff on the computer, and it said, "Jesse Dayton, some Canadian band, and special appearance, DJ Scratchy." So I called up Nestor, which at the time, he lived on the other block, right in Spring Branch, and I was like, "Hey, did you see the newspaper?" And he was like, "Yeah," and we're like, "Do you think it's him?" because you know, we had seen him on that movie *Rude Boy* with The Clash and the movie *Rude Boy*. So, we're like little kids, we were like, "Do you think it's him?" "I don't know." "Well, let's go find out."

Felipe: 01:07:57 It was like a Tuesday or Wednesday, you know? So, we got all dressed up, all greased up and I took my big boombox, because I was like, "Hey, just in case, I want to represent with my boombox." I don't know why I took it, but I took it. But I took it, and we were coming in, and we heard like a cumbia song and we were like, "Oh, that's pretty cool." And then we went in and we heard like a ska or reggae song ... it was hardly anybody there, must have been like 10, 15 people, you know? And at the end of the stage, it was like this old guy with a top hat and a sports coat, spinning cds.

Felipe: 01:08:43 So we got closer, and we got like five foot from where he was spinning, and I put down the boom box and I went like this, and we were just like listening to his record selection. And he was

spinning records and he kept looking at us, like, "Who the hell are these guys?" Like I asked him about it earlier, I was like, "What were you thinking, you know, at the time?" And he was like, "I didn't know what the hell you guys were up to. I thought I was gonna be in trouble with you guys, you guys came to start some shit or something." But his cd selection was badass, you know? The stuff that me and Nestor were spinning at the Big Top.

Felipe: 01:09:22 So then he finished, and then, he went to a patio area, and we kind of like followed him. We're looking through the window, we're like, "I wonder if it's him or not," you know? Like, fuck it, let's go. So, we walk up and I put my boombox down, and I was like, "So you're him, right?" He looked up and Nestor was like, "Yeah, you're DJ Scratchy from the movie *Rude Boy*." And his eyes like lit up, like ... he was like, "Oh, shit, somebody does know who the hell I am."

Felipe: 01:09:50 And next thing you know, we're drinking and taking shots, and he's telling us about the The Clash, and we're like little kids. My good friend Ron, he's under Black Slacks on the Facebook. He took some pictures there. So, I got some pictures of whenever we met him, and you see the boombox, and we're all greased up, and we're just looking at him, listening to his stories like fucking kids. And yeah, so that's how we ... Well, I gave him a cd of Los Skarnales. I gave him a Skarnales cd, and whenever he went back to spin records, he'd play one of our songs, you know? So we're like, "Oh, that's badass."

Felipe: 01:10:34 And then, like a month later, he sent me a message through the Yahoo or something, you know? He was like, "Everybody here in England is Skarnalized. I've been playing your cd and people like it." And I was like, "Oh, hell yeah, thanks man." So, everywhere he goes, he represents. We'll be keeping in touch, and I've been sending him the new recordings and stuff. There's a real cool video on YouTube where he's in Japan and he's at this little bar, like private where people are drinking and he's like, "Hey, this next band is a real good band from Houston, Texas," and he plays Los Skarnales, and the Japanese cats are digging it, so, that's pretty cool, you know?

Mary: 01:11:20 Tell me about coming up with the name for the band.

Felipe: 01:11:23 Los Skarnales. At the time, we were getting into like a lot of the roots, Jamaican music, and of course, you know, the Kings of Ska is The Skatalites. So, I was like, Skatalites, that's kind of like the Satellites, right? And I've always used the word carnal, you know, so I was like, "Well, if they're the Satellites, Skatalites,

why not carnal, Skarnal, you know?" So, I kind of ... not that I rip off Skatalites, but I got the idea from it, you know? Los Skarnales.

- Mary: 01:12:10 What would you say about performing with your act or your community of musicians that we haven't covered in this interview? What have I forgotten to ask you?
- Felipe: 01:12:22 Well, I think we covered everything. But ... I guess ... Well, can I tell a quick story? Whenever we're starting out, we were already Skarnales, but we got the opportunity to play this festival in the Woodlands called [inaudible 01:12:56], and it was bands from Latin America, Mexico. And they invited us, and somehow, we got an interview on KLOL 101, the morning show.
- Felipe: 01:13:13 My brother-in-law, at the time he was a manager in the band, somehow he set up that interview. And we were gonna go talk about the festival, going on that weekend. So we went over there. They were doing the morning show. I don't remember the name of the people that used to do it, but they were like funny guys. It was like a funny interview, you know? They were like, "Hey, so, can you tell us a little bit about the festival?" And we were like, "Yeah, yeah, it's gonna be at the Woodlands, blah blah blah, Café Tacuba is gonna play, Molotov, Control Machete, Todos Tus Muertos, [inaudible 01:13:55]," and that's some of the bands that were playing.
- Felipe: 01:13:59 But, I don't know if you remember José Lima? They used to invite Jose Lima, the pitcher, to be part of the morning show, because he was funny, too, you know? So they would do funny stuff, morning stuff. So Jose Lima was there, too, you know, but he wasn't asking questions, he was just like ... whenever we went in, he was in another room. But he was listening to the interview. So he was like, "What about Los Skarnales, what are Los Skarnales about?" And we're like, "Well, you know, we do a combination of pachuco boogie, punk, rockabilly, ska." And like, "Oh, yeah, that sounds pretty cool. You guys any good?" like, you know, trying to be funny, you know? Like, I was like, "What? No, we kind of suck," like playing around, you know? We're like, "Well, we're all right, we kind of suck, you know?" Like, "Alright," "Ha ha ha, hee hee hee, alright, go see [inaudible 01:14:59], Los Skarnales will be there."
- Felipe: 01:15:00 And whenever we finished, José Lima ... was a tall motherfucker, he's a tall guy ... he was like, "Hey, come here." I was like, "Hey, what's up?" He was like, "What'd you just say in there?" And I'm looking at him, I'm like, "What are you talking about?" "No, what you just said right now, whenever he asked



you if you guys were any good." I was like, "I don't know ... we're all right?" He was like, "No, you said that you guys suck." I'm like, "Oh, yeah, playing around." And he was like, "No, you know what? We're Latinos here in this country ..." So he gave me this speech, you know? "We're Latinos, we all work hard for what we do, and anytime anybody tells you about what you do, you show some pride and be proud of what you do," and don't cut yourself short and this and that.

- Felipe: 01:15:53 And I'm like, "Hey, I have pride in what I do, you know?" He was like, "Okay, maybe you do, but whenever you say shit like that . . . you should always say and think positive about yourself." So, that was pretty cool, you know? It was kind of like a slap in the face, you know, because I mean, it was funny show, we were messing around, but he's right, you know? I think it's badass that a professional baseball player told me that, you know? because before that, we didn't really think so hard ...
- Felipe: 01:16:26 I mean, we have pride in what we do, but whenever you're like, "Oh, yeah, we're good," then you tend to sound cocky, you know what I mean? But you can be proud and say, "No, we're good, I'm proud of what we do," without sounding cocky, you know what I mean? So, I think it was pretty cool that Jose Lima told me that little speech after we said something that was not meant to be the way it's supposed to be, but, I can see how it can come off to be like, "Oh, yeah, we're no good, you know. We suck."
- Felipe: 01:16:57 But he was like, "You should always have pride in what you do." And I tell that to the younger bands, now, because nobody in a band or a musician ever told me that, you know? But it was pretty cool that a professional pitcher told me that, you know? So I was like, "Yeah, you're right man. Thanks."
- Mary: 01:17:15 You described a lot of important moments in your career, but which experience, that you described or maybe another experience, have been the biggest impact on you?
- Felipe: 01:17:33 Well, whenever we went to Mexico City, that was one of the most ... it blew me away, you know? How much people identify with the band, you know? Because they were singing the songs and dancing along. And to me, it was like, it goes to show no matter how far away you are ... you know, like working class people in the States and working class people anywhere in the world are going through the same shit, you know? If you're not rich, to where you're privileged to do certain things, and you're just like working class, like I said, no matter how far you are, you get pushed around by the cops everywhere, you know?

Felipe:	<u>01:18:29</u>	And if you write about it, people are gonna identify with it all over the world. Not so much that we're a social band or political band, but we do write about the shit that we live, you know, the stuff that we experience. And I thought it was real cool how they identify with it over there too, you know, and we're so far away. But then again, we're not ... the whole politics and cops and being all, like, taking advantage of war situations and all that goes on all over, you know? And of course, a lot of wars, in other parts of the world, you know?
Felipe:	<u>01:19:26</u>	But yeah, I thought it was real cool how they were singing along and identifying with ... I mean, we sing a song, "Borracho," and anybody can get borracho and have a good time, you know? So, I think that's cool. And just the beat, and a lot of times, people don't know what we're singing about or anything like that, but if it's a good honest beat, you know, they're gonna dance to it and they're gonna have a good time.
Mary:	<u>01:19:55</u>	I'm not sure if I know how to ask this question, but I'm gonna give it a try. But what does working class music mean to you and what does being working class mean to you? And how does that get expressed through music, the lyrics, or your writing?
Felipe:	<u>01:20:13</u>	Working class is just ... like I said, whenever you're not rich and you gotta work for what you have, you know? That to me is working class. Whenever you don't live off the system, and you don't steal anything from nobody, that's working class. You're earning what you have and you just do for your own, you know? Do for your own and for your familia, you know?
Mary:	<u>01:20:48</u>	Is that kind of what you do with your music?
Felipe:	<u>01:20:52</u>	Yeah. Well ... yeah. Yeah, yeah, whenever we're at practice, we think of coming up with a song that's gonna make us feel good, you know, playing it, you know? I mean, there's some stuff on the radio that ... I don't even know how they process the way of coming out with some of the stuff, which in my opinion, a lot of it is wack. You know, it's not ... I mean, you don't have to be a poet to come out with more decent lyrics, or whatever. But anyways, that's them.
Felipe:	<u>01:21:48</u>	But for us, you know, we try to play something that's gonna make us feel good. And I think it's gonna reflect to the people. If we feel good about it, then, people hear it, they're gonna feed off of it and also have a good time, you know? I've seen a lot of real good bands, but they're so good, they're technical and they look like they're bored on stage. I mean, some people enjoy that, that's fine, but me, I don't see no feeling in it or anything

like that. Even though they're great musicians, you know, or like ... I don't know, to me, I gotta feed off of somebody like when they're on stage, and they're having a good time, it's gonna make me feel good, too, you know? So that's what we work for. And I think it's working so far, I guess. I guess we're still here.

- Mary: 01:22:55 Do you have anything at all that you would want to add?
- Felipe: 01:23:03 Anything I want to add? Well, one thing that I always say to like the kids and the younger generation, is to ... See, one of our Albums is called *Dale Shine*. A lot of people don't know what the meaning of that is. I've been saying that whenever a show . . . it feels real good whenever you meet people, and they're like, "Hey, I'm thinking about starting a band, or I'm thinking about doing this or doing that." I'm always like, "Yea, man, go for it, dale shine," you know? So, dale shine is go for it, it means go for gold, you know?
- Felipe: 01:23:47 So, I mean, a lot of people that I know, they use the word dale shine because I use it, but some people might not know the meaning of it. The meaning of it, it means go for gold, whatever you're gonna do, you know? Try your best and do a great job, go for gold. So, I always tell the younger generation, the young kids, no matter how much people talk bad about what you're doing, if it goes from your heart to do it, do it, you know? Dale shine, if nobody supports you, but it feels good for you to do it, go for it, dale shine, you know? So ... dale shine, dale shine.
- Mary: 01:24:33 Well, thank you very much.
- Felipe: 01:24:35 You're welcome very much.
- Mary: 01:24:37 This concludes the interview with Felipe Galvan. Thank you for coming.
- Felipe: 01:24:42 Thank you ma'am. I appreciate it.