

RESOLUTION NO. 20221103-081

WHEREAS, the Imagine Austin plan states that creativity is a cornerstone of Austin's identity and economic prosperity, and that arts, culture, and creativity are essential keys to the City's unique and distinctive identity, and further are valued as vital contributors to our community's character, quality of life and economy, and collectively, the Austin Music and creative ecosystem generates rich, social, cultural, and economic benefits; and

WHEREAS, Resolution No. 20201203-046 created the Iconic Venue Fund to preserve and protect iconic music venues that have defined the landscape of Austin as the Live Music Capital of the World. Mentioned in the resolution was: Historic Scoot Inn, Victory Grill, The Broken Spoke, Continental Club, Hole in the Wall, Antone's, Stubb's, The Little Longhorn Saloon, Threadgill's, Donn's Depot, Saxon Pub, Elephant Room, Mohawk, The White Horse Honky Tonk, Joe's Bakery and Coffee Shop, Sam's BBQ, and Cisco's; and

WHEREAS, Resolution No. 20200521-095 acknowledged multiple steps taken by councils through time recognizing the essential nature and need to protect, preserve, and cultivate creative spaces with long-term and short-term relief as well as through creation of an economic development corporation (EDC), review of city owned assets and regional partnering, as well as bond funding mechanisms; and

WHEREAS, many of Austin's creative spaces continue to be lost or displaced due to Austin's continuing real estate boom, resulting in the loss of some of Austin's most significant creative cultural incubators and unique Austin character; and

WHEREAS, since its founding on November 11, 1964, by James White, The Broken Spoke has entertained legions of Austinites and visitors from around the globe, and helped shape the music career of many distinct country music superstars, as well as defined the character of the live music capital of the world; and

WHEREAS, the legions of performers include music legends like Bob Wills, Ernest Tubb, Tex Ritter and Kitty Wells, Jerry Jeff Walker, Kevin Fowler, Ray Benson of Asleep at the Wheel, Dale Watson, Brian Hofeldt of the Derailers, Monte Warden of the Waggoneers, Bobby Earl Smith of the Jackalopes, Marcia Ball, Weldon Henson, Kevin Geil of Two Tons of Steel, as well as many others. Both Willie Nelson and George Strait started their careers at The Broken Spoke during the 1970s, and Dolly Parton also filmed her 1980 made-for-TV-movie “Wild Texas Wind” at The Broken Spoke; and

WHEREAS, the property has been represented in a variety of media and mementos, such as a photograph of Austin’s Broken Spoke on the cover of George Strait’s March 2019 album, Honky Tonk Time Machine, his 27th No. 1 Billboard country album; and

WHEREAS, The Broken Spoke maintains a museum of artifacts and souvenirs from the various performers, politicians and celebrities who have been at The Broken Spoke, documenting much of modern Texas and Austin history, including the legacy of Honky Tonk and similar dance halls throughout the state; and

WHEREAS, The Broken Spoke has received a Texas Historical Marker recognizing its long history from the founding by James White 58 years ago, and the venue continues to be operated by the White Family; **NOW, THEREFORE**,

BE IT RESOLVED BY THE CITY COUNCIL OF THE CITY OF AUSTIN:

The City Council initiates the potential designation of The Broken Spoke as a Historical Landmark under City Code Section 25-2-352 (*Historic Designation Criteria*). As the area around The Broken Spoke has prospered, and significant development has occurred, it is imperative to secure this venue from a fate suffered by many venues in the City. Designating The Broken Spoke as a historic landmark will provide permanent protection to the structure and the operations of the venue.

The Broken Spoke should be considered a historical landmark as it aligns with the following key criteria required to be considered:

1. The venue is more than 50 years old and retains the original integrity of its character of a classic Texas music and dance hall;
2. The property has significant associations with historical events, including famous performers, visitors, and events, and provides distinct community value as a cornerstone of Austin's live music scene; and
3. The Broken Spoke has long-standing significant associations with persons and groups of historic importance that contributed significantly to the history of the city and state.

BE IT FURTHER RESOLVED:

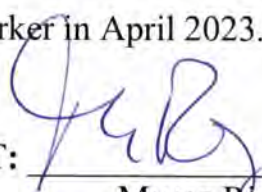
The City Council directs the City Manager to fully review and document the historic designation suitability, including any related documentation, to efficiently and effectively advance the property for Historic Landmark designation, and proceed through the Historic Landmark Commission, and the Planning Commission, and return to Council.

BE IT FURTHER RESOLVED:

This City Council requests that the work be done with a sense of urgency in order to protect and preserve the important institution within Austin and to align with the anticipated placement of the Historical Marker in April 2023.

ADOPTED: November 3, 2022

ATTEST:



Myrna Rios
City Clerk



General Information

Location: **3201 S LAMAR BLVD**
Parcel ID: **0403100139**
Grid: **MG20**

Planning & Zoning

*Right click [hyperlinks](#) to open in a new window.

Future Land Use (FLUM): **No Future Land Use Map**

Regulating Plan: **No Regulating Plan**

Zoning: **CS, CS-V**

Zoning Cases: [C14-2008-0019](#)

Zoning Ordinances: [20080618-080](#)

Zoning Overlays: **ADU Approximate Area Reduced Parking
Residential Design Standards: LDC/25-2-Subchapter F
Selected Sign Ordinances
Wildland Urban Interface:
Proximity Class - Within 1.5 miles of a Wildland Area**

Infill Options: **--**

Neighborhood Restricted Parking Areas: **--**

Mobile Food Vendors: **--**

Historic Landmark: **--**

Urban Roadways: **Yes**

Zoning Guide

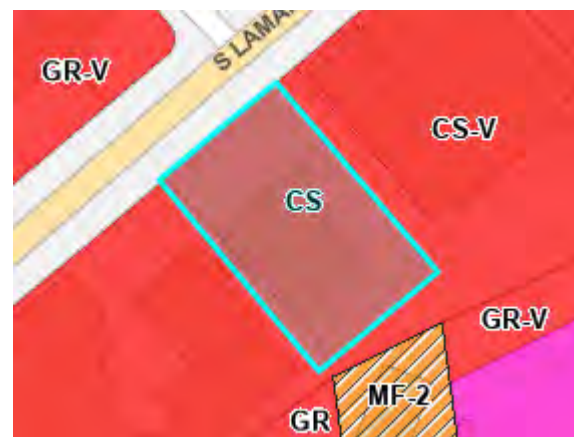
The [Guide to Zoning](#) provides a quick explanation of the above Zoning codes, however, the [Development Assistance Center](#) provides general zoning assistance and can advise you on the type of development allowed on a property. Visit [Zoning](#) for the description of each Base Zoning District. For official verification of the zoning of a property, please order a [Zoning Verification Letter](#). General information on the [Neighborhood Planning Areas](#) is available from Neighborhood Planning.

Environmental

Fully Developed Floodplain: **No**
FEMA Floodplain: **No**
Austin Watershed Regulation Areas: **URBAN**
Watershed Boundaries: **West Bouldin Creek**
Creek Buffers: **No**
Edwards Aquifer Recharge Zone: **No**
Edwards Aquifer Recharge Verification Zone: **Yes**
Erosion Hazard Zone Review Buffer: **No**

Political Boundaries

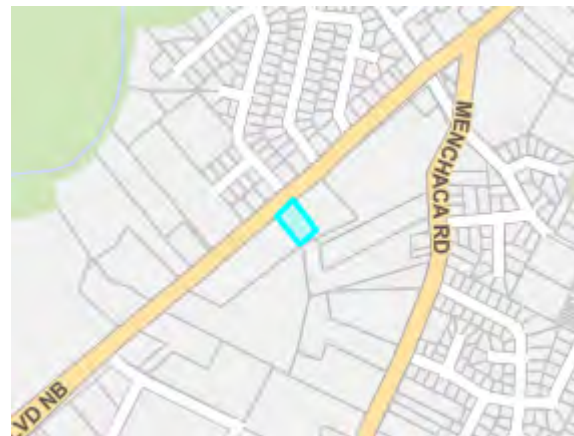
Jurisdiction: **AUSTIN FULL PURPOSE**
Council District: **5**
County: **TRAVIS**
School District: **Austin ISD**
Community Registry: **Austin Independent School District, Austin Lost and Found Pets, Austin Neighborhoods Council, Friends of Austin Neighborhoods, Homeless Neighborhood Association, Neighborhood Empowerment Foundation, Perry Grid 614, Preservation Austin, SELTexas, Save Our Springs Alliance, Sierra Club, Austin Regional Group, South Central Coalition, TNR BCP - Travis County Natural Resources**



Zoning Map



Imagery Map



Vicinity Map

Form Prepared By

Name/title: Kathryn Clarke, student
 Organization: University of Texas at Austin
 Street & number: 3004 French Pl
 City or Town: Austin State: Texas Zip Code: 78722
 Email:
 Telephone:
 Date: December 15, 2015

NARRATIVE DESCRIPTION

The Broken Spoke Bar & Restaurant sits facing northwest on the east side of South Lamar Boulevard, in Austin, Texas, roughly 2.5 miles south of the Colorado River. It is surrounded on both the north and south sides by four-story modern mixed-use buildings, and at the back, east side by the downhill Ivy Condominiums complex. Across the five lanes of S. Lamar Blvd are the one-story businesses Lamb's Tire & Automotive and Just Brakes, which harkens back to the original composition and feel of the neighborhood.

It is fronted by a crushed pink granite gravel parking lot, which is bounded by new concrete curbs. The northeast and southeast of the building is bounded by an asphalt-paved parking lot with concrete curbs and sidewalks, as well as a two meter wide strip of grass surrounding the building. The gravel parking lot is shaded by a significant, old live-oak tree, under which is bare dirt bounded by a wooden split rail fence that borders the sidewalk. Within the fence, there is an illuminated changeable letter sign topped by a red arrow, that advertises the upcoming week of musical acts. Next to the southwest corner of the building, a 20 meter square fence made of horizontal, unfinished wood slats houses the dumpsters and cuts a corner out of the gravel parking lot. On the northwest corner of the lot, next to the driveway, there is a vintage-style sign on a post that says "Broken Spoke Dining & Dancing" in red and yellow neon with another changeable letter sign below. The neon sign replaced an illuminated white suspended sign that said "Broken Spoke Dine & Dance Texas Style" in 2010, which was also when the split rail fence, curbs, and paved parking areas were added, as the two surrounding mixed-use buildings were being built.

The iconic northwest-facing facade of the building is a ground-level concrete porch, with a gently sloping metal and wood-rafter roof and wood siding parapet. The porch is approximately one third of the entire three-part northwest facade of the building, surrounded on both sides by barn-red painted horizontal, rough wood siding that is covered in part by advertising signs and has no windows. The parapet has a large horizontal white sign saying "Broken Spoke" in red paint and neon, flanked on either side by two red paint and neon wheels (with broken spokes) and a red and white painted Coca-Cola logo to the top that extends past the structure of the parapet. The entire signage was provided by Coca-Cola in the early years of the establishment, and the round Coke emblems were painted over to become the two wheels. A Texas flag flies at a 45 degree angle from a short pole through the middle of the Coca-Cola sign. Behind the parapet, the taller gabled roof of the dance hall is partially visible. The porch is enclosed on the front only by white metals railings decorated by metal wheels with broken spokes. Two large, screened windows flank a wooden door, and much of the vertical surfaces, including the door, are covered by wooden, hand-painted signs, and paper event advertisements. The permanent signs say things such as "Tables for Ladies & Gentlemen," "Choice Cut Steaks," and "The Best Chicken Fried Steak in Town," and date from the beginning of the establishment. A brick and wood bench is to the north of the door, and two small black wall sconce lights are on either side of the door. The door is solid, unpainted wood, with small square panels on both the inside and out and has a utilitarian door handle. One the door is a sign that says, "Through this door pass the best country music dancers in the world. Welcome. Come on in."

The northeast facade is flat except for the protrusion of the game room on the north corner, mentioned below. The outside of the game room is horizontal, rough siding like the front facade, but the rest of the northeast facade is board and batton siding with meter-wide boards, also painted barn-red. The continuity of this facade is only broken by air conditioning units and two doors that are painted to blend in with the wall and are only a few meters from either ends of the building. The gently-sloping, sheet metal gabled roof with board and batten seams is visible from the sloping side.

The southeast facade of the building is the back of the dance hall, and the gable of the roof faces this side. This facade also lacks windows and protrusions. The only breaks in continuity of the batten siding are two inconspicuous, painted doors that lead to the stage inside, and three vents, two of which have fans to aerate the gable. The roof was originally a flat roof, which began to hold water and leak badly after successive additions in the early years. The City of Austin required White to fix the problem, and the solution was the current roof, with the original roof hidden below.

The southwest facade of the building is only partially approachable because kitchen equipment extends outdoors and this area is blocked off against the neighboring building with chain link fence and wood fence of the same type that surrounds the dumpsters in the front, preventing any access. The kitchen part of this facade is open on the sides, but covered by an extension of the metal roof system, supported by metal piers and wrapped with chainlink fencing. The southerly section of this facade is approachable, but is very barren. Only one painted door opens on this side, and air conditioning equipment and red-painted ductwork extends along the side of the building. The front room is the original construction of the Broken Spoke, which was planned and built by the owner, James M. White, and his father-in-law, carpenter Joe Baland, in September and November of 1964. It is a 120' by 80' rectangle with a sloping ceiling of white acoustic tiles and floor of white ceramic tiles. The area that was the original bar is in the west corner of the room, discernible now by the remaining wooden latticework still suspended below the dropped ceiling. To the far west is the entrance to the kitchen, which is housed in a contiguous room. Next to the entrance of the kitchen are the entrances to two restrooms, which are partitioned off from the main room by wooden shutter screens. East of the entrance is a small room used for games like pool, and storage, and was added circa 1980, along with the "Tourist Trap" room. There are 4 antique tables and booths along the west side of the room, and tables and a pool-table in the middle. The room, and indeed the entire establishment, is filled with honkytonk-themed signs, posters, pictures, and neon beer signs. Next to the hallway to the dance hall, there is a large glass case displaying White's family heirloom silver and leather horse saddle, with a newspaper article detailing how the saddle was stolen on Thanksgiving night of 2000, but then later recovered. These eclectic decorations strongly convey the history, as well as the honky-tonk milieu, of the Broken Spoke and are an integral part of the sense of space and culture.

A small, open hallway leads to the dance hall is flanked on the southwest by the bar, which is the spacial nucleus of the entire establishment, and on the northeast by the "Tourist Trap." This second section of the building, including the proceeding dance hall but minus the "Tourist Trap," was built in 1965 to accommodate the quickly growing business. The ceiling of both the bar and hallway are white acoustic tiles, covered by large-scale wooden latticework. The lighting is from neon signs and a faux stained-glass lamp hanging from the ceiling. The bar only has one wall, on the southwest side, which is vertical wood-finish panels but can hardly be discerned behind decorations. The other three sides are wooden bar-tops. The bar-top that serves the dancehall is enclosed by sliding plexiglass windows, and the sides that face the restaurant and hallway are open. In the middle of the bar is a tier-shelved island to hold liquor bottles, and beer taps are along the full wall.

To the northeast of the hall are two consecutive rooms that function as the museum space known as the "Tourist Trap," which is filled with shelves, curios, and walls of photographs, newspaper articles, Texas government resolutions, letters, and memorabilia of honky-tonk culture and the history of the Broken Spoke. In these two rooms, the aged acoustic tile ceiling is particularly low, only 6 feet in some places, and the lighting is florescent tubes behind clear tiles. The walls are vertical wood-finish panels, and the floor is white linoleum.

The hallway leads out a doorway and into the dancehall, which is a very large room with a “notoriously” low, acoustic tile ceiling,¹ uninterrupted concrete floor, and a low, wood stage at the southeast end. Immediately after the door, there is a table with an old-fashioned cash register for taking cover charges, with the second incarnation of “The Wheel” stored underneath. At one point in every evening, White takes the microphone to give his “BS and PR” speech while volunteers from the crowd give “The Wheel” a spin around the dance floor. Just inside the entrance to the dance floor is a handwritten paper sign hanging from the ceiling that says “Please do NOT!!! stand on the dancefloor.” The dance floor is 25’ by 90,’ but has been enlarged laterally by two sets of large aisles, separated from each other and the dance floor by white, square wooden columns. The aisles, which are 15’ wide also have acoustic tile ceilings, but the floors are 6” raised wooden platforms that have been painted white. The majority of the lighting in the dance hall is from neon lights, giving the space a dark, colorful, lively feeling. One can see over the bar-top framed by the sliding glass windows, through the bar, and into the front room from the dancehall. On the northwest side of the dancehall, bathrooms terminate one aisle, and to the southeast, there are two exits to the outside on either side of the stage.

The stage has three levels, all made from two-by-fours that were once painted the same barn-red as the exterior. The top level, where drum sets are positioned, is covered with beige carpet. Simple wooden railings frame the sides of first level of the stage. The wall behind the stage, which is also the southeast exterior wall, has a painted mural of a cartoonish cowboy to the left, singing, playing guitar, and sitting on a split rail fence, with a horse in a yellow barn beside and yellow stars and moon above. To the right of the mural, the logo of the Broken Spoke sits above a Texas flag.

The neighborhood is quickly developing, and within the last few years, many buildings that were of similar scale and construction to The Broken Spoke have been demolished and replaced with large, modern, multi-story, mixed-use buildings. This has significantly changed the sense of enclosure and blue-collar feeling of South Lamar Boulevard, as well as the space that the Broken Spoke inhabits, negatively affecting the integrity of the setting. This being said, the buildings that remain across the street from the Broken Spoke are still one-part, industrial style buildings that house auto-related businesses and help retain some of the integrity of the neighborhood. Besides this, other aspects of integrity are relatively intact at the Broken Spoke. The building is still in the original location and made out of the original materials. Considering the building was planned and built by White and Baland, who was a carpenter, the rough, inexpensive workmanship and materials are appropriate and imply authenticity of the Broken Spoke to the honky-tonk, cowboy culture that it represents. The rambling, add-on nature of the plan also positively represents both the expanding history and increasing importance of the establishment, as well as typical honky-tonk bar designs. Lastly, the feeling and association with honky-tonk culture and Texas dancehall history and present is extremely strong through it’s continued use, attracting praise, documentation, and tourists from all over the country and world.

STATEMENT OF SIGNIFICANCE

The Broken Spoke is a west-facing, rambling, one-story bar and dance hall on South Lamar Avenue in South Austin. It was built in only a couple months in late 1964 by owner James White and his father-in-law Joe Baland as a simple restaurant serving chicken-fried steak, with a jukebox and a bar in a corner. It quickly became an important staple in the Austin, and indeed, greater Texan country music scene. The establishment attracted early attention with well known, classic country acts such as Bob Wills and the Texas Playboys, Roy Acuff, Merle Travis and his Westerners, and Ernest Tubb, and a clean shaven, smartly-dressed Willie Nelson in the late 1960s. An expansion was necessitated by growing crowds with in the first year of operation, so White expanded the Spoke first with a bigger bar on the back, then soon with a large dance hall behind the bar. By 1973, the Spoke was unique as the only “true honky-tonk” in the area that was open to new, local progressive country acts such as Alvin Crow & the Pleasant Valley Boys, Freda & the Firedogs, Asleep at the Wheel, Dolly Parton, Jerry Jeff Walker, and George Strait with Ace in the Hole. The Broken Spoke bridged the gap between classic Texas two-step country

¹ Blackstock, Peter. “50 Years Later, the Broken Spoke Still Stands.” The Washington Times, Associated Press: 9 Nov. 2014.

and the new style of country that attracted “longhairs.”² In the 1980s, it was popular with state legislators, who came for “Speaker Night” every Tuesday from the capital building, and have passed several resolutions praising the establishment. The building itself is quite aesthetically modest, but is a typical example of a Texas honky-tonk dance hall - the porch facade and dance floor being the most important aspects of the utilitarian, vernacular, one-story wood building. The Broken Spoke is nominated to the National Register under Criterion A for its association with the Texas honky-tonk and country music scene, and under Criterion C for being a typical example of Texas vernacular dancehall architecture.

The Evolution of Texas Country Music

Texas has been a primary driving force in the development of country music, from origins to present. The state was settled by German and Czech immigrants who brought with them their native polka music, played with big brass and string bands, and different dances to go with the music. Polka and other Eastern European music styles in Texas eventually evolved into Western Swing, which still utilized the brass and string instruments, but differed in its revolutionary use of steel guitar, and focus on “singing cowboy” topics, for example Carl T. Sprague’s 1925 “When the Work’s All Done This Fall.” Many early country music stars were catapulted to fame by appearances in Cowboy Western films, such as Gene Autry, fiddler Bob Wills, Ernest Tubbs, and Tex Ritter, where they sang and acted on film. These movies functioned to circulate artists in a time before TV.³

Radio stations like XERA in Del Rio, and KFJZ in Fort Worth helped to explicitly define the genre of Western Swing with live performances of groups like the Carter Family and Wills’ and Milton Brown’s Fort Worth Doughboys. Groups performed live because record companies feared broadcasts of recorded songs would cheapen their product,⁴ and so the music genre evolved around an appreciation of the auditory aesthetic heard in dancehalls across Texas.

Dancehalls had been in use around the state as long as Eastern European immigrants had been establishing farms and needed community-wide, family-friendly entertainment, and took their form from the other vernacular architecture of the time. Anhalt Hall, dating starting from 1875, and Kendalia Halle, built in 1903, respectively 30 and 50 miles outside of San Antonio, are both examples of dancehalls built in the same style as agricultural buildings of the time: simple, large, rectilinear wood-frame buildings with gently sloping gabled roofs supported by exposed wooden trusses, with an entrance on a gabled wall. Seventy miles west of Austin, Blumenthal Dance Hall, established in 1900, and Gruene Hall, built in 1878 between Austin and San Antonio, both utilize the large, open wood-farm construction but enhance the entrances with store-front like parapets and windows. Despite any exterior variations, however, dancehalls in Texas all had similar interiors - seating solutions centered around expansive, uninterrupted dance floors with small stages at one end.⁵

By the end of World War II, Western Swing began to morph into Honky-Tonk music, though the term was used to describe country music well before and well after this time period. Honky-tonk music in the post-war period was a response to the growing popularity of rock-n-roll and other music styles like blues and jazz. The use of drum sets and electric instruments, and topics like romantic relationships found their way into the country music scene, which was popularized through new technology like the jukebox and television.⁶ Floyd Tillman, Ernest Tubbs, Roy Acuff, and Ray Price were all Texans that lead this vanguard of new music style in radio station and dancehall performances alike, and all eventually appeared at the Broken Spoke in the late 1960s, before the next new movement in Texan country music.

² Blackstock, Peter. “50 Years Later, the Broken Spoke Still Stands.” The Washington Times, Associated Press: 9 Nov. 2014. Web.

³ Porterfield, Bill. *The Greatest Honkytonks in Texas*. Taylor Publishing Company: Dallas, 1983. Print. P. 8.

⁴ Treviño, Geronimo. *Dance Halls and Last Calls: The History of Texas Country Music*. Republic of Texas Press: Plano, 2002. Print. P. 11.

⁵ Treviño, Geronimo. *Dance Halls and Last Calls: The History of Texas Country Music*. Republic of Texas Press: Plano, 2002. Print.

⁶ Treviño, Geronimo. *Dance Halls and Last Calls: The History of Texas Country Music*. Republic of Texas Press: Plano, 2002. Print. P. 26

Progressive Country was a new style that emerged in Texas in the 1970s as a response to the increasingly overproduced music coming out of Nashville. In previous incarnations of country music, Texan and Grand Ole Opry musicians interacted on an equivalent level, but by the late 1960s, music from Nashville was referred to as “countrypolitan” and lost its appeal to Texans who still worked on farms and sought music who reflected their lives. Musicians like Willie Nelson, Gary P. Nunn, and Jerry Jeff Walker blended Texan music traditions with the American counter-culture of hippies to produce a new style that embraced the roughness of Texan life. Austin was the epicenter of this movement, home to long-lost venues like the Split Rail on Red River Road, the Owl Club and the Spur on North Lamar Boulevard, the Soap Creek Saloon, west of town on Bee Cave Road, and most famously, the Armadillo World Headquarters, also on South Lamar Boulevard. Amongst these now-defunct incubators of Austin’s “Cosmic Cowboy” music stands the only still-operating venue of that genre - the Broken Spoke.

The Broken Spoke

James Morris White was born and raised on South Lamar Boulevard, about a mile south of where the Broken Spoke now stands. At the time of his birth, April 12, 1939, the area where his parents lived was just on the outskirts of Austin, around where South Lamar Boulevard became a dirt road, and the population of Austin was around only 80,000 people. By the time he graduated from Travis High School in 1957, the town had more than doubled and was beginning to be known for its musical attractions.

As a teenager, White remembers going to City Coliseum, a repurposed airplane hangar near where Lamar crossed the Colorado River, to see pioneering rock-n-roll performers like Bo Diddley, Chuck Berry, Hank Snow, and Elvis Presley.⁷ Another famous Austin music venue at the time was the Skyline Club, also on the edge of town but on North Lamar. The Skyline club was a building similar to the store-front facade style of dancehalls, with a large, gabled building housing a dance floor, and in its heyday between 1948 and the mid 1970s, it hosted acts such as Elvis, Bob Wills, Ray Price, Ernest Tubb, and Hank Snow, and was famous for the last performances of both Hank Williams and Johnny Horton. The Skyline later changed ownership and hosted a second reincarnation of the Soap Creek Saloon in the late 1970s.⁸ Even further north on Lamar, Dessau Hall was a bonafide traditional Texas German dancehall, built in 1876 as a two-story building that burned in the 1940s and was rebuilt in the store-front style of later dancehalls. It also hosted performers like Bob Wills, Hank Williams, and Ernest Tubb.⁹

After White graduated from high school, he moved to California, then Nebraska, to work with his father in factories that produced aircraft and missiles. He then joined the Army in 1961, where he was posted in Okinawa for a year and a half, before returning to Texas. He worked at missile battery on Bee Cave Road out west of Austin, then finished his employment with the military at Fort Sam Houston in San Antonio in 1964. He finally moved back to Austin for good, with honky-tonks on the mind.¹⁰

About a mile up Lamar Boulevard, City Councilman Jay Johnson owned a lumberyard that White and his step-father, Joe Baland, saw as a golden opportunity, considering the already-burgeoning growth of the city. They leased the land and began construction on the day that White was honorably discharged from the Army - September 25, 1964. White and Baland, who was a carpenter, modeled the building after the honky-tonks and dancehalls they had grown up attending: Gruene Hall, the Skyline Club, Dessau Hall, and more. Barn-red painted rough siding underneath a low, wide metal sheet roof, with a simple neon parapet sign over a welcoming porch denoted one of the “last true honky-tonks” to be built. There were no blueprints, only a sketch of the original building, which was small enough - only 32’ by 60’ - that dancing couples would have to dance out the front door, around the parking

⁷ Blackstock, Peter. “50 Years Later, the Broken Spoke Still Stands.” The Washington Times, Associated Press: 9 Nov. 2014. <http://www.washingtontimes.com/news/2014/nov/9/50-years-later-the-broken-spoke-still-stands/?page=all>

⁸ Roy, James V. “Skyline Club, Austin, TX.” Web. 15 Dec. 2010. <http://scottymoore.net/skyline.html>

⁹ Roy, James V. “Dessau Hall, Austin, TX.” Web. 15 Dec. 2010. <http://scottymoore.net/DessauHall.html>

¹⁰ Miller, Donna Marie. “Honky-Tonk Haven: 50 Years of the Iconic Broken Spoke.” Austin Monthly. Open Sky Media, 27 October, 2014. Web. 1 Nov. 2015. <http://www.austinmonthly.com/AM/November-2014/Honky-Tonk-Haven/>

lot, and back in again. The name was a mashup between the Jimmy Stewart cowboy movie *Broken Arrow*, and the country icon of wagon wheels.¹¹

Opening day was November 10, in 1964, and music was provided by Austin local country band, D.G. Burrow and the Western Melodies for only \$32. A Lonestar beer was only 25 cents. White's soon-to-be wife, Annetta, cooked chicken fried steak and other country classics for up to 200 people who came to the only restaurant for miles for lunch, or the hordes of people who packed the establishment to enjoy the music in the evenings.¹² By 1965, the couple decided to expand the building to the southwest, adding a bar, and then the dancehall soon after, which increased the capacity to 661 people.¹³ Soon after opening, White had local bands playing regular weekly shows, as well as performances by Texas legends. Bob Wills & his Texas Playboys played the Spoke in 1966, 1967, and 1968, and Ernest Tubb, Ray Price, Roy Acuff, Floyd Tillman, and Tex Ritter were all classic Texas honky-tonk stars that the people of Austin came to see at the Broken Spoke in the late 1960s and early 1970s. Though the exact dates of most of these performances are lost, a poster for Bob Wills (see continuation sheet Section FIGURE Page 25) dates one of his performances to Friday, March 22, 1966. To White, this date was the fulfillment of a lifelong dream to host his idol.¹⁴

By the early 1970s, a new type of country music was responding to the accumulated overproduction of Nashville's music scene. This dissatisfaction combined with the emergence of hippie counterculture, especially in college-student-filled Austin, to produce Progressive Country. Willie Nelson, who left a successful songwriting and singing career in Nashville to return to his home state of Texas, started playing at the Broken Spoke even before his move. In 1967, the "Redhaired Stranger" was almost unrecognizable: clean shaven and dressed in turtlenecks with short hair, when he first played shows at the Spoke, but the emerging Austin music scene and local support (including University of Texas football coach, Darrel K. Royal, who formed a friendship with Nelson at the Broken Spoke) convinced him to move to the capital city in 1972. Nelson played at the Spoke regularly, starting at only \$800 a night.

Freda & the Firedogs was a local band fronted by Marcia Ball who regularly played at bars favored by college students and Austin hippies. They often played at clubs such as the Soap Creek Saloon and the Armadillo World Headquarters, but on Monday, July 9th of 1973 (see continuation sheet Section FIGURE Page 26), they provided music for the fundraising party of local politician Lloyd Doggett at the Broken Spoke. White and regular customers of the Spoke were amazed not only by the music of the group, but also of the number and excitement of their "longhair" fans.¹⁵ Freda & the Firedogs were regularly invited to play at the Spoke until they broke up in 1974, but the Broken Spoke had officially crossed over into Progressive country territory. Kris Kristofferson, Alvin Crow & The Pleasant Valley Boys,¹⁶ Asleep at the Wheel and more played at the Armadillo for young hippies, but preformed for a uniquely mixed crowd of hippies and honky-tonkers at the Broken Spoke, and when the Soap Creek Saloon on Bee Cave Road closed in 1973,¹⁷ and the Armadillo closed in 1980, the Spoke was, and is, still pulling in huge crowds to see new and old, local and national acts.

Over time, the neighborhood of South Lamar has changed drastically. When the Broken Spoke was first built, it was a periphery suburb of a small but growing city, almost, but not quite, considered part of the countryside. It has become important to it's neighborhood in the same way that the Skyline Club was important to the North Lamar

¹¹ "The Broken Spoke Legend." Broken Spoke. 15 Feb. 2010. Web. 24 Oct. 2015. <
<http://www.brokenspokeaustintx.com/legend.htm>>

¹² Miller, Donna Marie. "Honky-Tonk Haven: 50 Years of the Iconic Broken Spoke." Austin Monthly. Open Sky Media, 27 October, 2014. Web. 1 Nov. 2015. <http://www.austinmonthly.com/AM/November-2014/Honky-Tonk-Haven/>

¹³ Blackstock, Peter. "50 Years Later, the Broken Spoke Still Stands." The Washington Times, Associated Press: 9 Nov. 2014.

¹⁴ Miller, Donna Marie. "Honky-Tonk Haven: 50 Years of the Iconic Broken Spoke." Austin Monthly. Open Sky Media, 27 October, 2014. Web. 1 Nov. 2015. <http://www.austinmonthly.com/AM/November-2014/Honky-Tonk-Haven/>

¹⁵ Patoski, Joe Nick. CD liner notes Freda and the Firedogs. 2002. Web. <http://www.fredafiredogs.com/cdinfo.html>

¹⁶ White, Susan. "Alvin Crow in Search of Perfection On Local Progressive Country Scene." *Austin American-Statesman* 18 Aug. 1974. 1, 10, 31. Print.

¹⁷ Moser, Margaret. "Groover's Paradise: The ballad of soap creek saloon." The Austin Chronicle, 12 Oct. 2001. Web. <http://www.austinchronicle.com/music/2001-10-12/83273/>

periphery neighborhood: as a cultural transition from the traditional urban lifestyle to the tastes of rural Texas. Neither were close enough to the river to directly compete with more central venues like City Coliseum, but they were frequented by Austinites and countryfolk alike, converging two vastly different cultures, yet not belonging fully to either one. It was neither a rural, traditional dancehall nor an urban club: it was a urban-rural fringe honky-tonk - an important aspect to the Austin's unique place as the capital of Texas. By the 1980s, legislators from the downtown capital building, who had come from all across Texas - rural, urban, and suburban alike - had made Tuesdays "Speaker Night." One of the main proponents of "Speakers Night" was famous Texas senator Billy Clayton, from music-mecca Lubbock in West Texas. Over the years, several resolutions praising the Spoke's chicken-fried steak and ambiance have been passed by senators, and are displayed in the "Tourist Trap."¹⁸ As the neighborhood has become more urban and gained popularity, many venues in the same urban-rural fringe of Austin have gone out of business: the Skyline Club, the Soap Creek Saloon, the Split Rail, and more, but the Broken Spoke has become such an important Austin staple that it has been preserved despite the odds.

In 2001, Jay Johnson, the White's landlord, died, and finally in 2010, his heirs decided to sell the land to Riverside Resources. Property values on the South Lamar strip have steadily increased since James White was a teenager, but despite this, the final sale of the property was \$1 million less than the highest bid, because Johnson's heirs insisted on a caveat to any sale - that the Spoke be protected despite any development. Even after Riverside Resources resold the property to Transwestern developers in 2012, the Broken Spoke has been preserved amidst massive new mixed-use buildings and streetscape transformations. In a neighborhood that old-timers can barely recognize,¹⁹ the Broken Spoke is a beacon to a past when Bob Wills was still touring, Willie Nelson wore turtlenecks, and Lonestar Beer was only 25 cents.

The Broken Spoke is a unique and significant piece of Austin, and greater Texas, history because it is one of the "Last True Honky-Tonks" in Texas.²⁰ By this, the Spoke is not only one of the last remaining music venues of it's time and genre, as many famous Texas honky-tonks and Austin venues have been torn down, but is also one of the last of the authentic honky-tonks to be built before commercialized imitations became popular voyeuristic entertainment. James White proudly states that there are "no hangin' fern baskets, no Perrier water and no Grey Poupon. You're gettin' the real mustard out here, the real deal."²¹ Many culturally significant musical acts have played at the Spoke before it's 20th anniversary in 1984. Famous classic Western Swing musicians like Bob Wills, Ernest Tubb, Tex Ritter, Ray Price, Floyd Tillman, and Roy Acuff helped establish a credible scene at the Spoke in the late 1960s and early 1970s. Pioneering Progressive Country musicians like Willie Nelson, Alvin Crow, Kris Kristofferson, Marcia Ball, George Strait, and Asleep at the Wheel played for White and diverse audiences through the 70s and the 80s, and some, like Crow, still preform regularly today.

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¹⁸ Kelso, John. "Broken Spoke's chicken and dumplings has legislature's seal of approval." *Austin American-Statesman* 28 Mar. 1981: 26-27. Print.

¹⁹ Oliveri, Joe. "The Appreciation of South Lamar." Community Impact Newspaper. JG Media, Inc., 19 May 2014. Web. 1 Nov. 2015. <<http://communityimpact.com/2014/05/19/the-appreciation-of-south-lamar-2/>>.

²⁰ "The Broken Spoke Legend." Broken Spoke. 15 Feb. 2010. Web. 24 Oct. 2015. <<http://www.brokenspokeaustintx.com/legend.htm>>

²¹ Miller, Donna Marie. "Honky-Tonk Haven: 50 Years of the Iconic Broken Spoke." Austin Monthly. Open Sky Media, 27 October, 2014. Web. 1 Nov. 2015. <http://www.austinmonthly.com/AM/November-2014/Honky-Tonk-Haven/>

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Austin's Broken Spoke

Donna Marie Miller, author of the book,
The Broken Spoke; Austin's Legendary Honky-Tonk, published in 2017
by Texas A&M University Press

Context

When the Broken Spoke opened in 1964, it represented the last stop for civilization one mile south of what then served as Austin's city limits. More than 50 years later the dance hall endures as a legacy for a city that has grown up around it.

It stands as the place in Austin where long-time legendary country entertainers, Bob Wills,¹ Ernest Tubb,² Roy Acuff, Tex Ritter, and Beecher Ray Kirby, known as "Bashful Brother Oswald," performed on its hallowed stage up until their deaths more than a decade ago. And it still stands as the place in Austin where more recent legendary country music entertainers come to perform.

When co-founder James M. White died on January 24, 2021, he left behind a 57-year legacy of good music and good times. A legacy that lives on today.

Overview

Founders James M. White and his wife, Annetta, officially opened the Broken Spoke on November 10, 1964, on land leased from then-famous Austin businessman and

¹ Townsend, Charles R. "Light Crust Doughboys." *Handbook of Texas Online*, June 15, 2010. Modified October 10, 2015. Published by the Texas State Historical Association. <https://tshaonline.org/handbook/online/articles/xg101>.

² "Ernest Tubb Biography." Bio. Accessed July 25, 2016.² <http://www.biography.com/people/ernest-tubb-9511419>

former city council member Jay Lynn Johnson Jr. A cross-beam on the roof shows the date “Oct. 16, 1964” when it was put into place.

In 1965, the Whites added a 90-foot dance hall with a 65-foot stage to the Broken Spoke’s original 32-foot wide by 60-foot-long wooden building. They soon began hiring some of the greatest names in country music that today have been dead more than 10 years.

The place became popular from the day it opened. James modeled the honky-tonk after a few of his favorites that he visited with his parents in the 1940s and 50s in Austin, including Johnny’s Place, once located on South First Street and Barton Springs Road.

When he opened the Broken Spoke, James sold beer for 25 cents a bottle and premium beers for 30 cents. Customers brought in their own bottles of liquor, called “brown baggin.” White sold set ups, a bottle of 7-Up or Coca Cola, along with a glass of ice for 30 cents each. But folks didn’t just come for the drinks; the Spoke became known as a place to hear great music and dance the night away.

White paid his first band, D.G. Burrow and the Western Melodies, \$32 to play on a Sunday. Dancers used to push back tables to shuffle, Texas Two-Step, polka and Cotton-Eyed Joe. Girls in their best dresses danced with the guys right out the front door into the dirt parking lot and then danced right back inside without missing a step.

If walls could talk, the Broken Spoke would have a lot of history to tell. Instead, more than 1,000 photographs of celebrities who have visited over the past five decades hang inside the honky-tonk. One-of-a-kind memorabilia items are preserved inside the Broken Spoke, including a vintage blinged-out western suit custom designed by Hollywood tailor Nudie Cohn; autographed guitars; a 70-year-old Wurlitzer jukebox; a

50-year-old silver encrusted leather saddle that James White's father, Bruce Lamar White, rode for years in the Rose Bowl Parades; and a western hat worn by former President George W. Bush.

In the dance hall of the Broken Spoke a 1948 Wurlitzer vintage wooden jukebox with antique glass light fixtures, donated by the children of the late Jay Lynn Johnson, Jr., no longer plays 78-speed records, but it still lights up. People manage to load it with quarters occasionally too, though a factory-made sign on its façade clearly states, "no gambling permitted."

The Broken Spoke remains authentic after more than 50 years. The roof leaked for 25 years until it was replaced in 1989. One of the only structural renovations occurred after October 2, 2005, when a driver for The Geezinslaw Brothers band tour bus drove it through the back wall of the Broken Spoke following one of their performances; it took four days to remove it.

Austin in the early 1970s brought together a mixture of musical tastes. Even before becoming known as the "Live Music Capital of the World," Austin supported a tremendous number of music venues that catered to folk, country and western, blues, or jazz music in the 1970s. The Broken Spoke became the first to bridge the gap between two opposite genres of music, and it was there that fans helped to formulate the term "progressive country music." Later *Austin American Statesman* writer Thompson Miller and Joe Gracey, a producer at KOKE-FM radio, began using the term when referring to Austin's music scene.

It's always been all about the music: country music giants of long ago

Bob Wills (1905-1975), the legendary fiddler and bandleader for The Texas Playboys, performed there in 1966, 1967 and 1968 – each time filling the Broken Spoke to capacity with 661 people. In 1966 Wills, known as “the king of Western Swing,” became the first star ever to grace the Broken Spoke bandstand when James White was just 26 years old. He booked Bob Wills and the Texas Playboys for just \$400.

Influenced by the blues and jazz music of the 1920s, Wills began his career as a member of the Light Crust Doughboys organized by the Burrus Mill Flour Company run by W. Lee “Pappy” O’Daniel during the 1930s. While performing live on the air for local radio stations throughout Texas and Oklahoma. After Bob Wills left the Doughboys, he formed the Texas Playboys, and made musical history as one of the greatest western swing bands of all time.

Wills also set new standards for country music both as a performer and as a recording artist. He became the first musician allowed to perform at the Grand Ole Opry with a full drum set on stage. The Texas Playboys became known for their musical hits such as “Take Me Back To Tulsa,” “New San Antonio Rose,” “Milk Cow Blues,” and many more as Wills performed on fiddle with lead singer Tommy Duncan.

In 1967, James White also started booking Ernest Tubb (1914-1984) and the Texas Troubadours, some of his childhood heroes. James brought his youngest daughter Ginny White up to the Broken Spoke when she was just 11 days old because he wanted to show her off to Ernest Tubb. James brought her out on Tubb’s tour bus and every time afterwards whenever Ernest Tubb played the Broken Spoke, he would make a point to say “This song is going out to Little Ginny.” Tubb liked to add the fact that Ginny was born smack dab in the middle of country music month – October. He always took time to

meet all of his fans, and he always signed autographs during his breaks. Tubb always dressed like a band leader and he expected his band members to do the same; he wanted them to look like a country music band. He always wore a white hat, and he and the band members would wear western uniforms. The last time James booked Tubbs, the entertainer took frequent breaks on his tour bus because he needed oxygen to help with his breathing, he said.

Tubb continued to perform at the Broken Spoke stage often with his band members throughout the 1970s. Tubb had written the words “thanks” on the back of his guitar and he would flip it around after several songs he sang. He referred to his band members as “Billy Bird” or “Butter Bean.”

Roy Acuff (1903-1992) and the Smokey Mountain Boys first performed at the Broken Spoke April 1, 1969. Acuff’s well-known hits “It Won’t Be Long,” and “Tennessee Waltz” had joined the canons of classic country music in 1947, so it gave James White a particular thrill to be able to book Acuff at the Broken Spoke. In fact, Acuff’s performance was part of the last tour that he ever made – though he didn’t know it at the time. Acuff’s two four-door traveling cars pulled into the dirt parking lot in front of the Broken Spoke. Acuff’s tour had stretched from Nashville to Anaheim, California where he performed in Disneyland and back again. On his return home, Acuff stopped off to perform one night at the Broken Spoke. As a youngster James had seen Acuff perform live with The Smokey Mountain Boys once in south Austin at a tent show during a driving rainstorm. However, Acuff possessed little dance hall experience. James recalled that Roy Acuff performed a little skit and balanced the fiddle bow on his nose and walked

around as he did a few tricks with a Duncan Yo-Yo. He also performed one of his spiritual country songs, “The Great Speckled Bird.”

When Acuff and his band arrived, James needed to borrow a sound system. People in the audience that night at the Broken Spoke listened intently and gave Acuff all the proper respect he deserved. A lot of those old-timers had tears in their eyes because many of them had been born and raised back in the Great Depression, and they had known hard times.

James hired another childhood hero, Tex Ritter (1905-1974), in the 1960s to perform at the Broken Spoke. James recalled paying just a nickel to attend movies at the Capital Theater as a boy, to see Ritter perform there live. Ritter, the singing cowboy of the postwar era, starred in a dozen films and half a dozen television shows before he died in 1974.

One Saturday at the Capital Theater Tex Ritter rode his horse, White Flash, on stage and he shot off his pistol before the matinee movie. That’s the way they did things in those days especially if it was a western. Ritter became famous for his hit songs, “Rye Whiskey,” “High Noon” and “Hillbilly Heaven.”

Ritter became one of the first inductees into the Country Music Hall of Fame, right along with Ernest Tubb and Bob Wills. In fact Tubb, Wills and Ritter represent three of the five inductees in the Country Music Hall of Fame from Texas; two others were Hank Williams and Jimmy Rodgers.

Renowned Dobro player from the Grand Ole Opry, Beecher Ray Kirby (1911-2002), better known as “Bashful Brother Oswald,” also performed with Roy Acuff at the Broken Spoke. Oswald began his career performing comedy and music with Acuff

beginning in the 1930s. During the 1960s, Oswald also launched a solo career that continued well into the 1980s. Bashful Brother Oswald would always wrinkle up his eyebrows and clown around a little bit while he wore bib overalls on stage. Oswald had grown up poor in Tennessee without an abundance of nice shirts or pants, so became accustomed to wearing bib overalls to protect himself from the elements or bad weather. James and Annetta White bestowed Oswald and Acuff with gifts before the two musicians left Austin. They gave Roy Acuff the walking stick and they gave Brother Oswald the big oversized pocket watch.

Several other legendary country performers who performed at the Broken Spoke died within the last decade including Ray Price, Kitty Wells, and Louis Marshall Jones also known as “Grandpa Jones.”

Ray Price (1926-2013), whose legendary career in country music spanned 65 years, performed at the Broken Spoke with his band, The Cherokee Playboys before he died in 2013. When Price performed at the Broken Spoke, he rented a piano for Moises “Blondie” Calderon. Booking Price challenged James to find a way to have a piano picked up, delivered, and tuned, all in one day before the show. Price played with the Cherokee Cowboys. They all dressed in western uniforms following their hit “Danny Boy.” Price popularized the honky-tonk shuffle beat for country music.

The Queen of Country Music, Kitty Wells (1919-2012) also sang at the Broken Spoke. Many called Wells “the Neon Angel” when she arrived from Nashville with her husband, Johnny Wright. Their son, Bobby, joined them on stage to sing as well. Johnny Wright died in 2011, and Kitty Wells died in 2012. Their son, actor Bobby Wright,

previously played the part of a moonshiner in the popular 1960s television show, *McHale's Navy*.

It's always been all about the music—country music giants of yesterday and today

Over the years other still-living country greats such as Willie Nelson, George Strait, Dolly Parton, Jerry Jeff Walker, Ray Benson, and Marcia Ball have all graced its stage.

In 1967, a little-known band, Willie Nelson and the Record Men, began performing at the Broken Spoke. Nelson always arrived clean-shaven, with short hair. Sometimes he wore a turtleneck sweater with a vest, or a sports coat. James White paid Nelson and his band \$800 a night. Nelson continued to perform there well into the 70s, after he became famous. Since then, Nelson has visited unexpectedly and recorded scenes from his movies at the Spoke, such as *Honeysuckle Rose*, released in 1980, and *On the Road Again*, compiled in 1991.

When representatives from the Internal Revenue Service seized Texas property owned by Willie Nelson as back payments due on his \$16.7 million tax bill, James White helped to organize a “Where there’s a Willie, there’s a Way” fundraiser at the Broken Spoke. White set out a pickle jar nightly in November of 1990 and managed to raise \$10,000 in donations from patrons who helped Nelson return home to Austin from Hawaii that Christmas. Suddenly media representatives from all over the world contacted James White to interview him about his generous fund-raising for Nelson, putting the Broken Spoke in the limelight and on the map at the same time.

George Strait and his Ace in the Hole band from San Marcos first began performing at the Broken Spoke in 1975. For the next seven years James White booked

the band for anywhere from \$400 to \$500 a night. The year Strait released his 1981 hit single, “Unwound,” off his *Strait Country* album, White paid \$3,500 to book the band. Then the price jumped to \$20,000 a night, and White couldn’t afford Strait anymore. However Strait feels so nostalgic about the Whites that he included an authentic photograph of Austin’s Broken Spoke on the cover of his 30th studio album, *Honky Tonk Time Machine* released in March of 2019.

Singer/songwriter, actress and producer Dolly Parton in 1990 starred in the-made-for television movie, *Wild Texas Wind*, filmed at the Broken Spoke. Parton played Thiola Rayfield, a down-on-her-luck superstar singer and entertainer who went by the nickname “T,” and fell romantically for a club owner played by actor Gary Busey. The film also co-starred Ray Benson and Asleep at the Wheel as well as Willie Nelson. James White also provided a small speaking role.

Jerry Jeff Walker and Joe Ely performed on stage with Ernest Tubb in the 1970s; the photo hangs at the Broken Spoke, inside “The Tourist Trap.” Fans have often associated Walker with the Broken Spoke over a span of more than 20 years beginning in the 1970s. The stories Walker began to tell in his songs often began as seeds of his lyrics and strumming first played in the Broken Spoke kitchen after closing hours. In the old days, after closing up at the Broken Spoke, Walker and White often sat in the kitchen drinking and alternately strumming guitars while singing songs.

When Ray Benson and his Asleep at the Wheel band came to town 1973, it didn’t take them long to seek out the Broken Spoke and its owner, James M. White. “The first time we played at the Broken Spoke we had just put out a record (*Comin’ Right at Ya*, on United Artists) and come to town and played at the Armadillo and then we said we want

to play at Texas dance halls. So, James booked us at the Broken Spoke for \$300,” Benson says.

Benson’s original Asleep at the Wheel band included California keyboardist Floyd Domino, Philadelphia pedal steel guitarist Lucky Oceans, Vermont rhythm guitarist and vocalist Leroy Preston, Virginian guitarist and vocalist Chris O’Connell, and Ohioan bass player Gene Dobkin. Benson had put together the band in Paw Paw, West Virginia with friends Oceans and Preston in 1970. Soon afterwards, O’Connell joined the band, and Asleep at the Wheel moved to San Francisco. There they added Domino and earned a steady gig at Berkeley’s Longbranch Saloon. Van Morrison mentioned the band as one of his favorites in a *Rolling Stone* interview and that connection helped them to land a contract with United Artists and to release their first album, *Comin’ Right at Ya*, in 1973. The band relocated to Austin on the advice of Willie Nelson.

Marcia Ball first performed at the Broken Spoke as part of a band known as Freda and the Firedogs. More than 500 people packed a private party at the Broken Spoke on a Monday night nearly 40 years ago. Hippies, either barefoot, or wearing moccasins, or tennis shoes, made up a large portion of the audience. Few of them knew the traditional Two-Step but improvised by dancing what James White at the time called the “hippie hop.”

“We were a little hippie country band that played at the Split Rail every Sunday night and other college bars and places around town,” Ball said. “We were pure country then, but we just didn’t look the part so much. We were playing some of the most classic country in town of anybody. We weren’t playing radio country even then, we were playing older stuff – Merle Haggard and George Jones and stuff like that.” Back in those

days, Ball sang a lot of Tammy Wynette and Loretta Lynn, and she also yodeled a bit. “We were singing ‘Don’t Come Home A Drinkin’ with Lovin’ on Your Mind,’ and stuff like that,” she said. According to Ball, playing at the Broken Spoke had been the ultimate goal for Freda and the Firedogs.

The original Firedog members included founder of the band, Bobby Earl Smith who played bass, guitarist John X. Reed, drummer Steve McDaniels, steel player David Cook, and Ball on piano. The band played together from 1972 until 1974 as Freda and the Firedogs before Ball left to start her own band in 1975. They reunited March 22, 2015 as a fundraiser for the estate of the late Doug Sahm, also a former performer at the Broken Spoke.

Well-known patrons and visitors

Famous regular visitors to the Broken Spoke have included the late University of Texas at Austin Longhorn football Coach Darrell Royal (1924-2012) who first visited the Broken Spoke in the 1960s, a tradition he continued throughout the 1990s. One night during the 1970s, Royal asked James White to introduce him to Willie Nelson, after the famous Red-Headed Stranger performed on stage. The two became fast friends, staying up until 6 o’clock the next morning. Royal later convinced Nelson to move to Austin and become his golf buddy.

The widow of the 36th President Lyndon B. Johnson, the late Claudia Alta Taylor “Lady Bird” Johnson (1912-2007), visited the Broken Spoke frequently over the years before her death. She last visited the Broken Spoke with her daughter, Lynda Johnson-Robb and granddaughter, Jennifer Robb.

British actor Michael Caine visited the Broken Spoke and met founders James and Annetta White during down time during filming for the movie, *Secondhand Lions*, in 2003. Caine co-starred in the film as “Garth,” with Robert Duval, who played the part of “Hub.” The two played eccentric Texas uncles who one summer care for a troubled adolescent boy, “Walter,” played by Haley Joel Osment.

Actor Robert Duvall first visited the Broken Spoke in 2003, but he returned most recently to appear on the March 13, 2014 *Jimmy Kimmel Live* broadcast from the Long Center during the SXSW Music, Film, and Interactive Festival. Another photo at the Broken Spoke features Duvall dancing with James White’s granddaughter, Mollee Montague, when she was seven years old.

During SXSW 2017 singer/songwriter and country entertainer Garth Brooks performed a 45-minute solo on stage at the Broken Spoke in front of a full house. After speaking at SXSW, Brooks tweeted a picture of a broken wagon wheel and hinted on Twitter.com that he was headed out for a night on the town. Within minutes he and his entourage appeared in the back parking lot at the Broken Spoke for photographs with James White and his family. Afterwards, Brooks thrilled his fans with a variety of hits from his music catalog including “Friends in Low Places,” “The Dance,” and other cover songs by fellow country stars. After the set ended, Brooks gifted one of his Takamine guitars to James White. That guitar and a photo of Brooks performing on stage hangs in a glass case inside the Broken Spoke dining room today.

The best of the best

Singer/songwriter Dale Watson has been performing at the Broken Spoke regularly for more than 25 years – long before he became “an overnight sensation” with

his hit single, “I Lie When I Drink,” off his 2013 *El Rancho Azul* album. Since June 2013 Watson has hosted the annual Ameripolitan Music Awards each February. That first year James White accepted the award for “best music venue in the nation,” on behalf of the Broken Spoke.

The Broken Spoke has been the recipient of numerous other accolades. Former State Rep. Elliott Naishtat presented James and Annetta White with the Texas Treasure Business Award March 4, 2015 during dinner with country music from Tracie Lynn and Americana act Jesse Harris in the dance hall.

Entertainment Weekly named the Broken Spoke “the best dance hall in the country.” Not long afterwards, *Entertainment Weekly* editors scheduled a photo shoot with James at the Broken Spoke. Ray Benson of Asleep at the Wheel came out and stood on the porch acting like he was giving out autographs. James brought several of his horses that several girls rode. In the photo, the girls appeared like they wanted Ray Benson to autograph their boots.

National Geographic called the Broken Spoke their “favorite Austin night spot.” The couple who appeared on the cover of that issue as regular customers dressed in their cowboy tuxedo and prom dress, Texas style.

The dance hall door at the Broken Spoke features an assortment of bumper stickers printed over the years for various events held inside, including boxing matches and a belly dancing convention. The door also features a large photograph of country singer/songwriter Alvin Crow and James White. The two were best friends for more than 40 years. White wrote his first song, “The Broken Spoke Legend,” that appeared on

Crow's 1988 album, *Pure Country*. Crow also inspired White to record his own album, *The Broken Spoke Legend*, released in 2005 on the Broken Spoke label.

The legend lives on

Johnson, the original Broken Spoke landlord, died in 2001, and his children sold the land to Riverside Resources in 2010. Riverside, in turn, sold it in 2012 to Transwestern Developers who began a two-year residential and commercial real estate project known as The 704 that now surrounds the Broken Spoke. In 2015 Transwestern Developers sold The 704 and the land beneath the Broken Spoke to current owners, the CWS Capital Partners, LLC., represented locally by Mike Brittingham.

Until his death January 24, 2021, at 81 years old James White wore his standard uniform of Wrangler jeans, Swarovski crystal–studded Western shirts, a Gene Autry-era neckerchief, a Resistol Platinum silver belly hat, and Lucchese ostrich skin boots every weekend at the Broken Spoke. He greeted every visitor at the dance hall door for 56 years with his two-handed handshake and generous smile. James treated everyone as though they were celebrities whether they were visiting for the first time or coming to the Broken Spoke for years.

His widow Annetta White and surviving children Terri White and Ginny White-Peacock and her husband Mike Peacock remain in charge of all of the Broken Spoke operations. Terri teaches both private and group dance lessons five nights a week, while Ginny acts as the manager and her husband, Mike, tends bar and sometimes handles cover charges.

These days, folks still head to the Broken Spoke for good music, good food and plenty of dancing. Ray Benson and Asleep at the Wheel, Dale Watson, Gary P. Nunn,

Bruce Robison, Marcia Ball, and Alvin Crow are just a few of the musicians who still perform regularly at the honky-tonk.

Significance

Old fashioned honky tonks are hard to find in Texas, and even rarer in Austin. The Broken Spoke is one of a kind. “It’s kind of like Austin City Limits,” says Dale Watson, who first sat on the stage in 1992. “It’s a place you aspire to play if you grew up in Texas and you want to play real dance halls in Austin – it’s the only one left.”

The Spoke’s iconic standing in the city has grown even greater in the past few years, as commercial properties have been built around it. Now, when driving down South Lamar Boulevard, residents can literally see the juxtaposition of “new Austin” and “old Austin” in the shadow the buildings cast over the Spoke.

At more than 56 years old, the Broken Spoke is still going strong. Despite the changing landscape of Austin, the integrity of the building and the spirit of the Broken Spoke has remained unchanged.

As James White used to say: “We’re a place for good food, cold beer and whiskey, and good-lookin’ girls to dance with, and that’s the way we want to keep it,” he says. “No hangin’ fern baskets, no Pierre water, and no Grey Poupon. You’re gettin’ the real mustard out here, the real deal.” It’s a “real deal” that becomes scarcer every year.

ELECTRONICALLY RECORDED

2012085079

TRV

7

PGS

NOTICE OF CONFIDENTIALITY RIGHTS: IF YOU ARE A NATURAL PERSON, YOU MAY REMOVE OR STRIKE ANY OR ALL OF THE FOLLOWING INFORMATION FROM ANY INSTRUMENT THAT TRANSFERS AN INTEREST IN REAL PROPERTY BEFORE IT IS FILED FOR RECORD IN THE PUBLIC RECORDS: YOUR SOCIAL SECURITY NUMBER OR YOUR DRIVER'S LICENSE NUMBER

SPECIAL WARRANTY DEED

THE STATE OF TEXAS §
 §
 COUNTY OF TRAVIS §

3503 LAMAR SOUTH, LP, a Texas limited partnership (hereinafter called "**Grantor**"), whose address is c/o Riverside Resources, 100 Congress Ave., Suite 780, Austin, Texas 78701, for and in consideration of the sum of Ten Dollars (\$10.00) and other valuable consideration paid to Grantor by RESIDENCES AT THE SPOKE, LLC, a Delaware limited liability company (hereinafter called "**Grantee**"), whose address is c/o Transwestern, 901 South MoPac Expressway, Building IV, Suite 250, Austin, Texas 78746, the receipt and sufficiency of which are hereby acknowledged, does hereby GRANT, SELL, CONVEY, ASSIGN and DELIVER to Grantee the real property described in **Exhibit A** attached hereto and made a part hereof, together with all buildings and other improvements situated thereon, all fixtures and other property affixed thereto and all right, title and interest of Grantor in and to (i) any strips and gores adjoining such real property, (ii) adjacent streets, roads, alleys, easements and rights-of-way, and (iii) to the extent any of the following are property rights owned by Grantor and subject to the "AS-IS" provision hereafter, all water and water rights, water and sewer taps, sanitary or storm sewer capacity or reservations, rights under utility agreements with any applicable governmental or quasi-governmental entities or agencies with respect to the providing of utility services to such real property, tenements, hereditaments, privileges, licenses and appurtenances, reversions and remainders in any way belonging, remaining or appertaining thereto and together with all trees, timber, or other crops and plants, if any, located thereunder or thereon, subject to the encumbrances described in **Exhibit B** attached hereto and made a part hereof (hereinafter called the "**Permitted Encumbrances**").

TO HAVE AND TO HOLD the herein described property, together with all and singular the rights and appurtenances thereto in anywise belonging unto Grantee, its successors and assigns, forever, and Grantor does hereby bind itself and its successors and assigns to warrant and forever defend all and singular the said premises unto Grantee, its successors and assigns against every person whomsoever lawfully claiming, or to claim the same, or any part thereof, by, through, or under Grantor, but not otherwise, subject however, to the Permitted Encumbrances.

Of the consideration hereinabove recited, a portion has been loaned to Grantee by AMEGY BANK NATIONAL ASSOCIATION (the "**Lender**"), at the special instance and request of Grantee upon the express promise of Grantee to repay to Lender said sum with interest thereon, as evidenced by a promissory note (the "**Note**") dated on or about the date hereof executed by Grantee payable to the order of Lender, which Note is more particularly described in the Deed of Trust, Security

Agreement, Assignment of Rents and Financing Statement mentioned below. The Note is secured, in addition to the vendor's lien retained herein and other security, by a Deed of Trust, Security Agreement, Assignment of Rents and Financing Statement of even date with the Note executed by Grantee to George Marshall, Trustee for the benefit of Lender, covering and affecting, among other property, the herein described property. To secure the payment of the Note, Grantor hereby retains a vendor's lien and superior title against the herein described property until the Note and all interest thereon is fully paid and satisfied according to the face, tenor, effect and reading of the Note, and Grantor, for value received, does hereby TRANSFER, ASSIGN and SET OVER, without recourse, unto Lender, its heirs, legal representatives, successors and assigns, said vendor's lien and superior title.

THE SALE OF THE PROPERTY IS MADE ON AN "AS IS", "WHERE IS", AND "WITH ALL FAULTS" BASIS, AND GRANTEE EXPRESSLY ACKNOWLEDGES THAT GRANTOR MAKES NO WARRANTY OR REPRESENTATION, EXPRESS OR IMPLIED, OR ARISING BY OPERATION OF LAW, INCLUDING, BUT NOT LIMITED TO, ANY WARRANTY OF CONDITION, TITLE (OTHER THAN THE SPECIAL WARRANTY OF TITLE WITH RESPECT TO THE REAL PROPERTY AND IMPROVEMENTS), HABITABILITY, MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE WITH RESPECT TO THE PROPERTY OR ANY PORTION THEREOF.


Current ad valorem taxes on the herein described property having been prorated, Grantee hereby assumes the payment thereof.

EXECUTED this the 29th day of May, 2012.

GRANTOR:

3503 LAMAR SOUTH, LP, a Texas limited partnership

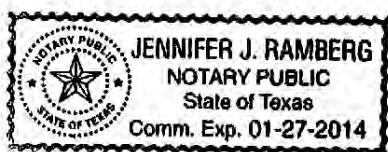
By: 3503 Lamar South GP, LLC, a Texas limited liability company, its general partner

By: 
 Name: Randall Reese
 Title: Manager

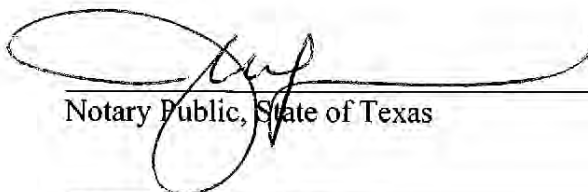
STATE OF TEXAS §

COUNTY OF TRAVIS §

On this 29th day of May, 2012, personally appeared Donald J. Reese as Manager of 3503 Lamar South GP, LLC, a Texas limited liability company, the General Partner of 3503 Lamar South, LP, a Texas limited partnership, on behalf of said limited partnership.



My Commission Expires:



 Notary Public, State of Texas

 Printed or Typed Name

GRANTEE'S ADDRESS:

c/o Transwestern
 901 South MoPac Expressway
 Building IV, Suite 250
 Austin, Texas 78746
 Attention: William T. Puckett

EXHIBIT A**LEGAL DESCRIPTION**

5.091 ACRES
SOUTH LAMAR – TRACT II
TRANSWESTERN

FN.NO. 12-197(KWA)
MAY 10, 2012
BPI NO. R010001510005

DESCRIPTION

OF 5.091 ACRES OF LAND OUT OF THE HENRY P. HILL LEAGUE, SITUATED IN THE CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, BEING ALL OF THAT CALLED 5.094 ACRES OF LAND CONVEYED TO 3503 LAMAR SOUTH, LP BY SPECIAL WARRANTY DEED WITH VENDOR'S LIEN OF RECORD IN DOCUMENT NO. 2010097317 OF THE OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS; SAID 5.091 ACRES OF LAND BEING MORE PARTICULARLY DESCRIBED BY METES AND BOUNDS AS FOLLOWS:

BEGINNING, at a 1/2-inch iron rod found at an ell corner on the northeasterly line of Lot A, Woodmoor Addition, a subdivision of record in Book 80, Page 44 of the Plat Records of Travis County, Texas, for the southernmost corner of said called 5.094 acre tract and hereof;

THENCE, N62°58'58"W, along the northeasterly line of said Lot A, being the southwesterly line of said called 5.094 acre tract, a distance of 250.49 feet to a 1/2-inch iron rod with cap set on the southeasterly right-of-way line of South Lamar Blvd (100' R.O.W.), for the northwesterly corner of said 5.094 acre tract and hereof;

THENCE, leaving the northeasterly line of said Lot A, along the southeasterly right-of-way line of South Lamar Blvd, being the northwesterly line of said called 5.094 acre tract, for the northwesterly lines hereof, the following two (2) courses and distances:

- 1) N49°53'01"E, a distance of 875.34 feet to a 1/2-inch iron rod with cap set for an angle point hereof;
- 2) N48°55'49"E, a distance of 53.17 feet to a 1/2-inch iron rod with cap set at the westernmost corner of that called 1.942 acre tract of land of land conveyed to 3103 Lamar North, LP by Special Warranty Deed of record in Document No. 2010097283 of said Official Public Records, for the northernmost corner of said called 5.094 acre tract and hereof, from which a 1/2-inch iron rod found on the southeasterly right-of-way line of South Lamar Blvd bears N48°55'49"E, a distance of 103.45 feet;

THENCE, S41°02'30"E, leaving the southeasterly right-of-way line of South Lamar Blvd, along the southwesterly line of said called 1.942 acre tract, being the northeasterly line of said called 5.094 acre tract and hereof, a distance of 300.10 feet to a 1/2-inch iron rod with cap set on the northwesterly line of Lot 1, Jay Lynn Johnson Subdivision No. 2, a subdivision of record in Book 82, Page 309 of said Plat Records for the easternmost corner of said called 5.094 acre tract and hereof;

THENCE, S63°23'18"W, leaving the southwesterly line of said called 1.942 acre tract, along the northwesterly line of said Lot 1, being the southeasterly line of said called 5.094 acre tract, a distance of 38.01 feet a 1/2-inch iron rod found at the northernmost corner of Lot 3, Carpenter & Hatfield Subdivision, a subdivision of record in Book 82, Page 84 of said Plat Records;

THENCE, S63°23'18"W, continuing along the southeasterly line of said called 5.094 acre tract, being the northwesterly line of said Lot 3, a total distance of 121.89 feet to a 1/2-inch iron pipe found at the westernmost corner of said Lot 3, being the northernmost corner of said Lot A, for an angle point on the southeasterly line of said called 5.094 acre tract and hereof;

THENCE, S52°29'40"W, leaving the northwesterly line of said Lot 3, along the southeasterly line of said called 5.094 acre tract, a distance of 681.25 feet to the **POINT OF BEGINNING**, containing an area of 5.091 acres (221,778 sq. ft.) of land, more or less, within these metes and bounds.

BEARING BASIS: THE BASIS OF BEARING OF THE SURVEY SHOWN HEREON IS TEXAS STATE PLANE COORDINATE SYSTEM, CENTRAL ZONE, NAD 83(96), UTILIZING WESTERN DATA SYSTEMS CONTINUALLY OPERATING REFERENCE STATION (CORS) NETWORK.

BURY + PARTNERS, INC.
221 WEST SIXTH ST
SUITE 600
AUSTIN, TEXAS 78701

EXHIBIT B**PERMITTED ENCUMBRANCES**

1. Taxes for the year 2012 which are not yet due and payable, which grantee assumes the payment of.
2. Public utility easement granted to Texas Power & Light Company, by instrument dated June 21, 1930, recorded in Volume 455, Page 177 of the Deed Records of Travis County, Texas, and replaced for the purpose of describing the specific location by Electric Distribution Utility Easement dated June 14, 2010, granted to the City of Austin, recorded under Document No. 2010086626 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
3. Public utility easement granted to the City of Austin, by instrument dated January 12, 1940, recorded in Volume 649, Page 466 of the Deed Records of Travis County, Texas. Said easement has been conveyed to the Lower Colorado River Authority by instrument recorded in Volume 1487, Page 245 of the Deed Records of Travis County, Texas and also conveyed to the City of Austin by instrument recorded in Volume 8800, Page 617 of the Real Property Records of Travis County, Texas, and replaced for the purpose of describing the specific location by Electric Distribution Utility Easement dated June 14, 2010, granted to the City of Austin, recorded under Document No. 2010086626 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
4. Public utility easement granted to the City of Austin, by instrument dated February 5, 1940, recorded in Volume 649, Page 476 of the Deed Records of Travis County, Texas. Said easement has been conveyed to the Lower Colorado River Authority by instrument recorded in Volume 1487, Page 245 of the Deed Records of Travis County, Texas and also conveyed to the City of Austin by instrument recorded in Volume 8800, Page 617 of the Real Property Records of Travis County, Texas, and replaced for the purpose of describing the specific location by Electric Distribution Utility Easement dated June 14, 2010, granted to the City of Austin, recorded under Document No. 2010086626 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
5. Sanitary sewer easement granted to the City of Austin, by instrument dated October 6, 1967, recorded in Volume 3768, Page 372 of the Deed Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.

6. Electric and telephone easement granted to the City of Austin, by instrument dated February 18, 1970, recorded in Volume 3871, Page 2142 of the Deed Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
7. The terms, conditions and stipulations of that certain Variance dated June 15, 1976, recorded in Volume 5480, Page 956 of the Deeds Records of Travis County, Texas.
8. Public utility easement granted to the Lower Colorado River Authority, by instrument dated August 30, 1977, recorded in Volume 5913, Page 829 of the Deed Records of Travis County, Texas. Corrected by instrument recorded in Volume 6252, Page 766 of the Deed Records of Travis County, Texas, and replaced for the purpose of describing the specific location by Electric Distribution Utility Easement dated June 14, 2010, granted to the City of Austin, recorded under Document No. 2010086626 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
9. Enclosed storm sewer easement granted to the City of Austin, by instrument dated November 7, 1985, recorded in Volume 9628, Page 566 of the Real Property Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
10. The terms, conditions and stipulations of that certain Lease Agreement dated March 31, 1998, executed by and between Johnson/Stanczak, L.P., a Texas limited partnership, as Lessor, and Dallas MTA, L.P., a Delaware limited partnership, as Lessee, evidenced by Memorandum of Lease recorded in Volume 13240, Page 3048 of the Real Property Records of Travis County, Texas. Said lease also contains utility and access easements over the subject property. Lease Supplement recorded under Document No. 2006226333 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.
11. Electric distribution utility easement granted to the City of Austin, by instrument dated June 14, 2010, recorded under Document No. 2010086625 of the Official Public Records of Travis County, Texas, as shown on the survey dated September 28, 2011, and last updated May 16, 2012, prepared by John T. Bilnoski, Registered Professional Land Surveyor #4998, of Bury + Partners.

11-GF# 201102257 JJR
 RETURN TO: HERITAGE TITLE
 401 CONGRESS, SUITE 1500
 AUSTIN, TEXAS 78701



FILED AND RECORDED
 OFFICIAL PUBLIC RECORDS

Dana Debeauvoir

DANA DEBEAUVOIR, COUNTY CLERK
 TRAVIS COUNTY, TEXAS

May 30 2012 12:27 PM

FEE: \$ 40.00 2012085079



Project No. 1022075588
 FN49479
 Page 1 of 4

**BROKEN SPOKE HISTORICAL REZONING
 BUILDING FOOTPRINT
 FIELD NOTES DESCRIPTION**

DESCRIPTION OF 0.226 ACRES (9,837 SQUARE FEET) OF LAND IN THE HENRY P. HILL LEAGUE, ABSTRACT 503; BEING OUT OF TRACT 2, A CALLED 5.091 ACRES MORE PARTICULARLY DESCRIBED IN A GENERAL WARRENTY DEED TO HLLC CWS 704, A DELAWARE LIMITED LIABILITY COMPANY, RECORDED IN DOCUMENT NO. 2017192521, OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS (O.P.R.T.C.TX.); SAID 0.226 OF ONE ACRES (9,837 SQUARE FEET) OF LAND, AS SURVEYED BY SURVEYING AND MAPPING, LLC, AND SHOWN ON THE ACCOMPANYING SKETCH, BEING MORE PARTICULARLY DESCRIBED BY METES AND BOUNDS AS FOLLOWS:

COMMENCING at an mag nail found, in the southeast right of way of South Lamar Boulevard, a 100' Right of Way, for the west corner of Tract 1, a called 1.941 acres, as described in said Document No. 2017192521, O.P.R.T.C.TX., also being for the north corner of said 5.091 acres, from which for an interior corner of said 5.091 acres, bears South 48°54'57" West, a distance of 53.17 feet;

THENCE South 20°21'30" East, departing said South Lamar Boulevard and over and across said 5.091 acres, a distance of 88.07 feet to a point in the for the most northerly corner of Broken Spoke, and for the **POINT OF BEGINNING**;

THENCE over and across said 5.091 acres, along with Broken Spoke, building footprint, the following ten (10) courses and distances, numbered 1-10:

- 1) South 36°49'01" East, a distance of 18.4 feet to a building corner;
- 2) South 51°20'27" West, a distance of 12.2 feet to an interior building corner;
- 3) South 35°53'13" East, a distance of 14.2 feet to a building corner;
- 4) South 52°34'43" West, a distance of 0.4 feet to an interior building corner;
- 5) South 37°25'17" East, a distance of 85.9 feet to a building corner;
- 6) South 52°34'43" West, a distance of 82.0 feet to a building corner;
- 7) North 37°31'58" West, a distance of 73.2 feet to a building corner;
- 8) North 52°28'02" East, a distance of 4.4 feet to an interior building corner;

SAM COMPANIES

4801 Southwest Parkway / Bldg. 2 Suite 100 / Austin, Texas 78735
 512.447.0575 Office / 512.326.3029 Fax / TBPELS #10064300

sam.biz



Project No. 1022075588
FN49479
Page 2 of 4

- 9) North $36^{\circ}48'25''$ West, a distance of 46.5 feet to a building corner;
- 10) North $53^{\circ}11'35''$ East, a distance of 90.5 feet to the **POINT OF BEGINNING** and containing 0.226 of one acre (9,837 square feet) for the building footprint.

BEARING BASIS:

Bearings are based on RTK values the Texas State Coordinate System, Central Zone, NAD 83/2011, Grid.

NOTES:

- 1.) The horizontal control and coordinates shown on the survey are base upon Texas Coordinate System Central Zone, NAD 83/2011 (CORS), GRID
- 2.) Vertical Control and Elevation shown on this survey are referenced to NAVD 1988, GEOID 12B
- 3.) This survey is not intended for use as a property Boundary Survey.
- 4.) A Current Title Commitment was not provided.

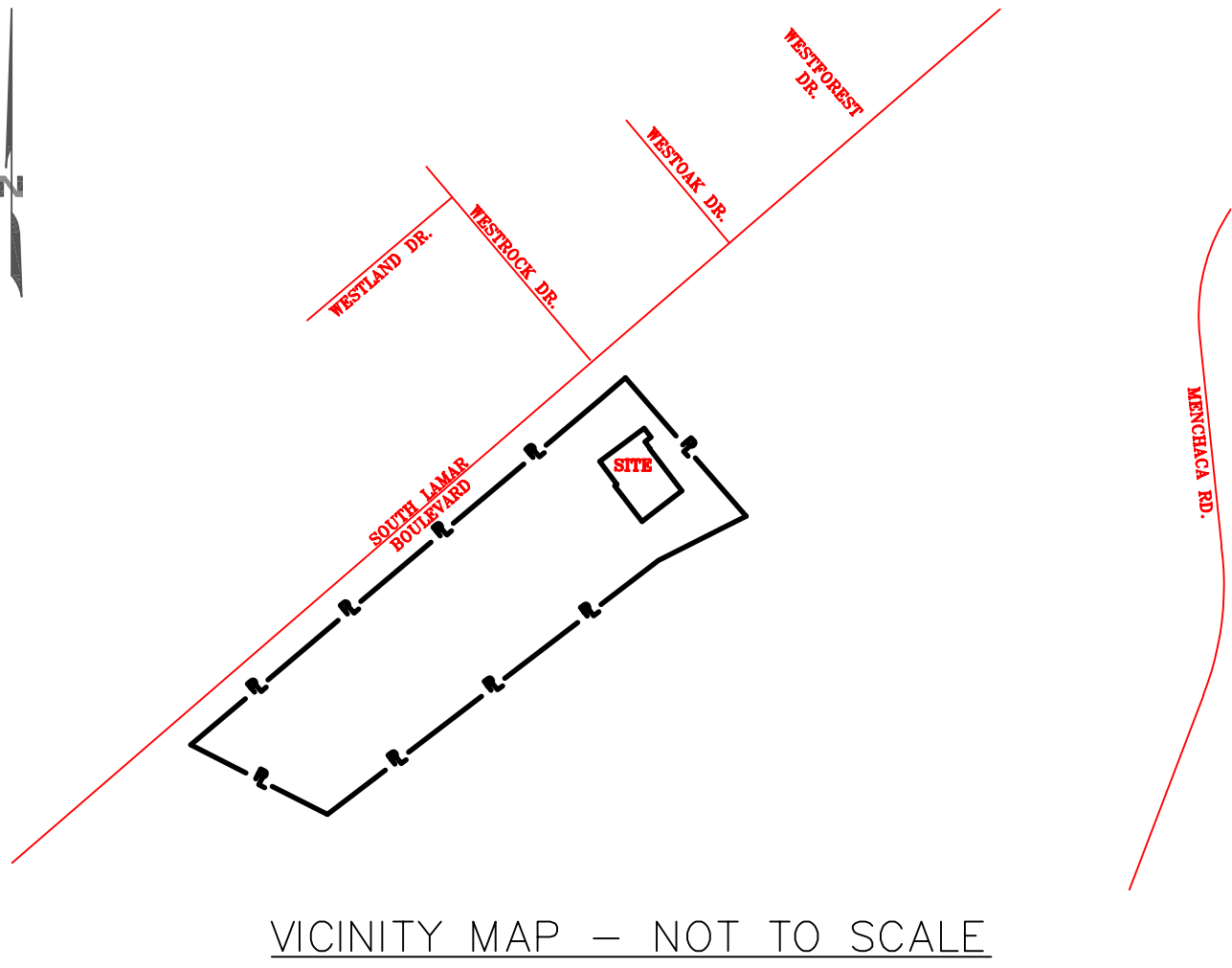


Surveying And Mapping, LLC
4801 Southwest Parkway
Building Two, Suite 100
Austin, Texas 78735
Texas Firm Registration No. 10064300

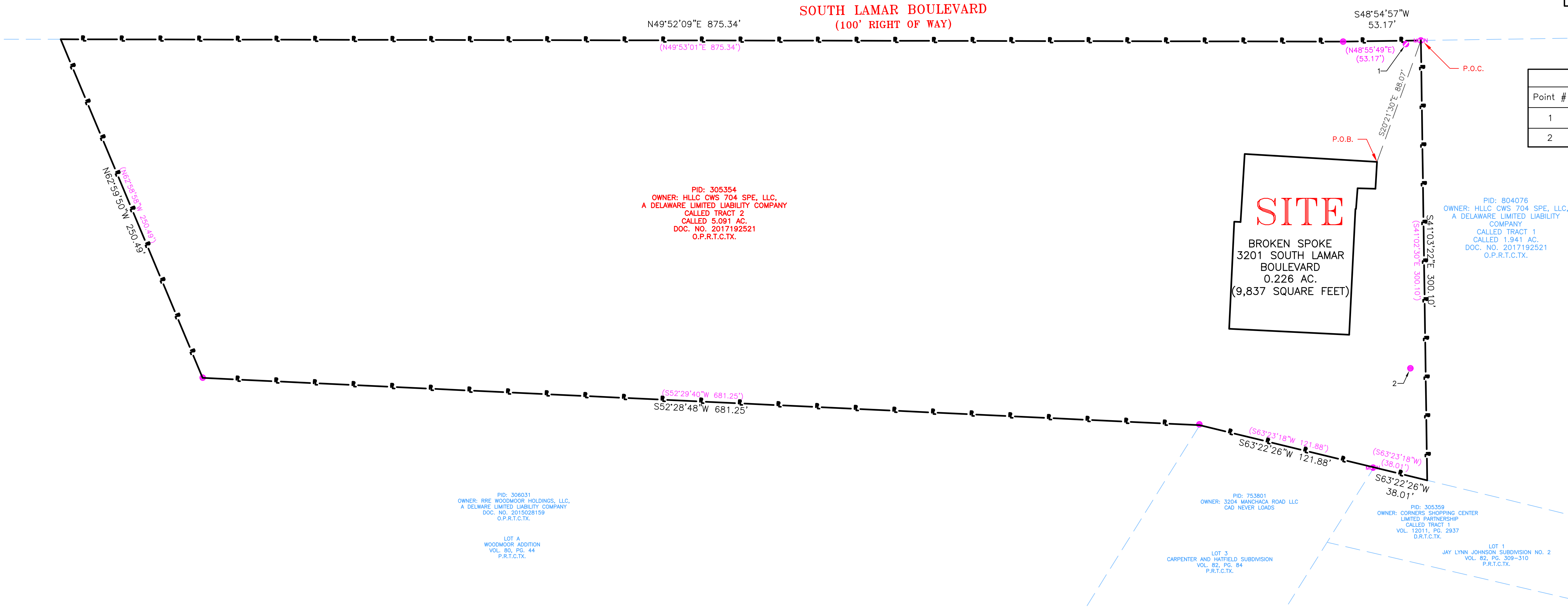
NEIL HINES 14 February 2023

Neil Hines
Registered Professional Land Surveyor
No. 5642 - State of Texas

0 40' 80'
GRAPHIC SCALE
TRAVIS COUNTY
HENRY P. HILL LEAGUE
ABSTRACT NO. 14



VICINITY MAP – NOT TO SCALE



Control Table				
Point #	Description	Northing	Easting	Elevation
1	Rebar Found w/ Yellow Cap Stamped HTS	10060706.495	3101134.137	680.778'
2	Solid Iron Pin Found	10060539.600	3101279.284	678.566'

LEGEND	
	PROPERTY LINE
	BUILDING LINE
	ADJOINER PROPERTY LINE
	OVERHEAD ELECTRIC
	IRON FENCE
	CHAIN LINK FENCE
	WOOD FENCE
	TREE
	MAG NAIL FOUND
	REBAR FOUND
	SOLID IRON PIN FOUND
	BOLLARD
	SIGN
	LIGHT POLE
	HYDRANT
	WATER VALVE
	MANHOLE DRAINAGE
	DROP INLET
	AIR CONDITIONING UNIT
	TRANSFORMER
	CONCRETE
	OVERHANG
	BRICK
	P.O.B.
	P.O.C.
	P.O.R.
	RECORDED INFORMATION
	DEED RECORDS OF TRAVIS COUNTY, TEXAS
	PLAT RECORDS OF TRAVIS COUNTY, TEXAS
	OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS

Tree Table	
Tree Tag	Description
2989	12" CHINESE ELM
2990	8" CHINESE ELM
2991	9" CHINESE ELM
2992	9" CHINESE ELM
2993	10" CHINESE ELM
2994	9" CHINESE ELM
2995	12" CHINESE ELM
2996	10" CHINESE ELM
2997	11" CHINESE ELM
2998	10" CHINESE ELM
2999	10" CHINESE ELM
3000	11" CHINESE ELM

- NOTES:
1. THE HORIZONTAL CONTROL AND COORDINATES SHOWN ON THE SURVEY ARE BASED UPON TEXAS COORDINATE SYSTEM CENTRAL ZONE, NAD 83/2011 (CORS), GRID
 2. VERTICAL CONTROL AND ELEVATION SHOWN ON THIS SURVEY ARE REFERENCED TO NAVD 1988, GEOID 12B
 3. THIS SURVEY IS NOT INTENDED FOR USE AS A PROPERTY BOUNDARY SURVEY.
 4. A CURRENT TITLE COMMITMENT WAS NOT PROVIDED.



4801 Southwest Parkway
Building Two, Suite 100
Austin, Texas 78735
Ofc: 512.447.0575
Fax: 512.326.3029
email: info@sam.biz

Texas Firm Registration No. 10064300

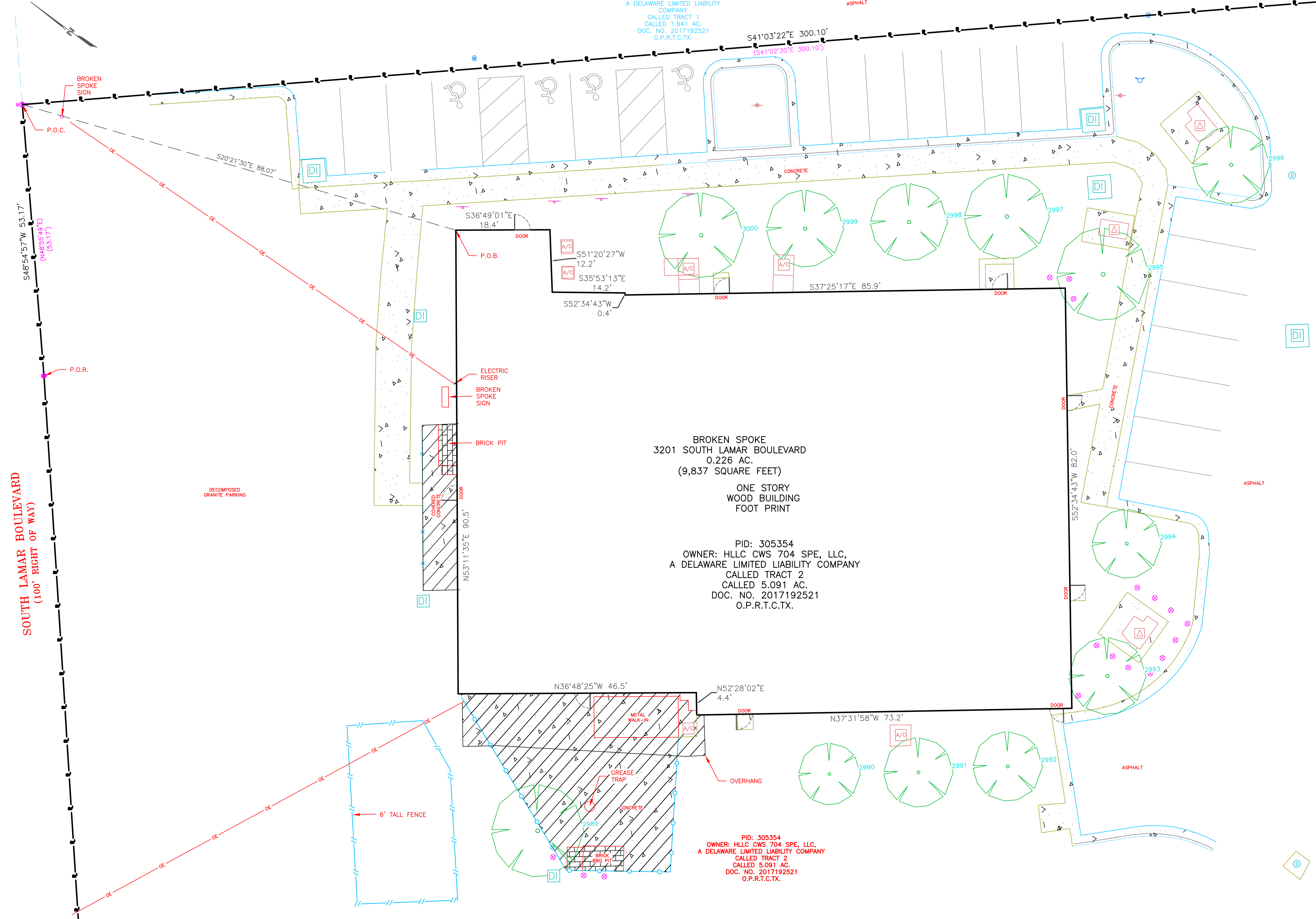
PROJECT: ANNETTA WHITE BROKEN SPOKE HISTORICAL SITE
JOB NUMBER: 1022075588
DATE: 01/20/2023
SCALE: 1"=10'
SURVEYOR: N.HINES
TECHNICIAN: J.ORNELAS
DRAWING: BROKEN SPOKE_BASE_GRID.DWG
TRACT ID: 305354
PARTYCHIEF: D.JOHNSON
FIELDBOOKS: 41443

BROKEN SPOKE
HISTORICAL REZONING SITE EXHIBIT

GRAPHIC SCALE
0 10' 20'

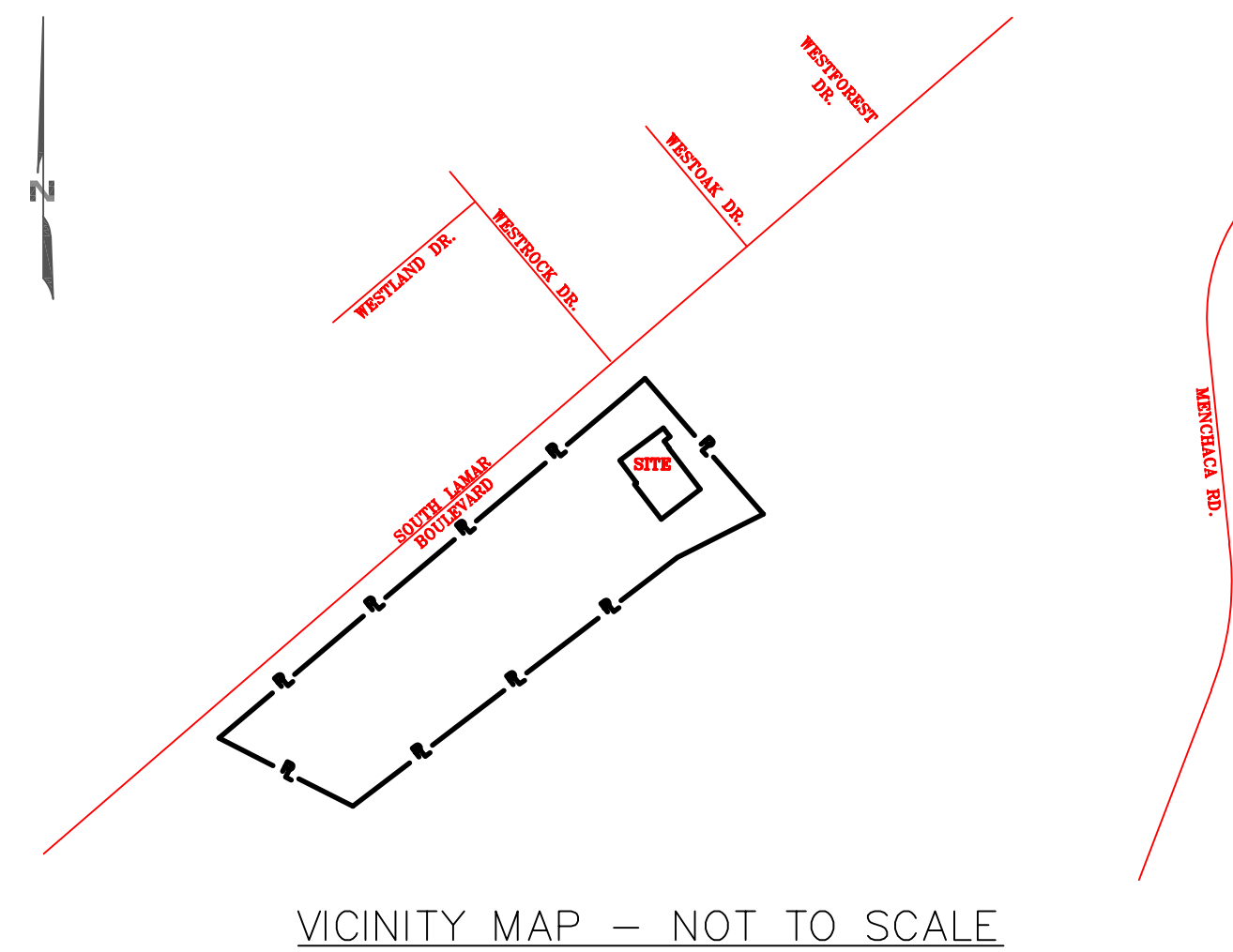
TRAVIS COUNTY
HENRY P. HILL LEAGUE
ABSTRACT NO. 14

PID: 804076
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY
COMPANY
CALLED TRACT 1
CALLED 1.941 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.



PID: 305354
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY COMPANY
CALLED TRACT 2
CALLED 5.091 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.

PID: 305354
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY COMPANY
CALLED TRACT 2
CALLED 5.091 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.



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	BUILDING LINE
	ADJOINER PROPERTY LINE
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	CHAIN LINK FENCE
	WOOD FENCE
	TREE
	MAG NAIL FOUND
	REBAR FOUND
	SOLID IRON PIN FOUND
	BOLLARD
	SIGN
	LIGHT POLE
	HYDRANT
	WATER VALVE
	MANHOLE DRAINAGE
	DROP INLET
	AIR CONDITIONING UNIT
	TRANSFORMER
	CONCRETE
	OVERHANG
	BRICK
	P.O.B.
	P.O.C.
	P.O.R.
	RECORDED INFORMATION
	D.R.T.C.TX.
	DEED RECORDS OF TRAVIS COUNTY, TEXAS
	P.R.T.C.TX.
	PLAT RECORDS OF TRAVIS COUNTY, TEXAS
	O.P.R.T.C.TX.
	OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS

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2998	10" CHINESE ELM
2999	10" CHINESE ELM
3000	11" CHINESE ELM

NOTES:

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NEIL HINES 14 February 2023

NEIL HINES
REGISTERED PROFESSIONAL LAND SURVEYOR
NO. 5642 - STATE OF TEXAS

DATE



4801 Southwest Parkway
Building Two, Suite 100
Austin, Texas 78735
Ofc: 512.447.0575
Fax: 512.326.3029
email: info@sam.biz

Texas Firm Registration No. 10064300

PROJECT: ANNETTA WHITE
BROKEN SPOKE HISTORICAL SITE

JOB NUMBER: 1022075588
DATE: 01/20/2023
SCALE: 1"=10'
SURVEYOR: N.HINES
TECHNICIAN: J.ORNELAS
DRAWING: BROKEN SPOKE_BASE_GRID.DWG
TRACT ID: 305354
PARTYCHIEF: D.JOHNSON
FIELDBOOKS: 41443

BROKEN SPOKE
HISTORICAL REZONING SITE EXHIBIT

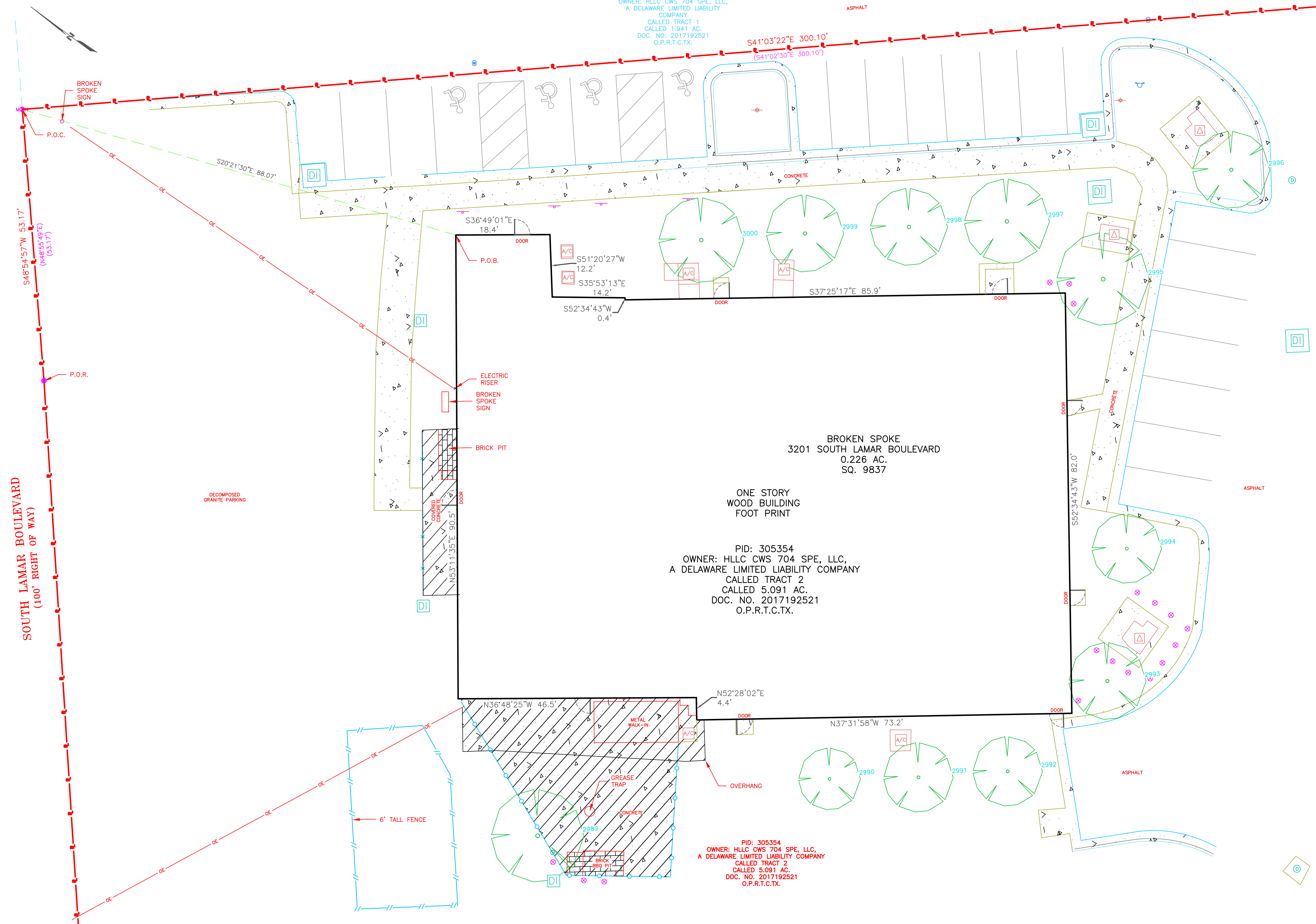
SHEET 4
OF 4

0 10' 20'

GRAPHIC SCALE

TRAVIS COUNTY
HENRY P. HILL LEAGUE
ABSTRACT NO. 14

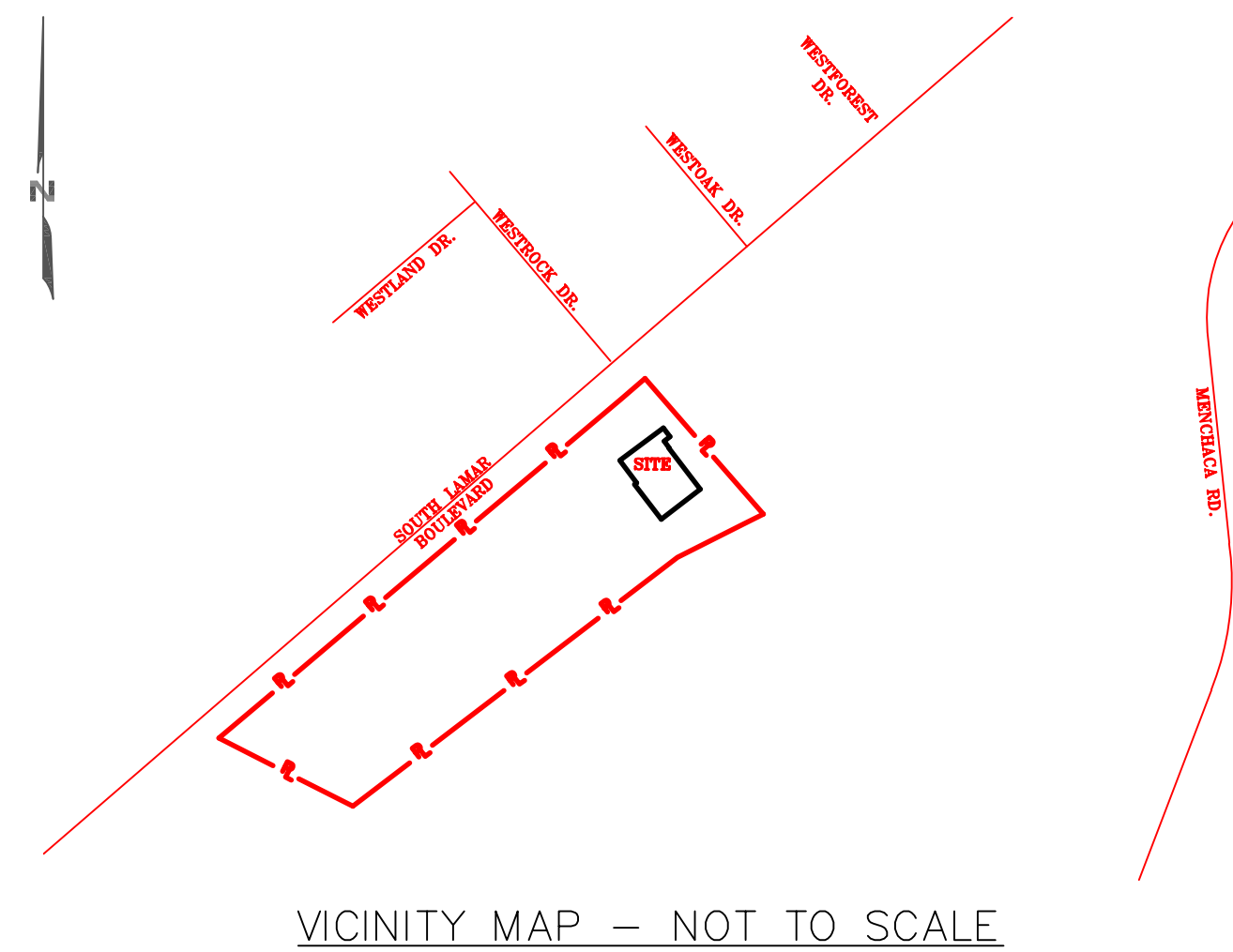
PID: 804076
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY
COMPANY
CALLED TRACT 1
CALLED 1.941 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.



BROKEN SPOKE
3201 SOUTH LAMAR BOULEVARD
0.226 AC.
SQ. 9837

PID: 305354
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY COMPANY
CALLED TRACT 2
CALLED 5.091 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.

PID: 305354
OWNER: HLLC CWS 704 SPE, LLC,
A DELAWARE LIMITED LIABILITY COMPANY
CALLED TRACT 2
CALLED 5.091 AC.
DOC. NO. 2017192521
O.P.R.T.C.TX.



Control Table				
Point #	Description	Northing	Easting	Elevation
1	Rebar Found w/ Yellow Cap Stamped HTS	10060706.495	3101134.137	680.778'
2	Solid Iron Pin Found	10060539.600	3101279.284	678.566'

LEGEND	
	PROPERTY LINE
	BUILDING LINE
	ADJOINER PROPERTY LINE
	OVERHEAD ELECTRIC
	IRON FENCE
	CHAIN LINK FENCE
	WOOD FENCE
	TREE
	MAG NAIL FOUND
	REBAR FOUND
	SOLID IRON PIN FOUND
	BOLLARD
	SIGN
	LIGHT POLE
	HYDRANT
	WATER VALVE
	MANHOLE DRAINAGE
	DROP INLET
	AIR CONDITIONING UNIT
	TRANSFORMER
	CONCRETE
	OVERHANG
	BRICK
	P.O.B.
	P.O.C.
	P.O.R.
	RECORDED INFORMATION
	D.E.T.C.TX.
	DEED RECORDS OF TRAVIS COUNTY, TEXAS
	P.R.T.C.TX.
	PLAT RECORDS OF TRAVIS COUNTY, TEXAS
	O.P.R.T.C.TX.
	OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS

Tree Table	
Tree Tag	Description
2989	12" CHINESE ELM
2990	8" CHINESE ELM
2991	9" CHINESE ELM
2992	9" CHINESE ELM
2993	10" CHINESE ELM
2994	9" CHINESE ELM
2995	12" CHINESE ELM
2996	10" CHINESE ELM
2997	11" CHINESE ELM
2998	10" CHINESE ELM
2999	10" CHINESE ELM
3000	11" CHINESE ELM

NOTES:

1. THE HORIZONTAL CONTROL AND COORDINATES SHOWN ON THE SURVEY ARE BASED UPON TEXAS COORDINATE SYSTEM CENTRAL ZONE, NAD 83/2011 (CORS), GRID
2. VERTICAL CONTROL AND ELEVATION SHOWN ON THIS SURVEY ARE REFERENCED TO NAVD 1988, GEOID 12B
3. THIS SURVEY IS NOT INTENDED FOR USE AS A PROPERTY BOUNDARY SURVEY.
4. A CURRENT TITLE COMMITMENT WAS NOT PROVIDED.

PRELIMINARY

"This document shall not be recorded for any purpose and shall Not be used or viewed or relied upon as a final survey document"

NEIL HINES
REGISTERED PROFESSIONAL LAND SURVEYOR
NO. 5642 – STATE OF TEXAS

DATE



4801 Southwest Parkway
Building Two, Suite 100
Austin, Texas 78735
Ofc: 512.447.0575
Fax: 512.326.3029
email: info@sam.biz

Texas Firm Registration No. 10064300

PROJECT: ANNETTA WHITE
BROKEN SPOKE HISTORICAL SITE

JOB NUMBER: 1022075588
DATE: 01/20/2023
SCALE: 1"=10'
SURVEYOR: N.HINES
TECHNICIAN: J.ORNELAS
DRAWING: BROKEN SPOKE_BASE_GRID.DWG
TRACT ID: 305354
PARTYCHIEF: D.JOHNSON
FIELDBOOKS: 41443

PRELIMINARY
BROKEN SPOKE
HISTORICAL REZONING SITE EXHIBIT

SHEET 4
OF 4

A. APPLICATION FOR HISTORIC ZONING

PROJECT INFORMATION:

DEPARTMENTAL USE ONLY	
APPLICATION DATE: _____	FILE NUMBER(S) _____
TENTATIVE HLC DATE: _____	
TENTATIVE PC or ZAP DATE: _____	
TENTATIVE CC DATE: _____	CITY INITIATED: YES / NO
CASE MANAGER _____	ROLLBACK: YES/NO
APPLICATION ACCEPTED BY: _____	

BASIC PROJECT DATA:

To be verified: In Trust signature authority

1. OWNER'S NAME: Annetta White

2. PROJECT NAME: Broken Spoke

3. PROJECT STREET ADDRESS (or Range): 3201 S. Lamar

ZIP 78704 COUNTY: Travis

IF PROJECT ADDRESS CANNOT BE DEFINED ABOVE:

LOCATED _____ FRONTAGE FEET ALONG THE N. S. E. W. (CIRCLE ONE) SIDE OF _____ (ROAD NAME PROPERTY FRONTS ONTO), WHICH IS APPROXIMATELY _____ DISTANCE FROM ITS INTERSECTION WITH _____ CROSS STREET.

AREA TO BE REZONED:

4. ACRES _____ (OR) SQ.FT. 9,492

5. ZONING AND LAND USE INFORMATION:

EXISTING ZONING	EXISTING USE	TRACT# (IF MORE THAN 1)	ACRES / SQ. FT.	PROPOSED USE	PROPOSED ZONING
<u>CS</u>	_____	_____	_____	_____	<u>CS-H</u>
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

RELATED CURRENT CASES:

6. ACTIVE ZONING CASE?	(YES / NO)	FILE NUMBER:	_____
7. RESTRICTIVE COVENANT?	(YES / NO)	FILE NUMBER:	_____
8. SUBDIVISION?	(YES / NO)	FILE NUMBER:	_____
9. SITE PLAN?	(YES / NO)	FILE NUMBER:	_____

PROPERTY DESCRIPTION (SUBDIVISION REFERENCE OR METES AND BOUNDS):

10a. SUBDIVISION REFERENCE: Name: <u>Jay Lynn Johnson</u>			
Block(s)	<u> </u>	Lot(s)	<u>1</u>
Plat Book:	<u>82</u>	Page	<u>309</u>
Number:	<u>2</u>		
10b. METES AND BOUNDS (Attach two copies of certified field notes if subdivision reference is not available or zoning includes partial lots) <u>Survey forthcoming</u>			

DEED REFERENCE CONVEYING PROPERTY TO PRESENT OWNER AND TAX PARCEL I.D.:

11. VOLUME:	<u> </u>	PAGE:	<u> </u>	Property ID# <u>383624</u>
<u>Doc# 2012085079</u>				TAX PARCEL I.D. NO. <u>Geo# unavailable</u>

OTHER PROVISIONS:

12. IS PROPERTY IN A ZONING COMBINING DISTRICT / OVERLAY ZONE? YES <input type="radio"/> NO <input checked="" type="radio"/>	
TYPE OF COMBINING DIST/OVERLAY ZONE (NCCD, NP, etc) <u> </u>	
13. LOCATED IN A LOCAL OR NATIONAL REGISTER HISTORIC DISTRICT? YES <input type="radio"/> NO <input checked="" type="radio"/>	
14. IS A TIA REQUIRED? YES <input type="radio"/> NO <input checked="" type="radio"/> (NOT REQUIRED IF BASE ZONING IS NOT CHANGING)	
TRIPS PER DAY: <u> </u>	
TRAFFIC SERIAL ZONE(S): <u> </u>	

OWNERSHIP TYPE:

15. <input type="checkbox"/> SOLE	<input type="checkbox"/> COMMUNITY PROPERTY	<input type="checkbox"/> PARTNERSHIP	<input type="checkbox"/> CORPORATION	<input checked="" type="checkbox"/> TRUST
If ownership is other than sole or community property, list individuals/partners/principals below or attach separate sheet. <u>Signature authority forthcoming</u>				

OWNER INFORMATION:

16. OWNER CONTACT INFORMATION	
SIGNATURE: <u> </u>	NAME: <u>Annetta White</u>
FIRM NAME: <u> </u>	TELEPHONE NUMBER: <u> </u>
STREET ADDRESS: <u>8133 Evadean Circle</u>	
CITY: <u>Austin</u>	STATE: <u>TX</u> ZIP CODE: <u>78745</u>
EMAIL ADDRESS: <u> </u>	

AGENT INFORMATION (IF APPLICABLE): City Staff on behalf of COA: See Resolution 2022-1103081 attached

17. AGENT CONTACT INFORMATION	
SIGNATURE: <u>Kim Collins</u>	NAME: <u>Kimberly Collins / Joi Harden</u>
FIRM NAME: <u>Housing & Planning</u>	TELEPHONE NUMBER: <u> </u>
STREET ADDRESS: <u>1000 E. 11th St.</u>	
CITY: <u>Austin</u>	STATE: <u>TX</u> ZIP CODE: <u>78702</u>
CONTACT PERSON: <u>Kimberly Collins / Joi Harden</u> TELEPHONE NUMBER: <u>512-974-1801</u>	
EMAIL ADDRESS: <u>Kimberly.Collins@cityofaustin.org</u>	

**City of Austin - Historic Preservation Office
Historic Zoning Application Packet**

**D. SUBMITTAL VERIFICATION
AND INSPECTION AUTHORIZATION**

SUBMITTAL VERIFICATION

My signature attests to the fact that the attached application package is complete and accurate to the best of my knowledge. I understand that proper City staff review of this application is dependent upon the accuracy of the information provided and that any inaccurate or inadequate information provided by me/my firm/etc., may delay the proper review of this application.

**PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND
INDICATE FIRM REPRESENTED, IF APPLICABLE.**

Annetta M. White 11-23-22
Signature Date
Annetta W. White
Name (Typed or Printed)

Firm (If applicable)

INSPECTION AUTHORIZATION

As owner or authorized agent, my signature authorizes staff to visit and inspect the property for which this application is being submitted.

**PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND
INDICATE FIRM REPRESENTED, IF APPLICABLE.**

Annetta M. White 11-23-22
Signature Date
Annetta W. White
Name (Typed or Printed)

Firm (If applicable)

F. 2: Historical Documentation - Occupancy History

Occupancy Research for (fill in address) 3201 S. Lamar Blvd.
(see Attachment)

Using City Directories available at the Austin History Center or other information available, please provide a chronology of all occupants of the property from its construction to the present. For commercial property, please provide residential information on business owner as well.

Year	Occupant Name and Reference	Source
1872-1873	A.S. Roberts, Dry Goods and general groceries provisions, City Directories e s Congress b Hickory and Ash Streets	City Directories
	A.S. Roberts (Ada), Roberts Dry Goods, r. 610 W. 12 th Street, 2.	
1877-78	Jones, David W., Wholesale Furniture dealer and carpets, 806 Congress Avenue	City Directories
	Jones, David W. (Martha), Furniture Dealer, r. 312 W. 5 th Street, 4.	

(Continue through the present)



Development
CITY OF AUSTIN
SERVICES DEPARTMENT

Building a Better and Safer Austin Together

Determination of Planning Commission or Zoning & Platting Commission Assignment

DevelopmentATX.com | Phone: 311 (or 512-974-2000 outside Austin)
For submittal and fee information, see austintexas.gov/digitaldevelopment

I, Kimberly Collins, owner or authorized agent for the following project

Project Name: Kimberly Collins

Project Street Address: 3201 South Lamar Boulevard

Case Number: C14H-2022-01

Check one of the following:

- ☒ I have verified that this project **does** fall within the boundaries of an approved neighborhood plan as defined in the City of Austin Land Development Code Section 25-1-46(D) (see back of this page), and therefore may require a Neighborhood Plan Amendment. Plan Amendment applications can be filed during February for planning areas on the west side of I.H.-35 or July for planning areas on the east side of I.H.-35.

Please contact Maureen Meredith in Planning & Zoning Department at (512) 974-2695 or at maureen.meredith@austintexas.gov so she can determine if a plan amendment application is required with your rezoning case.

Name of the Neighborhood Plan: South Lamar Combined (South Lamar) NP Area (Suspended)

- Note: South Lamar Combined Planning Area (Barton Hills, South Lamar, Zilker, & Galindo) is a suspended planning area and no plan amendment application is required for zoning change applications. Zoning applications can be filed anytime of the year.**

Commission assigned: **Planning Commission**

- ☐ I have verified that this project falls within the East Riverside Corridor Plan. **Zoning changes in this area do not require a plan amendment application and can be filed anytime of the year.**

Commission assigned: **Planning Commission**

- ☐ I have verified that this project falls within the boundaries of an IN PROCESS neighborhood plan, which does not require a plan amendment application. Zoning change applications can be filed any time of the year.

Commission assigned: **Planning Commission**

- ☐ I have verified that this project **does not** fall within the boundaries of an approved neighborhood plan OR a neighborhood plan IN PROCESS.

Commission assigned: **Zoning and Platting Commission**

I understand if I have not accurately determined if my project falls inside or outside the boundaries of an approved neighborhood plan, I may experience delays in processing my project through the appropriate commission.

Owner or Agent Signature: Kimberly Collins

Date: 11/22/2022

§ 25-1-46 - LAND USE COMMISSION

- (A) The Planning Commission or the Zoning and Platting Commission may act as the Land Use Commission, as prescribed by this section.
- (B) A determination of which commission shall act as the land use commission to consider a particular application is made on the date that the application is filed. After the determination is made, the designated commission continues to act as the land use commission until the application is approved or denied.
- (C) The Zoning and Platting Commission shall act as the Land Use Commission for all applications, except as provided in Subsection (D).
- (D) The Planning Commission shall act as the land use commission for property that is wholly or partly within:
 - (1) the boundaries of a neighborhood plan that the council has adopted as a component of the comprehensive plan;
 - (2) the former Robert Mueller Municipal Airport site;
 - (3) a transit oriented development (TOD) district;
 - (4) the old Enfield neighborhood planning area; or
 - (5) the boundaries of a proposed neighborhood plan that the Planning Commission is considering as an amendment to the comprehensive plan. In this subsection, Planning Commission consideration of a proposed neighborhood plan:
 - (a) begins on the effective date of a council resolution or ordinance directing the Planning Commission to consider a neighborhood plan for an identified area; and
 - (b) ends on the date that the council adopts or rejects the proposed neighborhood plan or withdraws its directive to the Planning Commission to consider a neighborhood plan for the area.
- (E) A liaison committee of the Planning Commission and the Zoning and Platting Commission is established. The chair of each commission shall appoint two commission members to serve on the committee. The committee shall meet regularly to exchange information relating to the commissions and make recommendations to the commissions on common policies, objectives, issues, and activities.
- (F) Reserved.

Source: Ord. 010607-8; Ord. 011129-79; Ord. 031211-11; Ord. 20060309-057; Ord. 20060622-128; 20090806-068; Ord. 20120524-083; Ord. 20121018-104; Ord. No. 20140626-113, Pt. 2, 7-7-14.

**EXECUTIVE COMMITTEE**

Linda Y. Jackson, President
Melissa Barry, President-Elect
Elisha Perez, Vice President
Emily Reed, Vice President
Stacey Ingram Kaley, Secretary
Perry Lorenz, Treasurer
Clayton Bullock, Immediate Past President

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Will Bridges
Katie Carmichael
Clay Cary
Miriam Conner
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Yung Ju Kim

Richard Kooris

Murray Legge

Kelly Little

Kelley Cooper McClure

JuanRaymon Rubio

Mueni Rudd

Shubhada Saxena

Travis Smith

2022-2023 REPRESENTATIVES

Charles Peveto, Austin History Center Association
Bob Ward, Travis County Historical Commission

ADVISOR

Cyndee Lake

STAFF

Lindsey Derrington, Executive Director
Meghan King, Policy and Outreach Planner
Rosa Fry, Programs Coordinator

February 27, 2023

Terri Myers, Chair

City of Austin Historic Landmark Commission

Re: Broken Spoke City of Austin Historic Landmark Designation

Dear Ms. Myers,

Preservation Austin exists to empower Austinites to shape a more inclusive, resilient, and meaningful community culture through preservation. We write today to express our support for the designation of the Broken Spoke as a City of Austin Historic Landmark for Architecture, Historic Associations, Community Value. Simply put, the Broken Spoke is an Austin institution whose existence is essential to the identity of our city. As development pressures are ever-increasing, landmark designation is one of the best and only tools available to safeguard the future of the Broken Spoke. We applaud Council for initiating historic zoning on this property and for recognizing the urgent need to protect this treasured icon of Austin.

On November 10, 1964, proprietors James and Annetta While opened the Broken Spoke as a traditional country music venue and old fashioned Texas dance hall. Its utilitarian and vernacular style is characteristic of honky tonks across Texas from the time, with a porch facade and single-story wood construction as hallmarks of the style. Over the last 59 years, a "who's who" of Texas music has performed at this iconic venue. Bob Wills and His Texas Playboys, Roy Acuff, Tex Ritter, Ernest Tubb all sang at the Spoke in its early days, followed by such luminaries as Willie Nelson, Kris Kristofferson, the Dixie Chicks, George Strait, Jerry Jeff Walker, and Alvin Crow. In 2021, the Broken Spoke was honored with a State Historic Marker and is currently pending Registered Texas Historic Landmark status. Though South Lamar's rural landscape has transformed drastically since the 1960s, the Broken Spoke continues to endure as a cornerstone of Austin's live music culture.

Our support for the designation of the Broken Spoke is in alignment with our organization's Legacy Business [Advocacy Priority](#). Over the last several years, many of Austin's most iconic businesses have shuttered due to economic and development pressures, with others expected to follow in the near future. Recognizing the urgent need to protect these important cultural landmarks, we adopted this priority to identify, uplift, and create new tools to preserve and sustain legacy businesses citywide.

We know that landmark designation is one of the most important tools available to protect what remains of Austin's historic and cultural heritage. While many legacy businesses often do not meet the criteria for designation, the Broken Spoke's historic significance to Austin and the state of Texas is undeniable and must be recognized. The permanent protections offered by landmark designation are imperative to secure the future of this vital institution. Preservation Austin urges the Historic Landmark Commission to recommend historic zoning for the iconic Broken Spoke so that it may continue to thrive for generations to come.

Thank you for your service to our city,

Linda Y. Jackson, President

PUBLIC HEARING INFORMATION

This zoning/rezoning request will be reviewed and acted upon at two public hearings: before the Land Use Commission and the City Council. Although applicants and/or their agent(s) are expected to attend a public hearing, you are not required to attend. However, if you do attend, you have the opportunity to speak FOR or AGAINST the proposed development or change. You may also contact a neighborhood or environmental organization that has expressed an interest in an application affecting your neighborhood.

During its public hearing, the board or commission may postpone or continue an application's hearing to a later date, or may evaluate the City staff's recommendation and public input forwarding its own recommendation to the City Council. If the board or commission announces a specific date and time for a postponement or continuation that is not later than 60 days from the announcement, no further notice is required.

During its public hearing, the City Council may grant or deny a zoning request, or rezone the land to a less intensive zoning than requested but in no case will it grant a more intensive zoning.

However, in order to allow for mixed use development, the Council may add the MIXED USE (MU) COMBINING DISTRICT to certain commercial districts. The MU Combining District simply allows residential uses in addition to those uses already allowed in the seven commercial zoning districts. As a result, the MU Combining District allows the combination of office, retail, commercial, and residential uses within a single development.

For additional information on the City of Austin's land development process, visit our website: www.austintexas.gov/planning.

Written comments must be submitted to the board or commission (or the contact person listed on the notice) before or at a public hearing. Your comments should include the board or commission's name, the scheduled date of the public hearing, and the Case Number and the contact person listed on the notice. Correspondence and information submitted to the City of Austin are subject to the Texas Public Information Act (Chapter 552) and will be published online.

Case Number: C14H-2022-0176
Contact: Amber Allen, 512-974-3393
Public Hearing: March 1, 2023, Historic Landmark Commission

Carly Regar
Your Name (Please Print)

☒ I am in favor
☐ I object

Your address(es) affected by this application (optional)

[Signature] 3/20/23
Signature Date

Daytime Telephone (optional):

Comments: Please Stop development of this
area. This used to be a nice historic place
to live where people rode horses
up Lamar - (in 2016) It has become
an over developed neighborhood. The broken
spoke and other businesses on this street
are Austin Mainstays. Please protect
what is left of our city and stop it
from what it is becoming

If you use this form to comment, it may be returned to:
City of Austin, Housing & Planning Department
Historic Preservation Office ATTN: Amber Allen
P. O. Box 1088, Austin, TX 78767
Or email to: preservation@austintexas.gov

Allen, Amber

From: Monica Peter [REDACTED]
Sent: Monday, February 27, 2023 12:18 PM
To: HPD Preservation
Subject: Case Number C14H-2022-0176

You don't often get email from [REDACTED]. [Learn why this is important](#)

*** External Email - Exercise Caution ***

I am in favor of giving Broken Spoke the historic designation. I have been notified of the Public Hearing since I own a condominium in close proximity to the Broken Spoke.

This site is relevant due to its history and the number of legendary performers that have graced the Broken Spoke. We need to leave important historical music venues in place, because so many have been lost to new construction. Once they are lost, we can never get them back. The rich history of the musical artists that have provided Austin Texas the name 'Music Capital of the World' which is one of the reasons Austin tends to prosper is relevant today. Removing landmarks and treasures of musical venues is new construction is detrimental to the history of the city.

Sincerely,

Monica Peter
[REDACTED]

CAUTION: This email was received at the City of Austin, from an EXTERNAL source. Please use caution when clicking links or opening attachments. If you believe this to be a malicious and/or phishing email, please forward this email to cybersecurity@austintexas.gov.

PUBLIC HEARING INFORMATION

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Case Number: C14H-2022-0176

Contact: Amber Allen, 512-974-3393

Public Hearing: March 1, 2023, Historic Landmark Commission

Robert Schmidt & Susan Derr

Your Name (please print)

3406, 3422 and 3500 So. Lamar

Your address(es) affected by this application (optional)

Edmund

Signature

02/20/2023

Date

☒ I am in favor
☐ I object

Daytime Telephone (optional):

Comments:

We think it is important to
preserve the broken spoke.

Thank you.

If you use this form to comment, it may be returned to:

City of Austin, Housing & Planning Department

Historic Preservation Office ATTN: Amber Allen

P. O. Box 1088, Austin, TX 78767

Or email to:

preservation@austintexas.gov



City of Austin Planning Commission
 Planning and Zoning Department
 One Texas Center
 505 Barton Springs Road
 Austin, TX 78704

Re: Case #ZC-2022-183567
 Historic Designation of The Broken Spoke
 3201 S. Lamar Blvd

Dear Planning Commission Chair Todd Shaw,

Texas Dance Hall Preservation, Inc., (TDHP), promotes the public awareness, preservation, and continuing use of historic Texas dance halls throughout Texas. Dance halls are where generations of Texans have performed, danced, and listened to the best music made in America. At a dance hall, you can fall in love, then teach your children and grandchildren to dance, catch up with friends and neighbors, welcome newcomers, and create the social ties that bind a community together. The Broken Spoke is an Austin (and Texas) institution that has done all this since 1964. Therefore, we write today to express our support for the designation of the Broken Spoke as a City of Austin Historic Landmark meeting the City's criteria of Architecture, Historic Associations, and Community Value.

The Broken Spoke is an important part of Austin's heritage tourism industry and has become known worldwide. It was the location for films such as *Honeysuckle Rose* (1980) and *Wild Texas Wind* (1991), in which Ray Benson of Asleep at the Wheel (a member of TDHP's Board) performed. *Texas Highways*, *National Geographic*, and *Entertainment Weekly* have all honored the Broken Spoke, which was inducted into the Texas Western Swing Hall of Fame in 2010. It was also the subject of the 2016 award winning documentary *Honky Tonk Heaven: The Legend of the Broken Spoke*.

The Broken Spoke has been the host of many of Texas' most legendary musicians including Bob Wills and His Texas Playboys, Roy Acuff, Tex Ritter, and Ernest Tubb, as well as Willie Nelson, Kris Kristofferson, the Dixie Chicks, George Strait, Jerry Jeff Walker, and Alvin Crow to name a few.

Texas Dance Hall Preservation, Inc., is a 501(c)3 non-profit organization; donations are tax-deductible.

3005 S. Lamar Blvd. Suite D-109 #315. Austin, Texas 78704



They are also known for showcasing new, young Texas country talent. As “The Live Music Capital of the World” it is imperative that Austin protect and honor one of its most iconic music venues.

Its significance to the state of Texas has been recognized by the Texas Historical Commission with a 2021 State Historic Marker and will be awarded Recorded Texas Historic Landmark status at a ceremony on April 12.

Local Landmark designation is one of the most important tools available to protect the Broken Spoke’s historic significance to Austin and the state of Texas. This type of permanent protection is necessary and appropriate to secure the future of this vital historic dance hall. Texas Dance Hall Preservation urges the Planning Commission to follow the recommendation of the Historic Landmark Commission and also recommend historic zoning for the Broken Spoke so that it may continue to represent Texas’ music and architectural heritage.

Thank you for your service to our city.

Sincerely,

A handwritten signature in blue ink, appearing to read "Stephen Ray", is written over the word "Sincerely,".

Stephen Ray
President of the Board
Texas Dance Hall Preservation

cc: Kalan Contreras, Historic Preservation Office

Saving Texas Dance Halls, One Two-Step at a Time!

Texas Dance Hall Preservation, Inc., is a 501(c)3 non-profit organization; donations are tax-deductible.

3005 S. Lamar Blvd. Suite D-109 #315. Austin, Texas 78704