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Review of Crossing Borders: My Journey in Music. By Max Baca and Craig Harris. (Albuquerque: University of New Mexico Press, 2021. pp. 184. Paperback. \$18.43. ISBN 978-0-8263-6251-3)

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such volatile subjects as race and politics demonstrates the tremendous amount of care and effort that went into creating a rich historical archive on an often overlooked population in Florida.

Silver's third section, "The Case of Redistricting in Orange County, Florida," focuses on the case of gerrymandering in the wake of the 2010 census. During the 2011 redistricting process in Orlando, the reapportionment into six different voting districts diluted Latino voting power by drawing lines through the heavily Puerto Rican Eastside. She examines the political mobilization undertaken by political groups like Latino Justice, who worked with a group of plaintiffs to challenge the redistricting in the case *Ríos-Andino v. Orange County* (2014). Silver's role as an expert witness in the trial offered her a unique opportunity to document the political struggle between Latinx containment and Latinx empowerment in Orlando. Subsequently, Silver can speak to a larger process of voting restrictions and the political mobilization that arises in response.

Sunbelt Diaspora is a welcome addition to numerous social scientific fields of inquiry. Scholars on Latinx Americans will find her complete immersion into the world of Orlando's Puerto Rican community a fascinating study of community building. Her rich examination of identity formation and politics will be of particular interest to those who study diaspora and migration. Finally, Silver's dissection of voting restrictions and gerrymandering in the early 2010s serves as an excellent tool for discussing the modern reemergence of Jim Crow-style voting laws designed to impede people of color from voting disproportionately.

Timothy Riggio Quevillon
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Crossing Borders: My Journey in Music. By Max Baca and Craig Harris. (Albuquerque: University of New Mexico Press, 2021. pp. 184. Paperback. \$18.43. ISBN 978-0-8263-6251-3).

Max Baca, a Grammy award-winning conjunto musician and founder of Los Texmaniacs, shares his life story through his expansive music career. However, Baca's memoir is more than just his journey as a musician; it is a valuable contribution to the limited body of literature written by non-white musicians. For example, he interweaves the life stories and accom-

plishments of at least a dozen influential Tex-Mex musicians, including Flaco Jiménez, Freddy Fender, and Oscar Tellez. Through his testimony and the testimonies of his *compadres*, readers learn about these trailblazers and how they transformed Tex-Mex music, conjunto music, and Hispanic musical culture across the United States. A total of twenty-one interviews were conducted, which adds depth to this memoir.

The book is comprised of seventeen short chapters, in addition to a Foreword written by Daniel Sheehy, Max Baca's Discography, and a "Gringo Lingo" glossary. The chapters capture different moments in time along Baca's musical journey and are filled with anecdotes from family, friends, and fellow musicians. The chapters can stand alone and be read in any order as they are organized thematically and follow only a loose chronology. Reading the book makes one feel like they are sitting around a campfire reminiscing with these musical legends. There are stories about love, drugs, death, homelessness, broken friendships, new friendships, addiction, traveling the world, and even war. One gets a sense of the lifestyle these musicians led and the daily struggles they faced because of their career—truly a rollercoaster of highs and lows.

In a chapter entitled "Familia (Family)," Baca describes the strain his decision to leave Los Hermanos Baca to join the Texas Tornados placed on his relationship with his older brother, Jimmy. Joining the Texas Tornados gave Baca his "big break" and the opportunity to play at the Super Bowl, Bill Clinton's inaugural ball, country music festivals, and, in brief, tour the world. Baca recalls his brother being happy for him but sad and betrayed that his musical partner was going in another direction. Jimmy remembers thinking, "there go our dreams" (45). Jimmy continued to play locally but did not become a breakout star like his brother. If one thing is clear, Baca's unwavering passion for music was the driving force behind the difficult decisions he faced throughout his life.

Crossing Borders is an easy and quick read; however, the authors clearly targeted musicians or music enthusiasts. They do not explain musical terms to the reader and instead assume they have a basic knowledge of industry terminology. Words like "licks," "bridges," and "pick-guards" are used casually without a description. A musician might not think twice about using these terms, but students could get lost in the jargon if this book were assigned to them for a class. Additionally, there are images of Baca with other musicians sprinkled throughout the book,

but it would have been beneficial to include pictures of the typical instruments used in a *conjunto*. For example, Baca mentions that the *bajo sexto* is different from a guitar, but no image compares the two to show differences. These issues might be minor in the grand scheme of things but would make some think twice about including them as part of the classroom curriculum. However, *Crossing Borders* would be a great fit for a course on music history.

Ultimately, *Crossing Borders* is an important piece of literature that provides an unprecedented look inside the life of Max Baca and the countless musical legends who transformed the Tex-Mex musical landscape of the Southwest United States and the world.

Erika Rendon-Ramos
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Tall Walls and High Fences: Officers and Offenders, The Texas Prison Story. By Bob Alexander and Richard K. Alford. (Denton, Texas: University of North Texas Press, 2020. pp 562. Hardcover. \$34.95. ISBN 978-1-57441-807-1).

Bob Alexander is a retired special agent with the U.S. Treasury Department and an author of several books on the history of criminal justice in Texas. Richard Alford is a past Regional Director of the Texas Department of Criminal Justice, once responsible for 15 prison units in Texas, including those associated with death row at Polunski and the death chamber at Huntsville. In their collaboration, these authors chronicle the history of the Texas prison system from its legislative inception in 1848 up to modern day operations. The authors seek to portray the reality of prison life and conditions over time and the complex relationships built between overseer and convict. In that effort, they seek to dispel Hollywood's "stereotyped" depictions of free-spirited criminals pitted against the cruel, callous, and otherwise unemployable correctional officer paid to maintain order and safety.

The book is organized chronologically, providing a flavor of the few options (whipping or hanging) to punish criminals in the early days of statehood. Prisons that could securely remove criminals from society were necessary and welcomed. From the onset, a hard day's work was