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Communications Capstone

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Capstone First Draft

The project which I am working on for my capstone is a rhetorical and cite analysis of Ronnie Scotts Blues Club in Austin. More specifically, I am researching how the media portrayed on the connected website promotes an idea of authenticity regarding blues music and performance. This project will focus on the different sections of the Ronnie Scotts website and produced media, and through analysis offer explanations on how the business creates an idea of authenticity. To begin entering into this conversation, I will first address the relevant audiences to the this research.

Audience

There are several audiences who will be concerned with this work and the project. outcome. I have divided these communities into different sections, the first of them. being Blues musicians. As the performers of this music, it is important for those concerned. with the learning of this music to gain a better understanding of how it can be portrayed through media. Especially for professional musicians who are participating in performing. in music venues, understanding how businesses advertise artists is important for individual artists to think about. Furthermore, it helps for any type of community to have. members who are well educated in the community's history and how that community is portrayed. Furthermore, there should be several interested parties in the Blues

community as a larger group. This community includes patrons of the Antone's venue as well as those who participate in listening to the Blues elsewhere. Furthermore, it includes the venue owners, the content creators, talent agents, and other workers involved in the world of Blues as they go about their individual jobs surrounding the performing of Blues music. I would like to note that I separate performers from the audiences and other organizing workers since through the performance of Blues music all these other community members are structured. If there was no Blues being played then there would be no venue, need for organization, or audience. An additional audience which will be concerned with this work are black communities in Austin and outside of it which are concerned with Blues history in America. Blues originated from black communities, and those community members may today have interest in how an art created by their predecessors is portrayed through media today. The interest of this community is one of the most important due to the long history of negligence in listening to black voices in the Southern parts of the United States.

Included in the audiences interested in this research will certainly be music scholars who study but are not limited to the genre of Blues music, especially in the United States. Such scholars should have interest in seeing what younger perspectives take on the portrayal of such a historic genre, even if their work has not been included within my research or analysis. Furthermore, I imagine any author whose work is included in this project would have interest in seeing how their literature is interpreted.

The final audience which I am expecting to attract a significant amount of attention from is Antone's music venue, as well as other "authentically" Texas venues in Austin. As the business is my research object, I expect that there will be a level of interest in how my research portrays their media. Other venues may be interested in this work as they look at critiques, I make about Antone's venue and the ways in which it constructs an idea/brand of authenticity.

Race and Ethnicity

Explaining this historical context is essential to understanding Antone's site as a productive site for analysis by a communications scholar. A main pillar of communication scholarship is noticing the interconnectedness of race and ethnicity portrayed in different areas of media and studying how these connections function in our world. This being an essential component of communication scholarship, Antone's venue in Austin is a site perfect for analysis.

History of Blues

In the academic work surrounding blues music, the question of authenticity is raised repeatedly, and it is an important question to discuss. Blues is a genre of music that is interconnected to folk, gospel, country, and has influences on hip hop and modern rap. In general, it serves a foundational genre to most forms of western music heard today. However, historically in its origins it was predominantly practiced and listened to in black communities—first in the Deep South of the US, and later especially in Northern cities such as Chicago and Detroit as part of the Great Migration. As white communities began to adapt and interpret the blues, there was a rising trend of blues music being practiced by

such communities as well. It is important to note that once media is shared, it shall be interpreted differently by audiences and no amount of media framing can fully predict how audiences react. As the genre of blues rose in popularity, it is inevitable that it should be practiced by people who fall outside the bounds of the communities from which it originates. As mentioned before, the communities in which blues arose as a genre were black communities. The environments from which this music arose primarily came from a history of slavery in the United States and evolved through the times of segregation in the nation. Throughout the history of blues, there have been many interconnections between religion and the demonization of blues music by the church. This interconnection is important since blues music shares a lot of fundamental connections to gospel and soul music. These two genres are very prominent in worship culture; however, the content that is primarily covered in this genre is regarding worshiping god. Black communities have a large influence on these genres of music, and the two genres share a similar history of being appropriated by white communities. Where blues music differentiates itself is in the prominent sinful nature of blues music that discusses coping with the hardship of life through alcohol, drugs and sex.

What Is the Blues?

Regarding blues, there are some fundamental requirements for a song to be blues music. The history of a genre of music is important to discuss as in music, the same fundamental concepts are evolved to create new sounding versions of the original songs. The people who were making blues music when it first began were not just creating songs. They created these songs within a very specific cultural scene within Black communities in

the Deep South, where the songs spoke to and from that scene long before it was identified as a specific genre called the blues. These compositions created the fundamental basis for blues music from henceforth, meaning that the stories and messages of that music were carried on through generations of artists and brought to the present day. There have been many interpretations of blues music from artists in and out of the creating community, but they all had to evolve from that original community for us to have a modern blues genre. Furthermore, the style in which the chords are played, and the song is made up is a large defining factor into what constitutes blues as a genre. Of course, lyric content also plays a large factor in the creation of blue music as well. These are all factors which are seen throughout the many different genres of music, and while they all influence each other there is a necessity to categorize music into different genres. An example of two genres which are similar but different could be a comparison between blues and rap. Both genres connect to a similar history of coping with a history of slavery and structural racism, but there are some fundamental differences in how the two genres sound. Rap has a prominent use of low bass frequencies which need to be played through subwoofers to emphasize the beat of the song. 808 bass drums are a very common tool in hip hop music as a primary focus for artists to create a rhythmic repetitive beat. In blues we see similar connections, but there is not nearly as much need for an intense 808 bass as there is guitar or piano. The instrumentation of the blues is one of the main characteristics of the genre, with artists singing while improvising solos alongside a band. An example of how the two genres intersect is with samples in rap music. A rap song may take a sample, a short segment of a song, and tune it to a certain frequency and then repeat the portion over and

over. With the addition of a beat and lyrics, you have the foundations of a rap song down and further work can be done. However, the two genres have noticeable differences in their sound and design process regardless of much the two interconnects.

History of Antone's

Antone's music venue is a historic home of the Blues in Austin, Texas, placing it in one of the most influential music cities in the United States. Furthermore, its location in Texas places it in a unique area regarding a history of conflicted Southern history in the United States.

Today, the venue advertises its business through a multitude of media, including Instagram, websites, merchandise, and several other media. For the purposes of this project, I will be focusing on how the company website attempts to advertise the authentic identity that is a key to Antone's success as a business. As a privately owned business, it is important to remember that the main goal of the management is to gain profit. Through the advertisement of "authenticity" Antone's venue is striving to create a consumable brand out of the blues through the selling of tickets and merchandise. Regardless of the intent of the original owners or current management, Antone's is more than a home for blues. It is a business that seeks to sell the performance of music to audiences and is successful at doing so largely due to its history claims to be an authentic venue. This makes the site a very productive space for analysis under the communications studies major. The reasons for this reconnect us to the conflicted history of the South and the place of blues music in Texas. Due to the systematic racism which stems from a long timeframe of slavery,

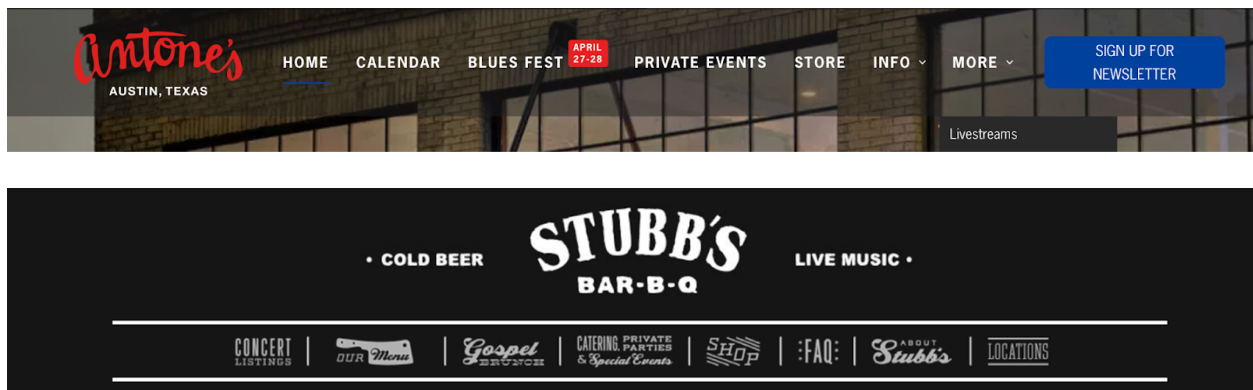
segregation, and intergenerational racism, the study of blues music must be interconnected with the study of race. This train of thought leads us to raise the question of authenticity of the blues, and what this authenticity looks like in the present day. Antone's itself is a music venue which opened on 6th street in 1975, long before 6th street was considered one of the vibrant nightlife areas of Austin Texas. It later moved to Guadalupe, north of the UT campus, and is now settled on 5th street only a few blocks away from the original location. The club was opened by Clifford Antone and went on to be the host of artists such as B.B. King, Stevie Ray Vaughn, and the Fabulous Thunderbirds, helping solidify their careers in the early years of the club.

Structure of Antone's and comparison

In this paper the various sections of Antone's website will be explained to the reader, illustrating the different components that will be analyzed. As mentioned, a main purpose of this website is to promote the shows and merchandise created by the business for public consumption. Of course, this does not make it an unusual website and is a very standard base for most music venue websites. Similarities between Antone's website and other music venues are important to note to illustrate the common trends within websites of this nature, which is the first thing I want to establish here.

The Antone's website has a very similar layout compared to other notable music venues in the Austin area. When opening the website, the viewer is shown immediately to the upcoming concert listings. From this point, the viewer can also visit the merchandise tab, the event calendar, organize private events, or read the historical context of the venue.

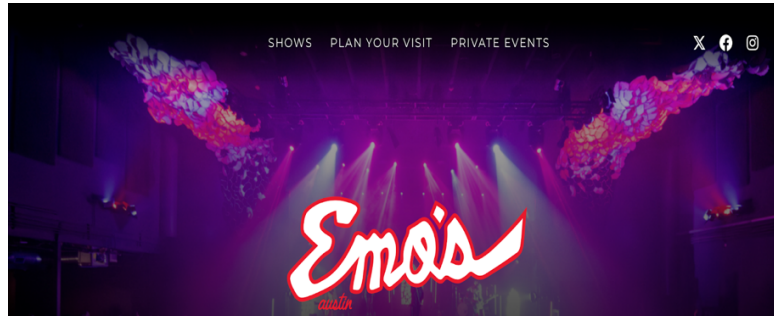
Such tabs are common in any venue's website, and we can see similar tabs listed in the Stubb's venue website, another notable venue with characteristics like Antone's. Below, there is a side-by-side comparison of the two venues website headings. A main difference worth noting is that while Antone's advertises itself as an authentic home of the blues, Stubb's advertises itself as an authentic venue of Texas BBQ. However, the website clearly shows how it is a site for live music as well on the website heading and portrays themes of rustic Texas authenticity.



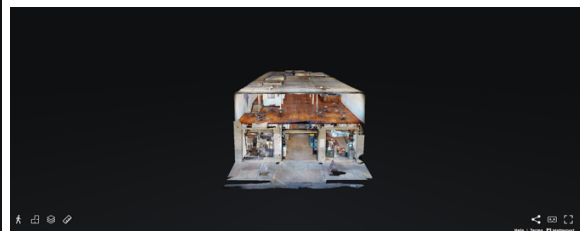
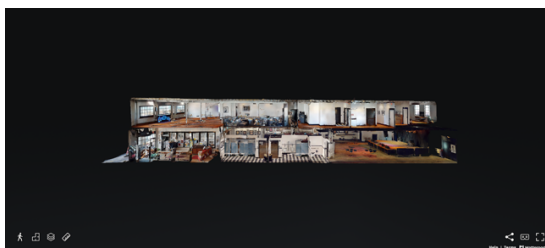
This comparison is made to show how Stubb's compares to another venue which promotes itself as an authentic home of a Texas product. Although different in font and website design, we see similarities between the general layout of the website headings. Options for tickets, sponsored/private events, merchandise, and historical information are available.

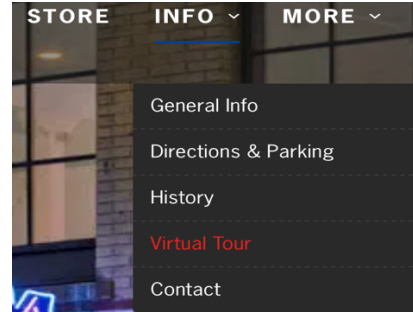
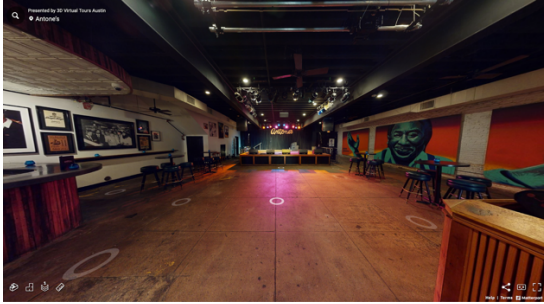
Below we can see a website for a different kind of music venue in Austin, a place called Emo's. This website advertises a Houston founded location that opened a location in Austin for punk, alternative, and EDM shows to be held. Below we see the Emo's website

headings. Although there are some similar themes between Emo's and Antone's website, such as font and heading sections, we see a drastically different venue portrayal.



This brief comparison shows how Antone's official website similarly compares to other venues of "authentic Texas" nature, and how compares to other sites of music outside of blues, folk, or country. One extreme difference between Antone's venue and other websites of its nature is that it comes with an in-depth 3D virtual tour recreation of the venue. This is an interactive model that allows for viewers to tour the venue remotely. This feature is found underneath the tab labeled "info" and can be accessed at the website heading. Unique features such as this create an interactive digital space and are an important to note in Antone's web design.





Function of the website

The website's history is difficult to fully describe as there is no certain creation date listed for public viewing. However, it is a focus of the website to advertise the history of the venue to the public and educate audiences about the history of the club.

Antone's website strives to discuss the significance of the club in past years to the genre of blues and strives to keep this historic venue alive. This mission is in part accomplished through the maintenance of Antone's website, with the website's purpose to explain the authenticity of the club as a historic home of the blues and gain capital to keep the doors open. The process of maintaining the website is in collaboration with other businesses that focus on website development and merchandise. The website management company which designed Antone's website is <https://friendlywp.com/>, which specializes in website design for various industries. There is also collaboration between Antone's venue and Big Henry's Record and Vinyl store. This is the business which sells Antone's clothing and other merchandise and is also a physical piece of Antone's music hall. Furthermore, on Antone's website there is the advertisement for the "Austin Blues,

which takes place in Waterloo Park and is organized by Waterloo Greenway. This is a music venue separate from Antone's and takes place in Austin's public parks for all to see.

Lead into the prospectus!

Antone's music venue and its construction of authenticity will provide a research opportunity that will branch into many subjects related to communication studies. Some of these will certainly include history of gender, masculinity, and race in my study of the history of blues research. As I connect these themes to my research, I imagine the definition of authenticity in blues will include broadening an understanding of such concepts and understanding how blues performance at Antone's is related. Of course, this will mainly be observed through the website and media produced through it. However, it is important to relate this research to the many applicable connections and understand the history of blues. One of the biggest questions from this project will be what is authenticity regarding the blues? This will need to be better understood before a true explanation of how Antone's website constructs authenticity can really be created. It is also worth noting how they brand this definition of authenticity through products and media to create a profit. Furthermore, as race will play a pertinent role in this project and in answering the question of authenticity, it is important to ask how the website emphasizes itself as a place for people of color to play and watch music through the media it produces. This also begs the question of how the club promotes blues as a genre, and how it has opened its space up to more than strictly authentic blues.

Lit Review

Understanding the ways in which authenticity is channeled into branding is a key component in discussing how the music venue Antone's channels authenticity into an actual brand. Academically, authenticity can be broken down into three separate perspectives. The perspectives which make up authenticity are the objectivist perspective, the constructivist perspective, and the existentialist perspective. [good—whose categories are these? THAT would be lit] It is important to understand that all these perspectives are interconnected, with some being more pertinent to people and others being more concerned with physical objects. The existentialist perspective for example refers more to human identity, especially in authentic functioning of leadership roles. Objectivist perspective is more concerned with the ideas surrounding authenticity of blues music as the music venue Antone's. The term indexical is used by scholars when referring to this perspective as the way in which the original concept distinguishes itself from copies. Audiences determine authenticity of a brand through this perspective by observing the logos, dates of performance, and history which is designed into a brand identity. An example of this is an Antone's shirt that says something such as "Antone's Blues, established 1975". In this we see the integration of a historical date, and the continuation of the club's significance by the purchasing and wearing of the shirt itself. Engaging with this research, I will be able to establish work on a somewhat overlooked area of blues music. I say this considering the amount of research on other Texas cities such as San Antonio and Houston compared to the research of blues in Austin. The city has a deep history involving many genres of music such as rockabilly, rock and roll, and country. These genres commonly surpass the blues in terms of scholarship and any additional research on the

blues scene in Austin help to surpass. such oversights. Furthermore, continuing work performed by previous scholars, I hope to contextualize how past research is present in a prominent brand in one of the fastest growing cities in Texas. By studying the media produced by Antone's venue, I can enter important conversations involving concerned communities and continue valuable research that exposes more about the essential genre of blues. This is discussed in the "Ethos of blues by author Neil, Lary" as he discusses the demonization of the blues player by institutions of religion in the U.S. The author shares how part of blues history is the out casting of blues music by institutions of power as a corrupting influence on white institutions of religion such as the Christian church. This understanding of blues music as a genre outside of power institutions is important to consider when regarding what the blues is. Fundamentally we see blues music starting out as a threat to mainstream religious beliefs before it was indoctrinated into popular culture. The authenticity of blues is fundamentally connected to concepts of black suffering and the coping of integrating into a society which is rooted in.

Methodology

Referencing this scholarly work, a methodology based on site analysis will allow me to analyze media concerning branding, construction of authenticity, and the advertising of blues. The methodology will also of course include rhetorical analysis in the studying of language used in the previously mentioned media as there is a great deal of rhetoric used on Antone's website.

Splitting the website into different sections for the purpose of analysis will allow for different aspects of the media to be categorized for the reader to comprehend. The

sections will include the below categories, the first being merchandise sold by Antone's, such as hoodies and hats. The second section will look at the historical context of the club as described on the website, and study how this interconnect with the idea of branding authenticity. The third and final section will be focused on analyzing how Antone's website advertises shows and artists for patrons to buy tickets. Through these categories, I seek to understand how Antone's constructs a concept of authenticity through the practice of branding, advertising of music and artists, and the historical descriptions of the blues club.

To move forward with this project, the following research questions will help to direct my research. Firstly, I am interested in what groups of people are playing at Antone's venue today. Historically, of course, the bar has been a home for blues players to come and perform. However, since it's opening it has hosted artists of a wide variety of genres. As questions of authenticity regarding the blues at Antone's arise, it is important to consider what talent is being showcased at the venue currently as opposed to what was shown historically. My second question is what artists is the club highlighting the most? On the website there is a category in the merch section where you can select shirts from several historic blues artists who have performed at the club. Furthermore, in the historical descriptions of the club there is mention of several artists on the website, begging the question of what artists are being advertised to construct an idea of authenticity. Finally, the question of how the club's website compares to the actual venue must be asked. I believe that it is very necessary for this research to compare how the websites constructs

of authenticity compare to the actual venues physical design. This comparison will need to take place through a physical site analysis of the club to compare it to the findings of the website analysis in entering these conversations, the methodology which I will practice will primarily be made up of site analysis of the website.

The primary site that will be analyzed is the website, separated into the three different sections previously mentioned. In this analysis, I plan on identifying the ways Antone's makes a calculated design to construct an idea of Authenticity. The sections on branding, show schedules, and history are all deliberately created for the purpose of selling Antone's to the consumer in a particular light. This calculated response is often referred to as media framing, a strategy discussed by Gitlin Todd as the perspective framing of certain media to curate a desired response from an audience. Through the analysis of the site, I will better determine how the organizers of Antone's utilize the club's prominent history to brand itself as "authentically blue." In this research I will also need to study the rhetoric used on the website, making the implementation of rhetorical analysis necessary for this study to be successful.

For the branding section, I will analyze what styles of merchandise are being created for patrons to buy. Understanding the style of Antone's merchandise will allow for me to show through examples how the club is physically creating a product which advertises blues as a particular kind of authentic. Through showcasing the various clothing available for purchase, examples of what Antone's claims to be authentic can be shown to the

reader. Furthermore, there is the extreme use of the objectivist perspective that will allow for me to illustrate how the club uses its history to promote itself as an authentic brand.

Regarding the scheduling and artistry promoted by the club, an idea of how the club has evolved to be an authentic home of the blues in the modern era can be ascertained. With the continuous growth of Austin, there is a massive variation of music genres in the city. As a music venue, Antone's hosts artists from many of these different genres. By comparing ratios of more traditionalist blues artists to the artists which fall outside this category, the reader will be able to see how Antone's has adapted to be more than a home for the blues.

Furthermore, the historical significance which Antone's prides itself on will be analyzed to understand how the club solidifies itself as an authentic blues venue. This historical significance is rhetorically explained on the official website, making it a great site for rhetorical analysis. Through the findings of such analysis, explanations to the reader on what exactly Antone's deems to be authentic can be communicated with rhetorical evidence.

Analysis

Rooted as a venue designed to host the genre of Blues, Antone's not only echoes celebrated music but also resonates with the nuanced history of the Southern United States. Beyond its cultural significance, Antone's strategically intertwines cultural heritage with a strategized marketing approach, projecting itself as an authentic Blues haven.

This research aims to unravel the construct of authenticity meticulously cultivated by Antone's Blues venue on their website. The primary focus is a rhetorical analysis of its official website, studying the different sections of the page and dissecting how it attempts to construct an air of authenticity for club visitors. The paper proposes a breakdown of the website into discernible sections to understand how Antone's strategically molds perceptions of authenticity. Antone's deliberate efforts to project an authentic Blues experience, make it a fascinating subject for communication analysis. This paper will delve into the layers of authenticity portrayed by Antone's and contribute perspectives accounting for the broader discourses on race, music, and communication. By categorizing the website into merchandise, historical context, and advertising of shows and artists, the analysis aims to unravel how Antone's strategically molds perceptions of authenticity through branding, historical narratives, and promotional efforts. This project contributes valuable insights to the broader discourse on the rhetoric's of authenticity within the Blues genre, fostering a deeper understanding of how media representation shapes the perception of this historic musical form.

Now that there is an overall understanding of the research object and the components that make it up, the process of deciphering deliberate choices made in branding, scheduling, and historical representation need to be discussed. The goal is to unravel not just what Antone's claims to be authentic but also how it strategically communicates this authenticity to its audience. This analysis will work to expand the ideas surrounding these questions and answer them accordingly. To propel this research

forward, a series of research questions have been formulated to navigate the complex terrain of Antone's Blues venue. These research questions are designed to provide a comprehensive understanding of the contemporary landscape of the club, shedding light on the evolution of its musical programming, the emphasis on specific artists, and the alignment between its online representation and physical existence. The first research question delves into the groups of musicians currently gracing the stage at Antone's. While the venue has historically been synonymous with blues, it has, over time, diversified its musical offerings to include a broad spectrum of genres. Understanding the present lineup is crucial for contextualizing the evolving nature of Antone's musical programming and addressing authenticity concerns tied to its historical association with blues.

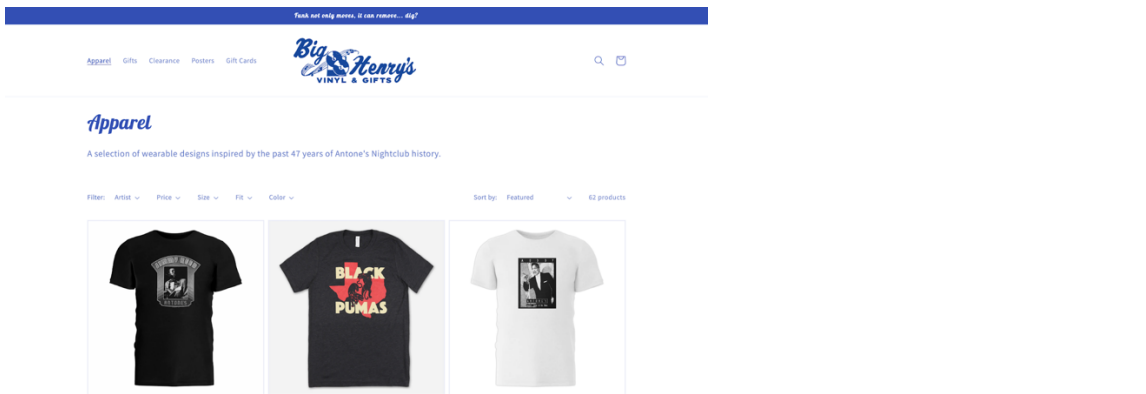
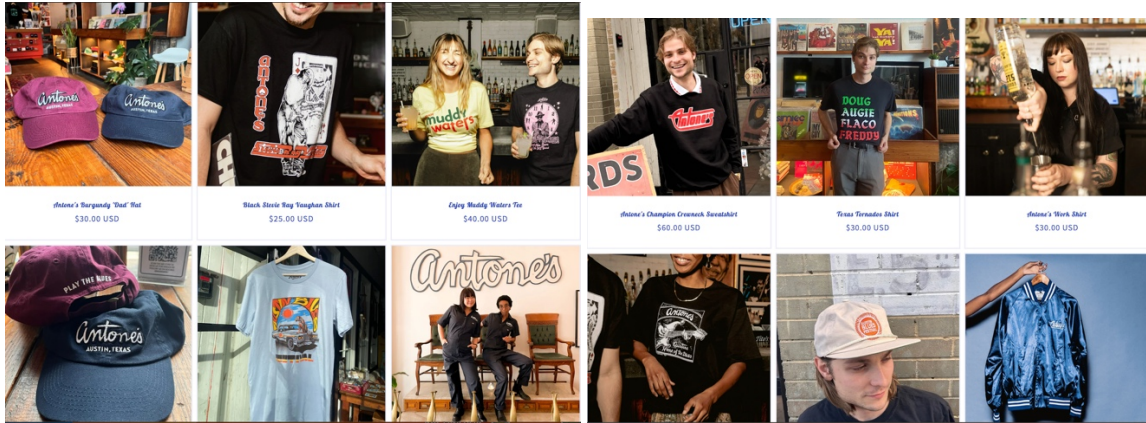
The second research question focuses on deciphering the artists prominently featured and celebrated by Antone's. The merchandise section on the website offers a glimpse into the club's historical connections, showcasing shirts adorned with the names of iconic blues performers. Furthermore, the historical descriptions on the website highlight specific artists, and there is significant overlap between the artists featured in histories of the club and the artists featured in the club's merchandise. Investigating these highlighted figures provides insights into the club's intentional construction of authenticity and the artists actively promoted to contribute to this narrative.

The third research question involves a critical examination of how Antone's online representation is constructed on its website. Through this question the constructed

authenticity of Antone's can be better understood and explained. This question will also help direct a concrete idea of what authenticity at Antone's is, and how authenticity is defined for the purpose of this analysis. In essence, these research questions collectively form a strategic framework that will guide the investigation into Antone's Blues venue. By addressing these queries, I aim to unravel the nuanced layers of the club's identity, understand its contemporary musical landscape, and critically assess the alignment between its online portrayal and the lived experience within its physical walls.

Antone's website presents itself as a modern representation of a vintage past that continues to exist in the present. [good] Through analyzing the methods by which Antone's constructs this identity, there are certain trends that continue throughout the website. These trends can be observed in the three different sections of the website, those being the merchandise section, the performance listings section, and the historical context section. Through the analysis of these components, Anton's club methodology of constructing a concept of authenticity becomes apparent.

First let us look at the merchandise section of the official website. Below is what the website section looks like, and the available merchandise listed. Here we see three images from the "Store" section of Antone's website.



The first two images simply list the merchandise; however, in the bottom image we see the headline for the store page. The store selling the merchandise for Antone's blues bar is a record store called "Big Henry's Vinyl and Gifts," which is located right next store to the music venue and operated by Antone's. Below this large heading we see the statement "A collection of wearable designs inspired by the past 47 years of Antone's Nightclub history." The listed merchandise primarily consists of shirts featuring acclaimed musicians or promoting the club; however, we also see hats, sweaters, and jackets. An important takeaway from this section is that there is lots of merchandise listed on the website that is not necessarily blues music. In the selected images, we see a "Black Pumas" shirt listed in the center of the third image directly under the website heading. This group originated in

Austin, Texas, giving it a level of authenticity to Texas, however but the genre of music made by the group is soul/R&B music. Furthermore, the band features a black lead member and creates music that stems from black communities historically. This connection is an important one as it shows the idea of authenticity circulating around the idea of race. However, it is important to note that there are also white blues players who are advertised through the merchandise sold at Big Henry's. One of the most prominent of these is Stevie Ray Vaughn, arguably one of most famous blues guitar players to come from Texas. Through this connection, we see a parallel between the merchandise and the club's origins. Similarly to how Antone's was opened under white ownership as a space for black musicians to come play the blues, we can observe a similar conflict in the current promotion of merchandise. This is an important concept to consider when regarding the historical origins of the blues and regarding Antone's methods of constructing authenticity. There is also another section of the merchandise portion of the website that is important to consider.

In a separate section, we see a wide list of well-known artists and affiliated merchandise. By applying filters to the search engine, there are filters for 15 different artists of various genres. The results for products show a wide selection of shirts for the artists, many which features vintage style designs or shirts which are reproductions or are graphically designed to appear aged.

Filter: Artist Price Size Fit Color Sort by: Featured 30 of 62 products




Artist: Albert Collins x Artist: Barbara Lynn x Artist: Black Pumas x Artist: Clifton Chenier x Artist: Denny Freeman x

Artist: Jimmie Vaughan x Artist: Jimmy Reed x Artist: Little Walter x Artist: Muddy Waters x Artist: Peterson Brothers x

Artist: Soul Man Sam x Artist: Stevie Ray Vaughan x Artist: Texas Tornados x Artist: The Fabulous Thunderbirds x

Artist: Walter 'Wolfman' Washington x Remove all

The third relevant subsection of the merchandise page is the poster store. In this subsection there is a wide variety of posters for purchase. While there are posters representing white artists, the posters representing black artists make the majority. Some examples of the listed posters can be seen below.

| | | |
|--|--|---|
|  |  |  |
| AC Green - Vintage Poster \$200.00 USD | Black Power - Vintage Poster \$400.00 USD | James Brown, The Godfather of Soul - Vintage Poster \$250.00 USD |




Apparel Gifts Clearance Posters Gift Cards

Big Henry's
VINYL & GIFTS

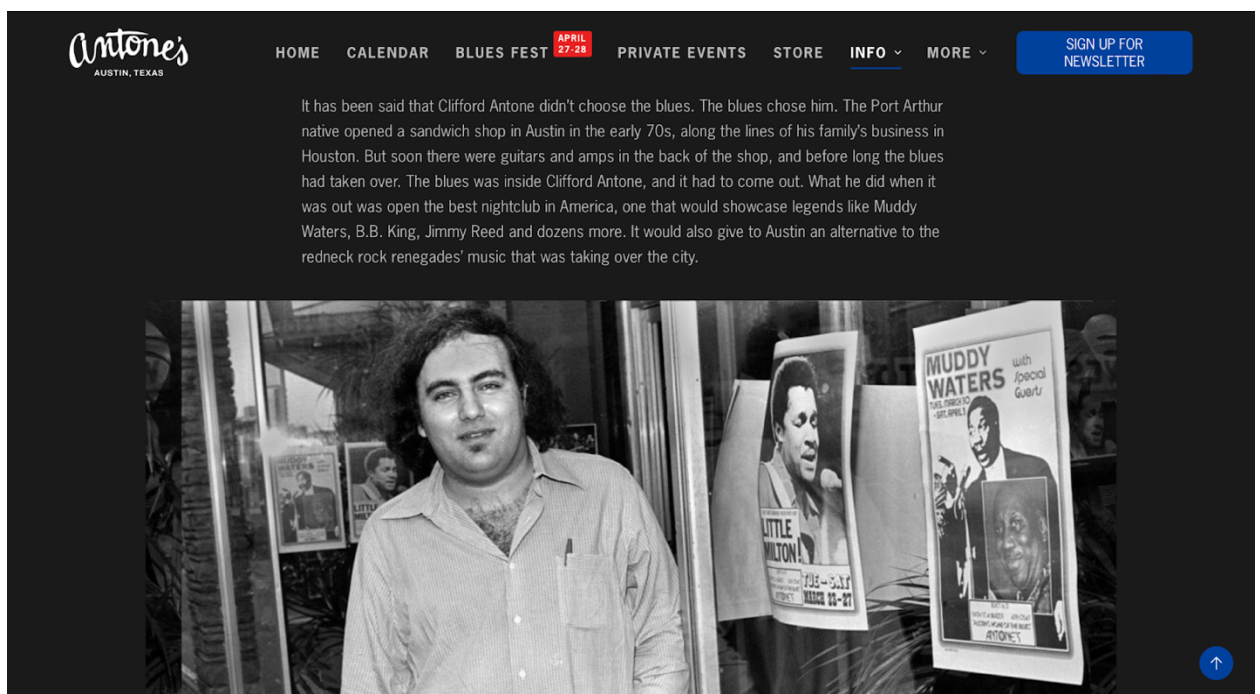
Search icons

Posters

Filter: Artist Price Color Sort by: Date, new to old 45 products

| | | |
|---|---|--|
|  |  |  |
| Vintage Albert King Poster - Tey's 1985 \$150.00 USD | Black is Beautiful Art Poster \$250.00 USD | Vintage Jimmy Reed and John Lee Hooker Poster \$300.00 USD |

From these photos we see a much more predominantly black representation of merchandise that serves to reinforce the sense that Antone's roots are black even though the current lineups, the ownership, and the main clientele are not. In the posters, we see artists such as Albert King and Al Green, showing a conflict of two different genres but a united representation of black culture in music. Furthermore, there is a single poster with the phrase "Black Power" in the middle of the first selection of photographs. Such products show that Antone's presents itself as an institution that stands against systemic racism and the oppression of non-white groups. However, it is worth noting that such media is still sold for the profit of the club, and those owners have always been white. Through this media, we see the idea of race being connected to Antone's construct of authenticity, and the sale of this construct for profit.

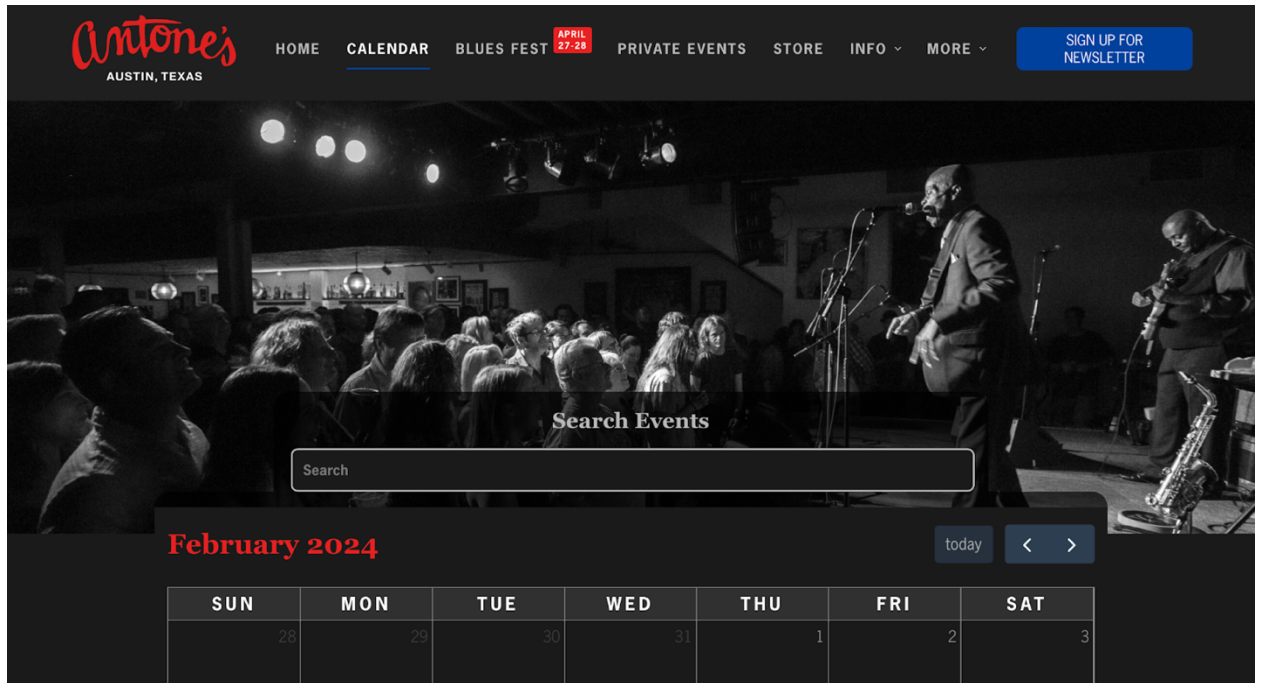


The second site of analysis is the historical context of the website. The descriptions of Clifford Antone paint him as a man who “had the blues inside him” and let them out through the creation of Antone’s. The website’s historical description quickly switches from descriptions of Antone himself and expands on his name as reference to the club. All the Austin locations of the club are discussed, from the opening on 6th street in 1975, the Austin Northside, Riverside, Guadalupe, and to the South at its current location at Fifth street and Lavaca. This context is important as it shows the physical alterations of the club and how rhetorical context in a public digital space is important for a claim to authenticity. Furthermore, the historical reference on the website paints all these relocations as evidence that the club has been in Austin long enough to be authentic to the area, even as it has moved around a lot and had to reassert its authenticity all over again at each site. This particularly relies on demonstrating continuity over time, with the historical section mentioning several times how Antone’s was affected by the rapid economic growth of Austin. By discussing the growth of the city and its existence prior, the club can identify not only as a longstanding Austin institution but also as an adaptable home of the blues that has evolved to be relevant in modern Austin.

One of the ways the club explains how it has stayed relevant is through the hosting of music outside of the blues, and it is here that the rhetorical production of authenticity becomes most evident. Although this will become more apparent in the performance section, it is also mentioned in the historical context as well as the

merchandise. Antone's is an authentic home of the blues, but it has certainly grown to host more than just one genre. As quoted from the website "Different musical styles needed to be explored on the club's stage, but like all things, there's always a new approach for those open enough to try. The club rolled with all kinds of music, always insisting on authenticity." From this short historical segment written by Bill Bentley, we see an idea of authenticity that surpasses the club's historical identity as a blues bar. Antone's is constructing an identity that is authentic to the city of Austin and the hosting of local music, while at the same time holding on to a vintage home of the blues identity. The website boasts the hosting of artists such as Willie Nelson and the word authenticity to describe it, showing that the writer expands the idea of authenticity to surpass a single genre.

We see this tension playing out in the scheduling portion of the website especially. In this section of the website, Antone's venue is home to much more than the blues. In fact, there seems to be a disparity between the number of blues artists performing compared to the wide range of other genres, prompting the question of what exactly it means when they say they are the "home of the blues." This section of the website begins with a heading featuring a black and white photo as seen below.



While the photo depicts a scene invoking a classic blues show, the below calendar goes on to list the upcoming performers, with genres ranging from rock, jazz, pop, country, and even cover bands. With a wide range of genres and artists to appeal to, the clubs construct of authenticity is well over the genre of blues. In the ever-growing city of Austin, we see the club having to rely on the use of a more generalized identity construction of authenticity while at the same time needing to broaden what that identity is. The implementation of vintage black and white photos, for instance, creates an aesthetic of credibility, but just below this we see a lack of blues performances scheduled for the venue. In this contradiction it becomes apparent that Antone's venue creates a construct of authenticity around vintage aesthetics and historical claims. However, it continues to lay claim to being an authentic venue by addressing all its performances as authentic music be it from Austin or outside.

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