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ROULETTE

MUSIC AWARDS

2024

PRESENTED BY: THE AUSTIN CHRONICLE & CAPMETRO

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WINNERS REVEALED
CHECK IT OUT

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AUSTIN MUSIC AWARDS
2024**

PRESENTED BY: THE AUSTIN CHRONICLE & CAPMETRO

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WHAT'S NEW AT THE 42ND ANNUAL AUSTIN MUSIC AWARDS?

The Zev Award launches, Antone's hosts,
and winners are out of the bag

BY AUSTIN CHRONICLE MUSIC EDITOR RACHEL RASCOE



CapMetro

THE AUSTIN
CHRONICLE

SIMS
Foundations Music Learning

Though the details wiggle around annually, the meat-and-potatoes mission of the Austin Music Awards sticks. *The Austin Chronicle* celebrates the year in citywide music-making with a springtime concert, now for the 42nd year. For the first time, the party moves to Antone's Nightclub on Sunday, Feb. 25 at 7pm.

Tickets are on sale now at austinchronicle.com/austin-music-awards, with all proceeds directly benefiting the SIMS Foundation.

Presented by Cap Metro, the show will feature performances from winners, nominees, and special guests – including DAIISTAR, Pussy Gillette, S.L. Houser, and Walker Lukens & Friends. Lukens' eclectic homegrown assembly includes Ben Kweller, A Giant Dog and Sweet Spirit's Sabrina Ellis, Kalu & the Electric Joint's Kalu James, Croy and the Boys' Corey Baum, Sir Woman's Uncle Roy & Spice, Magic Rockers of Texas' Jim Campo, and pedal steel wiz Zack Wiggs. Of the venue, show producer Paul Minor says "their multi-purpose space lends itself perfectly to the latest update of the event format," which also packs an all-star musical tribute to Music Industry Hall of Fame inductee Jim Franklin featuring Eve Monsees, Shinyribs' Kevin Russell, Theo Lawrence, Henri Herbert, and many more.

"I always tell my musician partners that if we are having fun, the audience will have fun too," says Minor. "I think that this show is being produced with a focus on the performing musicians having a good time, which will translate to one heck of a party for everyone in the house."

Alongside live music, the show will include a curated presentation of select awards. Unlike in past years, all 51 award categories will not be announced live onstage, but rather unveiled ahead of time in this keepsake special issue of the *Chronicle*. (Revisit our rundown of these less-stuffy, still-glitzy changes in "An Austin Music Poll FAQ," Jan. 5.) Poster artist Billie Buck captured the spirit in this year's poster featuring spiffily-dressed cats and dogs in a smoky backstage hangout. She imagines some homemade haircuts and tattoos in the mix too.

"This year's Austin Music Awards will be a little different, with the winners announced in print that week, the event

will feel more like a cool afterparty with all your friends (bad tattoos and bad haircuts also in attendance)," Buck wrote on social media.

Alongside the show's annual Hall of Fame inductions, much-loved Austin musician Ben Kweller launches a new award in honor of his son Dorian Zev Kweller. Under his middle name, Hebrew for wolf, ZEV explored hip-hop beats, acoustic ballads, indie rock, and chillwave grooves in musical releases dating back to 2022. He was also an integral member of the Dripping Springs High School music program, Drip Skate Club, and B.H. 22, a duo with his friend Ronny Rosenberg.

Dorian died on Feb. 27, 2023, at age 16, after an oncoming truck swerved into his lane while driving home from a friend's house. His family has launched the 501(c)(3) organization Zev United to support young musicians and skateboarders, reflecting Dorian's two biggest passions.

"He was a shining light that *still* burns bright," writes his father, Ben Kweller. "Dorian touched more lives in 16 years than most people touch in 80! As someone who came up in music at a young age myself, I know how important it is to have love and support and even a little financial backing. I'm so excited that

through Zev United we can give real support to artists at the beginning of their careers when they need it the most."

At the Austin Music Awards, the new Zev Award will recognize an

exemplary musician or group under the age of 18. According to the organization, the winner will receive a \$2,000 cash grant "that may be used towards musical instruments, software and other tools that may help the young artists on their musical journey."

Kweller writes: "We aren't looking for the most virtuosic musician or the most classically trained. This award is for an artist or group that is truly original, creating their own music and marching to their own beat."

"Often in our Instagram/*American Idol* culture we focus so much on musical technique, proficiency, and superficial traits like looks and how many followers someone has. When these things are the focus, it's easy to overlook the gift of songwriting and originality. Those two attributes will be at the forefront of future Zev Award winners."

Find all the 2023-2024 Austin Music Poll winners, including inaugural Zev Award recipients Lila + Sofia, starting on p.6. ■

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Austin Music Awards
on Feb. 25 are on sale at
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Farmer's Wife

DAVID BRENDAN HALL

BAND OF THE YEAR

BLACK PUMAS

NOMINEES:

Being Dead
Die Spitz
Fuck Money
Nemegata

MUSICIAN OF THE YEAR

SHINYRIBS

NOMINEES:

Ben Kweller
Blakehyl
BLK ODYSSEY
S.L. Houser

BEST NEW ACT

FARMER'S WIFE

NOMINEES:

Grocery Bag
Nuclear Daisies
SKATELAND
Slow Pulse

SONG OF THE YEAR

BLACK PUMAS

"MORE THAN A LOVE SONG"

NOMINEES:

DAIISTAR, "Star Starter"
Grace Sorensen & Magna Carda, "Digits"
Walker Lukens, "The One Who Loves You"
Wild Child, "Dear John"

SONGWRITER OF THE YEAR

CAROLINE ROSE

NOMINEES:

Abhi the Nomad
Cactus Lee
Laura Colwell (Sun June)
Will Johnson

MUSIC VIDEO OF THE YEAR

DIE SPITZ "HAIR OF DOG" (DIR. KENT SHINNICK)

NOMINEES:

Being Dead, "The Great American Picnic" (Dir. Kai Winikka)
Malik Baptiste, "Who!?" (Dir. Wes Ellis)
Mike Melinoe, "Clichés" (Dir. Michael Whitsett & Shelly Knicks)
Tele Novella, "Funeral" (Dir. Vanessa Pla)

ALBUM OF THE YEAR

DIE SPITZ TEETH

NOMINEES:

A Giant Dog, *Bite*
alexalone, *ALEXALONE TECHNICAL RESEARCH*
Being Dead, *When Horses Would Run*
BLK ODYSSEY, *DIAMONDS & FREAKS*
DAIISTAR, *Good Time*
Nemegata, *Voces*
Portrayal of Guilt, *Devil Music*
Tele Novella, *Poet's Tooth*
Various artists, *Texas Wild*

PHOTO BY CJ HARVEY



Caroline Rose



Die Spitz's "Hair of Dog"

IMAGE VIA YOUTUBE

LEGACY AWARDS

AUSTIN MUSIC HALL OF FAME

CHERUBS

AUSTIN MUSIC INDUSTRY HALL OF FAME

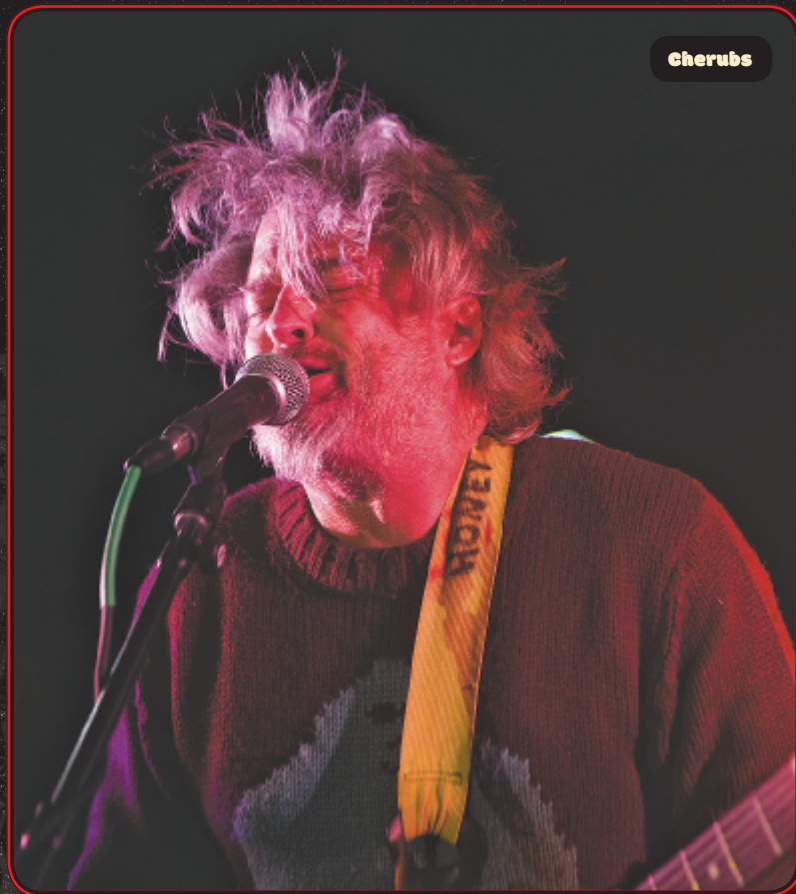
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ROSA MADRIZ

THE ZEV AWARD

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JOHN ANDERSON



Ruthie Foster

COURTESY OF RUTHIE FOSTER



Tropicana Joe

PHOTO BY STUDIO VIBIN



Bayonne

JOHN ANDERSON

BEST BLUES

RUTHIE FOSTER

NOMINEES:
Buffalo Nichols
Henri Herbert
Jesse Dayton
Zach Person

BEST COUNTRY

CROY AND THE BOYS

NOMINEES:
Harvest Thieves
Sentimental Family Band
The Tender Things
Theo Lawrence

BEST DJ

TROPICANA JOE

NOMINEES:
Ashmar
DJ Jester the Filipino Fist
DJ Kay Cali
King Louie

BEST ELECTRONIC

BAYONNE

NOMINEES:
Felt Out
LP Giobbi
Lucia Beyond
SEWA

BEST EXPERIMENTAL

BLANK HELLSCAPE

NOMINEES:
Alex DL
Attic Ted
fibril
Water Damage

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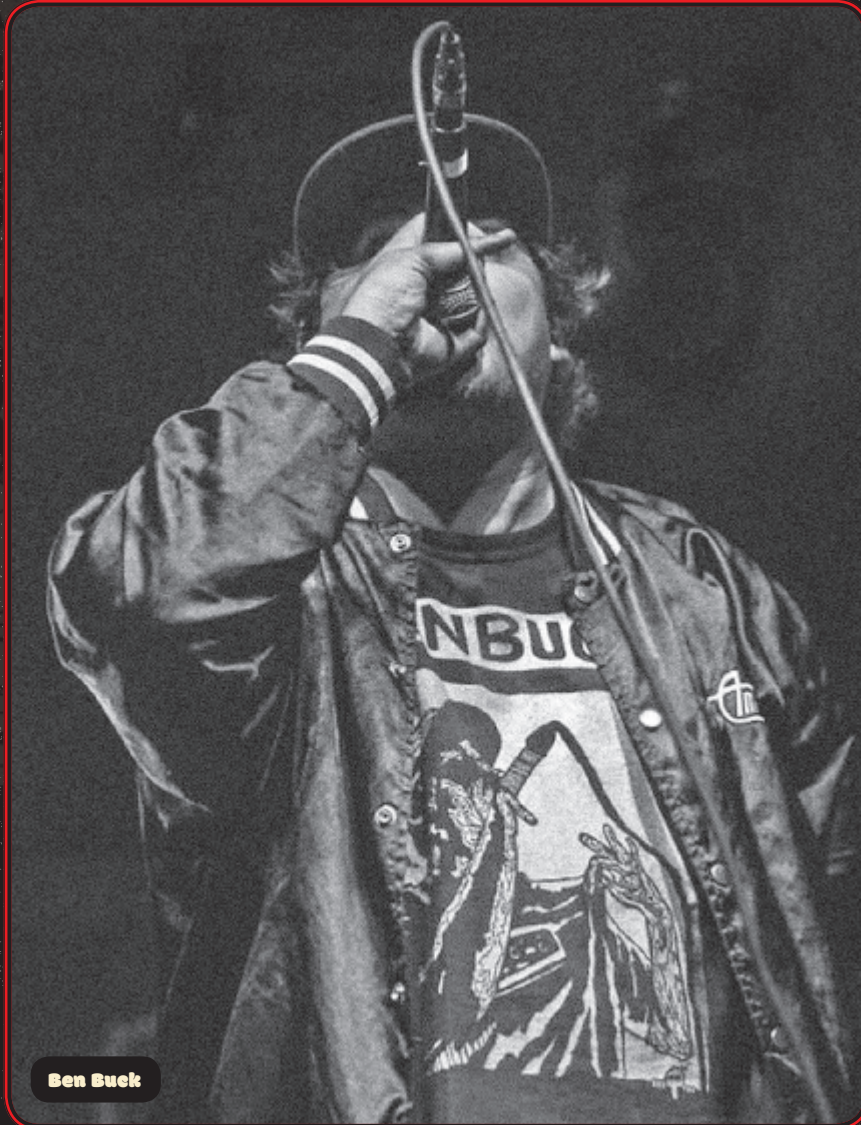


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Bidi Bidi Banda

PHOTO BY NATALIE MIDAL



Portrayal of Guilt

PHOTO BY ADRIRAN JAFARIABAR

BEST FOLK / BLUEGRASS

LITTLE MAZARN

NOMINEES:

- Batty Jr.
- Briscoe
- Large Brush Collection
- Lost Patterns

BEST HIP-HOP / RAP

BEN BUCK

NOMINEES:

- Blakchyl
- Malik Baptiste
- Mike Melinoe
- Norman BA\$E

BEST JAZZ

SARAH SHARP

NOMINEES:

- Alex Coke & Carl Michel Sextet
- JaRon Marshall
- Mockjaw
- Pamela Hart

BEST LATIN

BIDI BIDI BANDA

NOMINEES:

- Como Las Movies
- El Combo Oscuro
- Lesly Reynaga
- Nemegata

BEST METAL

PORTRAYAL OF GUILT

NOMINEES:

- Bridge Farmers
- Deep Cross
- Sadistic Force
- Spirit Adrift



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BEST BY GENRE



DAVID BRENDAN HALL

Pussy Gillette



PHOTO BY SYDNEY MIKE-MAYER

TC Superstar



PHOTO BY JOHN BERGIN

The Stacks

BEST PUNK

PUSSY GILLETTE

NOMINEES:
 BÖNDBREAKR
 Fuck Money
 mugger
 User Unauthorized

BEST POP

TC SUPERSTAR

NOMINEES:
 Jane Leo
 Primo the Alien
 Redbud
 Sun June

BEST R&B

MÉLAT

NOMINEES:
 Alesia Lani
 Eimaral Sol
 Grace Sorensen
 THEBROS FRESH

BEST WORLD

ATASH

NOMINEES:
 Atlas Maior
 Nagavalli
 Oliver Rajamani
 Paula Maya

BEST ROCK

THE STACKS

NOMINEES:
 Font
 Magic Rockers of Texas
 Never
 On Being an Angel



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Sabrina Ellis



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DAVID BRENDAN HALL

Kaylin Martinez

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SABRINA ELLIS (A GIANT DOG)

NOMINEES:

Kalu James (Kalu & The Electric Joint)
Nnedi Agbaroji (Trouble in the Streets)
Quentin Arispe (The Past Lives)
Uncle Roy & Spice (US, Sir Woman)

BEST GUITARIST

EVE MONSEES

NOMINEES:

alexalone
Ezra Rodriguez
John Morales
Wilson Marks

BEST DRUMMER / PERCUSSIONIST

KAYLIN MARTINEZ

NOMINEES:

Alton Jenkins
Daniel Coborn
Daniel Dufour
Jeffrey Olson

BEST HORNS

MIKE ST. CLAIR

NOMINEES:

Andre Hayward
Aubrey Logan
Daniel Fears
Gene Centeno

BEST PIANIST / KEYBOARDIST

KINDKEITH

NOMINEES:

David Alvarez
JaRon Marshall
Jonathan Deas
Rae Mascardo

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ZACK WIGGS PEDAL STEEL

NOMINEES:

AJ Castillo, accordion
Carolyn Trowbridge, vibraphone
Kym Warner, mandolin
Thor Harris, marimba

BEST BASSIST

KATE HALTER

NOMINEES:

Daniel Foose
Greg Gonzalez
Nora Predey
Sam Pankey

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CARRIE RODRIGUEZ

NOMINEES:

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ISABELLA MARTINEZ



PHOTO BY GRANT PAL

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 Breakaway Records
 End of an Ear
 Feels So Good Records
 Love Wheel Records

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ISMAEL QUINTANILLA III

NOMINEES:
 David Brendan Hall
 Pooneh Ghana
 Roger Ho
 Samantha Tellez

BEST RECORD LABEL

FEELS SO GOOD RECORDS

NOMINEES:
 Chicken Ranch Records
 Keeled Scales
 Portrayal of Guilt Records
 Spaceflight Records

BEST LIVE MUSIC VENUE

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NOMINEES:
 ACL Live at the Moody Theater
 Antone's Nightclub
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 The Saxon Pub

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Billie Buck

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NOMINEES:

Andy Langer (ACL Radio)
Deejay Slyce (KAZI)
Loris Lowe (Sun Radio)
Suzanna Choffel (Sun Radio)

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NOMINEES:

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KVRX 91.7FM
Sun Radio 100.1FM

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NOMINEES:

101X Homegrown with John Laird (KROX-FM)
Double Heads Variety Hour (KOOP)
A Hill Country Saturday with Kevin Connor (Sun Radio)
Stronger Than Dirt with Scott Gardner (KOOP)

BEST POSTER ARTIST

BILLIE BUCK

NOMINEES:

Billy Perkins
Cat Barrera
Ishaq Fahim
Taylor Rushing

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LYDIA FORTUNA

NOMINEES:

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Connor Schwanke
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Myles Crosby

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NOMINEES:

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Fusebox Festival
Wizard Rodeo 3



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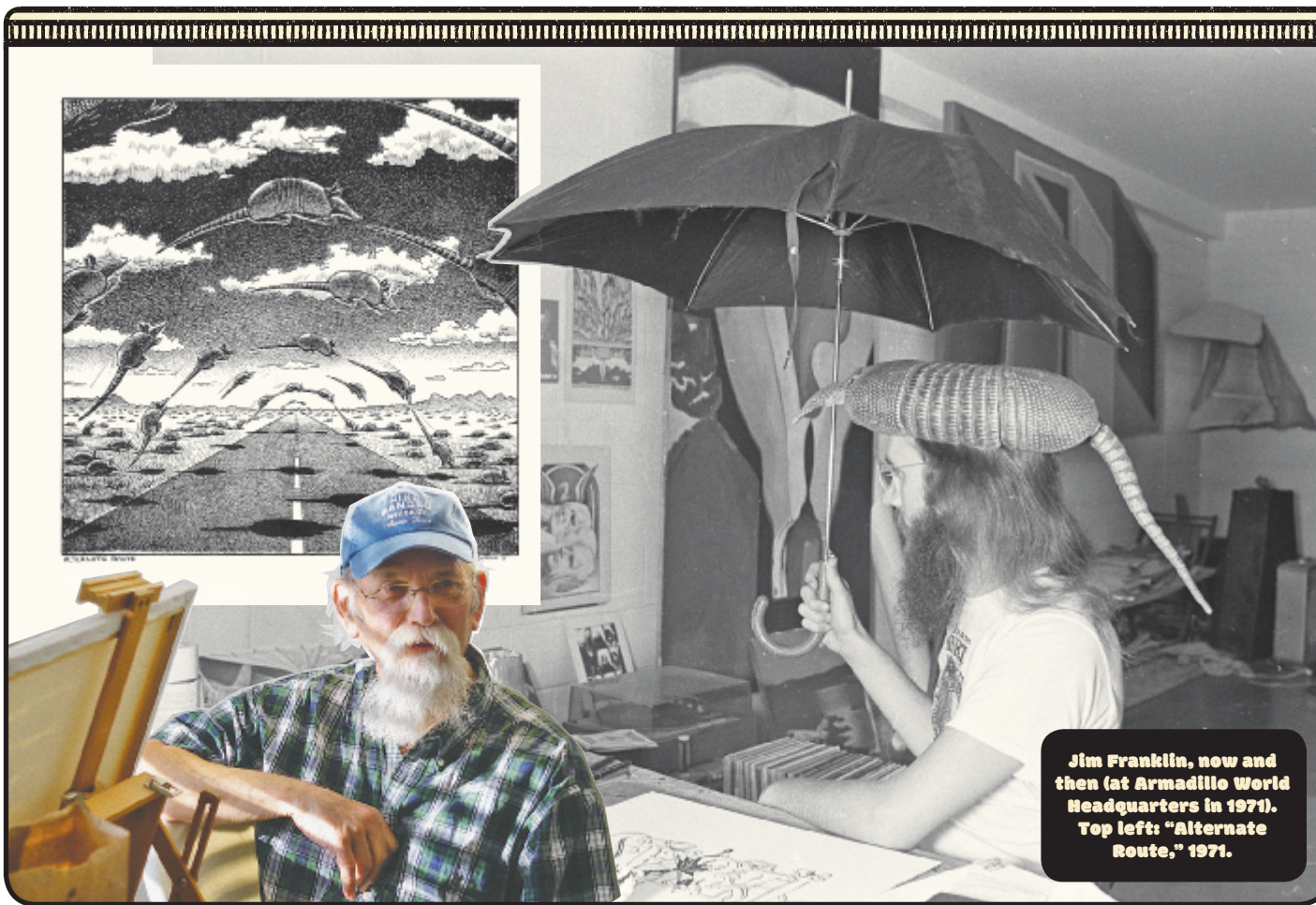
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Jim Franklin, now and then (at Armadillo World Headquarters in 1971). Top left: "Alternate Route," 1971.

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MUSIC INDUSTRY HALL OF FAME: POSTER VISIONARY JIM FRANKLIN

The artist on armadillos, self-unemployment, and his influence on Austin culture **BY KEVIN CURTIN**

Though he's perhaps the most cartoonish character of all Austin's hippie-era poster visionaries, Jim Franklin brought museum-quality artistry to the concert promotions of the Vulcan Gas Company, Armadillo World Headquarters, and Ritz Theater, while proliferating the nine-banded armadillo as a symbol of Austin's spirit. Descending locally in 1967, after a childhood in La Marque, Texas, and a spell in San Francisco, Franklin's wondrous concepts and detailed portraiture helped cement a Fillmore-like association between art and live music in Austin. A familiar sight to concertgoers for his eccentric master-of-ceremonies appearances, Franklin is also a songwriter and painter of international renown. The King of the Freaks is now 80, still making art and often sought out by young musicians who want a firsthand dose of "709" vibes. On his

appointment to the Austin Music Hall of Fame, Franklin cracked: "In other words they're gonna put me out in the hallway, they're not going to let me into the room."

Austin Chronicle: *You actually lived in the Vulcan Gas Company and the Armadillo while making their posters, which gives a very literal meaning to artist-in-residence. Was that a necessity of survival or a way to ingrain yourself into an artistic study of the venue?*

Jim Franklin: The thing that was most important to me was the studio space. I started off with some of the old warehouses along Fourth Street. They were big, they had character, and they were available next-to-free, which was important because I've always been "self-unemployed." Living at

the Vulcan and Armadillo gave me space to work, and the money I would have spent on rent, I could spend on paint.

AC: *Tell us about your first armadillo.*

JF: My first armadillo drawing was for a benefit for some guys who'd been busted for pot and they were in the county jail. It was in '67 or '68 in that park across from the county courthouse. The armadillos were inspired by a hunting trip with my father when I was about 10 years old. He was stealthy about creeping up on deer and of course I was stepping on sticks and making noise. So he let me go on my own and I saw an armadillo. I slipped under this barbed wire fence to get close to it and it was digging. When I was about 5 feet away, it turned around and walked between

"I'm a professional outsider."

my legs, just minding its own business, head down. I thought, "Wow, that looks like a miniature dinosaur – and it walked between my legs," which made a big impression on me. Decades later, I'm searching my mind for a poster image, and I thought about this prehistoric animal in contemporary time and realized that's a perfect setup for surrealism.

AC: *Do you feel responsible for the popularity of armadillos in Austin?*

JF: Yeah, because no one was doing that before me. I think it's a good thing, because I turned them on to a remarkable animal that's not a cute, fluffy thing you can cuddle up to. People are still picking up on the armadillo phenomenon. I recently looked up how many armadillo businesses are in Austin and it was just page after page after page. Like me, I think Austin has been attracted to it because it's not a typical animal.

AC: *Where do you see yourself in Austin's cultural legacy?*

JF: I'm a professional outsider. My first two heroes in art were Da Vinci and Michelangelo. I didn't copy their painting but I copied their imagery and influence. My art was based on what I could discover and not what I'd already seen. I did not want to emulate. There's this incredible universe we're living in; why would we copy stuff that's already popular when there's so many subjects that are open to interpretation?

AC: *You have a practice called "Les Yeux Fermés," which refers to painting with your eyes closed.*

JF: It was my way of entertaining myself. How can I surprise my own eye? The answer was so simple: Close your eyes, dummy! It's been said that all art is self-portrait ... so I closed my eyes and drew a self-portrait. I thought it was all going to be scribbled, but I said, damn, I've got everything in there – even the highlights of my pupils, but the placements are off – which gives it that distortion that I love in art.

AC: *Were you blindfolded?*

JF: No. I'm honest – I closed my eyes. I'm not gonna cheat! The whole point is to surprise myself. It's not like I'm having a contest with myself. I've never peeked. ■

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Rosa Madriz outside her longtime place of work, the Mohawk

JANA BIRCHUM

THE MARGARET MOSER AWARD: BEHIND-THE-SCENES CONCERT WIZ ROSA MADRIZ

The talent buyer on her career shift and influential decades in Austin music

BY RACHEL RASCOE

From Fun Fun Fun Fest to Mohawk, Rosa Madriz has been a show-making Swiss Army knife on the ground floor of so many Austin institutions. As the longtime director of talent buying with leading local agency Resound Presents, as well as with prior iterations Margin Walker Presents and Transmission Events, she's booked gigs across Central Texas for two decades. After earning her master's in mental health counseling last year, the Baytown, Texas, native shifts to a career in therapy – while maintaining a part-time role running behind-the-scenes operations at Resound.

Madriz will be celebrated with the Margaret Moser Award, which honors outstanding women in the Austin music community, at the Austin Music Awards on Feb. 25. On her years of spreadsheets, hospitality runs, and hanging around Mohawk to pay out bands, 43-year-old Madriz says: “I was gonna be here anyway. All my friends were there. It wasn't just a job, it was my identity.”

Austin Chronicle: What brought you to Austin?

Rosa Madriz: I applied to only one school, UT. Because I was super shy, my sister suggested I start working at KVRX. She was like, “listen to these bands,” like Stereolab. When I started there, I had the worst taste. Growing up in the mid-Nineties was not a good time for music. I started volunteering for things that didn't really make me interact with too many people, like making the PSA announcements and helping with *Local Live*. Then I was like, “Why don't I run for station manager and become a DJ?” That really got me around people, going to shows, and ended up with me helping friends book shows and starting a small company, [Green Potato Ventures].

AC: You've long worked with [Resound CEO] Graham Williams, who came out of punk and hardcore. What scene were you coming from?

RM: I was coming from what I would call a "pretty pop" kind of thing, not very punk at all. But I had a good handle on the local scene when I think it was at its best, right when Red River was really forming to what it is now, around 2002. Beerland was very kind to me, and I was lucky enough to get to book at Emo's too. When Mohawk opened in 2006, I happened to meet [club owner James] Moody. It was like, 'You should book here.' Graham [Williams] had experience getting national bands. It just really worked well – with my knowledge of the current local scene, and [Graham's] willingness to teach me how to book shows.

AC: You were around for the beginning of so many things.

RM: When Mohawk first opened, it was under deep construction. A bulldozer would come in and actually dug up all the cement where the floor is outside during the day. Then at night, we would still have shows and just cover that up with plywood. Bands would come by like, 'I don't think that the club is open.' It was like, 'Guarantee you that at 7, when you load in, everything will be fine.' One of the first bands that we did was the Decemberists. It was really cool – they came outside and played to this crowd of people with no amplified sound.

I've been lucky that I've really only had this one job for a long time. It was at the beginning of a really good time for music, I think, in Austin. Which is probably also a good reason for me to shift over. It's not mine anymore.

AC: And you've always been on the logistics side?

RM: I love spreadsheets. When I started booking shows, I was hands-on from beginning to end. I sent the offer, went and bought their hospitality. I was there at the venue, and one of my favorite things was giving bands rides. I had a truck for a while, and they loved it. It's like, 'You're in Texas.' I've picked up Ted Leo. I love Ted Leo. I drove around with Kool Keith. He's nice, but weird. I may have picked up GZA. A lot of folks.

AC: What advice do you give to younger bookers you work with?

RM: Some of these folks are way younger than when I started, so, "Don't do that to yourself. Don't burn out before you're even 27." I did too much work, you know? I shouldn't expect anyone to do that, because that's not healthy, so I try to make sure that people know when to stop working. The work we're doing isn't life or death. Like, slow down. You don't need to do five things at once. It took me like 12 years to figure that out.

AC: How long have you been working on a career change?

RM: I had decided, when I'm 40, I should figure out some other thing to do. The idea to go into therapy was [because] I see all these folks, in the industry that we work in, that have substance abuse problems. There's a lot of suicide. I wanted to do

something that was in a helping profession. I will now be working at a place called the Children's Shelter in San Antonio, with kids in the foster system. If you start working with people when they're young, the hope is that by the time they're adults, they have all these coping skills.

It's not related to music, but I hope

that once I get my full license, I can [also] provide help to the music community through Backline or SIMS or something. Therapy's expensive, but there are so many resources that people don't use enough. Locally, the SIMS Foundation and Backline are for anyone in the music industry, or their family members. ■

"I try to make sure that people know when to stop working... Like, slow down. You don't need to do five things at once. It took me like 12 years to figure that out."



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