

**THE IMPORTANCE OF BEING  
MARGARET  
MOSEY**

**THE AUSTIN  
CHRONICLE**

Margaret Moser and John Cale at the 2000 Austin Music Awards • Photo by John Carrico

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- 4 Susan Antone BY THOMAS FAWCETT
- 4 Marcia Ball BY BELINDA ACOSTA
- 4 Lou Ann Barton BY RAOUL HERNANDEZ
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## PHOTOS BY:

John Carrico, Martha Grenon,  
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and Todd V. Wolfson



Margaret and her best friend and Texas Blondes redhead E.A. Sreer at the 1994 Austin Music Awards

JOHN CARRICO

# Leader of the Pack

40 YEARS BY 40 MUSICIANS AS TOLD TO 23 WRITERS

“One man’s life touches so many others, when he’s not there, it leaves an awfully big hole.”

So teaches us the angel Clarence in 1946 Christmas parable *It’s a Wonderful Life*. Standing outside at Mohawk on Sunday, June 4 – hours after returning from a San Antonio rendezvous with Margaret Moser, who had entered hospice care that Friday – I reeled off the top of my head two dozen journalists alone she considered close peers, mentors, and protégés.

“In May 1976, I quit a straight job to clean offices and answer phones at the *Austin Sun*,” Moser emailed last week. “I bullshitted my way into interviewing Spirit for an authorless column called ‘Backstage,’ and I repeated this until I ended up with the column. I kept it for a while, but there’s not a lot of long-form writing of mine until an interim paper, 1978-ish, between the *Sun* and *Chron*

called *Rumors*, based out of San Marcos.

“That’s where I break in with Stevie and Lou Ann, Antone’s, and I think the Sex Pistols.”

Between the start of the *Chronicle* in 1981 and hanging up her press laminate 33 years later (revisit “Margaret Moser Retires,” May 16, 2014), this paper’s most popular and populist voice cut a radical swath through culture both high and low, and every facet of music in between. Born out of education and advocacy – to Willard Cummings Moser, B.A., M.A., B.D., Ph.D. and Phyllis Jackson Stegall, B.A., M.A. – and alpha to three younger brothers (Scott, Stephen, and Bill), the Chicago-born, Gulf Coast-bred, famously uncollegiate lifetime scribe and Austin Music Awards chieftain documented the Texas state capital in print, onstage, for TV and film. Margaret made media, and media made Margaret – mutual beneficiaries.

As I fruitlessly tried to concentrate on Hurray for the Riff Raff activist Alynda Segarra, the Bronx-born Puerto Rican singer called to mind AMA go-to Alejandro Escovedo. What would *he* say about Margaret Moser’s importance to Austin music and beyond? Or Lucinda Williams, Roky Erickson, Jimmie Vaughan?

Suddenly, that chorus drowned out anything coming from the Mohawk P.A.

Forty witnesses speaking to four decades of dedicated scholarship could’ve been Top 40s of civic leaders, business owners, barbacks, doorkeepers, SXSW volunteers. Save for the sole two recipients of the AMA’s Margaret Moser Award, all interviewed are musicians. Our celebrant dedicated her life to them and so many more, and in doing so, Margaret Moser, 63, helped stake the Austin music scene as surely as Clarence saves George Bailey. – Raoul Hernandez



Margaret with Carl Perkins, 1982

MARTHA GRENON

*Between the start of the Chronicle in 1981 and hanging up her press laminate 33 years later, this paper's most popular and populist voice cut a radical swath through culture both high and low, and every facet of music in between.*

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**FROM DOUG HANNERS & THE AUSTIN RECORD SHOW CREW.**

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## SUSAN ANTONE

This summer marks Antone's 42nd anniversary. I met Margaret sometime that first year in 1975. I went by my brother's club one afternoon and there was Margaret, trying to set up an interview with B.B. King. I liked her so much right off, and that's lasted all these years. She does so much for other people and she just has so much soul.

Margaret championed so many people, and my brother Clifford did the same thing. She wrote a lot about the older musicians, really important artists a lot of people probably never knew about. She brought notoriety and praise to the old guys and women who had never gotten recognition. On the other side, she covered so many young artists, up-and-comers, and kids playing music.

We shared so many memorable nights: Albert Collins, Albert King, Muddy Waters, Jimmie Vaughan, the Fabulous Thunderbirds, Stevie Vaughan, Doug Sahm, the Cobras, Double Trouble, and on and on. And Margaret always loved Lou Ann Barton, Angela Strehli, and Marcia Ball. We were just so lucky to hear all that music.

A couple of years ago, I received the very first Margaret Moser Award at the Austin Music Awards. I was so surprised and so humbled by it. If I could do in my lifetime half of what she's done, I'd be a happy person.

I think there's a little magic in that Margaret Moser, what'd'ya think?

— as told to Thomas Fawcett



Margaret, Lou Ann Barton, and Kim Wilson at the 1987 Austin Music Awards, Austin Opera House

MARTHA GRENON

## MARCIA BALL

I couldn't tell you about my first encounter with Margaret. It just seems like we were on the scene at the same time. I saw her performing with the fun girls and I always saw her writing. She's a music writer who writes to enlighten. That's what built the scene, telling the stories.

She's always been there to emcee your charity event or to offer a "job well done." And the Austin Music Awards – she took that job on and just did the heck out of it. Because of my work, there are a lot of people I don't see often who I know and love. These people might be in Florida or Lawrence, Kansas, but I visit them when I can, and Margaret is one of them. There are a lot of us like that. Jimmy LaFave did the same thing.

I will say Margaret Moser lives her life to the fullest. No regrets. We had lunch in San Antonio at La Fonda [two weeks ago], six of us. She was beautiful with a flower in her hair. Wonderful conversation. She has had a great life, to this day, to this moment. I think as much as anything, the lunch was for us. Not to make herself feel better, but that we can all feel better. — as told to Belinda Acosta

## LOU ANN BARTON

I met Margaret when I started working with the [Fabulous] Thunderbirds. She was 20, so I was 20, 'cause we're the same age. This was when Antone's opened in 1975. I didn't know anyone in that crowd, really. I knew the guys. Angela Strehli, Margaret Moser, Susan Antone, and Diana Ray were the first four girls that reached out to say hello – and be my friend. Because I don't think I was very well-liked: "Oh God, the Thunderbirds have hired a girl singer."

I wasn't in the Thunderbirds very long – about six, eight months. I went back up to Fort Worth and worked at the Bluebird Cafe with Mike Buck, Freddie Cisneros, and Robert Ealey, but I wanted to come back to Austin. I'd heard that Stevie [Ray Vaughan] was tired of being in the Cobras, so I told him, "Why don't you quit the Cobras? You don't like it anymore, and you and I can start a band."

We did. We got our dream players: W.C. Clark, Jackie Newhouse, Mike Kindred, and Freddie Walden on drums. And at this time, there was no *Austin Chronicle*. There was the fabulous *Rumors, Gossip, Lies & Dreams* magazine [laughs]. I was crashing between Denny Freeman and Keith Ferguson's house, and one day, Stevie walks in the door with a copy of *Rumors, Gossip, Lies & Dreams* and says, "When did you write this!?"

I'm like, "What are you talking about?" It was this little article Margaret had written, and it said something like, "Lou Ann Barton is back and she's put together a new band with Stevie."

Well, Stevie was infuriated. "This is not *your* band. This is *our* band! *My* band." Margaret had gotten wind of the band and she had written the article on her own – hadn't asked me or anything. She loved me. We loved each other, and there she was, already in my corner.

Last year, I needed a new bio. I knew she was ill, but by the time I got with her, she was already on drugs where she told me, "This is what they give you when there's nothing else they can do." She still wanted to write that bio.

Well, she wrote stuff in there that she knew about me before she even met me. Stuff that had been in *Texas Monthly* about a 17-year-old blues belter out of Fort Worth, Texas. Something she had read I wasn't even aware existed. She knew dates. The girl knew dates – and years.

"Write me something I can use the rest of my life," I told her, "because nobody can run down my whole career and everything that's happened to me better than you. You know it all. You wrote about every point. You lived it with me."

I will use it the rest of my life. — as told to Raoul Hernandez

*I will say Margaret Moser lives her life to the fullest.  
No regrets.*

## RAY BENSON

I remember meeting Margaret at the Soap Creek Saloon on a 10-cent tequila night. That musta been 1975 or '6. We started talking and she mentioned how much she liked Bob Wills' music. Never thought that line worked for me, but I was impressed. She, along with a bunch of us aging, physically hurtin' senior citizens, made Austin what it was and, I guess, is today! In the mold of Ann Richards, Molly Ivins, Linda Ellerbee, and other tuff Texas women, Margaret is smart, driven, flamboyant, a caring true friend, and keeper of Austin's flame.

— as solicited by Ed Ward



Margaret and B.B. King, 1977

KEN HOGE

## ALICE BERRY

I credit Margaret for getting the name of our band out to the Clash, which led to us opening up for them on the second night at City Coliseum in 1982. She was going around town with Stuart Weintraub, their manager at the time, and they saw the band I was singing with, the Trouble Boys, at the Continental Club. When Stevie Ray Vaughan was booed off the stage on the Clash's first night, the band asked us to replace him. Margaret made it happen. Margaret was also the first press coverage we ever got.

One of the best experiences with Margaret was performing with her as a Jam & Jelly Girl in Dino Lee's White Trash Revue. I don't know if Margaret had ever performed in a band before that. It was such a delight to see her on the other side of the stage and to see what it's like to have other people look up at you from the audience and think you're cute.

As for the Texas Blondes, I suggest you read Pamela Des Barres' book, *I'm With the Band*. Basically, Margaret organized a posse of girls called the Texas Blondes who wanted to hang out with rock stars. She modeled us after Pamela Des Barres' GTOs. We were just cute girls who liked cute bands, and we wanted to show some Southern hospitality. Some of the girls liked to show more hospitality than others.

Margaret had girls of different types. E.A. Srere was a part-time Blonde and she was the smart one if a rock star wanted intelligent conversation. I was the chauffeur, the nice girl who hung out with rock stars wanting to remain faithful to their wives and girlfriends.

The Blondes became so well-known that bands coming through town would request us. Margaret would ask us if we wanted to get into a show for free and then we'd decide. We still laugh about the bands we turned down — Tommy Tutone and maybe Loverboy.

One of her crowning achievements as queen of the backstage was when she had 20 people as her plus-ones for the Talking Heads show at Palmer Auditorium. In addition to having 20 people on the list, she also orchestrated the great "pass-switcheroo," which meant after she got into a show with a pass, she would look for friends who had already gotten in and ask them for their passes, then went outside to slap them on people waiting there to get in. Then she'd instruct us to do the same to get in more friends.

In some way, she lived the line from the Big Boys: "If you like our band, go out and start your own." Margaret encouraged everyone to go out and support live music. She tried to not be too hard of a critic. She knew bands would always get better. — as told to R.U. Steinberg

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Margaret at the Austin  
Opera House, 1977  
photo by Ken Hoge

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## JOHN CALE

The early days of my love affair with Austin – those days when my band and I roamed the hinterlands of Oklahoma DRIVING WEST in an Econoline van packed with sleepy, angry musicians and their gear – we still had NYC in our back pockets. This Welsh boy, now familiar with the 24-hour mania of NYC, was off to explore the other U.S., the one you weren't sure would accept you or your brand of art rock/punk.

My music wasn't blues. It wasn't anything particularly associated with the Southwest. Better learn their ways, but more importantly, understand what not to say or do when you're the intruder. Mind your manners – learn your place.

Driving exhausted and hung over from one Southern state to the next, we never lost that arrogant veneer that nothing could happen to us. We were resplendent in the cloak that New Yorkers everywhere wear. You didn't need to carry a gun to make that point. Once, after a show, we were invited by some locals to stop by their farm on our way out of town. The promise of a party with all its expectations!

Instead, I was gifted a genuine World War II Luger! Ahhh, *this* is the South!

At a large wooden hall called the Armadillo, the headline had been "God Comes to the Armadillo" – so different from anything the VU had encountered. Gleefully wincing at the marquee, up walks a petite blonde with all the swag-

ger of someone 10 feet tall. She grabs hold and says she's "Margaret" and she's there to welcome my band to the venue. In that moment, I understood I'd found someone who knew the score and was there to make sure we didn't trip up too badly. We checked into a small hotel nearby and drank ourselves to sleep. The following morning, I awoke to a ruckus coming from the pool.

I walked outside, there was Margaret with her gin & tonic in hand at poolside loudly laying into someone in the water. Her friend sat in a chair nearby, but neither were interested in swimming. I tucked into a six-pack and was goaded to get in the water. Rather than do that, I sidled up behind Margaret and gently pushed her into the pool.

Being fully dressed, she was not happy and spluttered at me while her friend stood up and called me various names before helping Margaret out of the pool and into her room nearby. As the door closed, I heard her tell Margaret that I'd better not try that with her, because she had something in her handbag I could chew on. Margaret told me later it was a Charter Arms .38 – a favorite means of dissuasion with Texas ladies.

Throughout the ensuing years, I proudly witnessed Margaret's intense passion for cultivating a true family of her wayward artists as we all passed through her backyard year in and year out. If ever there's anything to learn about true loyalty and a die-hard love of life, she's the master. Her name is syn-



Margaret and John Cale at KGSR during SXSW 2005

PHOTOS BY TODD V. WOLFSON

onymous with so much of the Austin music landscape – stories upon stories of countless musicians seeking refuge and advice – but mostly it's her unfailing generosity and kindness.

From day one, she's worn her heart on her sleeve and displayed mad love for me and everyone who dared dream

of being a part of the Austin creative community. Never shy, always ready to box with anyone purporting injustices, she made nurturing her true religion, and that's an indelible mark, never to be removed.

– as sent to Ed Ward from Los Angeles on June 26, 2017

*I proudly witnessed Margaret's intense passion for cultivating a true family of her wayward artists as we all passed through her backyard year in and year out. If ever there's anything to learn about true loyalty and a die-hard love of life, she's the master.*



Bernie Worrell (l), the Peterson Brothers, and Margaret at the 2013 Austin Music Awards, Austin Music Hall

## ALVIN CROW

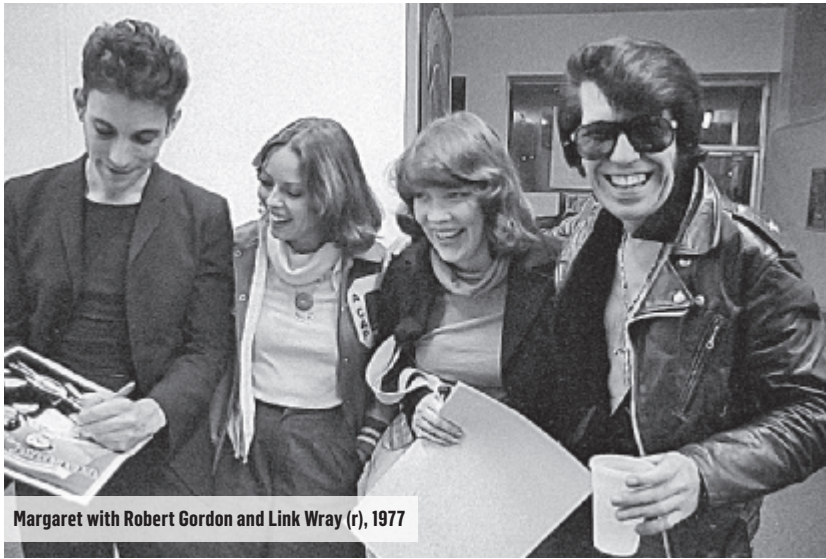
[At Natural Ear summer music camp], she took the orders and made sure the pizza rolls got delivered. They called her "The Lunch Lady." They looked at her almost like a grandmotherly type. We thought that was funny [laughs]. She was kind. She'd listen to their problems.

She didn't really reveal that side that was a knowledgeable historian, especially around Central Texas music. There'd be a few kids that were really go-getters and were really interested in that kind of stuff, but we're talking about maybe eight or 10 kids at the most. She'd loan 'em money if they needed it for lunch and stuff. Which they did, all the time. They'd show up with no money.

She understands the rock musician, or the professional musician, I should say. Most people don't. They're an enigma. One of the reasons they're so popular is because they're so odd to most people. But Margaret, being on the inside for so long, she knows them on an intimate level. She understands the music. She understands the history. She understands what's right and what's good, and what's not.

She knows how to draw the distinction between serious rock & roll and bubblegum. She's a true critic. She tells me somebody's good, I believe it.

– as told to Christopher Gray



Margaret with Robert Gordon and Link Wray (r), 1977

KEN HOGG

## JOE DOERR

It was 1983 and I was the new kid in town – not really a member of the LeRoi Brothers at that point even though my brother Steve [Doerr] and Mike Buck were campaigning for me to be a permanent member. I wasn't sure I wanted to step into that world at all. Infamously, [guitarist] Don Leady had the same opinion. A lot of people in the scene had the "If it ain't broke, don't fix it" mentality. Margaret actually gave me my first ink as a LeRoi Brother – if not as a working musician.

She took notice of me and wrote something positive about a performance in her "In One Ear" column. Things changed after that. It gave me some credibility and put out some of those fires of skepticism that seemed to be burning all around me. It gave me confidence, really, to forge ahead, not just as Kid LeRoi, but to this

day. I really have to credit Margaret with giving me a seat at the banquet table of Austin's music scene.

A few years after I came back from grad school in 2003, my brother asked me to become a permanent member in the LeRoi Brothers. We did a show at the Continental Club and Margaret had again written a review of her night on the town. She mentioned how cool my brother was, how unparalleled his singing was, and talked about the great songs like "Chain of Love." Then she gives me the kind of nod I remember from the early days: "It makes me feel better about feeling old because I remember when Joe Doerr was the young buck in the herd."

She's always had the economy and intuition of a master sonneteer. – as told to Kevin Curtin

*Margaret was the leader of the pack. She always stirred up whatever trouble there was, and we all appreciated that because we were always looking for a good time.*

## JOE ELY

There's so many stories of Margaret. I met her back even before the *Chronicle* was invented, back in the old *Austin Sun* days. I was living in Lubbock at the time, but was playing Austin a lot in the late Seventies. Wherever there was music playing, you would see Margaret and [local welcoming committee] the Texas Blondes.

I remember they all came to Dallas with us when I brought the Clash to Texas on their first run. A bunch of Austin people came up and Margaret was the leader of the pack. She always stirred up whatever trouble there was, and we all appreciated that because we were always looking for a good time.

When she went on the tour with us [see "On the Road With Joe Ely," April 2, 1982], it was a big road show with everybody following each other. That was one of those times that puts an indelible stamp on a crazy era in Austin music, where rednecks and punks and all had their own cultures, but they intermingled in the music world. Margaret fit in with all the cultures, and everybody looked out for each other.

In those days, Austin was a lot simpler, and a lot easier to get around, and everybody knew everybody. It was a tight community, and Margaret was right in the middle of everything always writing about it. You would just go from place to place, and always something really fascinating was going on. Margaret had this sense for knowing exactly where the most interesting combination of people might be playing at the same time.

I remember one time, probably in the late Seventies, Stevie Ray [Vaughan] and Flaco Jiménez got into a jam session at Antone's, and boy, talk about two extremes of music just whipping the blues. We would've never found out about those things if it wasn't for Margaret putting out her antennas and knowing exactly where to go. She influenced all of us playing music at that time.

– as told to Doug Freeman

Margaret and Stephen Bruton at the 2005 Texas Film Hall of Fame, Austin Studios



TODD V. WOLFSON

## ROKY ERICKSON

I first met Margaret at St. David's church. I would go to church and come out to get coffee and cream, and she would be there, like she was supposed to be there. Right away I knew she was one of the nicest people I'd ever met.

I liked it a lot when she started writing for the *Austin Sun*. I kept encouraging her to stay with it, and I'd look forward to her writing when the *Chronicle* started and she went there. It was fun when they started the Austin Music Awards and Margaret did so much to make it all happen. I enjoyed all of them and have great memories of going to them and playing.

She wrote so much during all her years at the *Chronicle*. She had such a personal and passionate way of writing about music. I also liked seeing if she had written about me or my life or what I was doing. She had a different way of looking at things, and the way she wrote made the music come alive, like the musicians were right there with me. She has a gift not every writer has.

I always appreciated her, for more than 40 years now, back to the Seventies when she started at the *Sun*. Austin was different then, more like a little town, and we all got to know each other real quick. That doesn't happen for everybody anymore, but I'm so glad it happened for us. Please tell Margaret I'm going to write her a letter. A letter to her and her family.

— as told to Bill Bentley



Rokkervil: Roky Erickson (l) and Billy Gibbons with Okkervil River and Margaret at the 2008 Austin Music Awards, Austin Music Hall

TODD V. WOLFSON

*She loved what she wrote about, and you can tell. It jumps off the page in the way that when you're having a good time making a record, you can hear it in the grooves.*

## ALEJANDRO ESCOVEDO

It was 1980, 1981, when Rank & File first came to Austin. Margaret was there, Lester Bangs was there. That was when we first met. It was my introduction to an Austin that was very community-minded and had all these brilliant, smart, sharp people being really wild and crazy and having as much fun as possible. Their love of roots music and rock & roll, especially the history of Texas, was from a different perspective. It was very cool, very different. I'm glad I met those people when I did. Margaret was a large part of that.

She was super intelligent, super smart, super cool, super informed about music. She was so supportive as a person with everyone she came across. For me, it was a big deal. Being in Rank & File wasn't always easy, and people like Margaret were very kind to me at a time when not everybody

was. I always felt support from her and a kinship with her, with the Texas thing and a love for the Velvet Underground and John Cale in particular. That was why I connected with her immediately and so firmly. Her love for the Velvet Underground and John Cale was the same as I had.

The interviews I did with her weren't your normal interviews. They were deep, very pointed, always digging for the truth. She was a great writer. She loved what she wrote about, and you can tell. It jumps off the page in the way that when you're having a good time making a record, you can hear it in the grooves. She presented that kind of magic when she wrote.

Her writing constantly promoted what Austin had, what was very special. And she didn't just write about the latest thing coming

through town. She wrote about Santiago Jiménez and Esteban Jordan and San Antonio rock, all these great characters that were part of Texas music. She wrote about all those different things that made Austin what it was, the way it became an oasis of music in a huge, huge pot of red, Bible Belt poison. Where else were you going to go?

Margaret was responsible for that. Margaret was the reason that reached so many people.

I will never forget the [Austin Music Awards] when we paid tribute to Sterling Morrison with John Cale. That was one of the major musical events in my life, and she was responsible for that. It was one of those moments that pushed me into something else, like another world. I'll be forever grateful for that.

— as told to Tim Stegall



Margaret and Delbert McClinton (r) at the *Austin Sun* Music Awards, 1977

KEN HOGE

## ROSIE FLORES

Margaret always made me feel like I was important, which is hard to find nowadays. She would say, "You are one of the earliest women that played rock & roll!" She said, "You were one of the first all-female country rock bands to ever come out [Screamin' Sirens]."

In 1968, I came down from California to play at the Kit Kat club in San Antonio because there was a big scene there. While she was doing a *Chronicle* piece about me, I was so impressed she found a newspaper article that came out about it! Even now, she has this warm, extending hand that's willing to help.

The last time I hung out with her was with Patricia Vonne, who also adores her. We met for brunch, and I was talking to her about a book I'm trying to write and she had such encouraging words. I didn't really feel like a very worthy prose writer, but she was like, "No, it's important, and you should do it."

And what she did at the *Chronicle* and the Austin Music Awards. She has that self-empowerment that's so infectious. When I brought Wanda Jackson and Janis Martin out of retirement to be on my record, I felt that same self-empowerment. Austin wouldn't be Austin if it wasn't for Margaret.

— as told to Alejandra Ramirez



TODD V. WOLFSON

*She didn't just write about it. She championed it.*

Margaret and Sam Moore at Antone's, 1977



KEN HOGG

## GARY FLOYD

Margaret was one of those people who, in the 'real Gary' headspace, was always there. She was an intricate part of the scene from the very beginning.

In *The Dicks From Texas* [documentary], I remember Margaret saying she used to work at the co-op when I worked there, sporting the Mao badge I used to wear. I don't remember the exact day we met, because it's more like she was always there. I do remember always liking her, though. I was young and it was a weird time, but she was always really nice to me. She had a smart mouth, but it never was directed toward me. That was something I was always very happy about.

She always seemed to make things happen. She *pushed* the reality of what was happening in the punk rock-dash-Austin Texas, scene. If you're somebody who's nice to me, then, right off the bat, I'm going to like you, but Margaret was actually *doing* things. She was involved. And in those days, I would sing and then get off the stage and look for people who were involved.

Long after I left Austin [for San Francisco], I'd hear about her doing things and doing great. It was obvious from very early in her career that she liked the scene and did whatever she needed to make it part of her world and then share it with everyone else. Sharing the scene, that's a real accomplishment, you know? Most people can share the scene, but they keep too much for themselves. There's a balance there and Margaret really got it.

— as told to Marc Savlov

## DENNY FREEMAN

My first memory of Margaret was at Alexander's Place, in maybe 1974. Alexander's was a small BBQ joint, in a small community called Kitchenville, if I remember correctly, on Brodie Lane — "the country." If you knew about it and came there, you were almost automatically in our little blues cult. Because of its size and remoteness and being a black-owned place in a black community, almost everyone that went there was known to us or became known to us before long.

Most folks at the time didn't know or care about us, or blues in general. We certainly had our small following, made up of lovely people, but in the early Seventies, even Stevie and Jimmie [Vaughan] were relatively unknown. Even though there was blues in Austin before us Dallas boys came down, in 1970 much of it had dwindled and locals were more interested in the other things. Margaret taking an interest, and eventually writing about it, was significant.

And she didn't just write about it. She championed it. She wasn't the only writer to write about blues, but from time to time through the years, Margaret would write something to remind everyone of our contribution to the Austin music world.

The Seventies, in my opinion, was when Austin became a "music town." The great thing was that it wasn't planned. It just happened because people from all over the country started hearing about Austin and moving here, and that included many musicians. As the decade advanced, more and more music was being developed here. Willie came, Antone's, and so did Austin's rep as a "blues town." So many exciting things were being developed, organically. Margaret's writing about the music helped so many others discover it.

It would be hard to describe Margaret in a few words, but if I had to use just one, I'd choose "sweet."

— as told to Bill Bentley

## CHRIS GATES

My first awareness of Margaret wasn't long after I discovered Raul's, either in high school or still the earliest days of the Big Boys. At that point, she was predominantly part of the Texas Blondes, a roving group of insane, quasi-groupie girls that basically scared the hell outta me! I was just a kid, 18, so a lot of people that were part of Margaret's crowd were grownups, people seeing how hard they could push you before you freaked out. It's so hard to think of now, but Margaret was part of the establishment, as much as there was an "establishment" around punk rock. She was there in the beginning, and I was not.

A lot of people from the second and third generation of the punk scene had an us-versus-them mentality toward the *Chronicle*, but I never did. Starting the *Chronicle* at all was a very punk rock thing to do. It was so DIY. It was three or four people who literally had no money: "We don't have jobs – let's start a magazine!"

Later, I was in Dino Lee's White Trash Revue for about a year, and I remember Margaret taking that Jam & Jelly Girl thing very seriously in the beginning. One was a great singer, but the other two were up there because they looked great in the outfits! I remember we did a

*Caligula*-themed show at the Ritz not long after the movie came out. The two entrances to the backstage areas were done up like giant vaginas, and we had these two-foot-tall penis columns in the back. Everyone's wearing togas and shit, and down at the front, all three of the Jam & Jelly Girls have these dildos they're waving around. I'm fairly certain it was Margaret who had this double-ended thing that was about 20 inches long that she was waving around, and I swear to God, this girl in the audience just grabbed it out of her hand, put about half of it down her throat, bit it, and gave the other half back!

There's something to be said for how Margaret came to writing by being a groupie, not through journalism school. She brought a different perspective to it. That first column, "In Your Ear," was more of a gossip column than anything else, but without even realizing it, it gave a legitimacy to what was going on. I mean, who gives a crap about the stupid shit we're doing, but it's in print. Plus, everything else aside, you don't stay in the thick of it that long without caring about it.

– as told to Tim Stegall



Margaret Moser with Flaco Jimenez at the Austin Music Awards, Palmer Auditorium, March 1991. Photo © Martha Grenon

*In 1976, Margaret was the office janitor and music gossip columnist for the **Austin Sun**; 40 years later she's the reigning queen of Austin's music scene.*

#### Bill Bentley -

"Nobody loved music more than Margaret Moser, not even the musicians. She breathed it every day and night, and lit up whatever juke joint or nightclub she walked into. And once she started writing about what she loved so much, the city found a voice that was right up there with Sir Doug, Jimmie, Stevie, Willie, Marcia's and all the rest. Margaret wrote like the music sounded: soulful, deep and with an eye for the infinite."

#### James BigBoy Medlin -

"Margaret Moser was the Austin Scene before most people knew there was an Austin Scene. No one has ever demonstrated more compassion for music and musicians, and nobody has done more to spread the word. In a town loaded with legends, Margaret is right up there with any of them.

Margaret Moser - *the Voice of Groover's Paradise.*"

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2017



MARTHA GRENON

## ELIZA GILKYSON

Best advice received from Margaret Moser? Keep your dogs clean, flea-free, and well-groomed so they can be allowed on all your furniture and sleep with you at night.

Margaret is attracted viscerally to authenticity. Unless you were Townes [Van Zandt] or Lucinda [Williams], urban folk music didn't really have much of a place in the Austin music scene in the early Eighties when I got here. Admittedly, I floundered in the Eighties and Nineties trying to find myself musically and as a person, but when I moved away from overproduction and synthesizers and stripped my music back down to the acoustic guitar and me, Margaret's support was a good barometer for me to keep going in that direction.

After the release of *Hard Times in Babylon* in 2001, Margaret took notice of me and went out of her way to be supportive. I will never forget sitting in my living room years ago with her and confessing everything in my heart as if there was no tape running, and she was my sister. That's how safe she made me feel.

Thank you, Margaret, for the years of dedication to not just a music "scene," but rather a tapestried music community that has sustained so many of us through the best and worst of times. Margaret has lived a rich, fulfilling life, influencing an entire community and beyond. That's something to be proud of. I am always grateful and sending so much love to you.

– as told to Belinda Acosta

## JON DEE GRAHAM

You have to understand, Margaret was in the middle of any and everything interesting that went down.

In fact, Margaret was always there, though it's hard to pin down the "when" of meeting. It was at Raul's for sure, and it was at a Skunks show, so it must have been late 1978. I remember seeing her at the front of the stage and thinking, "Well, she gets it."

Over the years, most people's focus becomes more narrow, more specific, but Margaret's curiosity kept growing and widening and reaching further and further out. She is part big sister, part den mother, part queen conspirator.

Like she shepherded me, she championed my son William Harries Graham – you writing this. I still can't describe the feeling I had when she invited you to play at the Austin Music Awards to perform "Rock & Roll Street" when you were just 6 years old – the youngest person to play the AMAs. It was another example of her curating Austin music. She knew you'd be big on the scene, so she escorted you in early.

The story that sticks out the most was after you started writing for the *Chronicle*. You and Margaret were supposed to meet at Jo's. I thought I'd visit with her a bit. When we arrived, Margaret lit up and immediately began an intense conversation with you. I stood there a minute, and then Margaret looked over at me and made a "shoo-ing" motion with her hand and said, "Come back in an hour."

It was wonderful.

– as told to William Harries Graham



*Over the years, most people's focus becomes more narrow, more specific, but Margaret's curiosity kept growing and widening and reaching further and further out.*

## EMILY GIMBLE

I first met Margaret at the Austin Music Awards, but the first time I remember hearing her name was when I was 19 and my dad and grandpa and I did a record together called *A Case of the Gimbles*. It was us trying to record together just to have an album to enjoy. I wasn't even living in Austin at the time, but the write-up she did on it for the *Chronicle* made me feel so special.

It was the first time I'd ever read something about myself. She made me feel like it was actually possible to have a career at that time, that I can do this. Her writing has a way of pulling at you.

She definitely helped nurture my understanding of what the Austin community is and how important and strong and powerful it is. Margaret's one of those people that brings others together. Her writing and understanding of musicians made the community so much tighter.

Anytime I'd run into her, it always seemed like an event, like she really was the music mom. When she ran the [Austin Music] Awards, I accepted a couple of years, and any time we were in contact, she was so easy to be with. She's one of those people that calms me, always puts me at ease. She's such a positive force in the world.

– as told to Doug Freeman

## WARREN HOOD

Margaret and my dad [Champ Hood] knew each other, and since I was going to my dad's shows since I was 5, we probably met then. She watched me grow up, start playing, then do my own thing. She's always treated me like we were best friends. She'd see me and say, "Warren, it's so good to see you. You're doing so well!"

When I was about 20, I released my first album, *Warren Hood*, and Margaret gave me my first good review in the *Chronicle*. Today, I have only two quotes on my website. One is from Lyle Lovett and that one from Margaret.

A few years ago, she did a story on Emily Gimble and me, and we sat around drinking coffee at Threadgill's, telling stories. For the first 30 minutes, we just talked about the

weather, traffic, the news. It didn't feel like an interview; I don't remember a notepad or a tape recorder. It was more like a conversation, naturally changing subjects. She'd tell a story about Champ, then I'd tell one, she'd tell one about Johnny Gimble, which led Emily to tell one.

It was all very effortless.

People say Austin is the live music capital of the world, and it is – for the great music, but also because of people like Margaret telling the stories. Even as she's grown older, she's done a real good job of keeping the old Austin music alive while being true to young artists. She never lost touch with what's happening now. She's way hipper than I am. She's the coolest, hippest lady.

– as told to Mike Hall

## TAMIR KALIFA

In so many ways, Margaret was a driving force behind Mother Falcon. In the early days, it wasn't uncommon for the music world to scoff at a band of 17 musicians, and the logistical challenges that would make it difficult to take us seriously. From the beginning, Margaret's attention provided us with a vital dose of courage to keep moving forward and creating new music.

Margaret was one of the first people outside of our inner circle to shine a spotlight on Mother Falcon. It was incredibly encouraging and so meaningful, so validating. I'll never for-

get seeing our first *Chronicle* cover story, which she wrote, go live on the website. Margaret dubbed me the "honey tenor," which to this day my bandmates will not let me live down.

In 2014, we started a need-based scholarship fund to make our music camp more accessible and called it the Margaret Moser Maternal Music Fund in her honor. Margaret is a lover of music, people, and the city of Austin. She is distinctly curious and committed to identifying burgeoning talent in order to help empower the next generation of musicians. — as told to William Harries Graham



Margaret and Tom Huckabee of Austin's infamous and riotous Huns, 1980

KEN HOGE

## BARBARA K

I love Margaret. I feel very deeply about her. The fact that she writes about music, which is a really hard thing to do, is significant in that she's so passionate about it and the power of music for fixing things and opening hearts.

I came to Austin in '84, and she played a big role in my life and Timbuk3 from the very beginning. The Austin Music Awards were a phenomenal thing for all of us trying to get a little traction in the music business. She's so engaged in the community, but she also really gets down into the details and finds out what the artists are really doing besides just the music.

Back in 2005, I had this vision about how music could support non-commercial radio stations. I got together with Margaret, and her encouragement really helped me focus on getting active and going places where musicians don't usually go. Her support really meant a lot to me in a really deep way, and it gave me the power to keep going even though it's been an uphill struggle. Even though it seems impossible to find support, Margaret was that support for me. Her encouragement took me further that year and years beyond than anything else.

I love Margaret for that.

— as told to Doug Freeman

THANK YOU,  
*Margaret*  
*Moser*

FOR ALWAYS BEING A FRIEND.

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Margaret for  
**celebrating**  
all things  
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## CHRIS LAYTON

I was at Antone's when I first saw Hurricane Margaret blow in, Sixth and Brazos, 1979. I don't remember exactly who she was there to talk to, but I remember taking note of her poise and confidence. When she left that day, I asked, "What does she do?" The answer that came back was "Everything."

Those were the early days of Double Trouble and Margaret seemed to be everywhere. She moved so effortlessly in and out of so many scenes. Back then, there were different worlds. There were the blues guys, the reggae people, the punks. She moved in all those circles. She was a threaded needle that pulled all those scenes together.

And there was a lot of looseness to all those scenes back then. So I remember seeing her around and thinking, "Oh good, she's here. That's good." It was reassuring to have someone around who could make sense of that looseness. You know how people talk about the fabric of a community, how every thread in the quilt matters? She's always been an essential, irreplaceable piece of that fabric.

We're going to miss her.

— as told to Andy Langer

## PADDY MOLONEY

A very good friend of ours, Chesley Millikin, who was from Dublin but moved to Austin and worked with Stevie Ray Vaughan and the Fabulous Thunderbirds, brought us to Texas in the late Seventies. The minute I spoke to Chesley, he recommended Margaret, who was a close friend of his. We were lucky to work with her.

She did the publicity for our tour, which was the Chieftains' first tour, where we just went to Texas for two weeks and toured around all the various towns and cities. I remember visiting with the mayor of Austin at the time, and she really gave us the freedom of the city. All that was due to Margaret.

Anytime after a concert, we would visit all these great establishments. In 1979, we played Willie Nelson's Opry House, and Margaret and Chesley played me a tune called "Cotton-Eyed Joe." I said, "That's an Irish reel," so we worked it out and put the original reel, "The Mountain Top," into it and did it the next night. When we got back to Dublin, we recorded it and put it out as a big single here.

To me, Margaret was gigantic, as a person and the work she was able to do, and even just her influence as a person. She was the right person, and I wish I had a Margaret around now. You felt you were in safe hands with Margaret.

— as told to Doug Freeman



Margaret with Ted Nugent and Dana Wheeler-Nicholson (r) at the 2011 Texas Film Hall of Fame, Austin Studios

GARY MILLER

## JASON MCMASTER

The first time I met Margaret was at a battle of the bands that Watchtower played at Steamboat when it was on Sixth Street. She was one of the judges. Her and Billy Gibbons were hanging out.

Early on, heavy metal wasn't recognized much locally in a Fender town. By the time Watchtower was putting on shows with Chris Gates of the Big Boys, down at the Ritz theatre, Margaret was sending young writers from the *Chronicle* down to review us. She helped me spearhead my whole heavy metal world in Austin when it was not a heavy metal town. She's as metal as anyone — maybe even more.

People from my side of the street need to realize, when they hear her name, she was helping what my culture has become

around here. Hard rock and metal are very accepted here. When I got here, there was no metal. There was a bunch of cover bands and hard rock bands. And I feel like she was one of the ones going, "This punk rock stuff: the Ramones are deserving. The Pistols are deserving. These local bands are deserving. And it's all coming from the same place, and people need to know about this."

She was carrying a torch way back when. She cast a wide net and she didn't leave me out. She was a fire starter at the *Chronicle* in the early days on a lotta shit. And now look where we all are. It's crazy.

So, bless her soul with rock & roll. She's a badass.

— as told to Michael Toland

*She helped me spearhead my whole heavy metal world in Austin when it was not a heavy metal town. She's as metal as anyone — maybe even more.*

## AUGIE MEYERS

I met her years ago when I had the Western Head Band. She wrote some nice article about me. She'd always call me, ask me about my new music. She was into music. You don't see club owners who are into music anymore. They're into selling booze. You can't replace Margaret. There's no more people like her. When she leaves, that's it. There's not going to be another.

— as told to Joe Nick Patoski

I first saw her name in the paper. When I started learning to play music, I always read her column. I was drawn to the way she wrote and she was interested in the things I was interested in: roots and blues music, younger artists. She was the window into this world I first became aware of as a 13-year-old.

She wanted to do an interview with me when I was 16 or 17 [see "Blue Monday," Dec. 29, 2000]. At that age, for the first several years I played, I was around all these really great, way more experienced musicians. When she wanted to interview me, I couldn't

## EVE MONSEES

understand why. I was really anxious. Here was this name I'd seen in the paper week after week, and she wanted to talk to me?

The more we spoke, the more comfortable I got. The way she spoke to me, it made it effortless. There may have been smaller ones, but this was one of the first interviews I'd done. It was a big deal because it was the *Chronicle*, and a bigger deal because it was Margaret.

She could sense I was uneasy. She naturally geared her questions toward some of the things I was already talking about. She was able to bring the conversation back around to

what she wanted to discuss by talking about other things. I realized that's what she does: She makes people feel better about themselves. She makes them feel relevant, and confident in what they do.

After I got off the phone with her, I remember feeling a little better about myself. "Wow, I got through this interview with Margaret Moser." I've talked to so many people who've said the same thing — that she'd champion all these musicians, all these artists who, on their own, wouldn't have necessarily had some of the opportunities that she helped present for them.

— as told to Chase Hoffberger

*That's what she does: She makes people feel better about themselves. She makes them feel relevant, and confident in what they do.*



Margaret and Derek O'Brien at the former's 2014 retirement party, Continental Club

## DEREK O'BRIEN

Margaret's always been around. She was everywhere and doing everything. And it was all good.

As the years went by, it dawned on me how much Margaret was into all the little obscure things, as well as the things that got a lot of attention. She has to be the biggest Antone's supporter of all time. There was a time other people were skeptical of it, but Margaret was nothing but support and interest.

There was some line she crossed when she was trying to do what she did, where all of a sudden she was really doing it. She's been such a great writer for so long, I forget she used to be a great partier too.

She's a self-made writer. She is not a kiss-ass.

She'd hole up in a hotel room for I don't know how many days before the Austin Music Awards to get it all together. That would be the situation room, the nerve center of operations. I liked to see her work that. She could do a whole lot of things at once.

I can tell you something off the record. This is definitely off the record: Albert King told her she had the best tits in Texas. Don't you fuckin' dare print that.

There was this sexy Polaroid picture of her and another girl on the wall of this practice room at Music Lane by the Opry House. It wasn't real revealing, a shoulders-and-heads shot of them dressed up in not exactly bondage kind of gear, but almost like 1930s Berlin, leather caps and just looking sexy and kinky. That's Margaret. She's so open about everything: "Here I am, baby!"

— as told to Joe Nick Patoski

## ROSE REYES

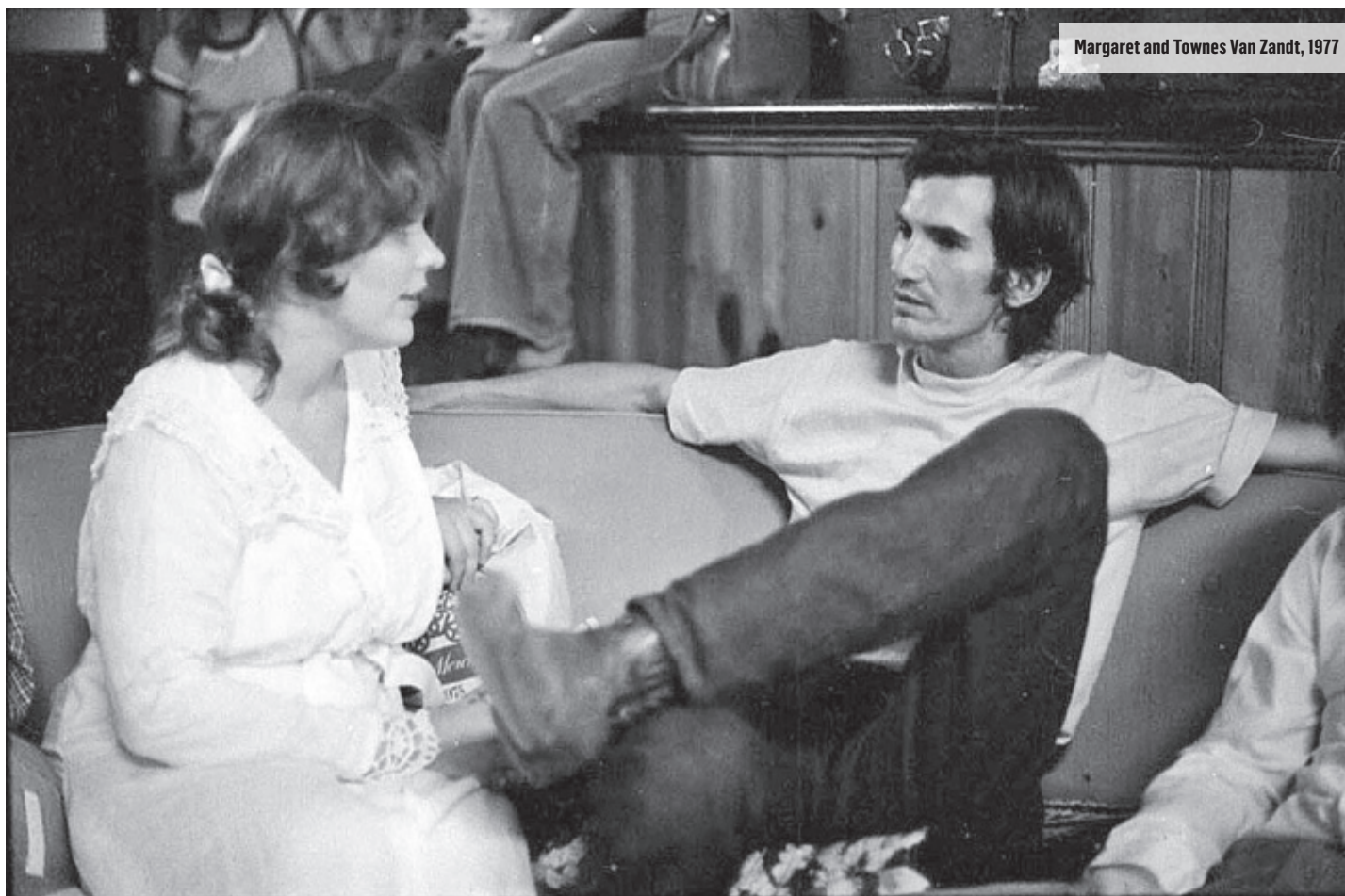
Margaret not only championed the rock, punk, and blues scenes. She was the leadership in Austin journalism that made sure women, Latinos, blacks, and youth weren't overlooked. She truly believed we belonged and needed to be recognized for our important contributions. She put four Latinas on the cover of the *Chronicle*, myself included. She covered Rosie Flores, Carrie Rodriguez, Patricia Vonne, and San Antonio music clubs like Saluté and bands like Piñata Protest, who may not have been covered otherwise.

I met Margaret in 1989 in the lobby of the Hyatt days before South by Southwest. I remember thinking, "What a cool job – to be right in the middle of everything going on in Austin music and South by Southwest." I had moved to Austin in 1984. I knew who she was, but I did not expect her to know me. She came over with a sneaky smile on her face. Turns out she was excited to tell me that Tish Hinojosa, who I managed at the time with Craig Barker, had received a great number of votes that year for Austin Female Vocalist. The news was a wild surprise and Tish's very first AMA award.

Margaret's voice is one I seek for perspective, intelligence, and humor. She's a great mentor for showing how to do what you love with hard work, conciseness, love, passion, and fun. One week when I worked with her all I could think was, HOW DOES SHE DO IT? – as told to Belinda Acosta



*She was the leadership in Austin journalism that made sure women, Latinos, blacks, and youth weren't overlooked.*



## THE ROLLING STONES

That Margaret Moser, she's a rainbow. She comes in colors everywhere, to every one of our shows in Texas. Her breasts are open to prodigal sons and grizzled geezers alike; her faraway eyes hold far too many secrets to share under cover of the night. She's helped many a poor boy and factory girl shake the stray cat blues, and handed down some rough justice on the streets of love.

Some girls bring on mixed emotions, but she makes us respectable. When the whip comes down, when our coats are torn and frayed, she's beside us in that black limousine riding down that moonlight mile. This dangerous beauty sits at the top of our fingerprint file, the brim of our loving cup, the front desk of our memory motel. If you can't rock me, hide your love. If you really want to be my friend, then let it bleed. Salt of the earth, she saw me coming. Dance little sister, rip this joint, shake your hips; let it loose, parachute woman. Ain't too proud to beg 'til the next goodbye. Time waits for no one.

Look what the cat dragged in just trying to work this jigsaw puzzle. No use in crying; laugh, I nearly died. Happy! Hope we're not too messianic, or a trifle too satanic. We're just some monkey men, so we're glad Margaret is a monkey woman, too.

– as imagined by Christopher Gray

## SHANDON & SHAWN SAHM

**Shawn:** Soap Creek Saloon was the Sahn kids' day care center. We used to try and charge Margaret a quarter to park there. We were Neanderthal crazy hippie kids and we were all trying to groove just as hard as the adults were. She looked after us. I don't call it motherly, but it was kind of motherly.

What Margaret's done for the music scene is just as important as any musician, as far as bringing acclaim to Austin. She worked really hard. She knows what's happening. She's got her finger in the enchilada grease, as Dad liked to say.

**Shandon:** I don't remember hanging with her at Soap Creek. I was such a brat back then being a feral hippie kid.

When Pariah was doing the Music Awards trip, she was always really cool, always supported us. She was the glue of the Music Awards.

She was always there for the Sahms, someone you could lean on. Anything that's got Dad's name attached to it in Austin or San Antonio, she's been behind. It's a cool, noble thing she does. She's always asking, "You got anything to talk about?" Whether it's my own band, Meat Puppets, Pariah, or Gibby Haynes, is there anything she could do? She goes out of her way to help. — as told to Joe Nick Patoski



Larry Seaman (c) and fellow Standing Waves David Farewell and Randy Franklin (r) serenade Margaret and Steve Chaney at Tex Pop, San Antonio, June 2017

COURTESY OF LARRY SEAMAN

*What Margaret's done for the music scene is just as important as any musician, as far as bringing acclaim to Austin.*



Margaret with jazz great Stanley Turrentine at Antone's, 1977

KEN HOGE

## LARRY SEAMAN

I met Margaret in '77, but we really got to know each other at Raul's. She was a huge music fan and she knew what she was talking about. Rivalries and intrigue all developed as the scene got bigger and Margaret was right in the thick of that. She was a sassy one.

Of course I remember all the John Cale stuff. We opened for him at the Armadillo in '79. She was John Cale's partner in crime, no doubt.

When Standing Waves filmed our scene in *Roadie*, I remember Margaret's outfit, all our L.A. punk makeup, and chatting with her during the endless waiting for filming to start, being alternately excited and bored, then seeing her and other friends dancing.

I put together a band for the 2004 [Austin] Music Awards called Class of '78. We talked about what was feasible and who would play. She said, "If Biscuit will do it, it'll fly." She was definitely the power behind that happening.

She knew how to cajole and sweet talk as well as how to play hardball. That combination was pretty irresistible.

When I visited her yesterday, I wanted to play for her because she loves the music. I told her that I wanted to come back and just talk. Because time is so precious, I didn't want to hog her time from other people who had come to visit with her, but I also feel like we have a lot more to talk about.

I don't want to be greedy, but I want a little more time.

— as told to Greg Beets



Steve Van Zandt, Bevis Griffin, and Charlie Sexton with Margaret at the 2015 Austin Music Awards, Austin Convention Center

GARY MILLER

## CHARLIE SEXTON

Margaret was always the whole of the action. It was never just one thing, and you never knew what it would be.

I've been traveling so much, for so many years, and certain things have really picked up speed as far as buildings disappearing and people disappearing. Suddenly, I'll come back and something isn't there, then I'm gone again and I come back, and before I'm even used to not seeing what was there, there's something else that I can't even recognize. It's all the more unrecognizable since Margaret retired. She was always kind of like the United Nations. It didn't matter what style of music, if she felt something sincere, she would champion it.

Margaret wrote a story about [my brother] Will and I a few years ago where she refers to the first time I met her ["Family Circle," Dec. 20, 1996]. The first time I met Margaret I didn't really meet her. Margaret and my mother were hanging out, and my mother took her into our room when we were asleep. She's a childhood and lifelong friend.

If you're in the real circle, you know what she meant to everything, but if you're not, you don't know how she championed people. There are all of these women who were involved with different parts of music history, but none of them are like Margaret. None of them have anything solid to hang a hat on. They just happen to be around.

I talked to her the day after she entered hospice. We both knew it might be the last time we'd talk. Margaret ended the conversation by saying, "I'll see you. I'm going to be back around."

— as told to William Harries Graham

*There are all of these women who were involved with different parts of music history, but none of them are like Margaret.*

## JEFF SMITH

I've never identified Margaret with one act or scene. That's one of the great things about her. She finds a way to express fandom and advocate for a wide variety of artists from disparate genres within a journalistic context.

She definitely found her initial passion as a writer in the Raul's scene. The late Seventies and early Eighties were a great time to be involved with edgy rock & roll. We all took the cue of the DIY/punk ethic: support each other, no rules. Maybe most importantly — as pertains to Margaret — women were finally allowed to have a strong voice, not only as performers, but also as commentators.

For me, personally, I wasn't thrilled about the geographic change [back to San Antonio] at first, but it worked out for me. For Margaret, she felt her work was "done" in Austin and that in light of her health issues, S.A. would offer her more freedom to work on what she really wanted to. For both of us, San Antonio is a little more anonymous and less claustrophobic some days.

We both feel that the real heart of Texas music is in San Antonio. Austin's grabbed all the attention because of the friendliness of the locals, SXSW, and the camera-ready proliferation of young white acts, but the talent is more transient and less homegrown than San Antonio, generally. And for Margaret, there's just tons more history and interesting figures to dig into. — as told to Jason Cohen



Paul Ray and Margaret at the 2002 Austin Music Awards, Austin Music Hall

TODD V. WOLFSON

## JESSE SUBLETT

Even in 1977, the smart ones knew Margaret was the best fan you could ever have. If she thought you were cool, that was it. You were cool.

January 1978: At the Sex Pistols show in San Antonio, Eddie Muñoz and I give Margaret big, sloppy hugs and say, "We've got a new punk band called the Skunks. We're playing Raul's in two weeks." Next Friday, Margaret blurbs us. Our first press!

Early February 1978: Some pervert comes out to interview the Violators, Austin's all-girl-but-me punk band. He keeps asking Kathy Valentine and Carla Olson if they like orgies and stuff. It was a different time, one that Margaret was way ahead of. She writes us up two weeks later. Respectfully.

Late February 1978: The Skunks are playing some crappy club in San Antonio, and I've got the rough draft of a catchy new song with trash talk lyrics — sorry! — and the chorus, "You're a pretentious girl." Margaret and Dayna [Blackwell] are dancing, smiling, yelling all night. Others throw shit at us. After the gig, Margaret says, "We love that new song!" so I know it's a hit. Next day, I change it to, "You're just a cheap girl." History, dude.

Summer 1979: For the Skunks' first gig at CBGB, Margaret flies to NYC just to be there, see Jon Dee Graham on Godzilla guitar. The Skunks later play Margaret's first wedding reception. Very, very prestigious. Like being invited to play for the Queen.

Now: Margaret wants "Cheap Girl" at her funeral reception. Done. When the Queen calls, you come.

— as divined by Jesse Sublett



Margaret with the second recipient of the Margaret Moser Award, Rose Reyes, and the Tiarra Girls at the 2017 Austin Music Awards, ACL Live at the Moody Theater

TODD V. WOLFSON

## KATHY VALENTINE

Success is a funny thing. People are happy for you, but a lot of them, they have a little grain of, “Well, why did it happen to you? Why didn’t it happen to me? Why did you get that?” I’m super perceptive, and I don’t let it get in the way of anything, but I’m hesitant to say it because I don’t want all my friends to think, “Oh, does she think I’m jealous?” That’s not what I’m talking about. There’s just a little bit of, “Well, where’s mine? You got it. What’s so special about you?”

I’ve always been the first to say that I’m the luckiest woman on the planet: right place, right time, right everything for me. And aside from my mother, Margaret Moser might be the only person in my life who, without reservation, without one single atom, iota, or ounce of reservation, supported and shared in the joy that I got to do the things I got to do. That’s pretty amazing to me. When I would see her, her face would light up with sheer joy that I got to be in a huge all-girl band [the Go-Go’s] because she saw me wanting to do that.

She’s got the soul and the wonder and the gratitude of an artist. She has that ability to know what’s important and what a musician needs, whether it’s a lift or recognition. People just want to be appreciated and recognized. That’s all somebody wants. They want their contributions to be recognized. Margaret has a way of doing that with every musician. She’s just the champion, our champion, all of us – all of us who play music.

– as told to Michael Bertin

## TIARRA GIRLS (TIFFANY, TORI & SOPHIA BALTIERRA)

In 2015, we noticed Margaret had her eye on us. She said she’d been following us because we started to show up in the Austin Music Awards balloting. We had no idea what the Awards were all about or that there was even an Under 18 category, but she put us on the guest list, and we got to see everything up close and how all these musicians put in all this work. That made us work harder at what we were doing.

At the Music Awards, she thought about us and introduced us to different people like Marcia Ball and Bob Schneider. We were just impressed by her attention to us. When we went to San Antonio recently and saw her at the Tex Pop Museum, Margaret introduced us to Kathy Valentine, and that was a big thing for us. Now, we actually have a gig set up at Threadgill’s with her.

One time we played the Market Square in San Antonio, and Margaret showed up unannounced. After one song, she came up onstage, took the mic, and started talking about us to the whole crowd. She will always be such an important part of our story. Without her, we probably wouldn’t have done a lot of things we’ve done.

– as told to Doug Freeman

*She would shine  
a light on you  
with a golden  
opportunity.*

## JIMMIE VAUGHAN

I don’t remember a time Margaret wasn’t there. Maybe that’s why I’m not clear on whether we met at the One Knite, or maybe the Armadillo. Could have been the Vulcan, too.

Margaret was always there. She was one of us. That’s the way we saw her. Everything back then felt like us versus them, and she was one of us. She was on the scene, off the scene, and a driving force behind the scene. We played guitar, she wrote, but we were all together.

In those days, Austin was open. Everything seemed possible. And we all came up together and cheered each other on. In fact, early on, at the *Austin Sun*,

Margaret was instrumental in getting the editors to let Bill Bentley write a piece about Stevie and I; that was the first piece to talk about us together. Might’ve even been the cover. It was early validation for us both that we were on the right path.

Her support, our mutual admiration society, never wavered. And it’s an important thing, doing what we do, to have had champions, friends in our corner pushing us forward. It felt good to know she was a part of us, that we were all in this together. I’m just so grateful that Margaret was always there.

– as told to Andy Langer

## PATRICIA VONNE

She was a trailblazer and a powerhouse at *The Austin Chronicle* and a spearhead at the Austin Music Awards for bringing recognition to local indie artists. She was always generous with album reviews and help and support.

We met at a musical function with her brother and my brother, a family connection. By request of Margaret, I joined Dave Alvin for “It Wasn’t God Who Made Honky-Tonk Angels” at the Austin Music Awards. What an honor to share the stage with the legendary Blasters guitarist.

That’s the kind of person she was. She would shine a light on you with a golden opportunity. Later on, Rosie Flores and I would have lunch in our hometown of San Antonio with Margaret after she moved there and just talk shop – her advice about writing, her favorite books, inspirations, and the pursuit of making art and music.

– as told to Christopher Gray

## MONTE WARDEN

Margaret has given me two careers. She started my career as the first person to write about me. She was the only reason that [manager] Carlyne Majer ever heard about me. She's the only reason the guys from Rank & File ever heard of me. Then, after I'd transitioned to just writing songs and making a great living doing it and having hits, she got me back onstage by putting the Wagoneers in the Austin Music Hall of Fame and begging us to perform.

When she asked us to play the induction, we hadn't been in a room together in 10 years. Me and Brent [Wilson] were close, but all I remembered about the other two guys is we hated each other, and I couldn't remember why we hated each other, but we did. It was a very "I will if he will" thing. We got together, and it took back off – all because of Margaret. I owe her everything.

The first time she wrote about me, I was 14. I was in Lubbock with Joe Ely, and he was fixin' to do all these Buddy Holly duets with Linda Ronstadt. I was giving Joe vocal cues so he knew the order of the verses. Margaret was there, and the way she tells it, I got out of an elevator with a guitar, and she felt like a star had walked in the room. She talked to me and realized I was real serious about my music.

A young country act in 1982 was 40, so I think, in any other town, if you had a 14-year-old singing original country, it would be easy to have a novelty aspect to it. Margaret didn't write about it like that. She wrote about me like an artist. She took me seriously, therefore Austin took me seriously.

The Wagoneers got signed to A&M nine months after our first gig. We recorded an episode of *Austin City Limits* before our record was even recorded. That was all because of Margaret. It's so weird to be able to point to one person and say, "They started my career." Everybody thinks they're Margaret Moser's one special thing. That's how much of an angel she is.

– as told to Kevin Curtin



Margaret and Lucinda, 2014 Austin Music Awards, Austin Convention Center

GARY MILLER

## LUCINDA WILLIAMS

The thing that happens when you get older as a woman is that other women are having babies – just because of the fact we're women and can have babies. So those choices come up, and a lot of women's lives take a different turn. Meanwhile, I'm still hanging out and drinking in bars and drinking with the best of them. And there was Margaret, hanging in the bars and drinking with the best of them.

Margaret is one of those – like I am, as a female artist – who was one of the only women in the room, so to speak. I think she and I have very similar attitudes about relationships between men and women, and breaking down stereotypes. She has a sisterhood quality about her, but not in a corny way. It was to the point where she would champion the professional groupies, women who step outside of the lines and aren't afraid to talk about it. She wasn't intimidated. She wasn't afraid to let her freak flag fly.

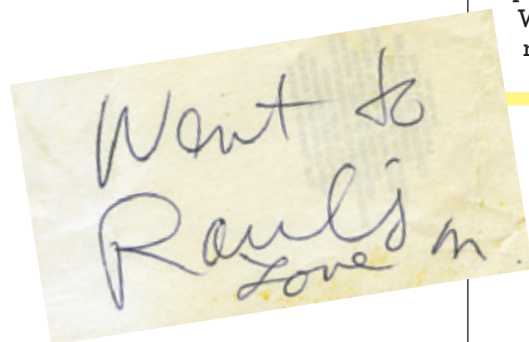
The song I wrote, "Lake Charles," was written about this guy Clyde [Woodward], who I'd met when I moved to Houston and moved back to Austin with him. He and I, at one point, rented a place nicknamed Willie's Condos, because Willie Nelson owned them. They were these old apartments right on South Congress, and there was a big swimming

pool there. I remember Margaret would come over, and we'd smoke pot and go swimming. Inevitably the swimming suit tops would come off. I adored her.

She and Clyde became close, and later, when Clyde died, she was with him at the moment of his passing. When she described it to me, that's when I started working on "Lake Charles," just from imagining what she'd told me – what it was like being with him when he actually passed and that feeling. I tried to describe that in the chorus of the song: "Did an angel whisper in your ear and hold you close and take away your fear?" When I was recording the first version of it, I was recording in Austin and I wanted her to hear it. She came by, and I played it for her. She sat next to me and fell over and buried her head in my lap. She sobbed and sobbed after she heard the song.

Margaret is so intelligent, well-read, funny as hell. She was always the life of the party. Unfortunately, the partying could get a little out of hand back then, you know. She was just this wild woman in the most brilliant way. But she has this sweetness. There was a real soulfulness there, too. She's always been one of the most favorite people I've ever known.

– as told to Abby Johnston



KEN HOGE

**Margaret is one of those – like I am, as a female artist – who was one of the only women in the room, so to speak.**

**"The Continental Club rules South Congress since 1955. When the music starts the rest of the world goes away."**

*- Mattie Ledbetter*



Charlie Sexton & Alex Nasser  
PHOTO BY BILL LEISNER



Joe Ely & Ian Moore  
PHOTO BY DIANNE SCOTT



"We love you Margaret!"



Link Wray  
PHOTO BY KEN HOGE



Billy F. Gibbons & Johnny Depp  
COURTESY OF CONTINENTAL CLUB



Fishbone, Gibby Hayes & Chris Thomas King  
PHOTO BY DIANNE SCOTT



Gabby & Steve  
PHOTO BY DIANNE SCOTT



Brent Grimes running sound  
PHOTO BY CAREY MORAHAN



Doug Sakem & Alejandro Escobar  
PHOTO BY DIANNE SCOTT



Marcia Ball  
PHOTO BY DIANNE SCOTT



Tom Price  
COURTESY OF CONTINENTAL CLUB



Buck Owens & Caper Rauls  
PHOTO BY MARTHA GREHON



C-Boyz BBQ  
PHOTO BY DIANNE SCOTT

"I love Margaret. She showed me a thousand kindnesses over the years. For me she is the heart & soul of Austin."  
*- Nels Jacobson*



The Writers: Kevin Vrobik-Adams, Chris Gray, Andy Langer, Jay Trachtenberg  
PHOTO BY DIANNE SCOTT



Chris Gray  
PHOTO BY MARGARET HOBER



The Girls: Low Ann Barton, Doana Pearl, Sue Foley & Sarah Brown  
PHOTO BY DIANNE SCOTT



Stubbs & Charley Miller  
PHOTO BY DIANNE SCOTT



Junior Medow & Tornado Alley  
PHOTO BY DIANNE SCOTT



The Blues Specialists  
PHOTO BY DIANNE SCOTT



Low Ann Barton  
PHOTO BY KEN HOGE

**ATOMIC CITY**



"Thanks for all the support through the years."  
*- Royal Hawaiian Prince*

"With love always to Margaret from Ruby's!"



Without Margaret, The Continental Club would not be the historic landmark it has become. From way before the time I took over in 1987, Margaret was a beacon of light, publicizing, endorsing and just plain convincing the masses to go out and support live music at this scene and many others all over town. Margaret continued to do this throughout my 30 years of tenure at the club and with her love for music and nurturing ways, I absorbed a lifelong message regarding how to take care of the musicians. Anytime Margaret walked thru that back door at the CC, it brought a smile to face as I knew I had done something right!

*- Love, Peace and Happiness, Steve and the Continental Crew*