

THE AUSTIN CHRONICLE & BEATSTARS PRESENT THE 44TH ANNUAL

# AUSTIN MUSIC AWARDS

20 26

WINNERS REVEALED!

SEE INSIDE

+++  
GETTING REAL WITH  
—CARRIE FUSSELL—  
**BRUCE**  
VOCALIST OF THE YEAR  
FINDS HERSELF BY  
GOING SOLO

THE AUSTIN CHRONICLE



THE AUSTIN CHRONICLE & BEATSTARS PRESENT THE 44TH ANNUAL

# AUSTIN MUSIC AWARDS

20

26



Antone's

THE AUSTIN CHRONICLE

DOORS 6:30  
SHOW 7PM

SUNDAY, MARCH 1

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BIG BILL • GUMMY FANG • ANTONE'S ALLSTARS  
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THE AUSTIN CHRONICLE & BEATSTARS PRESENT THE 44TH ANNUAL

# AUSTIN MUSIC AWARDS

20

26

THE WINNERS ARE HERE. COME ON DOWN AND CELEBRATE 'EM

**N**o big changes this year. As we've done since 2024, *The Austin Chronicle* presents the Austin Music Awards at Antone's Nightclub on March 1 with a curated presentation of trophies and even better selection of live musical talent.

The same format doesn't mean the same old rigmarole. This is my second year as the *Chronicle's* Music and Culture Editor, and I'm finding my footing more each day. The wonderful team of industry experts – from the Nominating Body that helps us put together the Austin Music Poll you voted on to the bookers, talent managers, artists, and sound engineers that help us throw this mammoth event every year – steadied my wobbly knees last go-around, and I'm presenting the 2025-2026 Music Poll winners, and Music Awards performers, with more confidence. More knowledge. A better understanding of just how vast the Austin music scene really is. I've got plenty of globe-trotting left to do, but I can't imagine you'd find a community like this anywhere else.

So, find out who won Band of the Year, Album of the Year, Best Live Music Venue, and 50 other musical superlatives on page 10, then buy tickets to the awards show at [austinchronicle.com/ama](http://austinchronicle.com/ama). A portion of the proceeds will benefit the SIMS Foundation.

Let's get to the lineup. Presented by BeatStars, this year's show roars into action with a showcase of contemporary rock & roll, featuring Band and Album of the Year nominees Big Bill, Best New Act nominees Gummy Fang, and Best Rock winners Gus Baldwin & the Sketch. Later on, the Antone's Allstars will lead a collaborative set featuring the best soul men (Soul Man Sam, whose Blue Monday series has officially been deemed Best Residency) and guitar goddesses (Best Blues winner Jackie Venson and Best Guitarist Eve Monsees) around. Band and Album of the Year nominees Tomar and the FCs will host another jam session in a set of their own. I'll leave some of those guest performers to the imagination, but keep your eyes on the Best New Act, Songwriter of the Year, and Hall of Fame categories for a hint – and don't forget all of our nominated instrumentalists!

Speaking of the Hall of Fame, we've got more than a few folks to honor, eulogize, and celebrate this year. Join us in inducting late multi-instrumentalist Chris Gage – road dog for Jimmie Dale Gilmore and Jerry Jeff Walker, Donn's Depot fixture, friend to all – into the music side of the entity, and mark beloved KUTX DJ Susan Castle and dearly departed Red River Cultural District employee

Dick Chalmers' entries into the industry HOF. Colin Gilmore, Jimmie's son, will even take the stage to salute longtime Hall of Famer Joe Ely, another legend we lost in 2025. Ely's former guitarist David Grissom is on deck to lend some authentic throwback flair to that tribute.

And let's not forget our Musician of the Year. Ben Kweller has been an integral part of the Austin Music Awards since 2024, when he launched the Zev Award – a \$2,000 grant to an Austin musician under 18 – in honor of his late son, Dorian Zev Kweller. This year, he presents that award again, but also picks up a big one of his own. Expect a guitar or two in that acceptance speech.

Carrie Fussell won't be onstage Sunday, but she is on the cover of this issue. Nominated for Best New Act, Most Creative Event, and Best Vocalist, the former Calliope Musicals frontwoman launched the solo project BRUCE last year. Fans of that theatrical psych-folk band will recognize Fussell's classically trained – now award-winning – vocals, genre-bending sonics, and colorful persona in the art-pop pivot, but she told me at her house one afternoon that BRUCE has allowed her to express her loudest, most dramatic tendencies without hesitation for the first time. Read more from our conversation on page 6.

- MUSIC AND CULTURE EDITOR CARYS ANDERSON

ON THE COVER:  
CARRIE FUSSELL  
PHOTO BY DAVID  
BRENDAN HALL

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# BECOMING BRUCE

\* (Re)introducing Carrie Fussell, Austin's 2025–2026  
Vocalist of the Year BY CARYS ANDERSON

“Ryan [Brewer], our bass player, would always be like, ‘You are always in a contest with yourself to write the most wholesome song you can write,’” Carrie Fussell recalls.

“I’m like, ‘I want to get to the truth. I want to say the truth. I want it to be real. I want it to be honest. I want it to do its best.’”

“And I think that’s why writing ‘Cherry’ was like, *Ew*.”

For over a decade, Fussell fronted Calliope Musicals, the freak-pop collective

that spun whimsical folk and theatrical psychedelia into two colorful albums – and two Austin Music Awards – in the pre-pandemic indie scene.

Following their breakup in 2022, she premiered her new project, BRUCE, with 2025’s *Must Love Teeth*. Its first single, “Cherry,” is less chipper. It’s a Western runway strutter, dripping with sarcasm, as the singer details a foundational, fraught relationship with a purr.

“My mother said don’t call her mama/ My mother said don’t call her mommy,” Fussell coos, over a smirking guitar line. “My mother told lies when the truth would do just fine/ So now I don’t call her nothing.”

“It was coming out of my mouth and I was like, ‘Ew, who is this nasty bitch that said all this?’”

That’s BRUCE – not so much a character as it is a vehicle for Fussell to write as herself, fully, for the first time. Collaboration was paramount to Calliope, and the songwriter felt her most personal compositions should be saved for her solo music. Over vegan onion dip and bubbly waters, she explains: “Calliope stuff was personal to me in a broad sense, and BRUCE is more personal to me in the, *Ooh, I don’t want my mom to listen to this kind of sense.*”

## PERFECT STRANGER

Not a lot of people frequent the Continental Club at midnight on a Wednesday. Perfect.

Fussell worked out the songs comprising *Must Love Teeth* during a weekly late-night residency at the South Congress staple, where an empty room worked to the anxious artist’s advantage. Speaking to a stranger at a bar feels like entrapment – “but when you’re onstage,” she notes, “they fully can walk out.”

“It makes me feel way more comfortable to be myself,” Fussell says. “If people don’t like it, they’ll leave, and if they do like it, they’ll stay. And that means I’ve found some people that I resonate with and speak to in some way.”

Such is the basis of LP track three, “Perfect Stranger”: one explanation of many as to why, out of three 2025-2026 Austin

21+

the austin chronicle

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PHOTO BY DAVID BRENDAN HALL

## VISIONS

Jazz Mills, also Fussell's manager and Free Lunch co-founder, did more than connect artist and producer. When *Must Love Teeth* dropped, BRUCE marked the occasion by filming an elaborate performance of the album at Central Presbyterian Church. Much like the music, the idea appeared in Fussell's brain fully formed. She knew how to set the lighting. She knew she'd open the show by walking down the aisle. She knew she'd wear a cape and headpiece – one inspired by the Renaissance, but whose sheer white fabric in certain lights recalled Laura Palmer plastic.

"I'm doing the thing where I care," she fretted to her manager. "I don't want to want something. I don't want to have a vision and try to see it through and feel disappointed." Mills, of course, encouraged her to move forward.

"One of my favorite things I say about Carrie all the time is that you could break both of Carrie's legs and she's still gonna get to the church on time," she tells me. "She has so much will in her."

Yet, "as unique as she is in her artistry," Mills continues, "there is something about her that is the same as every other brilliant musician or artist that I know, which is that they're very tortured."

"They have something incredibly invaluable to share and to give to others, and there's that part of them that believes: 'I don't know why I do this with my life.' Or: 'Maybe I don't even make good music.' 'Maybe I'm a fraud.' 'I should do something else and nobody cares.' That self-doubt that creeps into all human beings, that creeps in in a very devastating way to artists."

"So for me, it's nice being able to be that person that is not encouraging Carrie simply out of niceties, but [because] I really believe in her."

At Mills' behest, Fussell gathered over 30 musicians, dancers, speakers, and production crew members to stage the concert film, nominated this year for Most Creative Event. Downtown, in a place of worship, five musicians stood behind Fussell in matching trench coats, while three additional, more flashily dressed backup singers sat in the pews, fanning themselves and playing with props, when not adding to the choir. Bурlesque dancers stalked the walkway during "Cherry"; a ballerina twirled during a vocal-forward interlude before late-album aria "Trash Fire Singing Child." Fussell even threw herself a funeral, complete with a lavender casket, for the finale, "Kitty of the Year." They didn't do a single run-through before the taping.

## REAL THINGS

Fussell hates watching herself perform, but she shows me one moment from the concert film with glee.

About halfway in, she sets up her looper pedal, plucks the guitar melody that cycles throughout "You're Only a God; You're Only a Man," and leaves the Central Presbyterian stage, reciting the track's quick-cadenced sing-song as she runs backstage and up some stairs. She reappears, to the audience's eyes, on a mezzanine, and begins to climb on top of the pews.

And then she falls.

"We had so much fun editing this," she laughs, rewinding the wipeout over and over. The team turned up the sound on the microphone to emphasize its *clunk* – though it also reveals that Fussell was still singing even as she hit the ground.

"How could the most embarrassing thing be my favorite thing?" Fussell asks, before answering her own question. "I think people want to see someone fucking eat shit and pop up and figure it out."

"People want to see real things," she continues. That's how she manages to get through this viewing. "I forced myself to be like, 'Don't hate this just because it's vulnerable or embarrassing at times. Love that, because that's what makes it special and real.'"

Vulnerability is, undoubtedly, Fussell's gift. She shares with this (almost) perfect stranger her lowest memories, her most fractured relationships, but her honesty doesn't overwhelm. It just seems – there's that word again – *real*. She tells me she wants to make a long-form lyric video for *Must Love Teeth*, maybe release her demos. She recorded three BRUCE albums at once, by the way; she plans to release the next one sometime this year.

"The world is fucking AI," she stresses. The least we can do is live authentically.

"With Calliope, we were always trying to transport people to another place – sort of this idealistic, fantastical situation," Fussell explains. "And I think with BRUCE, we're trying to see where we are and make *that* fantastical. Like, I am here, and this is hard, or this is ugly, or this is good. I'm here, and I am gonna make it something I love."

In BRUCE's world, reality provides its own romance.

Music Awards nominations, Fussell has won Best Vocalist (despite this publication once writing of her "off-key whoops," she points out). Raised by a stage mom in East Texas, she grew up singing Celine Dion at home, Patsy Cline at the nursing home, and all-state choir at school competitions before beginning her University of Texas matriculation as a vocal performance major.

She left the "machine" to avoid dulling her personal style, but still pulls out that classical training throughout "Perfect Stranger," and *Must Love Teeth* as a whole. "I need you to see me," she cries – part Angel Olsen, part Broadway baby – to those unknown observers, as the ballad's cinematic piano and strings build. Connection remains the artist's white whale, even as self-doubt has threatened it along the way.

"I had been putting off recording BRUCE or caring about BRUCE in any sort of way," Fussell shares. "I just had been like, 'I don't want to care. I don't want to try to be a musician.' And so I was really afraid of: 'I'm gonna record an album and release an album, and then what? I feel fucking bad when I don't succeed?'"

She recorded it anyway with producer Jank Sinatra, who helmed her best friend Jazz Mills' "fucking incredible" 2020 album with Stephanie Hunt, *Popecoke*.

"He's got this production style that is kind of unkempt," Fussell says of the artist, born Tim Crane. "I just loved how unattached to rules and down to just fuck around and find out [he was]."

Fucking around at Sinatra's home studio, the two filtered live drums into drum machines and built samples out of Fussell's old demos. She referenced late-Fifties vocal group the Fleetwoods; he brought up MF DOOM. *Must Love Teeth* thus arrived last July as an art-pop odyssey through strings and 808s, operatic vocals and synthesizers, booming bass and country-fried slide guitar.

Sinatra lauds Fussell as "somebody with real artistic vision, and somebody who's not afraid to deviate from the norm."

"I'm always drawn to artists that are doing something a little different, and she is that for sure, in spades," he draws over the phone. His Oklahoma accent complements Fussell's Gulf Coast twang.



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Charley Crockett

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Die Spitz

PHOTO BY PONEH GHANA

## BAND OF THE YEAR

### DIE SPITZ

**NOMINEES:**

Big Bill  
Chaparelle  
Gus Baldwin & the Sketch  
Tomar and the FCs

## BEST NEW ACT

### NEXT OF KIN

**NOMINEES:**

The Animeros  
BRUCE  
Gummy Fang  
Valley Flower



## SONGWRITER OF THE YEAR

### CHARLEY CROCKETT

**NOMINEES:**

Dylan Gossett  
James McMurtry  
Patty Griffin  
Taylor "Otis" Wilkins

## MUSICIAN OF THE YEAR

### BEN KWELLER

**NOMINEES:**

Adrian Quesada  
BLK ODYSY  
Jackie Venson  
Moble

## ALBUM OF THE YEAR

### DIE SPITZ, SOMETHING TO CONSUME

**NOMINEES:**

Adrian Quesada, *Boleros Psicodélicos II*  
Ben Kweller, *Cover the Mirrors*  
Big Bill, *Sick Myth*  
Chaparelle, *Western Pleasure*  
Charley Crockett, *Dollar a Day*  
Dylan Gossett, *Westward*  
Little Mazarn, *Mustang Island*  
Sir Woman, *If It All Works Out/If It Doesn't*  
Tomar and the FCs, *Soul Searching*

## SONG OF THE YEAR

### DIE SPITZ, "THROW YOURSELF TO THE SWORD"

**NOMINEES:**

Adrian Quesada, "Bravo (with iLe)"  
Ben Kweller, "Dollar Store (feat. Waxahatchee)"  
Grace Sorensen, "COLOGNE"  
Next of Kin, "Homemaker"

## MUSIC VIDEO OF THE YEAR

### DIE SPITZ, "PUNISHERS" ( DIR. JUSTIN WILSON )

**NOMINEES:**

Ben Kweller, "Dollar Store (feat. Waxahatchee)"  
(Dir. Owen Schwartzbard)  
J'cuuzi, "How 2 Get Everything You've Always Wanted  
4 Free (Forever)" (Dir. Kai Winikka)  
KindKeith, "I Wanna Buy a Home With You" (Dir. Nate Wilburn)  
promqueen, "SCARLETT" (Dir. Zachariah Houston Williams)



Next of Kin

PHOTO BY ANDREW AUSTIN



Ben Kweller

PHOTO BY LIZZY KWELLER

# HALL OF FAME

AUSTIN MUSIC AWARDS HALL OF FAME

## CHRIS GAGE

NOMINEES:

Asylum Street Spankers  
Bevis Griffin  
Glass Eye  
Tee-Double

AUSTIN MUSIC INDUSTRY HALL OF FAME

## SUSAN CASTLE DICK CHALMERS

NOMINEES:

John Wickham  
Mike Buck  
Pat Blashill

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## BEN SHAW



PHOTO BY SCOTT HEWTON

Chris Gage



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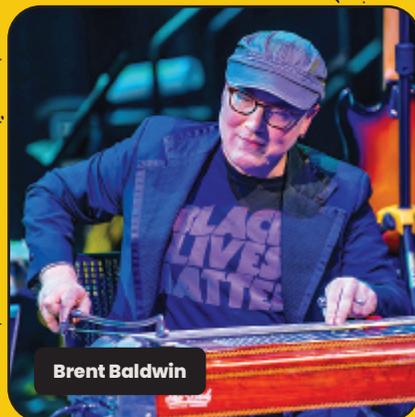
DJ DevilWoman



Bayonne



Jackie Venson



Brent Baldwin

## BEST BLUES

### JACKIE VENSON

**NOMINEES:**  
Antone's 50th Allstars  
Carolyn Wonderland  
Monica Valli

## BEST COUNTRY

### CHARLEY CROCKETT

**NOMINEES:**  
Brennen Leigh  
Chaparelle  
Next of Kin  
West Texas Exiles

## BEST CLASSICAL

### BRENT BALDWIN

**NOMINEES:**  
Christabel Lin  
Conspirare  
Invoke

## BEST DJ

### DJ DEVILWOMAN

**NOMINEES:**  
Ashmar  
Bird Peterson  
DJ Hipstir  
DJ Shani

## BEST ELECTRONIC

### BAYONNE

**NOMINEES:**  
Felt Out  
Nuclear Daisies  
Paul Oakenfold  
Qrion

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Betty Soo

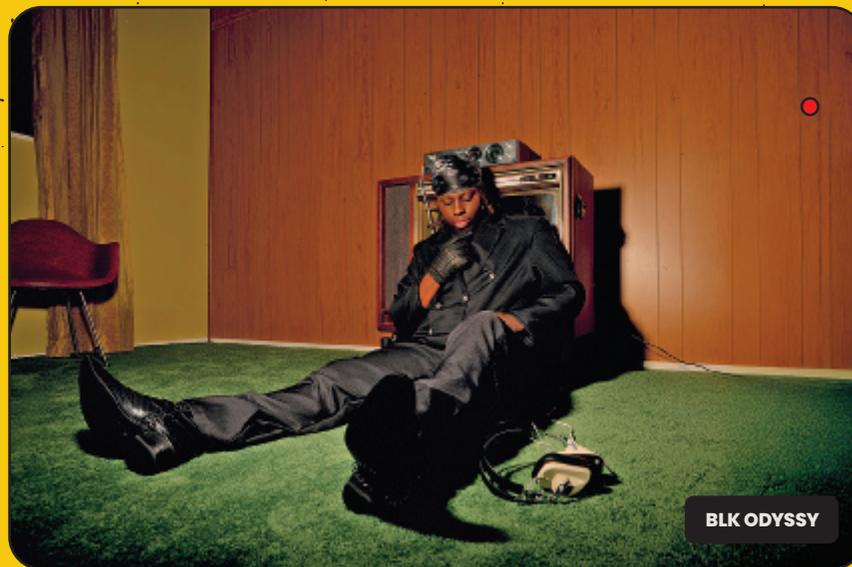


PHOTO BY TYLER BORCHARDT

BLK ODYSSEY



PHOTO BY GEOFF DUNCAN

Thor & Friends

## BEST EXPERIMENTAL

### THOR & FRIENDS

**NOMINEES:**  
Graham Reynolds  
haha Laughing  
Line Upon Line  
Jonas Wilson

## BEST FOLK/ BLUEGRASS

### BETTYSOO

**NOMINEES:**  
Briscoe  
Little Mazarn  
Scott Ballew  
Valley Flower

## BEST HIP-HOP/RAP

### BLK ODYSSEY

**NOMINEES:**  
Curbside Jones  
Free Hamze  
Geto Gala  
J Soulja

## BEST JAZZ

### SAHARA QUARTET

**NOMINEES:**  
Alex Coke & Carl Michel Sextet  
Atlas Maior  
Diego Rivera  
Nori

## BEST LATIN

### ADRIAN QUESADA

**NOMINEES:**  
The Animeros  
Estani  
Los Desechos  
Money Chicha

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# BEST BY GENRE

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The Point.



Sir Woman

PHOTO BY BRYNN OSBORN



Mobley

PHOTO BY JACOB WEBER / ANGEL ORTIZ

## BEST METAL

### THE SWORD

**NOMINEES:**  
Banged Out  
Corpus Offal  
Mean Mistreater  
Throat Piss

## BEST POP

### MOBLEY

**NOMINEES:**  
Dorio  
Jane Leo  
Primo the Alien  
Skateland

## BEST PUNK

### FUCK MONEY

**NOMINEES:**  
CorMae  
Lola Tried  
Mugger  
The Oxys

## BEST ROCK

### CUS BALDWIN & THE SKETCH

**NOMINEES:**  
Farmer's Wife  
J'cuuzi  
Stalefish  
Virginia Creeper

## BEST R&B/SOUL

### SIR WOMAN

**NOMINEES:**  
Grace Sorensen  
JaRon Marshall  
Lew Apollo  
Sweet Limb

## BEST WORLD

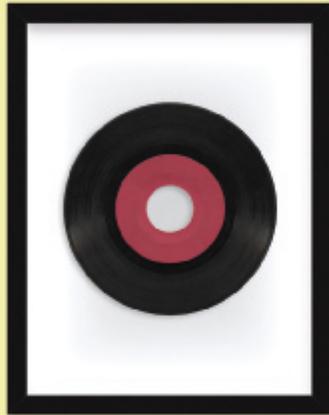
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**NOMINEES:**  
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Ley Line



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# BEST AUSTIN MUSICIANS

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PHOTO BY COLLIN SHOOK

Brannen Temple



PHOTO BY ISMAEL QUINTANILLA III

Carolyn Trowbridge



PHOTO BY SEAN MATHIS

Jan Flemming

## BEST VOCALIST

### CARRIE FUSSELL ( BRUCE )

**NOMINEES:**  
Alesia Lani  
Claudia Chapa  
Uncle Roy

## BEST PIANIST/ KEYBOARDIST

### JAN FLEMMING

**NOMINEES:**  
Chris Nine  
Henri Herbert  
Jon Deas  
Sam Powell

## BEST GUITARIST

### EVE MONSEES

**NOMINEES:**  
Brian Broussard  
Carter Arrington  
Jim Campo

## BEST STRINGS/FIDDLE

### TEXAS STRING ASSEMBLY

**NOMINEES:**  
Beth Chrisman  
Ian Stewart  
Invoke  
Jonah Calvo

## BEST DRUMMER/ PERCUSSIONIST

### BRANNEN TEMPLE

**NOMINEES:**  
Alex Vallejo  
Nico Leophante  
Jeff Olson

## BEST HORNS

### GROOVELINE HORNS

**NOMINEES:**  
Aubrey Logan  
Kenken Gorder  
Mike St. Clair  
Texas Horns

## BEST MISCELLANEOUS INSTRUMENT

### CAROLYN TROWBRIDGE, VIBRAPHONE

**NOMINEES:**  
Aboubacar Sylla, balafon/djembe  
Aileen Adler, theremin  
Ibrahim Aminou, kora  
Jeff Johnston, saw

## BEST BASSIST

### RUBY DICE

**NOMINEES:**  
Dana Wygmans  
Gian Ortiz  
Michelle Ayoubi  
Sam Pankey

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# MUSIC INDUSTRY AWARDS



PHOTO BY POONEH GHANA

Levitation



COURTESY OF WATERLOO RECORDS

Waterloo Records

## BEST MUSIC PHOTOGRAPHER

### POONEH GHANA

**NOMINEES:**  
David Brendan Hall  
Ismael Quintanilla III  
Roger Ho  
Samantha Tellez

## BEST LIVE MUSIC BOOKER

### RESOUND PRESENTS

**NOMINEES:**  
Deidre Gott  
iLL Manner Shows  
Rachel Kirk  
Zach Ernst

## BEST NEW CLUB

### THE LOST WELL

**NOMINEES:**  
29th Street Ballroom  
Brushy Street Commons  
ConcertDome  
Nica on 4th

## BEST RECORD LABEL

### SPACEFLIGHT RECORDS

**NOMINEES:**  
Happen Twice  
Keeled Scales  
Portrayal of Guilt  
TODO Records

## BEST RECORD STORE

### WATERLOO RECORDS

**NOMINEES:**  
Antone's  
Big Henry's  
BLK Vinyl  
Breakaway  
End of an Ear  
Love Wheel Records  
Sunshine Vinyl

## BEST LIVE MUSIC VENUE

### CONTINENTAL CLUB

**NOMINEES:**  
Antone's Nightclub  
Chess Club  
Mohawk  
Radio/East

## BEST MUSIC FESTIVAL

### LEVITATION

**NOMINEES:**  
Austin Blues Festival  
Austin City Limits  
Eastside Kings  
South by Southwest

## BEST RECORDING STUDIO

### ARLYN STUDIOS

**NOMINEES:**  
The Bubble  
Estuary Recording  
Ice Cream Factory Studio  
Orb Recording Studio

## BEST PRODUCER

### STUART SIKES

**NOMINEES:**  
Benji Cormack  
Jacob Sciba  
Jordan Walsh

## BEST RADIO PERSONALITY

### SUZANNA CHOFFEL ( SUN RADIO )

**NOMINEES:**  
Audrea Diaz (KOOP)  
Jess Griggs (KMFA)  
Marc Fort (KUTX/KOOP)  
Taylor Wallace (KUTX)

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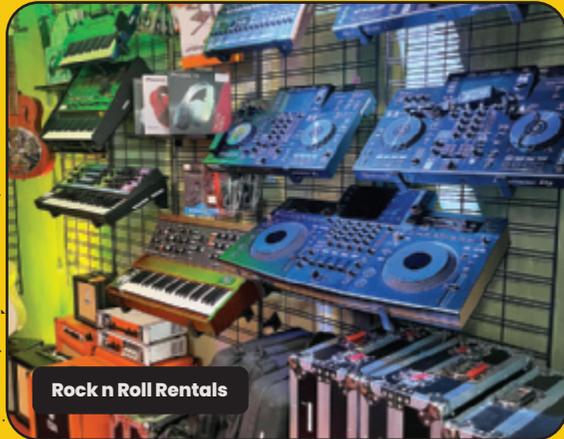
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# MUSIC INDUSTRY AWARDS



COURTESY OF ROCK N ROLL RENTALS



Rock n Roll Rentals

PHOTO BY JAKE RABIN



HAAM



Girl Guitar

PHOTO BY NICOLE BERLIN PHOTOGRAPHY

## BEST RADIO STATION

### KUTX 98.9FM

**NOMINEES:**  
KOOP 91.7FM  
KMFA 89.5FM  
KVRX 91.7FM  
Sun Radio 100.1FM

## BEST RADIO SHOW

### SOUNDFOUNDER WITH ANDREW BROWN ( KUTX )

**NOMINEES:**  
101X Homegrown with John Laird (KROX)  
Both Kinds of Music with DJ Salty Cracker (KOOP)  
The Breaks with Confucius Jones and Aaron "Fresh" Knight (KUTX)  
Stronger Than Dirt with Scott Gardner (KOOP)

## BEST POSTER ARTIST

### CAT BARRERA

**NOMINEES:**  
Brad Bond  
Grace Reyer  
Mishka Westell  
Ishaq Fahim

## BEST MUSIC RESIDENCY

### BLUE MONDAY WITH SOUL MAN SAM AT ANTONE'S NIGHTCLUB

**NOMINEES:**  
Mad Cowboys at Carousel Lounge  
Maternity Leave Residency with Sir Woman at C-Boy's Heart & Soul  
Out Late with Nakia at C-Boy's Heart & Soul  
ULLA at Saxon Pub

## BEST LIVE SOUND ENGINEER

### LYDIA FORTUNA

**NOMINEES:**  
Chris Payeur  
Jake Perlman  
Jamie Wellwarth  
Katrina Lucas

## BEST INSTRUMENT REPAIR

### SOUTH AUSTIN MUSIC

**NOMINEES:**  
DB's Guitarworks  
Strait Music  
Tom Oatley's Guitar Garage

## BEST EQUIPMENT RENTAL

### ROCK N ROLL RENTALS

**NOMINEES:**  
Boss Radio  
ILIOS Production Design  
Nomad Sound  
Soundcheck Austin

## BEST MUSIC NONPROFIT

### HAAM

**NOMINEES:**  
DAWA  
H.O.M.E.  
Red River Cultural District  
SIMS Foundation

## BEST MUSIC INSTRUCTION

### GIRL GUITAR

**NOMINEES:**  
Austin Community College Audio Technology and Industry  
Austin School of Music  
Cat Clemons School of Music  
School of Rock

## MOST CREATIVE EVENT

### HAAM DAY

**NOMINEES:**  
BRUCE: A Must Love Teeth Concert Film  
Hyde Park Storytelling x Austin Unconducted  
RAZZFEST  
Wizard Rodeo 5

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