MAY 31ST - JUNE 1ST

ARCADE FIRE

REFLEKTOR TOUR

WITH KID KOALA
AND LOST BAYOU RAMBLERS

REFLEKTOR
OUT NOW

25th Season
THE CYNTHIA WOODS MITCHELL
PAVILION
A NONPROFIT ORGANIZATION

APRIL 9

BUY TICKETS AT
LIVENATION.com

OR CHARGE BY PHONE
AT 800-745-3000

@ARCADEFIRE ARCADEFIRE.COM /ARCADEFIRE

@LiveNationHOU /LiveNationHouston

STAFF

Publisher
Omar Afra

Managing Editor
Jack Daniel Betz

Art Director
Tyler Barber

Business Manager
Shadi Jam

Web/Digital Media
Andrea Afra

Associate Editors
Michael Bergeron
Andrea Afra
Mariam Afshar

Contributors & Staff Writers
Tyler Barber
Jack Daniel Betz
Nick Cooper
Will Guess
David H.
Amanda Hart
DL Haydon
Meghan Hendley-Lopez
Blake Jones
M. Martin
Rob McCarthy
Mills-McCoin
Kathryn McGranahan
Michael Pennywark
Stacia Rogan
Harbeer Sandhu
Matthew Brian Smith

Photographers
Mark Armes

Designers & Illustrators
Shelby Hohl
Tim Dorsey
Blake Jones

Free Press TV Creative Director
Mark Armes

Intern Mujahedeens
Hajer Salem, Oz Galindo

Distribution
Ryan Ottea

Staff Dog
Lucy

AWN

The Free Press is an open forum. Public submissions are encouraged. The Free Press will never refer to itself in third person. We do not endorse any of the ideas, products, or candidates included in this publication. The Free Press does not knowingly accept false advertising or editorial nor does the publisher assume responsibility should such advertising or editorial appear. The Free Press is not liable for anything, anywhere, ever.

EMAIL US

editorsatfreepresshouston.com
713.527.0014

THE EYE GALLERY

WESTHEIMER & RICE VILLAGE

EYEGALLERYHOUSTON.COM

1806 WESTHEIMER RD. 713.523.1279

2542 AMHERST ST. 832.831.7253

IMPORTANT REMINDER TO SELF: THE MUSIC BUSINESS HAS NOTHING TO DO WITH MUSIC

"THE MUSIC BUSINESS IS A CRUEL AND SHALLOW MONEY TRENCH, A LONG PLASTIC HALLWAY WHERE THIEVES AND PIMPS RUN FREE, AND GOOD MEN DIE LIKE DOGS. THERE'S ALSO A NEGATIVE SIDE."
- HUNTER S.THOMPSON

AS WE GEAR UP OVER HERE FOR FPSF 2014, WE OFTEN GET SO CAUGHT UP IN THE WHIRLWIND OF PRODUCING THE EVENT THAT IT IS EASY TO LOSE SIGHT OF WHAT GOT US INTO THIS IN THE FIRST PLACE. WELL, SOME OF US. LIKE MANY OTHERS, LISTENING TO AND PLAYING MUSIC GOT ME THROUGH THE ROUGHEST PARTS OF CHILDHOOD AND

WE ARE ALL FOLKLORIC

BY MICHAEL MCFADDEN
PICTURES COURTESY OF FOLKLORE FILMS

ACROSS THE UNITED STATES (and probably around the world), there's a shift taking place. Moving away from the celebrity gossip that prevails in our own culture and others, projects are popping up in different cities to draw attention to the people who make local communities what they are. From Brandon Stanton's "Humans of New York" to Natalie Champa Jennings's "A Face Project" in the Twin Cities, these projects work to draw people's attention to the amazing folk right in their own backyard. This idea is something that Houston has needed for a long time. Responding to that need is Folklore Films.

Aggravated by the way people in and out of the city perceive Houston, Folklore Films, co-founded by Danielle Fanfair and Marlon Hall, seeks out individuals in the Houston community who work to improve our city in a variety of different ways. "We love our city, and Houston tragically tells the worst stories to itself about itself," said Hall and Fanfair in a joint email interview with Free Press Houston. Funneling their irritation with the city's low self-esteem into something more positive, Hall and Fanfair used money from a Houston Arts Alliance grant to film a series of visual poems that give our community something to feel good about, something to be proud of. Although all the money from that grant was eaten up by their first film, Hall and Fanfair have continued the project out of pure love for their city driven by the belief that these stories must be told and that people must learn from and be inspired by them. "The goal of the films are not to highlight someone else's celebrity, but to authenticate what is folkloric about all of humanity." This shift away from the adoration of celebrities on a national or international scale allows the visual poems to equip viewers with the tools to uncover what truly makes everyday humanity folkloric.

Beyond providing the equipment, the films present an opportunity for the community to become more intimate and interwoven. "In addition to telling these stories, our intent to is premiere them in pairs to cross-pollinate the communities of the folks being featured. We know that there are people who share values and heart in the city who do not share zip codes or cultural backgrounds." The screenings allow these people to come together, learn more about the city, and even network in order to work together in the future. An amazing example of this cross-pollination came from the screening of the visual poems "In Power," which focused on Dan Houston of the yoga non-profit In-Powered, and "Broken to Bucha," which told the story of Robert Lopez's injury leading him to Kickin' Kombucha. During the artist talk, Houston and Lopez decided to find a way to collaborate, resulting in a flavor of Kickin' Kombucha inspired by the non-profit's work - "Gingerberry In-Powered" - with a portion of the sales going to aid In-Powered in its mission.

Although on the surface the films may seem like mini-documentaries, a deeper look allows the viewer to see the true poetry of the pieces. "We first heard of the Visual Poetry concept while talking to a local photographer, Brian 'PlutoLenz' Ellison, who was toying with the idea of calling himself a visual poet." The idea didn't stick for Ellison, but the idea of being "visual poets" truly resonated with Fanfair and Hall. Recycling his discarded title, the pair started to bring poetic concepts into the visual aesthetics of their work.

While documentaries traditionally follow events in chronological order, Folklore's style of visual poetry doesn't adhere to a linear structure. Each piece in the series is a narrative that tells the story of the featured individual, but beyond that, it moves between stanzas, "and the goal of the films is to be less like a novel driven by chronological events on a line and more like a sonnet driven by our shapeless love for the subjects and the pain turned promise they express in the interviews." Driven by the emotional aesthetics of the piece, the story is altered as the narrative dances between the layers that the artists have added to the films, from the music, originally arranged for each film by Michele Thibeaux, Amir Bel-Ami, and Denis Cisneros, to Hall's communicative style of camerawork.

Marlon Hall, a lecturer and Visual Anthropological fellow at Duke University, allows the camera to become a part of himself, extending from his interest in the behavior and beauty of human beings. "When we have conversations with each other, our heads don't sit on a tripod bound by one angle, so why should the camera?" explained Hall. This aspect of Folklore's Visual Poems becomes apparent as soon as the films begin, with the camera's movements flowing so naturally that they lend themselves to the sensation of being in conversation with the subject, feeling their story instead of just hearing it.

To find out for yourself what makes Hall and Fanfair's visual poets and find what makes our city folkloric, maybe even unveiling your own folklore in the process, check out Folklore Films's next screening May 31 at New Living. In this screening, the pair will show films featuring the stories of Judy Nyquist, a contemporary arts patron and maven in Houston, and Jeff Kaplan, who founded New Living--a store dedicated to healthy, sustainable and affordable design. While the inspiration of these and past pieces runs in the same vein as other projects around the country, it is Folklore's combination of storytelling, humanity and inspiration that sets the pair's work apart and allows viewers to delve within themselves to discover their own folkloric qualities. **FPH**

HAVE YOU EVER HAD A GREAT IDEA FOR A TV OR RADIO SHOW?

Come realize your creative vision on HMS TV and HMS Net Radio!

Come share your ideas with us, and we will show you how to turn them into TV or radio programs.

Join like-minded individuals and share your creative genius at Houston's public access stations. Get started by attending one of our free orientation sessions, held Mondays at 6 p.m. No RSVP Required. Questions? Email info@hmstv.org.

Check out your show and other great programming at:
AT&T U-verse - ch99 • Comcast - ch17 • Phonoscope - ch75
TV Max - ch95 • Sudden Link - ch99
Online - hmstv.org, hmsnetradio.org

HoustonMediaSource
HoustonMediaSource @HouMediaSource
713-524-7700 • hmstv.org • hmsnetradio.org

copy com

WE LOVE CREATIVE PEOPLE

LET US HELP MAKE YOUR NEXT CONCERT OR ART OPENING A RAGING SUCCESS!

WWW.COPYDOTCOM.COM | 713 528 1201
1201 WESTHEIMER, HOUSTON TX 77006
IN THE HEART OF MONTROSE

BOW DOWN, BURGERS, BOW DOWN.

LOWBROW
1601 WEST MAIN STREET
HOUSTON, TEXAS 77057

aqua
hand car wash & detail

OPEN
Monday thru Saturday 8:30-6:30 | Sunday 9-5

Car Washes Starting at Just $15

Aqua Wash is GREEN
All of our products are eco-friendly and bio-degradable

Buy 9 Washes, Get The 10th FREE!

Follow Us on Facebook & Twitter

1013 Montrose @ W. Dallas | Houston, Texas | 713. 523. 2082 |
Aquahandcarwash.com

REVIEW

SOUNDWAVE, ETERNAL LOYALIST

BY MEGHAN HENDLEY-LOPEZ
PHOTO COURTESY OF PEVETO GALLERY

FPH
LOCAL

05.14
P.8

LATE MARCH TO LATE APRIL at Peveto Galley, located on Colquitt Gallery Row, artist Felipe Lopez presented an exhibition of paintings and a sound performance centering around the phenomenon of synesthesia. "Soundwave, Eternal Loyalist" examined not only the aural quality of sound, but also how it plays out in a visual sense. Synesthesia Sound Series is a body of work that emphasizes the visual center of the brain and its connection to the auditory system, and this exhibition displayed this psychological phenomenon in an open and unique way. The artist addresses his experience as an individual with synesthesia through the work of both the visual arts and music, showing this experience on canvas. The exhibition borrows its name from Transformers; Soundwave is known as one of Megatron's most reliable troops in the mechanical coalition. This troop leader has a legion of cassette troops to carry out commands big and small.

Similarly, Felipe Lopez carried out the commands of the concept of sound and his experiences with synesthesia through rich combinations of watercolors and definition of oil bar, drawing upon various experiences with audio both natural and manmade. As a visual artist and a sound engineer, Felipe combined visual and aural strands of the arts to weave together an experience engaging multiple senses. The exhibition included a survey of the Synesthesia Sound Series and interactive performances by the local electronic music community.

The visual component remained true to the organic and natural production of sound such as in nature while the electronic component offers commentary on man made components of aural experiences. Similarly to Megatron's use of machinery, both the artist and guest musicians implored the use of pedals, computers, synthesizers and other means of technology to command new sounds in an artistic environment.

Harkening back to art history is the combination of musical performances within an exhibition. "Having two art forms play off of each other was very important to this exhibition," said Lopez. "Since I myself construct synthesizers and audio tracks, many of which inspired my work, I wanted to invite local musicians in the community to give their creative take on how the paintings inspired them. By placing the performers amongst the paintings, the two art forms would have a much needed dialogue for the exhibition."

The first performance in April came from local musician, David Garcia, known for his role as a drummer and arranger performing in multiple bands. For "Soundwave, Eternal Loyalist", Garcia created a musical meditation in three movements, exploring and melodically commenting on the color fields of Lopez's pieces along with relating them to the notion of life and death. Using a set up of a microKORG, pedals, and electronic drumbeats along with the assistance of vocalist Moji Abiola, textures of ambient pads and chime like leads filled the tall spaces of the Gallery. Spacious yet complex in sound, the music took a nod from Brian Eno and his use of ambience. The piece moved in a cathartic tempo, revealing the rich voice of Abiola through the warmth of the synths. The final movement came in with the march of a drumbeat, opening up all sounds for a transcendental ending of a life cycle. One was left with the echoes and the images of colors from the artwork, a true reflection on sound and art in one's life.

The second performance within the exhibition was with electronic musician wizard Paul Connolly, who is well known for his work in the experimental and improvised music communities local and abroad. In May, he will be joining harsh noise pioneer Black Leather Jesus on a European tour traveling to Europe. For this particular exhibition, Connolly crafted a piece titled "Penelope and the Land of Moonbeams" based on the birth of a child and the experience as parents. Drawing from his own personal experience from the arrival of his son, along with hearing about the similar experience from Felipe Lopez with the birth of his daughter, Connolly created a multi-movement piece that took listeners on a sonic journey of a parent navigating various landscapes.

"My initial reaction to Felipe's work was one of a geographical or topographical resonance," said Connolly. "Each piece representing (to me) various landscapes while each distinct in themselves, connected to the greater whole of the landscape overall. This connection is similar to one that all parents have with their children, as well as with other parents." Landscapes he did create and the vividness of sounds played off the canvases that surrounded the musician. Breaths of new life from a small baby seemed to melt out of his musical textures, and the slow build of sounds revealed the layers of connection. Quiet contemplation of synths ended the piece, lending themselves for the perfect ending of space and color in the gallery. **FPH**

THE CONCERT PUB

· N O R T H ·

MAY 2ND
SATISFACTION ROLLING STONES TRIBUTE

MAY 3RD
BLACK STAR RIDERS LIGHTS OUT

MAY 17TH
FASTBALL

MAY 21ST
JACKYL

MAY 30TH
WAREHOUSE DAVE MATTHEWS TRIBUTE

JUNE 6TH
WINGER

JULY 11TH
JOHN CORABI

JULY 26TH
ERIC MARTIN FROM MR BIG

2470 FM 1960 W. THECONCERTPUB.COM 281.583.8111

JULY 28 - AUG 1 2014 MECA 1900 KANE ST.

GIRLS ROCK CAMP HOUSTON
IS LOOKING FOR A FEW GOOD WOMEN

VOLUNTEER POSISTIONS AVAILABLE INCLUDE:

- *Musical Instructors*
- *Bano Coaches*
- *Camp Counselors*

WE ALSO NEED HELP WITH CAMP WORKSHOPS, FOOD, AND OUR SHOWCASE AT THE END OF CAMP

NO MUSICAL EXPERIENCE NECESSARY

THE PHILOSOPHY OF OUR CAMP IS CENTERED AROUND PROVIDING STRONG FEMALE ROLE MODELS FOR YOUNG GIRLS.
BECAUSE OF THIS, WE ARE LOOKING PRIMARILY FOR DYNAMIC ENTHUSIASTIC WOMEN.
YOU CAN VOLUNTEER FOR AS MUCH TIME AS YOU ARE ABLE. ASIDE FROM A MANDATORY ORIENTATION, THERE IS NO MINIMUM / MAXIMUM REQUIREMENT FOR TIME-COMMITMENT. AS YOU WILL BE WORKING WITH OR AROUND CHILDREN.
VOLUNTEERS ARE REQUIRED TO UNDERGO A BACKGROUND CHECK BEFORE PARTICIPATION.

WWW.GIRLSROCKHOUSTON.ORG

IS "THE RAID 2" THE BEST ACTION FILM EVER MADE?

BY MICHAEL BERGERON

"THE RAID 2" HAS TO BE ONE OF THE MOST uncompromising action films ever made. The follow-up to Gareth Evans' "The Raid", the story picks up immediately after the first installment, only this film doesn't confine itself to a single building as "The Raid" did, but rather uses the city of Jakarta as a background character.

At times, we're outside in killing fields or water canals watching bodies being dumped or buried; or on the highway at breakneck speed in a chase involving multiple cars and motorcycles; or inside a massive prison riot. Another prominent action set piece takes inside a large club, and yet another interior is decorated mainly in red, allowing for various hues of that color when the blood starts flowing. And the blood verily flows. To say that "The Raid 2" is a hyper-violent film is an understatement. A couple of shots like a broken bottle repeatedly stabbing someone's neck, or a head being blown apart by a shotgun, extend the boundaries of gore.

Evans comes from Wales and indeed has a distinct Welsh accent (not unlike Anthony Hopkins), but made his name as a filmmaker in Indonesia.

Free Press Houston sat down with writer/director/editor Evans, along with star and one of the film's fight choreographers Iwo Uwais and actor Cecep Rahman. The latter two performers have no less than two dynamic fight scenes that utilize an Indonesian style of martial arts called Pencat Silat.

"Me and my Dad have watched 'The Wild Bunch' in every single format that you could possibly watch it in. First was on TV, pan and scan, obviously not the director's cut either. Later on VHS, widescreen in 35mm, DVD, Blu-Ray," said Evans in response to the subject of action directors. "Later on John Woo carried that to more operatic levels with the style of editing and how he shot the action. What I like about those two directors is that you're always aware of the geographic space, and it's clear. Who is where and what the next step might be. Every step feels organic."

"The Raid 2" shot for 132 days. "If you go to the car chase, we had plans to shot that under a certain schedule. That kind of scene has never been done in Indonesia; there's no infrastructure there for it," said Evans. The production used a Hong Kong stunt team to coordinate the car chase, but had trouble keeping the roads closed during shooting. "We'd get to the set at 4 a.m. to get ready for shooting by 6:30 a.m., but the police wouldn't close the roads until 8. Then when we would yell 'cut', they would open the roads so we're trying to reverse our positions while cars are buzzing past us, screaming at us because we'd closed the road." When you see the end result of the non-stop stunts, you'll be amazed that the film was produced for $4.5-million.

"For the prison riot, we had one shot that we wanted to feel was one long flowing shot, body after body, going up high and coming back down low. I had to look for edit points where I could put it altogether to make it flow like one sequence," explained Evans. "I don't shoot action with a master and then shoot coverage. Every single shot is a jigsaw piece, every shot has a definite beginning, middle and end."

Evans has plans for a third installment of "The Raid," and Hollywood is doing an American remake of the first "Raid."

"'Raid 2' starts two hours after the first one finished. For me, 'The Raid 3' will start two-hours before the 'Raid 2' finished. So there's a sequence where we branch off and take the story in a different direction," hinted Evans referring to a conversational scene with some Japanese mobsters. The remake is scheduled to start later in the year with "Expendables 3" helmer Patrick Hughes scheduled to direct.

Uwais explained how "Raid 2"'s complicated choreographed fight scenes were accomplished. "We presented [Evans] a blocked fight with five guys and he suggests an additional move to add flavor, like here smash the guy's head into the tiles. For the full contact scenes, we use body padding so we can take a heavy hit or kick without damage. If I feel the hit, I can react naturally. I got hurt more on 'Raid 1' than 'Raid 2,'" says Uwais rolling up his sleeve and showing me the faint scar from a machete block from two years ago.

"Ah," laughed Evans. "I've got mosquito bites from two years ago." **FPH**

FITZGERALD'S

MAY 19

BOMBAY BICYCLE CLUB

WITH **ROYAL CANOE**

MAY 27

OLD 97'S

WITH **LYDIA LOVELESS**

MAY 05

DEERTICK

WITH **MOTHERSHIP**

MAY 06

TOKYO POLICE CLUB

WITH **GEOGRAPHER • SAID THE WHALE**

MAY 10

KISHI BASHI

WITH **PLUME GIANT**

MAY 10

WOLF GANG

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM

MAY 11

M. WARD

WITH **MOUNT MORIAH**

MAY 15

WAKE OWL

WITH **MIMICKING BIRDS**

MAY 15

JUSTIN TOWNES EARLE

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM

MAY 16

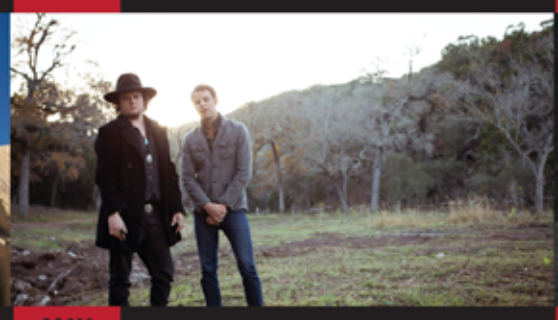
WE ARE SCIENTISTS

WITH **PAWS**

MAY 17

MYSTIC BRAVES

WITH **CORNERS**



MAY 21

SONS OF FATHERS

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM

MAY 22

EAGULLS

WITH **TWIN PEAKS**

MAY 26

SEAHAVEN

WITH **ADVENTURES • FOXING**

THE DICKIES • DRAKULAS MAY 04 | **SAY HI & BIG SCARY** MAY 08 | **SHLOHMO • PURPLE** MAY 16

OFF! • CEREBRAL BALLZY MAY 22 | **FRENCH HORN REBELLION • HEY CHAMP** MAY 23 | **RED FANG • BIG BUSINESS** MAY 23

SAINT VITUS • SONS OF HUNS MAY 24 | **BAD VEINS** MAY 24 | **BETWEEN THE BURIED AND ME • TRIOSCAPES** MAY 31

2706 WHITE OAK BLVD. | HOUSTON, TX 77007 | WWW.FITZLIVEMUSIC.COM

THEN CAME THE LAST DAYS OF MAY

BY JACK DANIEL BETZ

SUMMER FEST APPROACHETH. It's undeniable. It would be pointless to outline all the excellent acts playing the festival. Anyone can go on the website and learn that Jack White and Zedd and Lauryn Hill and The Kills are some of the amazing headliners we will all be treated to. You don't need us to continue with this line of discussion, telling you what the time the Tuneyards go on, or how Chvrches will blow you away, especially if you like Washed Out (who will also be playing the festival). You will probably stop reading this at some point if I drone on about how much you will hate yourselves if you miss out on the opportunity to see the dirty, the dynamic, Die Antwoord live, outdoors, against bucolic backdrop of Eleanor Tinsley Park. But seriously, Summer Fest aside, there are some interesting shows to attend in the month of May. Here are just a few.

Tuesday, May 6 - ***Tokyo Police Club at Fitzgerald's***
With their youthful vocals and Bloc Party-esque, post-punk-revival guitar riffs, Tokyo Police Club will definitely make you feel like dancing. And no, not feel like dancing in the Leo Sayers sense, you know, with a poofy, Greg Brady afro and no moves to speak of. No. You'll be compelled to dance like a beautiful person, the kind of person who gets laid and has great hair and perfect SAT scores. TPC have gotten more commercial and radio-savvy over time with their sound, but the music is still fun and isn't too terribly pandering yet. Given the success of bands like Two Door Cinema Club, who have a similar dance element to their music, maybe TPC will stay golden and not change their sound too much more to woo the industry. Go find out.

Tuesday, May 13 - ***Band of Skulls at Warehouse Live***
This band dates back to when the iTunes single of the week used to be a relevant way of spreading buzz about a song--before the brave, new world of Spotify. I heard "I Know What I Am" as the iTunes free single of the week all the way back in the dark ages of 2009 and knew that the band was going to take off. The song is a crunchy, garage-rock clanger with barracuda palm muting, a tribal cadence and a lovely male/female vocal harmony, not unlike The Dead Weather's White/Mosshart configuration. Unfortunately, my intuition was off and they still seem to be flying little bit below the radar, but they're still together and they released their third LP at the end of March. Key songs on the new record include "I Guess I Know You Fairly Well", "Nightmares" and "I Feel Like Ten Men, Nine Dead and One Dying".

Sunday, May 18 - ***Styx/Foreigner at Cynthia Woods Mitchell Pavilion***
There are fun shows, like the two shows mentioned above, and then there are funny shows. This one will inevitably fall into the latter category. Styx, while arguably catchy, are difficult to take seriously even on a good day, kind of like Asia or Loverboy. Foreigner on the other hand--you're probably thinking, what's wrong with Foreigner? They're not so bad. Well, it's a sad story. The band has one original member left, and it ain't Lou Gramm. I was at the last Arrow Fest ever, and let me tell you, it felt very odd headbanging to "Jukebox Hero" knowing that it was basically being played by a cover band with special guest Mick Jones. But cheap tickets will surely be available and what better backdrop for a date than a night of two washed-up arena-rock bands? You'll be the funniest guy she's ever met. Bonus points if you can convince your date that all members are original.

ALBUMING

BY K.M. ANDERSON

LYKKE LI - I Never Learn ***(LL Recordings)***
At times, we get excited for things. I would say that Lykke Li releasing an album is an exciting thing. Her last album, 2011's "Wounded Rhymes" was a fine collection of songs. Lykke Li has a style and she is the queen of that throne. There is pop, there is soul, channeled through a forlorn, beautiful tone that even in its sadness is triumphant. "No Rest For The Wicked" is a love song, but for the wicked in love, the wronged or the wrongdoers, who still need love as they lay in their woefully made beds. Like in most songs, Li is known for it moves from subtle to rapturous. "Love Me Like I'm Not Made Of Stone" is a brilliant song title, and the song follows in sentiment. It is what Lykke Li does best: takes love as a muse, presents it in its complexity. Beauty exists in bliss as it does betrayal, and when remembering our loves, the darker moments illuminate as brightly as the sweeter ones. Let's all agree to agree this album will be wonderful.

RATKING - And So It Goes
(Hot Charity/XL Recordings)
I never really understood the term New York rap, but there is often talk about the birth or death of it. I am not sure that Ratking fits into this discussion, though they entice the topic. Ratking is completely something else--something all its own. Songs like "Canal" are definitely of a hip hop place: it beats, it is reminiscent of classic Dipset (they are from Harlem) melodically, but lyrically it is something else, angry, boisterous. Like the best rap, you have to learn the lingo to truly decipher the message. There is also a weird punk vibe, or at least, the London punk inspired by dub and raga reggae. There is an experimental vibe. This is new music—the type of thing you have to listen to a few times to wrap your head around, but each listen unearths a new gem, a new clue. Two rappers, Hak and Wiki, and Sporting Life (producer extraordinaire), all teenagers, so the youth, unstoppable, indestructible aura is there. The lack of fucks they give are constantly reiterated through the album. "Eat" is an inspiration, "Bug Fights" like being stung by a wasp, "Puerto Rico Judo" is a weird club-banger. The survival and relevance of rap is constantly questioned. This albums is like the first three answers.

tUnEyArDs - Nikki Nack ***(4AD)***
Merril Garbus is always redefining what she as well as we consider tUnE-yArDs music. While there is the rhythmic vocal loops and heavy percussive element, soul and R&B vibes has always brimmed below, and it seems that on the new album "Nikki Nack", those undertones will move more to the front. Take "Wait For A Minute", produced by Malay, who also helped Frank Ocean. It is basically a soul jam that benefits from the gentle tone of Garbus' voice, while the signature of tUnE-yArDs is there in accent, the sound is completely new. "Water Fountain" is textbook, but in terms of a band like tUnE-yArDs, textbook is panache more than uniformity. To say that this will be tUnE-yArDs with more mass appeal would only be to state that the band is much more popular (rightfully) since their last album "w h o k l l l". But ambition does not always breed mediocrity, and I expect excellence to accompany the reverence.

FRI. May 16 - ***Jimmy Eat World at House of Blues***
WED. May 21 - ***Linear Downfall at Super Happy Fun Land***
SAT. May 24 - ***Mingo Fishtrap at Continental Club***
THUR. May 29 - ***Milk Carton Kids at McGonigel's Mucky Duck***

ABSOLUT® VODKA WITH CUCUMBER & SERRANO CHILI FLAVOR

CUCUMBER FRESCA

1½ parts Absolut® Texas
½ part Simple Syrup
1 Muddled Orange Slice

Build over ice in a highball glass. Top with soda and garnish with two slices of cucumber.

FREE PRESS
SUMMER FESTIVAL
FPSF
FPSF.COM

ABSOLUT® TEXAS
Limited Edition

ABSOLUT.COM/TEXAS

ENJOY RESPONSIBLY.

ABSOLUT® TEXAS. VODKA WITH CUCUMBER & SERRANO CHILI FLAVOR. PRODUCT OF SWEDEN. 40% ALC./VOL. © 2014 IMPORTED BY ABSOLUT SPIRITS CO., NEW YORK, NY.

A GATHERING OF PROMISES

THE RETURN OF THE BUBBLE PUPPY

BY JACK DANIEL BETZ
PHOTO COURTESY OF LORI MICHAELS

FOR FAR TOO MANY, Houston's role in music history is rather two dimensional. In the national media especially, our city's contributions are typically limited to A) Beyonce and B) ZZ Top. Done. Maybe Townes Van Zandt will get mentioned if you're dealing with a particularly sharp outsider who knows his Americana. Somehow all the tastemakers and journalists (and certainly all of today's supposedly all-knowing hipsters) seem to have never gotten the memo that for a period of a few short years during the sexual revolution, Houston was home to independent record label International Artists: a rare incubator for blues, rock and early psychedelic music, all with a distinctly Texas flavor. Unless you count the Red Krayola's Mayo Thompson touring with an entirely new band (and doing mostly new music), or the 13th Floor Elevators' Roky Erickson playing mostly post-Elevators material, the Bubble Puppy is the only IA band still gigging. Their insanely tight playing and Who-like vocal harmonies are something you'll never hear on the Eagle (or the now long-gone Arrow), but the Bubble Puppy produced one perfect album at IA and every song on their set list is like a slice of warm, hallucinogenic apple pie.

You have maybe one of the coolest rock monikers/reputations of any rock band from your era—that is "the most feared opening act in rock". It appears many places. Who gave you that title, and why do you think it stuck?
The most feared thing was from our habit of blowin' most of the big name acts we played with off the stage. The Puppy was maybe the most well-rehearsed act out there in those days, when most others would just get out there and play. It was our life entirely, the music and the band—six to 10 hours daily, every day, and that made us mighty tough to get the best of. I sometimes think it was a detriment to a degree, in that nobody wants to headline a show with an opener that's gonna make you look shabby [laughter].

Did you guys get to meet The Who at all when you opened for them in San Antonio in '67?
Ah, it's common knowledge about the show with The Who. The day before the show, all of The Who except Roger came down to the club in San Antone where we rehearsed, and spent a couple hours jammin'. A fine time indeed for relative beginners like we were then, and after the show, Pete came to our place and we sat up most of the night talkin' and joking. He's a mighty fine person, and shared all manner of insights and career advice with us too.

Is it true that George Harrison wanted to do some kind of cover of "Hot Smoke and Sassafras"?
Well, the actual story is that Apple wanted to lease "Hot Smoke" and promote it, but of course IA wouldn't let anyone that knew what they were doing handle anything they considered their property. One more instance of the greed and stupidity of those people, and another chance to really exploit the worldwide hit that "Hot Smoke" was was lost to IA's foolishness. They had no clue what to do with a major hit record, and their idea of touring the Puppy was to send us to Chicago and book us in every little surrounding town for a pittance, when the major agencies would've had us all over the planet. Sad but true.

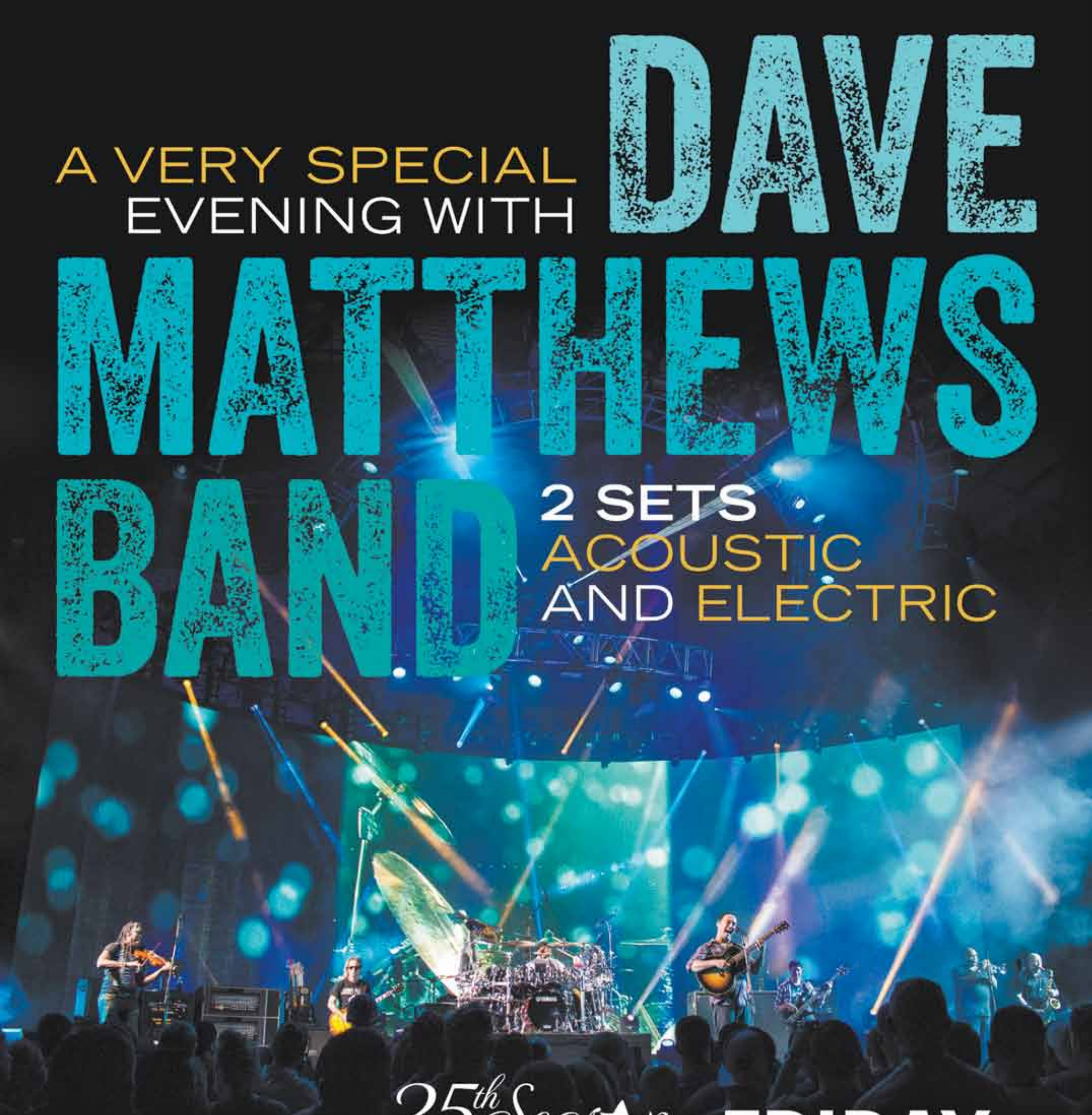
Do you have any plans to release Demian's only album again?
We've talked of a remake of the Demian LP for sales at our shows, and I expect that to come to pass soon.

What are some challenges you encountered in your resurrection of the Bubble Puppy?
It's been a challenge in a lot of ways, this return to performance. One of the toughest is the fact that I live two-and-a-half hours away from Austin, making rehearsal a major endeavor. Of course the major hard spot was the fact that I'd damaged my fretboard hand in '90, and wasn't able to play most of my old parts. This was neatly fixed by the genius of my old friend Mark Miller, who's the only person I've ever know that could play my parts note for note, inflection for inflection—perfectly. In the time we've been together, I've gotten much better at it though, mostly from just playing again. But I sing more than I play these days, as you saw at the Continental. With those killer players, I don't need to. This incarnation of the Puppy is more magical performance-wise than any other yet, and there's no ego trips, no dissention or head games, just pure brotherhood and magic in the music. Mark, Gregg and Jimmy cut their musical teeth on the Puppy and Demian, so it's been infinitely easy to make the band sound like the original. No, better than that, because of the joy and tight sense of family we all feel in the project. It's a precious gift for me, and I treasure those guys. FPH

A VERY SPECIAL EVENING WITH

DAVE MATTHEWS BAND

2 SETS
ACOUSTIC
AND ELECTRIC



25th Season

THE CYNTHIA WOODS MITCHELL
PAVILION
PRESENTED BY HUNTSMAN

FRIDAY
MAY 16

BUY TICKETS AT LIVENATION.com

OR CHARGE BY PHONE
AT 800-745-3000

@LiveNationHOU

/LiveNationHouston

BITE MY TONGUE

KING KHAN & THE SHRINES PREPARE FOR SUMMER FEST

BY DAVID H. | PHOTO BY ERIC LUC

I WOULD SAY THAT in this day and age that an artist would have to try really hard to top what came prior to them in the music world. For some acts, it's making that really great record, and for some artists it's an amazing live performance—for King Khan & The Shrines, it's both. With last year's "Idle No More", the band proved that they could be more focused than on their previous efforts. As far as a live presence, it would be a grand falsehood to say that a King Khan & The Shrines show is anything short of electrifying. With the recent memories that any Free Press Summer Fest attendee should have, there's always one stand out act. For 2014, it won't be a shock if that artist is King Khan & The Shrines. FPH was lucky enough to have a brief Q & A with the King himself.

First and foremost, thanks for taking the time to do this. I saw you at Fun Fun Fun Fest, but I've never seen you play in Houston. Have you guys ever played here before, and if so, when?
We have played Houston before with the Shrines. I remember going to a record store near the club and buying some cool singles. My memory is like a milkshake, so I can't tell you when it was exactly. But I have a strange memory of someone stealing a woman's dress I used to wear in the King Khan & BBQ show. It had a cat's face on it with a rose in her mouth...I really miss that dress, so if you see someone wearing that dress, please get it back.

The new record is really great. In fact, I think it's your most focused and best so far. It really seems to capture the energy of the band. But the title "Idle No More" refers more to a movement than the self-imposed hiatus from the prior release. Can you explain the Idle No More movement a bit?
I grew up in Montreal and two of my buddies growing up were Mohawk Indian. When my father would kick me out of the house, usually because I was a strong advocate for LSD use, I could always find a couch to sleep on in the Mohawk Indian reservation. When I first starting reading up on the Idle No More movement, it made me really happy to see indigenous people finally rising above, and I wanted to show my solidarity by naming my album after the movement.

I've read that you have referred to the songs on this album being about the state of the world we live in today, can you elaborate on that a bit?
Everything Malcolm X was fighting for back then still applies today. The ruling class is still a beast that is devouring everything, making the land uninheritable, making the people sick.

The backing vocals, the horn section, the rhythm section—are they all the same since the last album, or has anything changed?
The band has been the same for over a decade....we had Jena Roker, one of my oldest friends, sing one track "Pray For Lil," a song I wrote for my wife.

It seems like the sounds coming out of Brooklyn with some of the Burger Records releases alongside releases from around the country, that there's a psych garage rock revival. Do you feel like you could possibly be the leader of that revival?
I have been playing this kinda' music for about 20 years, so I could definitely qualify for a lifetime achievement award. I find a lot of the bands these days use effects to hide bad songwriting and think labelling it "Psyche" will make it popular. For me, if you listen to "Slip Inside This House" by The 13th Floor Elevators, you will see that the secrets of the universe come to those who are in tune with the music of the spheres and the music that resonates deep within your soul. Most bands don't search for answers, they get lost looking in the mirror.

Bands like The Make Up, Fugazi, and At the Drive-In were all known for their entertaining performances; they cited acts like Otis Redding, Santana, and The MC5 as influences. Who are your influences in music and performing?
Sun Ra, 13th Floor Elevators, Blue Cheer, Phil Cohran, Eric Andre, Beetlejuice, GWAR, and Big Daddy Kane

You're known for your explosive performances on stage. What should the crowd at FPSF 2014 expect from a King Khan festival appearance?
Expect the same feeling as being abducted by an alien that prods you until you start to enjoy the process, and then suddenly leaves like nothing happened...we are that alien.

In the vein of Otis Redding and Sun Ra, such performances require a lot of energy. Are you and The Shrines ready for the heat index that is the Bayou City?
I don't know what the heat index means, but I will be sure to prepare for it. We travel the spaceways shouting Bamalama everyday. Bayou City, prepare for the pyramid that will rise under your feet and carry you straight into Roky's beard!

We all want to see Jack White throw down the blues hammer and we all want to get mesmerized by Zedd, but you'd be doing yourself a disservice by missing out on these guys. If you're going to enjoy getting prodded by aliens, King Khan is possibly the best one to do the prodding. **FPH**

BE COOL ❖ BE CAREFUL

B-CLEAN™

BE COOL. BE CAREFUL.™

IT'S NOT ABOUT LUCK!

B-CLEAN PRODUCTS FOR INTERNAL AND EXTERNAL TOXIN REDUCERS

B-CLEAN FORMULA
WORKS IN ONE HOUR, EFFECTIVE UP TO FIVE HOURS.
IN HAWAIIAN TROPICAL AND ORANGE.

B-SUPER CLEAN
WORKS IN ONE HOUR, EFFECTIVE UP TO FIVE HOURS.

EFFERVESCENT TABLETS
WORKS IN ONE HOUR, EFFECTIVE UP TO FIVE HOURS.
WATER SOLUBLE FORMULA, TASTES **GREAT**

HAIR CLEANSING SYSTEM
EFFECTIVE UP TO EIGHT HOURS, ELIMINATES EXTERNAL BARRIERS AND LOWERS TOXINS WITHIN.

DAILY CAPSULES
SUPPLEMENTS DETOX PROCESS 12 TO 24 HOURS PRIOR TO CLEANSING DEADLINE. POWERFUL COMPANION TO OTHER TOXIN REDUCTION PRODUCTS.

№1 IN DETOX

ASK FOR
B-CLEAN PRODUCTS
AT YOUR FAVORITE SMOKE SHOP

MAY 2014 | WHAT IT DO

FPH's guide to May, a calendar of events featuring choice picks from our delightful staff of heathens.
We encourage you to get off your ass & go enjoy your city.

TOM JONES
HOUSE OF BLUES
"THE GREATEST BLUES/POP SINGER TO EVER COME OUT OF WALES." - M. BERGERON

CINCO DE MAYO
MEXICAN RESTAURANTS EVERYWHERE
"MAY 5TH IS TO MEXICAN-AMERICANS WHAT ST. PATTY'S DAY IS TO IRISH-AMERICANS." - FPH

BRUCE SPRINGSTEEN
CYNTHIA WOODS MITCHELL PAVILION
"THE BOSS RETURNS TO SPACE CITY, ALTHOUGH IT'S A FAR CRY FROM HIS SUMMIT CONCERTS IN THE '70S." - FPH

BATS, MAN!
WAUGH BRIDGE
"GRAB A BOTTLE OF WINE, A BLANKE
GET READY FOR A HILLSIDE VIEWING
EPIC, NIGHTLY AERIAL SHOW AS THO
OF BATS TAKE TO THE SKIES TO DECI
MOSQUITO POPULATION." - A. AFRA

M.WARD
FITZGERALD'S
"BEHOLD THE SEXY TALENT OF M. WARD."
- M. AFSHAR

PAYING FOR COLLEGE WITHOUT GOING BROKE
LONESTAR COLLEGE CY FAIR, CYPRESS TX
"CALLIJ IZ 4 SUCKRZ." - FPH

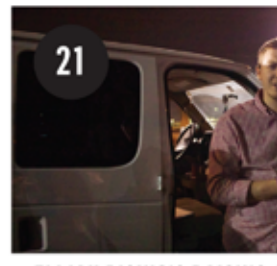
WRITE ABOUT NOW POETRY SLAM AND OPEN-MIC
AVANTGARDEN
"I WOULD LIKE TO BE HERE AS PARTICIPANT, BUT ALAS..I AM A COWARD." - J. BETZ

FEELING ALRIGHT
OBSIDIAN ART SPACE | 3522 WHI
"COME ENJOY A PLAY ABOUT A REUN
OLD FRIENDS IN THE INTIMATE SETT
THIS COOL, BLACK BOX THEATER NES
INCONSPICUOSLY IN THE HISTORIC H
- FPH

LUCINDA WILLIAMS
WAREHOUSE LIVE
"ROCK, FOLK, AND ALT-COUNTRY SONGWRITER AND SINGER, AND THREE-TIME GRAMMY AWARD WINNER." - M. BERGERON

BRIT FLOYD
BAYOU MUSIC CENTER
"I'M A SUCKER FOR MOST PINK FLOYD COVER BANDS. I'VE ALREADY SEEN US AND THEM AND THE AUSTRALIAN PINK FLOYD (WHO PLAYED DAVID GILMOUR'S BIRTHDAY PARTY ONE YEAR), BUT I STILL MIGHT GO TO THIS." - J. BETZ

GROWN-UP STORYTIME SEASON SEVEN
RUDYARD'S
"GROWN-UP STORYTIME IS A MONTHLY EVENT THAT FEATURES TRUE STORIES SUBMITTED BY ANYONE AND EVERYONE, WHICH ARE THEN READ ALOUD BY BOOTOWN'S REVOLVING ROSTER OF READERS." - FPH



**ELIJAH RISING'S RAISING
VAN TOUR**
ELIJAH RISING HEADQUARTERS |
"COME AND LEARN ABOUT THE INVIS
THAT IS HUMAN TRAFFICKING. VAN
RIDERS PASSAGE THROUGH PARTS O
WHERE TRAFFICKING IS RAMPANT."

VANYA AND SONIA AND MASHA AND SPIKE
ALLEY THEATRE
"VANYA AND SONIA AND MASHA AND SPIKE, BY CHRISTOPHER DURANG, WON BOTH THE 2013 TONY AWARD FOR BEST PLAY AND THE DRAMA DESK AWARD." - FPH

DO FEEL LUCKY, PUNK?
CONTINENTAL CLUB
"COME WITNESS A LOCAL TRIBUTE TO THE ROOTS OF PUNK ROCK. ARTISTS TO BE CELEBRATED INCLUDE THE RAMONES, DEAD BOYS, X AND MORE."
- J. BETZ

War Horse
Hobby Center for the Performing Arts
"Horse puppet theater that inspired the recent film."
- M. BERGERON

DWOW AT DIVERSE WORKS
DIVERSE WORKS
"EVERY WEDNESDAY FEATURES A NE
OF VISUAL, MUSICAL AND OR PERFO
- J. BETZ

0

THIEVERY CORPORATION
HOUSE OF BLUES
"ELECTRONIC "WORLD" MUSIC THAT'S FAR MORE SUBVERSIVE THAN THAT PUTUMAYO CD YOUR 1ST GRADE TEACHER GAVE YOUR LILY-WHITE ASS." - J.BETZ

BULGARI HERITAGE JEWELS
THE HOUSTON MUSEUM OF NATURAL SCIENCE
"150 BULGARI JEWELS, JEWEL-ENCRUSTED EVENING BAGS AND TIMEPIECES WILL BE ON VIEW IN A COLLECTION CELEBRATING BULGARI'S 130TH ANNIVERSARY." - FPH

HOUSTON FOOD TRUCK FEST
STEREO LIVE HOUSTON
"FOOOOOOOOOD! I JUST HOPE WE DON'T HAVE TO GO IN THE STEREO LIVE BUILDING." - M. AFSHAR

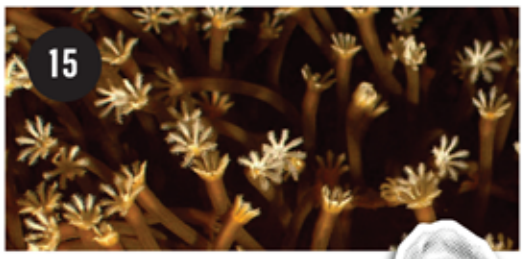
NKET, AND
NG OF THE
THOUSANDS
ECIMATE THE

LORETTA LYNN
NUTTY JERRY'S
"LORETTA LYNN IS ESSENTIAL AMERICANA HOMEWORK FOR ALL WHO ARE FREE THIS DAY." - J. BETZ

SIR MIX-A-LOT
SCOUT BAR
"ODD CHOICE OF VENUE FOR THIS LEGENDARY HIP HOP DJ/ARTIST, BUT STILL COOL. " - FPH

CARMEN
HOUSTON GRAND OPERA | WORTHAM THEATER
"THE ULTIMATE OPERATIC FEMME FATALE. FROM FRENCH COMPOSER GEORGES BIZET." - M. BERGERON

HITE OAK
UNION OF
TTING OF
NESTLED
C HEIGHTS."



CORAL: REKINDLING VENUS
HOUSTON MUSUEM OF NATURAL SCIENCE
BURKE BAKER PLANETARIUM
"IMMERSIVE FILM EXPERIENCE ABOUT CORAL REEFS IN AUSTRALIA, PAPAU NEW GUINEA AND INDONESIA. CO-PRESENTED BY AURORA PICTURE SHOW." - M.BERGERON

GODZILLA
IN THEATERS EVERYWHERE
"THAT'S RIGHT BITCHES! THE BIG, IRRADIATED LIZARD RETURNS!" - FPH

EXTREME MELTDOWN DRAG RACING
HOUSTON MOTORSPORTS PARK
"HOME OF THE FREE-RANGE REDNECK. IF THIS EVENT WAS A SMELL, IT'D BE COORS LIGHT." - S. HOHL

G AWARENESS
| 5818 SW FWY
VISIBLE HELL
N TOUR GIVES
S OF THE CITY
." - J. BETZ

OFF! & CEREBRAL BALLZY
FITZGERALD'S
"KEITH MORRIS' OFF! COMES TO HOUSTON WITH BROOKLYN-BASED CEREBRAL BALLZY. ONE TIME AT SXSW, I KEPT HARASSING MORRIS, TELLING HIM I HAD SEEN HIM AT SHOWS LIKE "THE DENNY'S SECRET SHOWCASE". IT'S KINDA FUN TO WORK THAT GUY UP." - S. HOHL

FRENCH HORN REBELLION
FITZGERALD'S
"THEY ARE COMING BACK! YOU CANNOT MISS THEM THIS TIME. BEST. SHOW. EVER." - M. AFSHAR

HERMANN PARK CENTENNIAL EXHIBIT
JULIA IDESON LIBRARY
"EXHIBIT EXAMINES HERMANN PARK OVER THE LAST 100 YEARS WITH MAPS, PHOTOS AND DOCUMENTS." - M. BERGERON

ES
NEW OFFERING
FORMING ARTS."

PETER MURPHY
SCOUT BAR
"IS THIS TOO GREAT A DISTANCE TO TRAVEL TO SEE THE GODFATHER OF GOTH? TRICK QUESTION. THERE IS NO DISTANCE TOO GREAT TO TRAVEL TO SEE THE GODFATHER OF GOTH. BE THERE. I WILL." - J. BETZ

GOOD PEOPLE
ALLEY THEATRE
"A PLAY ABOUT CLASS FEATURING ORDINARY PEOPLE THAT WE CAN ALL RELATE TO." - FPH

FREE PRESS SUMMER FEST
ELEANOR TINSLEY PARK
"HOUSTON'S BEST URBAN CONCERT: A TWO-DAY MARATHON OF MUSIC, FUN AND HEAT." - FPSF

RED LION PUB

SERVICE INDUSTRY FRIENDLY
LATE NIGHT FOOD SPECIALS

COME MEET YA MATES!

NIGHT OWL MENU
THUR-SAT 10:30PM-1AM

ALL PLATES UNDER $10

$6 FOR 2 BACON-SHRIMP TACOS

$1.50 ANGUS BEEF MINI BURGERS

$7 1/2 LB ANGUS BURGER WITH FRIES

$6 STEAK-STUFFED GARLIC NAAN

$5 "GLUTEN-FREE" MAC N CHEESE

$6 PUNJABI EGGROLLS & MORE

OPEN FOR LUNCH AND DINNER DAILY
2316 S. SHEPHERD | 713.PUB.3030 | REDLIONHOUSTON.COM

The Rhythm ROOM

Rhythm Room Rehearsal Studio is Houston's only built for purpose rehearsal studio. Featuring 115 monthly rehearsal rooms and 30 new premier rooms in several different sizes and prices. Rhythm Room has everything you need to prepare for your gigs. We offer 24 hour access and excellent security.
To schedule an appointment call **713-465-6122**

1410 BRITTMOORE STE. A,B,C & D
HOUSTON, TX 77043

www.RhythmRoomRehearsalStudio.com

JACK WHITE
VAMPIRE WEEKEND
ZEDD
MS. LAURYN HILL
ABOVE & BEYOND
WU-TANG CLAN
EDWARD SHARPE AND THE MAGNETIC ZEROS
DWIGHT YOAKAM
CHILDISH GAMBINO
DEFTONES

2014 FPSF

MAY 31 & JUNE 1, 2014 × HOUSTON TEXAS × ELEANOR TINSLEY PARK × FPSF.COM

CAGE THE ELEPHANT × THE KILLS × DIE ANTWOORD × BIG GIGANTIC × CHVRCHES × DMX × TUNE-YARDS × LAIDBACK LUKE × REBELUTION × WASHED OUT × THE NAKED AND FAMOUS × ADVENTURE CLUB × FLOSSTRADAMUS × DRIVE-BY TRUCKERS × LORD HURON × YING YANG TWINS × TWIN SHADOW × CLASSIXX × J. RODDY WALSTON & THE BUSINESS × FIRST AID KIT × MARIACHI EL BRONX × PAPER DIAMOND × KING KHAN & THE SHRINES × FLATBUSH ZOMBIES × THE OH HELLOS × SHAKEY GRAVES × SYLVAN ESSO × WILDCAT! WILDCAT! × POOLSIDE × ROBERT DELONG × THE OR-WELLS × ANAMANAGUCHI × DREW HOLCOMB & THE NEIGHBORS × THE CHAIN GANG OF 1974 × WIL-LIAM FITZSIMMONS × DESTRUCTION UNIT × WHITE SEA × UH HUH HER × JANA HUNTER × THE TONTONS × LIZZO × WRESTLERS (FORMERLY BAGHEERA) × WILD MOCCASINS × ISHI × ILL LIAD × A FISTFUL OF SOUL × YUNG SLUTTY × EAGLE CLAW × VENOMOUS MAXIMUS × WILD PARTY × CARNIVAL TALK × DRIVER FRIENDLY × BLSHS × THE CALDWELL × PLEASURE 2 × CHILDREN OF POP × LOS SKARNALES × NEW YORK CITY QUEENS × DE'WAYNE JACKSON × MAKE × ANOTHER RUN × GRACIE CHAVEZ × PINKISH BLACK × DEAD ROSES × GRAND OLD GRIZZLY × FREE RADS 2ND LINE × THE DEAD LINKS × DJ FREDSTER

AN ALL-STAR CAST OF H-TOWNS GREATEST RAPPERS PERFORMING A SET TOGETHER ON ONE STAGE
BUN B × SLIM THUG × DEVIN THE DUDE × Z-RO × PAUL WALL × MIKE JONES

SATURDAY
MAY 31
FREE PRESS SUMMER FEST
2014
STAGE GUIDE
ELANOR TINSLEY PARK × HOUSTON, TX

MERCURY STAGE

YUNG SLUTTY
11:10

CHILDREN OF POP
12:00

BLSHS
1:00

WILDCAT! WILDCAT!
2:00

ISHI
3:10

PAPER DIAMOND
4:10

YING YANG TWINS
5:50

LAIDBACK LUKE
7:00

VENUS STAGE

DEAD ROSES
11:30

EAGLE CLAW
12:40

DESTRUCTION UNIT
2:00

UH HUH HER
3:40

THE ORWELLS
5:20

KING KHAN & THE SHRINES
7:10

MARS STAGE

THE CALDWELL
11:40

WILD MOCCASINS
1:00

THE TONTONS
2:10

LORD HURON
3:40

DWIGHT YOAKAM
5:20

CHILDISH GAMBINO
7:10

VAMPIRE WEEKEND
9:00

JUPITER STAGE

CARNIVAL TALK
11:10

LOS SKARNALES
12:30

CLASSIXX
2:10

LIZZO
4:00

ANAMANAGUCHI
6:00

TWIN SHADOW
7:50

SATURN STAGE

ILL LIAD
11:50

MARIACHI EL BRONX
1:20

REBELUTION
3:10

FLOSSTRADAMUS
4:50

BIG GIGANTIC
6:50

ZEDD
8:40

NEPTUNE STAGE

WILD PARTY
12:10

DRIVER FRIENDLY
1:20

FIRST AID KIT
2:50

CHVRCHES
4:30

WELCOME TO HOUSTON
6:10

DEFTONES
8:00

SUNDAY

JUNE 1

FREE PRESS SUMMER FEST

2014 STAGE GUIDE

ELANOR TINSLEY PARK × HOUSTON, TX

MERCURY STAGE

A FISTFUL OF SOUL
11:10

DE' WAYNE JACKSON
1:10

JANA HUNTER
2:10

DMX
3:30

THE CHAIN GANG OF 1974
4:50

POOLSIDE
6:00

ADVENTURE CLUB
7:10

VENUS STAGE

THE DEAD LINKS
11:10

VENOMOUS MAXIMUS
12:10

PINKISH BLACK
1:30

WILLIAM FITZSIMMONS
3:00

DREW HOLCOMB & THE NEIGHBORS
5:00

SHAKEY GRAVES
6:40

MARS STAGE

WRESTLERS (FORMERLY BAGHEERA)
12:00

THE OH HELLOS
1:30

THE NAKED AND FAMOUS
3:10

MS. LAURYN HILL
4:50

EDWARD SHARPE AND THE MAGNETIC ZEROS
6:40

JACK WHITE
8:40

JUPITER STAGE

GRACIE CHAVEZ
11:10

MAKE
1:00

ANOTHER RUN
2:30

WHITE SEA
4:00

FLATBUSH ZOMBIES
5:50

ROBERT DELONG
7:40

SATURN STAGE

PLEASURE 2
11:20

GRAND OLD GRIZZLY
12:30

J. RODDY WALSTON & THE BUSINESS
1:40

DRIVE-BY TRUCKERS
3:10

THE KILLS
4:50

DIE ANTWOORD
6:40

ABOVE & BEYOND
8:40

NEPTUNE STAGE

NEW YORK CITY QUEENS
11:30

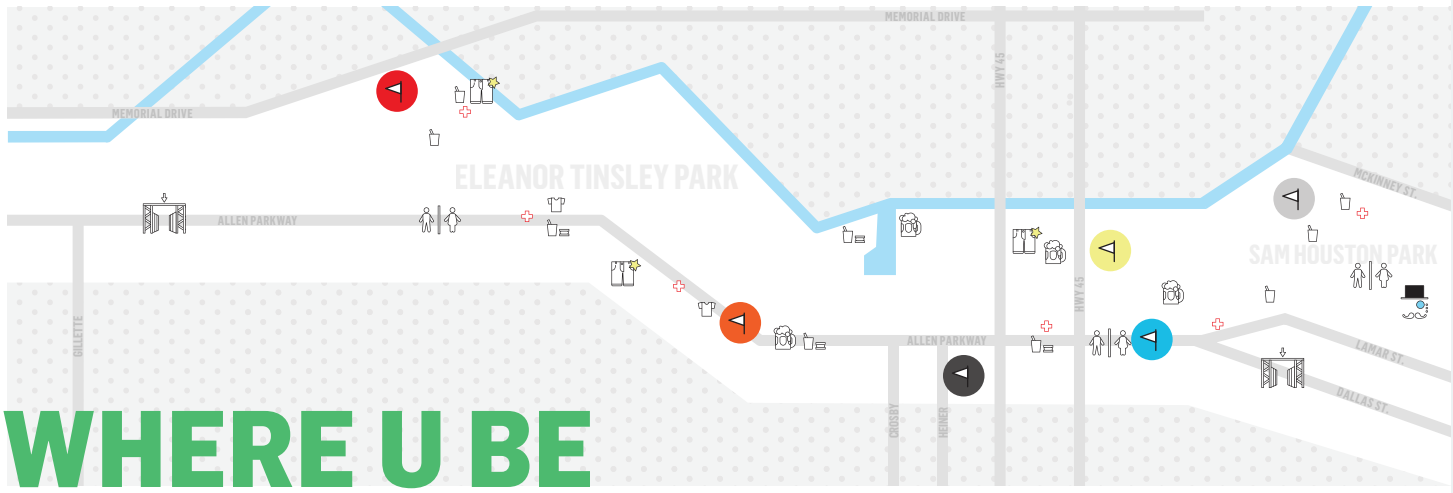
SYLVAN ESSO
12:50

WASHED OUT
2:10

TUNE-YARDS
3:50

CAGE THE ELEPHANT
5:50

WU-TANG CLAN
7:30



WHERE U BE

LEGEND

STAGE
FOOD/DRINKS/MERCHANDISE/ATM
RESTROOMS
ENTRANCE/EXIT
WILL CALL
FANCY PANTS TENT
WATER STATION
HIGH ROLLERS BAR

AIR CONDITIONED TOILETS NEED WE SAY MORE?

WWW.FPSF.COM

FPSF 2014 × SILK PAJAMAS PASS

PREMIUM VIEWING AREAS AT THE THREE MAIN STAGES × PRIVATE BARS (COMPLIMENTARY BEER AND WATER) AND RESTROOMS AT THE THREE MAIN STAGES × RAPID ENTRY × EVENT PARKING
PRIVATE AIR CONDITIONED LOUNGE AND DINING AREA × ACCESS TO THE PRIVATE ARTIST VILLAGE
LUNCH AND DINNER FOR BOTH SATURDAY AND SUNDAY × PRIVATE WALKING PATHS BETWEEN
THE THREE MAIN STAGES × SWAG BAG WITH EXCLUSIVE 2014 WIZARD T-SHIRT

FREE PRESS SUMMER FESTIVAL

FPSF

MAY 31 & JUNE 1, 2014
FPSF.COM

Pinks PIZZA

MORE MUSIC * MORE PEOPLE * MORE BIKINIS
MORE WEIRD * MORE PIZZA * SOUNDS GOOD

PINKSPIZZA.COM #PINKSPIZZA

©2014 Pinks Pizza

WELCOME TO HOUSTON

H-TOWNS GREATEST PERFORMING TOGETHER AT FPSF

BUN B × SLIM THUG × DEVIN THE DUDE
Z-RO × PAUL WALL × MIKE JONES

MAY 31 - JUNE 1, 2014 × ELEANOR TINSLEY PARK × HOUSTON TX

WWW.FPSF.COM

THE OTHER HISD

BY DL HAYDON
ART BY AUSTIN SMITH

FPH
LOCAL

05.14
P.28

LET ME TELL YOU about Hempstead, Texas.

Hempstead is a chunk of woods and farm roads with about 5,000 people. The halfway point between College Station and Houston. Hempstead was once famous for growing watermelons, selling used cars and having four out of 15 high school cheerleaders pregnant in one season.

These days it's just the melons. Unless you count having a school district that spawned a new wave of yellow journalism as "fame." Full disclosure, I'm from Hempstead. I lived there for 14 years. I went to elementary, middle and high school there. I've got friends and family that still live there. So, when I say "Let me tell you about Hempstead," trust me. I didn't Google it.

Hempstead ISD is little more than three brick buildings: An elementary school buried in the middle of town, a middle and high school hidden together on the edge of the city limits. They've got about 1,500 kids between them. The $13 million annual budget means each student is worth about $8,666, if you don't count all the money spent on plumbing and sports jerseys. As for the faculty and staff, Hempstead ISD goes through employees like coffee filters (the current superintendent, Delma Flores-Smith took over in August 2013 after the previous one was paid off to retire). The curriculum is taught by some of the most underpaid, overworked, yet determined teachers in the world. They'd actually educate the kids, but for the illogical state-mandated focus on TAAS TAKS STAAR testing.

Enough about academic problems. Discussing the poor state of education in Texas is boring, right? Rarely is the question asked: "Is our children learning?" because we already know the answer: they is not.

There's little reason to waste more time on the subject. Ergo, the only time the media (or anyone) pays attention to the deplorable excuse for an academic institution that is Hempstead ISD, is when something sensational occurs. As has happened on several occasions. Such was the case when a former high school principal committed suicide in 2005 during allegations of child molestation. I still recall the ABC 13 van perched outside the high school like a vulture. Or the case where a football coach was fired for purposefully leaving two students stranded in Giddings during an away game in 2012 (he got his position back three weeks later, probably because the Hempstead Bobcats made it to a meaningless state championship game).

Or the incident that could be called "agua-gate" when the HMS principal, Amy Lacey, lost her job for comments made on the loudspeaker in November 2013. You no doubt read the headlines:

- Houston Chronicle: "Spanish Speaking Ban" and "Hempstead middle school principal fired over Spanish issue will appeal"
- NBC Channel 2: "School denies attempt to block kids from speaking Spanish" and "Principal accused of Banning Spanish"
- Fox 26 "Spanish Ban Backlash," "Principal who Hispanic students say told them not to speak Spanish in class one step closer to being terminated" and "Hempstead principal who told Hispanic students to only speak English in class gets the boot"
- Huffington Post: "Principal Put On Leave After Trying To Forbid Spanish In Classroom"
- Crooksandliars.com "Principal Bans Spanish In Majority-Hispanic School To 'Prevent Disruptions'."

The news outlets never asked why a principal would ban Spanish. I guess we're all expected to know principals are notoriously xenophobic. Here's the thing: Lacey never said that students were banned from speaking Spanish.

This came after two students started a fight in a classroom (business as usual), using some very heated Spanish vocabulary, in the presence of a non-Spanish-speaking teacher. There's a case to be made about having bilingual teachers, but the point is that these disruptions were becoming the norm.

Is that not good enough for you? Not sexy enough to make national headlines? My sources, which range from middle school students to faculty and staff, all of whom will remain anonymous for obvious reasons, filled me in.

What Lacey did in that loudspeaker speech was commit academic and political suicide by pointing out that the Hispanic students should take advantage and speak English during their English, reading, math, science and social studies classes. She highlighted that the students would have to take the STAAR test in English later on in the school year. Lacey stressed the importance of the student's native language, she pointed out the importance of their Hispanic heritage. The district even sent home letters with students to clarify that no one was banning Spanish, just in case there was still any confusion about anyone banning Spanish.

BUT CULTURAL DIVERSITY DOESN'T SELL A NEWSPAPER, GET TELEVISION RATINGS OR CAUSE SOMEONE TO CLICK A LINK ON TWITTER. RACE BAITING DOES.

But cultural diversity doesn't sell a newspaper, get television ratings or cause someone to click a link on Twitter. Race baiting does.

Maybe some of the kids misheard. Maybe some of them had a chip on their shoulders. People went crazy over the indignation that a middle school principal would dare "prohibit free speech." News crews smelled blood in the water, showed up in town and began randomly interviewing Spanish-speaking students (who weren't even in the room during the fight, not that the news cared about what caused the incident at this point). The social justice warriors united on Facebook and Twitter to champion the cause (even though they couldn't find Hempstead on a map). The Mexican Legal and Education Fund as well as the League of United Latin American Citizens appeared at Hempstead school board meetings to keep the defenseless children from dropping out under all the oppression. Lacey was put on leave (later her contract wasn't renewed). Everyone decided that the English privilege in Hempstead had to be put in check. That was the priority. Not the lack of proper tools for teachers, not the disciplinary issues, not the corruption.

About a month before this all happened, a story came out in the Houston Chronicle titled "Probe sought of Waller County school district finances." Not to butcher the article, here is a spark notes version:

"Waller County constable requested the Texas Rangers and FBI launch an investigation into alleged embezzlement… he discovered through an open records request… approached by concerned citizens who complained that thousands of tax dollars were being misappropriated… people who were in place were just rubber stamping… Chappell Hill plumbing company owned by the business manager's husband… in the past seven years has received at least $153,000 in work from the school district… dysfunctional, no checks and balances… $3.50 in materials linked to hundreds of dollars in labor… Hempstead community was unaware of these contract negotiations… tax dollars spent is information available to the public"

Did this misappropriation of money make national or even state headlines? Did it cause the American Civil Liberties Union to jump in? Did thousands on Facebook decide to throw their two cents down? No. No one cared. It wasn't hot enough. But the accusation that a middle school principal "banned" Spanish on campus? That was sexy. News used to use a hierarchy of "if it bleeds it leads." These days, the creed goes something like "if it offends a social justice warrior it leads." This can also be read, "If it appears to bleed, it leads."

Whatever blame the media deserves, whether from continually following the story without fact checking, or by taking photos of the town to make it look like a ranch, they stoked the fires. In February, several Hempstead ISD buses were tampered with, some say in retaliation for firing Lacy, some say in retaliation for "banning" Spanish. By "tampered with" I mean the brake lines were cut and a dead cat was smeared all over one of the engines. The Hempstead ISD police chief was later fired for allegedly failing to investigate whoever did it. This is one of several people in the school district who have lost their jobs, and the reasoning behind why varies.

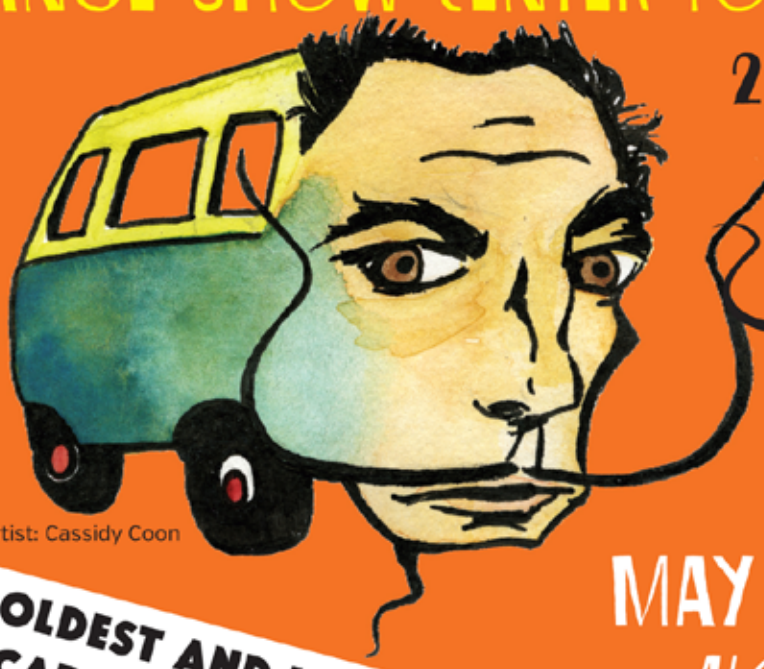
If you need more proof that the issue isn't "Hempstead ISD hates Spanish," but whether or not the school is run by professionals, or even academically acceptable, just take a trip on the internet.

On April 2, a Hempstead bus driver (who shall remain nameless) posted on Facebook shortly after being fired "MY BUS DRIVING DAYS ARE OVER… Free at last, free at last, thank God almighty I am free at last… at least from the unprofessional, bureaucratic tentacles of Hempstead ISD." He also posted that he would have driven for another 20 years but for the conduct of the school. That police chief who was fired? A similar post about how the school is "under attack."

Of course framing some sensationalist picture of an oppressive, mean-spirited Anglo principal who slaps duct tape on the mouths of brown students will get news organizations higher ratings. But that's not what happened, and now everyone is fixated on an enemy that doesn't exist. Meanwhile, Hempstead ISD is so scared that they're worried more about PR than the students. They can't go one board meeting or Facebook post without injecting keywords like "culture of excellence" and "diversity" for fear of being labelled a racist, despite the fact that Hempstead ISD has been ethnically diverse for decades. Meanwhile, the students continue to get STAAR crammed down their throats, they receive subpar food in the cafeteria and they become more and more likely to graduate (or not) without a clue as to how the real world works.

But no worries. Give it a few more months, or a few more semesters. The world will forget Hempstead exists. The social justice warriors will find another cause. The civil liberties groups will drop the kids like hot rocks. Hempstead ISD will continue to be a corrupt, academically unacceptable sports gulag where every student, regardless of their native language or melanin content, will get put to the wayside. Or worse, they'll get forced to take the STAAR test. **FPH**

ORANGE SHOW CENTER FOR VISIONARY ART PRESENTS



Artist: Cassidy Coon

27TH ANNUAL HOUSTON

Art Car Parade 2014

MAY 10, 2014 * 2 PM

ALONG ALLEN PARKWAY

THE OLDEST AND LARGEST ART CAR PARADE IN THE WORLD!

FREE
11 AM
Family Fun Zone

Interactive art activities

Food and drinks for sale

Children's entertainment

SAM HOUSTON PARK

$25 shaded bleacher seating at Bagby & Allen Parkway

11 AM-2 PM
FPSF Stage

@ The Houston Art Car Parade

FREE LIVE MUSIC

FROM

The Wandering Bufaleros

Portal Walker

Food and drinks

Stay for live parade commentary by the one and only Mills-McCoin.

THE PREMIER PARTY OF THE HOUSTON ART CAR PARADE

NOON-4 PM
VIPit

Complimentary food and drink from local restaurants

Reserved, shaded seating

Tickets $150 for adults / $25 for children

FOOD AND BEVERAGES FOR SALE ALONG THE PARADE ROUTE.

For tickets and information

www.thehoustonartcarparade.com

ORANGE SHOW CENTER FOR VISIONARY ART

houstonartsalliance

UNITED

DISCOVERY GREEN

Texas Monthly

arts Brookfield 25 ART SET FREE

Audi Central Houston

SAINT ARNOLD BREWING COMPANY

FPH

90.1 KPFT

Houston Public Media

UNIVERSAL TECHNICAL INSTITUTE

City Art Works young artists ★ creative thinkers

fresh ARTS

Radio Disney AM 1590

yelp

THE LEGENDARY ART CAR BALL

...where the cars are the stars!...

PRESENTED BY

ARTS BROOKFIELD

May 9th, 2014 6-11pm

One & Two Allen Center • 1200 Smith St

Featuring

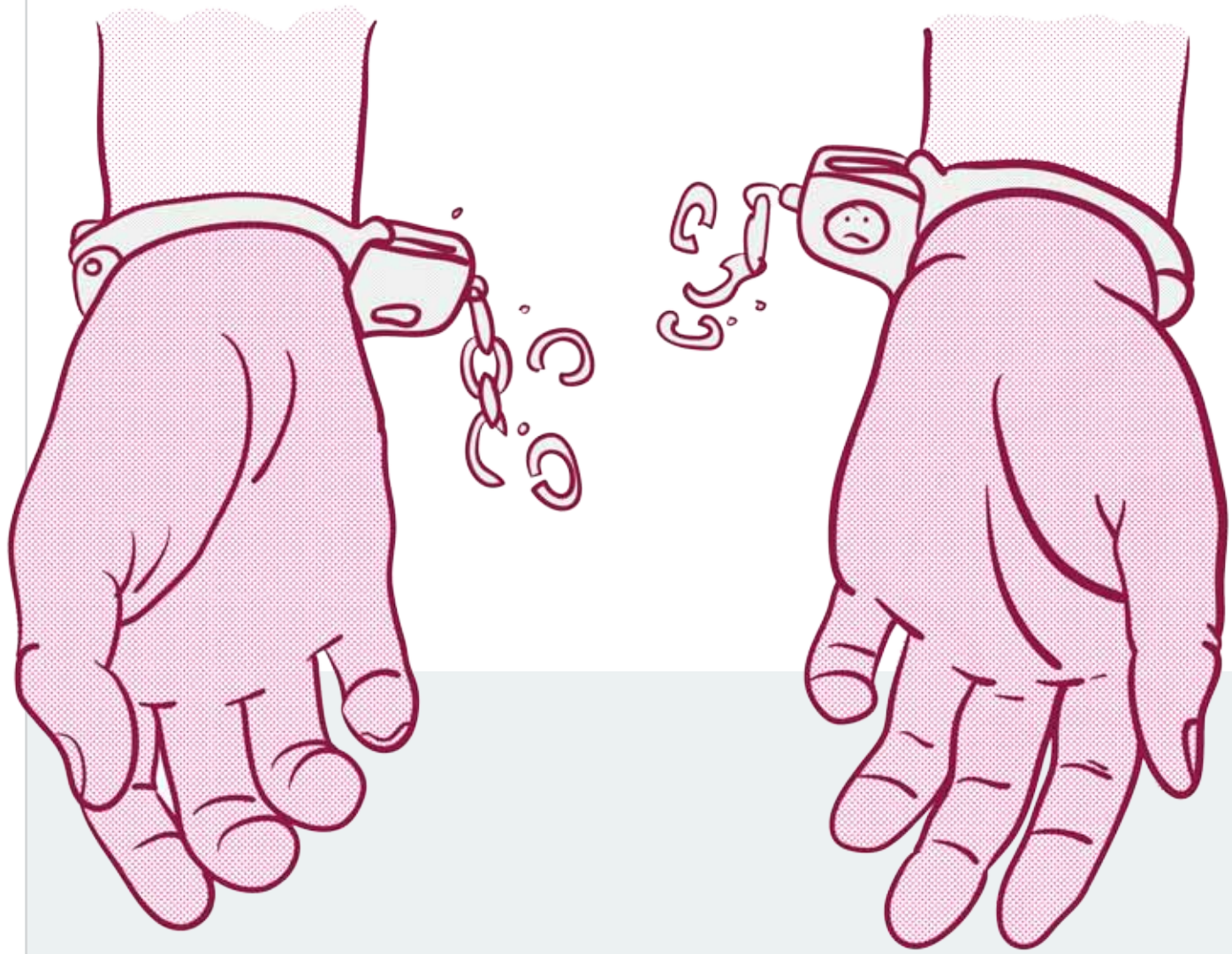
WHISKEY SHIVERS ✿ A FISTFUL OF SOUL
FREE RADS 2ND LINE
THIRD WARD COMMUNITY CHOIR

ADVANCED TICKETS AT WWW.ARTCARBALL.COM

HOSTED BY ARTEMIS FROM "IT'S ALWAYS SUNNY IN PHILADELPHIA"

PRODUCED BY THE ORANGE SHOW CENTER FOR VISIONARY ART

POSTER BY JASON MCELWEENIE



FALSE POSITIVE

AN INTRODUCTION TO HOUSTON'S PROSECUTION PROBLEM

BY GEOFF WEST | ART BY BLAKE JONES

IN SEPT. 2006, 20-year-old Corey Anthony Love was arrested by Houston police for allegedly possessing more than a gram of cocaine, according to the field test. Two days later, he appeared in court, pled guilty to a misdemeanor charge and was sentenced to 7 months in jail.

In 2011, Jerrell Bell was stopped by Houston police, who arrested the 19-year-old for what officers believed was .03 grams—less than half the weight of a small paper clip—of "white powder" cocaine, according to the field test. Bell had previous convictions of drug possession, so he took a plea bargain and was sentenced to four months.

Three months after Bell was released, the white flakes were finally tested for the presence of narcotics by the Houston police crime laboratory. It was negative. In Love's case, the crime laboratory waited until 2012—six years after he was arrested—to test the white powder. Again, no cocaine.

The cases of Love and Bell aren't unique. In 2013, Texas led the nation in criminal exonerations, and no county in the state had more wrongful convictions overturned last year than Harris County. Three of the four exonerations were blamed on the Houston crime lab's failure to test for narcotics in the seized substance before the conviction.

Since 2009, 10 people in Harris County have been exonerated stemming from delays in crime lab testing, according to the National Registry of Exonerations, a joint project of the University of Michigan and Northwestern law schools. So far in 2014, there have been two more.

All pled guilty, often in plea deals to avoid harsher sentences. They combined to serve nearly four years of wrongful imprisonment; half served their entire sentence before being declared innocent.

PROBLEMS AT HOME

The Houston police crime lab has a long history of incompetence. In 2012, a lab tech named Jonathan Salvador was suspended by the Department of Public Safety, which staffs the lab, after discovering he had a habit of falsifying lab tests results. More than a dozen convictions have been overturned following a review of his work, which included more than 5,000 cases.

Before Salvador, a state audit found the Houston crime lab so unreliable that it ordered the lab to stop all DNA testing

immediately. A private company was also hired recently to come in and help with the lab's backlog of untested rape kits.

Texas attorney Bob Wicoff has assisted in helping two wrongfully convicted prisoners prove their innocence with the help of DNA testing. Michael Anthony Green, one of the clients, was released in 2010 after DNA testing proved his innocence after 27 years in prison. Wicoff also led an audit into the practices of the Houston police crime lab and their handling of 200 homicide and sexual assault cases from the 1980s. The investigation resulted in the release of another wrongfully convicted man after 22 years incarcerated.

Wicoff, now an appellate division chief with Harris County Public Defender's Office, said while he has sympathy for anyone falsely imprisoned, he doesn't consider the 10 drug-related exonerations in Harris County in the same mold as the DNA exonerees.

"I don't count those as exonerations," he said. "I mean they are in a sense. If someone's protesting from the get-go that it's not drugs, and 'Why are you arresting me?' and that sort of thing, then they're ultimately vindicated, right? But in most of those cases, the person had every intent in the world to sell drugs or to possess drugs. It's just that somebody had stiffed them along the way, and given them turkey dope."

"It's really not as compelling as someone who had been locked up in prison for 20 years and DNA testing proves what they've been saying all along, that they're innocent."

The delays at crime labs in Houston, as well as elsewhere in Texas, stem from a heavy load of pending drug charges handled by a system incapable of processing them immediately. In Texas, it's first come, first serve, he said.

"I think most lawyers who practice in this area realize the inherent, maybe un-fixability to it," he said. "I mean you can't have drugs tested the next day. You just can't."

PAYOUTS

In terms of defining exonerations, the state doesn't make a distinction between criminal intent or pure of heart. A person exonerated in Texas is eligible for $80,000 in compensation each year they were confined in prison. They can also request free state health insurance and free tuition at public universities.

And since 1992, the state has paid more than $60 million in compensation, according to the Texas comptroller's office, although the recent string of wrongful convictions in Harris County drug cases had little to do with it. The highest payments went to those where DNA testing later proved their innocence in violent crimes decades earlier. Cornelius Dupree, an exoneree, was awarded $2.4 million, the largest payment under the state's compensation guideline, after serving 30 years in jail.

Among the 10 drug-related exonereess in Harris County, only 33-year-old Sherri Frederick is listed as having received payment for time behind bars, according to the National Registry of Exonerations. She received $40,000 after serving six months in prison.

CASE DETAILS

Below is a list of eight of the 10 exonerations blamed on the Houston crime lab's delay in narcotics testing since 2009. In some cases, the person had a previous drug possession conviction and took a plea deal to avoid a harsher sentence.

• 17-year-old Mario Martin was arrested by Houston police in 2008 and charged with possession of cocaine. He served 30 days in jail. Two years later, the substance was tested.

• 45-year-old Queen Jordan, who had previous drug possession convictions, was arrested by Houston police in 2008 for cocaine possession. She served six months in jail. A year later, the substance was tested.

• 33-year-old Sherri Frederick was arrested after Houston police claimed she dropped a bag holding .27 grams of crack cocaine. Facing a maximum sentence due to previous drug possession convictions, she pled guilty four days later. Five months into a six-month sentence, the substance was finally tested; results were negative and she was released.

• 32-year-old Charlotte Brown was arrested by Houston police in 2010 for "white powder" that field tests indicated was cocaine. She pled guilty and was sentenced to six years in prison. She served a year before being released.

• 27-year-old Tobaris Robinson was arrested by Houston in 2011 on a cocaine possession charge. Robinson, who had prior convictions for felony and misdemeanor drug possession, accepted an offer from the Harris County District Attorney's office and pled guilty. Four months later, she was exonerated and released.

• 25-year-old Rosa Batts was arrested by Houston police in July 2012 on an unspecified drug possession charge. Facing a maximum sentence of 25 years for previous convictions, Batts accepted a plea bargain and was sentenced to two years. Ten months later, the substance was tested and came back negative

• 34-year-old Hien Juan Mai was arrested by Houston police in 2011 after allegedly possessing trace amounts of cocaine. He was sentenced to 120 days in jail. A month after his conviction, he was released.

• 24-year-old Keith Coleman was arrested in 2006 and charged with possession of less than one gram of cocaine. Coleman, who also had previous drug possession convictions, pled guilty and was sentenced to eight months. In 2011, or nearly five years after he was released, the substance was finally tested.

The problem of delays at DPS-staffed crime laboratories isn't unique to Harris County. In the past two years, at least five other people in Texas have been exonerated after first pleading guilty to a drug possession charge that a subsequent narcotics test nullified. **FPH**

THE DELAYS AT CRIME LABS IN HOUSTON, AS WELL AS ELSEWHERE IN TEXAS, STEM FROM A HEAVY LOAD OF PENDING DRUG CHARGES.

WHAT NOT TO WEAR AT FPSF

SUGGESTED DOS & DON'TS

BY DAVID H.
ART BY BLAKE JONES

IT'S THAT TIME OF YEAR AGAIN, where we as Houstonians prove how we can come together for FPSF, usually in a civilized manner. Not one year goes by where I don't see at least a tenth of those who attend wandering without shoes, crying over a lost item, or just disheveled and dehydrated. I have compiled a list of dos and don'ts that should, at the least, ensure that you remember the festival for positive reasons.

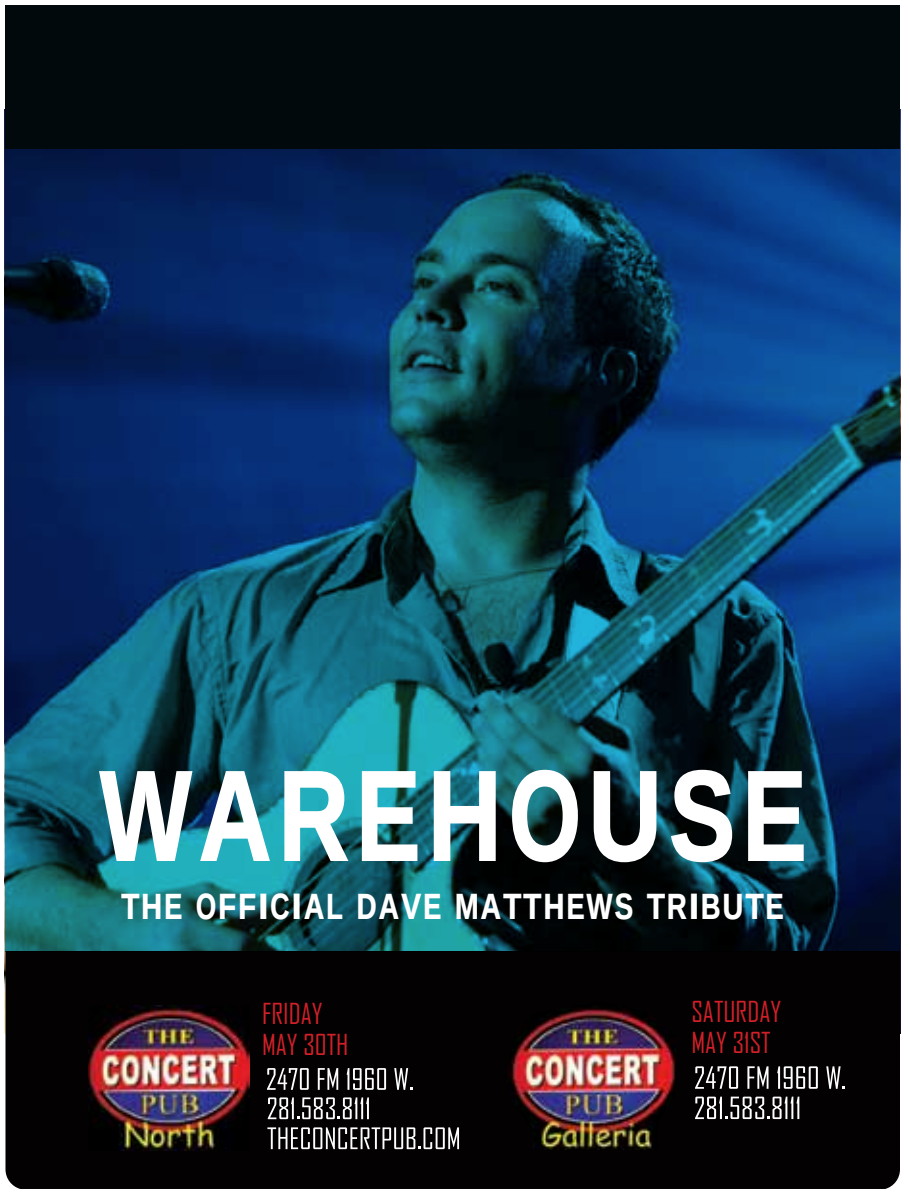
Guess what, it's going to be hot. I know it, you know it, dogs know it--yet every year I see someone in pants. I have to question the sanity of this decision, as this is the one time I condone choosing function over fashion. If you're a guy, then cargo shorts, running shoes, ankle socks and a T-shirts are the best options. If you insist on wearing flip flops, please note that they will be thrown away after you inevitably lose them. Also, tank tops, no matter how much of a hipster you are, aren't the best idea. If you're the last Gold's Gym member, who insists on wearing a tank top, please pair it with a hat and sunscreen. Also, as cool as Toms or Chucks look, they will hurt after 10 hours of trekking the festival grounds.

With sunscreen in mind, and this is for all: Please get some that's waterproof. If science and your mom haven't told you yet, sweat and water are basically the same thing. Since you probably won't plan ahead, please note that a high SPF level and being waterproof are you best bets for the summer sun. This should be coupled with the cheapest sunglasses you can get your hands on. Why the cheapest? Because every year I tend to find no less than twenty pairs of sunglasses that I turn over to the lost and found; most of these are way too expensive to lose. My Sweet Leaf Iced Tea promo shades have lasted two of these festivals and they were FREE. Unless of course, you choose to wear one of those "canasta" bands old ladies wear, just go cheap.

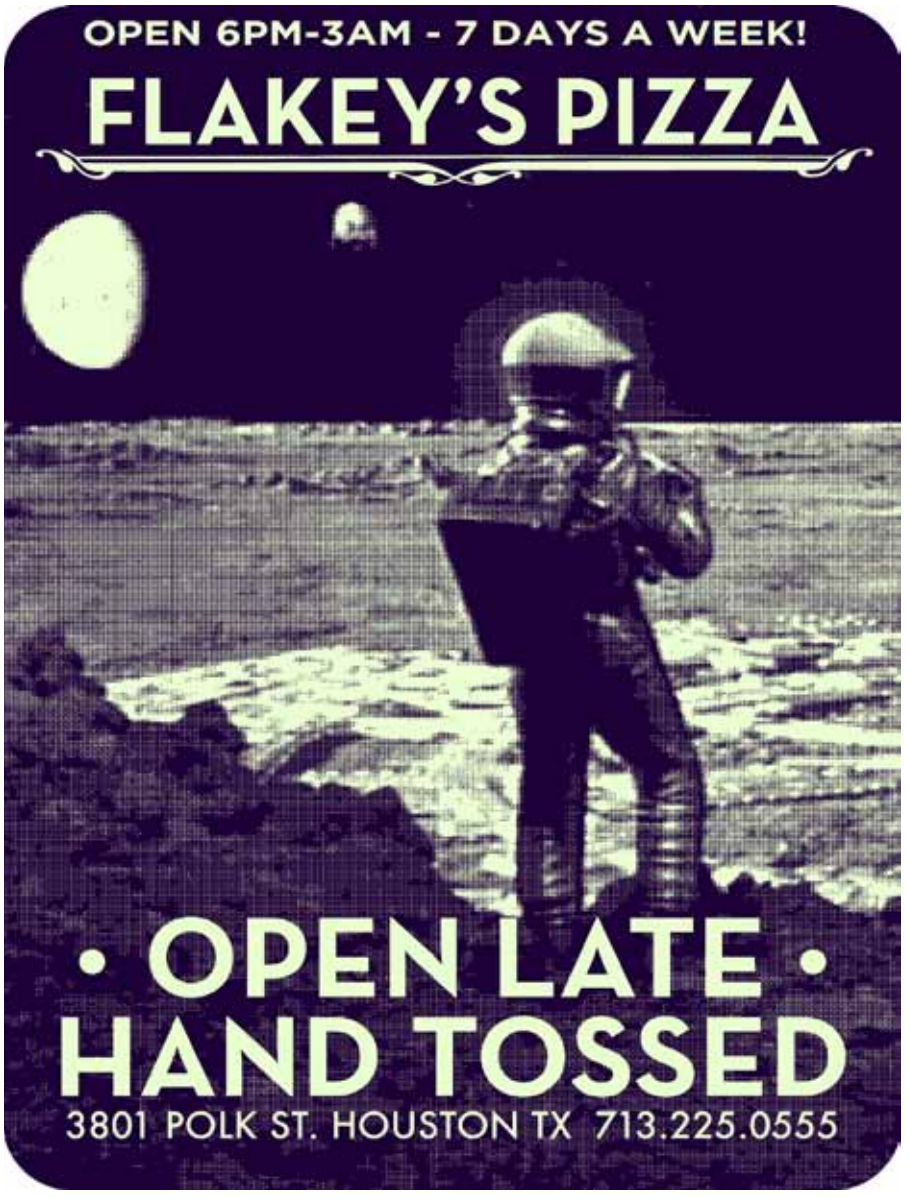
If you're a female, you can pretty much wear whatever you want, because the world isn't short of men who will get in line to cover you with sunscreen. However, either sex should consider a bag of some sort, for if nothing else, a smartphone. A backpack can be one of those CamelBak bags which will also include ready to drink water, keeping in mind that you'll have to lug it around all day. If you are the type of person who feels like a case like an Otterbox or a Lifeproof case isn't very cool, then something somewhat protective is a good idea. Sure, that slim case feels good in your pocket, but as someone who's had to use that AT&T insurance, slim isn't so fun when you have to buy a new phone twice in one month. That should go hand in hand with a sandwich bag with a zipper top. It sounds dumb, but it can keep your phone dry if you actually close the zipper top correctly. Just remember that yellow, plus blue, make green.

So, if you do bring a bag, please consider the following items as well. Hand sanitizer, antacids, band aids, Advil, baby wipes, and one of those little travel locks to lock your zippers together to ensure that your things won't disappear. If you've never been before, please note that your cell phone won't work as well as you'd think, and that some sort of battery charge device will also be helpful, after a day of Vines and Instagram posting. It should also go without saying that no matter what side of the gender line you fall on, a zipper wallet or even a cheap velcro wallet is also a good idea.

There's a really good chance that you won't follow any of this advice, and at some point I'll be giving you directions to the lost and found. This all about having a good time, so coming prepared and using common sense goes a long way. If you insist on not listening, I like my Ray Ban's in the aviator style. **FPH**


WAREHOUSE
THE OFFICIAL DAVE MATTHEWS TRIBUTE
THE CONCERT PUB North
FRIDAY
MAY 30TH
2470 FM 1960 W.
281.583.8111
THECONCERTPUB.COM
THE CONCERT PUB Galleria
SATURDAY
MAY 31ST
2470 FM 1960 W.
281.583.8111

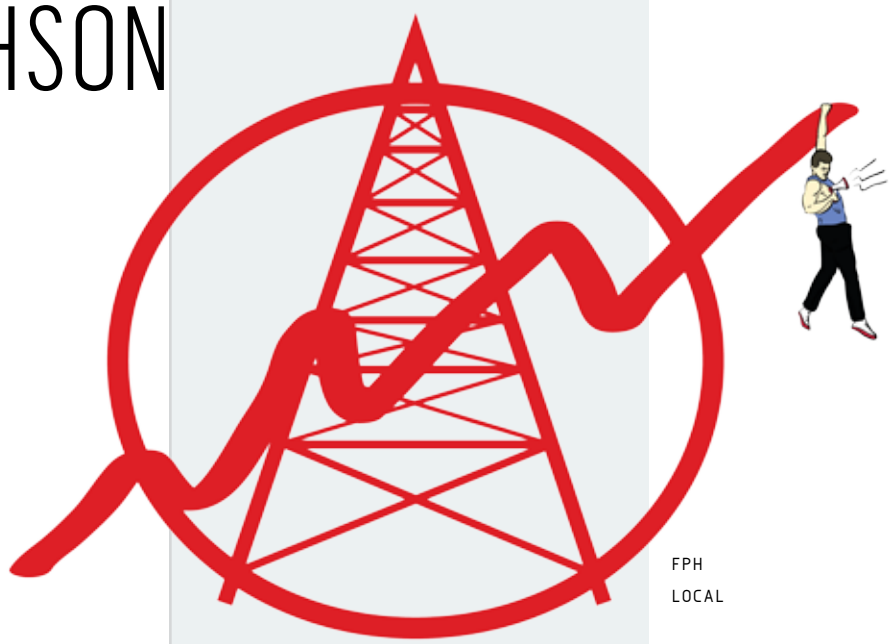
THE REDZ
HOUSTONS #1 PARTY BAND
THE CONCERT PUB Galleria
FRIDAY
MAY 30TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM


OPEN 6PM-3AM - 7 DAYS A WEEK!
FLAKEY'S PIZZA
• OPEN LATE •
HAND TOSSED
3801 POLK ST. HOUSTON TX 713.225.0555

LUCKY BURGER
MONDAY-SATURDAY 11AM-9:30PM
FREE DELIVERY W/IN 2 MILES $10 MINIMUM
1601 RICHMOND 713.522.5650

DAVID JOSEPHSON & SCOOTER TALK ABOUT RADIO4ALL

BY NICK COOPER
ART BY BLAKE JONES



FPH
LOCAL

05.14
P.36

LONG BEFORE YouTube, Flickr, Facebook, Instagram and WordPress, independent media producers used indymedia.org and Radio4All.net to upload and distribute non-commercial content. Today, with many local indymedias gone, and the radio.indymedia.org site offline, independent radio producers from KPFT and other community radio stations around the world rely on Radio4All.net as one of the last remaining radical audio distribution sites. Recently, Radio4All was on the verge of shutting down entirely and switching to an archive-only format, but through the support of listeners and media-makers, Radio4All has made it through the crisis.

Scooter is the host of KPFT's InnerSide Radio and a long time Radio4All user.

How is Radio4All used by media makers in the Houston area?
I've been uploading audio shorts and full programs to Radio4All for over 15 years. Their range is amazing. You never know where your stuff will end up. When I get email from Alaska, North Dakota, Australia or Finland, it is because I have uploaded to Radio4All.

Why are Radio4All and other alternatives to corporate owned media distribution sites like YouTube important?
Radio4All, a.k.a. the A-Infos Radio Project, was created specifically for radio producers to upload and download raw audio, interviews and finished programs for use by fellow programmers and community radio stations around the world. As time went on, it gained popularity among listeners and became an end user resource as well. It's an all purpose audio exchange for alternative information.

When Pacifica Radio blew up in the late '90s, many dissidents recorded and uploaded national and local board meetings, exposing chicanery to activists across the network. A friend at Radio4All alerted me that these files were being downloaded to servers in Langely and Reston Virginia. My favorite Radio4All anecdote: some poor low level schlub from US intelligence had to listen to all that craziness...probably lost their mind.

David Josephson is an engineer who started as a pre-teen in the 1960s at KPFA in Berkeley, and he owes much of his engineering beginnings and worldview to that experience. Now Josephson runs a small company that makes microphones. He likes to make tools that remove barriers and facilitate art and communication in environmentally responsible ways.

How did Radio4All get started and what has been your participation?
Radio4All began in 1996 as an effort of Lyn Gerry and Shawn Ewald, programmers from KPFK in LA who wanted a way for independent program producers to distribute their shows to other radio stations worldwide, without fees or censorship. It was begun under the banner of the A-infos project in Canada, which is an anarchist news service and information clearing house.

My participation began around 1998, when after several attempts to make it work on borrowed computer space, I volunteered to build some servers from surplus Silicon Valley junk and host them on a DSL line at my workshop. I had been assisting with mailing lists and mail forwarding for the "Free Pacifica" movement during those years. Since then, we have upgraded the hardware (always from discarded computers and surplus) a few times, and Shawn has rewritten the site software so it typically runs for months without any intervention from Radio4All staff, which is good because there is no "staff". He considers the code not the best, but it is available for anyone else to use under the general public license, if they wanted to duplicate the Radio4All service somewhere else.

Who listens to Radio4All?
We have users all over the world, typically 5,000-8,000 of them every day, who download about a million files every month. We do not keep detailed statistics of usage and do not track users. Many international and domestic users are concerned about surveillance and security; users have the option of being anonymous.

What was the crisis at Radio4All?
There was a crisis in that the colocation facility (colo) where Radio4All's servers lived canceled their "community rack" program even though we were buying bandwidth from them. In a reliable colo facility, you have to pay separately for bandwidth, interconnection, power and rack space. It's big business dominated by the net empire people. Now, through the efforts of Radio4All volunteers, we have space in two other colos.

I sent out a call on the Prometheus Radio list, and launched a Radio4All list of the 250 program producers who had uploaded content in the past year or so, and asked them to hash out among themselves where a little bit of money would come from if Radio4All were valuable to them. We haven't paid back all of the money the project owes yet, but we're really close, as a result of a bunch of people on that list putting out the call to people who support them, and a response from a few-dozen supporters who were able to send money. You can help out too at Radio4All.net/support. No one is paid for their work on Radio4All.

With indymedias and Radio4All unable to maintain, and much of the content going to commercial sites, what do we lose?
Commercial sites exist for commercial reasons, fitting in with much bigger business plans. Especially the "free" services are always at the whim of their hosts. There is no such thing as free in this business. At the very least, like commercial radio, you allow your attention span to be sold to advertisers in exchange for a bit of content you value. A huge profit is made on this transaction. If your attention span is not saleable to advertisers, the content disappears. The problem with commercial sites is closely parallel with the problem with commercial radio—they exist for the purpose of making money for their investors, and this may not be compatible with the content you want to hear.

Are there some things you have seen recently in radio that are encouraging?
The rapidly falling cost of bandwidth worldwide and high-quality audio streaming is really encouraging to engineers like me, because it opens avenues of communication where there weren't any before. Someone in Mumbai can afford a smartphone with service to stream a radio program produced by a collective in Canada. A doctor in rural South Africa can listen to a program of Congolese music from 50 years ago, produced by a musician in Maryland (these are not hypothetical; for different reasons, I watched these things happen.) I can buy a four terabyte disk drive for less than $300 that can store the entire content of Radio4All since its beginning. It isn't real-time terrestrial radio as we knew it from the last century, but it is radio programming on a human scale and on the human listener's schedule, wherever they are. FPH

WE TRANSFER:

SUPER 8 & 8MM FILM
VHS & VHS-C, MINIDV
DIGITAL 8, HI8, VIDEO 8
CASSETTE & REEL-TO-REEL AUDIO
& MORE ALL TO DVD OR DIGITAL FILES

TEXAS HOME MOVIES

PRESERVING OUR HERITAGE IN THE DIGITAL AGE

www.texashomemovies.com
832.549.3302 - texashomemovies@gmail.com

80 PROOF

THE CONCERT PUB Galleria

SATURDAY
MAY 10TH

5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

VOTED #1

THE BEST DAMN CRAWFISH IN HOUSTON

2 GREAT LOCATIONS TO SERVE YOU

THE CONCERT PUB North

SAT. JANUARY 12TH
2470 FM 1960 W.
281.583.8111
THECONCERTPUB.COM

THE CONCERT PUB Galleria

SAT. JANUARY 26TH
2470 FM 1960 W.
281.583.8111

MAYOR GETS FIREFIGHTERS FLAMING MAD

BY AN ANONYMOUS CITY OF HOUSTON EMPLOYEE
ART BY BLAKE JONES

THE MAYOR IS SUING the Houston fire department. You know those guys that are often referred to as everyday heroes in other cities. Yes, that's right...our mayor is after those guys. Personally I have a deep respect for firefighters, because that's a service that I can clearly see being done. When there is a fire it HAS to be put out. When there is a crime, they don't have to be solved. In fact, there have been whole TV shows dedicated to unsolved crimes—there maybe be a whole network, now that I think of it.

Regardless, Parker has twice failed to convince state legislators to grant her the ability to negotiate the Houston firefighters' pension, so she's suing them. Now I am all for the city making budget cuts, but Parker and a host of others have blamed the Fire Department as the meat of this budget problem.

But local media has failed to address a number of issues when it comes to the Mayor Parker's efforts in saving us money. We could start looking at Parker's increased pay to executives by 8%. Or Parker herself accepting a pay increase of 12% in 2004. Between 2009 and 2011, Parker's chief of staff, Waynette Chan, was awarded half a dozen pay increases, lifting her salary from $123,000 to 180,000. In a three year period, beginning in 2009, Finance Director Janet Evans' salary went from $ 76,000 to $128,000. But to add to Parker's failure in economics, city employees also recently changed health providers to Cigna. This new plan has costed the city millions. The prescription benefit portion of the plan indicates that its role as middleman Cigna kept somewhere around $4 million dollars in rebates. This money could have gone to the city had Mayor Parker's staff done a better job of deal making.

But Parker's pay raise to the city attorney seems the most interesting. The city's attorney David Feldman, who of course is a major player in the suit against HFD, was recently given a major pay raise. How much of a raise? Oh just about 43% more. Feldman is the second highest paid city attorney in the nation. Houston firefighters are ranked 139th in nationwide firefighters pay (and we are the 4th largest city?)

Last fall Parker also granted large raises to her senior staff, several of whom have incurred pay increases of 30% since assuming their duties. So why attack the fire fighters' pension?

The mayor's wants to regulate overtime work and as well as limit the number of firefighters on duty in surrounding areas such as Alief and Acres Homes. One big issue with the firefighters' contract is that they are required to staff four people per engine and two per ambulance. But take into account unexpected absences and moved resources and there is quite a bit of overtime pay. The goal for both sides is to limit overtime pay so the department doesn't go over budget. Why doesn't the city just hire more firefighters if overtime is such a problem?

That seems fair, until you look at Mayor Parker's role before she was Mayor. Annise Parker was the City's controller from 2005 to 2007.

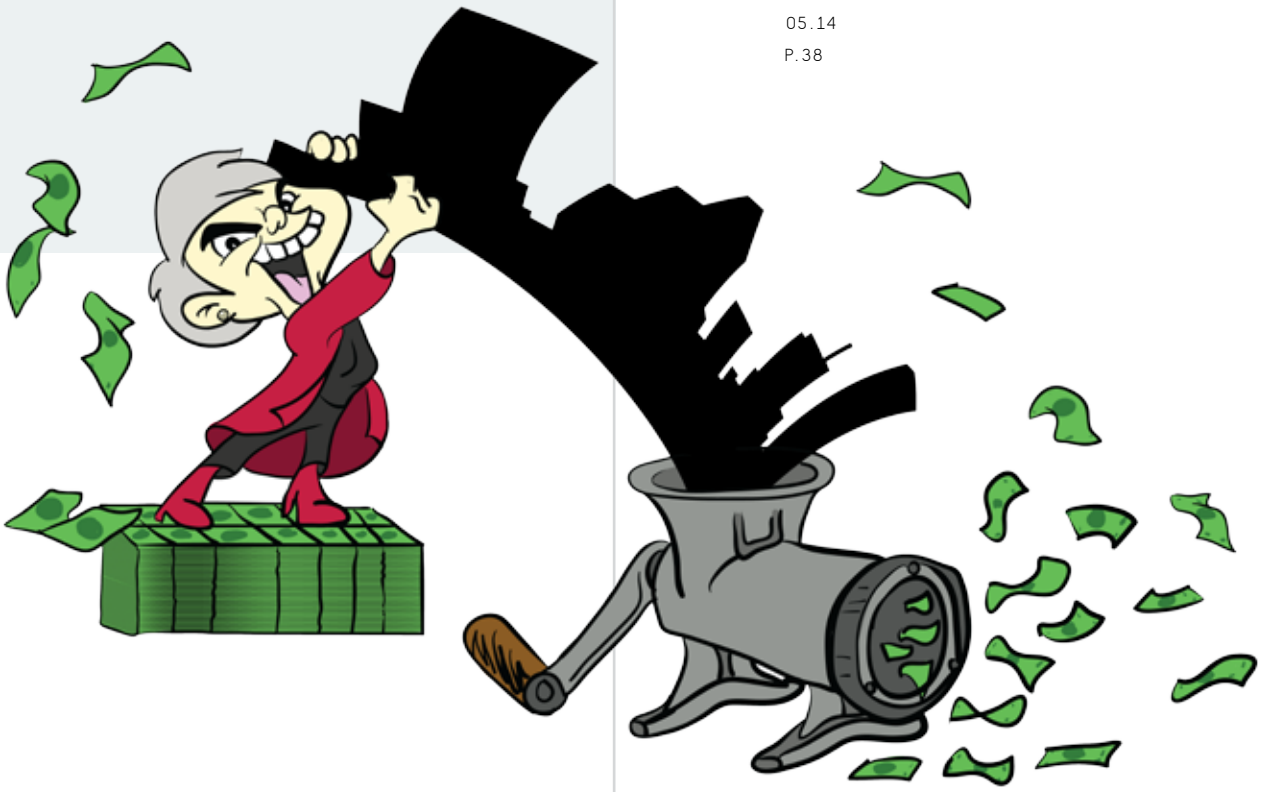
What is the function of the City Controller? The city controller serves as the city's chief financial officer and is responsible for ensuring that the assets of the city are properly accounted for and expended in a manner consistent with applicable laws, policies, plans and procedures. To accomplish this goal, the city controller performs various functions including but not limited to the following:

- certifying the availability of city funds prior to council approval of city commitments,
- processing and monitoring disbursements which total 2.4 billion dollars annually,
- investing the city's funds,
- conducting internal audits of city departments and federal grant programs,
- operating and maintaining the city's financial management system,
- conducting the sale of the city's public improvement and revenue bonds, and
- producing a comprehensive annual financial report.

I literally copied and pasted that from the city of Houston website. If anyone is responsible for our city budget falling short, it would seem like all fingers point to Ms. Parker.

In addition to the dangers firefighters face in their immediate job roles, selflessly serving the community, as well as the long-term physical and mental toll the job places on their health and wellbeing, it seems like there should be other ways of looking at the budget.

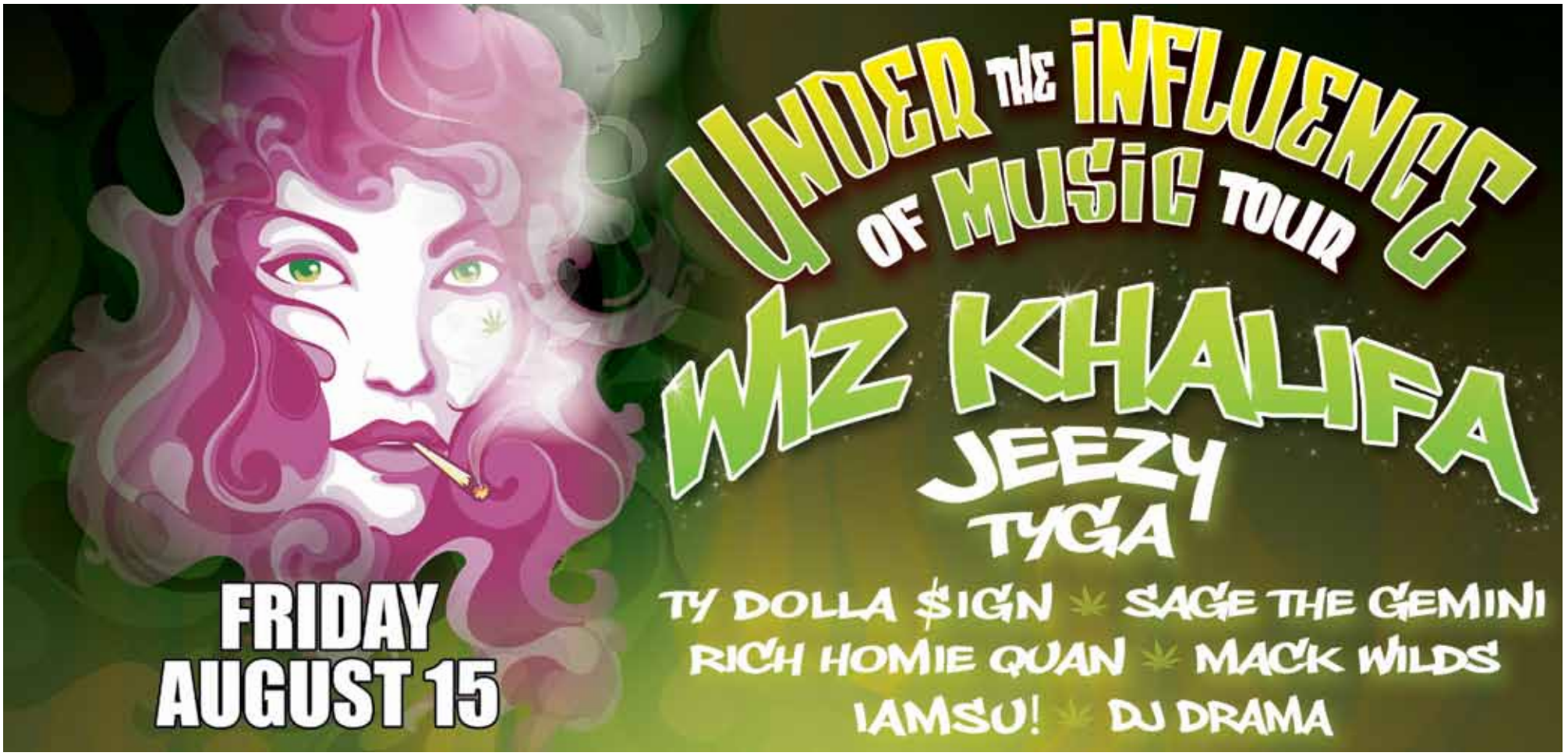
The city is required by law to make its full annual payment to the fire pension, yet they don't want to honor that. Now the city is filing a lawsuit stating that they want to break this law, in order to get them out of debt. Increasing the salary of a city attorney seems more in line with a mayor who has been making questionable decisions, rather than a mayor who is saving us money. **FPH**



25th Season
THE CYNTHIA WOODS MITCHELL
PAVILION
PRESENTED BY HUNTSMAN

/LiveNationHouston

@LiveNationHOU



pepsi

HoustonPress

WOODFOREST® NATIONAL BANK
MEMBER FDIC

citi®

BUY TICKETS AT LIVENATION.com™

CHARGE BY PHONE AT 800-745-3000

ART IS DEAD

BY JACOB CALLE
PHOTO COURTESY OF WAYNE GILBERT

"You would become part of my universal family. No rich. No poor. No black, white, yellow, brown or red. No male nor female. No transgender. No Christian, Muslim, Jew, Hindu nor Buddhist. Just the remains of human creatures."

SOME PEOPLE USE OILS in their artwork, while others may use acrylics or even watercolors. To most artists, this all they know and where it ends, but to artist Wayne Gilbert there's a twist. He has gone to the great beyond for his unusual macabre medium. Human remains: the ashes of people that no longer exist in this world. Dead, burned bodies. Some may say that this project is taboo, but to Wayne it's a beautiful way of expressing his art.

He has shared the pages of People magazine with everyone's best friend, Jennifer Aniston. He has traveled the world, and even has has in own art gallery in Houston, TX called "G Gallery" at 301 E 11th in the Heights. Picasso didn't just one day say, "I am going to paint 'Guernica'". Andy Warhol didn't just paint the Campbell's soup can overnight. GG Allen didn't decide he was going to start eating shit...well, maybe he did.

So how does one come up with the concept of using dead bodies as a medium? Wayne had a very pragmatic solution to his idea of how he could create priceless art. Wayne studied art for over 20 years, reading critiques and books that once you'd get to the fourth page you'd want to blow your brains out because you have no idea what the author is writing about. He also was onboard with a group of artists called the Rubber Group, where in 1989, he and his art mates wrapped a man in plastic and hung him over an arena and let a raging bull tear him up like a pinata. While driving on the freeway he had an epiphany, using human ashes as a medium. In 1998, he created his first piece called "Anna D", which was once the person's name. Wayne created a relationship with a funeral home, and when there are small boxes of unwanted ashes, the boxes are passed over to Wayne. It took him six months to receive his first box of ashes. Unwanted babies, to unwanted dead neighbors with no local relatives and everyone dead and forgotten in between. "Not sure of the exact count, but at least 50," said Wayne on how many humans that he's turned into art. Some people even donate their bodies to Wayne. It may upset the families, but once wishes are written down in a will, they must be respected.

The ashes are not dyed, colored or treated. Each human has their own color. While a white guy could come out black, an African American guy could come out white. Still, to this day, scientists cannot completely explain this variation in the color of human ashes. Wayne sketches out what he wants on the canvas then takes a person and shifts their ashes and bones within the shape of the sketching.

He then uses a pricey archival resin and bonds the ashes together. Once the ashes harden on the canvas, he will proceed with another human for a different color. Sometimes Wayne uses more than 20 humans in one painting. Receiving light and dark colored ashes is a great pleasure to Wayne, for they are the hardest to find. So if you believe you will produce either of these two shades, please donate your body to Wayne. When asked if Wayne has an idea of what he would create with particular people, the artist's reply was quite beautiful. "I would make you a God of something. You would become part of my universal family. No rich. No poor. No black, white, yellow, brown or red. No male nor female. No transgender. No Christian, Muslim, Jew, Hindu nor Buddhist. Just the remains of human creatures."

So how do you put a price on death? "You can't," said Wayne. Wayne will not sell the decorative dead remains to just anyone. This does not mean he will not sell his art. He has sold some pieces starting at $10,000. He intends to sell the art only to the ones who will respect them--not just as art, but also as people.

Wayne isn't the only artist who creates art from dead bodies. A woman by the name of Emma Fenelon from London once used ashes to recreate tree bark in one of her art galleries. Another, kindred artist is Charlie Frafft from Seattle, Washington who created urns from ashes. So now one can put dead people in dead people.

So is making art with dead bodies illegal? Ashes not so much, but for Marc Quinn, it's a different story. The British artist would take a visit to the doctor to have his blood drawn every six weeks for a complete year to draw 9 full pints out, which is the amount in the human body. With his own blood, he'd sculpt immaculate portraits of his own head to be preserved forever. The National Portrait Gallery in the UK stores one of his heads which went for $465,000 and is kept in a freezer to preserve the blood in shape.

People will call Wayne to turn their deceased loved ones into memorial art. Even when the caller clearly states that price is not an issue, Wayne will decline the offer. Anyone who feels that he/she should be immortalized by Wayne's talent, discuss your death wish beforehand with the man and perhaps someday you'll be displayed in an art gallery gently placed within a frame blended in tender loving grisly care. **FPH**

THE CONCERT PUB

GALLERIA

MAY EVENTS

MAY 2ND
THE SPICOLI'S

MAY 3RD
RADIOACTIVE

MAY 9TH
ROCK RADIO

MAY 10TH
80 PROOF

MAY 16TH
JD'S BIRTHDAY BASH

MAY 17TH
BENASTAR

MAY 23RD
WILLIE NELSON TRIBUTE

MAY 24TH
ENCORE

MAY 30TH
THE REDS

MAY 31ST
WAREHOUSE

MAY 16TH

JD'S BIRTHDAY BASH!
JD'S THROWDOWN BAND,
THE ONS,
SHERREE B., & MORE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
"SUNDAY NIGHT LIVE" PRO-JAM EVERY SUNDAY NO COVER	MONDAY MADNESS INDUSTRY NIGHT CHEAP DRINKS	STEAK NIGHT & SMITCHERS FREE TEXAS HOLD 'EM	LADIES NIGHT $2 SPECIALS HALF PRICE LUNCHES 11-2PM	BIG ASS BEER NIGHT $15 BEER TOWERS $4 SHOT SPECIALS "DJ'S"	LIVE BANDS INSIDE LIVE DJ ON PATIO	LIVE BANDS INSIDE LIVE DJ ON PATIO

5636 RICHMOND AVE. THE CONCERTPUB.COM 281.278.7272

THE CONCERT PUB

NORTH

MAY EVENTS

MAY 2ND
SATISFACTION

MAY 3RD
THE NEW THIN LIZZY
BLACK STAR RIDERS
LIGHTS OUT

MAY 9TH
MTA
GIGABIT

MAY 10TH
THE FAB FIVE

MAY 17TH
FASTBALL

MAY 23RD
MODOC

MAY 24TH
PIGS ON THE WALL

MAY 30TH
WAREHOUSE

MAY 31ST
PEARL GEM
ALYSIN CHAYNS

MAY 21ST

NATIONAL RECORDING ARTIST

JACKYL!

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
HAPPY HOUR PRICES FROM OPEN TO CLOSE	INDUSTRY NIGHT CHEAP DRINKS BIG SLICK POKER TOURNAMENT	STEAK NIGHT AND SMITCHERS	LADIES NIGHT LIVE MUSIC SEAN & STACI	LADIES NIGHT LIVE MUSIC SEAN & STACI	LIVE BANDS INSIDE LIVE DJ ON PATIO	LIVE BANDS INSIDE LIVE DJ ON PATIO

2470 FM 1960 W. THE CONCERTPUB.COM 281.583.8111

STAND UP & DELIVER

GET GOOD & GET OUT

BY DAVID H
PHOTO BY JAROMY BARBER

IN THE WORLD OF STAND-UP comedy, when you record an album, that material is done, put on the shelf: never to be done again. It's called "burning" the material, in that it you have to start up a whole new set and put a massive amount of time into doing so. For many comics, having a good solid 30 minutes is a feat—for Theo Taylor, it's a fraction. For a guy who's been doing stand-up here for 14 years, it's time to follow his own advice and move on. It may sound crazy, but the two hours worth of material Taylor has amassed might get burned sooner than later, with a move to a whole new city. Free Press Houston had the chance to catch up with him before he says his goodbyes and leaves Houston in his epic comedic wake.

Where are you from?
Houston. Well, I was born in Liberia, I moved to D.C. around the age of two, but I've been here since the fifth grade.

How long have you been doing stand up?
Fourteen years. I started when I was 18 at The Laff Stop on Grey. I wouldn't be funny if it wasn't for that place. It was a different time. I started back when you could still smoke in the club, so I'd have to make out the audience through a haze of smoke. Sometimes I'd get paid in cocaine. But I wouldn't be funny without going through all of that.

Is it true that you're also a singer and a dancer as well?
Yeah, I took ballet lessons at age eight and I was in choir for years. I was in theater for a long time, but I quit all of that to focus on stand-up.

Why stand-up comedy?
Because in stand-up, the success you have or the failures are all on you. My friend took me to The Stop when I was 18, and they asked me to come back. But I never left that front room for two years. It wasn't until I saw good comics and bad comics, and when I figured out what a real comic was, that I realized that I didn't belong in the back room with the better comics. I had left theater because I liked the honesty of stand-up. You aren't reading someone else's words or acting out their emotions—it's all you. You can surround yourself with people who say you're funny, but when you're on stage and you aren't getting laughs, the proof is there.

I had read somewhere that you have said before, that as a comic you "gotta' get out," in reference to leaving town. Do you still feel that way, and how often do you get out?
Well, I am getting out, either at the end of this year or early next year. I actually feel like I've stayed here too long. We tend to push industry out in Houston. You've gotta' get good and then get out for your career to go to the next level. Think about it. Kennison, Harrison Whittles, Bill Hicks: they all had to go somewhere else to get big after their time in Houston. Houston is a great breeding ground for comics, but the goal is to leave here and be good somewhere else.

You seem to have a very relatable and everyday act. Is it true that you write none of your stuff down?
Yeah, it's a shitty way to go about it, and I don't recommend it for everyone, but I don't write the material down. My jokes have a melody to them, where one word bleeds into the next. I'll write the joke's name down for reference, but that's it. It comes from having a speech and debate background. Looking people in the eyes and just attempting to make the room smaller. Like when it's you and your friends joking around, it's just you and them. So, I just try to achieve that when I'm on stage and just make it like when I'm with my friends and just memorize everything. I'll memorize when I'm walking down the street or washing dishes to where it's second nature.

After all of this time doing stand up, isn't it time for an album?
I was gonna do one, but I killed all of my old material off. I have over two hours worth of stuff. I have talked to Dusty about recording something at Rudz, but I'll be burning it all if I do that.

Do you feel like there's a difference between the traditional rooms and these newer alternative rooms?
Yeah, they are different, but all rooms are different. I'm against constantly doing the same room to the same people. But the traditional comedy rooms are the mecca—we're built for that. The goal is to get paid for doing comedy in the traditional rooms. It doesn't make sense to not play the traditional rooms. That's like being a barber but saying, "I'm an alternative barber. I don't cut hair in a barber shop."

Who's your favorite comedian of the past and of the present?
Lucille Ball, Bill Cosby, and Dave Chapelle from the past. Presently Tom Segura, John Mulaney, Jim Jeffries, DeRay Davis and Lil' Rel.

What's been the biggest show you've done so far?
The biggest audience size was six thousand for a banquet once. My favorite was doing a show with Carlo Francisco. It was like one big party and a total blast.

Taylor says that he doesn't really plan his shows too far in advance. You can usually catch him opening for a good percentage of the heavy hitters who roll into the traditional clubs. A regular at the Improv, Taylor can be found in various spots on the web, and is easily worth catching before he gets out of Houston, because he's already good. **FPH**

CHAPULTEPEC

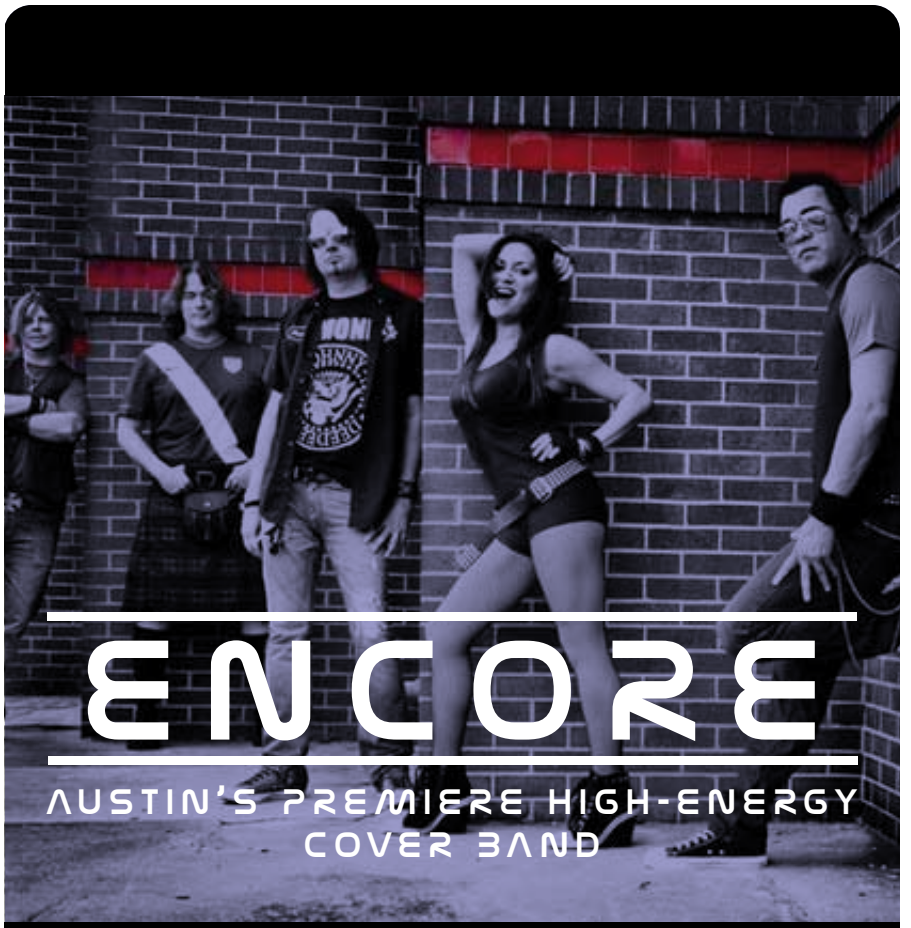
LUPITA

OPEN 24/7

140+ TEQUILAS

HAPPY HOUR DAILY 11AM-8PM
SERVING BREAKFAST, LUNCH & DINNER
LATE INTO LA NOCHE

813 RICHMOND AVE. HOUSTON TX 713.522.2365



THE CONCERT PUB Galleria

SATURDAY
MAY 24TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

MODOC

THE ULTIMATE
SOUTHERN ROCK EXPERIENCE

THE CONCERT PUB North

FRIDAY
MAY 23RD
2470 FM 1960 W.
281.583.8111 THECONCERTPUB.COM

JD'S BIRTHDAY BASH

FEATURING

JD'S THROWDOWN BAND W / SHERREE B.

AND MANY MORE OF HOUSTON'S FINEST MUSICIANS

COME DOWN AND WISH JD A HAPPY BIRTHDAY

THE CONCERT PUB Galleria

FRIDAY
MAY 16TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

JACK WHITE
VAMPIRE WEEKEND
ZEDD
MS. LAURYN HILL
ABOVE & BEYOND
WU-TANG CLAN
EDWARD SHARPE AND THE MAGNETIC ZEROS
DWIGHT YOAKAM
CHILDISH GAMBINO
DEFTONES

2014 FPSF

Budweiser

MAY 31 & JUNE 1, 2014 × HOUSTON TEXAS × ELEANOR TINSLEY PARK × FPSF.COM

CAGE THE ELEPHANT × THE KILLS × DIE ANTWOORD × BIG GIGANTIC × CHVRCHES × DMX × TUNE-YARDS × LAIDBACK LUKE × REBELUTION × WASHED OUT × THE NAKED AND FAMOUS × ADVENTURE CLUB × FLOSSTRADAMUS × DRIVE-BY TRUCKERS × LORD HURON × YING YANG TWINS × TWIN SHADOW × CLASSIXX × J. RODDY WALSTON & THE BUSINESS × FIRST AID KIT × MARIACHI EL BRONX × PAPER DIAMOND × KING KHAN & THE SHRINES × FLATBUSH ZOMBIES × THE OH HELLOS × SHAKEY GRAVES × SYLVAN ESSO × WILDCAT! WILDCAT! × POOLSIDE × ROBERT DELONG × THE OR-WELLS × ANAMANAGUCHI × DREW HOLCOMB & THE NEIGHBORS × THE CHAIN GANG OF 1974 × WIL-LIAM FITZSIMMONS × DESTRUCTION UNIT × WHITE SEA × UH HUH HER × JANA HUNTER × THE TONTONS × LIZZO × WRESTLERS (FORMERLY BAGHEERA) × WILD MOCCASINS × ISHI × ILL LIAD × A FISTFUL OF SOUL × YUNG SLUTTY × EAGLE CLAW × VENOMOUS MAXIMUS × WILD PARTY × CARNIVAL TALK × DRIVER FRIENDLY × BLSHS × THE CALDWELL × PLEASURE 2 × CHILDREN OF POP × LOS SKARNALES × NEW YORK CITY QUEENS × DE'WAYNE JACKSON × MAKE × ANOTHER RUN × GRACIE CHAVEZ × PINKISH BLACK × DEAD ROSES × GRAND OLD GRIZZLY × FREE RADS 2ND LINE × THE DEAD LINKS × DJ FREDSTER

AN ALL-STAR CAST OF H-TOWNS GREATEST RAPPERS PERFORMING A SET TOGETHER ON ONE STAGE
BUN B × SLIM THUG × DEVIN THE DUDE × Z-RO × PAUL WALL × MIKE JONES