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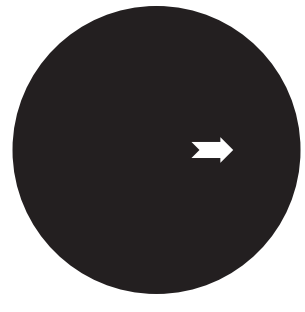
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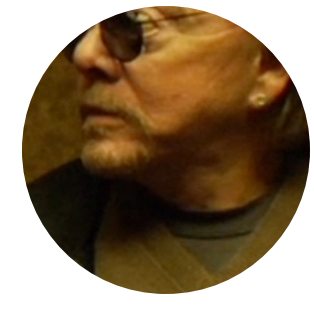


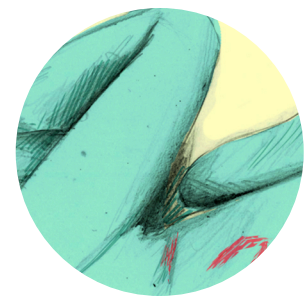


COVER ART BY
Rafael Mayorga and Blake Jones













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LETTER FROM THE EDITOR

A few disparate, incoherent notes on this world:

• I knew a kid in middle school who could tell you how to get to any major city in the U.S, which highway to take, and how many hours to expect to be traveling. I think his name was Bart.

• Never underestimate the power of a breakfast taco.

• Ain't nothing worse than an anonymous coward. Do yourself a favor and tell people what you think. Nothing drives me crazier than those people who are smiley-glad-hand when you are face to face and have some negatron shit to say when you are not around. I can not imagine floating through this world and not having the wherewithal to say how I feel.

• March 8th FPH 10 Year Celebranza with Starfucker, Super Mash Bros., Devin the Dude, Blackbird Blackbird, Dann Halen, Sideshow Tramps, Wild Moccasins, The Hates, much more.

• What is that building going up across the street from Brasil on Westheimer?

• Tim Dorsey. I am proud of you.

PICASSO - SPRING BREAK!

By Michael Pennywark

THE IDEA THAT ALL ANIMALS see only in black and white is a common misnomer, probably perpetuated by us humans to feel superior to all the critters around us. One time though, I swear I saw everything in black and white. I think it was right after watching a Twilight Zone marathon. I remember because my roommate made some really awful coffee that kept us going all night—it had a distinctly earthy flavor, kind of mushroomy. This monochromatic world I entered was full of strange and grotesque looking people. Not long after, I think I spotted one of those people in a Picasso painting.

One of the great perks of living in Houston is the fact that we have world class art museums like the Museum of Fine Arts, Houston that attract world class exhibitions like Picasso Black and White. As one of the great artists of the 20th century, Picasso is an icon of pop culture. You would be hard-pressed to find someone who hasn't at least heard of him. While my adventures into a monochromatic universe left me a little scarred, much of Picasso's lifework involved the exploration of the monochromatic palette.

As Alison de Lima Greene, MFAH Curator of Contemporary Art and Special Projects, mentioned to me, Picasso once explained his process in the following way, "I use the language of construction. … The fact that in one of my paintings there is a certain spot of red isn't the essential part of the painting. The painting was done independently of that. You could take the red away and there would always be the painting." According to de Lima Greene, Picasso also claimed that "color weakens" and he often stripped it from his major works.

He brought a nuance to his use of black and white. De Lima Greene emphasized, "He used black, white, and gray to tap into the history of art and popular culture, from Paleolithic cave paintings to contemporary photography. He broke down form and space through the monochromatic scaffolding of his Cubist compositions, while the warmth of his palette and the drama of shifting tones reasserted the power of painting. In the 1920s, he explored both romantic Neoclassicism and erotically-charged Surrealism. At times he adopted the 'grisaille' (all gray) technique of Renaissance artists to mimic sculpture. And in turn, he overthrew conventional sculptural traditions in his use of painted steel."

Guernica, one of Picasso's most well-known works, is a great example of Picasso's exploration as it speaks out against Fascism and the horrors of the Spanish Civil War and is one of the highlights of the exhibition. According to de Lima Greene, in Picasso's hands, the monochromatic palette was limitless. His use draws the viewer's attention to the structure of his compositions and the way he manipulates the paint—to elicit emotion in its creamy whiteness and create drama in its vivid contrast.

The exhibition, which premiered at the Guggenheim Museum in New York in the fall of last year, features paintings, sculptures, and works on paper from 1904 to 1970 as well as the full-scale tapestry of Guernica created in 1955. Also on view will be The Charnel House, The Maids of Honor (Las Méninas, after Velázquez), and, of course, a few nudes.

As de Lima Greene put it, "Going through the exhibition is like attending a 'master class' – it is an immensely rewarding experience seeing Picasso deliberately setting himself this limitation so that he could give greater emphasis to other aspects of painterly expression." I wonder if my roommate still has any of that coffee? **FPH**

Picasso Black and White
February 24, 2013 - May 27, 2013
Museum of Fine Arts, Houston
Beck Building, Ground Floor
5601 Main Street



René and Jacqueline de la Baume Dürbach, Guernica Tapestry, after Pablo Picasso, commissioned 1955, wool, Mrs. Nelson A. Rockefeller. Image courtesy of the San Antonio Museum of Art, Photo: Peggy Tenison. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Pablo Picasso, Spanish, 1881–1973, The Charnel House, Paris, 1945, Oil and charcoal on canvas, The Museum of Modern Art, New York, Mrs. Sam A. Lewisohn Bequest (by exchange), and Mrs. Marya Bernad Fund in memory of her husband Dr. Bernard Bernard, and anonymous funds, 1971 © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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REPETITION REVOLUTION

By Meghan Hendley
Photos courtesy of Patrick Turk

LOCAL ARTIST PATRICK TURK'S WORK goes beyond your basic vision's ability. His pieces merge color, imagery, history, and more in order to create something otherworldly. Armed with scissors, hundreds of pages, and a wild imagination, Turk turns to his passion of repetition and new creation to make each piece a unique collaboration of images and movement. Call it a wonderland of mystery or a visual take on the chopped and screwed DJ style with a vintage hinge. Turk's work offers the viewer a chance to see something different in each nook and cranny. Spend some time and get lost in his work, allowing your eye to shift across the kaleidoscope of his creations. FPH had the opportunity to speak with Turk about his artistic travels.

How did you develop your collage style? How do colors come into play?
I originally got into collage because it was a new and portable way to make art. I had been drawing and painting a lot before then. Even my painting style is very elaborate and slightly psychedelic and that definitely translated to my collages. As time goes on, I try to continue pushing my work forward into more unique and surprising areas. Color is super important to my work and a huge part of my compositional decisions. Colors have huge emotional and associative properties in themselves; I just try to use them intuitively.

You take pieces and images from everything from science to old western images to space. We zip around different time periods. Those pieces of collage have distinct colors as well. What does the use of different eras mean to your work?
When I go looking for imagery it's usually more about things that have good color and movement. Because I create lines through a repetition of imagery, I have to find things that will look good overlapping each other over and over again. In collage, it can be difficult to obtain a broad color palette because you can't just mix it like paint; you have to find what you need. Color and movement aside, I think that it's the style of the work that I am attracted to. I like anatomical illustration because of the scientific precision employed in creating it. The sci-fi, western, prehistoric, etc. material I use is not necessarily about the time periods they reflect but more about the era that those images were being produced in. The book cover and magazine illustrations being produced in the '30s – '60s tend to be among my favorite. I guess I am more interested in the imagery than creating an actual narrative associated with the historical relevance of those images.

The sense of perception is also played upon in your work. What are some of the ways you like to display your works that alter this perception?
I have been gravitating more and more to the idea of adding sound, movement, and light elements to my work. I want the work to shimmer and move and never be static. To have a life of its own even.

How has your experience as a resident at Lawndale Art Center been?
It's been really fantastic so far. The studios and building themselves are great and working with everyone on the Lawndale staff has been amazing. They are really supportive, and the studio program as a whole I think really encourages productivity and creation.

Please tell me about one of the most challenging series or shows you have had in your career.
"The Time Travel Research Institute Presents:" was definitely the most challenging show I've done. Everything about the work was new and experimental. In a short amount of time, I had to do a lot of research on the time periods I was working with and I also had to develop new techniques for nearly every element of the work. Prior to that show, everything I had done was two-dimensional collages on canvas or panel. That show incorporated three-dimensional collage, LEDs, wood, motors, and magnifying lenses. I had a good deal of help from my friend, Tom Ebersole, with all of the lights and electronics.

If you could travel to any time period, which one would it be?
Currently, when I time travel I always end up in the future. I think I like the idea of unhappened realities better than finished realities.

In a way, you create a universe out of your work for us to live in. What kind of elements go into the universe and what does the scenery look like?
I can create a universe out of my work. Some of the processes are still in an experimental stage, but more and more I am focusing on not solely what that universe would look like. Also what it would do for all of the other senses as well. I'd like the work to become extremely immersive. I want the viewer to also be hearing, feeling, and smelling the work. And then, of course, will be the hurdle of the great intangible "sixth sense." Anyway, I think I would be most happy to create work that could result in synesthesia, like this work feels purple and looks like bird's songs. **FPH**

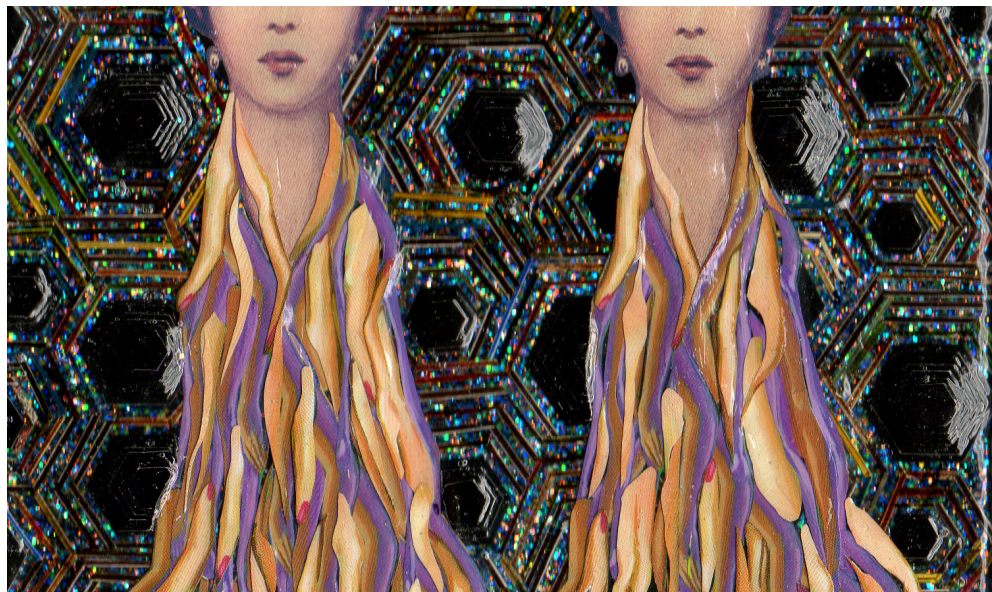
"Without the stars to guide him, Lawrence was lost. All he knew was, he was somewhere between unbridled lust and the death grip of a hungry lioness...two places definitely not charted on any map at his disposal."
cut paper collage on illustration board.
5"x7" / May 17, 2011

"Under Satan's tutelage Chad had had become an instrument of pure evil, a demon rod capable of channeling the destructive forces of Hell for the sole purpose of inflicting suffering on his fellow humans."
cut paper collage on illustration board
5"x7" / July 2011

"Enraptured by each others beauty, Beatrice and Celia became distracted by looking deeply and lovingly into one another's eyes. As the day passed into night, the intensity of their gaze began enabling them to achieve a psychic bridge, fusing them, mind and body, into a singular super being."
cut paper collage on illustration board.
5"x7" / 2011

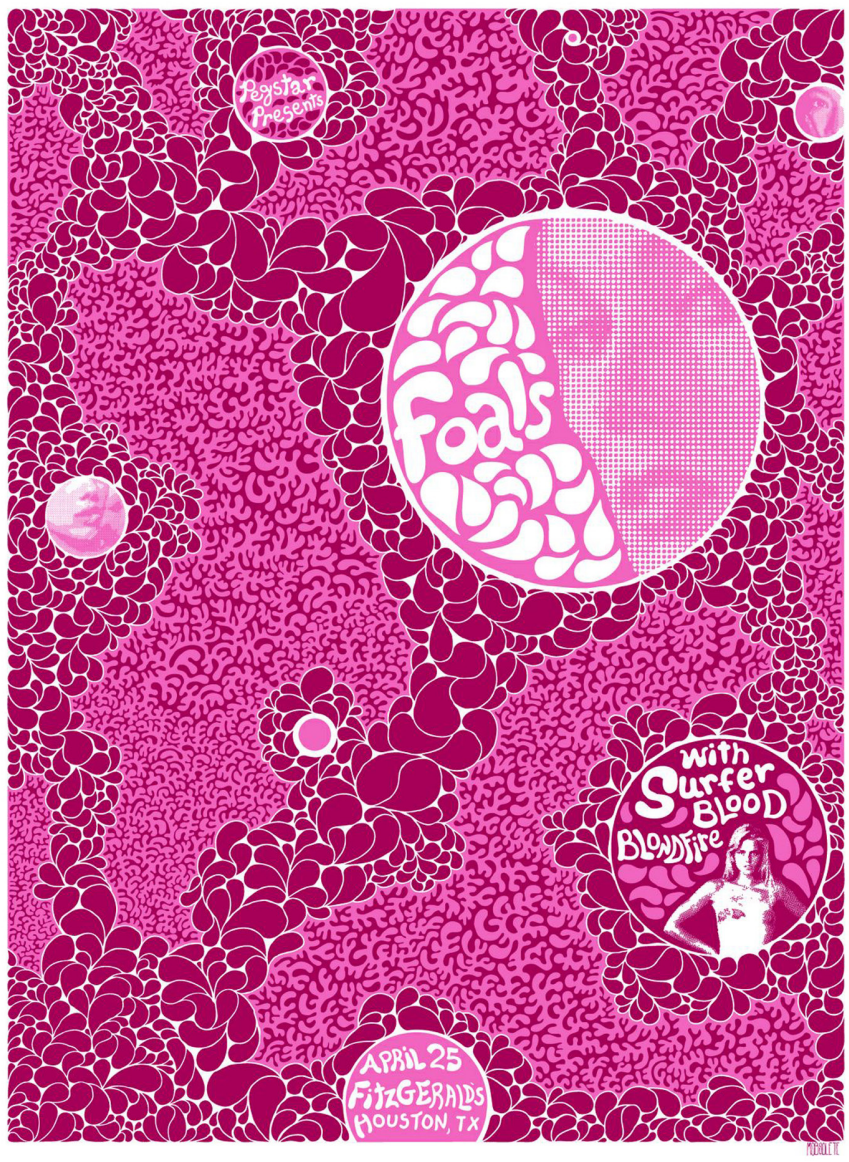







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STILL ALIVE

By Michael Bergeron



AN ABSOLUTE GEM of a film gets a day in the sun this February with a disc release as well as a brief engagement at Houston microcinema 14 Pews (February 2-4). Paul Williams Still Alive chronicles the career of musician and actor Paul Williams.

Director Stephen Kessler sought out Williams who was, at first, hesitant to embark on such a career retrospective. Over a period of a couple of years, the two became fast friends with Kessler allowed access to Williams' archives as well as going on tour with the singer-songwriter. There are touchy areas where Williams wouldn't allow Kessler to go, such as discussing royalties. But the sumptuous meal of this documentary has Williams speaking frankly about his career and subsequent addiction to alcohol and cocaine and his sobriety since the mid-'80s, all the while celebrating his turns as an actor, a Grammy/Academy Award-winning songwriter, and his current position as President and Chairman of the Board of ASCAP.

Williams' songs have been sung by Elvis, Ella Fitzgerald, Frank Sinatra, Kermit the Frog, and Barbra Streisand. But the best interpretations are those with his distinctive voice.

Free Press Houston caught up with Williams during last year's SXSW where Paul Williams Still Alive had its American premiere.

Williams got his big break in his twenties, playing a teenager in the classic black comedy The Loved One (1965), based on Evelyn Waugh's novel. "That was the first film I ever did. I had picked up a SAG card previously doing a Parsons'Ammonia commercial. I went in to audition for Tony Richardson; Terry Southern was there as well. A film written by Christopher Isherwood and Terry Southern, who would ever put those two guys together?" asks Williams. "I got the job but four months went by and they had literally not called my agent. I got a call from wardrobe, and all of a sudden I'm on the set. There's the camera and there's Haskell Wexler, and there's John Gielgud. This is it, the Omaha dream." Among the film's large cast was Jonathan Winters in a dual role, one of which is a cemetery owner that hires the lad played by Williams to launch deceased animal bodies via remote controlled rockets.

"Years later, I had a business manager on Beverly Drive in L.A. and one day I pull up in my Bugatti. It's a small car with no doors; you can just walk into it. Jonathan Winters is coming out the door. He said, 'I wondered what happened to you, and I was hoping that when people were talking about Paul Williams it was you.'"

Winters would phone prank Williams. "He'd call me up in a disguised voice and say something like 'Mr. Williams, this is the dresser on the special that you did with the Osmonds and we found something in your dressing room that was just unnatural. It's an odd substance.'"

Williams was then cast, again playing a kid, in the 1966 film The Chase, the cast of which included Marlon Brando and Robert Redford. "After The Chase, the phone wasn't ringing for the next job and then they took the phone out. I'm sitting around with no money and nothing to do," recalls Williams. "I had a guitar from The Chase and I started writing songs for my own amusement. I wound up with a deal at a company called White Whale Records and they signed me for everything--publishing, recording. And seven weeks into the deal, they set me down and tore up the contract. I went home thinking 'What am I going to do?' I thought I was a songwriter."

"A month later, I met some guys at A&M Records and wound up with a deal over there. There was something wonderful about the convergence of that time of my life and when I started writing songs and the fact that there were all these amazing iconic careers that were just ending. Eventually I was able to write songs for Elvis, Sinatra, Ella, Mel Torme; I even had a song cut by Bing Crosby."

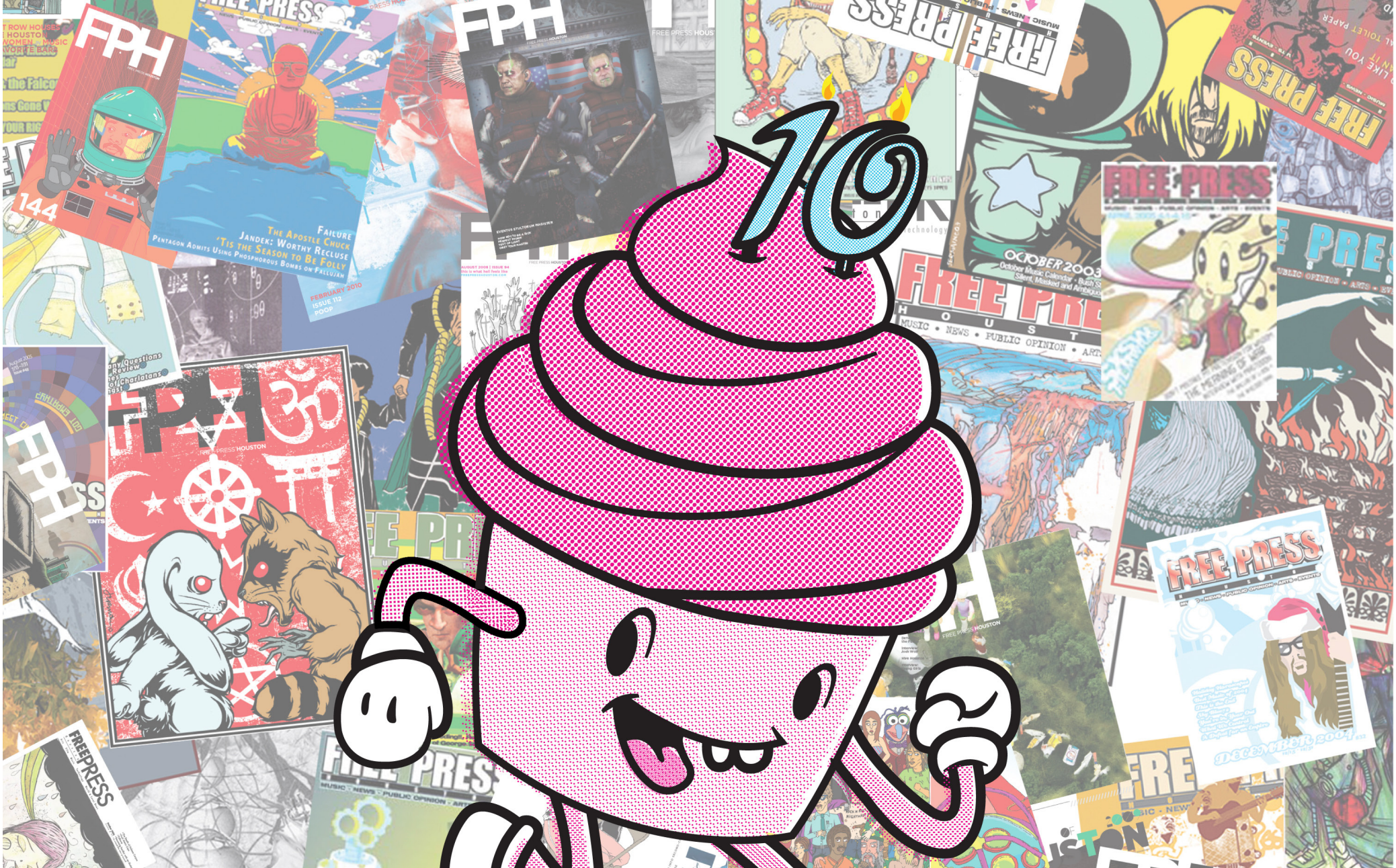
"But before that happened, remember the number one album was In-A-Gadda-Da-Vida and there was no way anybody was going to listen to 'We've Only Just Begun,'" adds Williams.

The song was written for a commercial but then got picked up by The Carpenters and, in fact, became a wedding standard. "It became the next phase of my career. The guys that I wrote with were like my music school--Roger Nichols, Kenny Ascher. With Roger, I learned song structure since I had to write the words specifically to match his notes," says Williams.

Williams still performs live but also concentrates on his job at ASCAP. "I spent an hour this morning prepping for Senate testimony this coming Thursday. [The interview was on a Monday morning at an Austin bowling alley.] We have 430,000 members. Throughout the years, whenever the technology changes, you have to go through the court system or through legislatures to make sure there's an adjustment to where the music creators can be paid, to make a viable living through their music.

"It's a full time job," assures Williams. "I'm 22 years sober and my two passions are sobriety and musician's rights. FPH





FPH 10

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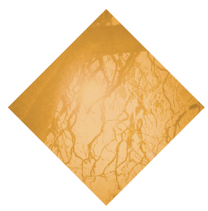
MUSIC CONSIDERED BY A SINGLE OPINION SOMEWHAT CRITICALLY

By KM Anderson

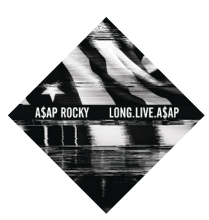
Golden Void / Golden Void (Thrill Jockey)
There is no experience that parallels "the rock out." The visceral feeling associated with the joy of an arpeggio, the identification of a recognized chord arrangement, the power fist raised at the creative pedal stomp, the stony section. Golden Void merits the salute of those about to rock. From the drive-in FM rock of "Shady Grove," the psych soul of "Jetsun Dolma," or the all-out eagle flight assault of "Virtue," this album delivers consistently. During "Badlands," an actual dragon appeared in my living room and revealed the "secrets." The dragon was then saddled by my son who flew it into a purple-greenish cloud only to turn to me flashing the two-fingered salute of Dio. Heavy shit, man...

Yo La Tengo / Fade (Matador)
Yo La Tengo albums are events. Their songs regularly surpass the five-minute mark—an epic something that this band does as a norm. That said, watching a Yo La Tengo song unfold is magnificent – the attention to detail, every cymbal crash, guitar pluck, each effect intricately placed to create a whole picture from the house to the chipping paint on the door. Fade is a continuation of that legacy, with less sprawl (no 17-minute songs), but still one of the finest of the band's career. "Stupid Things" is centered by the rhythm of the guitar as it dips in and out, landing and flying away. "Before We Run" pulses, while the strings and horns illuminate the atmosphere. It is huge in its calm; you are swept away. Yo La Tengo make albums, whole pieces of work, each part, subtle or grand, elevate the finished portrait.

A$AP Rocky / Long.Live.A$AP (RCA)
A$AP Rocky songs are a similar type. They are mostly spaced out, hazy, menacing in tone and temperament of the lyrics, and bass heavy. Inspired heavily by the draped and dripped style of Houston in aesthetic, there is still that New York grittiness. Then, there is "Fuckin' Problems" featuring Drake, Kendrick Lamar, and 2 Chainz (which is basically like the Miami Heat of a song). "1 Train" also features Lamar, Danny Brown, YelaWolf and, I think, Tupac (I kid). Either way, the features are big, but these moments do not affect the main theme. Take "Suddenly," which hangs and swings in the wind – birds chirp, but in the middle the beat comes in to confirm the hinted jeopardy. Roll it up, drink it up, dim the lights, and embrace the visions.







MUSIC FOR THE MASSES

By Will Guess

IT'S HARD TO BELIEVE that it's February already. As I get older, time seems to move at a much faster pace than it did before. Months fly by and the need to budget where to spend my days gets more and more apparent. This month though, I know three places I will definitely make the extra effort to be. The month of February brings a plethora of shows that are must-sees. The new school of hardcore music, one of the best pop bands in the land, and the undisputed kings of metalcore music.

H2O, Terror, Code Orange Kids, Backtrack
February 8 / Fitzgerald's
H2O and Terror have been hardcore music staples for years now, and if you're a fan of the style, those two should be names you instantly recognize as veterans of the genre. While these bands always put on memorable shows, the real story here is Deathwish Inc.'s new rising stars, Code Orange Kids. Female-fronted hardcore bands don't come along very often, and when they do, it's almost always interesting to see. With Converge's Kurt Ballou behind the boards and producing their debut album, Code Orange Kids have taken the typical, and sometimes redundant, sound of hardcore and created something entirely different. Love is Love // Return to Dust is a record that transcends genres and is more accessible than the majority of bands playing that style of music. And while most music videos for heavy artists are predictable and boring, "Flowermouth (The Leech)" is the perfect prelude to COK's live set. This band WILL steal the show.





fun
February 13 / Bayou Music Center
I'm a pop music fan. There, I said it. Last year, fun. put out their follow-up album to Aim and Ignite with the incredibly produced Some Nights. Working with the guy who produced such artists as Kanye West and Beyonce, fun. created a second album full of ear candy. Vocalist Nate Ruess is a phenomenal songwriter and the range of his voice is absolutely stunning. Each song is like a well-crafted story in its own right. Put them all together and they create a full experience for the listener. In the past, I've compared the group to Queen and Nate to Freddie Mercury - while I don't think the band comes close at all to touching the brilliance of Queen, there are definitely similarities between the two. The time and extreme detail put into each song, the ability to take the listener on a journey from start to finish while going through myriad emotions, and again, the vocals. Those vocals. He's no Freddie, but at this time, no one comes close to that comparison except for Ruess. This is as good as pop music gets.



Every Time I Die
February 22 / Warehouse Live (The Studio)
One of the few metalcore bands that has consistently progressed and put out terrific albums returns to Houston after putting out their best one yet, Ex Lives. Being a band in this genre and staying relevant hasn't been an easy task for anyone, but after 15 years of grinding, they remain one of the last standing. From singer Keith Buckley's insightful and intelligent lyrics (having a degree in English helps) to riff masters in Jordan Buckley and Andy Williams, this group was always destined to be the crown achievers in heavy music. Not only are their albums full of heavy-hitting, head-banging, and mosh-worthy songs, but their live shows take on a completely different approach than the recorded music. The band is very crowd-oriented with sing-a-longs, slowing down the breakdowns to make them even heavier than they already are and jumping into the crowd with guitars in tow. I've watched this band go from playing at Mary Jane's to headlining sold out shows at House of Blues and Warehouse Live. One of the last-standing phenomenal heavy bands and they're still going strong.

FEB

8 / Loretta Lynn,
Nutty Jerry's Winnie Arena

9 / Poor Pilate,
Fitzgerald's

14 / Scarface,
Warehouse Live

16 / Birdman,
Warehouse Live

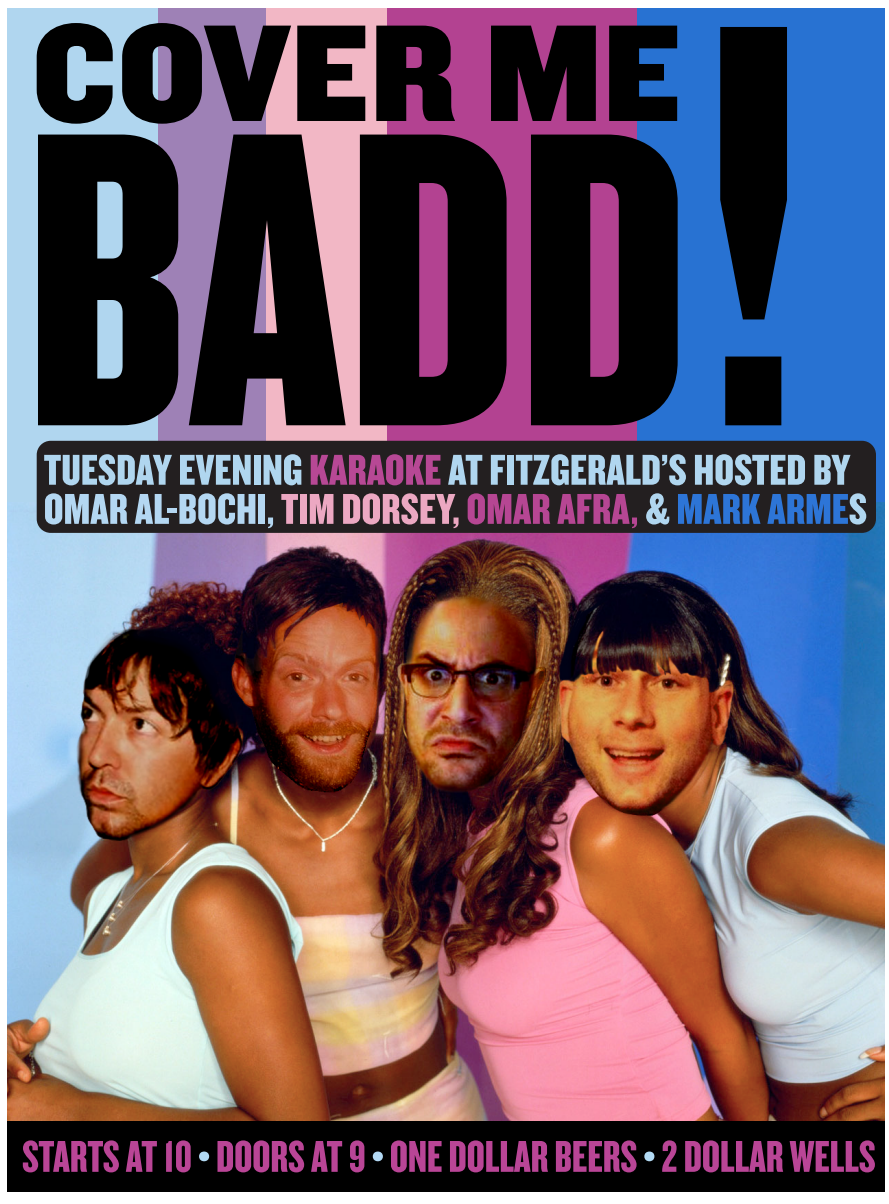
21 / Unknown Mortal Orchestra,
Fitzgerald's

25 / Tame Impala,
Fitzgerald's

28 / Dropkick Murphys,
House of Blues


PEGSTAR.NET PRESENTS
COLD WAR KIDS
FITZGERALDS
MARCH 11, 2013


PEGSTAR PRESENTS
BLACK MOTH SUPER RAINBOW
MAY 29, 2013 | FITZGERALD'S | HOUSTON, TX


COVER ME BADD!
TUESDAY EVENING KARAOKE AT FITZGERALD'S HOSTED BY
OMAR AL-BOCHI, TIM DORSEY, OMAR AFRA, & MARK ARMES
STARTS AT 10 • DOORS AT 9 • ONE DOLLAR BEERS • 2 DOLLAR WELLS


THE WHEEL WORKERS
ALBUM RELEASE PARTY
PAST TO PRESENT
JEALOUS CREATURES SECOND LOVERS
FITZGERALD'S
2706 WHITE OAK HOUSTON
SAT MARCH 2ND
DOORS AT 8PM * $5 PRESALE * $7 AT DOOR



INTERVIEW

TAME IMPALA

By Marini van Smirren

Photo by Maciek Pozoga

AFTER THE RELEASE OF THE INFECTIOUS Innerspeaker in 2010, it seemed impossible that Tame Impala could top such a stunning debut album. Little did we know that the band's mastermind Kevin Parker was already hard at work on the follow-up album before their debut was even released. FPH had the pleasure of talking with Parker about Tame Impala's latest album, Lonerism, comparisons to John Lennon, Parker's love for astronomy, and we even got a little flirty with the frontman.

So, what is Lonerism and how did you conceive the idea?
It was never really conceived like other things are conceived, like children. It just sort of slowly conglomerated and sort of presented itself as a whole thing. It just kind of seemed right to call it that in the end. And the name kind of just describes it. I mean the word is literally meant to mean the idea of the loner as a way of life or like a concept in a way. But really, for me, the album is about the rest of the world and the outside world and other people. It's really, in a way, not even about being alone physically at all; it's about being around other people.

Do you have any plans to record an album as a full band as opposed to doing it all yourself?
I'd like to. I really would love to. We do that a lot. It's not just Tame Impala. We have other bands; make other kinds of music, well, other types of experimental music I should say. That's the thing though, we have a large circle of friends where we are all kind of musicians in some description, and it's a very communal way of making music and Tame Impala is just a piece of the puzzle.

What influences the recording process for Tame Impala?
It's hard to say. What influences it? Consciously, nothing. Just the atmosphere of recording music and the thrill of making something from nothing.

What movies or other visual art inspires you?
I've really been getting into the movies of Michel Gondry. You know, he did all of those surrealist movies you know. Have you seen Eternal Sunshine of the Spotless Mind with Jim Carrey? And he has a few other crazy ones. He just has a really innovative way of making movies and it's really inspiring. It's mostly inspiring for film clips, but I guess it spills over into the music world.

What are you currently listening to?
Uh, your voice.

Musically…
Oh, I'm sorry, such a terrible joke. I just had to mention that. Nothing really at the moment. I really have to force myself to listen to music. Today, I was at Nick's [Allbrook] house and we were listening to E2-E4 which is this

FITZGERALD'S

houston, tx
LIVE MUSIC SINCE 1977

UPCOMING LIVE MUSIC

2706 White Oak Blvd. | Houston, TX 77007 | www.fitzlivemusic.com



AN EVENING WITH: **THE RESIDENTS**
FEB. **03**
FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



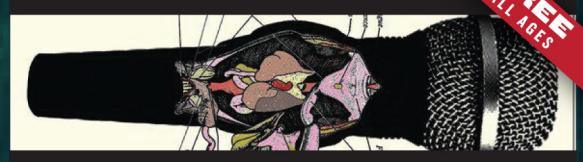
TAME IMPALA
FEB. **25**
FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM

EVERY TUESDAY — FREE ALL AGES



COVER ME BADD: FREE KARAOKE

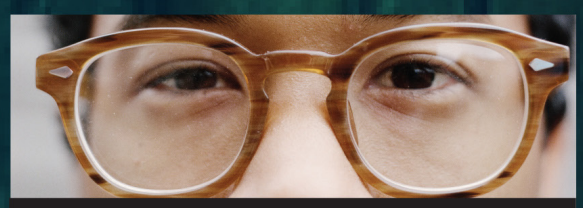
EVERY WEDNESDAY — FREE ALL AGES



OPEN MIC NIGHT



GIRL IN A COMA
FEB. **02** WITH PINATA PROTEST • ANOTHER RUN



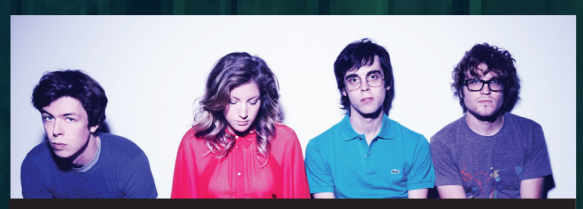
TORO Y MOI
FEB. **04** WITH WILD BELLE • DOG BITE



DIRTY RIVER BOYS
FEB. **14** FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



THAT I GUY
FEB. **18** AND WOLFF



RA RA RIOT
FEB. **21** WITH PACIFIC AIR



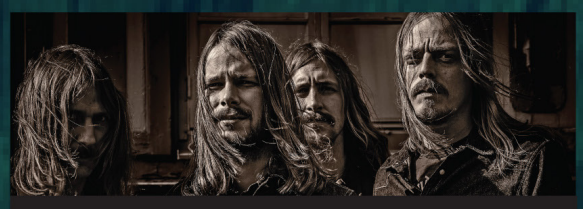
UNKNOWN MORTAL ORCHESTRA
FEB. **21** AND FOXYGEN • WAMPIRE



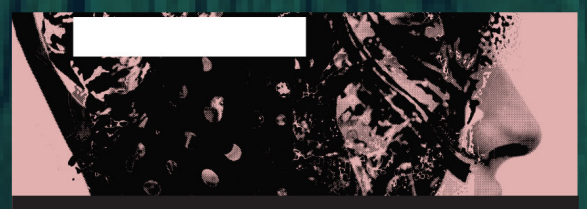
ELECTRIC SIX
FEB. **22** FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



THE MACCABEES
FEB. **22** WITH REPUTANTE • GAMBLES



GRAVEYARD
FEB. **23** WITH THE SHRINE



HE'S MY BROTHER SHE'S MY SISTER
FEB. **23** WITH PAPER BIRD • SHAKEY GRAVES

ALSO COMING **CHELSEA WOLFE** FEB. 01 | **NEGATIVE APPROACH** FEB. 01 | **MEGA RAN** FEB. 04
COURRIER FEB. 07 | **H2O • TERROR** FEB. 08 | **RAVE TO THE GRAVE** FEB. 09
BURNED OUT IV FEB. 15 | **RAMONA FALLS** FEB. 19 | **I SEE STARS** FEB. 24

guy from the '70s who made this hourlong piece of music that is just really kind of like these gradual ebbs and flows or synthesized sounds and drum beats and stuff. It's really this crazy thing. E2-E4, you should check it out. It's really amazing.

I read that you started playing cover songs when you were in high school, specifically Rage Against the Machine songs. What's your favorite Rage album and why?
My favorite Rage album has to be Evil Empire. I just think it's like heavy, funky, and kind of the inventive one of their time. Like People of the Sun, he was using an Allen key on his guitar and doing weird stuff like that. That was a big one for me.

While in college, you studied astronomy. Where does your love for that particular field come from and how does it influence your music?
I've always been obsessed with stars, particularly, and all things kind of sciency. Sciency, but really kind of just space. I don't know, for some reason, it's always given me, even since I was a kid, since I was a teenager, it gave me this fulfillment in life that nothing else could. Working out what was going on in space and then looking into the sky and those dots corresponding to this fucking, crazy shit that was happening in this black abyss. So, trying to comprehend these crazy distances. Things are so far away that light itself takes years and years to reach your eye. You know, the speed of light is the speed that, like, when you stare at a window on the other side of the room the light from that window reaches your eye, and that's how fast it is. It's instant. But when you look at a star, the star's light can take a thousand years to reach your eye. In the end, it sort of makes you imagine how far away that really is. It's just mind-boggling. I don't know. It's always really given me a weirdly emotional outlook on life. Hopefully there is some sense in there somewhere.

Do you find that it influences your music at all?
I think it's more of a coincidence that people who are into that kind of thing are into really spacey sounding music. It's not like space rock really sounds like music that comes from space. For some reason it just connected. They're just the way I think of those two things at the same time instead of some reason there's a connection. Yeah, I think it's just a coincidence--some sort of weird property.

I hear a lot of people say that Tame Impala is good to listen to on hallucinogens. What's your view on hallucinogens?
Sure! If it makes the music better then that's great. I think if you need hallucinogens to enjoy our music then you're probably not really into it for the right reasons, you know. If you like music, if you like a band, or love a band, and you like to take drugs and listen to them and the music becomes even more powerful then that's a really beautiful thing. But if you don't like it unless you're stoned or like tripping, then, you know, it's kind of like the drugs are more important that the music. So, that's how I see it. It's an enhancer, not a required state to be in.

Have you ever taken hallucinogens?
Ahhhh, sure!

Your voice sounds eerily similar to John Lennon's. How much of your music would you say is influenced by The Beatles, and how do you feel about your voice being compared with his?
Consciously, none of it. I'm really not thinking about The Beatles when I'm making music. I love The Beatles. I respect them, but I don't listen to them and I certainly don't... I don't even own any of their albums.

Really?
Yeah, no. Most of my friends are bigger Beatles fans than me. It's totally weird. I can't understand what is causing that [being compared to John Lennon] but I listen back to it as well and I'm like, "Yeah, that does sound like The Beatles." There's even a song on the new album that I was deliberately trying to not sound like them. I was actually trying to sound like The Beach Boys, because the song had kind of a Beach Boys quality to it. I was trying to sound like Brian Wilson, but ended up sounding more like The Beatles. I don't even know what to do! It's kind of weird. It's a really bizarre thing, and I don't know what's causing it. I don't mind it, because I hate the sound of my own voice. Naturally. I have a feeling that might be what it is because I add the same kind of effect they were adding to get the same kind of effect that they were trying to get. You know, it just so happens that if you want the vocals to have a particular effect like the double tracked with lots of delay with these kind of weird shimmering sounds it could be totally possible. Many people from different times, 50 years ago and to the future, we're just trying to achieve the same thing. I'm just trying to get the best, emotive sound out of a voice.

Your father said to you, "If you do music as your job, as the thing that puts food on the table, then it will instantly ruin its magic. It won't be mysterious and fun anymore. It would just be like work." How do you feel about that now?
I think he was wrong, obviously. Because he was in a different part of the music world, he just played covers and never wrote songs. So, he was playing other people's music and didn't realize there was a whole world of creativity and originality. You can choose to get bummed out about music because you've come to analyze it too hard or you can just discover the infinite possibility. There are just so many things to discover and so many emotions to extract out of it. I don't think I could ever run out of feeling like music is a mystery.

How much of an influence did he have on your interest of music?
Oh, completely. First bands I listened to were the bands he played on his car stereo and he played guitar constantly. He was always playing guitar around the house and singing. Trying to get me to play the chords to shadow songs he'd play lead guitar on. He was a musical person.

Have you ever had an interviewer wink at you?
I don't believe so. You're the first. I'm winking at you, too. **FPH**

Tame Impala will be performing live at Fitzgerald's Monday, February 25. Visit www.freepresshouston.com to read the full interview.

Photos by Matthew Saville





LOCAL YOKEL SPECIAL

Free Press Houston is now offering a special size and rate for local bands, artists, and businesses that are looking for bang for their buck. Get this ad **(4.9 x 1.65 inches)** in our print edition and mailed out on our email newsletter for just 100 bux a month. You can design it or we can design it for free.
For more info email us editors@freepresshouston.com

JUST 100 BUX. EVEN STEVEN.





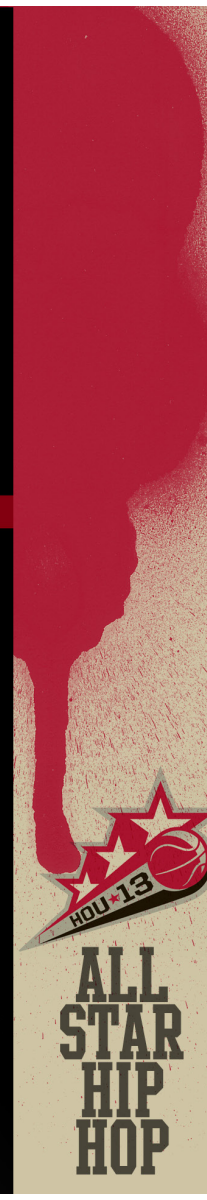




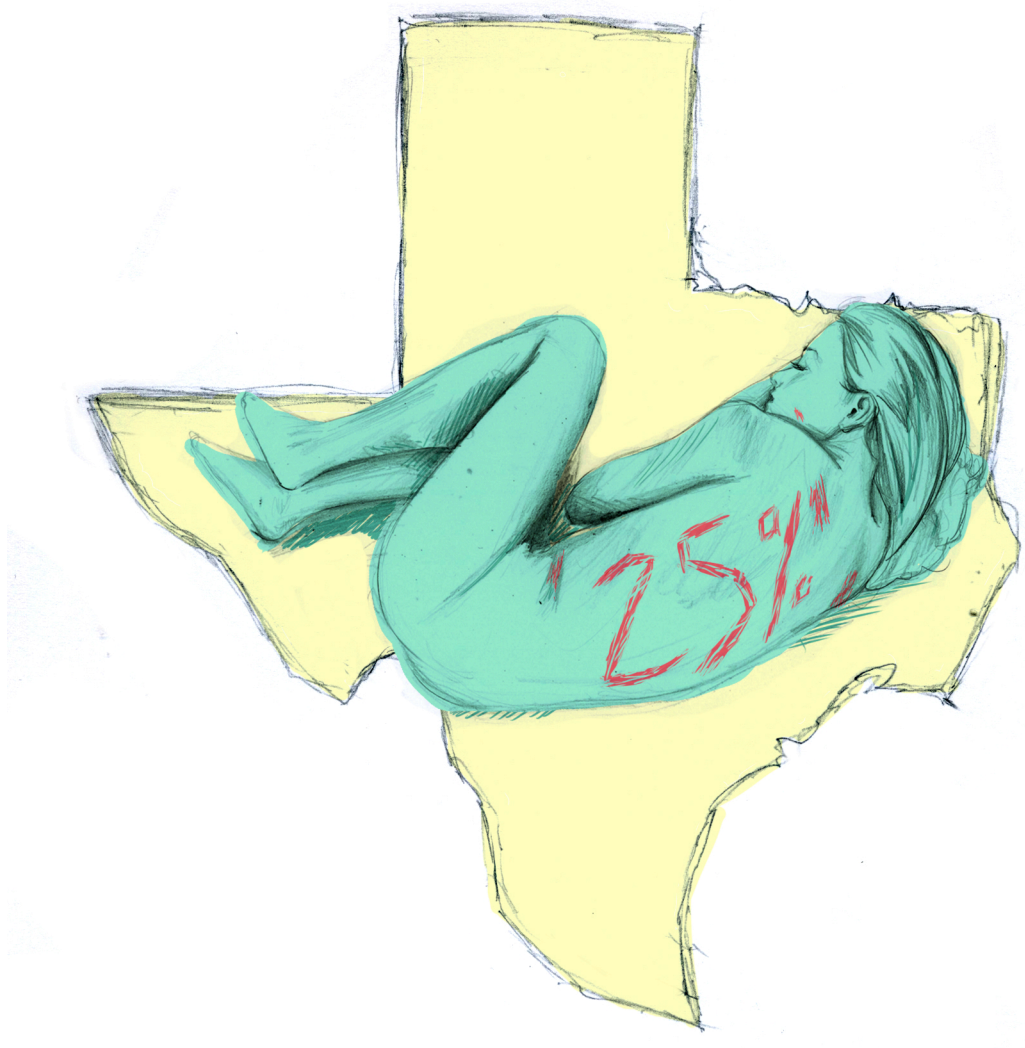












BREAKING THE CHAIN

AN INVESTIGATIVE LOOK INTO THE NEW HOUSTON PRESS GUIDELINES FOR ADULT ADVERTISING

Words and Photos by Amanda Hart
Illustration by Rafael Mayorga and Blake Jones

2012 WAS A ROUGH YEAR for the Houston Press and their parent company, Village Voice Media. In January of last year, Free Press Houston published an article that discussed the troublesome connection between back page advertisements in papers such as the Houston Press and the obvious human trafficking being displayed in the back half of these papers. Shortly after this piece ran, a New York Times columnist, Nicholas D. Kristof, released an op-ed piece entitled, "Where Pimps Peddle their Goods" that also fingered Village Voice Media as a key component to the trafficking and sale of girls and women in the United States. Kristof's piece incited outrage from the community and, in April of this past year, resulted in over 30 major companies pulling their advertisements from the 13 newspapers Village Voice represents around the country. In the months that followed, a national campaign was born that included 19 bipartisan U.S. senators, 51 attorney generals, numerous human rights organizations, and concerned citizens all calling for the regulation or complete closure of Backpage.com and the adult sections of the 13 papers that Village Voice Media owns.

Then, in September of this past year, the unthinkable happened. Village Voice Media announced that they would be dividing their companies into two separate entities. Village Voice Media would become Voice Media Group and would include the chain of newspapers. Backpage.com would go with (former) Village Voice Media executive editor Michael Lacey and chief executive Jim Larkin - Lacey and Larkin choosing to follow the $29 million that Backpage.com generates annually. Voice Media Group and their 13 alternative weekly newspapers would be managed by newly-appointed CEO Scott Tobias and executive editor Christine Brennan. Between the community outrage and the advertisers leaving in droves, all parties saw the split as a mutually beneficial agreement. Voice Media Group was presumably hopeful that the split would not only rekindle their love with companies that had pulled their advertisements earlier in the year but would also calm the waters within the community. Unfortunately for them, things just kept getting worse. On November 21, Village Voice was publicly humiliated when NYPD Commissioner Ray Kelly and New York Attorney General Eric Schneiderman held a press

Editor's Note:
In January 2012, FPH ran an article in our annual Worst of Houston edition titled "Worst Complicity in Houston's Worst Crime." That article focused on uncovering the harsh realities associated with many of the ads found in the back pages of any of the 13 papers then owned by Village Voice Media. The Houston Press is one of those 13 papers, and, obviously, the one to which we here in Houston are most directly linked. Our intent then, as is our intent now, is never to throw stones or discredit the hard work of the HP staff. The Houston Press does a great deal of good work for our city and we acknowledge that wholeheartedly. We are customers of the paper - frequently taking out ads to help promote many of the events we host throughout the year and we appreciate that relationship. It is not without sincere thoughtfulness that we continue to make the choice to explore sensitive topics and print these words. We understand their weight. The issue of human and sex trafficking is a complex and critical issue that needs to be seriously addressed. This hits closer to home than you might think, and while ads for massage parlors in the back of a local alternative weekly might not seem like a big deal, every little piece of this very big puzzle plays a part in keeping these women and children trafficked. Texas accounts for 25 percent of the human trafficking that comes through the U.S., and Houston has been identified as an "emerging portal for international trackers," with recent statistics showing that "one out of five trafficked persons pass through our city at some point." We obviously recognize that the inclusion of these ads isn't spurred by malicious wrongdoing on the part of the papers that opt to include them. And we recognize that the Village Voice folks are taking some of the steps necessary to begin the process of making changes. We hope our readers choose to approach the following piece with care and consideration for the trafficked women and children who are the sole reason we bring this to your attention.



GET READY HOUSTON!

FOR THE MOST COLORFUL FUN-FILLED DAY OF YOUR LIFE! YOU'LL HAVE MORE COLOR ON YOU THAN YOUR HAPPY LEVELS CAN HANDLE! SO GET YOUR FRIENDS AND FAMILY STRETCHED OUT FOR THIS AMAZING COLOR BLAST EVENT WHERE YOU'LL GET BLASTED WITH COLOR WHILE YOU RUN THE COLOR VIBE 5K. COLOR VIBE IS HERE, AND YOU'RE ABOUT TO GET TAGGED!

THE COLOR VIBE 5K RUN WILL BE HELD AT THE JACK BROOKS PARK IN HITCHCOCK, TX

ADDRESS: 10 JACK BROOKS PARK, JACK BROOKS ROAD, HITCHCOCK, TX | FEB 16, 2013

CHECK WWW.THECOLORVIBE.COM FOR REGISTRY AND INFO

conference announcing that after a 16-month investigation a $7 million prostitution ring had been brought down. An advertising agency, Somad Enterprises Inc., was the corporation identified in the 180-count indictment that included everything from money laundering to human trafficking. Somad Enterprises Inc. bought advertising space in the back of Village Voice papers. According to Commissioner Kelly, "All anyone has to do is open a copy of the Village Voice to see how classified advertising and prostitution go hand in hand."

It must have been obvious to Village Voice that this issue needed to finally be addressed because on December 19, Will Bourne, Editor-In Chief of The Voice, published a letter from the editor entitled, "OUR BODIES, OURSELVES: A new Village Voice policy on 'adult' advertising." The letter outlined the tumultuous relationship between the papers and their human trafficking cash cow, Backpage.com. The letter went on to acknowledge the issue their papers face in regards to the human trafficking going on in their back pages. Bourne claimed that, "We don't know if the trafficking charges against Somad are true, but if they are, then the safeguards we had established were not good enough. Because it is most certainly our place, and our duty, to refuse to be a party to what is altogether different from erotica or even consensual sex work. The Village Voice's editorial staff will take every step we can to ensure that no one uses our pages to profit from the physical or economic coercion, sexual or otherwise, of any human being. Similarly, and at no small cost to the bottom line of our young enterprise, our publishers are implementing stricter standards across the entire Voice Media Group chain, to make sure that our advertising is as ethical as possible." The new "adult" advertisement guidelines for all 13 Voice papers are as follows:

All direct advertisers must provide a government-issued ID proving that they are over the age of 18.

All agency advertisers must contract that every client in their ads is over the age of 18 and that all photos are of actual clients.

All advertisers must submit to us that they do not conduct illegal activity.

Any customer known to operate or engage in illegal activities will be blacklisted for life from doing business with us.

Headshots only in the adult ads.

No suggestive language in the adult ads.

On the surface, it would appear that the back page issues that Free Press Houston have been concerned about for many years are finally being acknowledged and dealt with accordingly. Unfortunately, the more we tried to understand the new guidelines the more questions we encountered. When placing a call to the Houston Press, we were told that the new paperwork could be emailed or faxed. The entire purpose of this guideline, one can assume, is to create a sense of accountability in case someone is, in fact, doing something illegal in the back of their pages. However, this guideline proves useless when one considers that anyone could fax over a copy of their mother's identification and sign her name and they would never know the difference. During that same conversation, a Houston Press representative also mentioned that the images used in the advertisement would not have to mirror the image on the identification. This could lead one to suspect that guideline number two, noted above, is not being strictly enforced because there would be no oversight to verify the age of the person in the photo. All one has to do is pick up an issue of the most recent Houston Press and flip to the back to find that the stock photos of Asian women in the massage parlor ads have not changed significantly since the new guidelines were announced. Signing paperwork from the comfort of one's home does nothing to verify with the Houston Press that the images of the women in these ads are over the age of 18. It does not prove their age and, more importantly, does not prove that the women in these pictures are the same women working at the parlors. When we asked a sales manager at the Houston Press if a photo of a model could be used in a massage ad, they confirmed that as long as a statement was signed ensuring that the signer was not involved in any sort of illegal activity, then using a model for an ad would not be a problem. Another exploratory phone call placed to the Houston Press about the new advertisement guidelines resulted in an exchange where an account executive cited the new paperwork as being "no big deal." Not only were exploratory phone calls made to help clarify their new guidelines but the process of taking out an advertisement in the back of the Houston Press was also initiated. A fake massage parlor called "Thai Pleasure Houston" was created and an email exchange with the Houston Press was started. The massage parlor representative asked that all business interactions be conducted via email, not over the phone or in person, and that all paperwork also be exchanged only through email. The Houston Press had no problem honoring these requests and was very accommodating. One email stated, "How much each are sizes? I want display. I have nice photo." The Houston Press representative responded by saying, "The rates are based on frequency and size. The longer you run, the cheaper the ad per week. The rates and sizes are attached. Please note that all rates are per week. Also, we can only use head shots in ads and you must have whoever the picture belongs to sign a photo release to us saying we can use their picture in your ad." No further correspondence on the part of "Thai Pleasure Houston" was made, but the initial interaction between them and the Houston Press representative definitely triggered a few red flags.

It would appear, from these responses, that the relaxed approach to the new guidelines that went

JULY 2012

Week of July 19-25, 2012



JAN. 2013

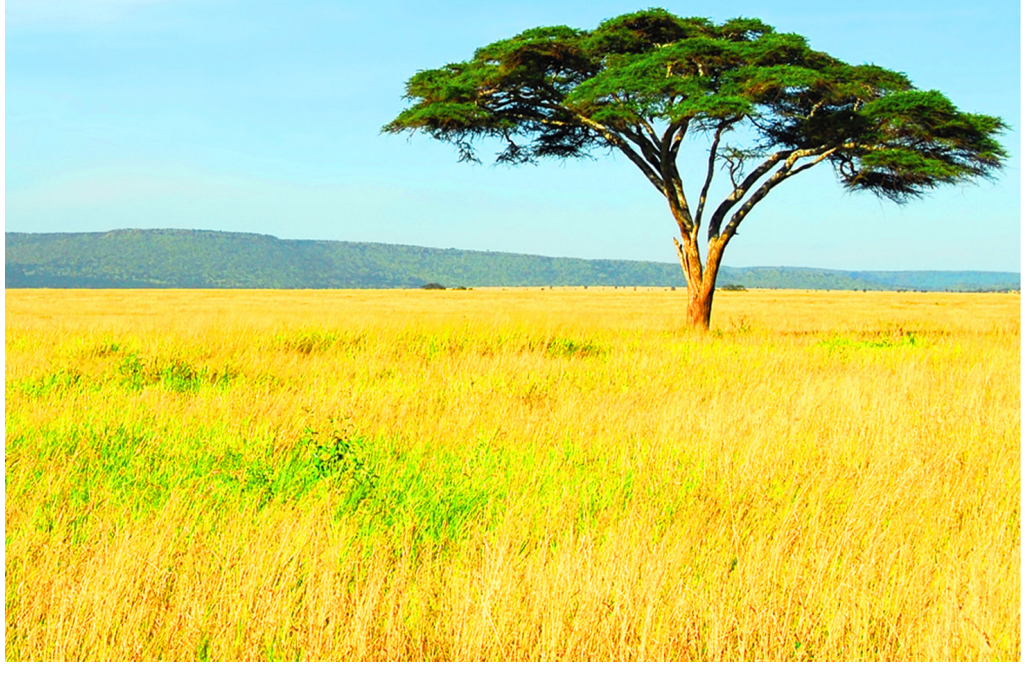
Week of January 24-30, 2013



Ads taken from the back pages of two different issues of the Houston Press, one before the new guidelines were set in place and one after, show a small reduction in adult ads placed. However, it is clear that many of the questionable ads that have been running for some time can still be found in the back pages of their current issues.



TAKE ACTION IN THE MOVEMENT TO RE-ABOLISH SLAVERY.



15 SECONDS	***Friend*** **Not For Sale on Facebook** *facebook.com/notforsalecampaign*
30 SECONDS	***Follow*** **@Not_For_Sale on Twitter** *twitter.com/not_for_sale*
1 MINUTE	***Join*** **the Underground email list** *notforsalecampaign.org*
3 MINUTES	***Download*** **the Free2Work App** *free2work.org/app*
5 MINUTES	***Fuel*** **the Abolitionist movement** *notforsalecampaign.org/donate*
1 HOUR	***Research*** **slavery in your own backyard** *slaverymap.org*
1 DAY	***Bring*** **Not For Sale to your community** *notforsalecampaign.org/tour*
2 DAYS	***Attend*** **the Global Forum on Human Trafficking** *globalforumonhumantrafficking.org*
3 DAYS	***Read*** **the "Not For Sale" book by David Batstone** *notforsalestore.org*
1 WEEK	***Train*** **in smart activism at the Not For Sale Academy** *nfsacademy.org*
1 MONTH	***Commit*** **$28 to Emancipate as a Backyard Abolitionist** *notforsalecampaign.org/donate*
6 MONTHS	***Become*** **a full-time fellow at Not For Sale** *notforsalecampaign.org/fellowship*
1 YEAR	***Lead*** **your local Community Abolitionist Network** *notforsalecampaign.org/CAN*
LIFETIME	**TOGETHER we can END slavery.**



into effect in December 2012 are not doing much to actively protect sex workers or combat human trafficking. Creating and enforcing updated and stricter guidelines is absolutely a step in the right direction for the Houston Press and their parent company, Voice Media Group. The new guidelines ultimately do nothing to address the issues that they themselves laid out. Will Bourne voiced his own doubt at the very end of the new guideline announcement when he stated, "Many of us here at the Voice wish these ads would just go away. And, in fact, they continue to migrate online, so that might happen soon enough. There is not much doubt that the new rules are going to make us less appealing to this kind of customer. That is a price we are willing to pay." In a few short sentences, Bourne managed to marginalize all sex workers, admit the uncertainty of their new guidelines being effective in combating human trafficking, and pat themselves on the back.

In an email correspondence with Mr. Bourne, he was asked if the Houston Press had also implemented the new guidelines he claimed were created for all 13 of their newspapers. He forwarded this response from the Houston Press, "Yes, this has been implemented in Houston. We've actually killed about 20% of our ads in these sections for not turning in paperwork and we have turned business away from clients that do not want to do this. XXX and XXX have been very good about working with us to make sure nothing slips through the cracks." Bourne prefaced this information by admitting that he had no idea whether the Houston Press had implemented the guidelines or not. Bourne claimed that he was just forwarding the Houston Press email along and could not say what, if any, steps had been taken to ensure there was an attempt to protect the women being advertised in their papers. He stated that he had his hands full with the implementation in New York and that was "complicated enough!"

Just to be clear, please don't confuse us for Puritans. The goal in creating a dialog about this topic is not centered around sex being bad or even adult advertisements needing to be abolished. In fact, we think that prostitution should be decriminalized and sex workers be given a safe environment to conduct their business ventures. We just want to call attention to a disturbing reality facing our community. Texas and, more specifically, Houston have been identified as a hub for human trafficking. According to the U.S. Department of Health and Human Services, more than 25 percent of ALL human trafficking occurs in Texas. This is an issue that plagues our state and even more so our city. Authorities such as the FBI have acknowledged that Houston is a breedng ground for trafficking due to its diverse population and multiple entry points such as the city's major ports, international airport, and the close proximity to the border. It's time to set the rose-colored glasses aside and begin the process of demanding that our city and community address this issue collectively.

Neither the individuals who run the Houston Press nor those who work for their parent company are sitting around wondering how they can traffic the next woman into slavery. They are hard-working people who mean no harm. If anyone understands how hard it can be to keep an alternative newspaper up and running, it's most definitely the staff at the Free Press. We can completely sympathize with how difficult it can be to keep printing costs down and writers employed. It's not an easy task but there are some very basic steps the Houston Press and their parent company can take to ensure that the back of their pages are safe. For starters, a simple piece of paper that can be signed and faxed or emailed back does absolutely nothing to combat human trafficking. Also, this rule about head shots is odd especially because they do not force strip clubs or phone sex advertisements to also submit head shots. Overall, the new guidelines do little to help victims of human trafficking and, furthermore, just marginalize sex workers even further. There are some very basic steps that can be implemented to potentially help enforce these new guidelines further:

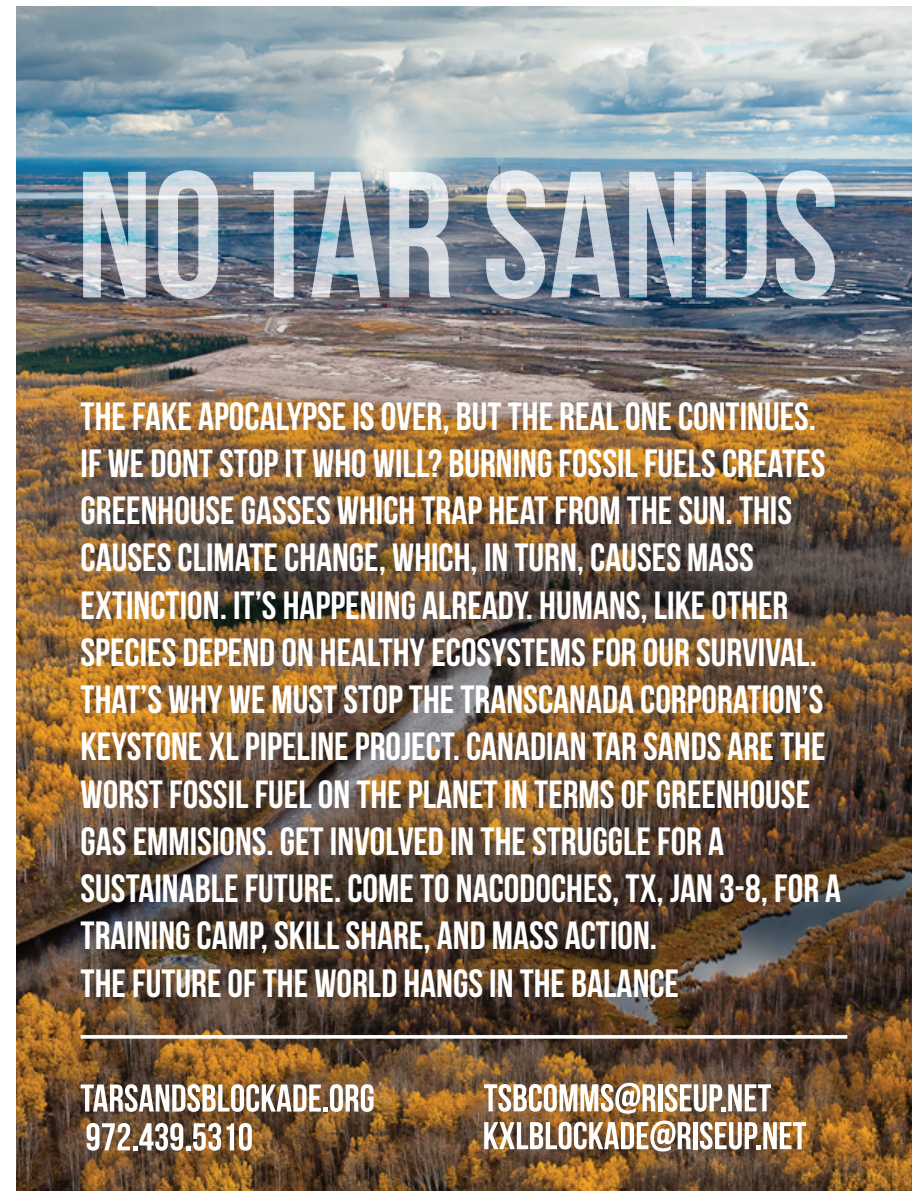
Harris County Precinct 4 has created a regulatory enforcement unit that monitors massage parlors. They created a database of violations that are completely searchable by the public. If you Google the first sentence of this paragraph it will pop up as the first search result. From there, the advertisement department at the Houston Press could easily search this database to see if any of their ads have been cited by the city. After running a few of these ads through this database, one came up within 30 seconds. Sakura Spa on Highway 6 had major violations in every category. Their violations ranged from "no massage license" to "sexual misconduct."

Another option that could easily be facilitated is sending designated employees out to the addresses that are listed in these advertisements. After taking the time to try out this option, a couple of disturbing details emerged in regards to a few of the massage parlors that are advertised in the back of the Houston Press. I visited 9777 Harwin and was greeted by a locked door. I proceeded to ring the doorbell and was refused access into the building. One could assume with the barred windows that either massage parlors experience an exponential rate of break-ins or they are invested in making sure no one escapes. It can be difficult at times to differentiate between when someone is being forced into prostitution or when someone is working on their own accord, but common sense may show that the women working in these prison-like environments are not living in a free world. When the bushes in front of a massage parlor act as a makeshift clothesline, logic might conclude that it is because women aren't just working behind those doors, they are also residing there.

Any paper that chooses to include adult ad sections within their pages should also consider consulting with sex workers rights groups to help ensure that their back page advertising does not marginalize legitimate sex workers. Maybe reaching out to groups that focus on protecting sex workers would be a good place to start if there is sincere concern for keeping all parties safe. If anyone deserves to have a voice in this battle it is most definitely the women who work in this industry. There is a way to keep adult ads, protect sex workers and trafficked victims, and also maintain a newspaper's bottom line. Choosing to include adult ads as a significant revenue stream means added responsibility and commitment from the papers that make this decision. Newspapers with adult ad sections should continue to take the proper steps necessary to guarantee that all resources at their disposal are being utilized to help protect the women and girls in our communities. FPH


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THE SHRINE
FEB. 23rd, 2013
FIZGERALD'S
2706 WHITE OAK
HOUSTON, TEXAS
MOBSOLETE


NO TAR SANDS
THE FAKE APOCALYPSE IS OVER, BUT THE REAL ONE CONTINUES.
IF WE DONT STOP IT WHO WILL? BURNING FOSSIL FUELS CREATES GREENHOUSE GASSES WHICH TRAP HEAT FROM THE SUN. THIS CAUSES CLIMATE CHANGE, WHICH, IN TURN, CAUSES MASS EXTINCTION. IT'S HAPPENING ALREADY. HUMANS, LIKE OTHER SPECIES DEPEND ON HEALTHY ECOSYSTEMS FOR OUR SURVIVAL. THAT'S WHY WE MUST STOP THE TRANSCANADA CORPORATION'S KEYSTONE XL PIPELINE PROJECT. CANADIAN TAR SANDS ARE THE WORST FOSSIL FUEL ON THE PLANET IN TERMS OF GREENHOUSE GAS EMMISIONS. GET INVOLVED IN THE STRUGGLE FOR A SUSTAINABLE FUTURE. COME TO NACODOCHES, TX, JAN 3-8, FOR A TRAINING CAMP, SKILL SHARE, AND MASS ACTION.
THE FUTURE OF THE WORLD HANGS IN THE BALANCE
TARSANDSBLOCKADE.ORG
972.439.5310
TSBCOMMS@RISEUP.NET
KXLBLOCKADE@RISEUP.NET

HARRY VS. CANCER, ROUND 1:
HE COMES OUT SWINGING

By Nick Cooper

Photos courtesy of Harry Sheppard
Photos of Harry at Cafe Brasil by Mark Armes





HARRY SHEPPARD HAS NEVER BEEN a music teacher, a composer, an arranger, or a pit musician for musicals. He's a jazz player. Back in New York, Harry was often called "The Swingin' Shepherd," for the jazz/big band tune by that name, but nowadays, he's just known as Harry. Born in the Swing Era, and growing up during bebop, Harry's life history connects Houston to Roy Eldridge, Billie Holiday, Benny Goodman, Duke Ellington, Coleman Hawkins, and many others. At 84, despite his age, two recent strokes, a couple of surgeries, and a cancer diagnosis, he can still play faster vibraphones than the younger musicians in town, but this Christmas season Harry took a much-needed break.

Like many, Harry is skeptical of the medical industry and its tendency to push chemo and radiation. Doctors can be pretty scary about the risks of refusing such treatments, so even a guy like Harry, who thinks he may have discovered the cure for cancer years ago, has to weigh his options. The Japanese ume plum is Harry's magic bullet, and for years he has been telling his friends with cancer to take five a day. Upon receiving his diagnosis, Harry tripled his dosage of ume and is also taking laminine. He has a few weeks to decide about radiation therapy.

His friends, his fans, even his doctors always tell him that he is the youngest old man they've ever seen, but he feels the age. When doctors are pushing these devastating therapies, Harry thinks "Maybe if I was 30, 40, 50, it'd be different, but at my age... I'm still very young in mind. I enjoy life very much, but I don't want to go out that way."

When he told his doctors he was thinking about refusing their treatment, they treated him like a nut. During one consultation, Harry was asking his doctor specific questions to help him make the best decisions possible for his health. Harry noticed his doctor was typing on the computer.

"I thought he was taking notes, but my wife saw he was googling answers to my questions!"

Harry has been playing old-age homes and hospitals for years, and he always shares his ideas about ume plum balls with cancer patients.

"I've had people come up to me and say they're cured. A guy at MD Anderson told me 'I came in for my checkup and they can't find the cancer!'"

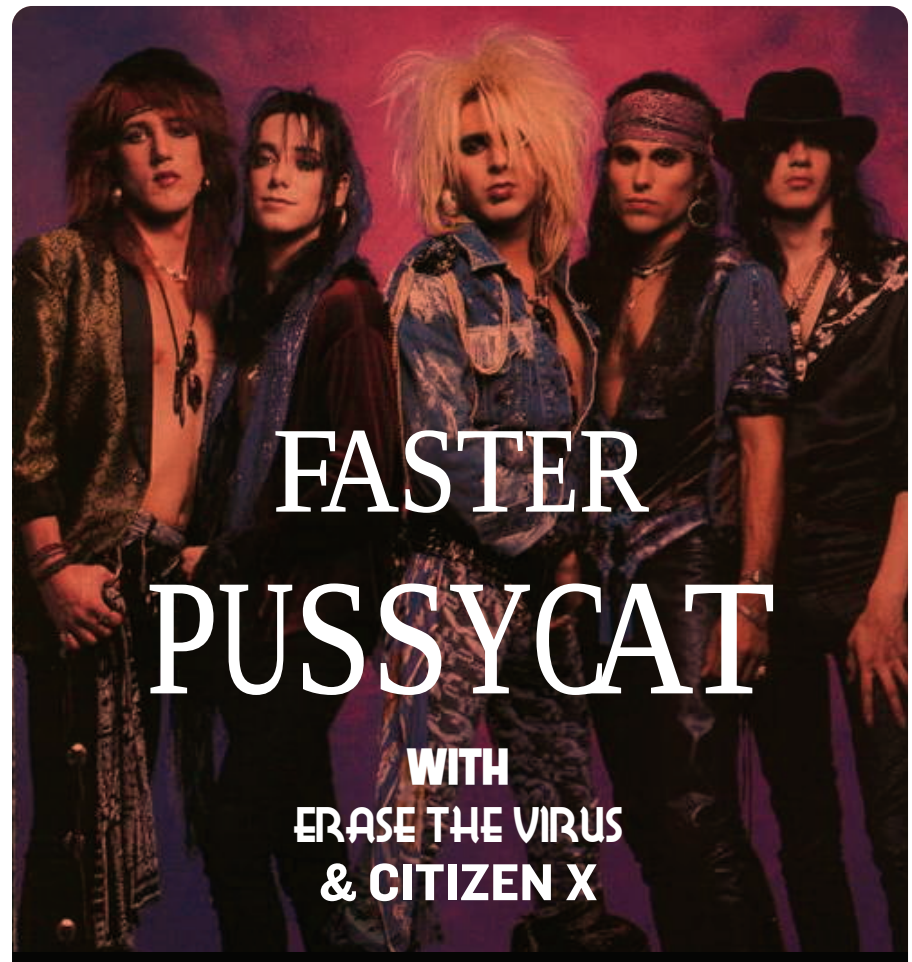
So Harry asked him what the doctor had to say about his miraculous recovery and the patient responded, "He looked at me with a blank look." Harry asked the man if he had told the doctor about the ume plums he had been taking and he said no. Harry asked why not, and the patient responded, "I was afraid!"

"In the bands, we used ume for hangovers," Harry says. "Then Eden Foods came up with the plum balls. I don't care how lousy you feel from drinking, put five of these under your tongue for five minutes, then swallow with a drink, and in an hour the hangover is gone. When we used to travel, everywhere we went there were parties after the concerts. Sometimes you come in and you know you got to wake up in like five hours to catch a flight. So, we would take the plum balls and it would never fail. With Benny Goodman's band, half the band was so wasted. We'd play in Buenos Aires

SUMMER IS CALLING.

2013





FASTER PUSSYCAT

WITH

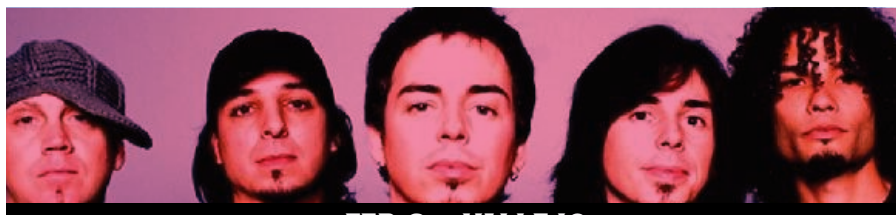
ERASE THE VIRUS

& CITIZEN X

THURSDAY
MARCH 7TH

THE CONCERT PUB North

2470 FM 1960 W.
281.583.8111 THECONCERTPUB.COM



FEB 9 - VALLEJO



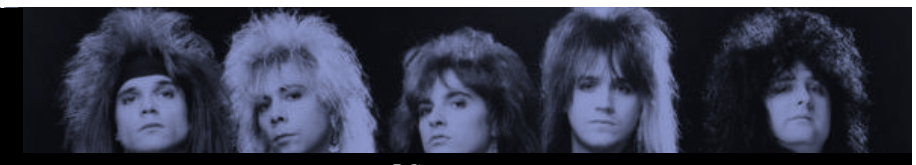
MARCH 7 - FASTER PUSSYCAT



MARCH 9 - Y & T WITH LOVE N WAR



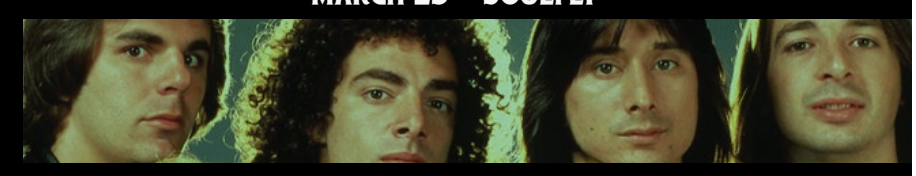
MARCH 15 - ADEMA



MARCH 16 - LILLIAN AXE



MARCH 23 - SOULFLY



APRIL 6TH - RAISED ON RADIO



APRIL 19TH - PAT TRAVERS



MAY 11TH - AARON CARTER

THE CONCERT PUB North

2470 FM 1960 W.

THECONCERTPUB.COM 281.583.8111

for example, and afterward people are taking you to parties. We had a wonderful time. We had no responsibilities, nothing to do. We didn't have to drive, we just had to make it to the plane, and ume always worked."

"About 10 years ago, it came out that cancer, diabetes, and other diseases can't really grow in an alkali environment. I asked doctors about it. They all say it's true, but they don't know how to change the pH. Then, I found out the plum balls prevent the hangovers by changing your pH. So then I decided instead of just taking them for hangovers, I am gonna take them every day."

Harry feels the ume helped keep his own cancer from spreading from a tiny spot on his tongue.

Early Years

Like many percussionists, Harry started on pots and pans, around age four.

"I'd play along with the radio."

Eventually, Harry's mom said to his dad, "Buy him some drums, he's ruining my pans." Harry's older brother, Harvey, is also a percussionist and gave Harry his first lesson when he was 15 and Harry was eight.

Growing up in Leicester, Mass., Harry lived with friends. Harry's mom had passed away, and his dad, a travelling salesman, had a breakdown. So Harry lived with his buddies on a chicken farm, and across the street was a dairy farm. All the kids were friends and went to school together. In the summertime, the kids would take the thick cream off the top of the milk and use it to make ice cream.

"You have no idea what it was like to put that in my mouth. Oh my God it was wonderful. But I'm the only one who changed my diet over the years, and they're all gone. They passed away 20, 25 years ago with that same diet. It was all natural milk, but their bodies couldn't handle it."

Harry grew up seeing Gene Krupa, Lionel Hampton, and Benny Goodman, never imagining that one day he'd be in Benny's band.

After serving in the Navy, Harry met his first wife Betty Ann Miller when she was 16. He was 19.

"The piano player brought her on the gig. He said 'can she sing with us tonight?' I said 'sure.' That's how it started."

His first professional gig in New York was with the Sol Yaged Quintet in the world famous Metropole. Harry was thrilled. They were the house group. "Everybody came through there," Harry says. "We used to alternate sets with Woody Herman, Dizzy Gillespie, Henry 'Red' Allen..."

He remembers Dizzy as a very funny guy, but his most prominent memory of Dizzy was of him punching someone.

"Once, in front of Birdland in the wee hours, there was a DJ, Symphony Sid, who thought he was God's gift to jazz musicians. He thought he had the power to make and break jazz musicians. I don't know what he said to Dizzy, but Dizzy caught him on the jaw and knocked him right into Broadway. The street was full of people and they all saw it, were applauding, and saying 'About time!'"

In 1954, Harry had a trio in New York with his wife Betty on bass. They alternated with Latin bands. Sometimes it was Tito Rodriguez, sometimes it was Tito Puente. One night, José Curbelo was playing, and he asked Harry and his wife to record vocals for a song he had written called "Cha Cha Cha in Blue." It would be the first cha-cha in English. It hit big in the New York area (and is on YouTube). In the first six weeks, it sold a quarter million. Harry and Betty didn't see a penny, but what's a few million between friends?

Harry's marriage to Betty lasted into the '60s.

"We went together for five years and then got married for 12 and had two daughters. And I fucked it up...."

In 1958, Harry got to play with Coleman Hawkins, Lester Young, Billie Holiday, and others on a TV show called Art Ford's Jazz Party, which are all readily viewable on YouTube. The film doesn't seem to have held up to the years as well as Harry. But there he is, over 50 years ago playing fiercely, like he still does today.

Harry's uncle, Jack Robbins, was a prominent music publisher. He is the lesser-known face sitting at the table with Duke Ellington and Benny Goodman watching Ella Fitzgerald singing in the famous photo (image search for "ella duke benny" to check it out). Harry says Robbins was a good friend of Benny's and was the one who persuaded Benny to do his biggest hit, "Sing, Sing, Sing."

Years later, Harry got the call to go with Benny Goodman. Harry's uncle had his mother's last name, so Harry didn't tell Benny who his uncle was.

"I always thought sometime I'll tell him," says Harry, "but I never did."

Harry played with Benny Goodman in the '60s, when Benny was beginning to slow down. They'd do some things locally in New York, or do a tour in South America for a month, and after that Harry wouldn't hear from him for a year.

Transforming the Instrument

Over the years, Harry helped innovate his instrument, the vibraphone. Vibes are big and heavy, and over the years many a vibe player has envied the trumpeters who can just walk in, unzip a case and start playing. Many vibes can be broken down, but it takes a while. In the '60s, Harry developed a system to save time. He mounted his vibes on ambulance gurney wheels and could roll them up a ramp right into his Volkswagen minibus. He had a big heavy Deagan, the same model played by Lionel Hampton, Milt Jackson, and Terry Gibbs, but Harry had no breakdown time and just rolled out the door.

In the '70s, Harry and a few others invented the electric vibes. The light bulb went off when an electronics engineer who lived in Harry's building was talking about strain gauges used to test bridges. They were used to turn vibrations into a sound the engineers could listen to help check for cracks. He and





THE CONCERT PUB - NORTH

THE ULTIMATE BAR AND GRILL

SUNDAY
HAPPY HOUR PRICES FROM OPEN TO CLOSE

MONDAY
INDUSTRY NIGHT
CHEAP DRINKS
BIG SLICK POKER TOURNAMENT

TUESDAY
STEAK NIGHT
AND
SMITCHERS

WEDNESDAY
LADIES NIGHT
LIVE MUSIC
SEAN & STACI

THURSDAY
BIG ASS BEER NIGHT
DRINK SPECIALS
PARTY WITH DJ EDDIE

FRIDAY
LIVE BANDS INSIDE
LIVE DJ ON PATIO

SATURDAY
LIVE BANDS INSIDE
LIVE DJ ON PATIO

FEB 22
UNITED MUSIC ALLIANCE ROCK SHOWCASE
WITH
MYSTIC CROSS
TORRID COMPEX
NOCTURNAL MADNESS
& NIGHT TRAIN

FEB 16
OZZ
WITH
JUDITH PRIEST

FEB 21
THUNDERROADS
BIKE NIGHT
HOSTED BY OUTLAW DAVE
ENTERTAINMENT BY JONAS PURL

• FEBRUARY EVENTS •

FRIDAYS
FEB 1ST UNCHAINED
FEB 8TH THINK LIZZY
FEB 15TH SPARE HEART

FEB 22ND
UNITED MUSIC ALLIANCE ROCK SHOWCASE
WITH
MYSTIC CROSS
TORRID COMPEX
NOCTURNAL MADNESS
& NIGHT TRAIN

SATURDAYS
FEB 2ND
SOUND OF MADNESS
THE SLEEP WALING ELITE
FEB 9TH
VALLEJO

FEB 16TH
OZZ
JUDITH PRIEST
MARCH 2ND
THE CHROMATICS

THE CONCERT PUB North

2470 FM 1960 W.

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THE CONCERT PUB - GALLERIA

THE ULTIMATE BAR AND GRILL

SUNDAY
"SUNDAY NIGHT LIVE"
PRO-JAM
EVERY SUNDAY
NO COVER

MONDAY
MONDAY MADNESS
INDUSTRY NIGHT
CHEAP DRINKS

TUESDAY
STEAK NIGHT
&
SMITCHERS
FREE TEXAS HOLD 'EM

WEDNESDAY
LADIES NIGHT
$2 SPECIALS
ITALIAN WINE TASTING
5-7PM

THURSDAY
BIG ASS BEER NIGHT
$15 BEER TOWERS
$4 SHOT SPECIALS
"DJ'S"

FRIDAY
LIVE BANDS INSIDE
LIVE DJ ON PATIO

SATURDAY
LIVE BANDS INSIDE
LIVE DJ ON PATIO

FEB. 9
MTA
WITH SWALLOW THIS

FEB. 15 & 16
NBA ALLSTAR
PARTY WEEKEND

COMING SOON
MARCH 2ND
SPACEROCKERS
APRIL 5TH
RAISED ON RADIO
APRIL 18TH
PAT TRAVERS

• FEBRUARY EVENTS •

FRIDAYS
FEB 1ST EIGHTY PLUS
FEB 8TH THE FUSE
FEB 15TH NBA ALL STAR PARTY

MARCH 1ST
SPARE HEART
WITH
SPECIAL GUEST

SATURDAYS
FEB 2ND
ABBEY ROAD
ALREADY GONE
FEB 9TH
MTA
SWALLOW THIS

FEB 16TH
NBA ALLSTAR PARTY
FEB 23RD
LA RAZA CONNECTION
MARCH 2ND
SPACEROCKERS

THE CONCERT PUB Galleria

5636 RICHMOND AVE.

THECONCERTPUB.COM 281.278.7272



Harry decided to try putting these tiny transducers into one bar of Harry's vibraphone and it worked.

Harry contacted the Deagan repair department, and a technician named Gilberto Serna, who is still there today, drilled in and put an epoxy to hold the pick-up in each key, creating an electric instrument. Deagan planned to try to introduce this innovation in their big models, but Harry explained that (aside from being able to run them through a wah-wah pedal) the whole reason players would want electric vibes was because they could be smaller. Harry explained that an amplified set of vibes wouldn't even need the resonator tubes under each bar. The last tweak was adding a bass boost, and a new instrument was born.

"Over the years," Harry says, "guys realized. They were more [often] in bands with guitar players. It was getting so loud — you couldn't do it with unamplified vibes."

In the late '90s, Harry switched to a MIDI vibes controller called a MalletKAT, leaving behind the instrument he had helped create. Along with the Fender Rhodes electric piano, the Hammond Organ, and the Hohner Clavinet, the electric vibraphone is an extremely beautiful and funky instrument that has been discontinued and largely replaced by smaller, lighter digital controllers.

Macrobiotics

In 1975, Harry worked with Gloria Swanson who used to do The Mike Douglas Show out of Philadelphia. She was in her late 70s.

"She was a health food nut long before it was fashionable," says Harry. "She said, 'I know why you have health problems—give up animal fat. If you can't give up meat, at least give up dairy.' So, I went cold turkey." After that, Harry's health and digestive problems all went away.

Harry first came to Houston in 1984 to take care of his daughter, Susan, who was a cancer patient. It was then that he started to get into macrobiotics.

"I was cooking for her in the hospital," says Harry. "I wouldn't let her eat the hospital food."

She died a year later, and Harry went from volunteering at the macrobiotic center to working with them full time. He went full vegan.

"If you do it properly, it's a healthy fast. It's a healthy diet, but it won't stop cancer. I know that now. I used to think it would."

A few years later, Harry met macrobiotics guru Michio Kushi who told him, "Don't be too perfect; cheat a little. Have a couple pieces of fish a week."



Live, Laugh, Love

After a second marriage ended, Harry was single for decades until he met Pam Bingham. She was a clarinetist in the Houston symphony. One night, on the way home from their respective gigs, the couple met in the dog food aisle of the Kroger on 11th Street.

"We were the only two in the store," says Harry. "We were both reaching up for dog food, and she said 'I know you,' and we started talking. That's how it started. Her whole life has been classical, and my whole life has been jazz. And under the sheets it don't matter."

Erin Wright, a bass player who first saw Harry play in the '80s when she was in high school, has become Harry's frequent collaborator.

"When people ask me where I went to school," she says, "I don't say University of Houston, I tell them I went to the Harry Sheppard School of Music."

Harry signs his emails "Live, Laugh, Love, and make Music," and Erin says that's really what Harry and brother Harvey both still do. Harvey is 92 now, and he still performs many times a week. The brothers and Erin live next door to each other.

"Harry is more than any musician I know an authentic representation of that idea, 'Don't ever complain of being bored. If you're bored go do something,'" says Erin. "He plays for retired nuns, Alzheimer's patients, cancer patients... It's never a question of how much, it's always 'I'll be there.'"

Bob Chadwick has been playing flute along with Harry for the last 25 years and gave Harry his first gig in Houston. "When we met," Bob says, "he was here for his daughter, but what kept him here was getting involved in the music scene."

Prior to meeting Harry, Bob had played with many jazz greats, but there had always been something missing.

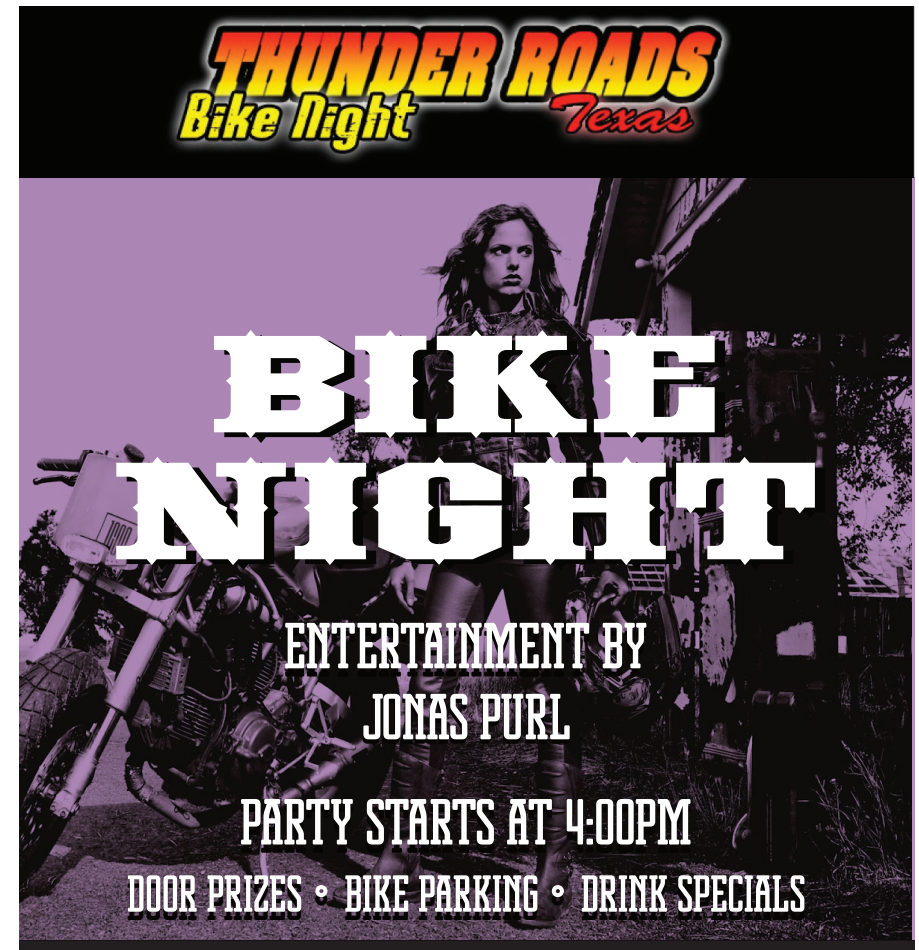
"The musicians might joke on the breaks, but when we were playing it was serious. With Harry it was the first time there was a happy-go-lucky feeling while playing, and the audience picked up on that. With Harry, people are smiling, whether they know anything about music or not."

Through the years, Harry, who claims he has never taught music, may have ended up teaching many musicians something they could never learn in a class.

"Harry wouldn't claim to have taught me anything," says Bob, "but I learn a phenomenal amount from him. The vibe of playing and connecting with the audience. Just have a good time; that's Harry's thing." **FPH**

See Harry perform: Mondays at Café Brasil 9 p.m. - 12 a.m. and Wednesdays at Masraff's 6:30 - 10 p.m.





THE CONCERT PUB North

THURSDAY
FEBRUARY 21ST

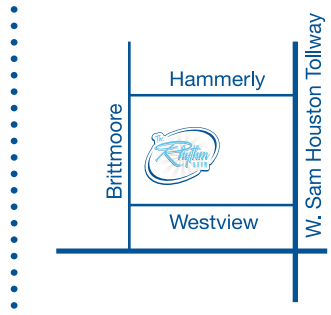
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41HR796

THE SITE WHERE SPRAWL TRUMPS WORLD HERITAGE



By Harbeer Sandhu
Photos by Brett Sillers

The photos included in this article provide a visual overview of just a small portion of what this expansion represents: sacred land being desecrated for the sake of corporate development. In these photos, you can see the beginnings of that development, as well as the ways in which this historic ground is being sacrificed.



ONCE UPON A TIME, there was a sprawling city that lacked viable public transportation. The main reason that city was both sprawling and lacking in public transportation is because it had been run, for decades, by short-sighted oilmen, real estate developers, and construction contractors. Those oilmen, real estate developers, and construction contractors made vast sums of money--more money than they could count, more money than they could spend in consecutive lifetimes--and they spent that money buying politicians who would tax the people and funnel even more of that "public revenue" their way, by taking money out of mass-transit coffers to build publicly-funded highways to their far-flung developments where people would be forced to drive (and thus burn gas).

This is the story of just one of their trespasses. This is a story about one roadblock, or a speed bump, rather, in the construction of "Segment E" of Texas State Highway 99, also known as the Grand Parkway. Some have called it necessary. Some have called it crony capitalism. Some have chalked it up to "haste makes waste." A few have called it genocidal.

When it is completed, the Grand Parkway will be the longest "ring road" (i.e., loop or beltway or bypass) in the world. It will span 180 miles and cross seven counties. It will have a radius of roughly 40 miles from downtown Houston. Both Katy Mills Mall and the Cypress outlet mall will be inside this loop.

You may have read about the construction of Grand Parkway's "Segment E," which connects Katy to Cypress (en route to the Woodlands) in the FPH "Worst of Houston, 2012 Edition." You may have also read about Exxon's plan to move their corporate headquarters from downtown Houston to the Woodlands in the same issue of FPH. What you may not know is the connection between the two. The Grand Parkway is that connection.

Earnest studies for Grand Parkway construction began in 1996, at which point a statutory archaeological survey found a site along the proposed path which contained spear tips and other tools made of extinct buffalo bones. This means prehistoric humans had been there, and it made the site eligible for inclusion on the National Register of Historic Places (NRHP). The site was named 41HR796. The Army Corps of Engineers gave the Texas Department of Transportation (TxDOT) two options: they could avoid the site or go right over it. TxDOT chose the latter.

Fifteen years passed, during which both the local and national economies went through many ups and downs. Gas prices rose and fell and rose. The Grand Parkway started seeming like less and less of a good idea--it could possibly lead to massive flooding, nobody really lived along its path, it threatened the ecologically-important Katy Prairie, and the state didn't have the money. Harris County backed out of it altogether. (For more details on the many trials and tribulations this project has encountered, read Raj Mankad's excellent, thorough article, "A Heartbreaking Loss," on the CITE magazine blog, offcite.org.)

Then, on January 27, 2011, Grand Parkway President William Burge said at a meeting of the Texas Transportation Commission, "Exxon...will go on record sometime in April that [the Woodlands] will be their home campus...and obviously they need that [freeway] in place."

Construction on Segment E, which goes halfway to connecting the Energy Corridor near Katy to Exxon's new headquarters in the Woodlands, began in September 2011. In May 2012, after 16 years of knowing about the potential archaeological significance of 41HR796, the state began an earnest archeological survey of the site. (This is required for any site which is eligible for inclusion on the NRHP and which may be affected by a federally-funded project.) It is worth noting, too, that the state purchased the right-of-way (land) for this stretch of SH 99 from Bridgeland Development, a Maryland-based real estate developer, for $10 (albeit under threat of eminent domain), which, to me, echoes of Frank Sharp's Sharpstown corrupt development dealings of the 1950s.

Soon after excavation began, human remains were found. First one set, then another. At least 14 different sets of human remains have since been found at 41HR796, buried alongside objects from hundreds of miles away, spanning multiple time periods from as long ago as 14,000 years and as recently as 2,000 years.

This site shows human habitation in Harris County possibly dating back 14,000 years, according to Dr. Kenneth Brown, professor of anthropology at the University of Houston. It has the potential to finally disprove the "Bering Strait Hypothesis," which posits that

In 1994, the trailblazing career of Bill Hicks
was tragically cut short by cancer.
It is now time for Houston to honor one
of it's own legends...



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FPH

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humans migrated to the Americas exclusively across a land bridge from present-day Russia to Alaska during the latest ice age. It shows that various groups of people camped there and buried their dead there, alongside implements gathered from a wide area, for thousands of years. It potentially proves a level of sophistication which many are not prepared to afford to "savages."

Finding human remains is a game changer. You can't just claim eminent domain and pave over a graveyard--there are laws in place against that. And ancient Indian burial grounds? Forget about it. Those are protected by the Federal Native American Graves Protection and Repatriation Act (NAGPRA).

So, the Texas Department of Transportation did the bare minimum required by law (and even that is debatable). They did not reroute the unnecessary freeway, as they likely would have done for a Civil War cemetery; they sent an email to the Indian tribes whose ancestors lived or passed through Texas (the remains at 41HR796 predate any existing tribe) and then applied to a local judge for permission to let them get the bones out of the way so they could get on with construction. A hearing on the matter was held on September 10, 2012 in the 234th District Court of Harris County.

In court records, Judge Reece Rondon shows clearly that he is not an unbiased arbiter. At one point, he asks Dr. Brown what length of time would be necessary to do a proper study of the site. Dr. Brown answers that a period of two to three months would probably be sufficient. Judge Rondon then asks Dr. Brown, "So at the end of three months, is it possible that we continue to build this road?"

Judge Rondon's use of the first-person plural pronoun in phrasing that question shows that he identifies with the road's proponents. Judges are not supposed to identify with either side.

That Judge Rondon considers this a trivial matter is further demonstrated by the way he rushed the hearing. This entire hearing, which decided the fate of the potentially oldest multiple-burial site in all of North America, which could have caused the reappraisal of long-standing theories of human migration to the Western Hemisphere, began at 2:30 p.m. and ended by 3:49 p.m.–a mere hour and 19 minutes. That trivializes the import and gravity of the issue.

That TxDOT wants this story to disappear is also evident. At the same hearing, TxDOT's staff archaeologist, Scott Pletka, refers to "unfortunate media attention." I have no idea why Pletka might consider the media attention site 41HR796 received prior to the hearing "unfortunate," because not one of the handful of articles that had been published at that time were the slightest bit critical of the project. It seems to me that Pletka and TxDOT consider ANY media attention, and therefore any public knowledge of their attempt to pave over this important site, "unfortunate."

But what do they have to hide? Why the seemingly deliberate attempts to quietly destroy not just the sanctity but also the scientific integrity of this site? In some reader comments beneath the few Houston Chronicle stories on site 41HR796, commenters say things like, "Why dwell in the past? Why stall progress for the sake of ancient [history]?" To them I would say that this is not necessarily "progress" and this historical knowledge has political implications for the present and the future.

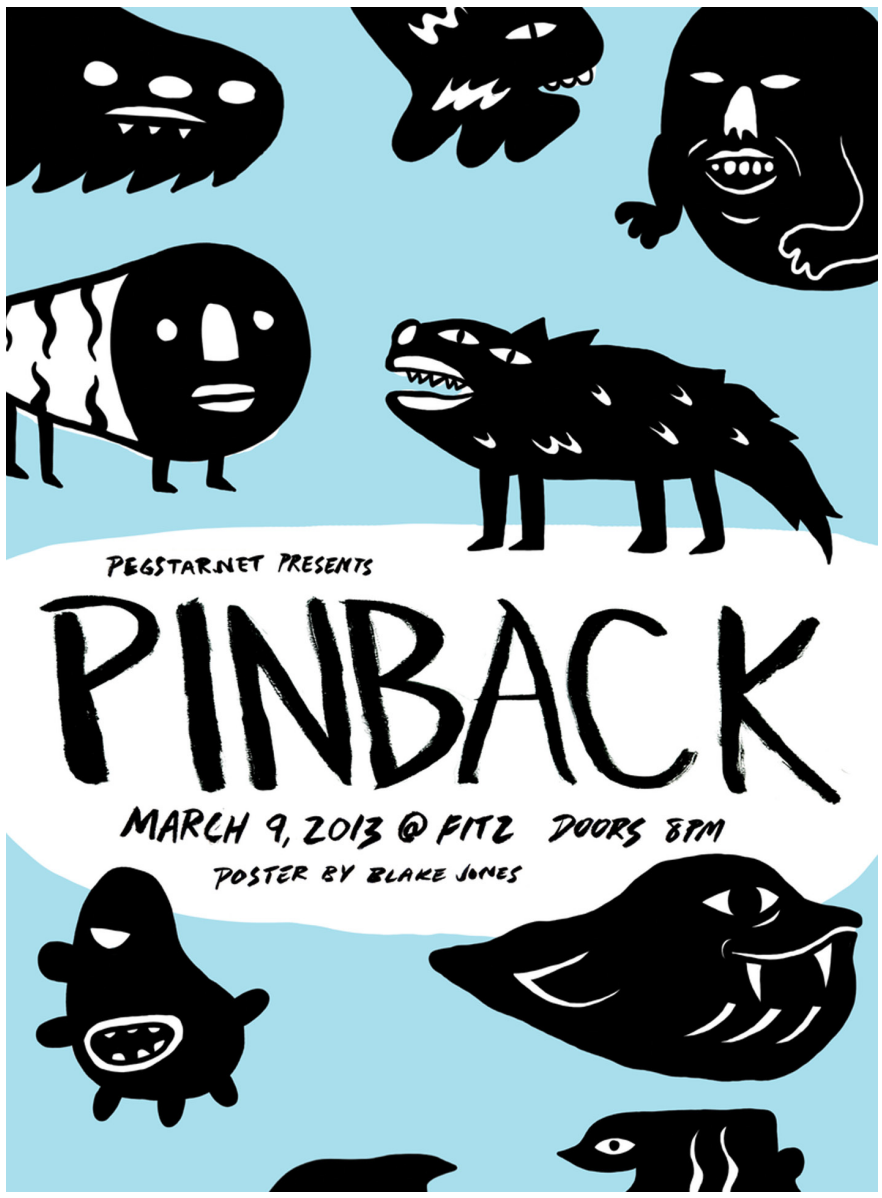
Judge Rondon ruled in favor of TxDOT, and the Harris County Historical Commission (HCHC) appealed. All they asked for was a three-month stay to do a proper, by-hand excavation. TxDOT has chosen, instead, to perform a mechanical excavation of the site, which pretty much destroys the scientific validity of the data. A lawyer from HCHC who witnessed the excavation in late September 2012 (after the hearing) said that mechanical sifters were shaking the excavated earth so vigorously that bolts were flying loose from the machine. That is some sloppy excavation which is going to render data that will be interpretable as "Yup...that's old," without being able to pinpoint exactly how old.

Finally, the six nations with the legal authority to intervene have been lied to by TxDOT. TxDOT has told them the site is protected by a guard, on-site, 24 hours a day and with a chain-link fence. I visited the site on a Sunday morning and faced absolutely zero impediments by the guard on-site. Instead of a chain-link fence, I saw flimsy orange construction netting. TxDOT has also told the tribes that the graves are covered with heavy, steel construction plates. No such plates exist–the graves are covered, if you can call it that, with plywood boards, propped up with orange five-gallon Home Depot "Homer" paint buckets and weighted down with stones.

The six nations have come to an agreement with TxDOT. The remains will remain where they are, be covered with a protective concrete barrier, and will be designated as a cemetery. The road will still be built, and the scientific integrity of the "data" contained within has already been rendered useless. But wait--don't fairy tales have happy endings? No. See you in traffic! **FPH**






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