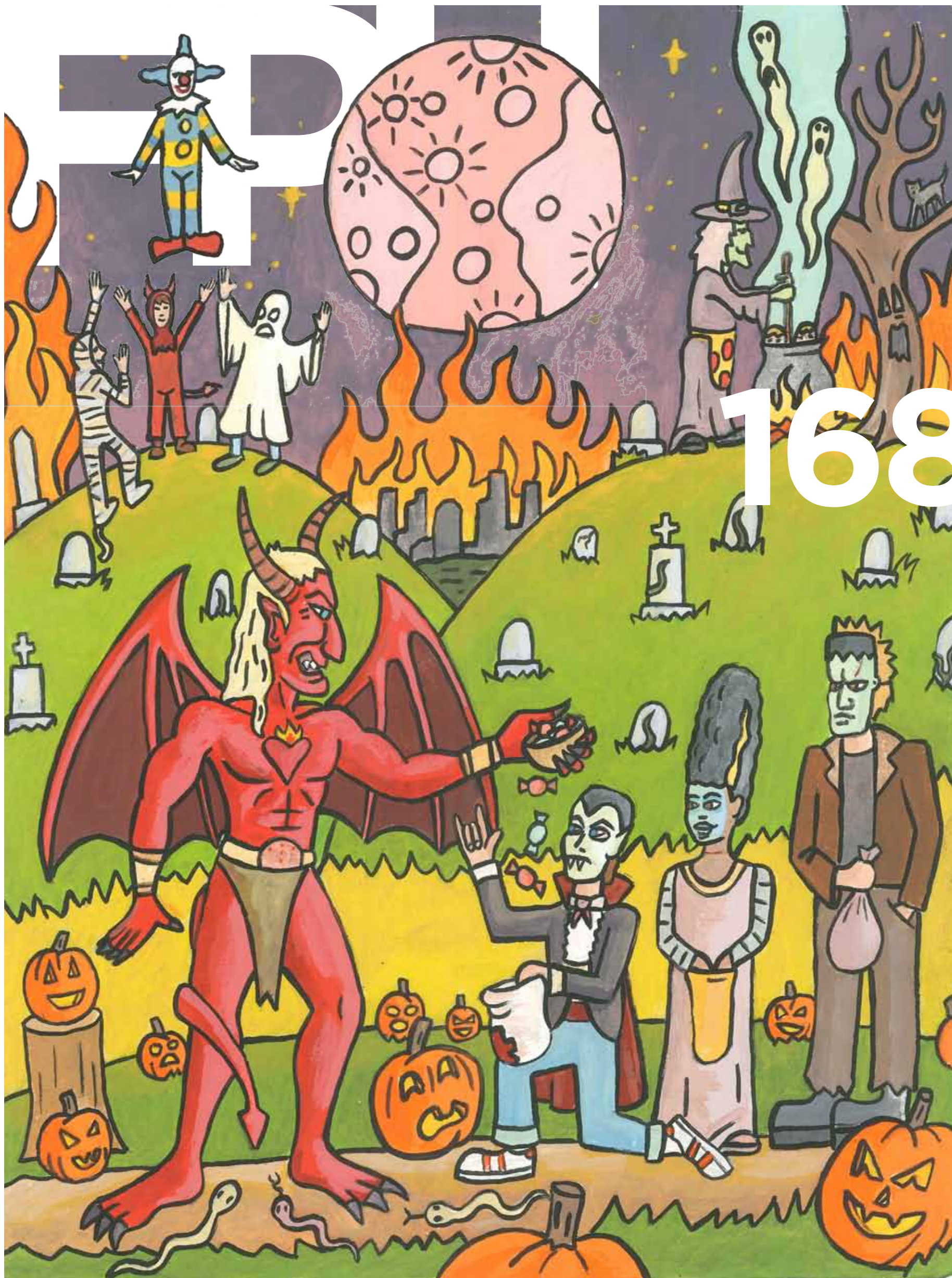
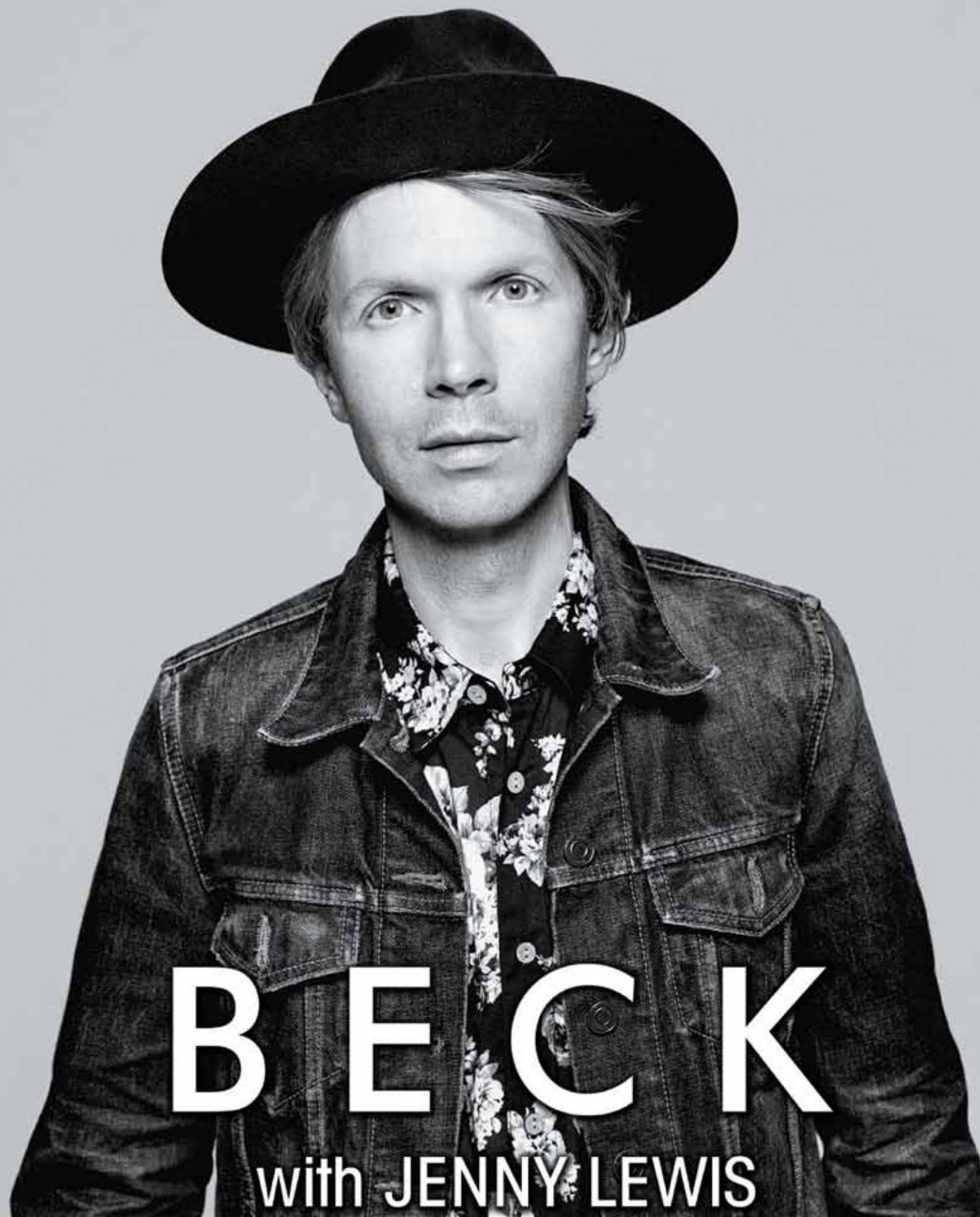




168



BECK

with JENNY LEWIS



BAYOU
MUSIC
CENTER

OCT 9

purchase tickets at
BayouMusicCenter.com
or ticketmaster.com

beck.com

MORNING PHASE



IN STORES NOW

STAFF

Publisher

Omar Afra

Managing Editor

Harbeer Sandhu

Art Director

Tyler Barber

Business Manager

Ham Sandwich

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

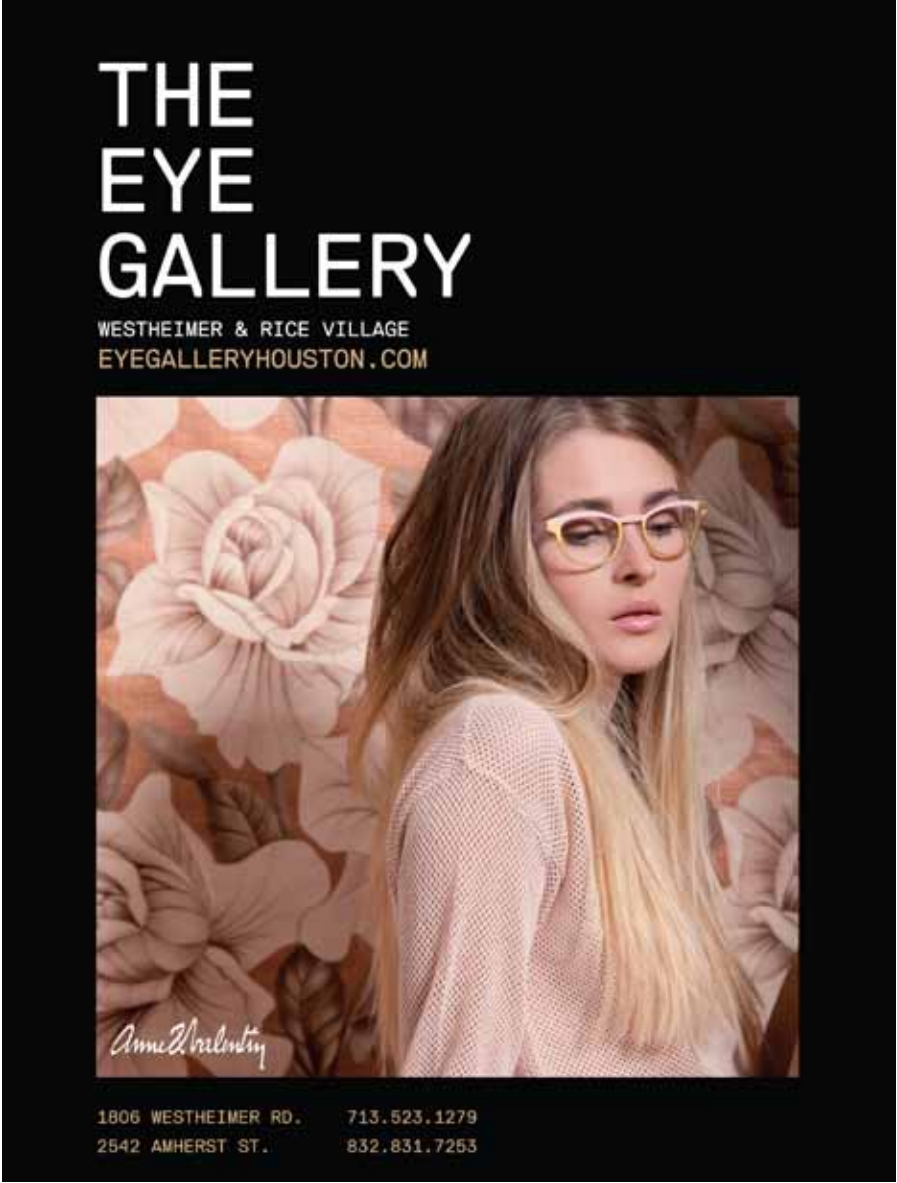
Ryan Ottea

Staff Dog

Lucy



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.





RUDYARD'S

Come Try The Best Burgers in Town



S E P T E M B E R



MON. 1ST

OPEN MIC COMEDY NIGHT

THURS. 4TH

TREYNWREK, BLACKOUT VIPERS, FUNKY MUSTARD

FRI. 5TH

INVINCIBLE CZARS, COME SEE MY DEAD PERSON

SAT. 6TH

POOR DUMB BASTARDS, THE WRONG ONES,
THE TRUCK STOP ASSASSIN'S

MON. 8TH

OPEN MIC COMEDY NIGHT

TUES. 9TH

CORY BRANNAN, WITHEREES, JASON BANCROFT

THURS. 11TH

IGNITE HOUSTON, BOBBY BARE JR., THE GRIZZLY BAND

FRI. 12TH

TEXAS SOUL RELEASE PARTY W/CHARITY ANN, ALTON

SAT. 13TH

BAD SAMARITANS, ELECTRIC KNIVES, DEAD COWBOYS

SUN. 14TH

TOTAL SLACKER, PAWS, FLASHLIGHTS

MON. 15TH

OPEN MIC COMEDY NIGHT

TUES. 16TH

BOOTOWN PRESENTS: GROWN UP STORY TIME

WED. 17TH

THE HARMS, GOLDEN SOMBRERO

THURS. 18TH

OPHELIA'S ROPE DOORS

FRI. 19TH

WHOREHOUND, BOWEL, BRIAN'S JOHNSON, SUPERGRAVE

SAT. 20TH

ZIPPERNECK, SCREECH OF DEATH, HOG LEG

MON. 22ND

OPEN MIC COMEDY NIGHT

TUES. 23RD

BOOTOWN PRESENTS: DEATH AND A ROLLERCOASTER

WED. 24T

BOOTOWN PRESENTS: DEATH AND A ROLLERCOASTER

THURS. 25TH

BEER TASTING FEATURING 5 CRAFT BEERS OF VONNIE'S CHOICE

FRI. 26TH

GENERATION LANDSLIDE, GUILLOTINES, VELOSTACKS,
THE GREAT AMERICAN BREAKDOWN

SAT. 27TH

SOFT SWELLS, WHEEL WORKERS, TOAST, RACEWAY

MON. 29TH

OPEN MIC COMEDY NIGHT

713.521.0521 2010 WAUGH DRIVE
RUDYARDSPUB.COM OPEN 11:30AM - 2:00AM

WE LIVE IN A PERIOD OF RAPID GLOBALIZATION, the speed of which only increases exponentially as time goes on. This, in and of itself, is not a bad thing, but couple it with the speed at which we as humans develop and act upon whims, and you have a world of people acting and reacting with an immediacy unparalleled in the existence of our species. In a time such as this, it is becoming increasingly important that we look to the idealized state of the enlightened being for guidance and comfort.

In his artistic practice, artist Tae Lee does just that. Currently on display at BLUEOrange Gallery, Lee's rising fog becomes cloud, guest curated by Ken General, turns an up-and-coming art gallery into a meditative space in which visitors can explore and ruminate on ideas related to enlightenment and the individual journey that one must take to attain it. With a mix of drawings and paintings, Lee's series expands on the Jungian concept of the anima—one's feminine inner personality—in an attempt to bring physical form and reflection to this aspect of the unconscious mind. Building on this idea, Lee moves from the anima as an idea to the anima as a sort of representative character.

Throughout the gallery, the anima takes different forms and characteristics, each representative of Lee's thoughts on the unconscious mind, the physical body, enlightenment, and the tools needed to attain it: particularly empathy, balance, and clarity.

"SYMPATHY IS CONDESCENDING."

Said Lee in conversation. While many believe in the power of sympathy, Lee finds it unproductive. "Empathy is the highest point of human intellect. If you know the circumstances of a person's history, it eliminates arbitrary judgement of sinner vs saint, kind vs mean, worthy vs unworthy." He considers empathy to be much more powerful than sympathy, which by its own nature requires a sense of patronizing superiority, coming from a situation in which a person believes he or she is in a position of higher standing than the one the connection is made with, while empathy comes from a sense of clarity on the chaotic yet natural flow of the material world.

"Especially in these times of uncertainty and misunderstanding that comes from the powerful actions of humanity in this globalized world, we can look to the empathetic virtues for guidance and support," Lee said.

This idea becomes immediately apparent as you look upon the faces of the anima in his paintings. Reminiscent of a religious icon, the faces portray a commonality among Holy figures that is profound. "From the faces of Buddha in meditation or Mother Mary bowing her head in prayer, there seems to be a look that to me represents empathy," Lee stated. No matter what is happening to a holy figure, whether the Buddha rests or Christ hangs on the cross, they seem to look back upon viewers with empathy, and Lee reflects this in his representations of the anima. Whether an anima is tied up, split in two, or missing appendages, they don't seek sympathy from viewers, instead offering the world empathy.

SEEKING CALM IN BALANCE

When asked if he felt comfortable in a state of clarity, he was thrown temporarily off-balance. Ultimately, he settled on a simple "no." From a point of clarity, when you take into context everything that is possible—or simply move into a state of abstraction through deep thought—finding balance becomes all the more important. "Balance," Lee said, "represents the wisdom to go on living in this world with the sometimes painful flashes of clarity and empathy."

Regardless of whether your eventual goal is enlightenment, we all seek some sense of balance. It might be a steady job and a nuclear family, or it might be supporting your artistic practice through less-than-enjoyable work. When it all comes to a head, we are just people trying to exist and live day to day. In order to not lose ourselves in abstraction, we must decide to remain positive.

"Within all of this talk of rumination and intellectual yoga, there has to be a faith that makes life worth living," Lee stated. "Happiness is the most helpful barometer we

FREE

OCTOBER

HTX

2014



have!" Reflected in the soft tones and thoughtful placement of the images, balance plays a key part in the meditative quality of Lee's exhibition. Yet, in the back room of the gallery, while still balanced between two walls, a series of drawings offers another look into the ideas and worlds that Lee looks to for inspiration.

CLARITY AS THE PEAK IDEAL

In this back room, viewers get a sense that they are looking through a series of windows into different worlds. Anima adorn the walls, but where the main gallery space provides a more straightforward connection, this space allows viewers to look from a point of clarity. "Clarity is the peak ideal we should ruminate on," Lee offered. "Temporary judgement calls on situations in life can be marred by misinformation or lack of complete information."

Knowing the circumstances of the happenings in our world requires and provides clarity. With this knowledge and a sense of empathy, we can bring these traits inward and gain a better picture of ourselves. "When a writer writes about injustice in the world using a laptop created by blood minerals in Africa, one must ponder the implications within these morally paradoxical times," Lee ruminated.

So many of our actions are a product of so many different circumstances. Taking a look from Lee's perspective of clarity, viewers see the anima occupy their own space, engaging their own worlds, and living, growing, being while maintaining the same sense of empathy. The exhibition's title - rising fog becomes cloud - itself offers insight. As we rise from the fog of the world we occupy, we can gain the perspective of the cloud, assimilating the goings on of the world as well as its history, and looking upon it, and ourselves, with empathy, balance, and clarity. **FPH**



- RISING FOG BECOMES CLOUD -

BY MICHAEL MCFADDEN

LOWBROW

A FOOD & DRINK PLACE.

DAILY SPECIALS

MONDAYS \$20 Pizza and a Pitcher



TUESDAYS Houston's Most Important Steak Night



WEDNESDAYS \$10 Pitcher Perfect



THURSDAYS \$5 Happie Meal



SUNDAYS Sunday Yummy Sunday Sangria



COMING SOON

FRIED OKRA • BLUEBERRY WAFFLE
ELOTE FRIES • DIXIE WITCH BURGER
BBQ PULLED PORK SANDWICH • MEAT PIE
BAKLAVA CHEESECAKE • FRENCH TOAST
VIETNAMESE COFFEE ICE CREAM • PEACH
CRISP • EMPANADAS • BUTTERMILK PIE
BROWN SUGAR OATMEAL • SHRIMP TACOS
DULCE DE LECHE ICE CREAM

1601 WEST MAIN STREET
HOUSTON, TEXAS 77057



@LOWBROWHOUSTON



/LOWBROWHOUSTON

예수님을 믿고

예수님을 믿고

예수님을 믿고

HALFWAY BETWEEN TAMPICO HEIGHTS and The Bloody Nickel there lies a taco oasis at the edge of a food desert. Slightly north of downtown, in the shade of a windowless wooden nightclub, is Taqueria Abasolo—a taqueria cum karaoke jukebox cantina. It is a tan brick building, its windows adorned with handpainted illustrations of the many delights that await you inside.

Upon entry, dispersed among the usual taqueria kitsch are family-like photographs of groups of dangerous-looking men brandishing fully automatic weapons alongside Chinese restaurant totems, a large, sloppily-painted yet endearing mural of a mountain landscape, and various posters, including a Bud Light poster of what appears to be a man who is embracing a woman and staring at her breasts, but is probably a couple dancing salsa or merengue or cumbia or tango.

Early openings, late closings and close proximity to the warehouses where artists work and reside have made this eatery popular with the NoDo avant-garde. Random weirdos interspersed with indigenous interlopers. Although it is across from Alcohólicos Anónimos, the micheladas are served in frosty mugs and look well seasoned; there is usually a vaquero in a drunken stupor nodding off and drooling into a plate of tacos somewhere as well. If you are female or look like someone with a vagina to karaoke night, expect to get harassed by drunken day laborers—it's all part of the fun. At all other times, the jukebox is on full blast, so bring earplugs if you are sensitive of hearing... and don't bother trying to talk to each other.

Although the atmosphere and decor are unparalleled, the real attraction here is the food, and I'm not talking about the aggressively mediocre (yet famous) cheeseburger, or the passable tacos and enchiladas. Being a red blooded Texan, the Burrito California used to be the only thing I ever ordered, wrapped in a large, hand-made flour tortilla and filled with avocado, lettuce, tomato, and your choice of meaty animal parts (or nopales if you're vegan or feeling chubby). Chips are accompanied by one of the best creamy, spicy green sauces in the city, which can be used to slather over everything you order. The crispy tacos—crunchy, just-fried shells filled with ground beef and potato piccadillo, lettuce, tomato, and yellow cheese—make Taco Bell seem like an elaborate insult. A somewhat questionable but tasty seafood coctel of oysters, octopus, and shrimp is also good enough to swallow, but the real standout here is the molcajete.

The triumphant arrival of Los Molcajete is an event akin to a sizzling platter of pepper steak or a pupu platter. A large heated mortar of basalt forged from the fires of hell is filled with fajita, nopales, and gooey white mexican cheese swimming in a bubbling broth of chiles and spices. When asked for flour or corn tortillas with this dish, the only answer is corn. Clouds of masa floated down from heaven and salted with the tears of Guadalupe Herself. If you want to make tacos, order a side of cilantro, onions, and avocado. I tend towards just eating it straight from the bowl, tearing shreds of tortilla clouds and dipping it into the glorious chile broth.

Nap time may follow. If so, just order a michelada, put in your ear plugs, pull down your sombrero, and lean back, 'mano. **FPH**

NIGHTMARE ON THE BAYOU

AS SEEN ON THE **travel**
CHANNEL

VOTED 1 OF THE TOP 13
“SCARIEST HAUNTS”
IN THE NATION

LOCATED ON HAUNTED LAND IN THE SHADOW OF DOWNTOWN
IN THE HEIGHTS AT THE PARTY BOY COMPLEX (I-10 & STUDEMONT).

\$5.00 OFF
with this coupon

LIMIT 1 COUPON PER CUSTOMER AT NIGHTMARE ON THE BAYOU.
COUPON NOT VALID ON 10/27/14 - 10/31/14. NOT VALID WITH ANY OTHER DISCOUNT OR COUPON.

VISIT NIGHTMAREONTHEBAYOU.COM
FOR SCHEDULE, DETAILS, AND SPECIAL EVENTS
OR CALL 713.868.3344 EXT.4
FOR GREAT COSTUMES AT GREAT PRICES
VISIT PARTY BOY NEXT DOOR

FOLLOW US IF YOU DARE
[FACEBOOK.COM/NIGHTMAREONTHEBAYOU](https://www.facebook.com/NIGHTMAREONTHEBAYOU)
[TWITTER.COM/NIGHTMAREBAYOU](https://twitter.com/NIGHTMAREBAYOU)

TODD DOUGLAS MILLER HAD BEEN WORKING ON A DOCUMENTARY about the history of paleontology for several months. “About a year into the project I met Peter Larson and the direction of the project changed,” Miller tells Free Press Houston in a phone interview. The subsequent film “Dinosaur 13” unwinds like a legal thriller combined with views on the commercial aspect versus the academic viewpoint of paleontology. “The majority of what we shot up to that point ended up on the editing room floor as they say, maybe there are a couple of B-roll shots we used,” says Miller.

Larson, who operates the Black Hills Institute of Geological Research in South Dakota, discovered the most complete skeleton of a Tyrannosaurus rex in 1990. The dinosaur was named Sue after the member of Larson’s crew (Sue Hendrickson) who found the first bone. The specimen would measure over 40-feet in length and would’ve weighed over nine tons.

Larson, also in a phone interview, recounts the moment of the discovery. Hendrickson came running to their camp with a couple of small bones she had picked up at the bottom of a cliff a short distance away. “I instantly recognized the bones as belonging to a theropod. From the contours I knew it was from a T Rex,” says Larson.

Shortly after the bones were excavated they were seized by the feds, setting off a complicated decade-long series of trials between Larson and the government.

Along the way the FBI, the Bureau of Indian Affairs, among other government agencies, as well as the landowner on whose property Sue was found were all involved in the legal proceedings. The end result was Larson spending 18 months in prison on a technicality.

“Larson was by far the most open of all the people I had met in regards to his digs,” says Miller. Usually when you contact geologist on digs they meet you in a town nearby their dig and then transport you there. “They don’t like to give out GPS positions,” says Miller. Of course at the time of Sue’s discovery GPS was not widely used, which accounts for some of the confusion as to the actual location. To add insult to injury Larson had paid the landowner \$5-thousand, which they later denied receiving. After the court case came to a close that landowner was awarded custody of Sue and later sold the bones at a Sotheby’s auction for over \$8-million.

“Dinosaur 13” explains all the complicated legal maneuvering in the manner of a narrative procedural. Additionally, the movie digs into the methods used by field paleontologists. “The initial removal of the bones is done by hand using small knives, picks and shovels,” explains Larson. The bones are then moved in blocks using a combination of plaster casts, cables, pull blocks and plywood sheets. “The fine work of removing the soil and brushing away dirt is done in the lab.”

Miller gives “Dinosaur 13” a solid cinematic look. The very opening of the film takes in the stars above and what lies in the soil below and the millions of years between them and us. Miller follows with a jib-shot, a boom device that allows the camera to obtain high angles, which floats over the edge of a cliff and thrusts the viewer into open space. Once Miller hooked up with Larson he obtained over 300 hours of video footage that Larson’s team had digitized, some of which ends up in the film.

“Dinosaur 13” is currently in rotation on the IMAX screen at the Houston Museum of Natural Science. One of the film’s distributor’s CNN Films will broadcast the documentary in upcoming months. “Dinosaur 13” is as entertaining and informative a documentary to appear theatrically this year.

ALSO ON

The Aurora Picture Show presents experimental animator Jodie Mack on Tuesday, October 7 (7 pm).

The Rice Media Center will present a screening of “This Ain’t No Mouse Music! The Story of Chris Strachwitz and Arhoolie Records,” on Friday and Saturday, October 17 and 18 (7 pm). Filmmakers Maureen Gosling and Chris Strachwitz will present the film in person and host a Q/A moderated by Dr. Roger Wood, author of “Down In Houston: Bayou City Blues” **FPH**

P.10
FPH

THE LOVELY BONES

HTX

2014

Free Press Houston MICHAEL BERGERON





FUN FUN FUN FEST
NOV 7 . 8 . 9

USP · 3 DAY & 1 DAY PASSES ON SALE NOW!

AUDITORIUM SHORES
AUSTIN . TX

FUNFUNFUNFEST.COM

BLACK STAGE

Judas Priest
King
Diamond
Death From
Above 1979

Rocket From
The Crypt
Murder
City Devils
The Blood
Brothers
Gorilla Biscuits
Amon Amarth
Glassjaw

Black Lips
Iceage
Hot Water Music
Sick of It All
BLOOD SWEAT/SCRATCH THE
SURFACE ANNIVERSARY SET
Deafheaven
METZ
Pissed Jeans
Jello Biafra and
the Guantanamo
School of Medicine
Pallbearer

Iron Reagan
Peelander-Z
The Bots
Fat White
Family
Radkey
Twin Peaks
Crooked
Bangs
Communion
Breakout!

BLUE STAGE

Nas
20TH ANNIVERSARY
OF ILLMATIC

Girl Talk
Wiz
Khalifa

2 Chainz
Atmosphere
Flying Lotus
Sky Ferreira
Gary Numan
The Presets
Ginuwine

Z-Trip
Run The Jewels
(EL-P / KILLER MIKE)
Ryan Hemsworth
Cashmere Cat
Freddie Gibbs
& Madlib
Lunice
Yelle
SZA
The Internet

Thundercat
SOHN
Mas Ysa
Say Lou Lou
Roosevelt
ASTR
Cities Aviv
Jacuzzi
Zorch
Blue, The Misfit.
The Digital Wild

ORANGE STAGE

Modest
Mouse
Neutral
Milk Hotel
alt-J

Dinosaur Jr
First Aid Kit
The New
Pornographers
Guided By Voices
City and Colour
Failure
Yo La Tengo

Dum Dum Girls
Foxygen
Courtney Barnett
Mineral
San Fermin
Sun Kil Moon
Yann Tiersen
Majical Cloudz
Angel Olsen
Knapsack
Tinariwen
J Mascis
King Tuff

Chelsea Wolfe
Reputante
Spider Bags
Julianna Barwick
Gardens & Villa
Wildcat! Wildcat!
Scott H. Biram
The World is a
Beautiful Place...
This Will
Destroy You
Dana Falconberry
The Sour Notes
Good Field

YELLOW STAGE

Fred Armisen
Thomas Middleditch, Kumail
Nanjiani and more from HBO's
Silicon Valley
John Waters
(SPOKEN WORD)

Neil Hamburger
Jello Biafra
(SPOKEN WORD)
W Kamau Bell
Har Mar
Superstar
Jon Daly
Joe Mande

Jonah Ray
Rachel Bloom
Chris Cubas
Jimmy O Yang
Jake Flores
Doug Mellard
Air Sex
Championships
Wrestling Matches
The New
Movement

Chris Trew
Bad Example
Altercation
Punk Tour
Master Pancake
Battle Rap
FFF Dating
Show
Taco Cannons
And much
much more....





BY KM ANDERSON

DAN'L BOONE - S/T (DRAG CITY)

To describe the six aural pieces that comprise the Dan'l Boone album is a difficult task. The band is made up of (the magnificent) Neil Hagerty (Royal Trux and The Howling Hex), Nate Young (Wolf Eyes), Alexander Moskos (AIDS Wolf and Drainolith) and Charles Ballas (The Howling Hex). This music is not so much concerned with form and/or genre, recognizable pieces or predictable movements, it is all adventure, it is something different every time, depending on through which lens it is viewed. "Thee Testimonie of An Maiden" has electronic, is electric in nature, it is moving, but it is not of the angle of dance, although I find myself concocting moves to it. "Paper Tree Alley" is a pastiche of terror and romance, maybe not. "Hostage Rock" is song of possibility and reflection, it is excitement and blues, it is the jam. This is an amazing album to decorate an afternoon or heighten the dusk; play it in awe while food or drink spills from your gaping jaws.

ELISA AMBROGIO - THE IMMORTALIST (DRAG CITY)

To be immortal is to defy death, death defying is a feat that is touted by stunt men, circus acts, and motorcyclists. This album is more about the feelings that never die, the love, the dissatisfaction, the sadness, the things we cannot escape, but it is channeled through a beautiful jagged pop record. "Reservoir" is a song about lovers hanging out near a river or lake, making faces in the cold, the innocence of love, with Ambrogio taking on the role of protector, "Are you scared baby, I'll hold you close...I know you're cold, take my jacket..." Take the tale of "Kylie," the runaway, her stories come from TV, she lives alone and hates to remember, she is immortal in her abandon, her life so dark that escape to anywhere is paradise. The album is full of these characters and "Comers" and "Stopped Clocks" it is encapsulation of a feeling, "Arkansas" where nothing new could live if nothing died. But it is full circle from love to pain, but never a distinction, because in some ways you can escape into love, you can find a heaven, but no matter where you go it never dies. Get this album.

EX HEX - RIPS (MERGE)

Mary Timony has a long history in great bands (Helium, Wild Flag) and a reputable solo career, and in these days of reenactments and revivals, it would be just as easy for Timony to reunite a band, but that is not her steez. Ex Hex is Timony's latest endeavor, and it says a lot when you name the album "Rips." "Hot and Cold" manages to evoke Television, rock-ier cars, T Rex, rock pop tradition, with effortlessness, yet still current, still vibrant. "Don't Wanna Lose" has the Nuggets romp reverb, again it speaks to lineage without relying on vintage as schtick or style. These are 2 to 3 minute killers, this album is lean, no fat, the punch to the face no foot shuffle or fakes. Get down, get ripped.

TINASHE - AQUARIUS (RCA)

Anyone unfamiliar with DJ Mustard beast known as 2 On (feat. Schoolboy Q) may be unhip to science of Tinashe. As R&B has become increasingly more direct (ratchet-not used derogatorily) it has come to share rap themes of drinking, smoking, somewhat discriminately fucking and basically being about that life, which Tinashe seemingly is. However, with production from DJ Mustard (YG), Clams Casino, Devonte Hynes (Blood Orange, Solange), Mike Will (Jay Z, Rae Sremmurd, Miley Cyrus) Boi 1da (Drake), Detail (Lil Wayne, Beyonce) and Stuart Matthewman (Sade), I am sure that this trap will be poppin'.

PHARMAKON - BESTIAL BURDEN (SACRED BONES)

An industrial noise album about being attacked by one's own body, the strife and turmoil of the failure of the organs and inner workings of the substantive systems that keeps us alive. This album fucking sells itself. **FPH**

P.12
FPH

OCTOBER
FIVE PRESS

HTX
2014

Aziz Ansari Modern Romance

Friday, September 12

TOYOTA CENTER



TICKETS ON SALE NOW!

TICKETS AVAILABLE AT HOUSTONTOYOTACENTER.COM,
MOST AREA RANDALL'S STORES OR CHARGE BY PHONE AT 1-866-4HOUTIX

LIVE NATION

FUNNY OR DIE PRESENTS

ODDBALL

COMEDY AND CURIOSITY

FESTIVAL 2014

STARRING

LOUIS C.K.

SARAH SILVERMAN

ALSO STARRING

HANNIBAL BURESS JEFF ROSS

JULIAN MCCULLOUGH MARC MARON

REGGIE WATTS WHITNEY CUMMINGS

AND MUSIC BY DJ TRAUMA

SECOND COMEDY STAGE HOSTED BY BRODY STEVENS

ODDBALL IS A FULL FESTIVAL EXPERIENCE FEATURING A SECOND COMEDY STAGE, THE RETURN OF THE CUT THROAT FREAK SHOW, A ROAMING TROUPE OF MISFIT PERFORMERS, TASTY TREATS, LIBATIONS AND MORE!

25th Season
THE CYNTHIA WOODS MITCHELL
PAVILION
PRESENTED BY HUNTSMAN

BUY TICKETS AT LIVENATION.com

OR CHARGE BY PHONE AT 800-745-3000

ODDBALLFEST.COM

REDD'S TWIX

#OddballFest

Twitter Instagram Facebook

DRAKE VS LIL WAYNE

25th Season
THE CYNTHIA WOODS MITCHELL
PAVILION
PRESENTED BY HUNTSMAN

SATURDAY
SEPTEMBER 27

BUY TICKETS AT LIVENATION.com

Young Money

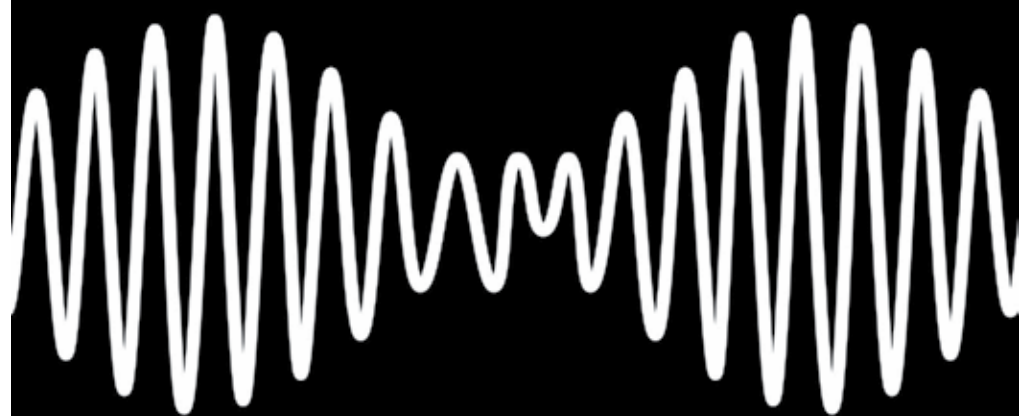


CAPCOM

ARCTIC MONKEYS

25th Season
THE CYNTHIA WOODS MITCHELL
PAVILION
PRESENTED BY HUNTSMAN

OCTOBER 30



BUY TICKETS AT LIVENATION.com

OR CHARGE BY PHONE AT 800-745-3000

new album "AM" available now

arcticmonkeys.com

THE DEBATE IS OVER. There is undeniable consensus that the world is getting hotter. Summer 2014 was just designated as the hottest summer ever, and 2014 is poised to be the hottest year ever recorded according to the National Oceanic and Atmospheric Administration.

The world news now has a daily segment for extreme weather, with images of flash floods, raging forest fires, heatwaves, droughts, and blizzards (not to mention weird pests and diseases). Yet the U.S. continues to favor fossil fuels with subsidies and tax breaks, while people across the globe begin adaptation measures for what's only going to get worse.

The People's Climate March (PCM) has passed, and while 400,000 people taking over Lower Manhattan for an afternoon was impressive, for most of those who participated, the work is just beginning. The march served as an exclamation point to the urgent call to action on greenhouse gas emissions.

Still, the American public is unimpressed. Whether your head is in the sand or you're sufficiently sedated with capitalist goodies, the evidence abounds. So what will it take for the American public to wake up? What will be the catalyst to motivate the masses? Perhaps facts don't matter. If flash floods, drought and severe weather can't do the trick, can art lend a hand? Maybe we need poets, painters, and artists to tap into our emotional experience.

Enter native Houston artist César Maxit and dozens of other artists, activist and volunteers who convened in Bushwick, Brooklyn at the MayDay Convergence studio and Be Electric warehouse in preparation for the People's Climate March.

Maxit's family fled Argentina when he was six, as the Dirty War targeted left-wing political opponents and led to thousands of civilian deaths and disappearances. This is exactly the type of experience that can shape an individual's politics, but Maxit had a fairly normal upbringing on Houston's west side. He grew up on Dairy Ashford and later attended college at Texas A&M, where he studied architecture, but he soon grew bored and unfulfilled with his professional career.

"It wasn't all it was cracked up to be, working the professional corporate world as an architect, so I found that just to feel like I was contributing to society and my community, I really had to engage beyond my professional world and engage with community groups on different issues," Maxit said. "That's where my art flourished and developed, in service to different groups working for positive social change."

Since then, Maxit has worked with groups like School of the Americas Watch, Présente, and immigrant rights groups. For the People's Climate March, he was commissioned by Oil Change International to design and print 150 flags representing the need to end government and private funding for further fossil fuel extraction.

"It's beautiful," said David Turnbull, Campaigns Director for Oil Change International. "Cesar Maxit helped design this really beautiful banner with a dinosaur that has smokestacks coming out of its back. It's gorgeous and it really tells the story of how we are funding these fossil fuels that we really need to be keeping underground."

Across the street at Be Electric, CultureStrike, Galería de la Raza and others were working on larger pieces of art. Floats and parachutes fill the space. Saws and hammering can be heard as artists and volunteers scurry to finish the pieces.

"Artist are often somebody you call at the last minute to make a boring march or rally seem a little bit more interesting," says the bestselling author, artist, and activist Gan Golan. "But luckily, we've been able to do things differently this time, and artists have really been part of the DNA of the strategy of creating this whole movement." **FPH**

BY BRYAN PARRAS

HTX
2014

FUCK FACTS, SHOW ME THE ART
BUILDING A SOCIAL MOVEMENT THROUGH ARTS ORGANIZING

FREE PRESS





THE TONTONS

UME x BUCKAMORE x US.

OCT. 24th 2014 FITZGERALD'S

2706 WHITE OAK DRIVE HOUSTON, TX 77007

DOORS 8PM / SHOW 9PM

ericcastorena.com



music + arts experience

FOO FIGHTERS + OUTKAST + SKRILLEX + ARCTIC MONKEYS
ZEDD + PRETTY LIGHTS + THIRTY SECONDS TO MARS
SLAYER + AWOLNATION + RISE AGAINST + FLUX PAVILION
FEDDE LE GRAND + GOGOL BORDELLO + DEATH FROM ABOVE 1979
CITY AND COLOUR + CLAUDE VONSTROKE + MANCHESTER ORCHESTRA
GALANTIS + BOOKA SHADE DJ SET + PETE TONG + TWENTY ONE PILOTS
THOMAS GOLD + ACTION BRONSON + TROMBONE SHORTY & ORLEANS AVENUE
MELVINS + BLEACHERS + GRIZ + CONGOROCK + FISHBONE + MAKJ + FUEL
HEROBUST + LE YOUTH + BIG FREEDIA + GIVERS + REBIRTH BRASS BAND
RED BARAAT + BARCELONA + THOMAS NEWSON + THE WILD FEATHERS
WILD CUB + DREW HOLCOMB AND THE NEIGHBORS + ROYAL TEETH
BONERAMA + SOUL REBELS + BARELY ALIVE + TRENT CANTRELLE
MANIC FOCUS + WORLD/INFERNO FRIENDSHIP SOCIETY + THE LONDON SOULS
PEELANDER-Z + LINDSAY LOWEND + ASTR + FLOW TRIBE + THE TONTONS
HONEY ISLAND SWAMP BAND + STURGILL SIMPSON + BENJAMIN BOOKER + DESERT NOISES
DIRTY BOURBON RIVER SHOW + BO NINGEN + TYSSON + QUINTRON AND MISS PUSSYCAT
YUNG NATION + SPEAK + HELLO NEGRO + CARMINE P. FILTHY + A BOY NAMED RUTH
CHURCH WITH UNICORN FUKR & INNERLIGN + VERIDIA + NAUGHTY PROFESSOR
CRASS MAMMOTH + LUXLEY + ST. CECILIA'S ASYLUM CHORUS
MARCHFOURTH MARCHING BAND & MANY MORE

October 31 - November 2, 2014
New Orleans, Louisiana
WORSHIPTHEMUSIC.COM



FREE EVENT! BENEFITING MORGANMOSSFUNDATION.ORG



SATURDAY, OCTOBER 18TH

SKATESTOCK III

...PEACE, LOVE AND SKATE-LEGENDS

Skate Legends Confirmed for Skatestock: Steve Alba, Tony Alva, Steve Olson, John Gibson, Wally Inouye, Craig Johnson, Lance Mountain, Doug Saladino, Chris Strole, Jerry Valdez, Brian Brannon, and Tim Kerr

Artists featured: Vizie, Dmote, Mast One, Coler, Kaze and Wiley

Bands featured: Something Fierce & Funeral Horse
...more to come

Located at The Lee & Joe Jamail Skatepark 1801 Sabine Street, 77007, Saturday, October 18, 2014 from 1:00 pm to 5:00 pm



Special thanks to Lee & Joe Jamail Skatepark & Jim Peterson Jr.

"STUD MUFFIN" BY BLAKE JONES

BOOK RELEASE OCT. 4TH @ ZINEFEST HOUSTON



1324 W. CLAY ST. 2-8PM

BLAKEJONES.CO | LOUSYDEAL.COM

IN THE WORLD OF STAND UP COMEDY, there are those who always seem to be easy to get a hold of, those who seem approachable. These are great comics, but they are not readily available for anyone who wants to get a hold of them. When we started this series, the most frequent request from those in the world of stand-up was to talk to those who paved the way for those who were just getting started. The name that kept coming out of comics' mouths was Sam Demaris. A Houston native, one of the famed Whiskey Brothers, and a veteran of the road, Demaris is almost never in town. That's a great thing, as he's on the road for pretty much the better part of a calendar year. Free Press Houston got a chance to pick his brain about where he's from, where he's been, and where he's going.



회개하라

BY DAVID GARICK
PHOTO COURTESY OF SAM DEMARIS

Demaris is funniest when you can catch his show in person. You can catch him November 7th at Arena Theater, when he performs with Joey Medina.

13 YEARS OF TACED UP & DELIVER

HTX

2014

P. 16
FPH

That definitely came with time. I experimented with what kind of comic I wanted to be for years. Political, one-liner, and of course the dirty comic were all things that I tried and scrapped before just talking about stories from my own life that most people can relate to. Feels like I wasted a few years sometimes, but in hindsight, I needed it.

Who are some of your favorite comics past and present?

Pryor and Carlin are god status. People always say Pryor is #1, but I think those two guys are neck and neck. I think Chris Rock is a better performer than anybody past OR present. His delivery is unparalleled. But working today, my go-to guys are still Bill Burr, Joe Rogan, Doug Stanhope, Tosh, etc. The hitters don't change for me

The great comic George Wallace said, "I recently watched my first Tonight Show appearance, back in 1979. I was so skinny, and I wasn't any good either." Do you go back and look at any of your work, and think, "That's not any good?"

I was skinny at first too. Thirteen years of Taco Bell on the road will fix that shit quick. Not only do I think it's no good, I try to hide it from the public eye. Every comic evolves (at least they should) and outgrows stuff. Sometimes people ask to see the early stuff and I show them. Most of the time, they still laugh. I should take that as a compliment, but in my head I just keep asking, "What the hell is wrong with them?"

You're one of Houston's famed Whiskey Brothers. How did you get involved with them and of the four of you, who's the biggest whiskey connoisseur?

That was another right place, right time thing. Rob Mungle made the call to bring me in back in 2003. I don't know if I was ready for that either but I jumped at the opportunity and it's been one of my better decisions. Performing with those guys seriously borders on the most fun you can have without ending up in jail. And some of us still end up in jail. The biggest whiskey connoisseur out of us is a toss up between Slade Ham and myself. We all drink a lot of whiskey, but I think Slade and I are the two with the biggest sense of adventure. And we're purists. Johnny will drink just about anything, whiskey or not, and Rob mixes his whiskey with Coke. Gross.

You have the one album, 2007's "Where's My Damn Cake?" Have you been working on a possible follow up?

I also have a DVD I filmed in 2010, but you can only get it at my live shows. I've never sold it online and I kinda dig that. To answer your question though, yes. I'm currently working with the Whiskey Brothers to get this special shot and once we do, I think it's time for another album and material dump. Hoping to drop one in early 2015 and early 2016 as well. **FPH**

You've been doing stand up for 13 years, correct? Who was in your "stand up class" when you got started?

Wow. Do you have any idea how much I've drank since then? That's a little hard to recall. I came in at a weird time in Houston. It was kind of a changing of the guard in comedy. Guys like Ralphie May, Greg Warren, Sean Rouse, and John Wessling had either just moved to L.A. or were about to. So it left this open door for people to come in and try to make an impression. The two who really did who are still at it were myself and Paul Oddo. We actually tied for Houston's Funniest Person in 2002 and had both only been doing comedy for about a year. Paul actually won the Boston Comedy Festival 2 years ago, so it's good to see our class still kickin ass.

What about comedy drew you to it?

After years of live theater and improv, the initial draw was the freedom of performing alone. I could write my own lines. I had no director yelling at me because I did something wrong. Even though I was already a performer, I had never had those things before and they were instantly addictive. What it lacked in pay (as in there was none), it made up for in fun.

You have a pretty intense touring schedule, including many war torn places; how does a comic get into playing the Middle East? Is there a place you've done where you wouldn't go back to?

I first started going overseas out of pure luck. A comic named Olivia Arrington was booking runs and she happened to see me on the right night and liked my stuff. She took a chance and actually booked me before I was even ready for it. And some of the places have been a little rough, but as long as U.S. soldiers are still there I'd go back to any of them. All the guys are really cool and really happy to see you. And war torn or not, there's no safer place on earth than being surrounded by a bunch of active duty military. [Ed. Note: That depends on who you are, I suppose.]

You have a very relatable form to how you do stand-up. Have you always done it that way, or did you have to get some time in before you honed your act to what it is today?

THE 1ST ANNUAL

SAMMY

A W A R D S



SEPTEMBER 25TH • HOSTED BY BUN B THE TRILL OG
SILVER STREET STUDIOS

WITH PERFORMANCES BY

PAUL WALL, THE NEW MERCIES, JOSIAH GABRIEL
BUN B, BLSHS, HAVIKORO, ANNIKA CHAMBERS
FREE RADICALS AND HARRY SHEPARD

A CELEBRATION OF HOUSTON'S BEST MUSIC,
CULTURE, ART, FOOD & COMPLIMENTARY BOOZE

SPONSORED BY.



LOWBROW



MY DAD WANTS ME TO FOLLOW IN HIS FOOTSTEPS AND BE SUPER SUCCESSFUL IN LIFE BUT I'M THINKING ABOUT PURSUING ART. WHAT SHOULD I DO?

The only time I like reading about pussy is when it's in the description of the creampie porn I'm about to watch.

I KNOW THIS GIRL THAT MEANS WELL, BUT IS SUPER FUCKING ANNOYING. WHAT DO I DO?

Pawn her off on one of your other annoying friends. They will cancel each other out. Or you could bad dad her – you know: make plans and promise an evening of fun and then cancel 20 minutes after said plans were supposed to be happening. Do this a couple times and hopefully she'll get the point.

MY GIRLFRIEND IS SKITTISH ABOUT ANAL, AND I HAVE A FETISH FOR IT. HOW CAN I WARM HER UP TO THE IDEA?

I'm so excited about this question! Ok! First off, how do girls even know they don't like anal if they've never tried it? People always say, "oh how do you know you won't like pesto if you've never tried it?" Well, can't we say the same for anal? I mean anal is tight. Sure, like, maybe not everyday or every time, but it's totally got it's moments. You know how you warm her up to the idea? You get one of your tight, mutual FEMALE friends who likes anal to "girl talk" it with your girl. It has to be one of those "ladies only" conversations though where they are drinking wine and fagging out over girly shit. Please use the following as a script: "I used to be super against it. But you know, we were just having fun one night and decided to give it a go. I mean, he had put a finger up there a couple times before. Anyway! So, at first, it totally hurts. The main thing is for you guys to be looking into each other's eyes (or something ridiculous like that) and let him ease it in. And lube it up, dude. LUBE. IT. UP. You can get him to eat your ass first or something. Then once you get past that, I'm telling you, you've never orgasm'd like an anal orgasm before. Come home with lube that night.

Side note: If that doesn't work, you should probably break up with her.

I WENT FROM WEARING SKINNY JEANS AND BLACK SABBATH TSHIRTS TO POLOS AND SPERRYS. SHOULD I HATE MYSELF OR ACCEPT THAT CHANGE IS A NATURAL PART OF LIFE AND REMEMBER THAT REGARDLESS OF WHAT SUPERFICIAL CONVENTIONS I AM SUBMITTING TO, I AM STILL "ME?"

Look, the only question you should be asking yourself is "Did I get more pussy in the Black Sabbath shirts, or am I getting more pussy with the polo/Sperry combo?" If the answer is that you got more pussy with the Sabbath shirts, you should hate yourself for changing. And if you're worried about the quality of the pussy between the Sabbath shirts and the polos, maybe you should be asking "Quality over quantity?" or vice versa.

MY BOYFRIEND WANTS TO GET A TATTOO OF MY NAME AND I DON'T KNOW WHAT I SHOULD DO.

HAHAHAHAHAHAHAHA.

BY MARINI VAN SMIREN
ILLUSTRATIONS BY VALERIA PINCHUK

HERE'S THE TRUTH: BADVICE

BADVICE

BEST OF SEPTEMBER
CLAIMER: You don't have to fucking read this if you don't like it. I know I sound like an asshole. The title states: "BADVICE" which therefore constitutes awareness that one reading should anticipate the nature of said bad advice.

P.18
FPH

HTX
2014

HOW DO I TELL MY GIRLFRIEND HER THING STINKS?

Her "thing"? What are you, twelve? Her fucking puss, vagine, snatch... Anything but THING! Obvious – tell her.

How about this? Don't wash your dick for a week and then tell her to have a go. Erect up and start waving it around her fucking nose. Waft the scent into her flared nostrils. Side note: I'm gonna fucking puke. If she goes down – dude, you're totally fucked. If she doesn't – be all like, "how's it taste?"

Or like, what about putting vapor rub under your nose? When your eyes water, tell her you're just really into the lovemaking.

I'M A DUDE AND I CRIED DURING A SAD, CHICK FLICK. SHOULD I BE ASHAMED?

No. And if anyone makes fun of you...FUCK THAT PERSON. It's cool. It's tight that you're in touch with your emotions. Just don't be a woman about it and don't do it in front of other people because that's just pathetic and don't tell anyone about it because if you told me I would totally make fun of you.

HOW DO I SHAVE MY BALLS AND NOT HAVE THEM ITCH LIKE I DIPPED THEM IN AN ANT BED FOR THE NEXT WEEK?

Are you doing porn? Because that is the only time I like to see shaved balls. I don't wanna feel like I'm sexing a baby penis; gross. Dude, as a female that will S the D it doesn't need to be totally shaved down there. Just trim that shit. And if you really, REALLY want to shave your balls, then don't

go against the grain, and be sure to baby powder that shit like the baby penis it is.

FACIAL OR NAW?

Neither. Get it all in her mouth. Look, whatever you do, don't get it on her sheets because tomorrow isn't laundry day.

HOW DO I POOP AT WORK? A GUT BOMB IS HIDING IN MY BELLY. HOW AND WHEN DO I GET RID OF IT?

Is this a real question that you're asking me right now? Just take a shit, you big baby. Wait, you're not even a big baby because babies will shit whenever wherever because they don't care. Just do the thing where you put down toilet paper in the toilet so you don't get the epic splash sound that you wish you were getting then light a match.

THERE IS THIS PARTY I REALLY WANT TO GO TO BUT I CAN'T FIND A DD.

Don't trifle with a bike. Have you tried Uber? How about Lyft? Or find someone you want to fuck at the party and crash there.

HOW CAN I GET A GIRL TO STOP TRYING TO STICK A FINGER NEAR MY BUTT DURING SEX?

Dear girl who is dating the person who asked this question. I'm sorry you're having sex with the most uninteresting person ever.

FPH

Catch new BADVICE every Tuesday at freepresshouston.com and submit your questions to badvice@freepresshouston.com.



HIT THE PAVEMENT IN STYLE

BUY | SELL | TRADE



PAVEMENT
NEW | RECYCLED | STYLE

50% CASH or 60% TRA

1657 WESTHEIMER RD HOUSTON, TX 77

713-528-5500



FPH

FREE PRESS HOUSTON

Come Together

www.freepresshouston.com

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



UntAPPED

Music & Beer

Houston

SEPT 20

★ *Discovery Green* ★

TOADIES

BAD BOOKS ★ ROBERT ELLIS
THE BRIGHT LIGHT SOCIAL HOUR
OWEN PALLETT ★ THE SUFFERS
*** FEATHERFACE ★ BLSHS ***

65 *plus* BREWERIES | **200** *plus* B ★ E ★ E ★ R ★ S

UNTAPPED-FESTIVAL.COM

★ #UNTAPPEDFEST ★

BY TRAVIS RITTER
ART BY SHELBY HOHL

FREE PRESS
OCTOBER



AS EVANGELICAL CHRISTIAN PASTOR and co-founder of Seattle's now-notorious Mars Hill Church, Mark Driscoll had it all. Today, it's easy to imagine Driscoll as a pitiful shell of a man—besieged by a seamless string of guilt-ridden accusations, financial investigations, and the betrayal of elders, pastors, colleagues and former members of the church—piecing together his existence, his twenty-five year long devotion to God, praying out the sin into a puddle full of angry tears.

It's Sunday in late September, the morning skies in Seattle begin in a calm flat grey, burning off into a dreamy blue, sunny afternoon under a cool, Fall breeze. More than a month has passed since weekly protests were staged outside of the Mars Hill main campus in Ballard, the church Mark Driscoll co-founded in 1996 at the age of twenty-five, six years after becoming born-again. Now, at age 44, Driscoll's empire is crumbling underneath him. There are multiple investigations underway of misconduct that led many elders and members of the church board to become exiles of the church and withdraw their membership. That pedestal he placed himself on through a combination of arrogance, ignorance, and passion has collapsed under the weight of his own words. Now, not even Driscoll's membership to the church is valid. If there is anyone left believing in Driscoll, they are probably mentally corrupt.

Seattle has never been a particularly religious city, but people began to take notice of Mars Hill for its "alternative" image amongst traditional evangelical churches. Driscoll was not the button-up type of pastor; he was a fresh-faced, hoodie-clad approachable bro who had the feisty energy of a bratty brother wanting to be the center of attention (and who happened to be the oldest brother of five). He married his high school sweetheart, Grace, after finding a calling to serve the Lord and plant thy fertile seed of God's word into the minds of his impregnable peers. With marriage came the loss of virginity with a sexual life partner. They had five children. And, as his explicitness would go on to show in the following years, a lot of sex that wasn't just about procreation.

Driscoll's early entry into leadership at the church gave Mars Hill an upper hand in drawing a more youthful Christian community who felt jaded by more traditional evangelical churches. His Ballard location placed him at

the third point of Seattle's homegrown religious, right-wing triangle—an area that includes a semi-affluent, Republican-voting neighborhood called Magnolia at one point, and at the second point sits Seattle Pacific University, Seattle's strict Christian campus that would kick out undergraduate students if they were ever caught or seen drinking alcohol by administration.

Eight years ago, I moved from Houston to Seattle and took a job at a local Starbucks three days after settling in. The Starbucks location was conveniently located in Interbay, smack dab in between Magnolia, SPU and Mars Hill. The center of the triangle.

Many of my co-workers were SPU students and alumni, so I was almost always scheduled to work on Sundays, so they could have a day for worship at Mars Hill, where "Gen X" to them meant "Gen Xian." As a non-believer, I had to deal with the pre- and post-Church rush of people wanting their six-shot nonfat caramel spice lattes and Venti drips or whatever, along with small Bible study groups that would gather for hours on end and drink hot cocoa, would seldom leave a tip, and would complain if the pre-programmed music was interrupting their conversation. I never really got to know the customers, probably because I didn't want to. Everything about the people, who had a more youth-identifying image, made the church appear like a cult, clad in tattoos and piercings and trendy, albeit preppy, clothing that to me only screamed white people with an identity crisis.

No thanks.

What I first noticed about Mars Hill was its power to brainwash people into believing in truly old-fashioned values in a modern, post-religious climate. Sex and gender roles were a key focus of Driscoll's sermons, as they would come to light in future articles, debates, and broadcast specials on network television. I had read somewhere that Driscoll held firm on the ideology that the husband was to be the bread-winner of the household, and the submissive wife was to be the bread-maker. This blatant sexism was repulsive, yet I would see my female co-workers become obsessed with finding a life partner they could serve. They were choosing to become second in power, far below their "superior," strong male partners.

Driscoll's notoriety among evangelicals was based on his frequency to address things that were very seldom dis-

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.

No. 1
IN DETOX

.....ASK FOR.....
B-CLEAN
PRODUCTS
AT YOUR FAVORITE SMOKE SHOP

cussed in church, chief among them the topic of sex. He has been fairly candid about his sex life with his wife Grace, to an almost embarrassing degree for someone so entrenched in Christian values. The book he co-wrote with Grace, *Real Marriage: The Truth About Sex, Friendship & Life Together*, shot onto the New York Times Bestseller List in 2012. The book served as a Christian sex manual, graphically covering sex topics and personal experiences that were otherwise taboo to evangelical Christians, who criticized it for being too explicit, and leftist non-believers who criticized it for being overtly sexist. If God allowed him to have an explicit bumper sticker on his family minivan, it would have to be “I LOVE TO FUCK.”

All the while, he vehemently preached that masturbation, homosexuality and premarital intercourse was the welcome mat to hell. It’s definitely uncharacteristic of a pastor to be so focused on idea of what sex is supposed to be (procreative first, pleasurable second), not what sex actually is (passionate and pleasurable). The young 20-somethings who flocked to his church, many of whom were virgins, are instilled to believe that any impure thoughts will lead them to sin.

While normal people are waking up, presumably having a little pre-brunch coitus, Sundays at the Ballard church (and the satellite Mars Hill campuses in the Seattle area that streamed his sermons onto a large screen) are spent listening to Driscoll wax poetic on the virtues of wholesome sex (wholesome being between a married man and his female spouse). [Ed. Note: What a bizarrely American phenomenon—a chain of megachurches...?]

I’ll admit, I’ve never once stepped foot into a Mars Hill Church. Not because I don’t believe in God, or anything that Driscoll bases his sermons on, but I’m not willing to “formally agree to submit to the authority of the Mars Hill leadership,” as *The Stranger’s* Brendan Kiley wrote in his 2012 exposé, “Church or Cult?”

The *Stranger*, Seattle’s “Only Newspaper,” has exhaustively covered Mars Hill’s questionable purpose in the community and Driscoll’s series of missteps that have brought the church to its current state—embroiled in crisis. The research into this piece drummed up so many features and angles that one 2000 word article in a paper half way

the books, and it has been widely reported that the surplus were distributed amongst church members before more scandals would rightfully strip him of his membership.

This past summer, “Pussified Nation”, an explosive, emasculating, feminist-hating rant by Driscoll made in 2000 on the Mars Hill online forum Midrash under a pseudonym Walter Wallace II was brought back into the light by former members of the church. This forum thread garnered more than 100 pages of documented commentary before it was removed from the site. It began with the following (grammar and punctuation unchanged):

We could get every man, real man as opposed to pussified James Dobson knock-off crying Promise Keeping homoerotic worship loving mama’s boy sensitive emasculated neutered exact male replica evangelically, and have a conference in a phone booth. It all began with Adam, the first of the pussified nation, who kept his mouth shut and watched everything fall headlong down the slippery slide of hell/feminism when he shut his mouth and listened to his wife who thought Satan was a good theologian when he should have lead her and exercised her delegated authority as king of the plant. As a result, he was cursed for listening to his wife and every man since has been his pussified sit quietly by and watch a nation of men be raised by bitter penis envying burned feminist single mothers who make sure that Johnny grows up to be a very nice woman who sits down to pee [sic].

Driscoll admitted he was Walter Wallace II in his 2006 book, *Confessions of a Reformation Rev*, but Driscoll’s belittling of those who disagreed with him on the forum thread stirred up even more controversy when an excerpt from one of his bat-shit crazy rants went on a far-fetched analogy that men are borrowing their penis from God and that women are “penis homes.”

The first thing to know about your penis is, that despite the way it may seem, it is not your penis. Ultimately, God created you and it is His penis. You are simply borrowing it. While His penis is on loan you must admit that it sort of just hanging out there very lonely as if it needed a home, sort of like a man wandering the streets looking for a house to live in. Knowing that His penis would need a home, God created a woman to be your wife and when you marry her and look down you will notice that your wife is shaped differently that you and makes a very nice home.

Tell your people to put your steeple in it.

God, what is it like to be Mark Driscoll? It’s so convoluted and conflicted to believe in the ideology of sex with your submissive hetero partner as saintly, but pornography, pre-marital fornication, adultery and sodomy are the work of sin. Driscoll’s whole basis for the argument is supported by an archaic text can no longer be current in a post-religious America. Yes, despite all the rhetoric of God Bless America, we’ve breached the tipping point of religion maintaining dominance in our society. These out-dated views on gender roles in the home, with the family are no longer relevant.

Driscoll, the Manliest Man Alive, has painted the image of Jesus as being emasculated, clad in flowing robes and long wavy hair. Driscoll, the Manliest Man Alive, clad in Affliction hoodies and close-cut hair, has painted himself as the savior of masculinity, but in turn has been canonized by the community as a lecherous, spiteful man whose values have sinned against the morality to love all equally and without judgment. What’s left? Nothing but a doughy, hollowed-out soft shell of a man, whose purpose in life given to him by God, is acting on borrowed time. He can do very little to restore the community he both nurtured and vilified. While the Ballard location is still drawing numbers, numerous campuses in the Seattle/Bellevue metropolis are halting operations and selling off property due to a mass exodus of members withdrawing themselves. Driscoll, now without a church to preach to, will need more than a “penis home” to find his second-calling in life.

God Blessed America, but in Seattle and the Houston that I know and love, to sin is satisfying. **FPH**

DRISCOLL’S NOTORIETY AMONG EVANGELICALS
AS BASED ON HIS FREQUENCY TO ADDRESS
THINGS THAT WERE VERY SELDOM DISCUSSED IN
CHURCH, CHIEF AMONG THEM THE TOPIC OF SEX

across the country couldn’t even begin to scratch the surface. I’d rather let those well-written *Stranger* articles do the talking. The paper’s chief, the world-renowned sex columnist Dan Savage, has very openly clashed and trashed every viewpoint made by Driscoll about homosexuality.

Driscoll seems seduced by policing sexuality. Sex is where procreation ends and the journey to hell begins. Heaven forbid two gay men or women can share passionate experiences together, while Driscoll’s cock penetrating every orifice of his wife during one of his bold, candidly expressed journeys of hard, passionate lovemaking is perfectly okay. Five times he has made a little spawn of himself, consumed by the religiously corrupt, thinly defined values that retain absolutely nothing of what love really is. The premise for his argument is baseless in the modern age.

But in recent years, Driscoll’s honor and integrity to the church have been compromised by details of co-opting over \$200,000 in church funds to purchase 11,000 copies *Real Marriage*, in order to get on the New York Times Bestseller List. At best, he’s a fraud. At worst, he’s an advantageous liar. Now his publisher has severed their relationship and ceased to continue printing and distributing

SOMETHING WICKED

SATURDAY
OCTOBER 25

BASSNECTAR

**DILLON
FRANCIS**

SUNDAY
OCTOBER 26

KASKADE

**MARTIN
GARRIX**

IN ALPHABETICAL ORDER:

A-TRAK

**ART
DEPARTMENT**

BORGORE

**BR
SAFARI**

**CEDRIC
GERVAIS**

**cosmic
gate**

DEORRO

EXCISION

**ferry
corsten**

FLOSSTRADAMUS

**Head
Hunterz**

madeon

NERVO

ZEDS DEAD

IN ALPHABETICAL ORDER:

ALEX METRIC

**AMINE EDGE
& DANCE**

**ANDREW
RAYEL**

ARNEJ

BIXEL BOYS

**BOT
NEK**

**CAKED
UP**

**CASH
CASH**

FERRY TAYLE

GALANTIS

**JORDY
JAZZ**

**JULIAN
JORDAN**

killparis

**LET'S BE
FRIENDS**

**LIQUID
BOB**

LUMINOX

**MICHAEL
BRUN**

MORTEN

MY NU LENG

**OLIVER
HEIDENS**

SIED VAN RIEL

**SIMON
PATTERSON**

SLANDER

teuam

**TONY
JUNIOR**

VINDATA

TICKETS AND INFO: **SOMETHINGWICKED.COM**

SAM HOUSTON RACEPARK · HOUSTON, TEXAS

f/SOMETHINGWICKEDFEST t/SOMETHINGWICKED i/SOMETHINGWICKEDFEST#

In your new book you mention two different types of power: class power and culturally imposed power. Can you elaborate on the difference between these two?

Okay, well you have a situation like Ferguson, right, where the police come out, shoot a kid and then you have this militarized police force where one side has guns and the other has their hands up; it's easy to tell who's on which side. It's easy to tell with violence. But that's actually not the typical means of control. The more common way we are controlled is culturally imposed.

I mean, how often do people go out in the streets? In the case of Michael Brown, he was shot for standing in the middle of the road, but something like that happens everyday and nobody does anything about it. I think we're just kind of acculturated.

But in that instance, doesn't the cultural imposition of power rest on the power exercised by the police and the federal government? In other countries where political clashes with the police are more common, when people square off against the police and throw bottles or rocks, they get bottles or rocks thrown back in return. There certainly weren't any police in Ferguson throwing rocks.

There's not really a history of violent revolt in the United States. It is there though, and that's one thing that's important to understand—people do fight back—and it is within the interests of the ruling class that you not learn that history; that's why the state is getting rid of AP history. A good example is the Camp Logan riots. The vast majority of my students are H.I.S.D. graduates, and maybe only two per year tell me they've even heard of the Camp Logan Riots.

In 1917 the army was segregated and there was a black unit here in Houston. They fought back against police harassment, killed a number of white cops, and in the end, the black soldiers were court martialed and hung in Memorial Park. Nobody has ever heard that story, and that's huge. Why is that kept away? Why is it hidden in the very city where it happened? Basically, the people who run education, who run the state, don't want people—whether it be African Americans or poor people—to fight back. And that's what they did. They were tired of being harassed by the cops and they fought back.

I think that's the same as the People's Party II, or the original Black Panther Party in Houston, most people now don't even know that history.

No, they don't, and when people do know anything they just know the Panthers killed people or whatever they are told. But the Panthers also ran school lunch programs and pre-school

programs and, you know, Orwell said that whoever controls the past controls the present and whoever controls the present controls the future, and if you can convince people to think a certain way, or to deny them a particular history, then you have an advantage there.

When we talk about history now it's sectioned—Black History, Women's History—all of which are valuable and important, but when you focus on that and you don't focus on these larger issues, also, what I would call class issues, then you're only getting a piece of it. And ultimately, all of this stuff happens in the capitalist society and the strategies the ruling class employs really don't change that much whether you are black or a woman or a union guy.

The ruling class will go after anyone it has to, and I think that's what's important and what I want to get across. I mean, there is clearly discrimination against a host of groups in this country, but at the same time if you get together and find something in common, it is the exclusion from power. There is a very small group of people who have power.

I want to go back to the cultural imposition of power. How did the emergence of the national security state during the Cold War change the expression of cultural power?

Well, that's incredibly important. It was the inculcation of people with this constant fear, of communism, in this case. There's an enemy there, and not just abroad. But the idea you create is that national security is the most important responsibility the government could have and you do that by inculcating fear.

And the parallels between what happened then and in the post 9/11 world?

Those guys from the Cold War would not believe the stuff they could get away with now. I mean, can you remember a time in the airport when you didn't have to go through security? You just walked right in, I can't even remember if we went through a metal detector.

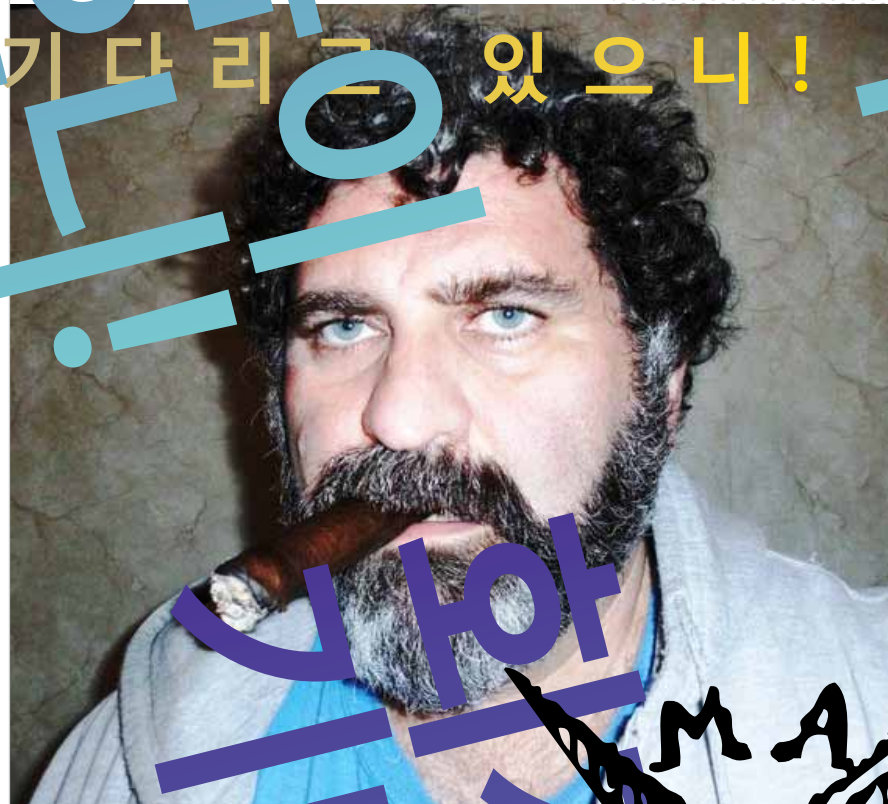
But now...I drove to Ohio this summer and I can't tell you how many signs I saw that said, "If you see something suspicious call this number." That's the national security state. That fear is an incredibly useful tool for the ruling class; that fear justifies spending public money for "security." We don't know the total bill for the wars in Iraq and Afghanistan, trillions, but if you take everything into account after 9/11, I mean TSA and Homeland Security, that's over ten trillion dollars.

So, we have a seventeen trillion dollar deficit; if you take away all this post-9/11 stuff it's less than half that, and if you take away the Bush tax cuts it's nothing. You think that waste, that privatization of public wealth would

scare people, but there is an acculturation, a fear that there could be terrorists out there. I don't mean to downplay what happened, but look at the Ray Rice story, how that dominated an entire week— in that same period of time how many people in Iraq died from bombings? And don't tell me every single person killed was an Islamic terrorist.

So, what's the solution? What does history teach us?

People have to start paying attention to history and what is really going on right now, because the guys who have the power have a lot of it, and they are really good at distracting us and getting us to fight each other to keep the heat off themselves. If we don't pay attention, if we don't learn the history of struggle and resistance, then we are just going to have more of the same. **FPH**



FREE PRESS
If you've taken history classes at the University of Houston, chances are you've heard of Dr. Robert Buzzanco, who's been teaching at UH since 1995. We sat down to talk about the power of culture and class, which are common themes in his new book, American Power, American People: From the Civil War to the 21st Century.

FITZGERALD'S



SEP
13

PANDA BEAR

FOR MORE INFO VISIT FITZLIVEMUSIC.COM



SEP
22

PARACHUTE

WITH MATT WERTZ • MIKEY WAX



SEP
04

SUCRÉ

WITH THE HONEY TREES



SEP
11

BLACK LIPS

& THE KING KHAN AND BBQ SHOW



SEP
12

DELTA SPIRIT

WITH EDJ



SEP
17

AN EVENING WITH
CHRIS ROBINSON BROTHERHOOD



SEP
18

SLOW MAGIC

WITH KODAK TO GRAPH



SEP
25

JUNGLE

WITH BEATY HEART



SEP
25

THE FELICE BROTHERS

WITH SPIRIT FAMILY REUNION



SEP
26

THE GROWLERS

WITH THE GARDEN



SEP
28

FOXYGEN

WITH DUB THOMPSON



OCT
01

SHONEN KNIFE

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



OCT
07

GENERATIONALS

WITH ARUM RAE



OCT
09

POLICA

WITH WEB OF SUNSETS

ARCHNEMESIS • ONE4ALL SEP 11 | KEMO FOR EMO • LOTUS EFFECT SEP 12 | KOPECKY FAMILY BAND • COIN SEP 13
LYDIA LOVELESS SEP 14 | BARCELONA • THE YOUNG WILD SEP 16 | SKELETONWITCH • GHOUL SEP 18
DEEP CUTS • YOUNG GIRLS • LIMB SEP 19 | CADDYWHOMPUS SEP 21 | COM TRUISE • RONE OCT 08

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

THESE WERE THE BEGINNING.

In most North American indigenous cosmologies, the universe did not evolve from a void. There was no “beginning,” per se. Or maybe there was, maybe there wasn’t. We are not really interested in it, or we have no way of knowing. Where our stories begin is when this universe metamorphosed from a previous manifestation. The dozens of nations that lived in the Eastern Woodlands areas, post-Cahokia, pre-Columbus, believed that the universe as modern humans know it, was a world of water. Immense water. Depending on who you ask of Algonquian- and Iroquoian-speaking peoples, great sacrifices were made by members of the animal kingdom who dove to the bottom of the ocean to bring up dirt, from which the Creator made North America. Lowly muskrat was our successful hero in one of these beginning stories. Humans owe this humble creature the dry land on which we live and thrive. People in the Southwest, descendants of Anasazi, believe something completely different—the world began with the land already here. Humans emerged from a great, lower world. Moreover, there is room for both of these stories to be true. There is even room in these cosmologies for the universe to have begun from a void or a Big Bang.

Related to this theme of transformation is the idea that the universe is comprised of interconnected spirits and beings with independent “souls.” In my language, nouns have two genders, but unlike Romance languages, they are not male and female, they are animate and inanimate. Things that are animate have a spiritual force: animals, clocks, pictures, but not household items like mattresses and rocking chairs. More examples of animate things that Judeo-Christian beliefs do not hold as such are things like the sun, the moon, the Northern Lights, the stars, animals, and corn, but not turnips or carrots. I digress. The universe is complicated. Some things have spirits, others don’t.

When talking about my (First) nation, or other nations of this hemisphere, I don’t use the phrase Pre-Columbus or Post-Columbus. I don’t use the phrase “tribe.” The word “tribe” negates the fact that we were various forms of geo-political nation states. Each nation spoke its own language and had its own religion. It also feeds the false presumption that North America was an empty wilderness—that we were a stagnant, Cro-Magnon group of uncivilized hunter-gatherers.

Charles Mann, a journalist, wrote a book, “1491,” which expounds on newer archeological evidence that debunks the Colonial and Post-Colonial belief that only a few million people inhabited North America before Columbus landed. On top of the evidence that people were here before the Bering Land Bridge theory, he lists a number of reasons and first-hand European accounts that corroborate the existence of a far larger population in the tens of millions.

I don’t use “Pre-Columbus,” I use the more colloquial “back in the day” to differentiate our lifestyles, not because our civilizations suddenly began or stopped

가 까 이 에

with Columbus’ arrival. It is to denote that we are on a different trajectory than the one we used to be on. In the previous trajectory, two cradles of civilization invented farming methods: one in Peru, and one in Mexico. In the previous trajectory, complicated Meso-American religions were brought north, with farming methods, and corn. Meso-America brought pyramid-building to the Mississippi River valley people over a thousand years ago, which culminated in great engineering feats of mound-building that mastered the magical, interrelated geotechnical properties of clay and silt and sand and bricklaying sometime around 1,000 A.D. Another ancient group of ancestors of the people of the Northwest Coast mastered an understanding of surfi-

cial wave energy dissipation and designed and built dynamic skeletons for the body of personalized sea-faring vessels known as kayaks. And yet another practiced large-scale forestry care by setting managed burns of undergrowth. And yet another, my own, who mastered one of the largest natural highway systems in the hemisphere, the Atlantic watershed, with canoes, collecting decorative goods from an ocean a thousand miles east, and trading their own local copper a thousand miles south.

Columbus arrived. Another transformation occurred. It was dark. It was bloody. There is a lot to be said about the man, as an individual, and about his and his crew’s immediate interactions in the first several months after his arrival. Their legacy is the

SEVEN GENERATIONS PA ST 1491
REFLECTIONS OF A CULTURE

FPH



FREE PRESS

가 까 이 에

HTX
2014

OCTOBER

devastation of Hispaniola within three short decades.

It was a long, black, hopeless nightmare for several generations after.

Fast forward a few centuries—I have a brand new son. He is five months old. He is so cute and happy right now. He will grow up here in Houston, where his Chicano father grew up, spending mornings on the same piers from which his grandfather once fished. We will spend our summer vacations on my Reserve, which is in northern Ontario’s vacation country in the boreal forests on Lake Huron. At some point, he will be in a school where, if I am lucky, the dialogue about the difference between Columbus and The Pilgrims will not be “I discovered” versus “We settled” as I learned in my first grade class. At the same time,

the decades after the conquest of Tenochtitlan, burned libraries of the Aztecs, Teotihuacanos and Mayans in other cities they ravaged. Many people north of the Rio Grande did not use a 2-dimensional writing system, but kept stories with special individuals and respected elders. Imagine the pain of losing 9 in 10 Americans and trying to rebuild the Library of Congress from memory. What’s even more harrowing, is that it was just the beginning of more nightmares.

Within decades of the Declaration of Independence being written, several nations of the Southeast United States were removed by force by the U.S. military. Uprooted, forced to march in cold extremes, sleep under the sky with no shelter through rainstorms and snow,

in Toronto. I was in an engineering program at Cornell University. The American Indian Program would host a traditional Iroquois (Haudenosaunee) social where we’d dance to traditional songs. Later on in the summer, I might go to a music festival and see the roaring blues band, Indigenous, who are Nakotas from South Dakota, or the punk band, BlackFire, who are Navajos from Arizona, respectively.

A few years later, when I moved to the San Francisco Bay Area, I started a blog. I discovered another handful of Native bloggers doing the same. I got caught up in the spoken word and literary scene there. I eventually joined the local roller derby league when the modern version of the sport was just starting to take form. I skated under

DON’T USE “PRE-COLUMBUS,” I USE THE MORE COLLOQUIAL “BACK IN THE DAY” TO DIFFERENTIATE OUR LIFESTYLES, NOT BECAUSE OUR CIVILIZATION SUDDENLY BEGAN OR STOPPED WITH COLUMBUS’S ARRIVAL. IT IS TO DENOTE THAT WE ARE ON A DIFFERENT TRAJECTORY THAN THE ONE WE USED TO BE ON

I am going to have to teach him about who he is, the beautiful nishnaabeki (Odawa territory) that he comes from on his mother’s side and the waterways that his great-grandfather once fished. At some point, I am going to have to explain to him what a miracle it is that our little family is even here, the great sacrifices and stories of immeasurable pain and suffering in the generations and centuries after, that it took for us to be here and that we have to honor our ancestors by thriving.

I imagine that he will grow up enjoying action movies like his Dad and I will explain to him that the post-apocalyptic, pop-culture favorites of his father, “Mad Max,” “Waterworld,” “Tank Girl (ok, that’s mine),” “The Book of Eli,” and my teenage pop-cult book favorites like “The Stand” and “Swan Song,” are modern versions of what happened to many, many First Nations on these continents.

Mann dedicates chapters of 1491 to the arguments in academia over the calculation of Pre-Columbian population numbers of the Western Hemisphere. The biggest, nightmarish take-away is imagining the densely-occupied urban centers of Pre-Columbus North and South American societies suffering wave, after wave, after wave, after deadly wave of horrifying, disfiguring, and painful diseases. He explains just how large villages and cities actually were—the largest, Tenochtitlan (modern-day Mexico City), was estimated at 250,000 at its peak in 1491. Villages from Massachusetts to Virginia to Mexican States down into Peru were wiped out, in numbers in the 90th percentile, where 9 out of every 10 people died.

“The Book of Eli” is predicated on the humble act of rebuilding civilization with the scraps of humanity’s greatest and most precious achievements of knowledge. Spaniards, in

they had to watch babies and children and aunts and uncles die from exposure, or waste away under government rations of flour, lard, and coffee beans. But, like all aspects of the universe, as the sun returns every dawn, night transforms into day. The vital world that once contained rivers of buffalo and grizzlies that once roamed the trees beneath Lake Tahoe ski lifts transformed. As did, too, the world of Hotchkiss guns and wars with the U.S. Army; and Indian boarding schools, the century-long experiment crafted by a retired Army officer to forcibly assimilate generations of Native children, also renown for hiding pervasive physical and sexual abuse behind closed doors. And, the world of reservations, alcohol dependence, Type 2 diabetes, and suicides. Our people believed, though, that there would eventually be an end to these wars of many fronts. Our cyclical existence guaranteed the transformations of these previous worlds. A symbolic Seventh Generation of “new people” would emerge and bring hope and pride and positive life-ways back.

A light was shed with the American Indian Movement in the late 60s. It brought back a long lost warrior culture—not to be confused with machismo. Around that same time N. Scott Momaday wrote a Pulitzer Prize winning novel, Dee Brown wrote the seminal “Bury My Heart At Wounded Knee, and Vine Deloria, Jr. wrote “Custer Died For Your Sins.” A couple of decades later, “Smoke Signals” hit the big screen. It was massive. But it still pitted Indians on reservations, requiring passports to navigate the foreign world of off-Rez life. The truth is, most federally-recognized Native people in both the U.S. and Canada do not live on a reservation.

When “Smoke Signals” came out, I had friends in nursing school

the moniker Windigo, #1491. Thanks to their training and my own, I earned a coveted spot on Team Canada to skate in the inaugural Roller Derby World Cup in Toronto in 2011, placing silver in the tournament.

I wasn’t the only one living the life of a Concrete Indian. I joined a proto-Facebook created by a Native guy from the Garden River Reserve in Ontario. It put me in touch with all kinds of movers and shakers in reservation communities, or other off-Rez Natives, like myself. I met a Kiowa in San Francisco who made electronic dance music in a studio he built with money from working as a programmer for “Finding Nemo.” I met a young Native guy of many different nations who had just graduated from the Institute of American Indian Arts with a B.A. in photography. He later went on to be a leader of Native wellness as a board member of the Native Wellness Institute promoting a decolonized diet that he dubs “Native paleo.” (He also self-produced a video for the annual Rock Your Mocs campaign encouraging Native people to be proud of their culture and wear their traditional moccasins to work which is on YouTube.) I met other Natives online who were writers, photographers, musicians, emcees, comedians like the 1491s, and graphic designers. We are thriving, in our own way, bringing our culture with us.

The truth is, in addition to living a full life in the living culture of the U.S. and Canada, we never forget the history that got us to this point and the work our ancestors had to accomplish to thrive in the face of the historical legacies of apocalypses, wars, and social illnesses. My son is on this second trajectory. It is my job to teach him the stories of both trajectories and what our ancestors did, as muskrat did, out of love for us, so we can thrive. **FPH**

만나고 가자 에

STARTING IN A FEW AREAS IN 2004, and then spreading to more and more Houston neighborhoods, Houston's Ordinance #40-352 (aka the 'civility' ordinance) makes it a crime for anyone to sit or lie down on a sidewalk, or even to put down personal possessions between the hours of 7 a.m. and 11 p.m. Of course, lots of people put their bags down on the sidewalk between these hours and don't get tickets, but those people don't look homeless.

There was a fair amount of media coverage for Mayor Annise Parker's 2012 law that included \$2,000 penalties for those sharing food with more than five needy people in public if they lacked prior written permission. In comparison, the even more totalitarian so-called 'civility' ordinances, were passed quietly.

Civil rights attorney Randall Kallinen finds the intent of the 'civility' ordinance to be obvious, "The law is used in Houston to try and move indigent people out of the down-

town Houston area as the the downtown district has a lot of influence with the Mayor. The Mayor even bragged about how many fewer indigent people are now found downtown. Many cities have similar anti-homeless behavior laws."

David Barker is homeless in Houston, and recently found himself getting tickets twice. One was for putting his bag down for a moment, the other was for getting ready to sleep in the streets. Unlike other victims of this b.s. law, David attended all of his court dates and won.

What were you doing and what did you get tickets for?

My first ticket was, I was sitting in front of the homeless shelter at 10:30 at night waiting to go to sleep. My second ticket, I was over at the dollar store, pulling my information on my new phone out of my backpack, to give to someone, and the sergeant gave me a ticket for pulling my stuff out. They fall under the same statue - sitting on a city sidewalk between 7am and 11pm, and the other one was for pulling property out during this same time.

You decided to go to court? What happened?

The first ticket they reset it, until September 17th, two months later. The other one they reset it, and when I showed up for a jury court and they dismissed it. On September 17th, when they found out I showed up, they dismissed it too.

Did they dismiss them because you weren't actually in violation of the law, or why did they dismiss them?

I think what they were counting on is the homeless people in Houston downtown not showing up. Then they could either put them in jail for two days and collect money from the government for having an inmate, or what they've been doing is putting inmates on community service at the Houston Food Bank.

Could they be used to get homeless people to move without any concern about whether it will hold up in court?

The homeless are being singled out. I've seen outside clubs here people sitting on benches, drunk, and the law enforcement's never run them off on this statute.

So under this law you need to keep walking at all times between 7am and 11pm?

Yes, I can't even take my backpack off my back and set it down and rest for a few minutes without being in violation of this ordinance.

What would you like to say to Free Press Houston readers about these laws?

I just ask that anybody who might read this in Houston to speak up and let them know. If the people are able to look at the records of the people who are getting cited on this, I think you would find that 99% if not all of them are homeless. No one other than that are getting this tickets on the civility ordinance.

There is an old saying, 'You Can Beat the Rap, But You Can't Beat the Ride.' Despite the fact that judges and juries know these laws are nonsense, police can continue threatening to write tickets as a means of getting folks to move, or actually write tickets that require folks to come to court for multiple resets before their actual hearings.

Attorney Randall Kallinen has been seeing this for years, "Most indigent people do not show up for court and then get a warrant for their arrest which the officers can then use to arrest the indigent when they are found downtown." **FPH**



예수님을 믿고



David Barker with his backpack the night of his second victory in court.

예수님을

BY NICK COOPER

16 HOURS A DAY,

HOUSTON'S 'CIVILITY' ORDINANCE MAKES IT A CRIME TO SIT DOWN

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

YES!

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

NOT YET.

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](https://www.facebook.com/HoustonMediaSource)

[@HouMediaSource](https://twitter.com/HouMediaSource)

HoustonMediaSource

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
I N T H E H E A R T O F M O N T R O S E

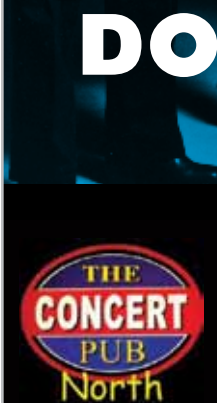


DOUBLE VISION

A TRIBUTE TO FOREIGNER

**SATURDAY
SEPTEMBER 13TH**

**2470 FM 1960 W.
281.583.8111
THECONCERTPUB.COM**



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

BRUNIBABRAHAT
PHOTOS COURTESY OF DOPE HOUSE RECORDS

(BUT WHAT OF OTHERS?)

SON OF NORMA

Opinions expressed in this article are those of the writer, only, and do not necessarily reflect views of Free Press Houston, its staff, or its publisher.

THE BEGINNING OF THE END started for Carlos Coy ten days before 9-11. Coy's Daughter Carley invited the daughter and family friends to sleep over. It was during this sleepover that the then nine-year-old guest would tell the court about an act performed on her that would land Carlos Coy a conviction of 45 years and a \$10,000 fine.

Since then, over the decade-plus that Carlos Coy has been behind prison walls, the man better known as South Park Mexican became the unacknowledged co-author of a scene that helped influence industry giants such as Drake and A\$AP Rocky.

"I am trying to understand the internet," says Coy. "I thought the internet was for all these little smart kids. I am just now starting to learn that people spend time on the internet doing a bunch of nathan ass stuff."

That's how long SPM has been in jail. The concept of the Internet hasn't hit him—he knows about it, but it has escaped his grasp. Despite his own absence, his virtual presence looms large on the Internet. Official and unofficial music videos of SPM have millions of views. His fan base is so strong that an Instagram photo of a flier for a rally demanding a new trial is posted on the office door of the judge that convicted Coy. Meanwhile a phone call is his only connection with the outside world.

"Hello this is a free call from <Carlos Coy>," a machine speaks, "this call is being monitored and subject to being recorded."

The calls are done in 20-minute intervals; at about the 19-minute mark, the same automated voice says "You have one minute left."

We do the interview on a speaker phone set up in a studio at Dope House Records' headquarters. The building is hidden within bird's eye view from downtown. A gray cube with almost no windows, still bearing murals of three of

SPM's most famous albums.

"Anything you want to ask me or anything you want to talk about," Coy says to me over the speakerphone, "I'm here at your service."

Employees are working in the background. A studio is being built and Trey Coy, South Park Mexican's nephew, is outside talking to OG Ron C. Things having not stopped here, and despite his imprisonment, SPM hasn't stopped working on music. On the verge of turning 45, he talks passionately about the multisyllabic rhyme structures he is mastering, a screenplay he is writing, and his fourth album since his sentencing.

His most recent album, *The Last Chair Violinist* (2008), peaked at #3 on the US billboard charts for Top Independent albums. With almost zero radio or music video play, Dope House Records is set to release his next album, *Son of Norma*, and they are not hurting

when it comes to fans. The hash tag #freespm is never-ending on twitter, and for a number of fans, SPM is not just an entertainer but a movement to rally behind.

One fan known only by his blogger name, Incandesio, has set out to show just that. SPMAftermath.com takes a look at transcripts from *The State of Texas vs. Carlos Coy* to give fans and critics both a look at what happened in the courtroom during the trial. The site links a myriad of references to ongoing injustices within Harris County, generally, and related to Coy's case, specifically.

One such contention is that the prosecution was allowed to present testimony from other alleged victims who claimed Carlos assaulted them — in other words, unproven allegations were admitted as evidence in an unrelated case. Incandesio shows how the cases of these other alleged victims were dropped. For example, one girl claimed that she had unprotected sex with Coy. Defense attorneys were able to prove that though this girl had chlamydia, Coy had never had the disease. This same girl had a history of extortion.

Coy writes in to SPMAftermath, himself, to point out that during the penalty phase of the trial, the first witness who came to the stand, Heidi Ruiz of HPD's Sex Crimes Division, admitted to have had malfunctioning equipment and thus was not able to record the first testimony of the little girl. A rape kit was not administered and no DNA kits were used on the nine-year-old's clothes, as the mom had washed the clothes and the incident wasn't reported for 10 full days after it allegedly occurred.

One of the biggest strikes against SPM is the relationship he had with 14-year-old Jill Odom when he was 22. Coy admitted having sex with the teenage girl and fathering a child with her, but his admission comes with his claim of not knowing the girl's age. Coy offered to marry the girl, but her family objected.

"I was a twenty two year old zombie who lived in a haze of fry smoke and alcohol, but I'm not making excuses for myself," Coy says over the phone. "When the DA offered five years for both [the nine-year-old girl's case and Jill Odom's case], I told my lawyer, 'I'll take ten years for my son, but I won't say I did something that I didn't do.'"

Another fan DiamondGurl5648, posted a YouTube video with more details about the case. The video claims to show that the girl's testimony was coached by the mother, who allegedly sought revenge as Coy's scorned lover.

Even without this story, and this might sound harsh, but the nine-year-old's state of mental health is enough to warrant a second look at the case. Court documents show that she was on anti-depressants and was diagnosed with photophobia and phonophobia. It is conceivable that she could have confused scenes from the porn videos her brothers left lying around with her own hazy, sleepwalking recollections.

When the trial ended on May 18, 2002, the jury made their decision with no physical evidence linking Coy to the assault.

"When I was free I was out of control," Coy laments. "I spent no time with my family. I had to be out, ya know...the best way to describe my life would be butt naked at some hotel walking around with a blunt in my mouth."

"My mom feels like she has her son back," he says, unironically. "I mean she's here every other weekend."

Oddly enough, through the scratchy phone, there is no bitterness or anger in his voice about his current situation.

"From the first day I came to prison, I said 'Y'all get ready for the greatest comeback of all time.' You have to come as low as you can possibly come from to be able to comeback."

Maybe it isn't the end after all. **FPH**

THE CONCERT PUB

• N O R T H •

SEPTEMBER 12TH
ALL MY PEOPLE

SEPTEMBER 19TH
JACK RUSSELLS GREAT WHITE

SEPTEMBER 20TH
JOEY C JONES LOVE AND WAR

SEPTEMBER 27TH
BROKEN TEETH VALLEJO

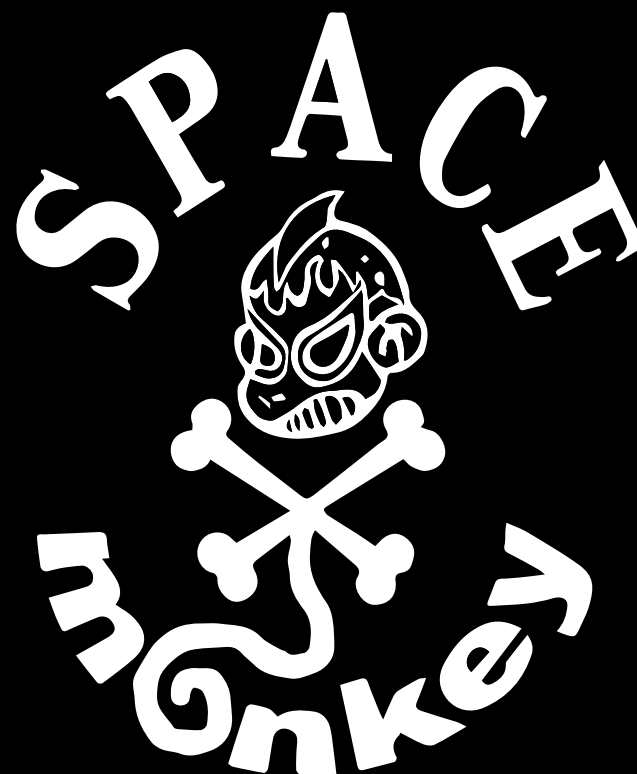
OCTOBER 10TH
STEEL HEART

OCTOBER 11TH
VINCE NEIL AFTER PARTY

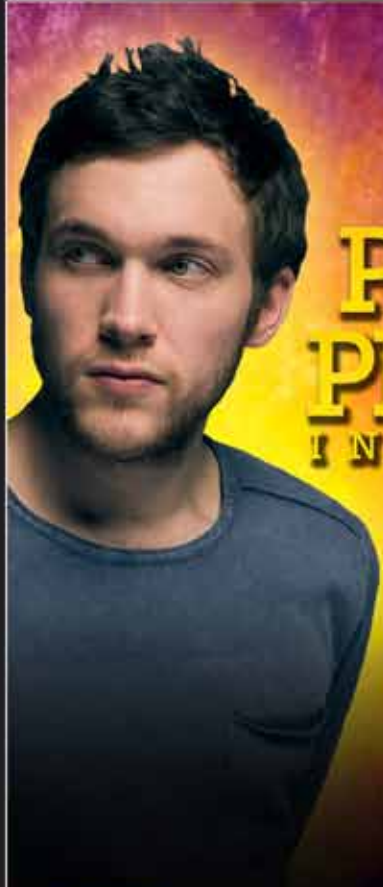
OCTOBER 12TH
LITA FORD

OCTOBER 19TH
JACKYL

2470 FM 1960 W. THECONCERTPUB.COM 281.583.8111



SATURDAY
SEPTEMBER 27TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM



PHILLIP PHILLIPS
IN CONCERT

NEW ALBUM
BEHIND THE LIGHT



AVAILABLE NOW

arenatheatre

SAT. SEPTEMBER 27, 2014

7326 SOUTHWEST FREEWAY [US HIGHWAY 59]
BETWEEN BELLAIRE BLVD & FONDREN RD AT ARENA TOWERS
TICKETS: BOX OFFICE | PHONE 713.772-5900 | ARENAHOUSTON.COM

PHILLIPPHILLIPS.COM

THU OCT 9, 2014



SUN NOV 2, 2014



TERRY FATOR
SINGER, COMEDIAN & CELEBRITY IMPRESSIONIST

FRI NOV 28, 2014



DWIGHT YOKAM

SAT JAN 17, 2015 **DENNIS DE YOUNG**
AND THE MUSIC OF STYX

7326 Southwest Freeway ★ Between Bellaire & Fondren
(We are located at the Arena Towers. Look for the US & Texas flags!)
Arena Box Office Monday-Friday 10am to 6pm and Day of Show.
BUY TICKETS ONLINE: WWW.ARENAHOUSTON.COM
PURCHASE TICKETS: 713-772-5900

arena
theatre

JULIEN CÉCILLON AND NANCY KERSCHEN ARE ‘living the dream’ as folks in the wine business often like to joke amongst each other. It’s a tough job, really. They are the husband and wife team behind 2011 start-up winery Domaine Julien Cécillon. Julien, a native of the Rhone area, and Nancy, an American, own Syrah vineyards in the Northern Rhone region of France. The couple met in San Francisco and bonded over their mutual love for fermented grape juice. After having worked in several renowned wineries in California, New Zealand and France, the couple decided to strike out on their own.

They were documented in the James Beard award-winning film series Dark Rye which chronicles their romance and Julien’s return from corporate life in the US to the winemaking traditions that go back a century in his family. Nancy, a trained sommelier, was hesitant of a life in France, but quickly fell hard for the charming Frenchman and the beauty of the Rhone Valley.

Now, that the young romance of the first vintage has worn off, we catch up with the couple whom seem to be settling into a lifelong love and passion that is part humbling work and intuitive discovery. Their 2012 and 2013 wines are now in bottle and available to a limited list of allocated customers in France.

Tell us what it’s like being the new kid on the block?
On Julien’s maternal side of the family, winemaking goes back 11 generations, the tenth is Julien’s uncle, named Jean Louis Grippat, who was a very well-reputed winemaker. Because Jean Louis had two daughters, neither of whom wanted to continue the family tradition, when he retired in 2000, he sold everything, all of his land, his equipment, etc. Julien was still in school and had no idea that he, too, would become a winemaker. So in answer to your question, we’re in a unique position as newcomers, we’re free from familial pressure and our decisions are mutually formed. One of the benefits of being a Franco-American couple is that we bring two different cultural backgrounds to the table, which are reflected in our style and the choices we make. Nevertheless, we still aim to preserve some of that rich local history through decisions we make in our vineyards, the cellar, and on the label. And we’ve noticed there is a lot of solidarity between small wineries, all of whom are very reassuring, and who’ve helped us move forward.

How tough was the first vintage and the journey of the wine from vineyard to bottle and salespoint?
We took over some land in late 2011, just after harvest, so we had a whole year to get ready for our first vintage. Since we’re small producers, we were able to be very attentive in the vineyards and had the time to think about each step more carefully than if we had started with more land. From a logistical standpoint, it was more complicated



WINE PROW STEPHENSON INTERVIEWS NANCY KERSCHEN
PHOTOS BY HARBER SANDHU

JULIEN CÉCILLON & NANCY KERSCHEN
A MONTAGNE GRIFFAT F R A N C E

FREE PRESS

in figuring out the details of harvest, but it was also incredibly exciting. Since we age our wines in barrel between 12-18 months, it definitely felt like an eternity between harvest and bottling. But with that said, by the time we released our first bottles, we had already developed a network of interested buyers from restaurants and wine shops, so were fortunate not to have any trouble selling.

What challenges did you experience during your first vintage and what challenges do you face today?
2012 was challenging because throughout the summer, it rained about every 3 days or so. This meant we had to be more selective with the grapes at harvest, choosing only the healthiest ones, and ultimately producing less wine than expected. Another obstacle we both faced then and continue to struggle with today is juggling vineyard/cellar work with our part-time jobs, which are necessary for the time being in order to pay

HTX

2014

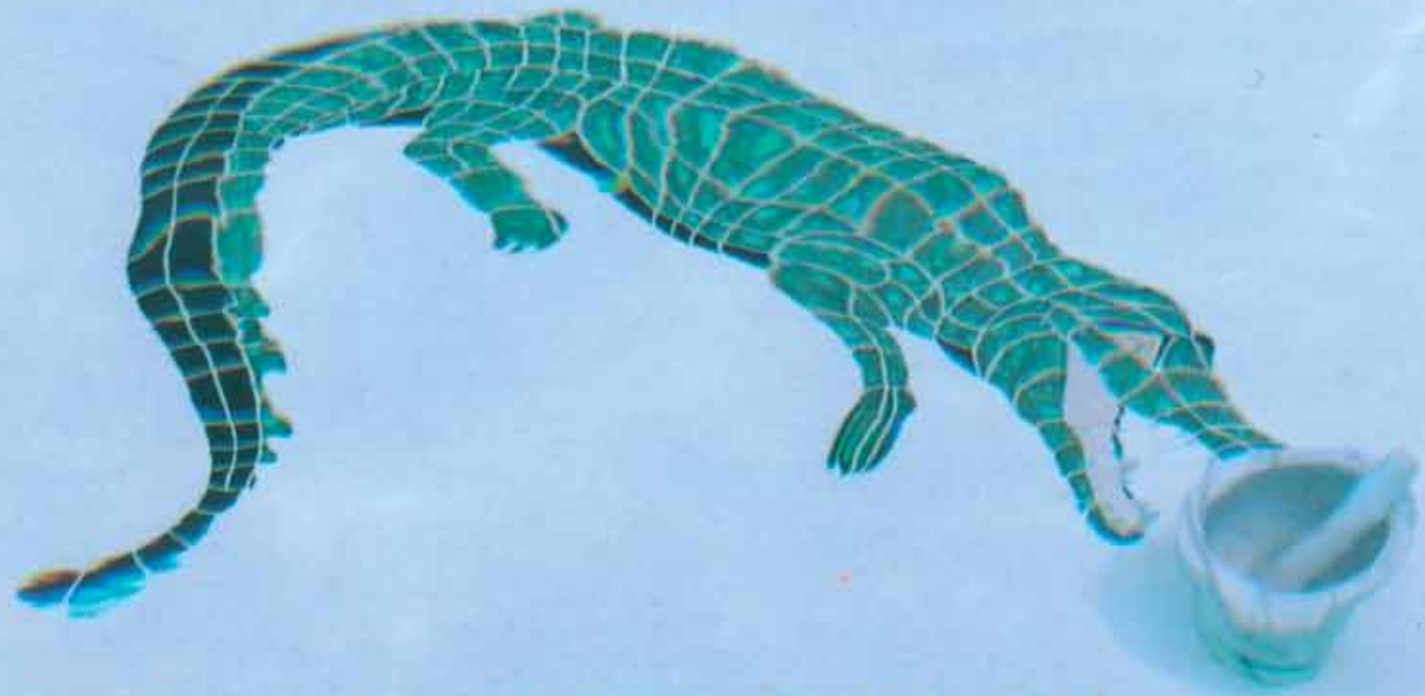
P. 34
FPH

OCTOBER

the bills. As we’ve been increasing our volume with every vintage, we’re getting closer to cutting out our part-time work and beginning to see the light at the end of the tunnel.

What are the different roles that you both serve in the vineyard and cellar. Is this a team effort all the way?
It is absolutely a team effort. At first we both wanted to do everything, which is great in theory. In practice it can lead to inefficiency and arguments, neither of which we have time for. Luckily, we have complementary skills and after trial and error, we’ve figured out what they are more precisely, although our roles aren’t limited to a specific set of tasks. For example, Nancy might be more detailed-oriented in the vineyards, while Julien tends to be in the cellar, and so we adapt accordingly. While we have different styles of working, our vision for the vineyards and the wine is shared, so it makes for a harmonious synergy.

DEEP CUTS



“LOVEGROWS”

CD RELEASE SHOW

WITH

DEEP CUTS YOUNG GIRLS

L I M B THE CALDWELL

MIKEY & THE DRAGS *MC'D BY* **LISA'S SONS**

FRIDAY, SEPTEMBER 19TH

at FITZGERALD'S

DOORS AT 8PM ~ \$10

LIFE IN THE VINES

Please tell us about the mistral wind and how it affects your vineyards throughout the growing season.

The Mistral is the name of the wind that blows throughout the entire Rhone Valley, starting in Lyon in the north and going all the way down to the Mediterranean, increasing in power as it travels further south. It's strength can be mind-harrowing and is known to drive more than a few men mad (and women upon leaving the hair salons). But from a winemaking perspective, it's our friend, as it dries off the vines after a good rain and helps protect them against mildew and oidium.

Do you have a long-term plan for vineyard management?

We do everything in our power to use preventable measures in order to limit chemical treatment. We check on each

will be taken in the vineyard and when. Most of the time, it means being able to foresee potential outcomes and taking calculated risks accordingly. And as we're betting on Mother Nature, she's always going to win, but sometimes we win with her.

What else grows around the vineyards in your area besides grapes?

Wild cherries, pears, apricots, walnuts, chestnuts, daisies, and violets!

THE ROMANCE OF THE CELLAR

Syrah from the Northern Rhone is serious stuff. Inky black and prone to gamey flavours and big tannins. How do you attempt to coax out the characteristics you like in Syrah? And what are the characteristics you are seeking?

We're aiming to create a wine that tells you where it's from and proud of its roots (pun intended) in this case

wines made from the Northern Rhone's Rousanne and Marsanne; they are delicious and so unique that they are practically from another planet.

Actually, we do produce white Saint Joseph and we've had quite a bit of positive feedback, likening the complexity and certain flavor profiles to a Burgundian white. We only make 1 barrel of it, so we only sell within France and each client has a limited allocation. Julien likes to compare it to a pretty woman with lots of suitors. This year, we're also going to make some Saint Peray wine, using both Marsanne and Roussanne grapes, but no plans as of yet, for Crozes white, although we're open to the idea.

How important have your friends, families, and neighbors been to your first harvests and start-up of the winery?

They have been absolutely essential along every part of the way in terms of the outpouring of moral support, problem-solving, vineyard help, and (from the growers) the generosity in terms of equipment and space. Winemaking is a labor of love, and luckily we both have the passion and excitement for it, but it would never be possible without our community of friends and family, equally in France and the US, motivating us through their encouragement and enthusiasm.

THE TOUGH QUESTIONS

Why does Julien wear uneven cut-off jorts (jean shorts) and a t-shirt when he goes to sign papers for a loan to buy another patch of land rather than a suit and tie?

There's a French adage that goes 'It's better to be envied than pitied.' But, when you go to the bank to ask for money, it's better to be pitied than envied.

What's it like having to get jalapeños from the local Subway sandwich franchise because you're a Texan and you can't get jalapeños in your small town on the Rhone?

You know, every time you move somewhere, you ask yourself, "How long can I live here without jalapeños?" For me, it's been an ongoing active hunt with its ups and downs. Fortunately, France is now experiencing a Tex-Mex trend and you can find most essential ingredients at any grocery store in the 'ethnic' aisle. Excluding jalapeños.

Alas, when Subway controversially moved into our town of 10,000 in 2013, it wasn't long before I procured my jalapeño dealer, as one is wont to do. A few months after, I found some really good ones (La Costeña brand) at a grocery store about 25 minutes away. Naturally, when I shop there I clear the shelves so they won't discontinue their stock. As of today, despite the expected trials and tribulations of my quest, I'm able to say that I have secured my jalapeño supply through diverse sources. But, who knows what the future holds, we can only hope for the best. **FPH**

리 를 구입 하 라



vineyard everyday in order to be as proactive as possible. As of now, we are sustainable producers. While we work principally using organic materials, for the health of the vineyards, but also for our own health, we are not officially classified as organic. We are, however, also interested in biodynamism in the vineyards and cellar. This is a method that dates back to the 20s, which goes a step further than organic and has to do with working in conjunction with the lunar calendar. Our ultimate goal is to produce high quality wines that are the best possible representations of the terroir.

How does the farmer see the big picture even as he/she attends to the smaller details?

It's a matter of organization and prioritizing. It's easier said than done, and we're learning more as we go, but since we work as a team, we can help each other to achieve a sense of perspective in our work.

The weather is the number one element that can make or break a vintage. While there are decisions to be made in order to work with the weather, it's essentially the only element that is out of our control. And as vines are a living, growing thing, it's absolutely necessary from day to day to make on the spot decisions regarding what actions

displaying the flavors and aromas typically found in the Northern Rhône: violets, black pepper, raspberry, and smoke, for example. As you said, it's serious stuff. We like that about Syrah from here, the robust, powerful side, but we also need to make sure that it's in touch with its softer side, too. We do that by not over-extracting, by letting it age in neutral oak barrels over a long period of time and by vineyard techniques that permit the vines to dig as deep as possible.

It's funny, but if you compare Julien and me, we're very complementary. I'm blatant and to the point, and Julien is more subtle and discerning, and as it turns out, we're looking for that kind of balance in our wine.

What is the philosophy in the cellar and for the élevage (aging) of the wine?

What we're aiming to produce is a well-structured, yet elegant Syrah, not one whose beauty is masked in oak. We're able to do that by aging the wine over a long time in French neutral oak barrels in order to gently integrate the tannins with the fruit and minerality of the wine. We've found the result to be a more refined and well-balanced wine.

Do you produce any wines from white Rhone grape varieties? I personally love

THE CONCERT PUB

• N O R T H •

SEPTEMBER EVENTS

SEPTEMBER 5TH BLIZZARD OF OZZ	SEPTEMBER 13TH DOUBLE VISION	SEPTEMBER 20TH JOEY C JONES LOVE & WAR MAD SONS LEGACY	SEPTEMBER 27TH BROKEN TEETH VALLEJO
SEPTEMBER 6TH GIGABITE	SEPTEMBER 19TH JACK RUSSELL'S GREAT WHITE		
SEPTEMBER 11TH DEVIL CITY ANGELS			

AUGUST 10TH
BENEFIT FOR
TERESA BATES

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

THE CONCERT PUB

• G A L L E R I A •

SEPTEMBER EVENTS

SEPTEMBER 5TH ALTER EGO	SEPTEMBER 13TH ENCORE!	SEPTEMBER 26TH METAL NIGHT
SEPTEMBER 6TH NIGHT BIRD	SEPTEMBER 19TH VHT	SEPTEMBER 27TH SPACE MONKEY
SEPTEMBER 12TH 80 PROOF	SEPTEMBER 20TH THE FAB 5	OCTOBER 3RD AFTER PARTY ROXX

SEPTEMBER 21ST
BERNIE CESAR
CARDI'S REUNION

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

IT HAS LONG BEEN A CLICHÉ that the Latino community is the sleeping giant of American politics. The community has steadily grown as a percentage of the population across the United States, and this growth is projected to continue.

By 2060 the Latino community will be 30% of the US population. It is already almost 40% of both the Texas and Houston populations. Based on these numbers, it should follow that the community should exercise commensurate influence on the political process, but low voter turnout has long suppressed the community's influence.

The US Census Bureau reported that Latino turnout nationally in 2012 was 48%, far lower than African-American turnout (66.2%) and Anglo turnout (66.1%). In Texas, Latino turnout in 2012 was 39%, which was not only lower than African American and Anglo turnouts, but lower than Latino turnout in other states. In California, for example, the 2012 Latino turnout was 57%. What's worse, this occurred after low Latino voter turnout was recognized as a problem and deliberate efforts had been made to combat it.

The 2012 election was initially argued to have marked a turning point. The sleeping giant was said to have awakened, but the Pew Research Center reviewed Census Bureau data and discovered that Latino participation had actually decreased. Not only did Latino participation between 2008 and 2012 lag that between 2004 and 2008, but it lagged participation between 2000 and 2004. If voter turnout equates to political muscle, the community may be losing, not gaining ground.

What gives? Why, despite all the effort, has the majority of the Latino community decided to remain on the political sidelines? The community's elites have offered explanations and platitudes, but what can we learn by listening to grassroots activists?

Four community activists recently met to share their experiences and offer reasons why many community members continue to make the deliberate choice to remain on the sidelines.

Mario Salinas, Deputy Director of a non-partisan non-profit that focuses on Latino civic engagement

Hector Chavana Jr., Local businessman and law student

Deyadira Trevino, Community Organizer

Orlando Lara, Faculty member at Lee College

During the two hour open discussion, some attention was paid to the external factors that often dominate the conversation—gerrymandered districts, voter suppression and intimidation—but most of the focus was on the internal dynamics that—perhaps more perniciously—restrict turnout. Here are selected highlights of a very wide ranging conversation.

THE SLEEPING GIANT
BY KEVIN JEFFERIES

The decision not to vote is not always rational.

Hector Chavana, Jr. There is always an assumption that civic participation is a rational idea. Many members of our community are refugees. For them, to participate politically at home was dangerous. We're talking about them being at the end of a barrel of a gun, being ostracized at best and at worst being in a mass grave.

It's not always the most rational thing for people who have no money, who are worried about how to pay the rent and where to get clothes for the upcoming school year to say, "I'm going to stand on a soap box on a corner and start telling people that they've got to get out and vote." What is rational is for people to look at the two party system and say, "There really isn't anything in it for me."

There is little sense of ownership of the broader community.

Mario Salinas: A big part of this is identity. How do you make the Latino community feel a sense of ownership to Houston [not to mention the State and Federal Governments], and even more so, how do you make greater Houston as a whole realize that it needs to have a stake in the Latino community also? That seems almost like common sense in a city that is almost half Latino.

The reality of politics in a two party system can turn community members off.

Hector Chavana, Jr. On one hand you have a party whose rhetoric is so harsh that it just turns your stomach, and on the other you have a party that talks nice but uses the community as a political football and has a vested interest in not passing immigration reform. Their interest—just like with affirmative action—is to hold it over our heads as a way to drive us to the polls. You have Obama who has deported more people than Bush—why should we support him?—and on the other you have a party that is telling what they are going to do, which is probably worse than what Obama would be. There are not a lot of good options.

Mario Salinas: Are they interested in helping the "the community," increased voter turnout can only community or are they trying just to get people to the polls to strengthen our democracy.

polls? Campaigns are short term. It's always about the next cycle. There are promises made. They seem to be knights on white horses, but once election day is over, poof—they're gone.

Existing leadership does not represent the actual interests of the community.

Deyadira Trevino: Various get out the vote efforts happen, but when you actually get to the polling site, what are you voting for? What's the issue you are voting for? We want a leader to be able to rally around, but they do not necessarily represent our community because the space you need for your community even to be able to hash out which issues are is not available.

When town halls are put together it's generally the same people who participate. Someone from the campaign, a "leader," but it's always the same people on the panel toting the same message. There's no critical thinking, and if there is, it's shunned. They say "Why are you criticizing us? All you are doing is fragmenting our community." They want us to be complacent. There is a sense that we are not to talk about certain things. We are expected to sit down, be polite, and allow our leaders to give their PR about the good they are doing in the community.

The Latino community is very complex.

Orlando Lara: The scholar Cristina Beltran wrote a book called *The Trouble with Unity*, which critiques the idea of the sleeping giant. She says the Latino bloc is not a bloc that we can move to vote one way or another, because we have in the community people who have conservative values and we have the migrant workers. We also have the small business owners who may identify more with Republican Party values of lower taxes and small government. When you get to the abortion issue Republicans can pull some of the community. If we were able to awaken the giant, it would be very powerful, but I think that in order to push issues—at least the immigration issue—it's more powerful if the community sees it more as a day to day goal.

That said, all agreed that despite "disunity" in



Kevin Jefferies earned his PhD in Political Science from the University of Houston in 2002 and currently teaches government at Alvin Community College. He also plays bass in a Rolling Stones tribute band.

CHAPULTEPEC

L U P I T A



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

BOMDIGGIDY

SMOKESHOP

• 510 SOUTH MASON ROAD KATY TX 77450 •



CUSTOM GLASS

GLASS REPAIR

GLASS BLOWING CLASSES

• WWW.BOMDIGGIDYINDUSTRIES.COM 281-392-1166 •



ALYSON CHAINS



A TRIBUTE TO ALICE IN CHAINS



SATURDAY
OCTOBER 4TH
2470 FM 1960 W.
281.583.8111 THECONCERTPUB.COM



THE 3RD CARDIS REUNION

BENEFIT FOR BERNIE CESAR

SUNDAY SEPTEMBER 21ST



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



SAT. JANUARY 26TH
2470 FM 1960 W.
281.583.8111



TO WHAT'S NEXT. GOOSEISLAND.COM