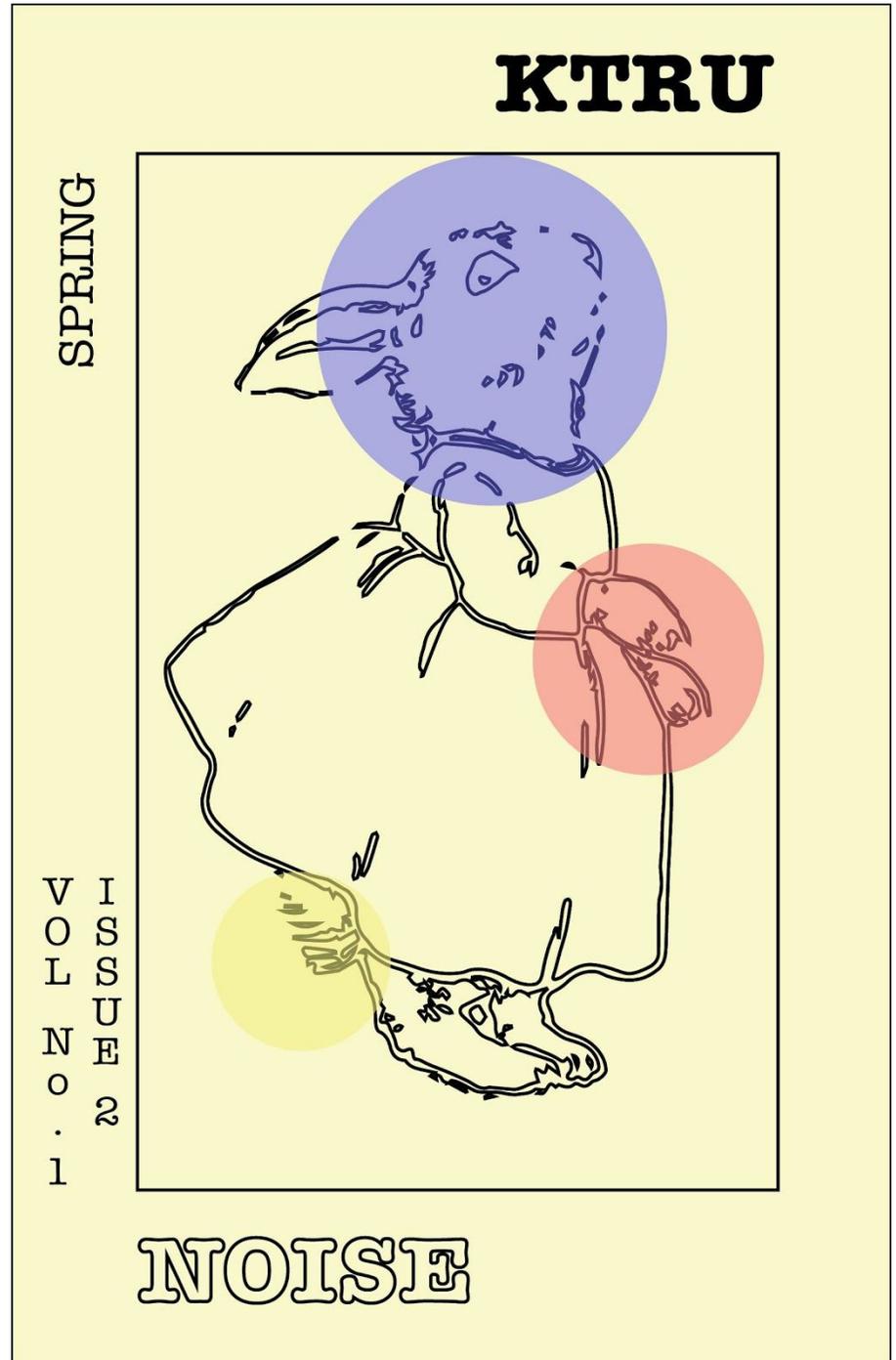


Cover - Heather Wright
Niko the Kid performing at Lights all Night - Rachel Bui
BABEWAVES poster - Shotaro Abe
Horoscopes - Zelda Ziebell, Lizzy Caramello, Kaarthika Thakker
First cozy show pic - Andy MacAllister
Photo of Ancient Cat Society - Yuseon Kim
Photo of Peter Silberman and Anti-Lilly - Kaarthika Thakker



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KTRU

SPRING

VOLUME 1
ISSUE 2

NOISE

INTERVIEW WITH NIKO THE KID

At Lights All Night, on December 30th, Niko the Kid started off the night with a lively DJ set. We caught up with him after his last song for a quick interview.

Rachel

Bui:

Where did your name come from?

Niko the Kid:

So, when I was in high school, I used to make a

lot of hip hop records. I grew up in Atlanta, first off, and I used to make a lot of hip hop beats, and sell them online. There were a huge community of producers on this website called SoundClick. It doesn't really exist — I mean it does exist, but people don't really use it anymore, but it was a massive thing back in the day. So I came up doing that, and I dropped out of high school and pursued just producing with the artist. When I was 16, I did a record with Nappy Roots, which is a big group out of Kentucky. From there, I ended up working with a lot of artists in Atlanta. I worked with Future, Gucci mane, and stuff like that [on the hip hop scene].

And so, I was always the youngest guy in the room, always. I was like 18, 19, always the youngest. After a while, people just sorta started referring to be as "The Kid." I don't know, it literally was given to me, and one of my good friends ended up saying to me, "Yo, Niko the Kid, that's a cool name. You should just be Niko the Kid. Y'know, like Billy the Kid.," [and] I just kinda liked it. I always feel like names that are given to you stick harder than the ones you try to come up with yourself.



R: Do you have a favorite song (in general), and what is it about?

N: Ummmmmm, wow that's a tough one. I have favorite artists...

R: Yeah that works too.

N: I listen to a lot of hip hop, [especially] 90s hip hop. Kendrick Lamar and J. Cole -- that's what I listen to 80% of the time. My music isn't even inspired much by dance music. Early on it was inspired by house tunes, like UK house music. So, for the most part I'm listening to hip hop. There are guys in my scene that I really love, and I listen to them a lot, but 90s hip hop is where it's at. I grew up on Biggie (The Notorious B.I.G.), Outkast, I mean I'm wearing an Outkast shirt.

So, if you couldn't tell from the set, it's like half is mashed up with both old school, classic hip-hop shit, and new, uh whatever's crackin' right now [laughs]. I always try to mix it up and fuse the worlds together, cause that's like my two loves, my two love children, [laugh] like hip hop and house, and that's it.

R: If you were a muffin,

N: Oh yes.

R: what kind of muffin would you be?

N:

Chocolate chip, all

day, but like the good kind, like when it comes straight out of the oven and it's melty on the inside.



– Rachel Bui

Rachel Bui is the Student Engineer. Some people find her adorable; others find her terrifying.

UPCOMING KTRU CONCERT

Ray Courtyard on February 7th, 8:30pm - 11:30pm



DAYS N' DAZE

Houston-based folk-punk "thrash-grass" band Days N Daze. They recently released the album CRUSTFALL, their first studio solo-release since Rogue Taxidermy in 2013, continuing the chaotic, aggressive sound of their previous work.

SANTA MUERTE

Santa Muerte is an experimental electronic artist consisting of musicians Sines and Panchitron, both originating from Houston as well.

JACK TOPHT

Finally, we welcome Buffalo rapper Jack Topht back to Rice after his legendary performance last year.



The show will be free and open to everyone.

LOCAL SHOW POETRY

This past Tuesday, Rice University was closed due to icy conditions. So, for local show, we had very local poets (Rice University undergrads) write and read poems on air. Some of the poems are below. Thanks to Ethan Hasiuk, Jahnavi Jagannath, Hania Nagy, and Kaarthika Thakker.

untitled 1

When you look into the snowy void you will feel nothing
as the solar wind collides with earth's atmosphere
there is nothing
beyond our flamed human minds,
we dream of space travel, a worldly escape, our darkness is everything that
surrounds the light of the inpermanent sun!
Space pirates wash ashore, but leave their eyeliner on board,
this is not football, life is not a game
of bachelor's degrees.
We ignite our desires and toss footballs to the sun.
My face is cold. My eyes are wet.

untitled 2

There is snow on the ground
And the sidewalks are frozen over
My toes are cold inside my shoes –
I'm wearing two pairs of socks

Yesterday was 60 degrees.

School is closed,
But the children won't play outside
Because they have no gloves

We live in Houston, Texas.

KTRU CONCERT RECAP

KTRU COZY SHOW



KTRU concerts are typically loud. Audiences crowd around the low stages at Valhalla or Willy's Pub, or sprawl across the Central Quad on picnic blankets. Mosh pits materialize from time to time. For December's "Cozy Show," we decided to break from tradition and present quiet music in the

Rice Memorial Center's beautiful Ray Courtyard. The audience sat in a seated huddle on a carpet and sipped hot chocolate. Cozy.

The evening began with a performance by Houston's Ancient Cat Society, a trio whose folksy harmonies and warm guitar tones were perfectly suited to the glow of the light bulbs hanging from the Live Oak trees that sheltered the stage. Near the conclusion of the set, Lynch, Treviño, and Sepulvado each played songs from their solo repertoires, demonstrating the varied yet perfectly matched songwriting abilities that each brings to the group.



Anti-Lilly's set was a breakthrough moment. While *It's Nice Outside*, the Houston emcee's 2017 collaborative release with Maine-based producer Phoniks, has accumulated nearly 600,000 views in its first five months on YouTube, Anti-Lilly has somehow managed to dodge the Houston spotlight. The young emcee demonstrated his extraordinary ability to translate the vulnerability of his recordings to the stage with subtle intensity and quiet confidence. Performing for an audience that has come to expect brashness and bravado from local hip-hop, Anti-Lilly proved once again that he isn't afraid to forge his own path.

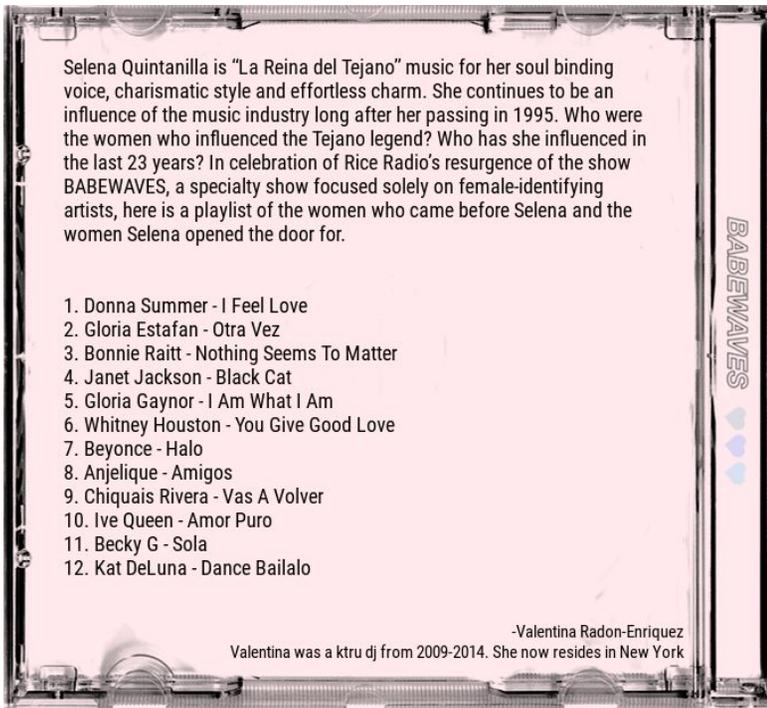
Peter Silberman (of The Antlers) began his set by donning a beanie and declaring that it was now "nap time." He is, after all, known for writing the sort of somber, meandering tracks well-suited to a very contemplative sleep. But with the evening's

career-spanning set he seemed to aim for conciseness and emotional impact, weaving together some of the most direct songs in his catalog from *Hospice*, *Familiars*, and underrated 2017 solo release *Impermanence* with sincere personal anecdotes and fatherly advice. "Be kind to each other, listen to each other, and be patient with each other," he said before closing with "Ahimsa," a personal commitment to "share silence." Sitting together in the darkness while the final guitar tones faded, we all did.



-Ethan Hasiuk

Ethan Hasiuk is Special Programming Director. He enjoys music, friendship, and hats.



♈ **Aquarius**
you will listen to m.i.a. - paper planes in the shower

♉ **Pisces**
you will suddenly crave elderflower juice

♊ **Aries**
the pizza you received wasn't the pizza you expected, but it was the pizza you deserved

♋ **Taurus**
you will fall asleep listening to death grips

♌ **Gemini**
you will listen to goosebumps on repeat

♍ **Cancer**
you will reply all to an email by accident

♎ **Leo**
the wrong person will overhear you gossiping in Coffeehouse

♏ **Virgo**
you will question pineapple on pizza. you will be wrong.

♐ **Libra**
the fcc will come in during your shift

♑ **Scorpio**
you will submit to the zine next month

♒ **Sagittarius**
you will have an awkward ~sweaty~ encounter in the rec

♓ **Capricorn**
something you lost in the rmc will come back to you

INTERVIEW WITH ANTI-LILLY

Kaarthika Thakker: How did you get your name?

Anti-Lilly: My rap name used to be Drake Lilly, that's my government name... but the other guy came out when I was like 14 (much respect to him). And around that time I was learning a little more about my lineage and that's when I learned that Lilly wasn't my last name, right?

I changed my first name to "Anti" because ya know [Lilly] was my slave master – my great great grandfather's slavemaster's name.

Now I'm just anti-negativity. Trying to keep pushing, making the best music I can.

K: How did you first get into rapping?

A: I would say my big cousins, my big sister... I grew up in a house full of music. You know, we'd clean to the music... it was a lot of oldies, jazz, but you kinda take a little bit. You see what your dad likes, you see what your mom likes, what your cousins are listening to, what's on the radio, with me coming up around the internet age, you can kinda dip your toes into your own thing too. But so I've been around music my whole life, but I'd say I started seriously making music when I was like 13 or 14... everything else before that... sucks.



K: You said you were really close to your family, how come this is the first time your mom saw you perform?

A: Ummmm... I'm not... I'm not... you might get that vibe when you listen to It's Nice Outside, but I'm not always the best communicator, and I think you gotta own up to your faults and that's one of my faults. I'm very introverted, more than I wanna be sometimes.

I might have a show and not even tell my girlfriend. I know. I suck like that. But I'm working on it. She's here tonight, thank you baby for coming to support me, even though she feels terrible.

K: That's so surprising that you say you're not a good communicator because your lyrics are so crisp and clear. Do you find music to be the way you communicate?

A: Yeah. Glad you hit it on the head. Um, with me personally I'm more of an observer. When I'm not recording I'm really good at – people say I'm good at listening – you know, letting folks vent, but I don't really have that person. I don't feel comfortable going to someone. I've always been best at putting my emotions out whether it's through a poem or recording a song or [a show]. It sucks, man, because it's a gift and a curse. Yeah, I can make music, but relationships may not be as strong as I want them to be because of that, and we all just need to keep growing. You gotta know what you gotta improve at and that's something I'm working on, being a better communicator

K: It makes sense now why you liked Peter Silberman's set so much. That little bit where he talks about communicating and music...

A: Yeah... my parents aren't together anymore, but my dad told me his favorite artist was Marvin Gaye, Jimi Hendrix, you know, so on and so forth. You feel their pain, but the fact that you feel it means that they are always suffering and ... well I'm not saying that I'm always suffering, but I definitely have my days where I'd rather be with myself and deal with my own problems, which isn't good, you know

K: Was it weird playing for people who were all sitting down?

A: Well thank you guys, I have never been in an environment like this. But I didn't know what to expect. To be honest, this is my first time being on a set when I'm the only hip-hop act. Even though everyone was sitting down, though, they were giving me that energy, they were rocking with me. I appreciate the vibes and I'll never forget tonight.

K: If you were a muffin what muffin would you be

A: Blueberry muffin. Hell yeah. Blueberries not so much. Blueberry muffins, hell yeah.

INTERVIEW WITH OPEN SOURCE

This past month, KTRU sat down with the Houston-based DJ Collective "Open Source" – comprised of DJs Morgan Morgan, Hiram Trevino, and 9th Sage, and management Sean Davis, Carolina Lobo, and Brock Emekli – to talk about what they've been up to.



Emily: So what was the idea behind Open Source?

Morgan: When you think about Open Source, it's like a digital, computer term. We're

one click away from freedom of music. If anything, we want to play a free, different territory that you wouldn't expect in Houston.

Hiram: Yeah, it's a multi-genre collective that serves as a platform for modern artists to present themselves in, like, a new forum. So it's not just, you know, your daily ones and twos; we really push it, push the limits and see what we can do: trial and error. We haven't met these people that we book. We just say, "Hey, you wanna come DJ?" even if they live in like New York or Boston or something... It's really organic.

Morgan: Yeah, we don't really know what to expect, but we've just been blessed with building a community and support system.

Emily: How do you normally find the people that you're going to book? Is there a specific sound you're going for?

Morgan: Nah, it's like an internal thing. We just kind of throw out names... just guys who we like their Soundcloud.

Hiram: If they have one really stand out song, that song, this day and age, can be used to propel the show... A lot of the people that we've been bringing, you know, they're not in the hundreds of thousands of plays, but they're like in the tens of thousands. So they're making waves in their own cities, and we're trying to build, like, a map.

Morgan: Yeah, and everyone that we've brought down, they all have a unique sound. Mikkoh, she came and played like a straight hip hop R&B set, and old school-type sh*t too. Uki, from Japan, was fantastic. We just had Radical One, who specializes in Latin trap, like a lot of old school salsas and reggaeton too.

Hiram: But you know, you think, like "Ok, they're having a party at White Oak Music Hall. Like nobody has ever had a party there." So we set up on the floor and we let people dance on the stage. It's like totally backwards. And at first, you know, the people at White Oak, they'd be like, "You guys are doing what?" But now they know. We show up, and they're like getting the stairs to let people step onto the stage.



Emily: Yeah, how'd you guys end up there?

Hiram: They had a collaboration program. They asked us to send a pitch, and if they liked it, then they'd give us a venue and provide sound and all that stuff. It was the longest essay. It was like maybe ten or eleven questions, open-ended, and we [Open Source] had to proofread it and send it to each other and switch things and edit the document. And then when we finally got it down, we sent it and they were like, "Yeah, we want you to be our first collaboration!" So we were their first collaboration for that program.

Emily: Wow, that's cool. You guys are approaching around a year now, right? Just had your fifth volume and David Garrick wrote about you in Best of the Week. How's it feel; how'd you get here?

Brock: Surreal. I mean, it's like, we're out here doing our thing, and it's coming back to us, y'know? So we're doing something in the right direction.

Hiram and Brock: It feels like the very beginning, honestly. It's like the prologue, before the beginning.

Morgan: Everything was so different, like how we got here. It was just me and Hiram, it was so, not last minute, but like, put together like "Let's find a space."

Hiram: It was even more organic. It was not at a venue, it was free; the very first [show] was sponsored by Deep Eddy and Topo Chico, and we rented out this warehouse space. Everything was free.

Carolina: Yeah, I attended [the first] Open Source event as a guest, so when they asked me to be part of the team, I was ecstatic. It's not really just a dance party or anything. I feel like it's an experience that we bring to people. [Hiram] said "multi-genre," but I also feel that it's multimedia, because it's the lights, the environment, the atmosphere, and of course music is what ties everything together. I feel like a relationship with the city.

Hiram: And the surprising thing about it is, what makes me the most happy, is that nobody ever requests anything. People just come to listen and discover new sounds. The music is not like anything I imagine they've ever heard. But they're enjoying themselves, they're open to people, new experiences.

Morgan: That's kind of the trick to things, since we play a lot of new music. Like, no one really knows how to dance to new music. You gotta really interpret it. So we get like new music and mix it with remixes or some hot hits, and it's fun seeing people grasp on to new music so quickly, to have fun with it. It's trying to go out of the box. One of our DJs out here in Houston, he told us like, "Yeah, you guys are kind of the 'no filter group.' You just play whatever you want and the crowd rocks with it." We're trying to push the limits and not filter what we want to play. All of our residents have a unique sound, and I trust these guys to play whatever they want to play. It'll be the right choice, the right vibes.

Hiram: When we do Open Source, we're there with the crowd, and they can come up and even get behind the DJ booth. They're dancing literally behind us. There's no separation. There's no divide.

Emily: Are there any artists - local, Texas artists - who are really inspiring you right now? Anyone who you feel like is really putting out something different?

Morgan and Brock: (laughs) David [Morgan]. Out of Houston, out of Texas, there are a lot of heavy hitters coming out. Justin Ramon from Dallas, Brother Misfit out of Dallas, Charles [Mxxn] and the Thank You For Sweating guys, there's a lot of dope stuff coming out of Texas, really.

Hiram: And we really pull from all over for our sound. From the whole world, we're not just like "We're from Houston, so we're just gonna play Houston rap." We're like, "Hmm, I've never played anything from Cuba before." That's fused with like trap or dancehall or all world music. And of course, hip hop

and R&B and all that. But then it can be like a mash of everything. Just good music.

To learn more about Open Source, check out their page at

 /opensourcehtx

