On Thursday, July 7, Emporium Presents welcomes Buckethead back to the WOW Hall.

Buckethead is back after a brief hiatus from the road! His last show was New Year’s Eve 2012 in San Francisco. During his live appearance absence, Buckethead has released more than 200 pieces of product referred to as “skips.”

Buckethead is a virtuoso guitarist and multi-instrumentalist whose style encompasses several genres of music. He has released 256 studio albums, four special releases and an EP. He performed on over 50 more albums by other artists. His music spans such diverse areas as progressive metal, rock, funk, blues, jazz, bluegrass and avant-garde music.

When performing in his theatrical persona, Buckethead used to wear a KFC bucket on his head, emblazoned with an orange bumper sticker that read “FUNERAL” in capital black block letters, and an expressionless plain white costume mask. More recently, he has switched to a plain white bucket no longer bearing the KFC logo. He also incorporates nun chucks, robot dancing and toy trading into his stage performances. Buckethead’s persona represents a character that was “raised by chickens” and has made it his “mission in life to alert the world to the ongoing chicken holocaust in fast-food joints around the globe.”

Buckethead is best known for his electric guitar playing and is considered one of today’s more innovative guitarists. He has been voted number eight on a list in GuitarOne magazine of the “25 all-time weirdest guitarists” and is also known for being in the “50 fastest guitarists of all time.” He performs primarily as a solo artist, though he has collaborated extensively with a wide variety of high profile artists such as Iggy Pop, Les Claypool, Bill Laswell, Boots Collins, Serj Tankian, Brain, Mike Patton, Veggo Mortensen, and was a member of several big bands such as Guns N’ Roses, Col. Claypool Bucket of Bernie Brains, and Praxis.

Tickets are $20 in advance, $25 at the door. Doors open at 6:30 pm and showtime is 7:30.

On Thursday, June 30, the Community Center for the Performing Arts and KRVM’s Breakfast With The Blues proudly welcome Leo “Bud” Welch to the WOW Hall.

Leo “Bud” Welch Sr. was born in Sabougla, Mississippi in 1932. Bud picked up a guitar for the first time in 1945. He and a cousin would sneak in and play the guitar while the actual owner of the guitar (Bud’s older cousin R.C. Welch) was away working.

As he became confident in his ability to play guitar, Bud was caught red handed by the owner of the guitar, playing the forbidden-to-touch instrument. Bud’s older cousin was so impressed with his playing that he gave Bud free reign to continue playing the guitar.

By 1947 at age 15, Bud could play well enough to perform publicly and garnered the blessing of many elder guitar players. He was offered an audition by BB King but could not afford the trip to Memphis. Bud played the blues continuously until 1975; at that time he converted to playing mostly Gospel with the Sabougla Voices, which consisted of his sister and a sister-in-law. He also played with the Skuna Valley Male Chorus. But to play the blues you’ve got to live the dues -- Bud earned his living by carrying a chainsaw up and down the hills and hollows of North Mississippi, logging for 35 years.

Leo does not believe that Blues is the devil’s music but a way of expressing the highs and lows of one’s life through song. He had played his guitar for close family and friends for over 65 years and remained under the radar, undetected by the vast majority of blues aficionados, until April 19, 2013 which consisted of his sister and a sister-in-law. He also played with the Skuna Valley Male Chorus. But to play the blues you’ve got to live the dues -- Bud earned his living by carrying a chainsaw up and down the hills and hollows of North Mississippi, logging for 35 years.

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The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org. Box office hours Mon-Fri 12:00-6:00 PM. Prints monthly by Western Oregon Webpress, Circulation 3,800, General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division. Copyright 2016 All rights reserved. Notes Staff: Copy Editor & Advertising Representative - Bob Fennessy, Layout & Design - James Bateman. CCPA Staff: Program Coordinator - Calyn Kelly, Membership Coordinator & Publicist - Beth Forrest, Stage Manager - Selena Frame, Asst Stage Managers - Jason Bailey, Chris Evans, Dave Klein, Lighting Director - Sebastian Letelier, Office Manager - Donna Carbone, House Manager - Donna Carbone, Bookkeeper - Melissa Swan, Volunteer Coordinator - Laura Farrelly, House Manager - Sam Harmon, Concessions Manager - Angela Lees, Shawn Lynch. Customer Service: - Jona Waterstone. Volunteer Staff: Zac Townsend, Dan Wathen, Art Gallery Director - Sam Harmon, Poster Distribution - WOW Hall Poster Crew, CCPA Board of Directors: Chair: Aaron Dietrich, Vice Chair: Mike Janes, Members: Jacqueline Hamer, Steve Lasky, Jesieh Love, Mysti Rose Frost, Jon Silvermoon, Daylon Sloan, Terri Wilson.

MARCHFOURTH!
A STEAMFUNK ROCK-N-ROLL CIRCUS PARTY

On Friday, June 3, the CCPA and KLCC proudly welcome Portland’s MarchFourth! back to the WOW Hall along with Eugene’s own High Step Society. An Oregon Country Fair favorite, MarchFourth! is a genre-breaking FORCE in the world of live entertainment — a sonic explosion delivered by 20 musicians and dancers who tour the country, year-round, stealing the festival wherever they appear and taking audiences on a joy-inducing, booty-shaking, soul-stirring journey that defies categorization. Word on the street: You have to see it to believe it!

“You could call MarchFourth! a Vaudeville circus, or a sexy carnivalesque sideshow of animalistic proportions where all sense of decorum is beaten into submission. I call it a panoply for the senses, a celebratory feast of friends, a visually stunning performance that sears itself into your brain.” — Mike Greenblatt, The Aquarian

MarchFourth! is not a band that simply puts on a show. MarchFourth! delivers a multi-faceted, indelible experience that leaves audiences flabbergasted and breathless!

“How do I describe this group? A sweaty, beautiful, chaotic, organized, hyper-realized, super-tight, fever-dream of a monster that defies categorization and pumps out so much beat and rhythm that the venue should soon call in a structural engineer because the roof was nearly blown clean off!” — Yale Cohn, Little Village Magazine

Eugene’s High Step Society is an all-live electro swing band. Diving deep into the traditions of American jazz, and melding them with electronic music technology, they’re bringing the new hot sounds of electro swing break beat to the WOW Hall dance floor.

Unlike the usual DJ-based sets, these cats are doing it in the moment, with real instruments and the improvisational chops of live players. Band members are: Rebecca Conner (guitar/vocals), Ethan Rainwater (bass-production), Nara (production), Phil Allen (drums/machines), Alex “The Moose” Misar (saxophones) and Parkpoom Aempoo (trumpet, clarinet).

Tickets are $15 in advance, $18 at the door. Doors open at 8:00 pm and showtime is 9:00. ★

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CCPA ANNUAL MEETING REPORT

The WOW Hall Annual Membership Meeting was held on Wednesday, May 11, 2016. Forty-five members of the Community Center for the Performing Arts gathered to approve the organization’s policy statement and budget, and to elect members to the board of directors.

A pre-meeting social featured pizza donated by Meza Luna and waffles from Off the Waffle, as well as potluck food donated by WOW Hall board and staff members.

Members presented the following policy statement: “For the fiscal year starting July 1, 2016 it will continue to be the general policy of the CCPA/ WOW Hall to serve all ages, nationalities, races, ethnicities, genders, sexual orientations, abilities, and religions of our community without discrimination. This includes the staff, CCPA members, volunteers, community members, and Board of Directors of our organization. We will embrace our community and involve our membership in as many ways as possible. We will continue to operate with financial care on all projects and decisions. All construction and expansion will be done with respect and compliance to the WOW Hall’s historic requirements. Further, it will continue to be the goal to expand financially as we look toward the long-term viability of our organization.”

Members were presented with a comprehensive written report (available at the WOW Hall office) that included Staff Reports, Management Report, Profit & Loss Statement, Revenue and Expense graphs, Reports from the Facilites, Fundraising, Education and Personnel Committees, Proposed Budget and Capital Budget, and Organization Goals.

Performance highlights for the year include Icelandic folk artist Arstadir, legendary hard rock band Shellac, spoken word from Shane Koyczan, acoustic songwriting from Kimya Dawson, experimental gypsy tinged alt-rock from Man Man, debut release concert for 10th Helito and Child, Elephant Revival, Mandolin Orange, R&B from The Internet, and more from varied artists such as The Dandy Warhols, Cherub, Yo La Tengo, The Groush & Elych, Lucius, Mow, Taxi, Ladyshelm Black Mambazo, Chicanio Batman, International Guitar Night, Lettrice, Shabazz Palaces, Wanderlust Circus, Zoon I, Trick Pony, and reggae from New Zealand with Katchafire.

The WOW Hall also hosts up to seven regular rock camps – two Eugene locations. You must have an admission ticket to enter the parking lot or gain access to the Fair site.

Advance Tickets: Fri. $29  Sat. $33  Sun. $24
3-Day Ticket only $68
Day of event: Fri. $29  Sat. $33  Sun. $24
Save! 3-Day Ticket only $68
Order online at: ticketswest.com
Charge by phone: 800-992-8499
Tickets are available at all TicketsWest locations including most Safeway Stores.
More information: oregoncountryfair.org

KLLC TAKES YOU THERE!
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We invite you to join us in our wooded setting, 13 miles west of Eugene near Veneta, Oregon for an unforgettable adventure.

Advance Tickets: Fri. $29  Sat. $33  Sun. $24
Same 3-Day Ticket only $68
Day of event: Fri. $29  Sat. $33  Sun. $24
For more information: oregoncountryfair.org
MUSIC’S EDGE
2016 SUMMER ROCK CAMP

Registration is now open for the Music’s Edge 2016 Summer Rock Camp at the WOW Hall. Director Tim McLaughlin will host two different weeklong camps: July 25-29 and August 15-19. The program is designed for ages 10-18.

Music’s Edge began as a unique music program that was created by Tim McLaughlin in 2004. This will be the WOW Hall’s tenth year hosting this very successful rock camp. Each session goes full-steam all week and ends with a full-blown, rockin’ show, with all the lights and sound that would make any rock star proud. The two “gigs” will be Friday, July 29, and Friday, August 19. Each camp will also have a second show at the Saturday Market on July 30 and August 20 (3:30-5:00 pm).

Music’s Edge is interested in all skill levels and all instruments. Tim McLaughlin, bandleader of the acclaimed group Eleven Eyes, heads up a pro staff that includes Zak Johnson, John Shipe, John Raden plus special guests. Music’s Edge features different workshops each day with music industry professionals and performers.

The camp lasts from Monday through Friday and goes from 9:30 am to 3:30 pm. The students will be divided into different bands based on age, ability, instrument and interest. The week will be spent rehearsing a set of rock, metal, funk, jazz, blues, hip-hop and pop tunes to be performed at the two shows following each camp.

“Music’s Edge is the last chance to hear...” - Music’s Edge Student

Tim’s main motivation with Music’s Edge is to offer a music program like no other and give up-and-coming musicians opportunities he only dreamed of when he was that age. There are many music camps that teach musicians how to play better music, but Tim wanted to go beyond that. Creating a full set of non-stop music and performing with confidence and charisma on a big stage with huge sound and lights was one opportunity Tim wanted to offer. To be able to play a “festival-style” set on an outdoor stage is also an important experience to have.

“What a great thing you do.” - Pete Petersen, KWVA DJ

“Music’s Edge continues to grow every year. It has been amazing to see some of the students go on to great college music programs, have successful bands, and continue having music in their lives. If Music’s Edge helped even just a little bit with those achievements, then Tim McLaughlin couldn’t be happier.” – Amy Parker, parent

Camp tuition is $289 and includes two tickets to the Friday WOW Hall performance. To register, please call or visit the WOW Hall at 541-687-2746 during box office hours. A non-refundable deposit is required at the time of registration. Space is limited, so please don’t wait to sign up.

MIRAH & JHEREK BISCHOFF
GET STRUNG OUT

On Wednesday, June 8, the Community Center for the Performing Arts and KRVM proudly welcome Mirah and Jherek Bischoff back to the WOW Hall. This is a seated concert.

Brooklyn songwriter Mirah Yom Tov Zeitlin and Los Angeles musical polymath Jherek Bischoff have teamed up for an evening of songs arranged for strings. The night will feature sets from both Mirah and Bischoff, with a euphonious string quartet rounding out the band. Expect to hear tried and true faves along with new music from both Mirah and Bischoff’s forthcoming albums.

Mirah Yom Tov Zeitlin has been creating incorruptible independent pop music since the late 1990s. She has released over a dozen solo and collaborative recordings on K Records, Kill Rock Stars and various domestic and foreign independent labels. Defined by her graceful songwriting and adventurousure record-ings, Pitchfork has praised her, “incredible voice — a versatile coo that can drift from low, sultry tones to high, airy falsetto in one breath.”

Mirah has always sought the creative company of unique collaborators, from multi-media artists and orchestral composers to DJs. A partial list of some of her collaborators includes Phil Elverum (The Microphones/Mount Eerie), Merrill Garbus (tUnE-yArDs), Tara Jane O’Neil, Khaela Martsich (The Blew), Melanie Valera (Tender Forever), Lori Goldston, Britta Johnson and Ginger Brooks Takahashi.

Jherek Bischoff is a Los Angeles-based composer, arranger, producer and multi-instrumentalist. In his 30-odd years, he has collaborated with the likes of Kronos Quartet, Bang on a Can, David Byrne and Neil Gaiman and has performed in venues and festivals around the globe including Carnegie Hall, BAM, Adelaide Festival and Tasmania’s MONA FOMA. His work as a composer has garnered commissions from Kronos Quartet, Lincoln Center and St. Ann’s Warehouse and performances by Seattle Symphony, Adelaide Art Orchestra, Wordless Music and yMusic.

The Guardian’s 4-star review of his 2015 release Composed hailed his work as a, “collection of lavishly orchestrated pop songs.” The year 2014 saw his musical scoring debut with Johnny Breitwieser at Vienna’s Schauspielhaus. And in 2013, Bischoff ventured into television, contributing work to Starz’s Blunt Talk and Netflix’s Wet Hot American Summer: First Day of Camp.

This year, Bischoff will release his highly-anticipated, Kickstarter-funded album Cavern, a collection of ambient works recorded with a live orchestra.

Tickets are $14 advance, $15 at the door, with seating on a first come, first served basis. Doors open at 7:00 pm and the showtime is 8:00.

GREEN & YELLOW GARTER BANDS

On Saturday, June 4, the University of Oregon Athletic Department proudly hosts the Final Performance of the Green and Yellow Garter Bands.

The Oregon Athletic Bands provide energy and enthusiasm in the stands at athletic events throughout the year. Under the direction of Dr. Eric Wiltshire, the Athletic Bands include the Oregon Marching Band, the Oregon Basketball Band, the Green Garter Band and the Yellow Garter Band. Members of these bands proudly carry on a tradition of pride, enthusiasm and musical quality to uplift fans and ultimately drive Oregon teams to victory.

This is the last chance to hear and enjoy the 2016 garter bands, as many members will graduate and never play together again. Once they’re gone, they’re gone so come get it while you can.

Admission is free for UO students. For the general public tickets are $3 advance or $4 at the door. Doors open at 6:30 pm and show time is 7:00.
THE GROWLERS ATE MY HEART
By Kim Conlan

On Tuesday, June 14, the CCPA and Dead Nation Presents proudly welcome to the WOW Hall The Growlers’ “Wet Dreams Summer Tour” plus the Super Duper Sounds of DJ Johnny Basil.

Years ago when I first started watching The Growlers perform, The Couples recordings had just transitioned into their Are You In Or Out? LP. The first time I interviewed singer Brooks Nielsen, the boys were just experiencing their first of many national tours.

Every time they returned home from their latest musical excursion, their local fans seemed to be exponentially multiplying.

Then came the birth of The Observatory concert venue rehabsituated from the remains of the fading Galaxy Theatre. From that modest first Beach Goth festival of only 15 local bands on the bill blossomed many more sold-out shows and three more Beach Goth festivals, each much bigger than the last.

By 2013, the Growlers substantiated their musical collection with their release Hung At Heart, which was followed by Gilded Pleasures later in the same year. By the time Chinese Fountain hit shelves in 2014, The Growlers had become ambassadors of the Orange County music scene with a fan-base so big that their back-to-back Valentine’s weekend shows of their 2016 tour quickly sold out in their local county.

Since the event happened to fall on Valentine’s Day, lovebirds attended in droves. Swirling around in excitement, the attendees were immersed in a scene set for grungy psychedelic romance. And in their view, could there be anything more saccharine than Brooks Nielsen serenading a venue full of young ladies and gentlemen?

Pandemonium struck once the blacked-out stage started billowing fog, and one by one the band members — consisting of Matt Taylor on lead guitar, Kyle Strika on second guitar, Anthony Perry on bass and Scott Montoya on drums — filed onto the stage. Once Nielsen entered, there was an uproar from the audience, and the beat surged and revealed “Graveyard’s Full” off of their Hot Tropics album. With every move he made, Nielsen inspired a response from spectators, like a melodic ringleader backed by an artillery of best friends whom have now been around the world together in the name of music.

Most times, a song would start and the entire room of bodies would become lost in the music, chanting along word for word while twisting in rhythmic motions. Every song, like “Dull Boy”, carries a story of some sort, and people were stirred by the emotion that wafted from the speakers and out onto them, causing an equivalent reaction in audience members.

After almost a two-hour set encompassing tracks from all their recent releases, the band took a quick exit, only to enter again for an encore fanatically welcomed by attendees. Smart phones emerged to catch the final moments left with this audience’s favorite Orange County band.

Despite the feeling of romance, Nielsen reminds during “Love Test” that, “Love isn’t as easy as it seems.” It was obvious The Growlers were grateful, as depicted by Nielsen’s wide grin as he bid his admirers goodnight with an encore fanatically welcomed by attendees. Smart phones emerged to catch the final moments left with this audience’s favorite Orange County band.

Tickets are $15 in advance, $18 at the door. Doors open at 7:00 pm and showtime is 8:00.
THANK YOU SPRING CLEANING VOLUNTEERS

The annual WOW Hall Spring Cleaning was held Sunday, March 20, from 3:00 to 8:00 pm.
Thank you to the many volunteers, members, staff and board members who donated an afternoon to clean, paint and spruce up the historic WOW Hall building. This year we accomplished a special project that took some muscle – installing the new coolers in the basement concessions area.
WOW Hall volunteers can earn credit for Pure Volunteer Hours. Volunteers who collect ten become a member of the Community Center for the Performing Arts – eligible to vote to elect WOW Hall board members and/or run for the board if so inspired.

Food was provided by Off the Waffle and Track Town Pizza.

Thank you to:

Calyn Kelly
Dave Bulloch
Simon Boom
Bryan Cala
Estephanie Castro-Hernandez
Rita Embry
Gator Embry
Juan Esperanza
Cheddar Farrelly
Bob Fennessey
Selena Frame
Stan Funkhouser
Onyx Gjertsen
Sam Harmond
Miron Hublerlee

FIND US ONLINE: WWW.WOWHALL.ORG

MUSIC WANTED

The CCPA/WOW Hall is seeking donations of records, CDs and DVDs as well as music books, magazines and memorabilia. These items will be sold on the internet or at future events to fund various projects around the WOW Hall.

Your donations are tax deductible and will be greatly appreciated.

Thank you to:

Onyx Gjertsen
Stan Funkhouser
Selena Frame
Bryan Calza
Gator Embry
Rita Embry
Estephanie Castro-Hernandez
Bob Fennessey

A MUST TO ATTEND

On Thursday, June 9, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Voïvod along with special guests King Parrot, Child Bite and Hiding.

Canadian progressive sci-fi metal innovators Voïvod (who last year toured Europe as part of the “Deathcrusher 2015” tour alongside Carcass, Obnubury and Napalm Death) are touring North America in support of the Post Society-EP Mini-CD. The EP, with artwork by Voïvod drummer Michel “Away” Langevin, contains five studio tracks, including the previously vinyl-only new Voïvod songs from the split 7” EP’s with label-mates At the Gates and Napalm Death, two brand new songs and a Hawkwind cover (“Silver Machine”) – totaling playing time of 40 minutes.

Michel “Away” Langevin comments on the release: “More songs from out in the woods! In between tours, we are steadily finding our way through recording the next album at RadioArt studio. Meanwhile, we hope you will enjoy this EP of good old thrash-prog-punk-metal or whatever people want to call Voïvod nowadays.”

“A band’s band”, Voïvod is a group of artists now in their third decade of collaboration and creation – four young men from Quebec, added by art, fueled by Venom and Motorhead, playing post-heavy metal, pre-MTV. The 80s were upon them and the threat of nuclear war seemed almost inevitable. Brian Slagel used his independent label Metal Blade to discover and develop important underground artists like Metallica, Slayer, Celtic Frost, ...and Voïvod. The first Voïvod album War and Pain was recorded and released unto the world in the prophetic year of 1984.

More albums followed – Roooaaarrr, Killing Technology, Dimension Hatross, Nothing-face, Angel Rat, The Outer Limits, Negatron, Phobos, Katorz, Infus and Target Earth.

Drawing influences from the thrash, grind, hardcore and punk scenes of the 80’s and 90’s, Australia’s King Parrot has a new sound created by fusing those styles with a fresh approach that encapsulates their aggression, humor and intensity.

King Parrot’s new offering Dead Set lays waste to the senses with high-octane grind, thrashing riffs, pummeling beats and punk rock mayhem. Produced by the legendary Philip H. Anselmo (Pantera, Down, Superjoint Ritual) at Nodferatu’s Lair studio in Louisiana, Dead Set is a relentless aural assault proving that the band shows no signs of wear and tear following a brutal touring schedule through Asia, North America, Europe and Australia since their inception in 2011.

Child Bite is a Detroit-based punk/metal/noise rock band formed in 2003. They are acknowledged by authorities in the genre as having a, “horror show/slasher-flick” flair,” which descriptors apply to their records, their album art and their music videos.

Child Bite has over a dozen releases of varying lengths.

Tickets are $17 in advance, $20 at the door. Doors open at 8:00 pm and showtime is 9:00.

Body Weather Laboratory

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-RC-
BULLISH ON THE WHITE BUFFALO

On Saturday, June 11, the CCPA and Dead Nation Presents proudly welcome The White Buffalo along with special guest Root Jack. This is a seated concert.

Working under the apt nameplate The White Buffalo, singer/songwriter Jake Smith has resolutely charted his own single-minded course for more than a decade. An imposing figure with a voice to match, a resonant, roughhewn baritone, Smith writes a voice to match, a resonant, roughhewn baritone, Smith writes

Smith didn’t set out to write a concept album as he laid the groundwork for what would become Shadows, Greys and Evil Ways. It’s just that the songs that were coming out of him — or through him, as the case may be — led him to that revelation. As the narrative arc began to coalesce, Smith went with it, shaping the universal story in modern dress of Joe and Jolene, a pair of youngsters thrust together by chance, forging a deep, emotionally bowtrilled relationship that would at once haunted and sustain them throughout their lives.

The narrative in turn led Smith to tackle the big themes of human existence — sin and redemption, faith and doubt, mortality and the possibility of an afterlife — that punk-rock mecca before getting turned on to Bob Dylan and John Prine and picking up a guitar for the first time at age 19, whereupon he immediately began to write his own songs. All of these elements helped shape, and continue to coexist, in his music — the storytelling impulse of classic country, the aggressiveness of punk, the visionary singularity of the definitive singer-songwriters. As The White Buffalo, he stands as a true original.

Tickets are $15 in advance, $18 at the door, with seating on a first come, first served basis. Doors open at 8:00 pm and showroom is 9:00.

SNOW THA PRODUCT
HALF WAY THERE

On Sunday, June 12, the CCPA and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Snow tha Product’s Half Way There Tour with special guests Wynne, Daydreamer and Rexx.


Hip-hop has never seen anyone like Snow tha Product. Every rapper says they’re different, but Claudia Feliciano boasts a certifiably rare design. She may look like a model, but she raps like a marauder. Consider her the fast-rap progeny of Lauryn Hill, Eminem and the Big Punisher — a versatile star ready to shatter the glass ceiling faced by Latina rappers.

Snow is the rare total package: she sings and writes catchy hooks like a Top 40 radio killer but raps in both English and Spanish with the ferocity of a microphone. That’s why she amassed a massive cult before signing a deal with Atlantic Records. All it took was her viral video for “Holy Sh*t” to make jaws drop. The lyrics that kick started the song said it best: “could it be that a femcee goes this hard...[but] looks like me?” It could.

“There are two sides to me. I want to go hard with tracks like “Holy Shit!” but there are female subjects that I want to talk about too,” Snow says. “The only thing I’m not rapping about is sex. There are plenty of other rappers to do that.”

This is merely one of the impressive things about Snow. She’s refused to exploit her sexuality — instead relying stictly on rap skill and songwriting ability. Her intricate flow and complex wordplay wow fans of lyricism. Her relatable narratives and integrity inspire girls and women without coming off as condescending or preachy. Her YouTube smash, “Drunk Love” is self-deprecating and slightly sad, as Snow acknowledges relationship failings in the face of intense affection. She’s the heiress to a throne that had been abdicated since the heyday of Lauryn Hill.

“I want to show little girls that if you’re talented, focus on that,” Snow says. “I want people to respect me as a songwriter, artist and rapper. I want people to know the difference between someone who merely wants to get ahead and someone who respects themselves.”

Snow backed the odds and built her base of “Product Pushas” away from the usual industry hubs of LA, New York, or Atlanta. Raised by two Mexican-born parents, she grew up in San Jose and San Diego and currently calls Texas home.

These surroundings led Snow to grind the old-fashioned way. She’s gained fans with every one of her half-dozen mixtapes and independent records. She’s sold mixtapes one by one on the streets of San Jose and San Diego. She’s paid for her own videos and promotional flyers, but has also worked with legends like Tech N9ne, Three Six Mafia’s DJ Paul, Lupe Fiasco, and Too Short. XXL hailed her as being, “part of the new wave of female MC’s who are turning heads.”

Ultimately, Snow defies categorization. She’s more than a “femcee” or a “Latina rapper.” She’s politically minded and passionate, but resists being pigeonholed as a “conscious rapper.” She contains all the multitudes and contradictions that make any artist interesting. In a world where we’re surrounded by options, she’s the rare product that we’ve never seen.

“I’ve grown and matured as an artist. I’m Snow, not the Mexican rapper girl among the rest of the girls,” Snow says. “You don’t think of Adelle as a female singer. You think of her as Adelle. I have a message and a people to represent. I’m doing this for so much more than just me.”

Tickets are $15 in advance, $18 at the door. Doors open at 8:00 pm and showroom is 9:00.