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JUNE 2 & 3

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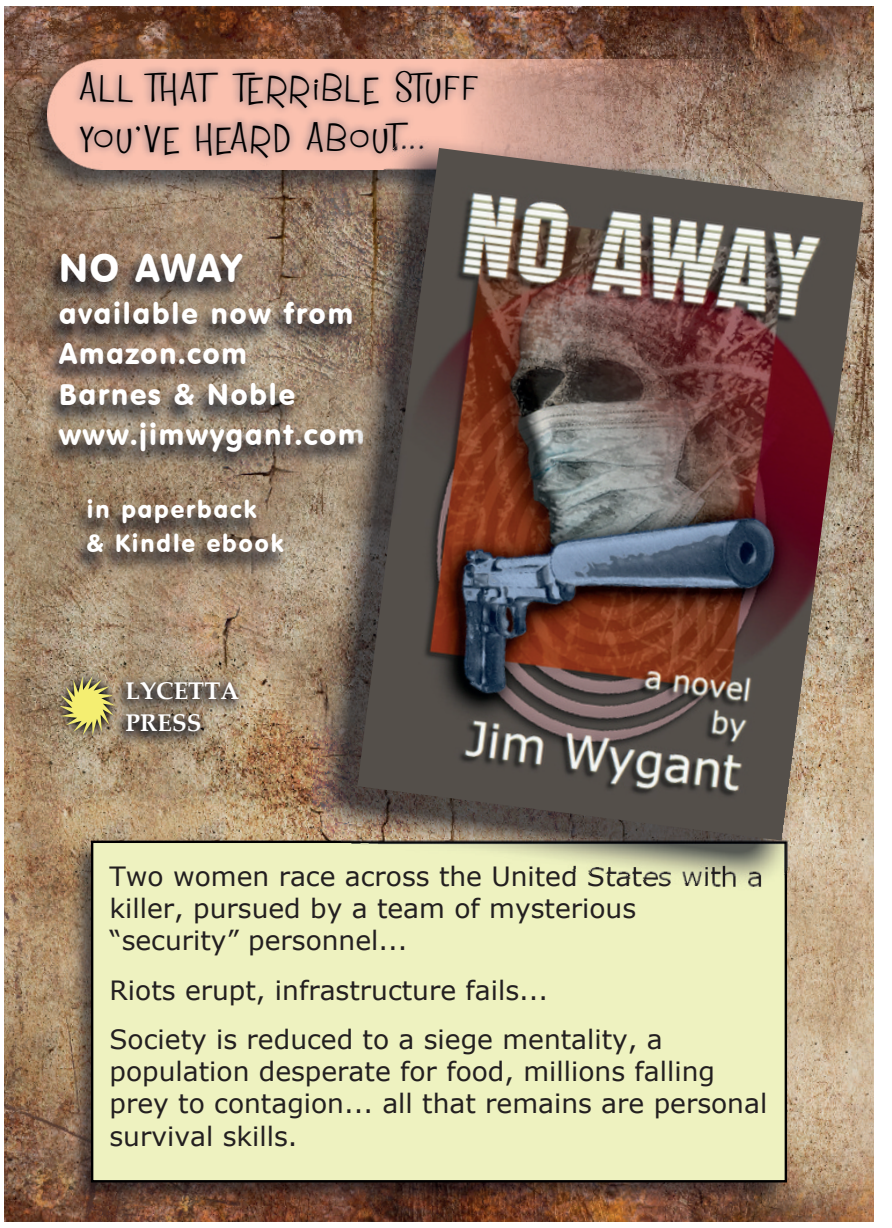
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Creem, Hounds of Hate, Wild Child, Guilt Party, Garbage Dump

THURS. 7TH
Bleachbath, Delorean Rising

FRI. 8TH
Old Old Jesus, Dada Moda, The Roosevelt House, Whale

SAT. 9TH
Mike Stinson, The Dollyrockers

WED. 13TH
Walker Lukens

THURS. 14TH
Runaway Radio, L.L. Cooper

FRI. 15TH
Super Robot Party

SAT. 16TH
Hounds of Jezebel, Morgue City, Days Before

TUES. 19TH
Grown Up Storytime

WED. 20TH
Possessed By Paul James, Delaney Davidson

FRI. 29TH
Only Beast

ALL SHOWS 21 AND UP / MUSIC STARTS AT 10PM!

Letter from the Editor
(Guest Editor Mills-McCoin)

As I'm sure every single one of you can imagine our fear-inducing editor in chief, Omar Afra, is busy like a Goldman Sachs day trader in early September of 2008. He's so swamped with work (yes, FPSF) right now that he can't even find time address his readers or casually grab my crotch as he usually does each month. So, he asked me, Mills-McCoin, to write the Letter From The Editor. With this literary opportunity, I shall begin to thank people for things. First- thanks to all of the staffers and volunteers who help with all of the maddening pre-FPSF work (flyering, wheat pasting posters, hanging banners over the Graustark bridge during 59's rush hour traffic, etc.). Second- thank you to all of the bands that invite their fans to FPSF and help in raising awareness about the festival and its many medicinal qualities. Third- thank you to all the parents that work hard and earn that money to give to their kids so they can buy a ticket to FPSF. Fourth- thank you to all of the parents that say to their children, "Get a damn job or make and sell art if you want to go to some hippie hipster festival." Fifth- thanks to Bun B for watching over Houston like Batman. Sixth- thank you to all of the artists that produce work for FPSF... without you, the festival would look like ACL (Zzzzzzzzzz). Seventh- thanks to all of the underwear models who posed for the faux-American Apparel FPSF ad (you are welcome, Houston). Eighth- thanks to the Astrodome for, you know, being the 8th Wonder of the World. Ninth- thanks to all of the participants in the FPSF Scavenger Quest. And finally, Tenth- thank you to Houston's wild diversity. Because of all you, everything is awesome. Cheers.





"If I owned Texas and Hell, I'd rent out Texas and live in Hell."
–Phillip Sheridan, Yankee, 1866

THE SUMMER IN HOUSTON IS NOT FOR THE WEAK of heart. Oppressive heat, humidity, mosquitoes and ozone are only broken by the threat of flooding and power outages from massive thunderstorms and hurricanes. Sheridan's quote is taken at face value by Americans not attuned to living in the Texas heat- but it is worn as an ironic badge of honor for those of us who have grown used to this bayou burg. Fret not y'all, for the summer bring with it the back and call of the city's great museum's brimming with art and blasting the air conditioning. This is not a season for the zoo, the mall or the concert hall. Let the still air of a humid parking lot be blasted away by the fresh and filtered Freon of an industrial complex where employees wear sweaters all August!

The Museum of Fine Arts (1001 Bissonnet) continues their recent trend of exclusive and astounding grabs that brought King Tut out of Egypt with Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House. This exhibition showcases 48 masterpieces from the Iveagh Bequest, a collection built by a Guinness heir in the waning years of the 19th century. Exemplifying the Belle Epoch, when painters like Van Gogh and Gauguin looked to Dutch masters to expand upon the artistry of the Impressionists, the Kenwood House collection demonstrates the pinnacle of art history to high culture 120 years ago. These superb paintings have never before traveled outside the United Kingdom. These rare works by Rembrandt van Rijn, Thomas Gainsborough, Anthony van Dyck, Frans Hals, Joshua Reynolds and J. M. W. Turner are making their U.S. debut at the MFAH and will travel to four other cities.

You will have to wait until July 25 to see the new exhibit at the Menil Collection (1533 Sul Ross) but many elements of Silence can be appreciated right now. Inextricably linked to the passage of time, silence can overcome one at any time in the calming space of the Menil's Renzo Piano designed building. The diffused light of the museum's ceiling gives a natural glow to the artwork of the amazing mid-century gallery featuring an extensive collection of Jasper Johns, Andy Warhol, Robert Gober, Mark Rothko and others. Rothko specifically invoked silence to shape space and consciousness. Nowhere is this more alive than at the Rothko Chapel, where the artist's darkly foreboding late work dominates the gallery. Long used as a non-denominational and cross-cultural space for worship, the chapel is also a prime space for meditation and silent contemplation.

An original score for 4'33" by John Cage will be a central to Silence. This three-part composition for the piano first performed by David Tudor contains no playing or music. Instead, it forces the listener to contemplate the ambient sound surrounding the audience- corroborating Cage's assertion that there is no such thing as silence. Other works in the exhibition include "Box With the Sound of Its Own Making" by Robert Morris, a small wooden cube containing a three-and-one-half-hour audio recording of its fabrication; "Violence Violins Silence", by Bruce Nauman, that flashes the words of its title in neon; and documentation of "One Year Performance" by Tehching Hsieh, in which the artist spent a year in a cage without speaking, reading, writing or listening to radio or TV.

Wherever the summer takes you out in the sun- to the beach, tubing the Guadeloupe, drinking at icehouses, swimming in the neighbor's pool, fighting to keep your garden alive- make a little time to stop at one of the iconic museums that bring the world to Houston. Even if you don't like the artwork at least it'll be nice and cool inside. **FPH**

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SummARTfest
BY MICHAEL PENNYWARK

So you've spent the last year in training: smoking out in the sauna and drinking nothing but beer, trying to get your body conditioned to the demands of two days of baking in the Houston summer heat. And now it's finally here. Or was here, if you were too lazy to pick this up until the end of the month. Yep, it's that time of the year again, when we all head down to Eleanor Tinsley Park for the annual ritual of Summerfest. And this year, you're so not going to be "that guy" that passed out behind the port-a-potties again.

Now, you might have heard that there will be some up-and-coming young acts like Willie Nelson, Morris Day and the Time, Primus, and Snoop Dogg; but what you might not have realized is that the main attraction isn't up on the main stage. No sirree, the real main attraction is going to be out amongst the people, in the form of a non-stop ARTstravaganza.

Yep, you heard me. There will be more art awesomeness this year than ever before. There will be all sorts of interactive art installations and art-making workshops where you can transform that boring old t-shirt you're wearing into the hottest new look, or circuit-bend some toys and keyboards to create your own mind-blowing new sound. There will also be giant sculptures; yoga with Acroyoga of Houston; a paint slide; skateboarding; miniature golf; a scavenger hunt for artwork; a magical Past Life Photo Booth, where you can discover what totally average person you might have been in a former life; and my favorite: a thirty-foot water wall.

After all, what festival is complete without a freaking thirty-foot water wall that turns on and off when it senses movement? The water wall is a collaborative project between members of TX/RX Labs and Exurb Collective. You might remember the Exurb guys from last year because they built the way-cool Theremin gates. You know, those things that made all the weird noises from a Fifties sci-fi movie when you walked through them. No, that wasn't just all those brownies you ate that morning. Anyway, I'm sure it'll be hard to miss.

And as if that wasn't enough, other contributing artists include Bamm! Collective, Arthur Bates, Bleep Labs, Brittany Bly, Jacob Calle, Carve Skate Shop, Eric Castorena, Molly R. Clark, Bryan Cope, Joshua Davis, Patrick Doyle, Woody Golden, Stephanie Gonzalez, Gregg Higgins, Brisa Jimenez, Daniel Johnston, Aimee Jones, Junior Printmaking Congress, Kristine Noel Photography, KREET-n, Ana Maria, Matt Messinger, Andy Nadolny, Frank Olsen, Chelsea Paquette, Michael C. Rodriguez, SDC Productions, Stephanie Toppin, Frances Trotter, Jason Villegas, Sarah Welch, Brett Osborne, Jason Poland, and the one and only Tim Dorsey. Now that's a lineup.

Oh yeah, and when you get tired of all the awesome art activities, you might want to sit down and take in one or two of the musical artists that will be accompanying your day of art decadence, at no additional cost! Now if you don't mind, I'm going to check out this Willie Nelson guy before I go. **FPH**



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Self help
BY MICHAEL BERGERON

This month Michael Bergeron, film editor for Free Press Houston interviews himself:

WHAT'S YOUR FAVORITE FILM?
It's a constantly moving line. I watch hundreds of films a year, so the actual favorite tends to change from year to year, even day to day. I also rate directors as high as certain films so I can say I like City Lights by Charlie Chaplin or Sherlock, Jr. by Buster Keaton but I'll watch any film they've made, anytime. Sullivan's Travels, Sweet Smell of Success, The Searchers, Dr. Strangelove, The Manchurian Candidate, The Great Escape, Three Days of the Condor, Network, The President's Analyst, Fast Times at Ridgemont High, Dazed and Confused, Pulp Fiction, Almost Famous, The Big Lebowski, Russian Ark, I Heart Huckabees, any film with talking animals. Better not to get me started. Recent films like Drive or Inglourious Basterds I would tend to call instant classics, and this year has offered some honorable if not downright quaint movie experiences like God Bless America, Damsels in Distress and Cabin in the Woods.

WHAT'S YOUR FAVORITE GENRE?
Sci-fi or horror but old school like Earth vs. Flying Saucers or Tod Browning's Dracula.

WHAT'S YOUR LEAST FAVORITE GENRE?
No such creature exists. Directors can be a genre just based on their output, and then subdivide those films into categories. Or take the sub genre of films released by major studios but in less than 500 theaters, then in less than 50 theaters, then both the above but with no recognizable actors; then all of the above only as a release from a boutique distributor or as a foreign film. Or, how about taking films of different stripes and colors but grouping them by decade; action films from the 60s like The Train, The Professionals, or The Guns of Navarone must appear fake to someone raised on current actioners (like Transformers or The Avengers) even though in classic films special effects were usually done on camera and certainly not with computers.

WHAT'S YOUR BIGGEST PET PEEVE IN FILM?
Verisimilitude, but when the reality of the film doesn't fit the style. A fantasy or satire can have leaps of faith and still begat believability, like say Kick Ass. A streetwise gangster epic should have realistic exchanges of verbal treats and gunfire while a romantic comedy should have a plausible motive for two people falling in love aside from the fact the couple are always impossibly handsome. When brothers look nothing like each other, like Alexander Skarsgard and Taylor Kitsch in Battleship really takes you out of the scene. Those guys aren't even brothers with different mothers.

WHAT MOVIE NEEDS A SEQUEL?
I once asked Matthew Broderick if there would ever be a sequel to Ferris Bueller's Day Off and without missing a beat he looked at me and quipped "Have you written the script?" The upcoming Prometheus (June 8) is a prequel to Alien, and the reunion of that film's director Ridley Scott with that franchise. A franchise that, by the way, has itself split into parallel universes of the Alien and the Alien vs. Predator cosmologies. And speaking of quantum mechanics, I'd have thought that the Men in Black act was running on fumes but MIB3 actually has the best script of the series. It's a time travel storyline that conjures up an alien character who can experience the same reality but instantaneously across different dimensions. Time travel always resonates with established characters. The best eps and movies from Star Trek involved time travel.



WHO'S YOUR FAVORITE ACTOR LIVING OR DECEASED?
These are questions for people who see 65 films a year and have a Netflix account. I regret never having seen a performance by Sarah Bernhardt or Richard Burbage.

WHO SHOULD STOP ACTING?
I can certainly mention a few people who should stop reviewing films.

WHAT IS YOUR GREATEST FEAR?
One night I was washing my face in the sink and I grabbed the hand towel and as I opened my soap-filled eyes I saw a huge cockroach clinging on the towel. I screamed like a 13-year old girl.

WHICH HISTORICAL FIGURE DO YOU MOST IDENTIFY WITH?
Victoria Woodhull, Cleveland Amory come to mind. I'd like to meet some ancient Greek citizen and a mermaid.

WHICH LIVING PERSON DO YOU MOST ADMIRE?
Any person who's risked death to help someone.

WHAT IS IT THAT YOU MOST DISLIKE?
All my stalkers when they go off their medication.

WHAT IS YOUR GREATEST EXTRAVAGANCE?
If you consider dating a superwoman crime-fighting hero beyond normalcy then sure. Extravagance may well be simmered and reduced to a day when you don't get any annoying phone calls and nobody fucks with you at the supermarket.

ON WHAT OCCASION DO YOU LIE?
This whole Q&A is a lie.

WHAT OR WHO IS THE GREATEST LOVE OF YOUR LIFE?
I thought we were talking about film? Love is the spice of life. Go forth with love and those that know will pick up on your vibe and reciprocate. All the others will cut you off from turning right in traffic.

WHAT DO YOU CONSIDER TO BE YOUR GREATEST ACHIEVEMENT?
Okay man, I am a movie maven not a scientist discovering a cure for cancer or a soldier killing for peace. I don't live my life thinking I've got to achieve anything other than going through an entire day without pissing anybody off. I don't consider it an achievement to have interviewed, and intelligently at that, people I met going up the ladder who no longer do interviews like the Wachowski Brothers, who aren't even brothers anymore. It was more like having a job where you actually enjoy what you do.

WHAT DO YOU REGARD AS THE LOWEST DEPTH OF MISERY?
Obsession. The perfume not the emotion.

WHO IS YOUR FAVORITE HERO OF FICTION?
Prince Myshkin's pretty cool, but then so is Ignatius J. Reilly.
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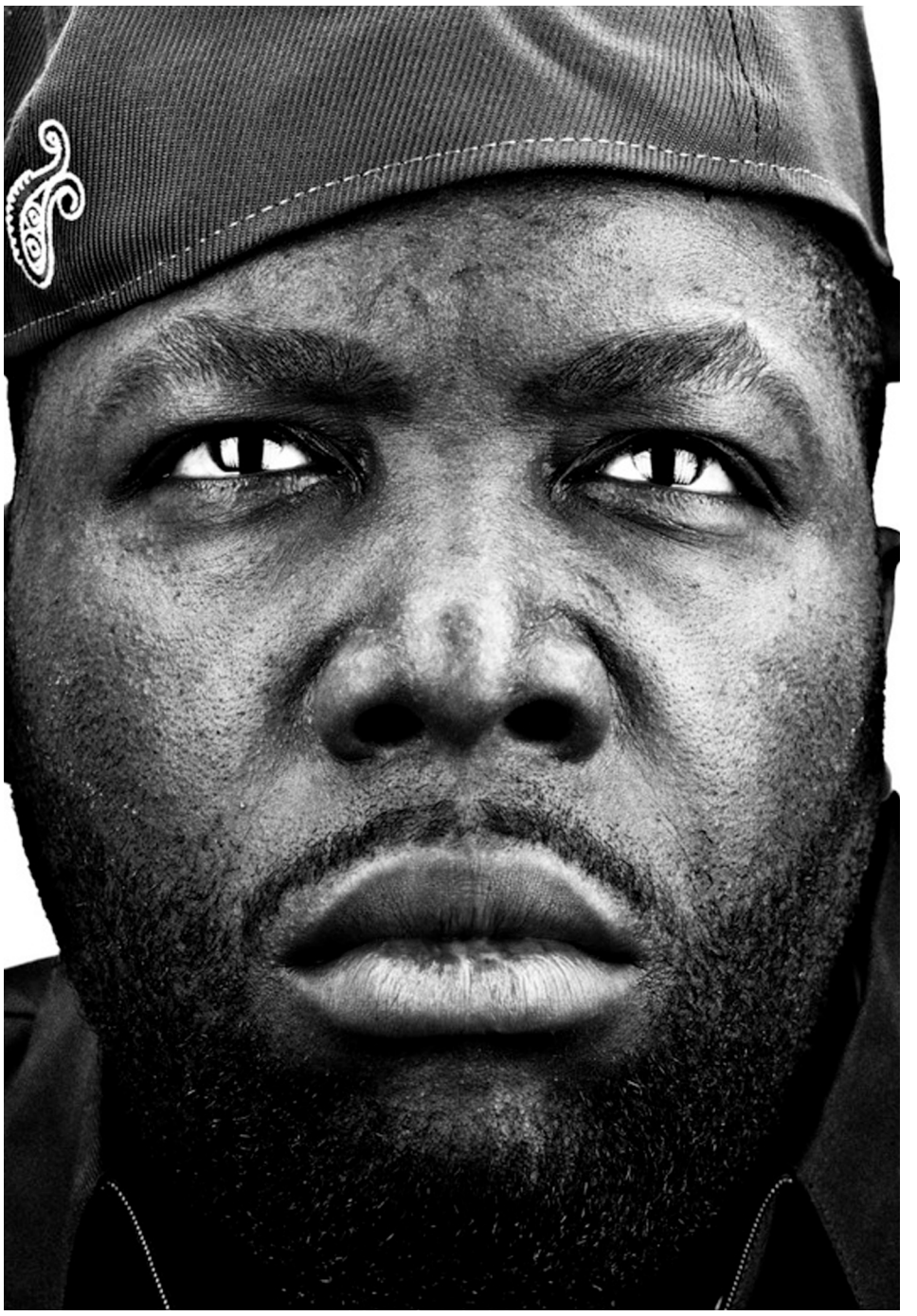
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WE'RE ALWAYS ON DISPLAY, LET'S RUN AND HIDE
BY K. M. ANDERSON



SO RECENTLY I WAS HAVING A CONVERSATION with a friend and she spoke of how she has difficulty talking with her mother. She said, "You know mom, sometimes I reflect…"and was abruptly cut off by her mother saying, "Well, I don't reflect…" But that is the thing, the easiness, the lucidity of a subjective life, the "them." I have spent many times arguing the "them," and each time I am relieved to know that it is "them" not me. You know, the former employees, former friends, ex-girlfriends, those opposed who say nay, the customers, the parents, the administration, the government, the neighbors, the ignorant black people, the upper middle class black people, the gangsta rappers, the white people, the white people, the white people, did I mention the white people?, the rich, the racist gas station attendant, the Bush family, the Obamas, Drake's promotional team, the bartender, the woman at Target, the other people's kids, the waiter at Pappasito's…

But sometimes you got to get over yourself, sometimes you gotta admit - I am fucked up in the head and a narcissist, and you start to feel better, because they will always be there. But who am I? I'm no therapist. I'm no successful person. Perspective is only afforded to the enviable, the economically stable, and the beautiful ones. I am not beautiful. I am mean and self- centered. I am a horrible person, you see, that is positive thinking at its best. You are never right, they're always right. And also, they are never right, because who are they, but who am I to say who they are that I am not who they say I am or am not, because they and me and I and, of course, you would think so…

06/2ND & 3RD - FREE PRESS SUMMER FEST - ELEANOR TINSLEY PARK
Our (I can use that word, right?) summer festival is quickly becoming the event of the summer, but not for reasons like "it's our festival," but more for reasons like you could see The Descendants, Snoop Dogg, Shabazz Palaces, Afrojack, Primus, Erykah Badu, Willie Nelson, Diplo, and Best Coast all in the same place over two days, and I didn't mention A LOT of bands. In a way, FPSF displays the varied taste of The Free Press, so it's like we're doing you a favor Houston! Sure, it might be hot. Sure, parking might be a bitch. Sure, something else, but the pros outweigh the cons. I will go to see Erykah Badu, because my daughter needs to see shit like that. But if you think you see me, don't walk up drunk or stoned and talk about crazy shit based on the fact I said I will be there with my daughter.

06.22 - KILLER MIKE W/ EL P, MR. MOTHAFUCKIN EXQUIRE - WAREHOUSE LIVE
Let's get it over with; R.A.P Music, Killer Mike's latest album, is one of the best things you will hear in your life. Much like Ice Cube's Death Certificate or De La Soul is Dead, or any album with a great theme, this album comes alive and invigorates something long dormant on your system. There are a lot of "I used to listen to rap" fans, and Killer Mike is coming for you. He presents the full vision: lust, anger, redemption, resolve. "Go" is the song I have waited on for 10 years. "Jo Jo's Chillin" is storytelling at its best. "Willie Burke Sherwood" is a revelation - the moment when 5 songs you like become stupid and irrelevant.

This is a show I will attend for no reason other than to shout "thank you!" to Killer Mike at one of those awkward quiet moments.

06.25 - LOWER DENS - FITZGERALD'S
Lower Dens as a band is a magical thing - a swirl of sound, a cloud of sonic fury. Their music moves like waves or wind; it washes over you. Their album Nootropics is a dream sequence with interval nightmares. Jana Hunter narrates moments that change as they are explained. Live, I have no idea how this will translate. It could be transcendent, maybe. The album is an experience, personal, but live you are among. It will be outside of you, but in you still. You will be there and here, and it will be alright.

AB - SOUL-CONTROL SYSTEM
Hip hop music, hood and beyond, emotional and raw, you will see the dark clouds outside of the strip club. You pass the downtrodden on a ride through the streets, as you celebrate, the world still lurks, ugly as it is, ball so hard, because life is hard and "SOPA" is so hardcore that you will smack the person next to you in reverence.

JOHN MAYER - BORN AND RAISED
He's hurt others. He disappeared, he's back, he's learned, and you will be happy. It's a reflection album some do not reflect. He's made mistakes, so have we all. There are not as many solos on this new album and it sounds more folky rock than soul rock. I like John Mayer and this album is much better than his last one.

RIP DONNA SUMMER FPH


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PRESENTS

The Fatal Flying Guilloteens: A Two Sided Blade of The Absurd and Sublime

A brief analysis of the band's live performance, with footnotes.

BY BRIAN FOSTER WALLACE



TWO LIVE RECORDINGS EXIST of Houston, TX, math blues glue-sniffers Fatal Flying Guilloteens that encapsulate the raucous five-piece fuck up's shows rather succinctly. One was captured in the early aughts at Bellingham, Washington's storied 3B Tavern.

"Apparently, if a Bellingham crowd likes the band, they throw beer on them," singer/shit-stirrer Shawn Adolph says to the assembled crowd. "Please throw a lot of beer on us."

What you hear next is the band ripping into a song that sounds like Jesus Lizard being teabagged by Lightning Hopkins (1), "Never Underestimate An American," off their debut Estrus 7-inch EP Ask Marie Antoinette. (The disc would later inspire Sofia Coppola to write and direct Marie Antoinette (2), which starred Kirsten Dunst, a bat with giant boobs (3).) But its what you can't hear that matters.

The crowd obliges. They shower the band with beer. All of it. Every ounce of ale and lager and pils served at the 3B that night never saw the bottom of a bladder. It wound up, as commanded, on the Guilloteens. Their guitars, their amps, their drums, their stupid, gimmicky matching Lone Ranger outfits–all of it, soaked. Dripping. (3)

I know this, because I was there. I played guitar in the band. I also screamed on a few songs. I remember my amp smelled of stale beer for the rest of tour. It's a wonder any of our gear worked afterward. (Many times, it didn't.)

The show at the 3B that night was everything we wanted and expected from The Fatal Flying Guilloteen Live Experience ™. It was dangerous, loud, wet, sticky, hot and exuberating, both for us and the crowd. But most of all, it was fun. Our good shows always teetered on a line between absolute disaster and absolute purge. That was the idea anyway. When we were good, when things were clicking, you didn't know if you were going to get punched or kissed, hugged or body slammed. Sometimes, you'd get body slammed as you were being kissed.

We were like the last season of Celebrity Apprentice if every cast member was Gary Busey. It was tragic and comical and warped and made little or no sense and was, bottom line, of benefit to no one with even a hint of moral or intellectual standards.

We'd all read the Led Zeppelin biography, Hammer of the Gods, and wanted to live it. Only we'd stopped reading past the part where Jimmy Page fucks that girl with a tiny shark. Since we were too fat (4), ugly (5), gay (6), proud (7) or Mexican (8) to fux wit any girls, we fucked our instruments instead, and by extension, the audience's ears and sense of what was fair or just.

These aural shark-fucking orgies (9) were a thing to behold, grand in every conceivable way. They felt like doing whippits underwater, your head vibrating with the force of the Space Shuttle in liftoff, your body cocooned by the gentile caress of God's tasteless nectar.

But we were bad sometimes too. And by sometimes I mean often. Which brings me to the second live recording that sums up the FFGLE ™. This one from a show in Missoula, Montana, on the night the city very nearly burned to the ground. A forest fire was raging across the state, and the homes of Missoulans (10) were being destroyed, some of whom were in the crowd that night.

We were playing a funeral, and everyone in the audience that night had lost something dear to them. The sound guy, in fact, told us he'd lost several thousand dollars worth of his prize KISS collection earlier in the week and was still in mourning. (11) He'd heard of our wild antics, and asked that we attempt to calm them, and go easy on him.

We were too drunk, young and dumb to pay him much mind. We played louder than we should have for such a tiny room. We played out of tune. We played off time. Our inner Gary Busey's were making a mockery of our band, the town we were playing, our songs, our lives.

Instead of jerking the wheel and pulling our burning caravan of shit back onto the road, we pushed the gas. Shawn, in full on HATE FUCK (12) mode chastised the crowd, "What the fuck are you doing here, Missoula? YOUR CITY IS ON FIRE, YA DUMB SHITS!!"

It was the absolute worst. I once played the recording for a guy who'd made a mint in the dot-com boom before it went bust, and he wanted to release it to the public on a label he'd start just to do so. It would be called Fatal Flying Guilloteens in … The Worst Live Show Ever Recorded, was his idea, and it would be filed under comedy.

So, those are your two options with us. Both are an experience, I suppose. Which one will you get on June 2nd, 7:10pm from the 29-95 stage? I'm not sure. You'll have to show up to find out. I do know two things though. 1) We haven't played on a stage together in six years, and this will likely be the last time we ever do. We want it to be good. We really do. We even plan to practice, which is something I can't say we ever did in the 10 plus years we existed. And 2) We will have a Biggie Hologram (13) to combat the Tupac Hologram that Snoop, who is playing on the main stage at the same time, will have.

See you there. (14)

Brian McManus lives and works in Philadelphia. He would like you to follow him on Twitter @makemajormoves

(1) That was the intention, at least, when I wrote it.

(2) This is not true.

(3) This is true.

(3) There's evidence of the soaking on the recording, Shawn doing his best Sally Field once the song is over:"You do love us! You do! Hey remember, I have contacts. Be careful."

(4) Me

(5) Shawn Adolph, vocals/guitar

(6) Mike Bonilla, drums/vocals

(7) John Adams, drums/guitar

(8) Roy Mata, Mexican

(9) The sharks are metaphorical. So too is the fucking.

(10) Missoulites? Missoules? Let's just call them hicks.

(11) This, sadly, is true.

(12) His default mode.

(13) This, sadly, is not true.

(14) But probably not. Snoop is on the main stage right now, you dumb shit! FPH

SUPER HAPPY FUN LAND

UPCOMING SHOWS

JUNE 2ND & 3RD
FREE PRESS SUMMER FEST

JUNE 6TH
CB Radio Comedy Tour
Chris Cubas
BradChad Porter
John Tole
Cameron Buchholtz

JUNE 9TH
Word Nakes Bike Ride
RU 486 / Glasgow Smile / Priest In Sh*t / Future
Blondes / Nautical Almanac

JUNE 10TH
La fin Absolute du Monde

JUNE 12TH
Media Noche Trio

JUNE 14TH
TJ Borden
Thomas Helton
Chairs
Bonus
Nonsense Music Band

JUNE 15TH
Bald Eagle Burger
Ken Jones' Subpoena

JUNE 21ST
Viking Moss
Teenage Mysticism

JUNE 30TH
Rollerderby Party

713.880.2100 || 3801 Polk St. Houston.TX 77003
SuperHappyFunLand.com



IN THE EARLY MORNING hours of April 16th 2012 we arrived at the Relativistic Heavy Ion Collider (RHIC) at Brookhaven National Laboratory in New York, to speak with researcher Zhangbu Xu. In a recent experiment, Xu fired gold ions at near light speeds into each other. This in itself would seem nothing new - Xu had been working for years at the Laboratory and only last year discovered antihypertriton (the heaviest known antimatter). Yet, the collision that day produced something so unexpected and heavy that Xu's excitement turned to fear. "The Explosion of the atoms produced this unearthly explosion," recalls Xu, "Somehow we survived and, as we looked into the glowing darkness, there arose this multitude of stacks that went as far and as deep as we could see - multiple stacks in separate dimensions. Then, in front of each stack, there arose a dark one – he called himself McCarthy, Robert McCarthy - and he held a mighty axe that was as unimaginable in its power. Then, as he rung out a chord, there arose a second dark figure. He called himself Richard Beeman who swung sticks with a frightful and mighty force. Finally, there arose a third figure, Tony Kaelin, whose axe I do not dare describe. As we cowered behind the lab's protective barrier, we heard the sound they created. It was an ungodly roar of doom! Some of the younger and inexperienced researchers raised their heads to see. I knew better and tried to stop them but the Rock produced was too loud and my voice was drowned out. I could only sit there in horror as their bodies fell back lifeless and headless - their heads literally blown away. Yes, our work led us to the antihypertriton last year but we knew there were heavier things out there and our lust for knowledge had only been whetted with that discovery. As we watched RHIC implode into a singularity and many of our colleagues die horrible gruesome deaths, we realized that this arrogant quest for heaviness had brought doom and ruin not just to us but possibly to this world. What we had discovered was a heaviness borne of Rock yes, but this was a rock not from this world…not of this dimension but… From Beyond. That is why we call it 'From Beyond' but I beg you, beware; From Beyond is a heavy not meant for this world."

We don't take such warning lightly but we had arrived here on assignment and when we asked Xu for an audience with From Beyond, he merely shook his head and lead us solemnly down to the secret, heavily-fortified government complex where From Beyond resides.

A LOT OF PEOPLE CONSIDER ROCK AND ROLL DEAD. WHY DO YOU THINK ROCK IS STILL RELEVANT AND STILL MATTERS?

Robert: Rock and roll is a vampire; it cannot be killed. It only comes out at night, in dark and seedy places, and sucks the life out of all that would oppose it.

Richard: You cannot replace the alchemical and deeply personal experience of a band creating music live with real instruments. Pre-recordings and digital instruments, no matter how technologically advanced, will never contain the pure, raw, unharnessed aggression that makes rock music so fulfilling. The live show is more important than ever though for this reason. A lot of the shit gentrified today as "rock" has gotten away from that purity in many ways.

WHAT MAKES FOR A TRULY HEAVY BAND?

Robert: For me, heaviness is just as much about the content as the music. If a band is truly heavy, you feel that weight, and it brings you to their level. I think Beethoven is heavy, and he doesn't have 8 Marshall stacks behind him, although he might have been able to hear that a bit better.

Tony: Riffs, Content, and Mystery.

Richard: A killer frontman (or woman), unapologetic guitars and big drums. A distrust of conventional wisdom and exhibiting animosity toward the status quo. A refusal to ignore the dark and evil parts of the human experience.

YOU GUYS HAVE A VERY HOLISTIC APPROACH TO YOUR BAND. NOT ONLY DO YOU HAVE A CERTAIN SOUND BUT YOU ALSO HAVE A LOOK WHEN IT COMES TO YOUR GRAPHIC DESIGN.

Richard: Sound and visuals are both communication mechanisms in terms of music, so when you can combine the two well, your message or the experience you purvey can be much more powerful and complex.

Robert: I do most of the artwork, at least conceptually, and I get help from the rest of the band as far as execution. I'm very inspired by optical perception art, like the Family Dog's work during the 60's. I love 60's and 70's B-movies, particularly Hammer Horror and biker flicks, like Psychomania or The Devil's Bride. Anything with Christopher Lee. My favorite horror movie is Suspiria, not only for its stylistic approach, but how great the soundtrack and story is. Lately I've been getting really into the Coffin Joe movies, like Awakening of the Beast.

Tony: Yes the ideas are conceived by Robert and his love for the old horror psych but both Richard and I have an extensive back ground in graphic art and design. I own www.kcsprinting.com which is a print shop in the Heights and I print a lot of our merch what not. **FPH**

CHECK OUT THE INTERVIEW IN IT'S ENTIRETY AT WWW.FREEPRESSHOUSTON.COM

For More From Beyond
http://www.facebook.com/FromBeyondBand
http://musicfrombeyond.bandcamp.com/





THE AVETT BROTHERS × SNOOP DOGG × WILLIE NELSON
PRETTY LIGHTS × AFROJACK × THE FLAMING LIPS × PRIMUS
ERYKAH BADU × DESCENDENTS × YOUNG THE GIANT × MAJOR LAZER
PORTUGAL. THE MAN × FITZ & THE TANTRUMS × PHANTOGRAM × STRFKR
TWO DOOR CINEMA CLUB × BEST COAST × MORRIS DAY AND THE TIME
DIPLO × WALLPAPER × SHABAZZ PALACES × DANNY BROWN × Z-RO
JEFF THE BROTHERHOOD × CLAP YOUR HANDS SAY YEAH × R3HAB
MAPS AND ATLASES × VALIENT THORR × TURQUOISE JEEP × BIG FREEDIA
QUINTRON & MS. PUSSYCAT × FATAL FLYING GUILLOTEENS × FAT TONY
DAVID GARZA × DAVID LEIBEHART × SISTER CRAYON × VANAPRASTAA
SUNDRESS × LAST YEARS MEN × THE BIG SLEEP × CHEALSEA WOLFE
ANCIENT VVISDOM × GIRL IN A COMA × ROBERT ELLIS × BAD VEINS × UME
WHAT MADE MILWAUKEE FAMOUS × GRANDFATHER CHILD × PONDEROSA
DJ BIZZ × BOBBY BURNS × THE EASTERN SEA × MC BUDA LOVE
THE RIFF TIFFS × PAPERMOONS × THE TONTONS × WILD MOCCASINS
CEEPLUS BADKNIVES × LIMB × FUTURE BLONDS × RUSTED SHUT × ZORCH

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06.02 SATURDAY

1: JEEP POWER AMP STAGE

G.WIZZ	11:30
SIDESHOW TRAMPS	12:20
STARFUCKER	2:00
MORRIS DAY & THE TIME	3:00
Z-RO	4:20
MAJOR LAZER	5:30
SNOOP DOGG	7:15
AFROJACK	9:00

STAGE 2: PRESENTED BY BUDWEISER

THE WHEEL WORKERS	12:00
CLAP YOUR HANDS SAY YEAH	1:20
BEST COAST	2:40
PHANTOGRAM	3:50
TWO DOOR CINEMA CLUB	5:00
ERYKAH BADU & THE CANNABINOIDS	6:25
THE FLAMING LIPS	8:10

STAGE 3

CEEPLUS BAD KNIVES	12:00
MC BUDA LOVE	1:00
TURQUOISE JEEP	1:40
DIPLO	2:50
QUINTRON & MS. PUSSYCAT	4:20
R3HAB / BOBBY BURNS	5:30

STAGE 4

ASHES OF BABYLON	12:00
THELASTPLACEYOULOOK	1:00
BRAINS FOR DINNER	2:00
BOMBÓN	3:00
LOS SKARNALES	4:00
VENOMOUS MAXIMUS	5:00
VALIENT THORR	6:00
FATAL FLYING GUILLOTEENS	7:00

STAGE 5: PRESENTED BY CHIPOTLE

ZLAM DUNK	12:30
THE BIG SLEEP	1:30
QUIET CORRAL	2:30
THE MANICHEAN	3:30
SISTER CRAYON	4:30
MAPS & ATLASES	5:30
JEFF THE BROTHERHOOD	6:40
DJ BIZZ	7:30

STAGE 6

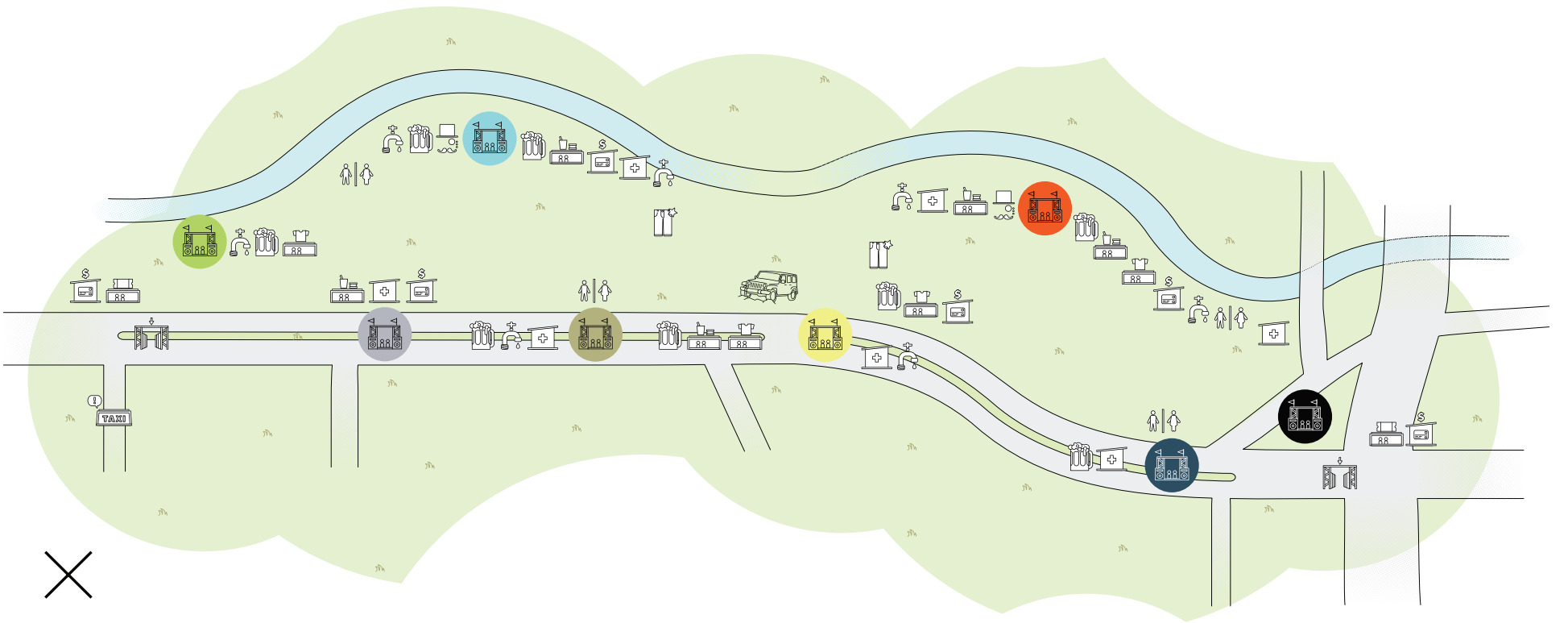
THE JOURNEY AGENTS	12:00
EAST CAMERON FOLKCORE	1:00
ESPANTAPAJAROS	2:00
ZORCH	3:00
LOVE HORSE	4:00
TYAGARAJA	5:00
SUNDRESS	6:00
BAD VEINS	7:00

STAGE 7

KIRBY BROWN	12:30
THE EASTERN SEA	1:30
PALE	2:30
EYES BURN ELECTRIC	3:30
GLASNOST	4:30
BANG BANGZ	5:30
RIFF TIFFS	6:30
CADDYWHOMPUS	7:30

STAGE 8: BROUGHT TO YOU BY SUPER HAPPY FUN LAND

PAPAYA	12:00
CLOCKPOLE	12:45
THE ANNOYSTERS	1:30
ESCATONES	2:00
LAZER CUN*ZZ	2:45
GOREALAH SOUL	3:30
POOPY LONGSTUFFING	4:00
BLACK LEATHER JESUS	4:30
FUTURE BLONDES	5:00
RUSTED SHUT	5:30
DAVID LIEBE HART	6:00



06.03 SUNDAY

1: JEEP POWER AMP STAGE

DJ FREDSTER	11:30
GRANDFATHER CHILD	12:20
ROBERT ELLIS	1:40
YOUNG THE GIANT	3:00
WILLIE NELSON	4:50
THE AVETT BROTHERS	7:00
PRETTY LIGHTS	9:00

STAGE 2: PRESENTED BY BUDWEISER

DJ SUN & RESOLUTION	12:20
WILD MOCCASINS	1:00
FITZ AND THE TANTRUMS	2:10
PORTUGAL. THE MAN	3:55
DESCENDENTS	6:00
PRIMUS	8:00

STAGE 3

SURAJ K	11:40
BART BLACK	1:00
FAT TONY	2:00
LIMB	2:50
WALLPAPER.	3:50
BIG FREEDIA	4:50
DANNY BROWN	5:40
SHABAZZ PALACES	6:50

STAGE 4

HARTS OF OAK	12:00
PAPERMOONS	1:00
SECOND LOVERS	2:00
PONDEROSA	3:00
LAST YEAR'S MEN	4:00
VANAPRASTA	5:00
INFANTREE	6:00
DAVID GARZA	7:00

STAGE 5: PRESENTED BY CHIPOTLE

SUITE 709	12:30
QUIET COMPANY	1:30
FEATHERFACE	2:30
A SEA ES	3:30
ORGONE	4:30
CHELSEA WOLFE	5:30
WHAT MADE	
MILWAUKEE FAMOUS	6:30
ELECTRIC TOUCH	7:30

STAGE 6

JON BLACK	12:00
THE FREAKOUTS	1:00
NEW BRUISES	2:00
SQUARE & COMPASS	3:00
ANCIENT VVISDOM	4:00
TOUCHE AMORE	5:00
UME	6:00
GIRL IN A COMA	7:00

STAGE 7

BLACK COFFEE	12:30
SCHMILLION	1:30
THE ELECTRIC PRIMADONNAS	2:30
THE SMALL SOUNDS	3:30
NEW YORK CITY QUEENS	4:30
THE SOUR NOTES	5:30
THE WATERMARKS	6:30
THE TONTONS	7:30

STAGE 8: BROUGHT TO YOU BY SUPER HAPPY FUN LAND

IMMIGRANT PUNK	12:00
THE ANARCHITEX	1:00
BLACK MAGIC MARKER	2:00
MUZAK JOHN	2:15
DEMONIC HEN	2:30
THE GRASS SKIRTS	3:00
JODY SEABODY & THE WHIRLS	4:00
DARWIN'S FINCHES	5:00
GIANT BATTLE MONSTER	6:00

LEGEND

- STAGE
- ENTRANCE/EXIT GATE
- FANCY PANTS
- HIGH ROLLERS
- JEEP POWER AMP EXPERIENCE
- FIRST-AID
- ATM
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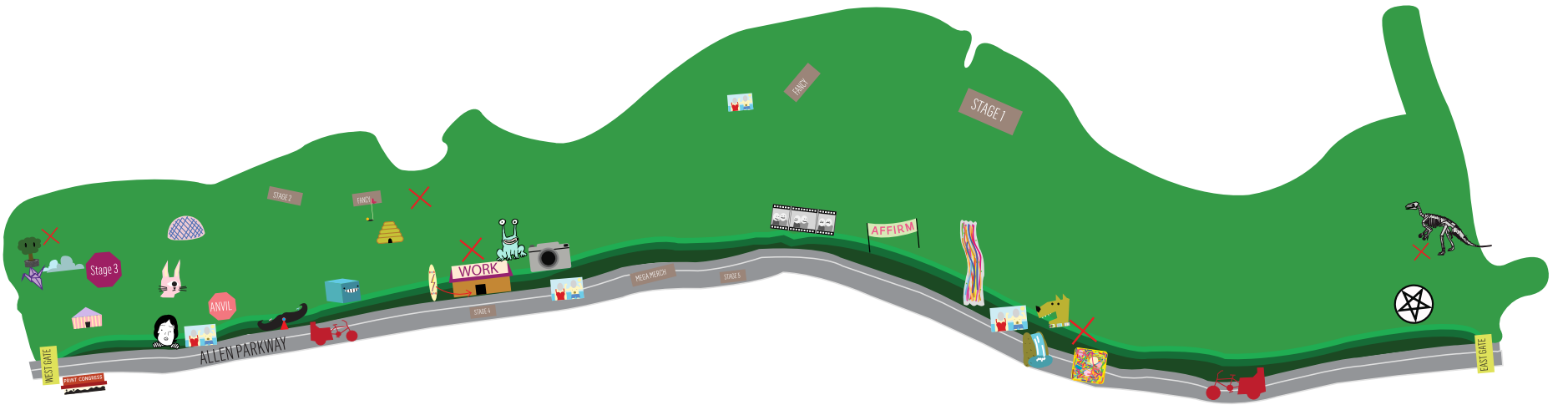
JUNE 2 & 3
ELEANOR TINSLEY PARK

ACROYOGA OF HOUST BAMM! COLLECTIVE ARTHUR BATES BLEEP LABS BRITTANY BLY JACOB CALLE CARVE SKATE SHOP
ERIC CASTORENA MOLLY R. CLARK BRYAN COPE JOSUA DAVIS TIMOTHY DORSEY PATRICK DOYLE EXURB COLLECTIVE
WOODY GOLDEN GREGG HIGGINS BRISA JIMENEZ DANIEL JOHNSTON AIMEE JONES JUNIOR PRINT MAKING CONGRESS K R E E T - N
KRISTINE NOEL PHOTOGRAPHY ANNA MARIA MATT MESSINGER ANDY NADOLNY FRANK OLSEN CHEALSEA PAQUETTE SDC PRODUCTIONS
PAST LIFE PHOTO BOOTH MICHAEL C. RODRIGUEZ STEPHANIE TOPPIN FRANCES TROTTER TX/RX LABS JASON VILLEGAS SARAH WELCH

ART MAKING WORKSHOPS GIANT SCULPTURES INTERACTIVE ART PAINT SLIDE YOGA 30 FOOT WATER WALL SKATEBOARDING ART SCAVENGER HUNT MINI GOLF







FREE PRESS SUMMER FEST 2012
VISUAL ARTS MAP AND PROGRAM GUIDE

ACROYOGA OF HOUSTON & THE SUMMERFEST CIRCUS
TAKE A FREE FLIGHT, HULA HOOP, SLACK LINE

IVAN CHEESMAN
"COUNTERCRAWLTURE"

THE WISH TREE
AN ART WORKSHOP ABOUT MAKING YOUR DREAMS COME TRUE

JOSH DAVIS
"1000 CRANES"
AN INSTALLATION TO SYMBOLIZE GOOD LUCK

MATT MESSINGER
ART SCAVENGER HUNT
FIND THE ARTWORK, LIKE BURIED TREASURE AND IT'S YOURS TO KEEP

STEPHANIE TOPPIN
"IMAGINARY HEAD SPACE"

MICHAEL C. RODRIGUEZ
"THIS IS THE FINAL STRAW"

ANDY NADOLNY
"THE CUBE"
(w/black light face paint)

TXRX LABS & EXURB COLLECTIVE
"WATER GATE"

JASON POLAND
"MOUSTACHE RIDE"

WOODY GOLDEN
"TERRA ANTENNA (TRINE TOWER)"

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JASON VILLEGAS
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BRETT OSBORNE
"WITH ALL MUSIC BLARING, I CAN HARDLY SEE STRAIGHT!"

PATRICK DOYLE
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(MUST BE 18 OVER / 48"+ TALL, REMOVE SHOES, SLIDE AT YOUR OWN RISK, "RUNS SPONTANEOUSLY SATURDAY AND SUNDAY")

BRITTANY BLY
"AFFIRM"

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"HISTORY OF LONGBOARDING"
(INSIDE ART WORKSHOP)

FPSF Quickie
BY RAMON MEDINA

AH YES, Free Press Summer Fest rears its ugly head again across the bayou as throngs of people of all ages will gather at Eleanor Tinsley Park to take in two days of music, dancing, sweating, people watching, and that paint slide thing they do every year. But the thing that is the focus of the two-day event and the variety and number of acts is almost a bit much to take in. "You got some folky rock?" Ok, how about The Avett Brothers? "How about some West Coast Rap or Texas Country legends?" Mmm, how about Snoop and Willie? "Indie Psych Rockers doing classic rock?" Alright, The Flaming Lips will do Pink Floyd for you. "Dutch and Colorodo DJs that can make me dance my ass off?" Afrojack and Pretty Lights. "How about some old school Punks?" The Descendents. "Bass Slappin' Motherfuckers?" Primus! "I WANNA EAT SOME ICE CREAM CASTLES?!!!" Morris Fucking Day and the Time! C'mon man, we can keep this up all day: Major Lazer, Portugal The Man, Erykah Badu, Best Coast, Valient Thorr, Maps and Atlases… What do you want? I mean, there is no way there isn't at least one touring band here that doesn't make you stop and say "What the Whaaaat?" And I haven't even gotten around to the myriad of local and regional acts like Ume, Fatal Flying Guilloteens (back together like some musical A-Team!!!), Z-Ro, The Ton Tons, Robert Ellis, Fat Tony, Girl in a Coma and a hella lot more so stop interrupting me. The point is, it's quite a bit of music and it can seem kind of daunting to a lot of folks.

To help those folks attending for the first time or those simply overwhelmed by the whole thing, we gathered a small panel of folks - a local DJ, a studio honcho, a music blogger, a band, and muzak john…he's just.. muzak john… that's kind of a title in itself really. Look, if you've seen him play you'd understand but that's really an entirely different story that I'm not about to get into now. The reason we gathered them here is to answer two simple questions for your folks.

1) What act(s) are you most looking forward to seeing at FPSF this year and why?

and

2) Outside of the music itself, what other aspect of FPSF are you looking forward to this year and why?

John Martucci (muzak john)

Number one… I'd say Willie Nelson, Fatal Flying Guilloteens, Snoop Dog, and Flaming Lips. Those four acts because I've never seen them. …and my own act ''muzak john'' because I'll be doing rap/noiz with vocal. effects, samplers and beats!

Number two… Oh, just the whole landscape of the whole thing, parading about, mingling and trying to catch as many acts that I like as I possibly can.

CHAIRS (CHAIRS)

1. For nostalgia's sake, I'd have to say PRIMUS!

2. All the food, snacks and refreshing drinks to be enjoyed in the hot sun!

Ian Wells, KTRU Local Show DJ

Music: Papermoons, who are finally playing again, and Wild Moccasins, who have amazing new material.

Non-Music: Anvil tent! Anvil tent! Anvil tent!

Dan Workman (SugarHill Studios)

I'm looking forward to hearing The Flaming Lips do Dark Side of the Moon, and seeing The Wheel Workers. AND trying out a new tube of badass sunscreen!

David A. Cobb (HoustonCalling.net)

1. David Garza: I used to see him a lot in the 90s, and his residencies at Continental Club were always a great time, but he doesn't make it to Houston that often anymore so it's been a few years since I have had a chance to see him.

Maps & Atlases: I have heard good things about these guys and hope their Summer Fest set lives up to the hype.

Sideshow Tramps: The Tramps seem to thrive in the festival atmosphere and always play an exciting set.

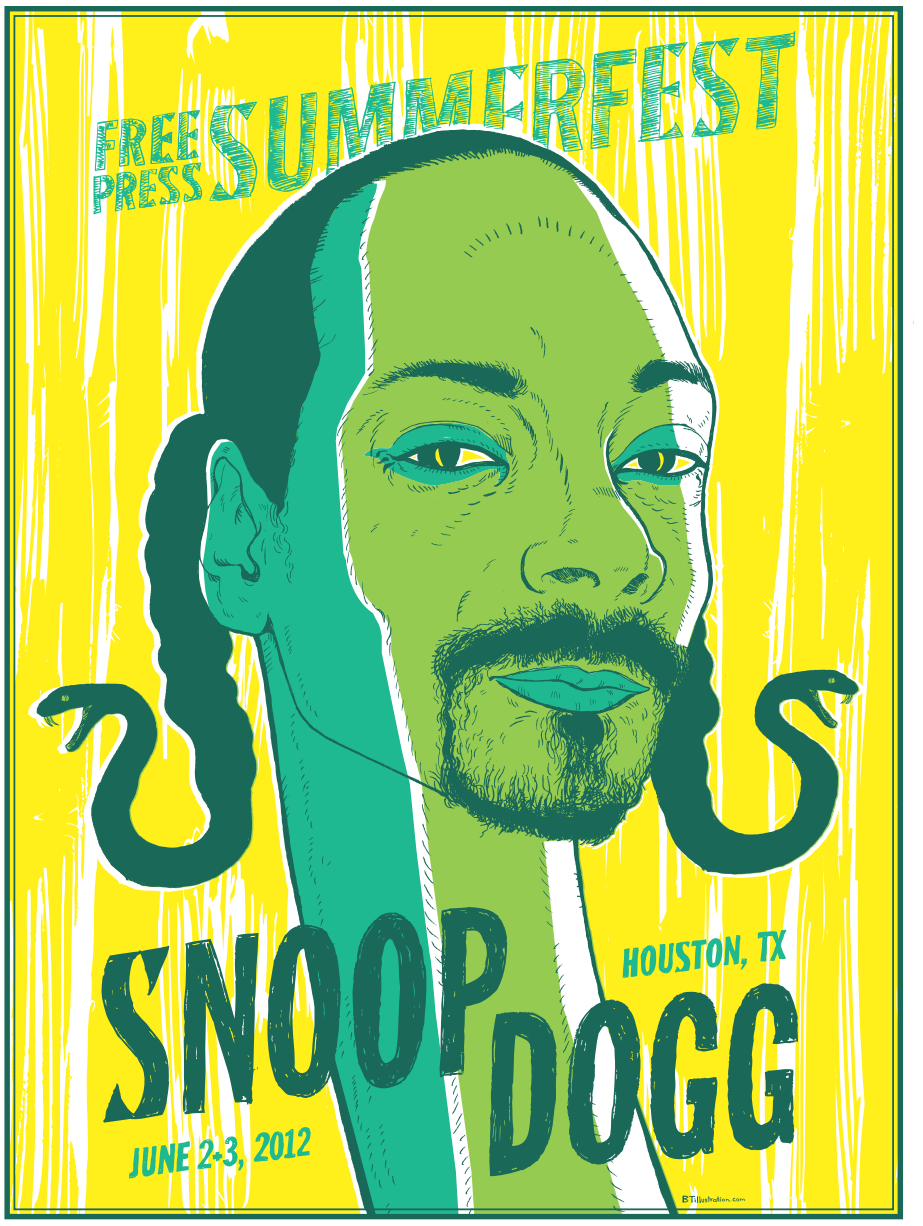
The Watermarks: These guys never fail to impress me live, although I rarely get the chance these days to catch them play. I hope to be able to hear some of their new songs.

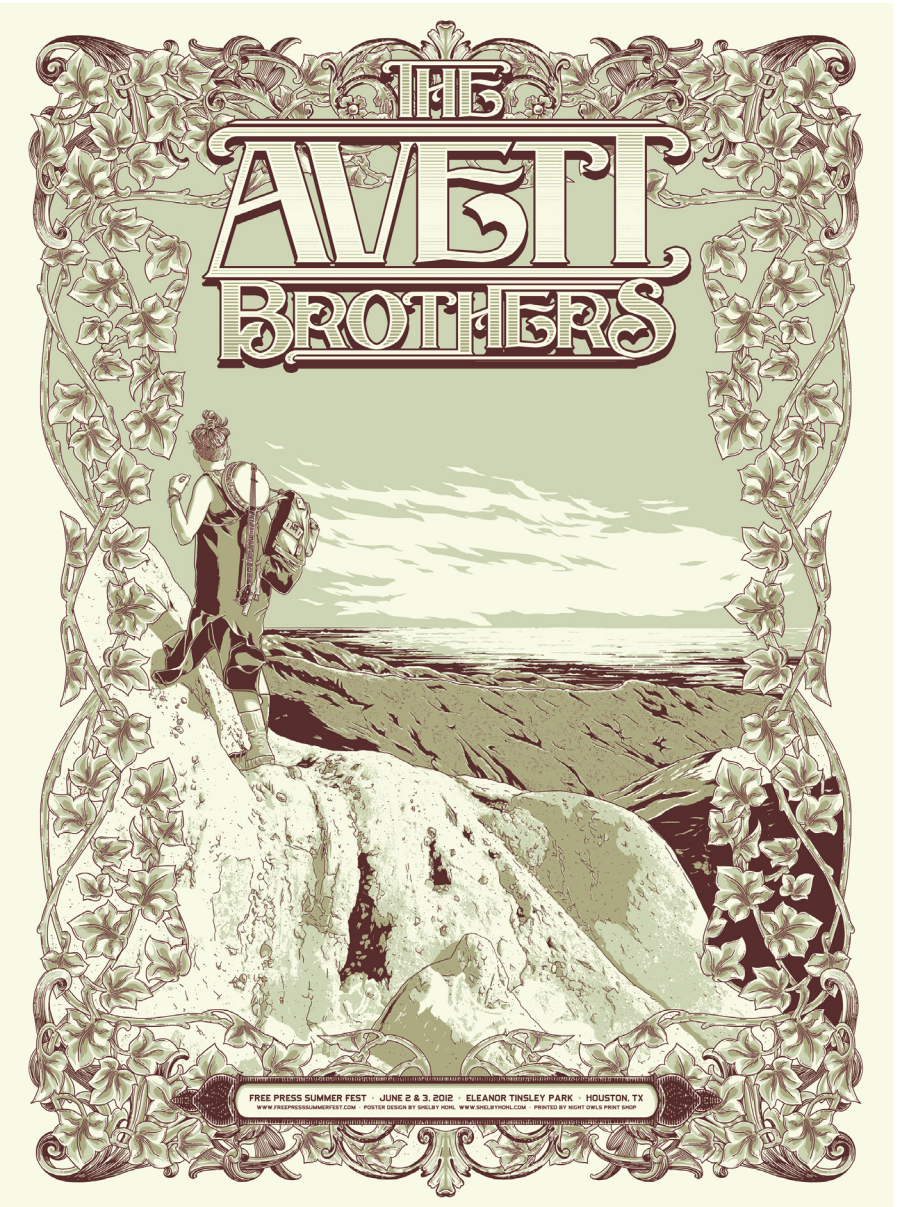
2. I am looking forward to once again seeing the throngs of music lovers--many of which would never take the time to see local bands--discovering just how great some of Houston's bands are. It's exciting seeing people find their new favorite band, only to find out they live in the same city. **FPH**

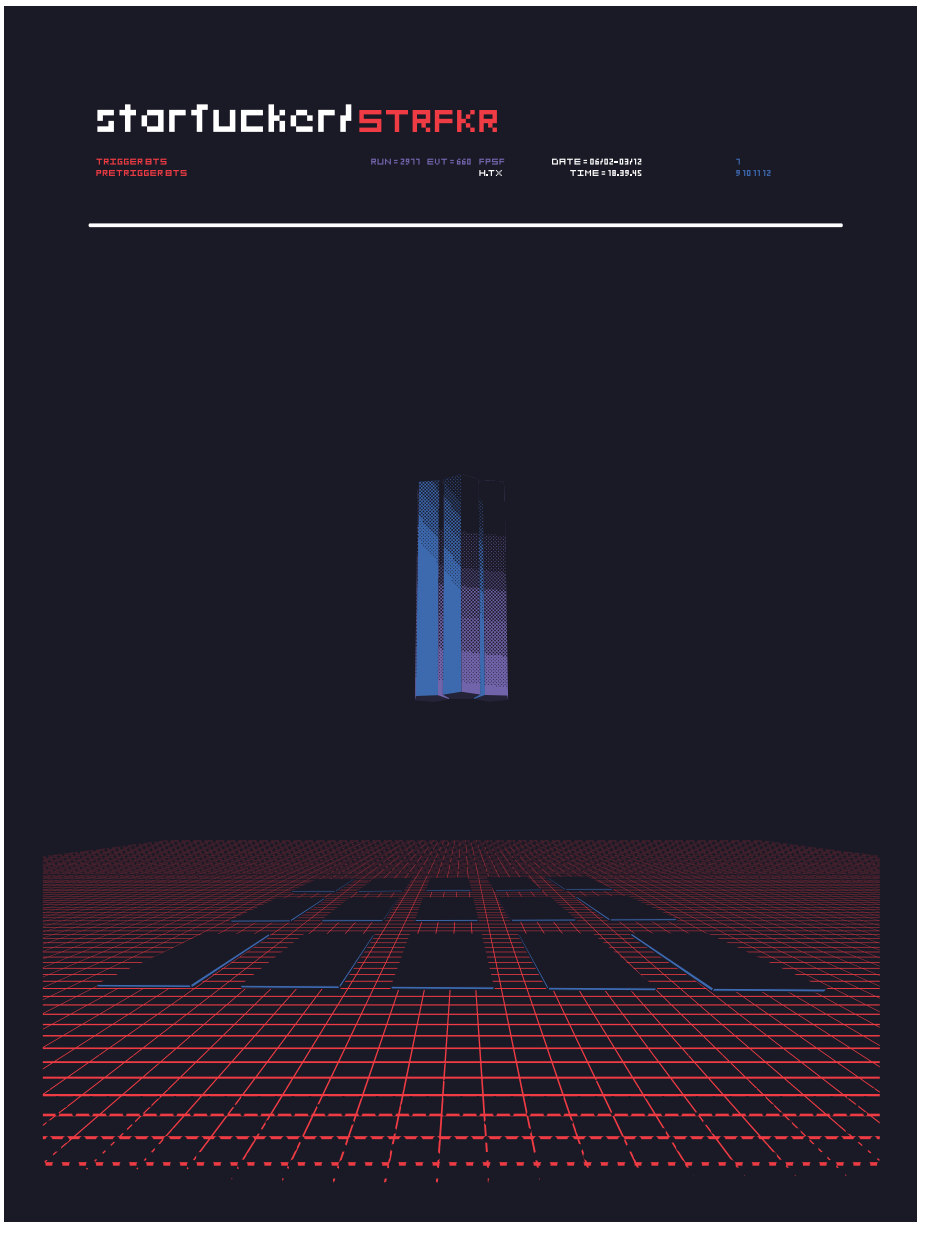


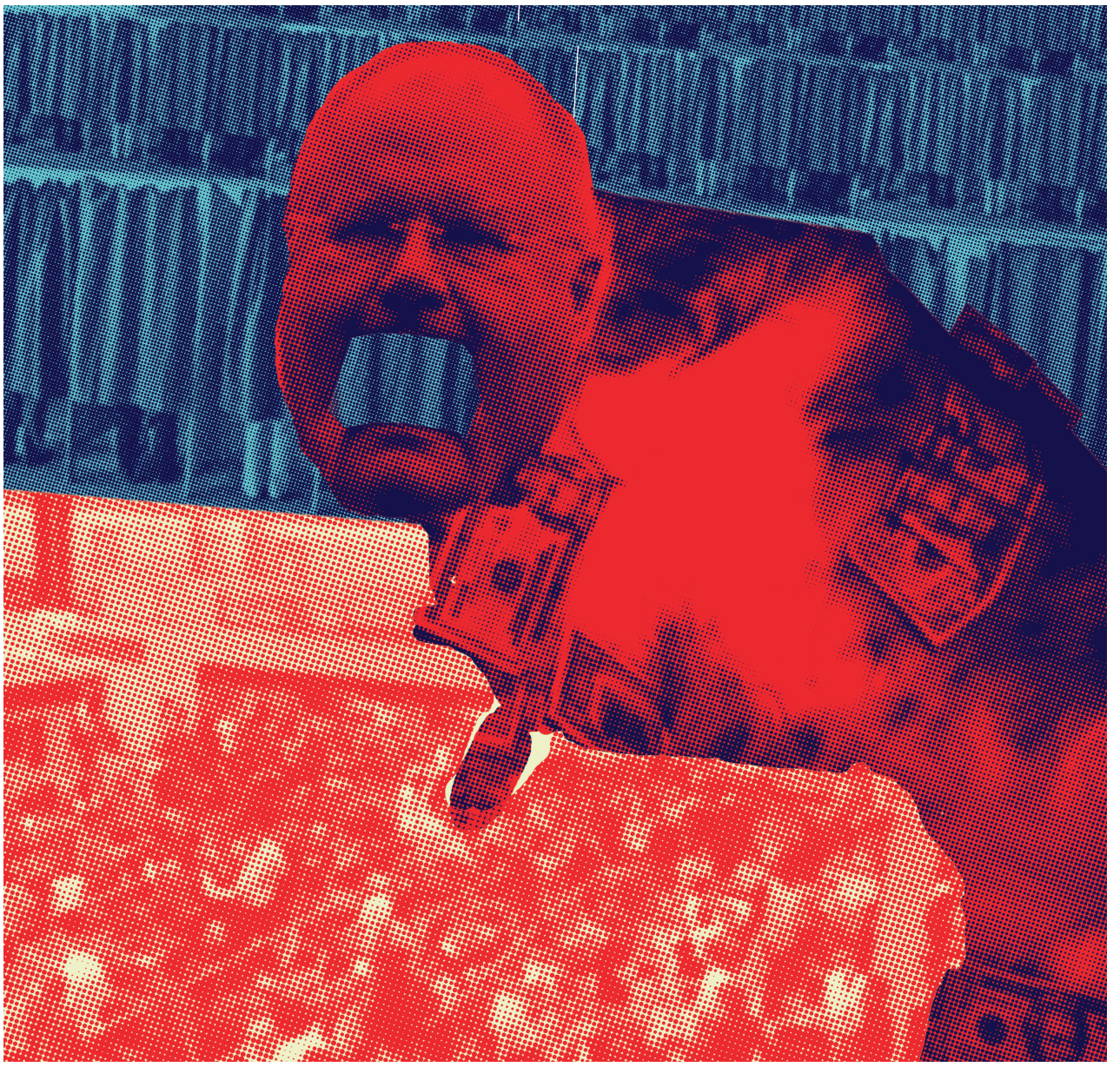
Morris Day and the Time perform at FPSF 2012 on Saturday June 2nd. The things he could do to you.


FPSF
HTX
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JUNE 2-3, 2012


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EARLY VOTING has begun for this year's primary, and November is not so far off. Inside the loop might be a crazy liberal orgy; however, let us not forget the sea of red that dwells everywhere else in this state. And this year at the polls, your local tea party enthusiasts, The King Street Patriots, have a million-man march prepared just for you. They plan on deploying "poll watchers" to all corners of the nation with the intention of sitting, watching, and waiting on you to do the highly unlikely act of voting as your dead grandmother. So just in case you thought you were going to sneak one over on these asshats, think again.

The King Street Patriots (KSP) have been stalking us at the polls since 2008. The KSP started a poll watching campaign entitled, True the Vote, and just last month held a sold out conference here in Houston. True the Vote was kick started because according to these conspiracy theorist voter fraud is ruining America. Never mind the fact that five voting complaints involving voter impersonation were filed with the Texas Attorney General's Office from 2008 to 2010. Or that nationwide since 2007 just 120 charges and 86 convictions were documented. Oh no, these tea baggers are not interested in facts or accuracy. They seem to lean a bit more towards racism and voter suppression. This is why the KSP vehemently support recent efforts to pass and enforce voter ID laws here in Texas. Which would even according to the U.S. Justice Department would predominately disenfranchise minority voters. This is particularly worrisome when you factor in the 600,000 voters without photo identification in the state. How could anyone even attempt to justify disenfranchising such a high number of voters over a made up undocumented problem. As it stands now the verdict is out on if we are going to have to show our state issued ID's at the polls come November. We'll let you know once the lawsuit Texas filled against The Justice Department works itself out.

A 2010 a lawsuit filed by the Texas Democratic Party against the KSP charged the organization with making unlawful political contributions to the Texas Republican Party. And just last month a Travis County district judge ruled that the KSP have been illegally operating as a nonprofit. The KSP are in fact an unregistered political action committee that illegally supported the GOP during the 2010 elections. Ultimately stripping the organization of its nonprofit status and forcing them to disclose their donors and political activities. According to a statement issued by Texas Democratic Party spokeman Anthony Gutierrez, "The King Street Patriots have been operating as a political entity while blatantly ignoring the laws every other political entity has to abide by. It is time for this Republican front group to drop the facade, disclose their donors and start operating within the law."

Organizations like True the Vote adore many forms of poll harassment. Such as, limiting polling locations in poor and minority precincts. Or, placing friendly phone calls to unsuspecting voters and giving false or inaccurate polling locations and dates. Creating and distributing "felon lists" in an attempt to disenfranchise voters who might share the same name as a felon. Or just straight up threatening voters at polling sites with criminal charges. In 2010, the Justice Department interviewed voters about allegations of such tactics being used on them by KSP trained poll watchers. Nothing screams freedom like having the furrowed brow of a middle aged white dude hovering over you as you attempt to cast your vote.

ID or no ID's one thing is for sure these creepers will be caravanning their way to your polling place with the intent to harass and intimidate you. True the Vote's website and most recent conference list their short term goals as having trained a million poll watchers around the country come Election Day. And while they might have set their goal a bit high the scary part is they seem to be on track to fall just under their one million man mark. According to the True the Vote National Elections Coordinator, Bill Ouren, voters should feel about poll watchers they way they do about the popo's, "Like driving and seeing the police following you." Oh shit, someone remind me to leave my one hitter at home on Election Day. I propose we all make shirts that say something along the lines of, "What the fuck are you looking at?" **FPH**

BY ALEX WUKMAN

JUNE IS ONE OF THE HARDEST MONTHS for Houston arts fans. Between that big music festival at the start of the month and the biggest parade/bacchanalia in the city at the end of the month there aren't too many people focused on going to the theatre or the museum. Since most of the companies in the city end their seasons in May it's pretty understandable why June is almost ignored in the art world. This year proves that June doesn't have to be spent running from air conditioned car to air conditioned apartment to air conditioned bar, hanging poolside or lounging on hipster beach— also known as Menil Park.

Between the Houston Ballet's production of Romeo and Juliet, The Alley's revival of Noises Off and The Hobby Center hosting a production of The Best Little Whorehouse in Texas Houston's biggest companies and houses are playing it safe for the midpoint of the year. There is one notable exception when it comes to interesting programming at the massive edifices surrounding Jones Plaza.

Fela!
June 5-10
Society of Performing Arts at Jones Hall,
615 Louisiana St # 101
713-227-4772; www.spahoustn.org

You talk about how well versed in music you are, how you're always looking for new bands and interesting sounds for your DJ sets at the strip center bar but you've never heard of him. Your hip friends don't have him on vinyl, the Itunes genius didn't recommend him based on your collection and you didn't torrent his entire back catalog the night after your last break-up. And for that you are not forgiven because it is damn near impossible to describe Nigerian born Fela Kuti without using the word legend. He and his bands, Afrika '70 and Egypt '80, almost singlehandedly pioneered the creation of Afrobeat by throwing the advanced polyrhythmic drumming of traditional West African Yoruba music, the fat horns and guitar armies of post-colonization Ghana high life, the kicking bass lines of funk and the odd time signatures of early 1960s London jazz into a blender with a heavy shot of 1969 L.A. Black Power politics and hitting puree.

And what made Kuti a legend was the unusually ballsy decision he made after he came up with his recipe. Instead of staying in the relative safety of the US or London and criticizing the Nigerian government's response to Biafra's attempted secession or the looting of his country's oil revenues by the military, Kuti took his high energy new sound and his massive band and went back to Lagos, set up in the Empire hotel ballroom and began to attack and criticize the power grabs, oppression and outright looting being out by governments throughout post-colonial Africa. And he paid for it.

After releasing his biggest album Zombie in 1977, Kuti's home and recording studio were raided. By 1,000 soldiers, who beat him almost to the point of death burned everything he owned—including his instruments and master tapes—and threw his elderly mother out of a second story window causing fatal injuries. Seven years later a different government—this time a military dictatorship—decided they'd had enough of Kuti's criticisms and threw him in jail. The charge on the docket was currency smuggling, but everyone knew it was because he wouldn't lay low and keep quiet. It took Amnesty International and about half-a-dozen more groups getting involved before Kuti was finally released from prison—almost two years after he was arrested. After his release he continued fighting against corruption and dictatorships. In '86 he shared a bill at Giants Stadium with that sanctimonious Irish rocker, the biggest Hispanic musician to get airplay on classic rock stations and a group who only gets played at Christmas parties. In '89 he released an album attacking Ronald Reagan and Margaret Thatcher for their continued support of Apartheid. And in 1993 he was arrested again, this time the dictatorship accused him and four of his people with murder. It didn't stick, but it didn't matter. Kuti was too sick and too exhausted to fight anymore. In 1997, after nearly 40 years of performing, Kuti died of complications related to AIDS.

And then he was largely forgotten by the Western world until Will Smith was filming scenes for Ali and a random extra came up and asked why there wasn't a movie about Kuti. It took 10 years and the combined weight and money of Jay-Z, Will Smith and Jada Pinkett Smith to make something happen. After the musical opened on Broadway in 2010 it received 11 Tony nominations and 4 wins, which is a fancy of way saying go see this play. Not only because it's good but also because it—like other Love, Janis, Rock of Ages, Mamma Mia! and other jukebox musicals—is designed more as concert and less as a traditional musical. Also the audience can and is encouraged to dance.

American Falls
May 25-June 9
Catastrophic Theatre at Diverseworks, 1117 East Freeway
713-522-2723; www.catastrophictheatre.com

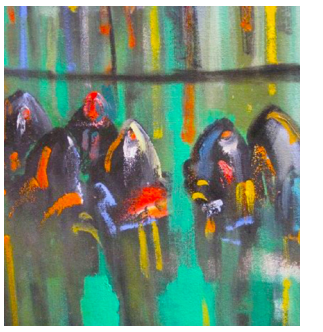
Catastrophic's head honcho Jason Nodler describes the world premiere of company member Miki Johnson's play American Falls as an Our Town for the recession ravaged. According to Catastrophic's press kit the show "follows a day in the lives of six living people and two dead ones in American Falls, Idaho." It focuses on the mundane and epic, the trivial travesties and pop culture commentary that make life in America so damn difficult and all too rewarding. Like most Catastrophic shows, American Falls is sure to be an experience that leaves audiences profoundly changed and radically different from how the play found them.

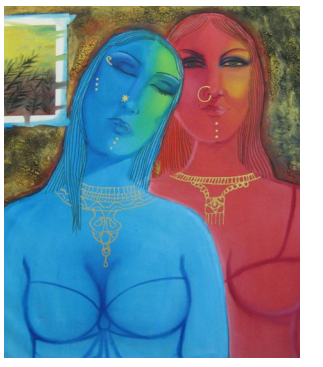
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www.janancollection.com;
Venue info: 832-287-5577,
www.avantgardenhouston.com

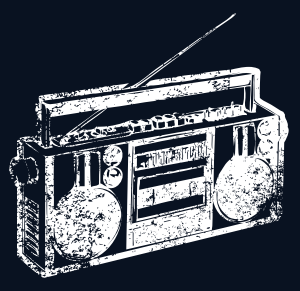
In 1999 a Fort Worth native named Ty Nguyen-Reed graduated from the Illinois Institute of Technology with a B.S. in Chemical Engineering. She joined the U.S. Army and was commissioned as a Second Lieutenant—making her one of the handful of Vietnamese women serving as officers in the military. Over the next 10 years the world would change rapidly and Nguyen-Reed's place in that world changed radically. She served four tours in Iraq and in between her duties as company commander for logistics and combat power to the brigade Nguyen-Reed worked to help promote reconciliation amongst the sects. She organized district-wide soccer tournaments for 10,000 Iraqi children and helped establish vocational training for women.

It was on her third tour with the First Brigade, 4th Infantry Division that Nguyen-Reed had another life changing discovery. While working on rebuilding projects in South Baghdad Nguyen-Reed was approached by a woman named Fatima. Fatima's story was all too common: young—not even 30—and a widow, she'd lost her husband to a suicide bomber, she was struggling to feed her three kids and keep a 300-square-foot roof over her head. Like most of her friends Fatima wasn't looking for charity or handouts, she was trying to find a way to turn her artistic talent into something that could sustain her family. Nguyen-Reed met with Fatima and nearly 30 other Iraqi women and realized that their paintings, baskets and handicrafts could find a market in the U.S. Nguyen-Reed got in touch with her sister, Teresa Nguyen, who was finishing up a degree in Journalism at SMU and they decided to form the Janan—meaning heart in Arabic—Collection as a way to bring the work and art of Iraqi women to the U.S. **FPH**









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Making the Case for Comedy: FPSF 2013

BY MILLS-MCCOIN
PHOTO BY JAY DRYDREN

"Where humor is concerned there are no standards - no one can say what is good or bad, although you can be sure that everyone will." - John Kenneth Galbraith, economist

For almost a year now, I've been hosting the Open Mic Knight at Fitzgerald's, where local and touring stand up comedians are given ten minutes to perform. For me, that ten minutes can seem like an eternity filled with verbal internet memes and pop culture reminders offering little to no hope of laughter. However, there are times when that ten minutes can be an ever so brief glimpse into what Houston stand up comedy once was, and what it could become again.

To some of you, that statement probably seems a little harsh. And it is. I'm not ashamed of my high expectations... which is why making a case for a comedy stage at Free Press Summer Fest 2013 is no easy task.

Most of the other major art and music festivals (Fun Fun Fun Fest, SXSW, Bonnaroo, etc.) have stages devoted to comedy, and it's never just a stage with a PA and a microphone. They are well-organized, equally funded stages, supplying a demanded type of entertainment. High profile comedians and entertainers are booked to attract sponsors; and the local talent serves as a supplement. And without the need for complicated production values such as bright lights and state of the art sound quality, this concept of a comedy stage at FPSF doesn't seem like a huge undertaking. So, why NOT have a stage for comedy at FPSF?

A massive arts & entertainment festival, in my opinion, should not simply produce a stage for a particular scene simply because the scene exists. That's like when you were a kid and at the end of the Little League baseball season every player got a trophy just because. And though that trophy is meant to be a reward for the child's commitment to the team throughout the season, it's still fairly innocuous. So, what are the reasons for having a comedy stage at FPSF?

As with music, a stage for comedy at FPSF would unquestionably give local comedians something to strive for; and I highly doubt that there's a member of the Houston scene that thinks Houston is unworthy of a comedy stage. That would be kind of ridiculous. Every comedian has the desire to perform in front of a large audience in their hometown. Now, performing outside in the Houston hell-raising heat is a different matter altogether. But even then, no local comedian would turn down the opportunity, which is my point. The comedy scene wants a stage at FPSF, and deeply so. And, it's fair to assume, they would work hard to get one if the decision was theirs.

Because of Houston's long history with humor and stand up comedy, one could make an argument that the city deserves a comedy stage. While in some entitled way, that might be true, it still doesn't justify the amount of funding necessary for its success. However, the concept of pride is something worth examining.

Clearly, FPSF is not ashamed to display the local music scene. Slotting Robert Ellis and Grandfather Child and The Sideshow Tramps and the Wild Moccasins and The Wheel Workers for Main (or Main-ish) stage performances is an obvious indicator of this. So shouldn't there be just enough pride in Houston's comedy scene to necessitate a tiny little stage on the street where local comedians can perform and take their reward? Sure there should be. And maybe there is. But what I know of the FPSF organizers... they don't like to simply do new things. They like to do new things HUGE!

A stage for comedy at FPSF would cultivate and expose Houston's local talent, no matter how it's organized. And it certainly does not (and should not) be simply devoted to stand up comedy. With its sizable improv scene, Houston should get to see all of the comedies, not just the big name performers from out of town, or the mid-tiered comedians that tour the country yet call Houston their home. It's fair to say that our city's potential consumers are unaware of all that is available to them in terms of nightly entertainment. A comedy stage would help remedy that; and hopefully, the high profile performers would enjoy their time spent in Houston so much that they would add our city as new stop on their national tours in the future.

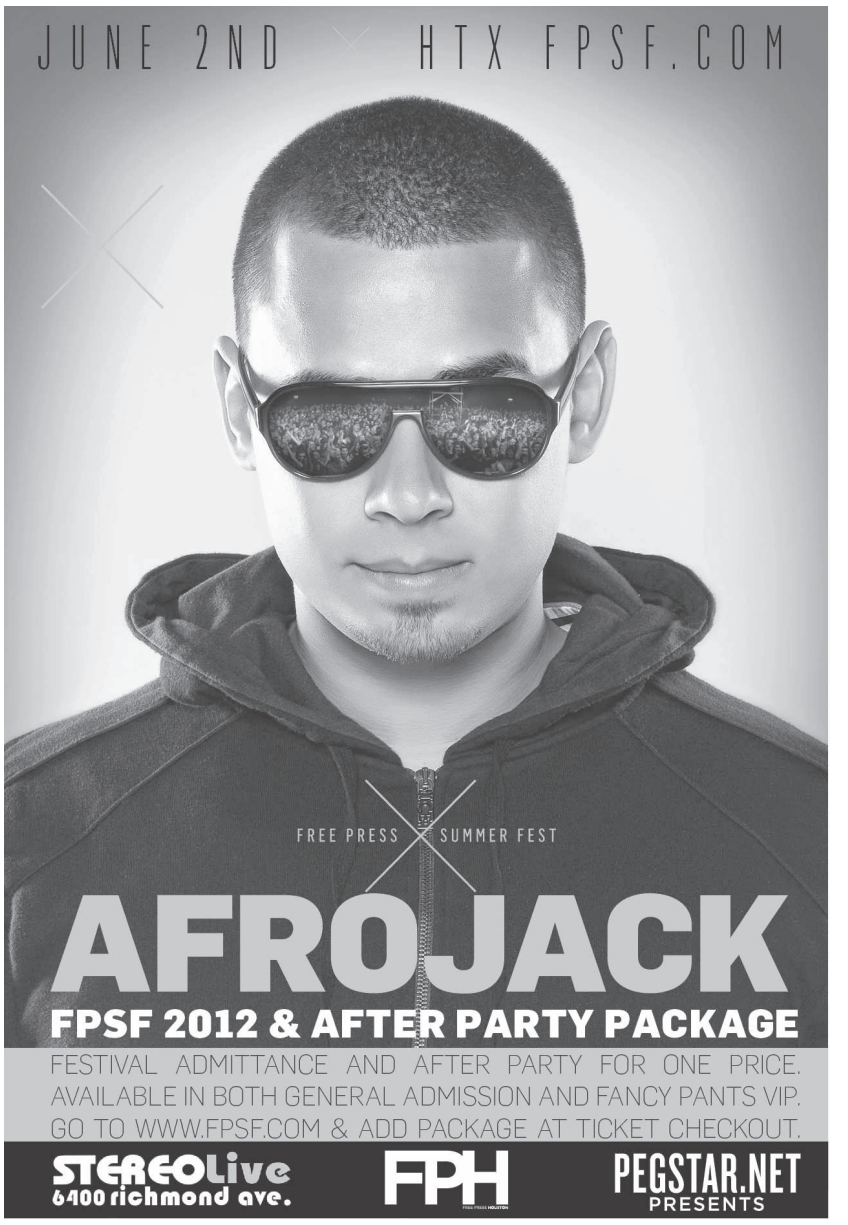
Last year, a local newscast producer named Jenny Johnson (@JennyJohnsonHi5 on Twitter) won the National Lampoon's Twitter Award for Most Offensive Female. She deserved a victory parade upon her return home to Houston, but never got one. This is the kind of "failure to recognize achievement" that pushes performers and artists to leave Houston for greener and more appreciative pastures (Chicago, LA, NYC... ATX?). If nothing else, the FPSF comedy stage would serve in this capacity as a token of appreciation.

Houston's comedic deity, Bill Hicks, would likely not appreciate being asked such a silly question as "Do you think FPSF should have a comedy stage?" That's my assumption, at least. I believe Bill would ultimately arrive at the conclusion that... it doesn't fucking matter. No festival of art makes or breaks a scene, a sound, an artist, an image, or a community. The FPSF festival is an annual 48 hours out of a possible 8,760. He would ask us, "What are you doing with the other 8,712 hours? That's what fucking matters." Cheers. FPH

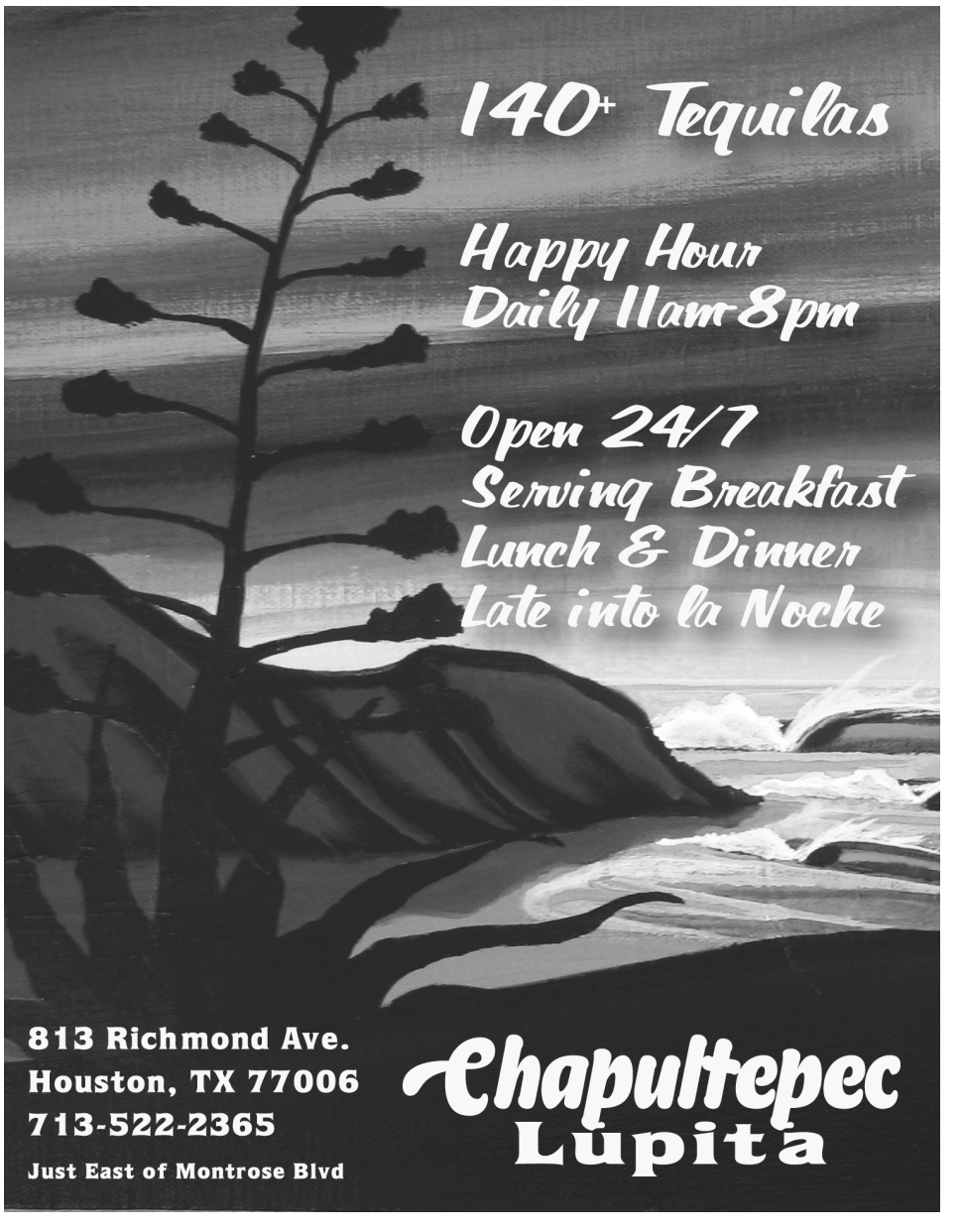


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BY RAD RICH AKA RICHARD HANNA



WELCOME TO ANOTHER ADDITION OF THE SPORTS BRIEF WITH RICHARD HANNA.

Reporting on Football, blogging direct from the new BBVA Compass stadium in Downtown Houston. In football the Houston Dynamo are in the inaugural opening of the new stadium playing against DC United. The Dynamo's were coming off a lost that past Wednesday night with a 1-0 lost to the New York Red Bulls at the Red Bull Arena in Harrison NJ. The only goal of the game came in the seventh minute of the match with a goal by Kevin Cooper who blocked an attempted clearance by goalkeeper Tally Hall. This ended the Dynamo franchise record seven game road trip. This match extended their losing streak as they lost the previous weekend 2-3 to the same DC United. What should be highlighted is that DC United coach Ben Olsen and 2 players Dwayne De Rosario and Josh Wolff are former Houston Dynamo players. After a lack luster first half the Houston team ended only with 9 shots on goal. But it was midfielder Brad Davis who was able to connect way on the top of the box for the Dynamo with an assist by Andre Hainault in the 67 minute. The goal was all that was needed as Houston went on to win their first game in the new stadium 1-0. With the Houston Dynamo goal Davis became the first ever to score in the new stadium. It was a great finish by Houston's all-time leading in games starts and assists to score the goal. It was 150 appearances for Houston and also his 25th goal for the team making him the third player in a Dynamo uniform to make 25 plus goals in a season. The Dynamo continues to dominate DC United with a perfect home record of 6-0-1. In other games notes from the game today the Brian Ching and Brad Davis the only remain original Dynamo players from the inaugural season made their 175 appearance in a Dynamo uniform.

Former Houston Dynamo and now head coach of DC United Ben Olsen was happy with the new stadium. He also added about the team that the first 30 35 minutes he felt they did a good job but this is there first time dealing with heat this year but all and all they did a good job. They prepare to play the following Wednesday. Houston Goalkeeper Tally Hall was happy with the 3 points but he did not get caught up too much in the ceremonial stuff. He did add that he felt the way the team played was fundamental. The win was an important one as the Dynamo improves their record to 3-3-2 with 11 points move within 7 points on the Eastern Conference leading DC United who has 18 points. The Dynamo has short rest as they play the first ever night game in the new stadium this Tuesday against the Portland Timber game start is 7:30.

In other football news overseas in Europe Manchester City are hoping to become Premiership Champions of the English Premiere League on Sunday as the play Queens Park Rangers who are battling regulation to the 1st division. With a city win the become champions for the first time in 44 yrs. This all dependent on Manchester United who play Sunderland on Sunday also. Regardless it will be very exciting tomorrow morning on the last day of the season. Over in Germany in the Bundesliga Champions Borussia Dortmund defeated Bayern Munich 5-2 in the German Cup Final to win their first domestic double in the clubs 103 yrs. history. In Mexico Monterrey defeated Club America in the second leg of the Mexican Clausura 2-0 to win the semifinal on aggregate win 2-0. They now will either play Tigres of Monterrey or Santos Laguna. **FPH**


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License to Ill

BY ALEX WUKMAN
ILLUSTRATION BY SHELBY HOHL



FOR THREE YEARS we've heard about it. For three years we've clicked on the links, and for three years we've watched the fights. It's been going on for so long that even the buzzwords have become stale and predictable. Hell, it's been going on so long that even the people who get paid to tell us about it don't seem particularly interested in talking about it. The struggle over healthcare and healthcare reform has raged on for so long and consumed so much energy that we've almost forgotten what we're fighting for or against. This explains why a recent study by the Commonwealth Fund—finding that 26 percent of people ages 16 to 64 spent at least a part of last year without health insurance—didn't get much traction.

Sure, there were a few mentions on the network news shows when the US Census Bureau released data finding that, on average, 14 to 16 percent of the US population—around 50 million people—are uninsured; but by now most everyone has lost interest in talking about healthcare and healthcare issues. Bringing up the difficulty of schlepping from one county-run clinic to another on Metro over drinks at happy hour only leads to eye-rolls and subject changes, and trying to explain to someone promoting their next show about the need for something as basic as catastrophic coverage only leads to the all too common response of "I gotta go."

The lack of interest isn't the problem, it's the lack of education. Everyone knows the healthcare system sucks, but no one really knows how badly it sucks for performing artists. A 2010 survey conducted by the Future of Music Coalition (FMC) of an admittedly small sample size, 1,450 musicians, found that 33 percent didn't have health insurance. Sadly, the likelihood of a musician having health insurance is inversely related to the amount of time he or she spends making music.

The FMC survey went on to find that amongst those respondents who spent more than 20 percent of their time making music, and received more than 20 percent of their income from music, the percentage without health insurance increases to 36 percent. The story isn't much better for the few people surveyed who qualified as 'professional musicians,' defined as spending 100 percent of their time making music and receiving 100 percent of their income from music. Out of the even smaller subset of the people who can pay their rent and bills with their art—35 percent can't afford health insurance.

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While none of this is particularly new—in 2011, Christian Arnheiter, of The Hates, told Jef with One F that he wished it was "easier for people to pursue their dreams without worrying about what happens if they break their leg along the way" —it is interesting, and it might make someone think twice about getting carried away and jumping off a stage during their set. Even if it doesn't stop someone from giving their all in front of a crowd, the stats above hopefully will make them reconsider doing it alone and reaching out to some of the organizations for musicians. After all, the FMC survey shows that only 19 percent of musicians involved in some professional organization are uninsured.

Some of the most recognizable and largest organizations in Houston are:

MUSICIANS BENEVOLENT SOCIETY OF HOUSTON
www.mbshouston.com
MBS is a 501c3 that provides musicians with up to $1,000 for temporary medical assistance. As of December 2008, the most recent figures available, MBS has given out $71,400 to 190 musicians and their families.

HOUSTON PROFESSIONAL MUSICIANS ASSOCIATION, LOCAL 65-699, AMERICAN FEDERATION OF MUSICIANS
www.afmhouston.com
The AFM is one of the biggest music unions in the country, and an annual fee of $136 gets members access to a pension fund, life insurance, disability insurance, and access to a free rehearsal hall with its very own grand piano. Although one of the greater ironies about the AFM is one of the ways internet traffic gets directed to their site. Searching for "healthcare musicians Texas" leads to the website of the Texas Music Office, an official State of Texas organization run out of Governor For Life Rick Perry's office that is designed to help Texas musicians. It's almost impossible to overstate Rick Perry's hatred of unions and organized labor—after all, the Transit Workers Union considers Perry to be one of the worst governors ever. So it's more than a little humorous to see a division of his office advocating musicians to join a union.

METHODIST CENTER FOR PERFORMING ARTS MEDICINE
www.methodisthealth.com/cpam
While this isn't necessarily an organization that provides insurance for musicians, it is a specialized division of the Methodist Hospital System designed solely for the purpose of treating the injuries and ailments performing artists face. They also offer a special card that will assist performing artists in streamlining the admissions process to Methodist hospitals, and they are willing to work with the uninsured.

There are, of course, other local organizations that provide medical care for the uninsured including:

HARRIS COUNTY HOSPITAL DISTRICT AKA GOLD CARD
www.hchdonline.com/en/patients/access-care/eligibility-card/pages/default.aspx
The most famous indigent care association in Houston is the Hospital District; they actually used to send out a card, but since digitizing records and using biometric scanning, HCHD has moved away from physical cards. However, they still provide medical care to thousands who live without insurance. The only problem is that, like everything else involving the government, the services are limited to certain locations and it can take a long time to get an appointment.

IBN SINA FOUNDATION
www.ibnsinafoundation.org
When Dr. Aijaz Ali Khowaja left the World Bank in 2000, he came to Southwest Houston, where he and other local physicians, business leaders, and healthcare professionals quickly realized that the community was facing a crisis every bit as dangerous as the sanitation and water problems Khowaja worked on in developing nations. In 2001, the group took the bold and decisive step of combating a lack of access to healthcare by establishing a community owned low cost clinic. Over the last decade, Ibn Sina has expanded from their first location on Wilcrest to six locations in Houston, Clear Lake and Port Arthur. **FPH**t

There are literally dozens of musical associations that either offer group health insurance plans or assist musicians with finding affordable health insurance. Amongst the largest are:

ASCAP
www.ascap.com

BMI
www.bmi.com

SESAC
www.sesac.com

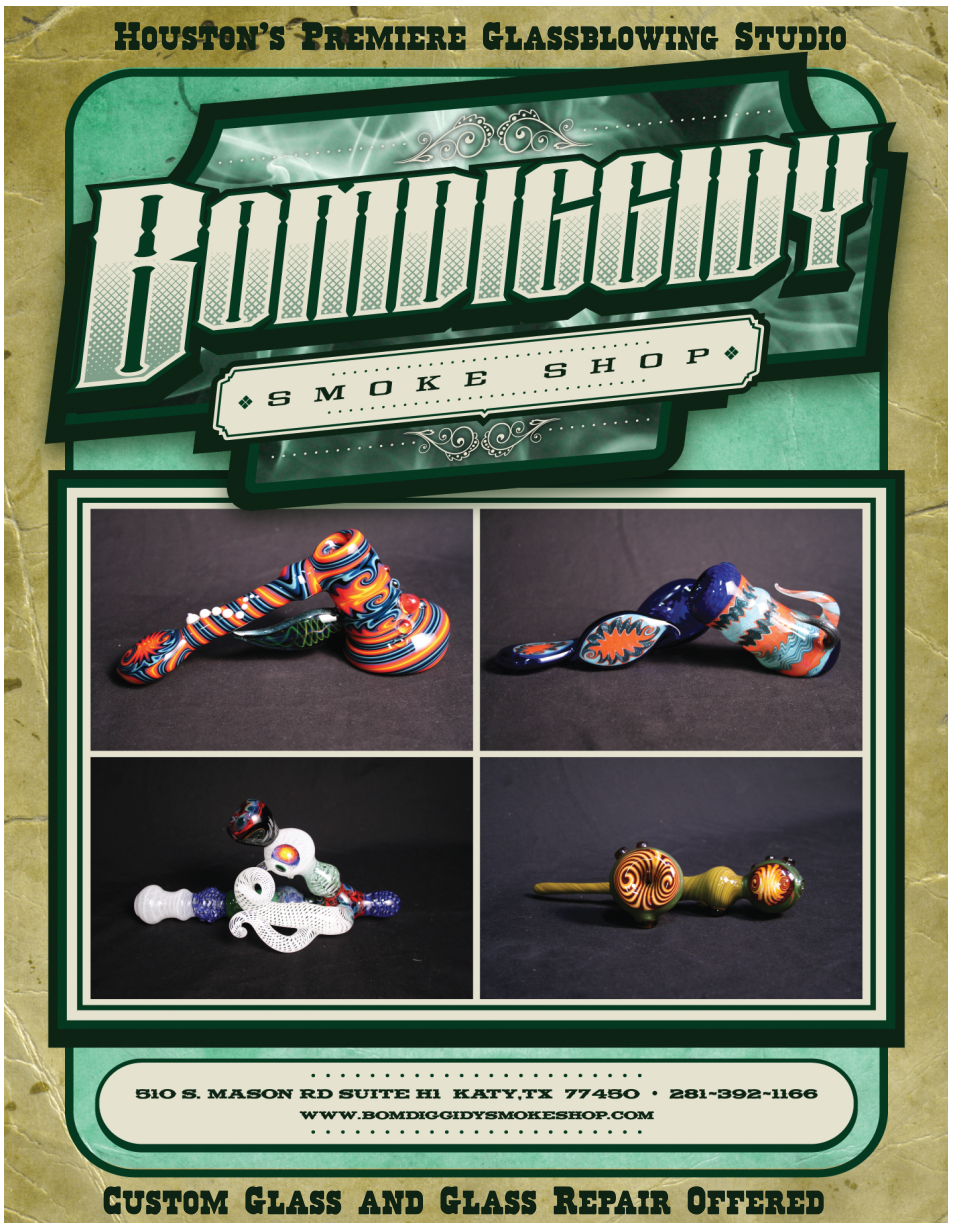
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Interview with Robert Ellis
BY OMAR AFRA



THEY SAY RATS JUMP SHIP FIRST. But sometimes rats go to other municipalities and spread plague. That is exactly what Robert Ellis has done. Having honed his chops, and achieved every possible accolade and benchmark here in Houston, Ellis has moved on to greener pastures of….San Marcos?! Huh? Well, to be fair, the nascent country-esque artist is now living in a secluded area near San Marcos, yet has spent nearly the last year touring hard. Traveling and performing with both his band and by himself, Ellis has seen the lion's share of the continental United States and has toured overseas, having notably spent several weeks in Europe where they don't serve brisket and Lone Star. Along the way he has scored some amazing gigs, including a tour with Willie Nelson and a show with Paul Simon; both heroes to the guy. Either way, this prodigal son returns to Houston at, ahem, Free Press Summer Fest on June 3rd. We were so profoundly lucky to have him take 3 fucking minutes of his fucking time to answer a few fucking questions.

SO, ROBERT, YOU HAVE BASICALLY BEEN ON TOUR IN PERPETUITY FOR DAMN NEAR A YEAR. HOW HAS THIS AFFECTED YOUR SONGWRITING?
It's been both good and bad. I have a lot less time to sit and workshop songs the way I would like to. On the other hand, when I do sit down and write, I feel much more inspired and have a lot more to say. I've got 8 or so songs finished and ready to record right now.

HOW WAS YOUR RECEPTION IN EUROPE?
Great! All of the shows were well attended and well received. I got the funny feeling that the people who attended the shows were there to actually listen to music.

TELL US A LITTLE BIT ABOUT TOURING WITH WILLIE. WERE YOU REQUIRED TO TAKE BONG RIPS EVERY HOUR ON THE HOUR?
Ha! No. Unfortunately I can't really smoke weed anymore without getting super anxious and passing out. It definitely wasn't frowned upon or anything though. None of us got to meet Willie at these shows, which was a bit of a bummer. There were times that he literally drove the tour bus right up to the stage and walked up and played. After the last song, the band would keep playing and he would walk off and the bus would take off right away. That said, these were some of the best, most laid back shows we have ever been a part of. His whole band and crew approached every little situation like it was easy. They were by far the most good-natured and professional crew we have ever worked with.

WHAT DO YOU MISS/NOT MISS THE MOST ABOUT HOUSTON?
I miss seeing my friends, and getting to play music with them every day. I also miss all the conveniences of living in a city, like coffee, food, etc. I'm very happy where I am though. We live in the woods on a few acres of land, and it's the ideal place to come home to after a long tour.

YOU HAVE ACHIEVED SO MANY PERSONAL BENCHMARKS IN THE LAST YEAR. WHAT'S NEXT?
Keep touring through the summer, and then start working on a new record. I'm really happy just working hard and seeing progress come from it…and I hope I can continue to do that for as long as possible.

ANY SURPRISES IN STORE FOR YOUR 'HOMECOMING' SHOW AT FPSF?
We'll be playing a couple of new songs that I'm super excited about. Aside from that, you never know what chaos might ensue after a full day of outdoor drinking!
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