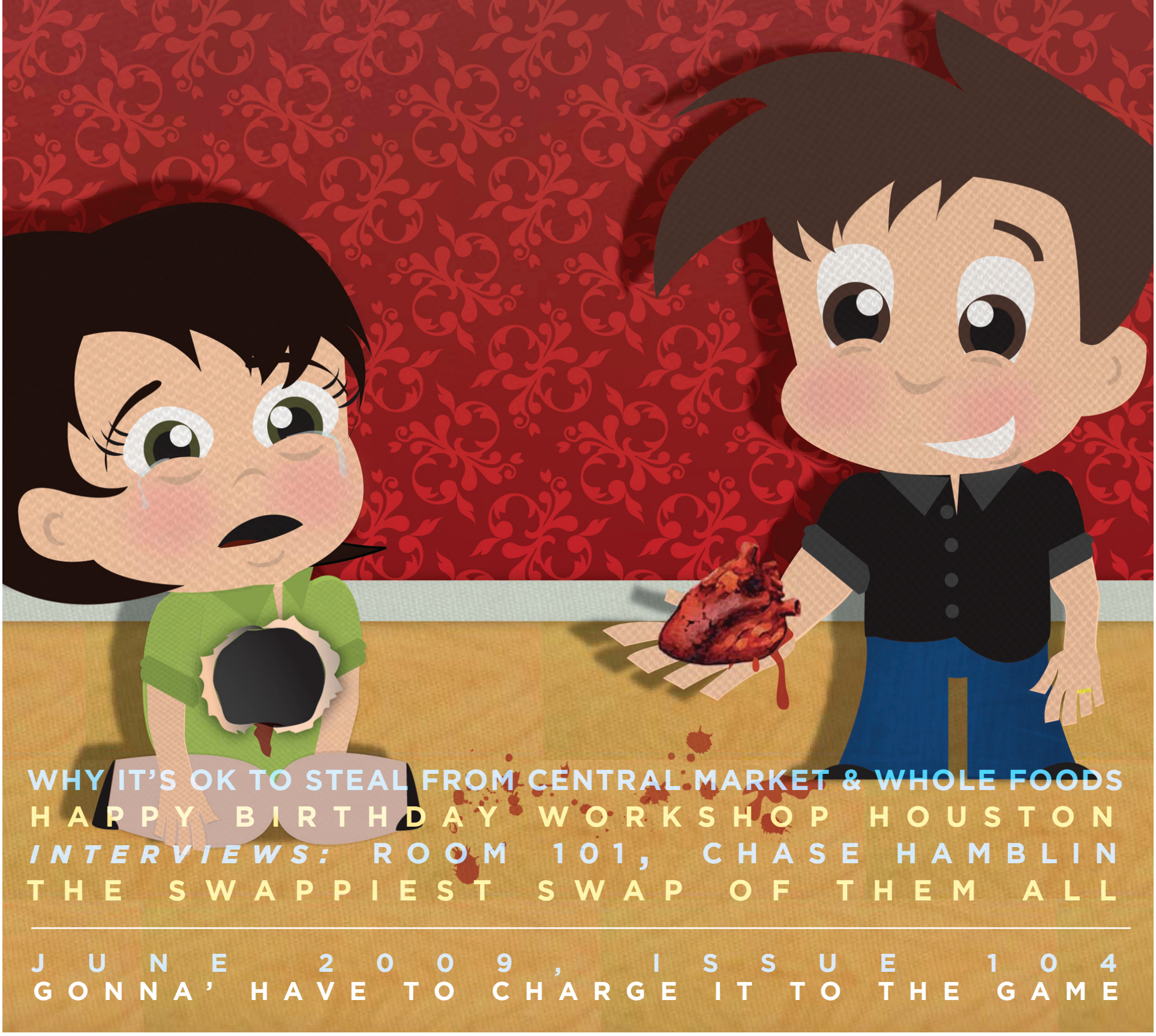
FPH

FREE PRESS **HOUSTON**



WHY IT'S OK TO STEAL FROM CENTRAL MARKET & WHOLE FOODS

HAPPY BIRTHDAY WORKSHOP HOUSTON

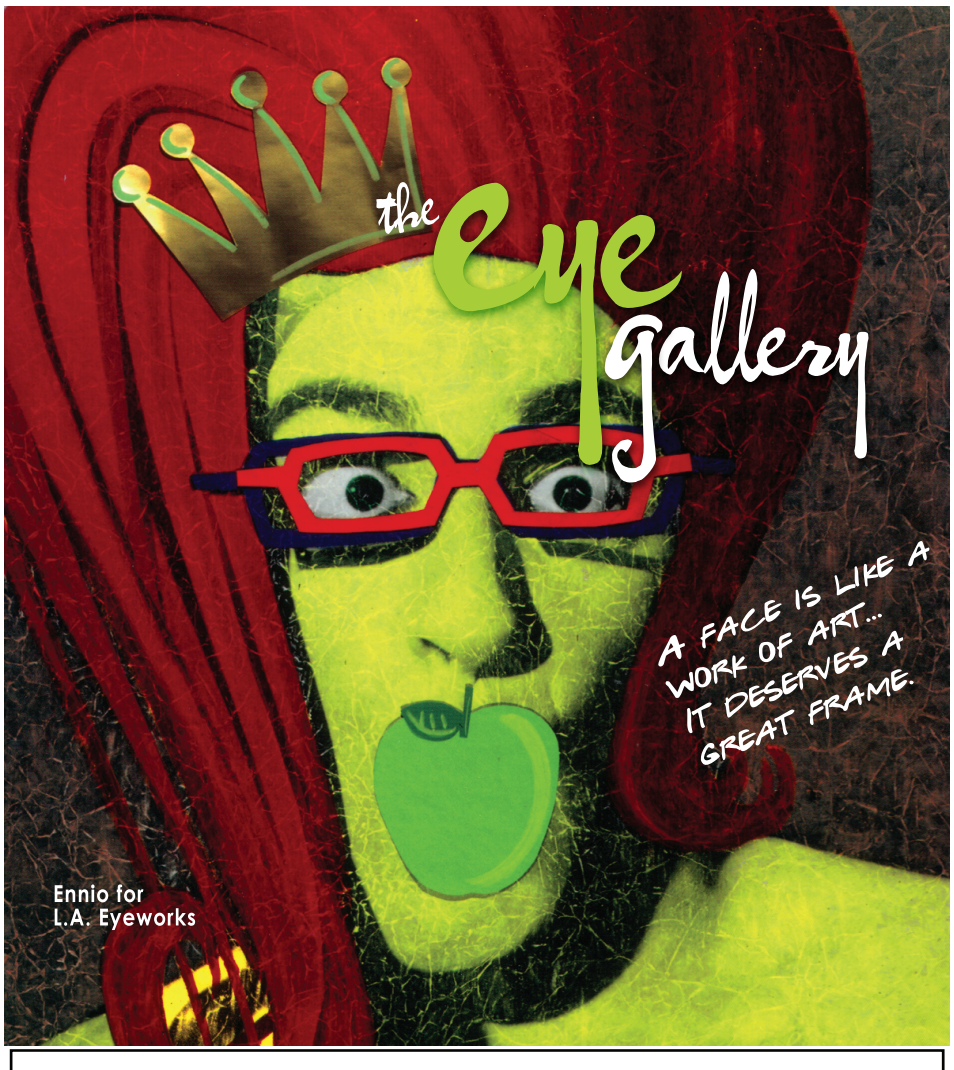
INTERVIEWS: ROOM 101, CHASE HAMBLIN

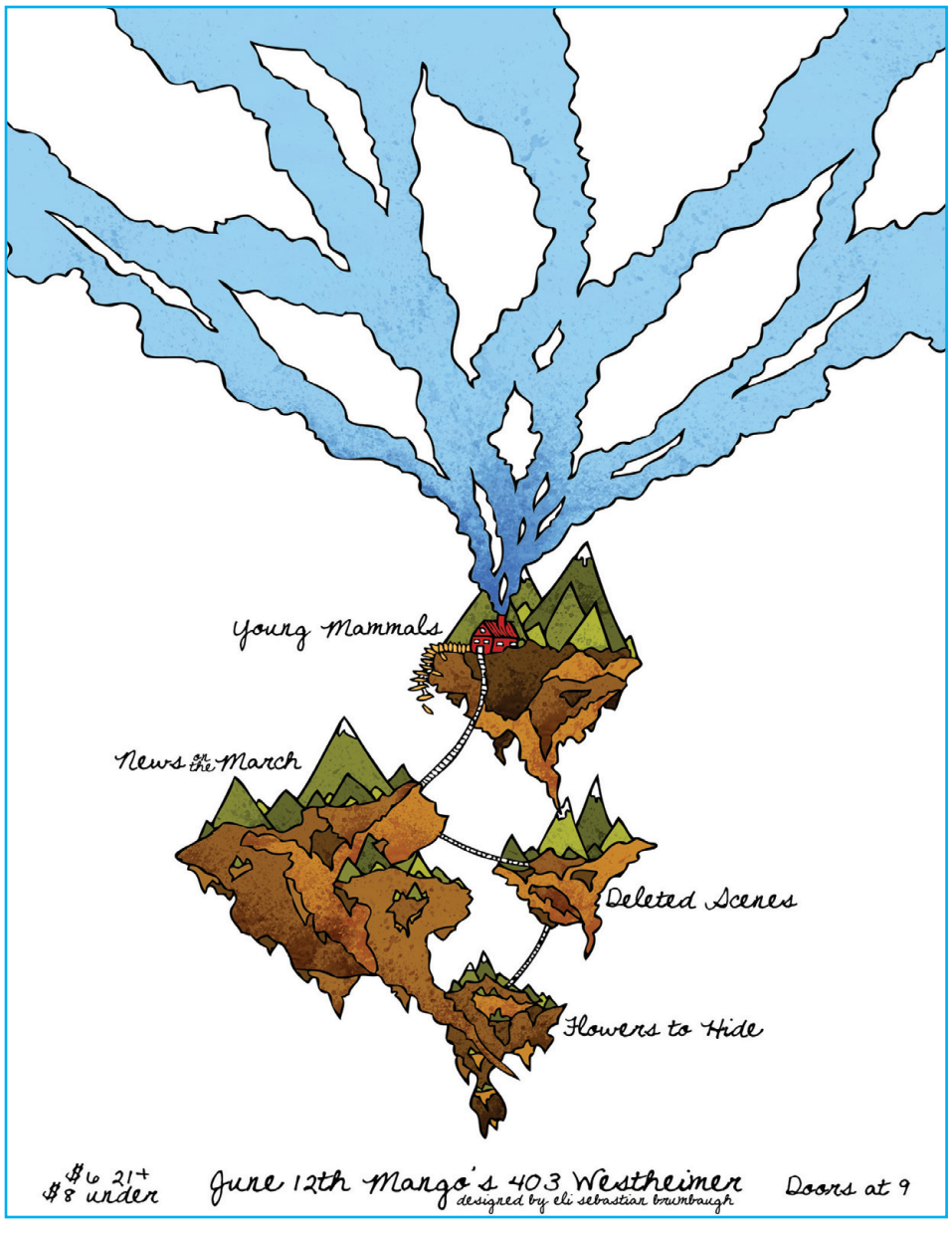
THE SWAPPIEST SWAP OF THEM ALL

JUNE 2009, ISSUE 104

GONNA' HAVE TO CHARGE IT TO THE GAME


www.theconcertpub.com
RED HOT CHILI PEPPERS TRIBUTE
6/20
THE CONCERT PUB
5636 Richmond Ave.
713.785.7267


the eye gallery
A FACE IS LIKE A WORK OF ART... IT DESERVES A GREAT FRAME.
Ennio for L.A. Eyeworks
THE CITY'S MOST EXCLUSIVE COLLECTION OF DESIGNER FRAMES
1806 B. Westheimer @ Morse, Houston, TX 77098
713.523.1279 | EyeGalleryHouston.com


Young Mammals
News of the March
Deleted Scenes
Flowers to Hide
$6 21+
$8 under
June 12th Mango's 403 Westheimer
designed by eli sebastian brumbaugh
Doors at 9


I SING THE Electric BODY
Online showroom @
HoustonElectricCars.net
Now selling the Zenn, Zap, Sky, and Benjy Electro
Priced $6-$14K
Reduce your carbon footprint
World's cheapest cost per mile
Enjoy an eCar tax credit
Solar Roof Panel Options Available
713-237-9100
2420 Rusk
Houston TX 77003
XEBRA ZAP CAR

this issue JUNE



ART, page 6
Out-Zoning Houston



VIDEOGAMES, page 20
Drawn in Our Medium



LOCAL, page 22
Happy B-day Workshop Houston!



WORLD & LOCAL, page 28
Steal from Grocers?

Also:

- **pg 4: EDITORS, feel free to take us seriously**
- **pg 8: FILM, dark side of the moon**
- **pg 10: MUSIC, you no wan test me**
- **pg 12: MUSIC, punk this**
- **pg 14: MUSIC, chase hamblin interview**
- **pg 16: MUSIC, benjamin wesley geschichte**
- **pg 18: MUSIC, room 101 interview**
- **pg 24: LOCAL, insurance fraud?**
- **pg 26: WORLD, how long does it take?**
- **pg 30: LOCAL, houston traffic solved**
- **pg 32: LOCAL, the swappiest swap**

The Free Press is an open forum. Public submissions are encouraged. The Free Press will never refer to itself in third person. We do not endorse any of the ideas, products, or candidates included in this publication. The Free Press does not knowingly accept false advertising or editorial nor does the publisher assume responsibility should such advertising or editorial appear. The Free Press is not liable for anything, anywhere, ever.

Cover Image:
Monica Stout

Email us:
editors|freepresshouston.com
713.527.0014

Publisher	*Omar Afra*
Associate Editors	
Arts	*Sean Carroll*
Film	*Michael Bergeron*
Local	*Alex*
Music	*Kwame M. Anderson*
Videogames	*Tyler Barber*
Managing Editor	*Omar Afra*
Art Director	*Tyler Barber*
Administrative Director	*Andrea Afra*
Contributors & Staff	
Writers	*M. Martin* *Andrea Afra* *Tyler Barber* *Brigette Zabak* *Mills-McCoin* *Ramon Medina* *Brittany Bly* *Shelby Hohl*
Photographers	*Nick Cooper* *Brandon Holley* *Anthony Rathbun* *Mark Armes*
Designers/Illustrations	*Tyler Barber* *Jody Worthington* *Andrea Afra* *Omar Al-Bochi* *Derek Shumate* *Shelby Hohl*
Delivery	*Tim Dorsey* *Jeff Storm* *Paulski* *Tony Kaelin* *Belligerent Me* *Evan Dunivan* *Ozcan Ozcelik*


WILD • MOCCASINS
• TOUR KICK-OFF •
©SHILLMAN
CADDYWHOMPUS • BLACKIE • URBANE GUERRILLA SOUND SYSTEM
THURSDAY • JUNE 11TH • MANGO'S • $6 • DOORS: 8 PM • SHOW: 9 PM


MONDAY JUNE 15, 2009
JOE COCKER
LIVE
WED. JUNE 17, 2009
GIPSY KINGS
2009 TOUR
FRIDAY JUNE 26, 2009
RANDY TRAVIS
arena theatre
Advance ticket purchase online:
www.arenahouston.com
Arena Boxoffice
M-F 10:30am to 6pm & Day of Show.
7326 Southwest Freeway (Interstate 59)
Between Bellaire and Fondren at the Arena Towers.
trends of Houston
MARKETING 281-802-2656
★ INFO LINE 713-772-5900 ★
WWW.ARENAHOUSTON.COM
rush agency
DESIGN 713-334-0911


TEXAS HEAT
MUSIC & ARTS FESTIVAL
2 DAY ROCK & DANCE FEST
JULY 4TH & 5TH 2009
SATURDAY & SUNDAY 12-10PM
JONES PLAZA DOWNTOWN
600 Louisiana St. Houston Tx 77002
Tickets available at wantickets.com & groovetickets.com. Limited tickets starting at $15 per day & $25 for weekend pass
2 PLAZAS :: 2 STAGES
JONES PLAZA [main stage]
FISH PLAZA [second stage]
RAIN OR SHINE
All ages. 21+ to drink
THE RAPTURE DJS
PEOPLE UNDER THE STAIRS
2020 SOUNDSYSTEM LIVE
DROP THE LIME // HOT PINK DELOREAN
SPECIAL GUEST HEADLINER TBA. CHECK WWW.TEXASHEATMUSICFEST.COM FOR UPDATES !
Bands Uzi and Ari Rocky Moon and Bolt Factory Party Grandfather Child The Mathletes Spain Coloured Orange American Sharks Glastnost Alpaca Benjamin Wesley Electric Attitude Female Demand Warbler PL Shina Rae The Gold Sounds Peek a Boo Theory Sad Gorilla Tax The Wolf Working Girls Grizzly Searching for Signal
DJs The Button Freak Ceeplus Bad Knives Bmc DJ Classic Grrrl parts Gwizz They Call Me Jep Josh Dupont DJ Red Damon Allen DJ Dayta Suraj K SDFONE Page TDBZ James Reed Brandon Silva Reverse Showcase Steve Mok Bloxwerth
WWW.TEXASHEATMUSICFEST.COM
PRO/SOUND
EXPERIENCE THE POWER OF TURBO SOUND

Rudyard's
British Pub (713)521-0521



Come and try the best burger in town

JUNE Shows

Wed. 3
The Helios Sequence,
Dri (not that one)

Thu. 4
Mighty Orq, Dertybird,
Southern Reverb

Fri. 5
Glasnost, Motel Aviv,
The Watermarks

Sat. 6
Arthur Yoria Spain Colored Orange

Thu. 11
Super Pancho Combo

Fri. 12
Hell City Kings, New Disaster,
Born Anchor

Sat. 13
Krusty Kruger,
Quiet Morning & the Calamity,
In The Cool of the Day

Mon. 15
Wheels on Fire

Fri. 19
Born Liars, Welfare Mothers,
Balaclavas

Sat. 20
Black Queen Speaks

Thu. 25
Governor's Chair

Fri. 26
Dollyrockers

Sat. 27
Arcane Flowers, Flash Boys,
Chelsea Hotel, Left of the Dial

**Every Tuesday:
Houston Comics Presents
Rudyard's Comedy Werkshop 9pm**

DRINK SPECIALS ALL DAY EVERYDAY

Happy Hour Everyday 4-7

Mondays: Free Wings @ 6pm

Kitchen Hours:
11am-Midnite M-Thurs.
11am-1am Fri-Sat, 5pm-12am Sun.

2010 Waugh
All Shows 21 and Up
Upstairs is available for private parties.
www.rudyards.com
myspace.com/rudyards

MANGOS
coffee vegetarian cuisine
live music & bar

EVENT CALENDAR

6/1 -- Joshua English

6/3 -- Woven Bones, The Wiggins

6/4 -- Cave, Balaclavas, Twisted Wire

6/5 -- Belaire, The McKenzies, CeePlus

6/6 -- Generation Landslide,
Davey Graves

6/7 -- **Mika Miko,** Strange Boys,
Born Liars, The Caprolites

6/11 -- Wild Moccassins,
Caddywhompus, B L A C K I E Tour Kick-off

6/12 -- Deleted Scenes, Young Mammals, Flowers to Hide

6/13 -- Free Show: The Tontons
,Focusyn, Mystery Flavor

6/20 -- Paris Falls CD Release, Airon
Paul Dugas, The McKenzies

6/23 -- Sundowners

6/24 -- Spooktober, Giant Princess,
Submarine Spaceship, Elmut Schwartz

6/25 -- Indian Jewelry, B L A C K I E, Sings

6/27 -- **Pride Parade** w/Ceeplus,
Therapy

6/29 -- Our Brother the Native,
Religious Girl, Fleabag

7/1 -- Dizzy Pilot, Barkus Sly and the
Golden Egg, Sohns, The Grasshopper,
Lies Heavy Cavernous

7/4 -- Ty Segall, The Moonheart,
Southern Backtones, Welfare Mothers

7/10 -- News on the March, The Gills

7/11 -- Buxton 7" Release

7/12 -- Coathangers, Dozal Brothers

7/15 -- Neil Hamburger, Jacob Calle

7/18 -- Fired for Walking

7/25 -- Shake Some Action Dance Party

7/22 -- So Many Dynamos, Cast Spells,
Woozy Helmet

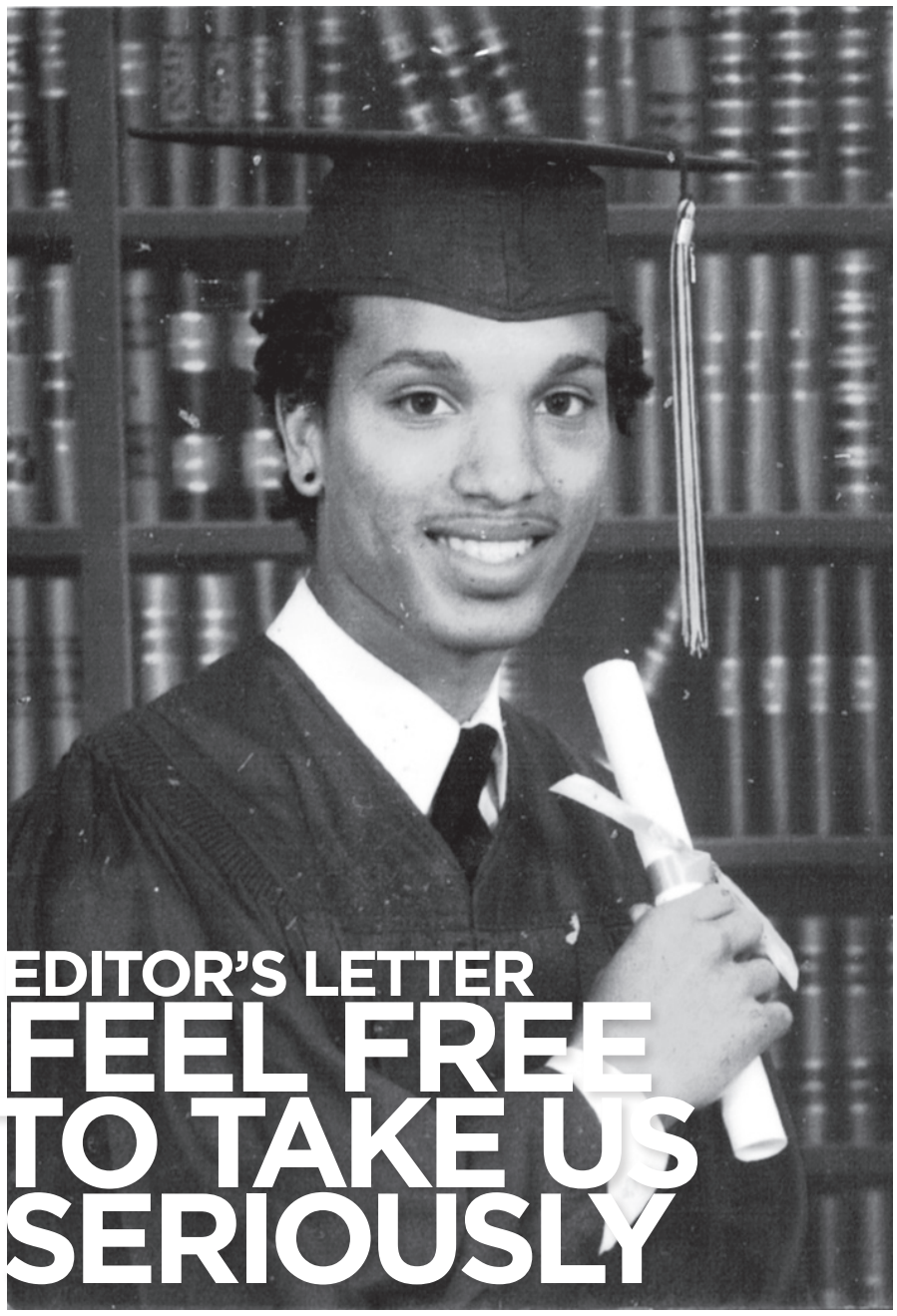
7/26 --**PTERODACTYL**, Cop Warmth,
MuhhamidAli, Motion Turns it On

7/31 --Orents Stirner

8/14 --Mutating Meltdown,
The Wiggins

8/20 O Pioneers!!, Andrew Jackson
Jihad, Molotov Compromise

ALL SHOWS ALL AGES
713.522.8903
403 Westheimer @ Taft
Houston. TX 77006
MangosCafeHouston.com



EDITOR'S LETTER

FEEL FREE TO TAKE US SERIOUSLY

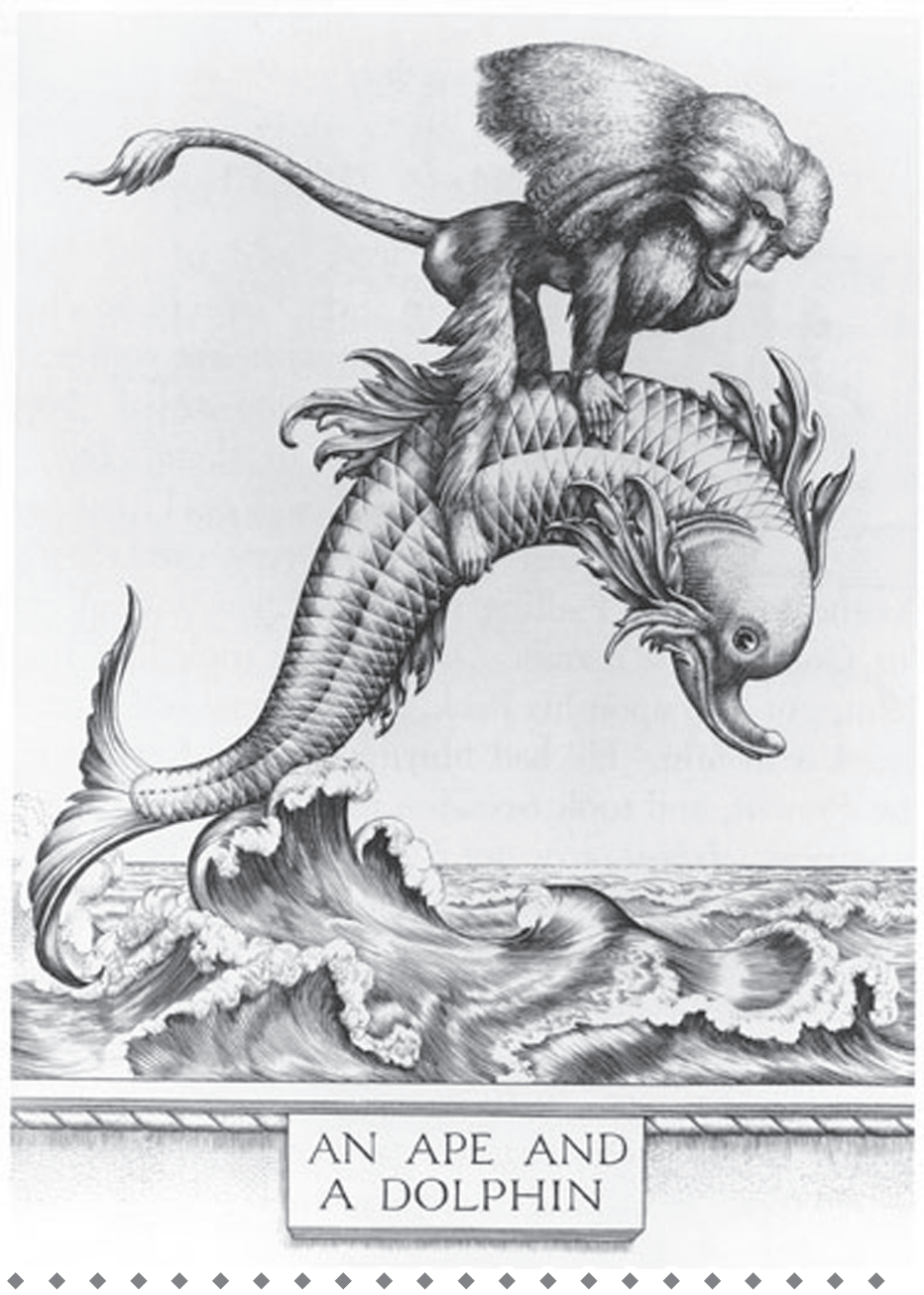
AN OPEN LETTER TO EVERY OTHER PUBLICATION IN HOUSTON:

WE WILL UTTERLY DESTROY YOU. THE CLOCK IS TICKING AND YOUR TIME LEFT ON GOD'S GREEN EARTH IS FINITE. TELL YOUR LOVED ONES GOODBYE BECAUSE YOU WILL SOON MEET YOUR DESTRUCTION AT THE HANDS OF FPH. WE WILL SLAUGHTER YOUR OLD AND YOUNG ALIKE AND THE BLOODSHED WILL LEAVE AN ENDURING STAIN ON HISTORY. THAT'S ALL.

THANKS-
EDS

I LOVE THIS COMMUNITY. EVERY LAST ONE OF YOU.

DEBRIS
OUT-ZONING HOUSTON
BY BUFFALO SEAN



PERHAPS THERE IS A CABAL OUT THERE WHO WOULD LIKE TO EDIT OUR WILD WEST URBAN LANDSCAPE INTO A COHESIVE ORDER. IT IS POSSIBLE THAT THE ACCELERATION OF HOUSTON'S GROWTH DEMANDS A STRONGER HAND TO GUIDE THE CITY'S COURSING VEINS OF CONCRETE AND COMMERCE-PUMPING ENGINES OF STEEL AND GLASS.

WILD, UNWIELDY BURGS have been tamed before and tempered into hardened tools of self-organization, and we're unlikely to be an exception. The Contemporary Arts Museum's current exhibit No Zoning: Artists Engage Houston may be a talisman of this emerging meme, but a cultural uproar threatens to derail this celebration of the city's mélange.

As rich and chewy as menudo, as accepting as paella, as deeply flavored as gumbo, the hot guts of the Bayou City have Expressionist roots and unpolished edges. From the origins of Texan culture in German, Mexican and African-American communities Houston has inherited blood, pain, pride and earnest lowbrow tendencies. Unlike Dallas, Screwston has no artistic foundation in Modernism, no hard-edged clarity, no easy divinity. Toil, sweat and tears are the currencies of Expressionism and Surrealism—both of which grew in the fertile soil of East Texas, Louisiana and Mexico and migrated to Houston. Our cultural orbits are not as 'New York-centric' as the rest of the United States, and the distinct combination of Mexico City's Humanist influence and Southern outsider Expressionism pushed completion, simplicity and objectivity further from the artistic mood. The Menil Collection's founding director Walter Hopps called Houston art "Imagist"; he lauded it as a third way between abstract and representational art. For No Zoning curators Toby Kamps and Meredith Goldsmith have gathered 25 years of Houston art, using the economic downturn in museum finances to celebrate the peculiarities of local installation and performance work. Their parsing of the best from the rest is debatable, but the presentation of the exhibit is less beholden to the whims of subjectivity.

Young artists have soundly criticized No Zoning for being lukewarm, sanitized or confused. Their issues stem from both omitting the old standbys of Houston art and not paying attention to newer artists. They wonder why The Flower Man is outside on the front lawn and how Notsuoh, Jim Pirtle's bizarre barroom creation on Main Street, can be half-heartedly recreated in the gallery space. Nestor Topchy, former denizen of the utopian urban colony Templo, is coolly represented by architectural drawings. Some disparage the complete lack of painting, long a staple of Houston Expressionism. Others were searching for a truly living culture and were disappointed by works stripped of their context.

Some artwork seems irrelevant; Knitta Please has done large amounts of their work in every hip city in the world other than in Houston, and the "collective" is racked by internal molting that has left them a bad reputation among many a young artist. If Knitta has responded to Houston, it must have been a bad reaction. I cannot tell why Lauren Kelley, despite her strong body of work, is included in No Zoning. Her stop-motion animation tales of growing up and navigating our conflicted American social mores has little to do with the specificity implied in the show. The performances of Mary Ellen Carroll and films of Andrea Grover evaporate when there is not a scheduled event; during museum hours visitors are left wanting, staring at an empty stage.

For all the good intentions of No Zoning, its presentation leaves much to be desired. If nothing else the large amount of chatter around it is a positive development, bringing dialogue to the community where there previously was none. One can only hope that it leads to all the intriguing alternative spaces and artists across the city that more accurately portray Houston's sprawling, metastasizing culture.

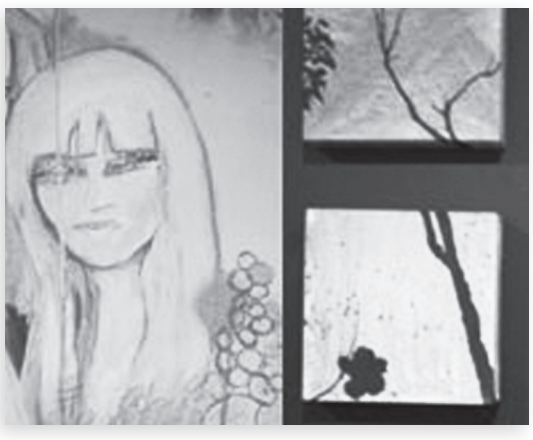
FPH

ART SHOWS THIS MONTH

ROUND 3 + SENNHAUSER, MARTZ, AND SIMBLIST
LAWNDALE ART CENTER 4912 MAIN
THROUGH JUNE 13. 713.528.5858



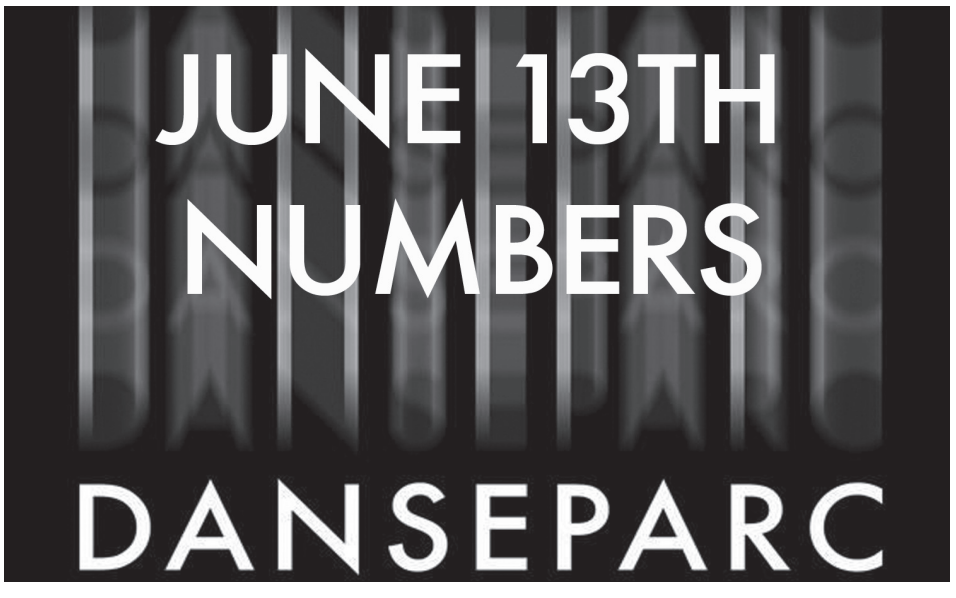
SUMMER LOVE 1: WHITNEY RILEY & FRANCES TROTTER
HELLO LUCKY 1025 STUDEWOOD
THROUGH JUNE 20. 713.86.HELLO

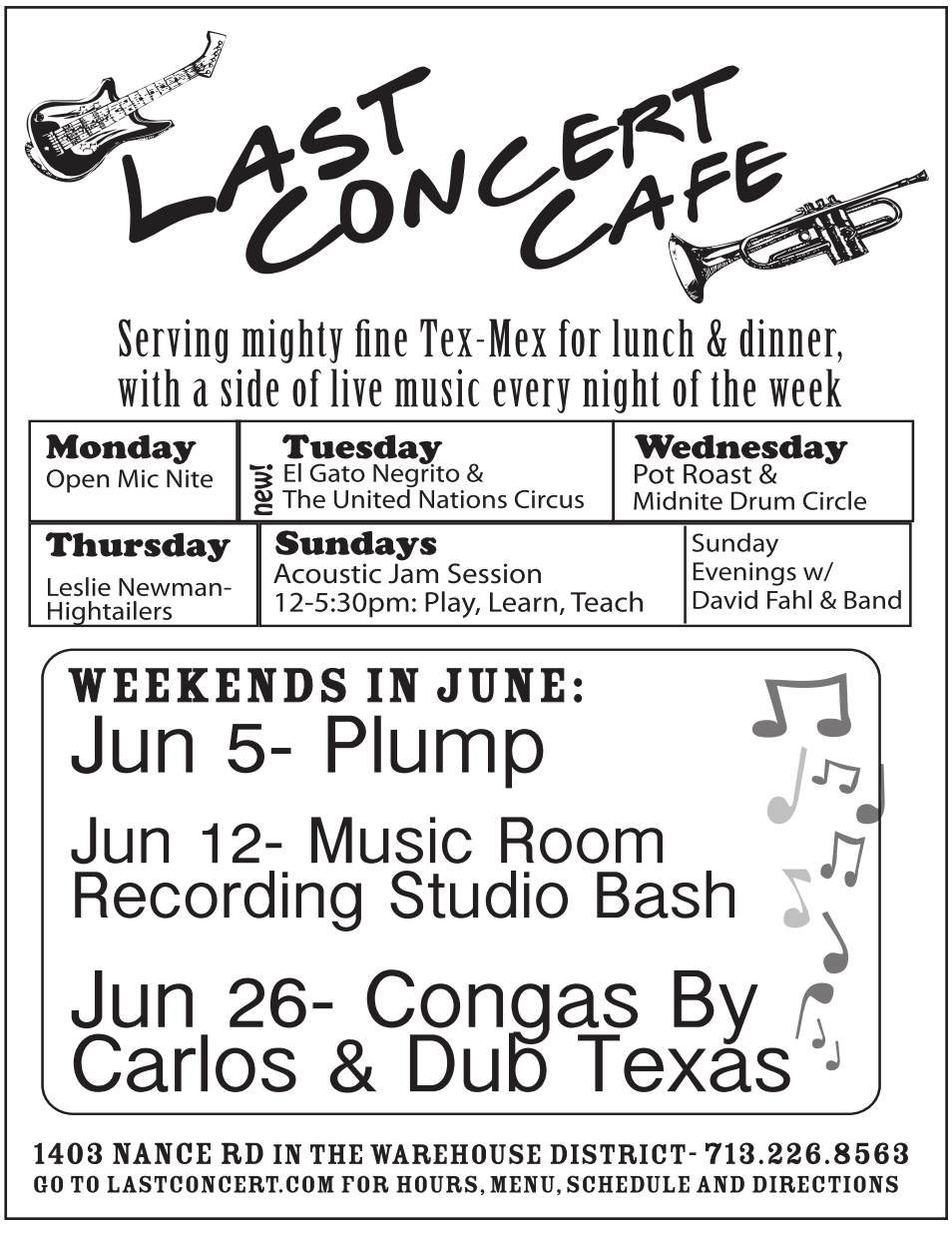


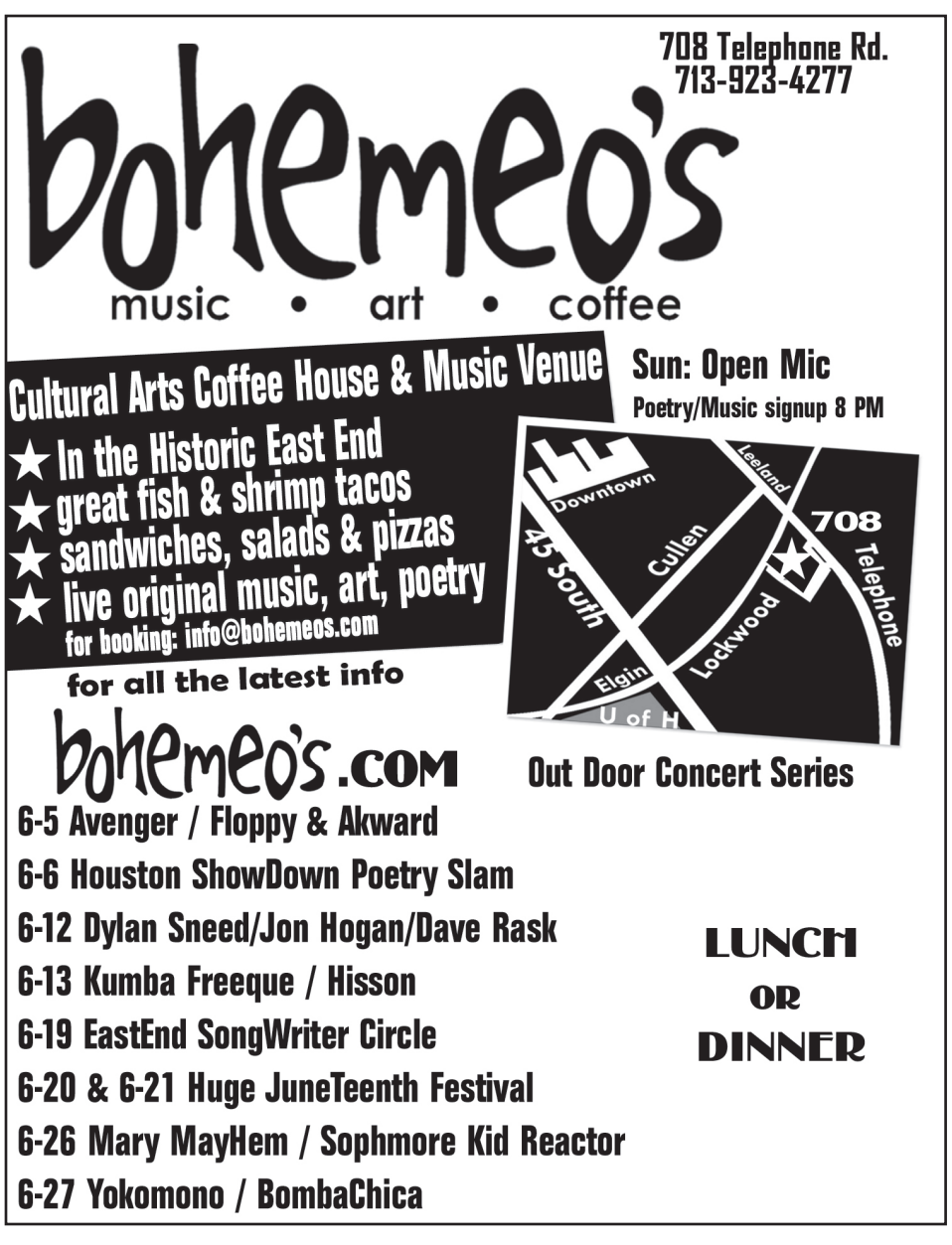
MARK TODD
DOMY BOOKS 1709 WESTHEIMER
SATURDAY JUNE 13. 713.523.3669
7-9PM, FREE ADMISSION
EXHIBITION RUNS JUNE 13–JULY 23




BUY·SELL·TRADE
GUILT-FREE
Fashion
BUFFALO EXCHANGE
New & Recycled Fashion
HOUSTON HEIGHTS: 249 W. 19th St.
(at 19th & Rutland, 1 block W. of Yale) 713-868-2400
LOWER WESTHEIMER: 1618 Westheimer
(btwn Dunlavy & Mandell) 713-523-8701
BUFFALOEXCHANGE.COM


JUNE 13TH
NUMBERS
DANSEPARC


LAST CONCERT CAFE
Serving mighty fine Tex-Mex for lunch & dinner,
with a side of live music every night of the week
Monday
Open Mic Nite
new!
Tuesday
El Gato Negrito &
The United Nations Circus
Wednesday
Pot Roast &
Midnite Drum Circle
Thursday
Leslie Newman-
Hightailers
Sundays
Acoustic Jam Session
12-5:30pm: Play, Learn, Teach
Sunday
Evenings w/
David Fahl & Band
WEEKENDS IN JUNE:
Jun 5- Plump
Jun 12- Music Room
Recording Studio Bash
Jun 26- Congas By
Carlos & Dub Texas
1403 NANCE RD IN THE WAREHOUSE DISTRICT- 713.226.8563
GO TO LASTCONCERT.COM FOR HOURS, MENU, SCHEDULE AND DIRECTIONS


708 Telephone Rd.
713-923-4277
bohemeo's
music • art • coffee
Cultural Arts Coffee House & Music Venue
★ In the Historic East End
★ great fish & shrimp tacos
★ sandwiches, salads & pizzas
★ live original music, art, poetry
for booking: info@bohemeos.com
Sun: Open Mic
Poetry/Music signup 8 PM
Downtown
Leeland
Cullen
45 South
708
Telephone
Lockwood
Elgin
U of H
for all the latest info
bohemeo's.com
Out Door Concert Series
6-5 Avenger / Floppy & Akward
6-6 Houston ShowDown Poetry Slam
6-12 Dylan Sneed/Jon Hogan/Dave Rask
6-13 Kumba Freeque / Hisson
6-19 EastEnd SongWriter Circle
6-20 & 6-21 Huge JuneTeenth Festival
6-26 Mary MayHem / Sophmore Kid Reactor
6-27 Yokomono / BombaChica
LUNCH
OR
DINNER


Cash & Carry
MONDAYS
MANGOS
Mango's invites visual artists of all mediums to bring out their pieces and sell them for free Monday nights.
Participating artists include
Angelbert Metoyer, Lisa Marie Godrey, Nick Hoff, Shelby Hohl, Matt Messinger, Tim Dorsey, and more.
Starts @ 8:30
$1.50 Lone Stars
$3 Frozen Greyhounds &
Blood Orange Margaritas
FPH
Design by Shelby Hohl www.shelbyhohl.com



DARK SIDE OF THE MOON

BY MICHAEL BERGERON

DUNCAN JONES DISCOVERED A TWIST ON THE TRADITIONAL FILM SCREENING AND SUBSEQUENT Q&A. INSTEAD OF THE DIRECTOR TAKING QUESTIONS FROM THE AUDIENCE HE'S ASKING SAID AUDIENCE THE QUESTIONS. "WHICH SIDE OF THE MOON IS BEST FOR HELIUM 3 MINING?"

JONES WAS IN HOUSTON LAST MARCH PRESENTING HIS MOVIE MOON to a doctrine of NASA scientists. After a string of film festival (Sundance, Tribeca, SXSW) screenings Moon gets a limited mid-summer release from Sony Pictures Classics.

"It's not a PR stunt. NASA asked to see the film," Jones grins. "Online one of the NASA employees asked 'Why is it set on the far side of the moon, don't they realize there are higher deposits of Helium 3 on the near side?'"

Moon stars Sam Rockwell as astronaut Sam Bell, working on a three-year solo mission for a mining company on the moon.

A whirlwind opening infomercial informs the audience that Helium 3 has replaced traditional fuels and is green as well as profitable. This sequence depicts harvesting the energy substance on the Moon and delivery systems that bring it to Earth.

"Helium 3 is a potential fuel for something called fusion power. It's an energy source that could replace fossil fuel," Jones tells Free Press Houston in an exclusive interview. "The problem with fusion is most of the fuels leave radioactive waste. Helium 3 burns clean but doesn't exist in any great supply on Earth. On the Apollo mission when they brought back lunar rock samples they found concentrations of Helium 3."

As Bell nears the end of his work contract he experiences profound fatigue. At one point Bell discovers that someone else is with him on the lone mining base. It's a new version of himself come to replace his old self.

"The film was initially darker until Sam put his stamp on the role during some improvs. One of those was the "Walking on Sunshine" scene," says Jones of a part of the film where the two Sams act out their aggressions arguing about the volume of the song by Katrina and the Waves playing on a portable device.

Jones modeled some of the shots after Cronenberg's Dead Ringers, which featured Jeremy Irons acting opposite himself.

Explains Jones: "We used a mechanical dolly that will replicate the same move twice, at the same speed and on the same plane. If you have a static object like the set, when the camera makes that move the second time the images overlap without ghosting but anything that is moving you can shoot in multiple versions.

"There was a lot of films we paid homage to," adds Jones. "Silent Running being one of them, Outland, the original Alien. There were a few films that we that we consciously watched and thought about trying to isolate what it was we loved so much." Throw in some fiction by Philip K. Dick, J. G. Ballard, and 2000 A.D. the comic book from the UK. "2000 A.D. had these 1 and 2 page stories called Future Shocks," recalls Jones.

"The science fiction today looks made by people who seem to be embarrassed about science fiction. You're only supposed to like it if you watch the effects or are being wowed by the aliens themselves. The intellectual curiosity that you get from literature is something that doesn't come across in films anymore."

Bell's work is aided by a computer, Gertie (voiced by Kevin Spacey). The monitor displays a smiley face as a kind of screen logo. "It's an iconic image. I used the smiley face because I thought it was a nice illusion to the 70s era Smiley Face as well as icons that people use when they're texting.

"I always worry that people are not going to take what I say in the right spirit, so I always add a wink face or use a smiley face at the end of the message. So, I thought if you're building a machine to interact with a cranky blue-collar worker you want to keep his spirits up," comments Jones.

In the recent Watchman movie the registered Smiley Face is used and royalties were no doubt paid. Jones grins in response to the copyright comment. "We did have to look into rights clearance. If you use the official Smiley Face with the black oval eyes, there's a specific style of Smiley Face you pay for. What we created was a variation of texting icons, a colon here a bracket there. Gertie obviously references HAL from 2001. But I also wanted to set up expectations and then twist them," Jones remarks about the computer. "There's a philosophy that says if you believe a machine to be sentient you should treat it with the same moral value as another human.

For the interiors Jones shot in a Super



240 aspect ratio. The dimensions of the mining bases main corridor are 2.4 times wider than they are high. "When we're shooting right down the middle of the hall it should be the same shape as the projection itself," says Jones.

"There's a book of photography from the Apollo moon missions called Full Moon by Michael Light. That was our visual reference for moon exteriors. Various astronauts while on the moon took all the photos, and it's black and white until you see a sparkle of gold from one of the pieces of equipment.

"Our exteriors were done with model miniatures, again trying to reference the science fiction films I mentioned earlier. Cameron's Aliens has some amazing miniatures work. What we're able to do is use modern post-production techniques on top of model miniatures. I personally built a huge piece of lunar landscape. Shoveling sand and covering it with Fuller's earth. The lunar rovers are being pulled across the ground with fishing line. That gave us a textured believable look.

"We had a company, Cinesite in the UK, digitally extend the lunar landscape and enhance the models. The star field was digital. Technically the stars don't show up in photographs. But when we tried the scene with a black sky it looks wrong," explains Jones, who adds. "There's so much reflectivity off the surface of the moon from the direct sunlight that it obscures the stars. The level of brightness is known as the albedo by scientists.

Since the film features Sam Rockwell in almost every scene you don't realize the number of ways different actors pop up. In video transmission from the home planet Bell talks to colleagues and his daughter.

"Kaya Scodelario who plays Eve Bell is in a very popular television show called Skins in the UK; then there's Matt Berry, who's a successful comedian and on a show called The IT Crowd; and Benedict Wong a terrific actor and a buddy, he's was in Sunshine." Jones himself makes a vocal cameo appearance as a radio commentator heard in the airwaves during the closing sequence.

Moon opens on July 3 at the Angelika Film Center.

FPH





YOU NO WAN TEST ME CHAMPION SOUND

BY KWAME M. ANDERSON

SHOWS

SIR RICHARD BISHOP ENSEMBLE
06/05/09 | Notsuoh

Sir Richard Bishop's latest album, Freak of Araby, continues a legacy of great guitar music which began with his other band, Sun City Girls. Sun City Girls' album Torch of the Mystics is a holy grail of the progressive guitar movement. I was turned on to the album by Alex Minoff (then of Golden, now of Extra Golden), after professing a love of all things Polvo and wiggly guitar lines. Sun City Girls pulled heavily from folk and Eastern sounds and tunings, guitars which sounded like sitars, wailing lyrics, songs which evoked distant lands and mystery. Well. Sir Richard Bishop has continued to do that in his own solo work. Whether playing acoustic or electric, Sir Richard Bishop brings a vibrancy and color to instrumental guitar music. His last album, Polytheistic Fragments, was composed of mostly guitar with no drums. However, on this album he chose a new direction.

"My original intention when I began recording the new record was to do an album that was somewhat a continuation of Polytheistic Fragments, using a group of new songs I was working on which were similar in vein, somewhat melodic and 'accessible.' That was my goal, a solid follow up album, sort of a Rubber Soul/Revolver type relationship. But after recording a couple of Middle Eastern songs and liking the "feel" of these pieces, I decided I wanted the whole record to be like this. So I canned the new songs I had planned and then scrambled at the last minute to find other material to work with (both original and traditional). And the result was The Freak of Araby."

The album is aurally conceptual in the way that there is a running sound theme--a similar sound throughout the album--which seems informed by an aesthetic of Egyptian music. There is also a larger bit of percussion, giving these songs a rhythmic element that was absent on the last album.

"The bulk of the material on the record was mainly inspired by the work of the late Egyptian guitarist, Omar Khorshid, who I had been listening to a lot of in the past two years. There is a very heavy percussive element in his music. I was more interested in the guitar sound, but I did recognize the importance of the backup percussion, so it was a natural thing to incorporate as much of that as possible. It seems to flesh everything out a bit. The recording itself is very clean. The live shows will be a little more raw and unpredictable."

Well to bring to life these ideas, Bishop has enlisted an ensemble to accompany him on tour. Whereas many of Bishop's previous affairs were mostly solo, the incorporation of this band is sure to present these songs in a way that may have been compromised had he relied on the solo show format. While any opportunity to see Bishop is amazing, solo or with band, Bishop felt that in order to really express these ideas the band was absolutely necessary.

"I think the simplest reason is because in order to do these new songs from the record, there was no other way. I have done a lot of touring the last few years and it's all been solo and with an acoustic guitar. I was getting a little tired of that and I wasn't finding it as enjoyable as it used to be. The switch to electric guitar and using an ensemble of other musicians provides a welcome change, especially in a 'live' setting. I think it will force me to concentrate on new material and lead me into other directions that weren't necessarily possible with just the solo acoustic approach."

BACHELORETTE
06/06/09 | Walters'

Bachelorette harks from the school of Barret and Eno. The songs are built around a repetition, the instrumentation is sparse in places, but as the songs expand, so does the sound. Psychedelic pop is a label that applies. The songs have a quality that is catchy and equally hypnotic. Melody is not sacrificed for weirdness; harmony is wrapped in an orbit of sound that inflates and grows. But my suggestion is, rather than read my pontifications and classification of her sound, attend her show on June 6th and make your own interpretation--for what am I but just a scribe--but you, the people, must not solely rely on the correlations I can make based on my record collection. Find out on your own. Sure, I guess it is reminiscent of Earth, Wind, and Fire.

CRYPTACIZE
06/28/09 | Walter's

If I were to pick an album of the year, which right now would an extremely premature thing to do, but, for the sake of journalism, let's say that album would be Cryptacize's Mythomania. Mythomania evokes a time when albums were the centerpiece of an artist's output. We have sort of surrendered ourselves to the MP3 singles and whatnots and songs as snippets of information versus as chapters or particular stories in the book that is the album. Cryptacize makes great songs, but they also make great albums.

"It's kind of what we aim for, but we're usually pretty sure that we didn't achieve that, but that's what we would like to do," says Chris Cohen of Cryptacize. "We want to make something that you could keep going back to."

A great album is a document of time, but it is also (again to make the book parallel) a piece of information, an encapsulation of ideas. These constituent ideas are expressed and, hopefully, reexamined after hearing the ideas presented in the context of the whole. However, many times, as new ideas arise, you are driven to return to that information and approach it from another perspective. Music is usually relevant to a historical time, but outside of that frame of reference, what does it mean? Cryptacize's music continues to mean new things with each listen. It continues to have value and substance, and even after the newness fades, the wealth of the experience is intact.

While the band's last album sort of established a dynamic of space and tension and silence almost as an ornate part of the equation, this album has some of those spaces filled and with more instrumentation, subtle effects, and, in a sense, more overtly rhythmic ideas. As no one's first album is ever the defining statement, Cohen feels that in terms of the music, the band goes where they are led.

"We just do things differently this time. I think that we're always finding a different answer to the question of how much space to fill up, and how much to add to things or when (to add things), every song seems to demand a different thing, I feel like these songs wanted to be filled out more for some reason. Next time we'll have different songs, and I don't know what the answer will be to that, I feel like that space is every musician's dilemma."

In addition to their use of space the band has decided to jam more econo, traveling in a Toyota Corolla (though this go round they will be in a hybrid SUV), and rather than playing a wall of amps or a Rush style drum kit, the band chooses to keep it pretty simple. However, the energy and the magic of their records is consistently present, again it is not as if the band sacrifices the boom for the buck, but rather they focus on the meal more than the table setting.

"It's just a matter of how much personality each person can put into the sounds they're making in real time. We aim to try to do as much as we can with as little as we can, but you never know…"

But one thing I do know is that Cryptacize is always a great live attraction. As a band, there are few tighter, but throw in the ice cream sundae that is Nedelle Torrisi's singing voice and you would be hard pressed to find a more entertaining troupe. Torrisi is able to sing the way that one sings on an album, but equally as perfect live. It is melodic in a time when melody is waning, it is elegant and beautiful, while still remaining tangible and relatable, it is something you can feel and relate to, it doesn't hover above you, it sits with you, it is a discussion more than a lecture. More fabulous, is how the band is able to maintain the intimacy and depth of their album despite the unpredictable environment that is the rock club.

"We adapt to where we are to a certain degree, but if you adapted to what everybody was used to in rock clubs, then…I don't know… it wouldn't be the kind of music we'd want to play. We're kind of, in a sense, bringing our idea with us that was not created necessarily in a rock club so it's awkward, and sometimes it doesn't work, but we're trying to entertain and bring some kind of…what we do, I don't know how to put it really…"

ALBUMS

GRIZZLY BEAR
Veckatimest (Warp) - Hype machine in full effect. Classic first album, high expectations. Album will match expectation. Dreamy weird pop music. Inside of me there is a space, and this album will fill that space.

DIRTY PROJECTORS
Bitte Orca (Domino) - One of the greatest bands of this time. Ideas of music redefined and challenged. The reason why we listen to music, the reason why we love music. First single, "Stillness On The Move" is a revelation of avant soul rock bass. This band sets the charge of the horses in my dreams.

PONTIAK
Maker (Thrill Jockey) - Rock as a magician's spell, it bewilders me, this music exists on a plain between the classic rock and the future sound. It doesn't move you, it collides into your senses, leaving several pieces. Sunday, June 7th at The Mink. It will hand you your brain as a mush and rebuild it newer and better. It is the aural representation of Thor's mighty hammer.

MAJOR LAZER
Guns Don't Kill People, Lazers Do (Mad Decent) - Diplo and Switch doing reggae. Fire pon dem set seen! It is the music that will blast from spaceships. You don't want to believe, you must believe in the power. Give us free!

FPH



WELFARE MOTHERS
06/19 | RUDYARD'S



THE GIPSY KINGS
06/17 | ARENA THEATER



GOMEZ
06/09 | WAREHOUSE LIVE



THE TONTONS
06/13 | MANGO'S

CACTUS MUSIC!

Free Live Music!

Upcoming In-Store Performances

6/6 - The Flatlanders @ 1:00pm
6/6 - Better Than Ezra @ 4:00pm
6/13 - Jubal Lee Young @ 1:00pm
6/13 - Springfield Riots @ 4:00pm
6/20 - Joel Guzman & Sarah Fox @ 2:00pm
6/20 - Krayolas @ 5:00pm
6/25 - Ben Kweller @ 5:30pm
6/27 - Phil Lee @ 1:00pm

Check Us Out Online!
Go to www.cactusmusictx.com to view updated in-stores

Join us on (cactus_music) and get surprise offers you don't wanna miss!

Refreshments provided by St. Arnold Brewing Company

Sip In Style
Cactus sells St. Arnold Merch & Pint Glasses!

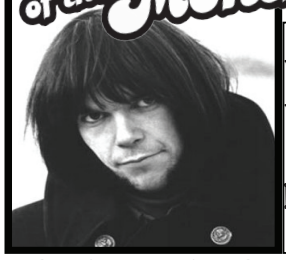
Who's Yer Daddy? - Father's Day Sale
Honor The Guy Who Told You To "Mow The Yard"

Box Set Blowout
Cactus has the best selection of box sets in Houston spanning hundreds of artists and genres. Dad'll freak out when he gets one of these boxes of musical delights.
Save 20% on all New Box Sets

Wicked Cool!
Save $5 on all Wicked Cool/ Underground Garage T-shirts. Lotsa stylezzz!

Other Cool Stuff For Pops
Rock n' Roll pint glasses ash-trays, t-shirts, games, puzzles, reproduction concert posters from AC/DC, Stooges, Beatles, & Stones. Robots, Dag of the Dead Prints and more!
Sales end on Monday, (6/22)

Artist of the Month



ENTIRE NEIL YOUNG Reprise CATALOG ON SALE

Neil's finest albums are on sale for the entire month of June. Whether you are just discovering Shakey's deeeep body of work or need to replace that 8-track of "On The Beach", "Zuma", & "Harvest". We've got it & it's cheap!

Pick up Neil Young's Archives (1963-1972) Now at these great prices: CD $74.99, DVD $199.99 & Blu-Ray $284.99

"DISGUISED COMBAT, LONG HAUL, NO STEROIDS: ED. I."

Show Extended through June '09

Original Baseball Folk Art Paintings By Will Johnson of Centro-matic
Beautiful 6" x 9" Indigo Prints Are Now Available

$2 OFF
Redeem this coupon for $2 off any regularly priced new CD/LP/DVD (priced $9.98 or higher)
one coupon per person, per visit. cannot be used in conjunction with any other offer
Cashier Code - ACP2 good til 07/01/09

$2 OFF
Save $2 on any Regularly Priced Used CD. CD Must Be Priced $5.97 or More.
one coupon per person, per visit. cannot be used in conjunction with any other offer
Cashier Code - ACP2 good til 07/01/09

Something's ALWAYS Spinning in the Record RANCH
HOUSTON ★ TEXAS

Featuring
1000's of cool records! In the gallery, "Orig. Baseball Folk Art Paintings." Exhibit by Will Johnson.

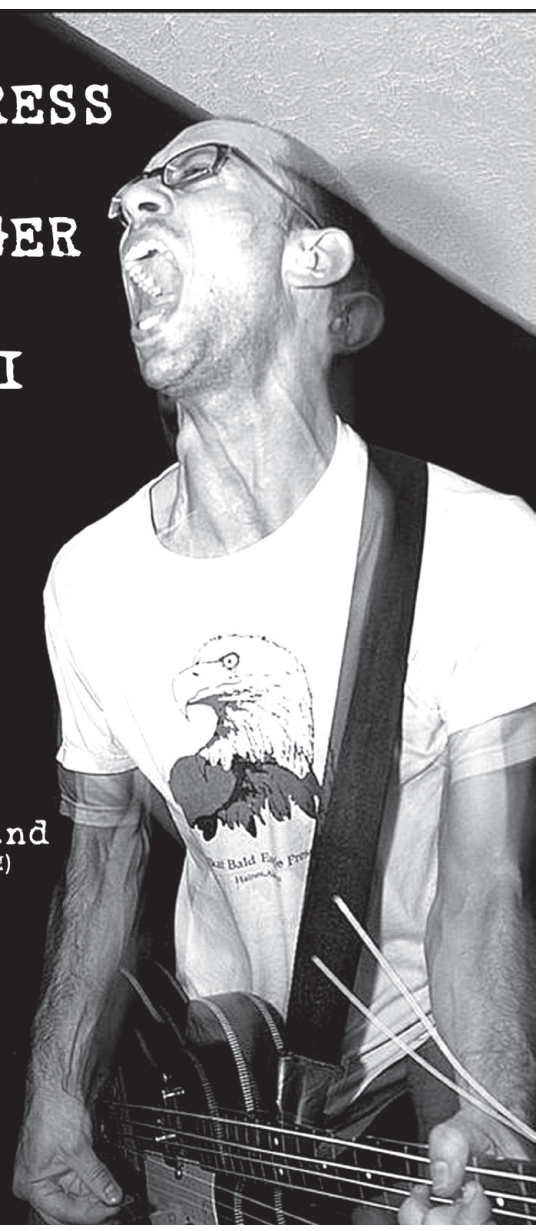
Call Us
713-526-9272
2110 Portsmouth
(in Shepherd Plaza)
We're Open!
Mon - Sat 10am - 9pm
Sun Noon - 7pm

cactusmusictx.com

BLACK CONGRESS
(Roy Mata)

DOUBLE DAGGER
(Thrill Jockey Records)

MUHAMMADALI
(Tour Kickoff Show!)



june 23rd 2009
at super happy funland
(new awesome space at 3801 Polk!)
mapquest that shit!

7 dollar show. cheap beer!
starts at 9pm SHARP!
over by midnight!

listen to the bands:
myspace.com/blckcngrss
myspace.com/doubledaggersucks
myspace.com/muhhamid

Photo by Josh Sisk www.joshsisk.com



Special Show!

KOZMIC PEARL

The Ultimate Janis Joplin Tribute

with Special Guests

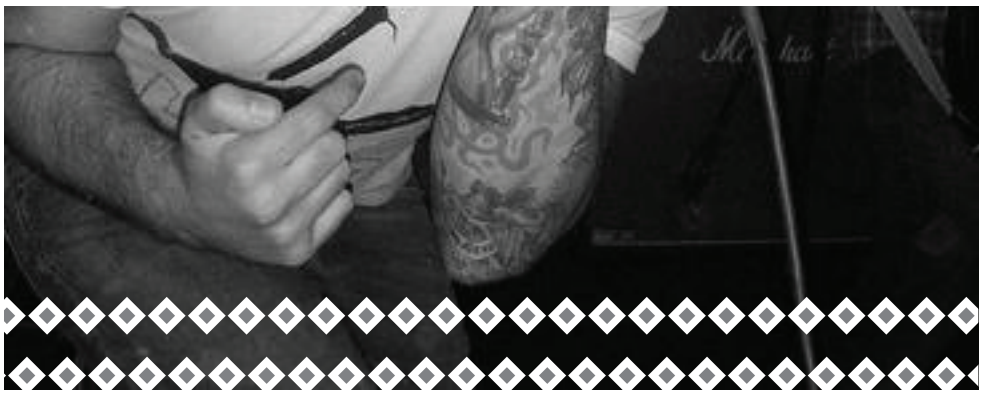
ABBEY RODE
A BEATLES TRIBUTE BAND

6/27

5636 Richmond Ave.
713.278.7272

THE CONCERT PUB

www.theconcertpub.com



PUNK THIS
DOUBLE DAGGER AT SHFL 06/23

BRIGITTE B. ZABAK

I KNOW WHAT ALL YOU FOLKS OUT THERE IN THE HOUSTON MUSIC SCENE MUST BE THINKING RIGHT ABOUT NOW. IT PROBABLY INVOLVES SOMETHING ALONG THE LINES OF – **"WHAT THE HELL DOES SHE KNOW ABOUT PUNK MUSIC WHEN ALL SHE WRITES ABOUT IS INDIE THIS AND INDIE THAT?"**

WELL, WHILE MY KNOWLEDGE OF PUNK, post-punk, and pseudo punk is limited in scope, I am still fairly confident in my ability to know when music is good and when it ranks up there with American Idol rejects.

In recent weeks, I have had the good fortune of discovering the existence of a trio from Baltimore that makes lots and lots of noise without all the bullshit. Double Dagger is a three piece ensemble that utilizes drums, bass and vocals to create more volume than should be possible when using so little instrumentation. The nerd-centric crew has an impressive background in graphic design and has channeled their inherent visual creativity into its very geeky and loud auditory counterpart.

What is even more appealing about Double Dagger is the high praise they have been receiving for their live performances. They are a band who has mastered the ability to translate their erratic, improvised live goodness into the more structured medium of recording and still manage to maintain a high level of quality on both fronts. And while it's awesome to be able to have the Double D with you wherever you go – it is really in their live performance that you get to experience the layered texture and sheer volume of their music.

Double Dagger has embarked on a pretty extensive summer tour and will be stopping by ye old Houston to share the stage with two of the city's loudest and rowdiest bands. Muhammid Ali is quickly becoming one of Houston's favorite new acts. Their live shows are energetic and fun and their music is a sort of power punk/pop hybrid that is hard to stop listening to once you've started. Black Congress is comprised of some of Houston's most influential veteran musicians and rounds out this trifecta of sound with their cacophonous clusterfuck of infinite proportions.

Combining Double Dagger's stinging punch with the riotous roar of Black Congress and Muhammid Ali will probably result in night filled with drunken, garbled mayhem – most likely perpetrated by the bands themselves. It should be a night to remember, assuming you don't drink yourself into an alcoholic stupor at some point during the event.

Double Dagger and company will be performing on Tuesday, June 23rd at the new and improved Super Happy Fun Land now located at 3801 Polk. In addition to the already awesome lineup, the show will be the official kick-off for Muhammid Ali's summer tour. The show will start promptly at 9 p.m. and should end close to midnight. Tickets can be purchased at the door for $7.

FPH







www.theconcertpub.com

The Ultimate
Alice Cooper Tribute
Love It To Death!

5/12

with Special Guest
Tomorrow's Dream
Ozzy OsbourneTribute!





5636 Richmond Ave.
713.278.7272

THE CONCERT PUB

Friday,
June 12



6/5

5636 Richmond Ave.
713.278.7272

THE CONCERT PUB

www.theconcertpub.com

THE CONCERT PUB

The Ultimate Bar & Grill

SUNDAYS
Party On The Patio
Big Burger Specials!
Music by La Raza Connection

MONDAYS
Industry Night
Steak Specials!
Karaoke by DJ Gonzo

TUESDAYS
J.D.'s Throwdown Band
70s, 80s, & 90s Rock
Steak Specials!

WEDNESDAYS
Live Music
No Cover
Happy Hour til 9:00PM

THURSDAYS
Karaoke - College and Party Night!
Big Ass Beer Night
Only Party People Allowed!

FRIDAYS
Live Bands Inside!
DJ Outside On The Patio

SATURDAYS
Live Bands Inside!
DJ Outside On The Patio

MAY BAND LISTINGS

WEDNESDAYS
May 6 - Nite-Shift
May 13 - Strange Brew
May 20 - Hurricane Dylan
"Tribute To Stevie Ray Vaughan"
May 27 - E.P.V. Presents The Chronic Cowboys

FRIDAYS
May 1 - Echoz
(Dance & Funk Band)
May 8 - Mambo Jazz Kings
May 15 - The Slags
May 22 - Alter Ego
May 29 - Funksion
June 5 - Aeromyth
(Aerosmith Tribute)

SATURDAYS
May 2 - Mr. Hand's Revenge
(80s Rock & Dance Band)
May 9 - The Fab 5
(Beatles & 60s Tribute)
May 16 - JDs Birthday Bash
May 23 - Vince King
(Tribute To Elvis)
May 30 - Alcoholica
(Metallica Tribute)
June 6 - Fearless
(Pink Floyd Tribute)

Saturday, May 16
JDs Birthday Bash!
featuring
JDs Throwdown Band,
The ONS, Heller Highwater,
Sherree B. & more bands TBA



KILLER CRAWFISH ARE HERE!
ONLY $4.99 LB. or $19.95 for All You Can Eat!



THE CONCERT PUB

Kitchen Open Daily For Lunch @ 11:00am

5636 Richmond Ave. • Houston, TX 77057
713.278.7272 • www.theconcertpub.com

INTERVIEW
CHASE HAMBLIN

BY SHELBY HOHL

CHASE HAMBLIN'S DEBUT RELEASE *A FINE TIME* MARKS A PROMPT BEGINNING FOR AN ASPIRING SINGER-SONGWRITER. CHASE SPENT TIME IN LOCAL HOUSTON OUTFIT PENNY ROYAL, ESTABLISHING A MUSICAL PARTNERSHIP WITH DEREK DUNIVAN WHO WOULD LATER HELP PRODUCE AND ARRANGE THE ALBUM.

THE OPENING TITLE TRACK, *A Fine Time* bounces along a pleasant breeze of melody and beauty while carrying lyrical undertones hinting towards a great enlightenment of human consciousness, transcending the ills of society. The rest of the record touches on the golden era of rock and roll where multi-instrumental layers in well crafted songs reign supreme. We spoke with Chase recently and got a few questions out that Houstonians are DYING to know.

The opening song on your album, A Fine Time carries some pretty heavy political connotations. Do you mind elaborating?

A Fine Time is written from the perspective of the "everyman" who is idling along in the modern world and who begins to wonder if life was always so cold and disconnected. It was inspired by the state of being following 9/11 in which the average citizen, including myself, is lost in the rhetoric and fear of terrorism, while being offered only soul-less bureaucracy and fake religion as a solution. However, a collective memory, a spirit of inspiration, allows this person to access a distant time, Atlantis, the Garden of Eden, the beginning of our higher selves and consciousness itself, yet also a simpler time when the wonders of the natural world were enough to inspire the creation of meaning, when every word spoken was poetry. The song is about that memory, that spirit, that place of unity and unbound creation, which I believe we all have deep in our psyche. It is also a warning about fundamentalism, absolutism, commercialism, consumerism, and the destruction of our beautiful planet, to add a quick caveat.

What kind of records did you grow up listening to? Was there anything in particular that inspired you while making the record?

The first record I remember, which I made my parents buy for me, was Michael Jackson's "Thriller." My siblings and I would lip-sync to that album and put on little shows for my folks. They used to play us Neil Diamond's "Hot August Night," which I loved as a kid. I really started to get into music though when I heard a Doors album. It was so different from anything I had heard, but it was still catchy and melodic. Of course I was raised on lots of Beatles and Beach Boys as well.

As far as the album, we (engineer Josh Applebee, producer Derek Dunivan, and I) were mainly inspired by late 60's recordings by The Beatles, The Kinks, the Bee Gees, and The Zombies, and early 70's T-Rex and David Bowie. Those artists captured a vibe, in terms of arrangement, performance, and sound, that we were looking for on these songs.

How long did your record take to complete and were there any new sounds or instruments you got a chance to play with during the process?

Derek Dunivan and I played all the rock instruments on the album, so we had to take some time to track everything. We probably spent an average of three very long days on each song of the EP, with the exception of "We're Gonna Make It," which Derek and I did in one day at our old Penny Royal studio. We did all our parts over the space of a month or so at Sugar Hill, but then Hurricane Ike hit, so it was several months later before we could reschedule the horn and string sections. This was the first time Derek composed complete string and horn arrangements, so it was very excited to hear the players come in and bring it to life. We did get to do quite a bit of playing around with sounds. We used a vintage Space Echo on "Never Let You Go" to create really warped out effects and I play an African Mbira on "A Fine Time." We used this great overdrive called the Super Hard On for a number of parts. One of the coolest things was that Robbie Parrish brought us a bunch of his personal percussion items and he had meditation bell he claimed was kissed by the Dalai Lama. It happened to be in the perfect pitch to play the major third in "A Fine Time" when the song shifts from minor to major. That was quite nice. A lot of the experimentation was with getting tones just right in the room so that we didn't have to tweak anything in mixing.

Do you plan on touring behind the album once released?

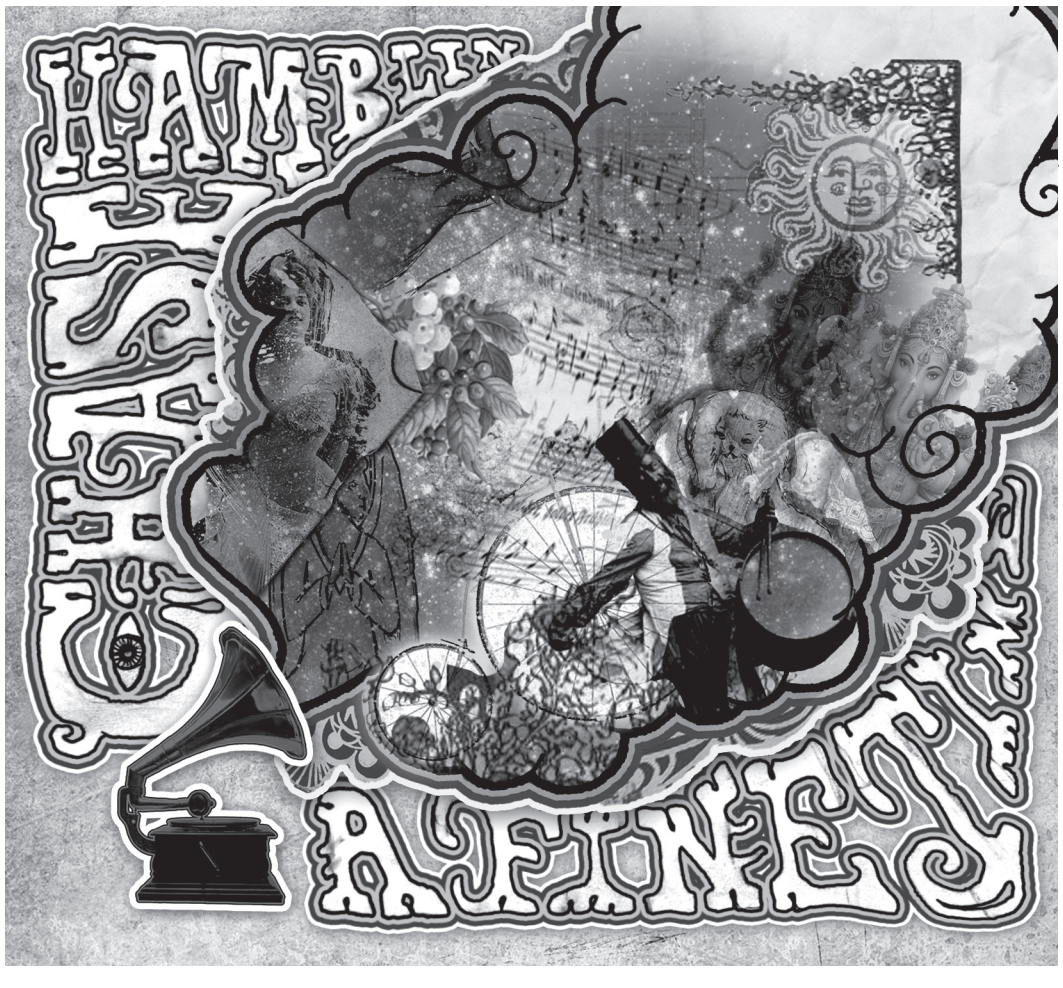
Not yet. I have just got together an amazing All-Star band for my CD release (June 19th at the Continental Club) with my former Penny Royal bandmate (and "A Fine Time" producer) Derek Dunivan on keys, Geoffery Muller of I am Mesmer and Sideshow Tramps on bass, Corey Power of Ragged Hearts on guitar, and singer/songwriter Robert Ellis, also in I am Mesmer, on drums, and everyone is singing harmony. A small regional tour is a possibility in July, but we have literally all played together twice now and everyone has other projects as well.

Any chance you'll be performing with a full band any time soon? more often?

Yes. After the band debuts at my CD release I am going to stop doing solo acoustic gigs and only book shows with the band. Other than the CD release, we are also playing the Sugar Hill Sessions on August 6 and the Free Press music bash in Eleanor Tinsley Park on August 8 or 9.

FPH

You can catch Chase Hamblin at Mango's every Wednesday around 11:00pm.




6.13.2009
MANGO'S
The
TONTONS
MYSTERY
FLAVOR
FOCUSYN
FREE SHOW ALL AGES


PLUMP
JUNE 5TH
LAST CONCERT CAFE
1403 NANCE
713.226.8563


Super Happy Fun Land JUNE 2009
3801 Polk, Houston TX 77003
check our online calendar for updated listings
www.superhappyfunland.com
(713)880-2100
SUNDAY
MONDAY
TUESDAY
WEDNESDAY
Thursday
FRIDAY
SATURDAY
HARPTALLICA
A.W. Feldt
The Lovable old James
West Gramercy
Private Party
5pm-11pm
11pm-2am
Leah's Bday!
with White Flour
FINGERS
Nathaniel Bartlett:
Dirty Fist
Pandaganda
Poopy Lungstuffing
CALEB FRAID (?)
*SEE ONLINE LISTING FOR MATINEE SCHEDULE
P.M. SHOW (DOORS AT 8)
The Jane Frequency
Tax the Wolf
Another Run
Live Body Art by Nosaprise
Child Bite
COP WARMTH
10th Grade Cutie
Yatagarasu
Panthththerrrr
Thou Shalt Not Kill Unless...
Permanent Vegetative State
BEARD & MUSTACHE CONTEST
$50 FIRST PRIZE
Mon June 8th:
Arliss Nancy
Gnaugahyde
THE SUBLIMINATOR (ATLANTA)
Hotel Hotel (Austin)
The Annoysters
Muzak
Organic Health Monkey
EX-TEMP-O-RAMA
Holy Rolling Empire
10th Grade Cutie
Six Guns
Kamikaze Overture
Jody Seadbody and the Whirls
Behind Buildings
MY EMPTY PHANTOM
CHIN XAOU TI WON
THE THEY
*SATURDAY AFTERNOON MATINEE and RUMMAGE SALE
ANARCHITECTS
Paul Sprawl (CA)
Milton Haysbury
Bows and Arrows
Fight With Flash
Anchata R
Ascites
Carbon & Water
Astrogenic Hallucinating
How I Quit Crack
Dustin and the Furniture
Y Lime
Wabash
Cody Ross Braden
PERSONAL STORY TOWN
SHARE YOUR PERSONAL STORY OPEN MIC!!
(Hosted by Amy)
Nightmare River Band
Jesse Bonanno
*S.H.F.L. MATINEE and RUMMAGE SALE
The Cocket Spaniels
Math the Band
Joe Mathlete
Ghormeh Sabzi
Electric Courage Machine
The Greenest Brew
Black Congress
Double Dagger
Muhammadali
Blue Static
Seabody & the Whirls
The Drafted
The Unsparing Sea
*S.H.F.L. MATINEE and RUMMAGE SALE
RALPHEERE (EL PASO)
The Goods
Lithium Waltz
Hollywood Black
Two Capitals
Hear You Me
Cabinet of Natural Curiosities
Son Cats
Fiskadoro
SUPER HAPPY SAT. AFTERNOON MATINEE AND RUMMAGE SALE! EVERY SAT! BANDS SIGN UP NOW! 1st COME 1st SERVE AND BRING YOUR JUNK TO SELL, TRADE OR GIVE AWAY
CHECK ONLINE SCHEDULE FOR SATURDAY MATINEE LISTING!
FOR BOOKING
e-MAIL
info@superhappyfunland.com
DARK kitten OF THE UNIVERSE!
JULY PREVIEW
Wed July 1st:
His Astrourban
Lord Scrummage
Thur July 2nd:
Gifts From Enola
Fri July 3rd:
We the Granada
Giant Battle Monster
Barkus, Sly, and the Golden Egg
Sat July 4th:
Caddywhompus Party
July 6th:
Good Night & Good Morning (Champaign, IL)
A.P. Swearengin (Kansas City, MO)
July 5th
Tue July 7th:
Roman Candles
The Jokes
Timber!
Stove Blow
Wed July 8th:
Extemp-o-rama
Thur July 9th:
The Reaction
July 11th:
Pillow Queens
Pataphysics
Diagonals
Follow that Bird
Over the Hill
July 12th:
Motion Turns it on
Budian
Sarah June
Hotel Hotel
Mon July 13th:
Bolt (Arizona)
Abstract Artimus (NYC)
Delta Block
The Snaken Teeth
Room101
July 14th:
Discovery Zone
Consenlo Is Dead
July 15th:
July 16th:
Brown Shoe
Fri July 17th
Vicarious Me
Sat July 18th:
Chase Frank
The Caprolites
Rapeworm
Sun July 19th:
The Fig Tree Blossoms
Who Shot Mr. Burns
Until We Got Caught
A Movie Scene
Mon July 20th
The Slow Poisoner
July 21st:

BENJAMIN WESLEY GESCHICHTE

BY JEREMY HART COURTESY OF SPACE CITY ROCK
PHOTO BY MARK. C AUSTIN

WHERE THE HELL DO I START? JUST TO GET 'EM OUT OF THE WAY, LET'S HIT THE NEGATIVES (SUCH AS THEY ARE) WITH BENJAMIN WESLEY'S DEBUT EP, GESCHICHTE, FIRST. FOR ONE, THE DISC SADLY CAN'T COMPARE TO SEEING THE GUY LIVE — THERE'S JUST NO TOPPING WATCHING, OPEN-MOUTHED, AS WESLEY NONCHALANTLY PLAYS BASS, GUITAR, KEYS, AND HARMONICA (AND SINGS, OBVIOUSLY) ALL AT THE SAME FREAKING TIME.

HE JUST STANDS THERE like a kicked-back, wise-beyond-words sage who knows exactly what the fuck it is he's doing, even if you don't, and serenely plays, shifting effortlessly from one instrument to another or using multiple instruments at once. And good as Geschichte is -- and yes, it is — nothing can beat witnessing that first-hand.

The only other quibble, really, is the length of the tracks, which never dip below 4 minutes and near or top 6 on half of the songs on here, and it can get a bit wearing at points. Again, live the songs drift and sway and suck you in in a way that makes you hardly care that you've basically been listening to the same beat for more than six minutes, but here I caught myself wondering when the current cool-ass track would end so the next cool-ass track could step in. It's honestly the longest six-song EP I've run across in a while.

Those little caveats aside, though, Geschichte is one of those oddball releases that makes you scratch your head and wonder how in the hell it ever came to be. Wesley (full name Benjamin Wesley Winder, alumnus of bands like Tha Fucking Transmissions and Basses Loaded) stitches together a set of unlikely sounds — the crazy car-horn sound and Mellencamp guitars on "People Will Never Stop Being Crazy," for one example -- that really shouldn't work the way they do, throws on his mellow-yet-serious lyrics in a rough, cigarette-scratched croon/howl, and delivers it all with an air of somebody who's doing what they want to do and don't care who's watching.

The lyrics veer from the sublime to the silly, confessional and personal but not too intimate, the ramblings of one hell of a talented coffeehouse poet. In the span of one track, Wesley can take a wry, deadpan jab at drinking your coffee Irish while driving and then warn menacingly that, "you haven't seen angry," and sound like he means it both ways. He's rough and tender in equal parts, playing the latter to particularly nice effect on the title track, which is plaintive and sweet in spite of being an end-of-the-world love story.

Musically, the album's a weird, wonderful grab-bag mess of sound, diving headlong into lonesome country harmonica one second, shiny-bright Afrobeat guitar the next, and a Darling Buds-esque melody the moment after that. Wesley melds beats nicely with the instrumentation, in a way that makes me think of the criminally underappreciated Beta Band more than anything else. The Beta Band, in fact, is probably Wesley's closest musical peer; the two share the same mostly flat, unaffected vocals, unlikely-yet-irresistible pop melodies, electronicized rhythms, and trippy, long-running pseudo-psychedelic vibe. Throw in the bits that I'd swear sound like they emanated out of a Soweto dancehall, and the result comes off like Steve Mason & co. covering The Rhythm of the Saints, particularly when it comes to tracks like "Beat Bloody Battle Axes" or awesome closer "Have You Ever Died?"

Except, of course, that it's coming from that one guy standing up there on the stage with the guitar and bass both hanging from his neck, idly noodling on the keyboards while he fingers chords, dances languidly in place, and croons to the microphone like it's the only thing in the room. How do you beat that?

FPH



Ben Wesley plays June 8th at Boondock's with I am Mesmer



6.07.2009

MANGOS



with guests .....

Strange Boys
Born Liars
The Caprolites

Doors @ 8:30 $8 21+/ $10 under 21

design by **Shelby Hohl** www.shelbyhohl.com

FPH
FREE PRESS HOUSTON

INTERVIEW, ROOM 101

BY OMAR AFRA

7-Inch artwork by Winston Smith who is famous for album artwork for the Dead Kennedys ¶ Chicago-native Roburt Reynolds of Room 101 has been on the Houston music scene for a short time now but has quickly made waves with his dramatic performances and recent release of a stellar 7 inch record. Armed with just a guitar, mic, and backing tracks, this one man band has stirred local audiences with his performance arts shows, visceral elctro-punk (for lack of a better term), on stage projections, and quick tempo songs. Singing about topics ranging from privatized military to Orwellian humor, Room 101 is pushing the local envelope and definitely has a story to tell. He elaborated on this story for us recently:

You are a 'one man band' but your 7 inch sounds like a band co-operation rather than a singular execution. Any outside help? What kind of recording protocol? ¶ No outside help whatsoever. I write all the songs. I play all the instruments. I dig up all the samples from various mediums. I program, sequence, and arrange all the drums, I record it all. I mix it all. I master it all. I didn't personally press the records. I designed the packaging layout (other than the artwork by Winston Smith). Then I put them all together by hand. I've been playing instruments since I was a little kid. Maybe that's why I hit the deck so much. Recording protocol is patience, spontaneity, precision, mic placement, ears, and heart...in that order.

What is the earliest influence you had on your performance laden shows? ¶ They have all been significant in someway. Iggy Pop and the Stooges was the most incredible thing I've ever experienced in a concert setting. But earliest was realizing how many bands stand around onstage and are afraid to really delve into their subconscious expression, no matter how ugly it may be. I was probably 7 or 8 when that one happened. Got lucky.

So you are from Chicago and relatively new to Houston. Tell me what you miss about the prior and tell me what you love about the latter. ¶ I miss Chicago architecture, the trains, the grime, the relentlessness and unforgiving nature of 'the metropolis', the urban decay, the graffiti, the history, the corruption, and the anonymity. You can get lost up there in the best ways-even when they are bad news. I almost got shot for knocking over a trash can once after a show.

Houston has been great to me. There are a vast array of hidden corners and freakish, secret enigmatic spots that make this place very intriguing and very fresh coming from such a different environment. It too is intensely grimy, which I love. The first night I was here I saw a car flip over. And the urban decay is still there, you never have to go looking too far to find that anywhere-except our gentrifying neighborhoods (and they won't be too far behind).

If Room 101 was a medieval weapon, what would it be? ¶ Inquisition.

What are you listening to lately? Anything local? ¶ Bellini's got a new record out, US Maple, Os Mutantes, Curtis Mayfield, OOIOO, BDP, MC Lyte. Localwise...Geto Boys, Anarchitex, Really Red, Verbal Abuse, DRI, The Delta Block, Cop Warmth, Happy Fingers Institute, and Jade Simmons has a dope new record out, too.

In 3 words, what is next for you and your music? ¶ Be like water.

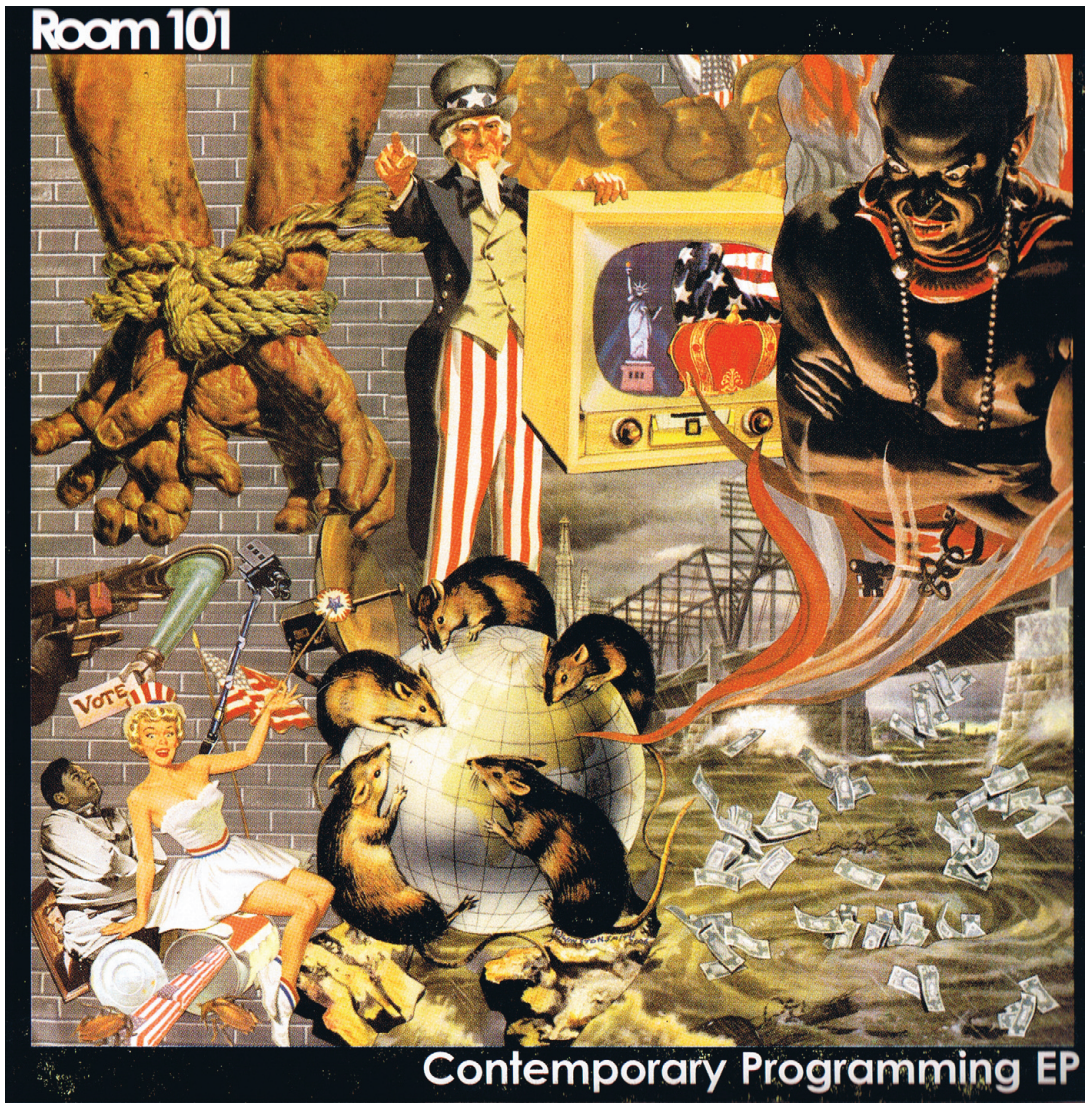
In 2 words, what is next for human civilization? ¶ Kool Aid. Like Jim Jones. Sorry, is that more than two, now?

In 1 word, what are your 2 favorite words? ¶ Dichotomy.

FPH

Room 101 plays at the Rat's Nest June 13th for Gulf Coast Hardcore Fest at T.M.M.C.

myspace.com/roburtreynoldswrap



DRAWN IN OUR MEDIUM

INFAMOUS GIVES GAMERS THEIR OWN COMIC BOOK SUPERHERO

BY TYLER BARBER

for the **Playstation 3** | rated **Teen** | developed by **Sucker Punch**

IN COMICS, THE ORIGIN STORIES ARE ALWAYS THE MOST INTERESTING. THE FIRST SPIDER-MAN MOVIE, FOR EXAMPLE, WAS THE BEST OF THE THREE, BECAUSE WE GOT TO SEE A DIFFERENT TAKE ON HOW PETER PARKER BECAME SPIDEY.

THE INEVITABLE SEQUEL, THOUGH, could only give the audience what any sequel to a superhero movie could: villain origin stories. Or, as the trend goes, two villain origin stories. This comic-to-movie dilemma affects any superhero movie made in the last ten years. Over and over, audiences see the hero go from weak to strong, from mortal to mutant, leaving only villainous characters to hatch and uncoil. Although this worked wonders for Heath Ledger's Joker in the Dark Knight, not every movie can nab a legendary performance.

When movie adaptations make their way to videogames, not only have we already seen the movies, most of us will know the extent of the character's powers. In videogame adaptations, there's no discovery, no testing of your limits, and certainly no deciding the hero's fate. inFamous has successfully adapted comics-to-videogames the way no movie-tie-in videogame has. Playing inFamous, I'm brought back to my childhood past time of going to the comic store every week to see what happens in my favorite comics. I've never met inFamous' lead, Cole MacGrath before. I don't know his friends, his enemies, or what compels him, and that's exactly what I want.

The game begins with an 'event' that grants you the power to wield electricity. Like any good superhero story, your powers start off weak. You'll run out of charge quickly, and will have to find electrical sources nearby to refill your powers and health. As you progress through both the main quest and the side-missions, you'll gain experience to develop your powers however you choose. Along with choosing your powers, you're also frequently given 'moral' choices: you can help others, or you can help yourself. I chose to help myself, and I'm glad I did too – the 'evil' path grants more chaotic powers than the 'good' path.

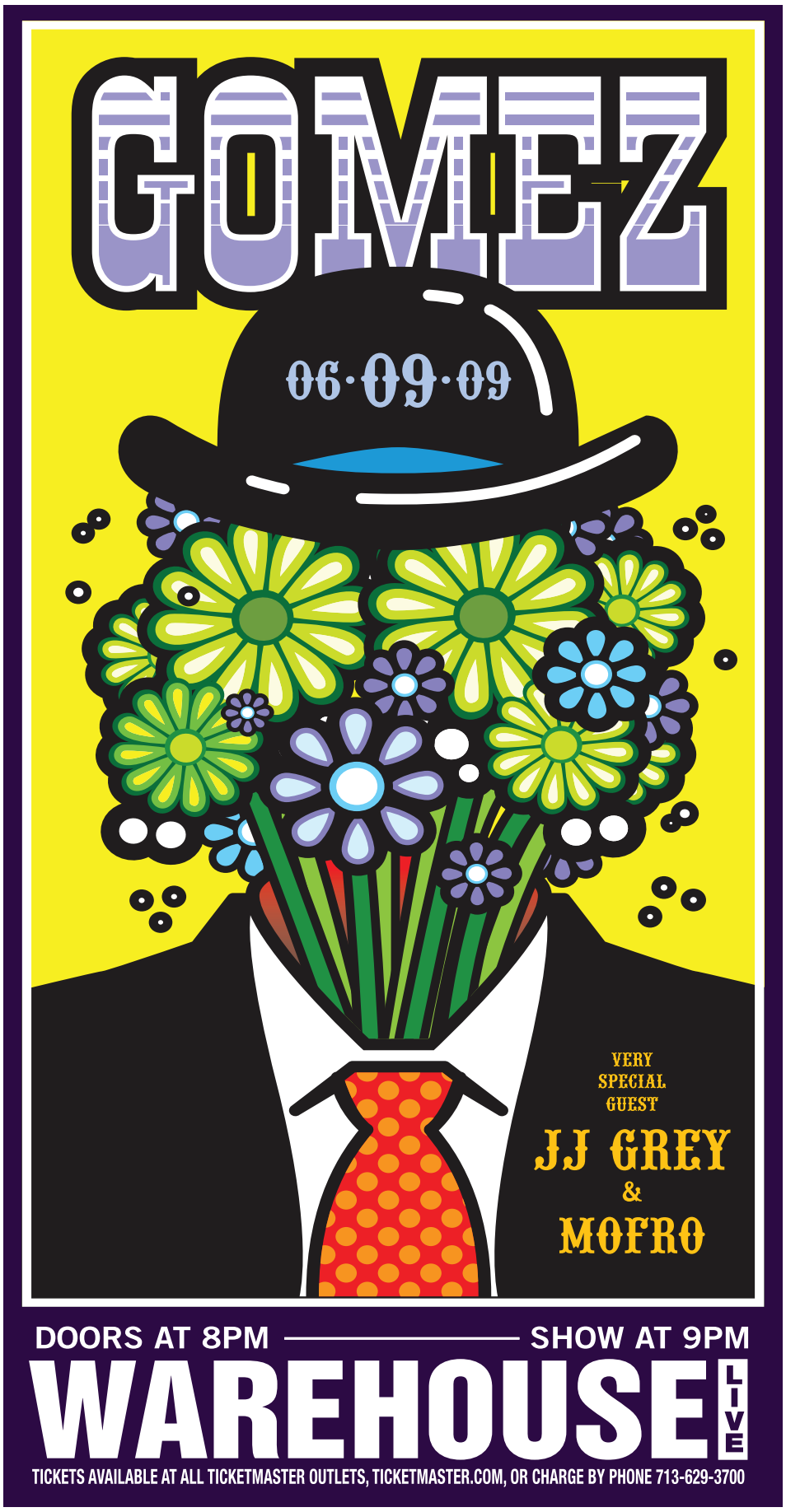
But no matter what your powers will enable you to do, the electricity running through your body also serves as your natural boundaries: you can't touch water, the gun-powder in any fire-arm will erupt if you pick it up, and cars will explode if you try to commandeer one. Luckily, Cole controls a lot like Altier in Assassin's Creed: scaling buildings with ease, and gripping ledges, nooks and crannies to hoist yourself to higher ground. This element of urban-exploration is pivotal to your survival – any time you're under enemy fire, your life can end quickly. Maybe too quick. I purchased the full upgrade to Cole's damage resistance, and I still felt like I died too quickly. Fortunately, inFamous has a very generous checkpoint system, relieving the frustration from quick deaths.

The thing that will kill my experience with inFamous is if the sequel falls into the same traps that comic-book movie-sequels do: we now know Cole MacGarth, we know his powers, and we know his enemies. Give us something different. I love how inFamous lets you decide the fate of the hero. I hope the game's developer, Sucker-Punch, begins the next game with a new character, and with a new super-power to explore. The discovery in inFamous is what kept me coming back, and I hope that asset is kept in the inevitable sequels.

FPH

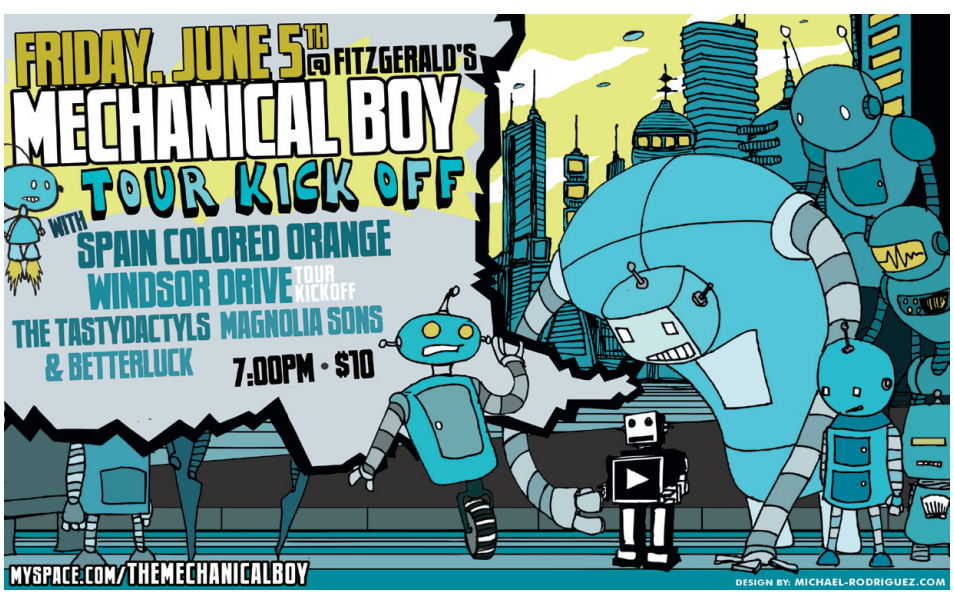
If you choose the evil path, Cole's apperance will resemble that of a Sith Lord from the Star Wars universe. →

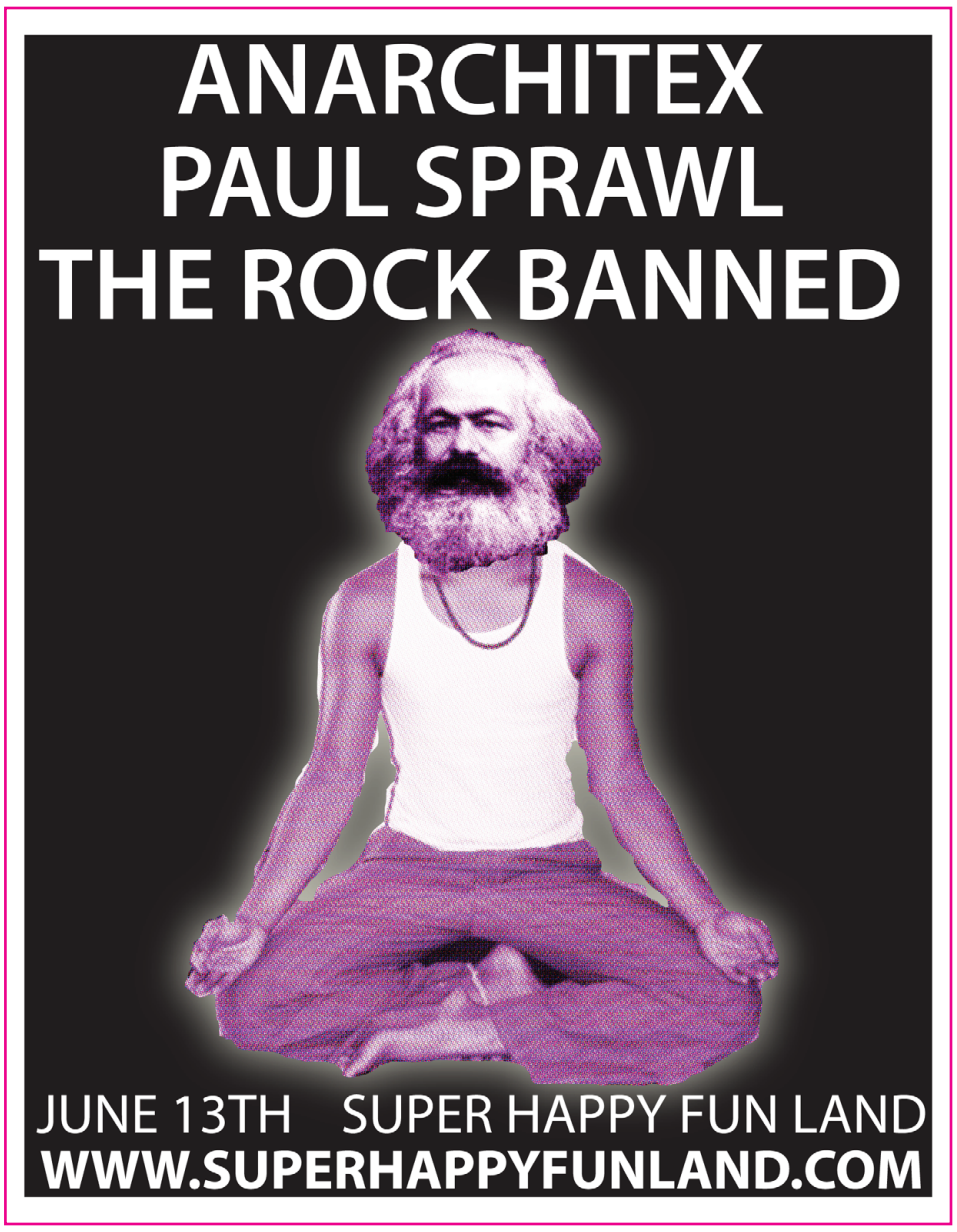




poster ©unclecharlieart.com '09







HAPPY BIRTHDAY WORKSHOP HOUSTON

THIRD WARD BIKE SHOP'S FIVE-FOLD REASON TO CELEBRATE

BY ANDREA AFRA



THERE ARE SOME BIG CONGRATULATIONS IN ORDER FOR A LOCAL ORGANIZATION CALLED WORKSHOP HOUSTON. THEY JUST CELEBRATED THEIR 5TH BIRTHDAY AND THE MILESTONES ACHIEVED FROM THEIR BEGINNINGS HAVE BEEN AS BEAUTIFUL AS WATCHING A BABY GROW.

WHAT BEGAN IN OCTOBER 2003 as a little labor-centric center of DIY bike repair known as the Third Ward Bike Shop has grown into something undeniably awesome. While Houstonian Zach Moser was attending school at Oberlin College in Ohio, he met three other students, Seth Capron, Katy Goodman, and Benjamin Mason. Together, on top of their studies, they established a co-op bike shop along with introducing art education programs to the Ohio town's local schools. They were awarded with the Compton Mentor Fellowship, and with the funding received they migrated south to Houston where they opened the Third Ward Bike Shop. It soon became a community hub for after-schoolers and neighborhood families to learn hands on bike repair and even earn a bike through volunteer work. The primary beneficiaries of the shop soon became the volunteers who enabled it to expand and offer more programs for the local youth who were in desperate need for a positive and engaging outlet to fill the void between the last school bell and dinner time, the hours when latch-key kids are most vulnerable to straying into unsavory territories, when boredom can lead to dangerous diversions.

In 2006, Workshop Houston added three more shops to their program that are guaranteed to hold even the most lackadaisical teen's intrigue. The Chopper Shop teaches welding and metal fabrication to produce show worthy customized bicycles, and students can eventually take on commissioned projects. The Style Shop focuses on fashion design and silk-screening, teaching a wide range of necessary skills like sewing and design software operation to produce professional fashion styles. The Beat Shop is especially cool. With an in-house recording booth, turntables, live instruments, drum machines, sequencing software and much more, students are exposed to the music world on every level. From reading music to mixing beats and even talent promotions, it's an amazing program that allows the kids to dabble in a little bit of everything until they find their niche.

In 2007, the Scholar Shop was introduced as a means of academic aid to the kids who need or want a little extra one-on-one help with their school work. While the Workshop students were prospering in the programs, they weren't doing so well in school and the Scholar Shop jumped in to fill that void. Trained volunteer tutors offer assistance and encouragement to the students, fortifying them with knowledge and ambition, and the ability to excel in their education. And of course it's made entertaining with group projects, field trips, and other activities.

Workshop Houston has proved it's success by the support it has generated from local citizens and businesses. The help from the Houston community enabled to relocate from a small shop on Elgin to a three lot campus on Sauer Street, conveniently located between an elementary school, a middle school, and a high school, drawing students from each. Don't you wish you could have had a place like that to hang out after school?

If you want to be a part of their continued success you can volunteer once or commit to a weekly position for any of the five shops that pique your interest. Just check out the volunteer page at WorkShopHouston.org. Also, the next time you need some work done on your bike, bring it down to the shop during Open Shop hours, Mondays and Wednesdays from 3-7pm, and Saturdays from 11-4pm. You'll not only save money on service fees and learn to do it yourself, but your purchase of more affordable used parts through the Workshop benefits the program. Time to get that rim fixed, son!

FPH

3615 Sauer
Houston, Texas 77004
713-807-7911
contact@workshophouston.org

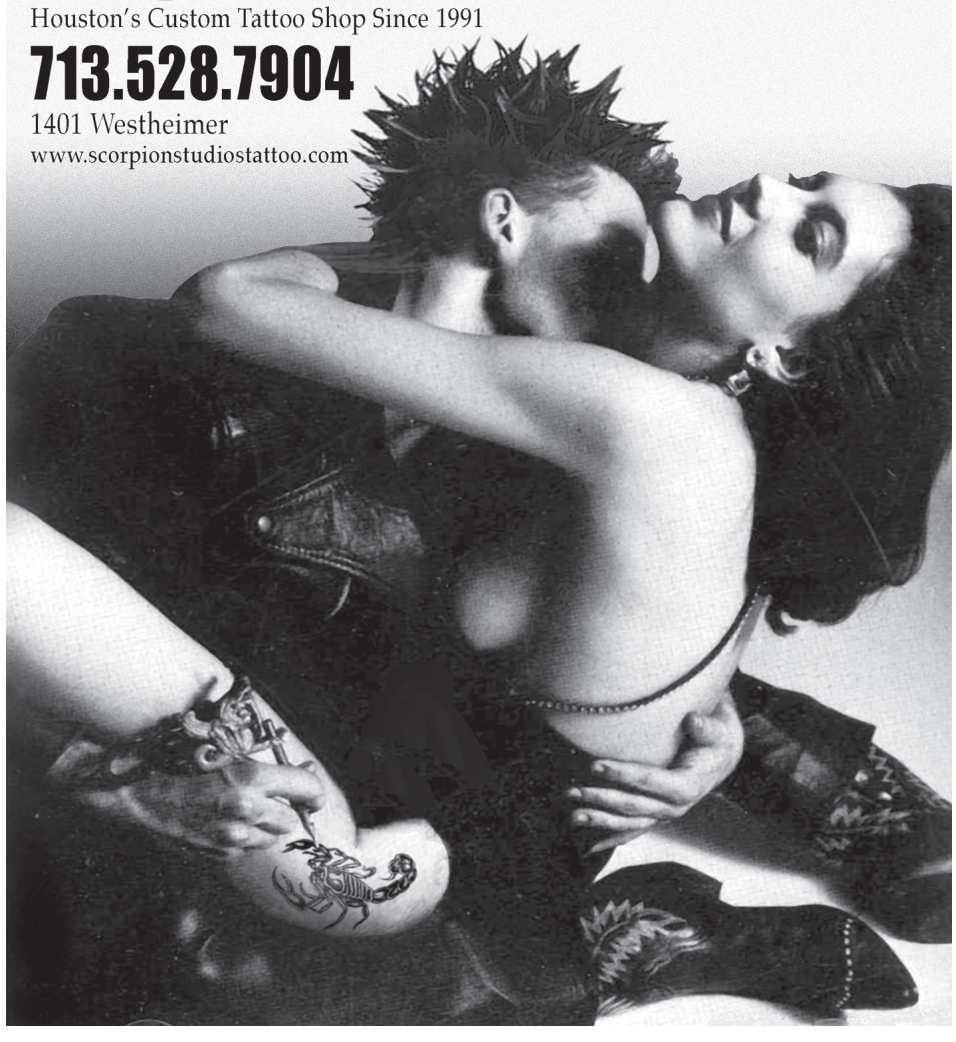
LUCKY BURGER



MONDAY-SATURDAY 11AM-9:30PM CLOSED SUNDAYS
FREE DELIVERY W/IN 2 MILE RADIUS $10 MINIMUM
1601 RICHMOND @ MANDELL 713.522.5650

Better than the rest.

Scorpion Studios
Houston's Custom Tattoo Shop Since 1991
713.528.7904
1401 Westheimer
www.scorpionstudiostattoo.com



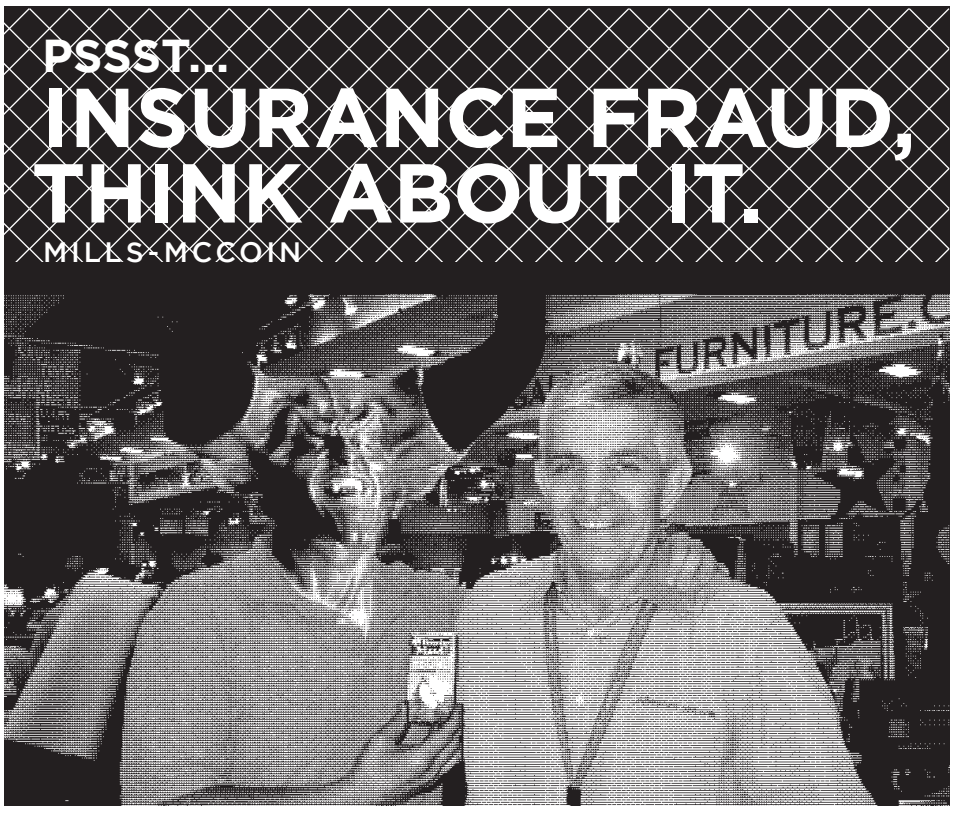
PATRICE PIKE

FRI JUNE 5

SKYBLUE72



W/ THE HANDSHAKE



LATE THURSDAY NIGHT I SAT DOWN TO CONQUER SOME WRITER'S BLOCK... WHEN, UNANNOUNCED AS USUAL, THE DEVIL THROWS OPEN THE DOOR TO MY OFFICE.

M-M: Damn it, not *you* again! I'm busy. Go away.

DEVIL: How are you not watching this on TV right now?

M-M: What?

DEVIL: What the ... Just turn on your local news. Channel 2 or something.

M-M: Sorry, I don't have a television. Bye, bye now.

Surprise, surprise, the Devil was hellbent on me watching something stupid he found on television. This guy can be a real distraction sometimes.

The Devil walks right in front of my desk and begins to outline a rectangle in the air with his finger- a 52" plasma TV appears, levitating in the middle of my workspace.

M-M: You're such an asshole. Not to mention a serial show-off. What could be so damn importa... Whoa.

Channel 2 news was live on the scene at the Gallery Furniture "compound" where the warehouse in the back had become a fiery inferno of furniture inventory. The showroom looked to be untouched by the flames but all that remained of the warehouse were the four walls. Water cannons were launching water over the walls into the fire. I was mesmerized by what was on the tv. It never occurred to me the kind of bonfire that a warehouse filled with cotton and wood could create.

M-M: Did you do this?

DEVIL: Nope. Not my work. But it *looks* like my work.

M-M: Why do you say that?

DEVIL: Insurance Fraud.

M-M: You think Mattress Mac, Jim McIngvale, a Houston icon, set his warehouse on fire in an effort to commit epic insurance fraud? This is your theory? I mean, I'll agree with you- the guy definitely has a flare for showmanship but I don't think insurance fraud is a proven outlet for flamboyance.

DEVIL: What's wrong with diligent speculation? I'm not saying he did it, but if Mattress Mac *did* torch his warehouse then he did it exactly how I would've done it. I think there may even be some copyright infringement here. Or a patent violation. Whoohoo! Look at that bitch burn!

M-M: <sigh> Explain.

DEVIL: Well, let's start with the basics. Your economy is in the shitter. He already sells cheap furniture so he can't really lower his prices any further. And- shockingly- Gallery Furniture just expanded and opened a store in the Galleria area that sells higher-end crappy furniture.

M-M: Where is this going?

DEVIL: You're a moron, you know that right?

M-M: Make your point.

DEVIL: Mattress Mac's thinking that he's not going to be moving as much super-cheap furniture because poor people are simply not going to buy new furniture. And... the people that have money to spend aren't going to want to buy the crappiest of furnitures. They want the good stuff.

M-M: So Mac torched his inventory in order to collect on the insurance-

DEVIL: And use it to buy more expensive furniture since that's who is most likely to consume. Exactly. Furthermore, as you can see, the Big Showroom seems totally fine, which means he doesn't have to replace that. Just the warehouse. And that's cheap too. He's a sly one, this Mattresssssssss Mac.

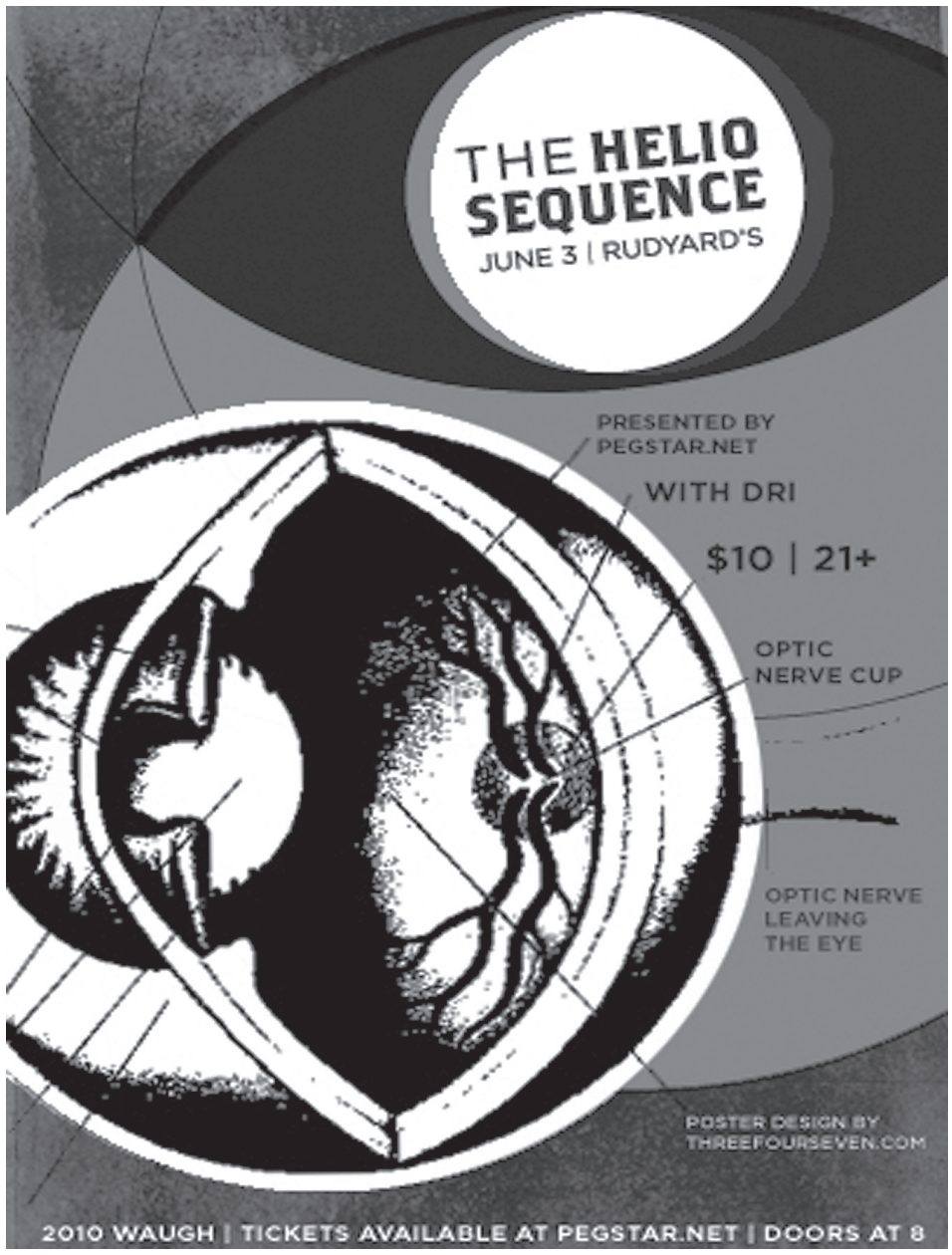
M-M: You're a weird writing partner.

DEVIL: I wouldn't be surprised if the ATF sends a NRT to investigate the origin of the fire.

M-M: What does that mean?

DEVIL: You'll see.Again, I'm not saying he did it. I'm just saying that's *exactly how I would have done it.*

FPH





copy.com

WE LOVE CREATIVE PEOPLE

LET US HELP MAKE YOUR NEXT CONCERT
OR ART OPENING A RAGING SUCCESS!

WWW.COPYDOTCOM.COM | 713 528 1201
1201 WESTHEIMER, HOUSTON TX 77006
IN THE HEART OF MONTROSE



HOW LONG DOES IT TAKE?

BY ALEXANDER COCKBURN

HOW LONG DOES IT TAKE A MILD-MANNERED, ANTIWAR, BLACK PROFESSOR OF CONSTITUTIONAL LAW, TRAINED AS A COMMUNITY ORGANIZER ON THE SOUTH SIDE OF CHICAGO, TO BECOME AN ENTHUSIASTIC SPONSOR OF TARGETED ASSASSINATIONS, "DECAPITATION" STRATEGIES AND REMOTE-CONTROL BOMBING OF MUD HOUSES THE FAR END OF THE GLOBE?

THERE'S NOTHING SURPRISING HERE. As far back as President Woodrow Wilson in the early twentieth century, American liberalism has been swift to flex imperial muscle, to whistle up the Marines. High explosive has always been in the hormone shot.

The nearest parallel to Obama in eager deference to the bloodthirsty counsels of his counter-insurgency advisors is John F. Kennedy. It is not surprising that bright young presidents relish quick-fix, "outside the box" scenarios for victory.

Whether in Vietnam or Afghanistan the counsels of regular Army generals tends to be drear and unappetizing: vast, costly deployments of troops by the hundreds of thousand, mounting casualties, uncertain prospects for any long-term success – all adding up to dismaying political costs on the home front.

Amid Camelot's dawn in 1961, Kennedy swiftly bent an ear to the counsels of men like Ed Lansdale, a special ops man who wore rakishly the halo of victory over the Communist guerillas in the Philippines and who promised results in Vietnam.

By the time he himself had become the victim of Lee Harvey Oswald's "decapitation" strategy, brought to successful conclusion in Dealey Plaza, Dallas, on November 22, 1963, Kennedy had set in motion the counter-insurgency operations, complete with programs of assassination and torture, that turned South-East Asia and Latin America into charnel houses, some of them, like Colombia, to this day.

Another Democrat who strode into the White House with the word "peace" springing from his lips was Jimmy Carter. It was he who first decreed that "freedom" and the war of terror required a $3.5 billion investment in a secret CIA-led war in Afghanistan, plus the deployment of Argentinian torturers to advise US military teams in counter-insurgency ops in El Salvador and Nicaragua.

(Though no US president can spend more than a few moments in the Oval Office scanning his in-tray the morning after the inaugural ceremonies without okaying the spilling of blood somewhere on the planet, it has to be said that Bill Clinton did display some momentary distaste before settling comfortably into the killer's role. "Do we have to do this?" he muttered, as his national security team said that imperial dignity required cruise missile bombardment of Baghdad in 1993 in retaliation for a foiled attack on former President G.H.W. Bush, during a visit to Kuwait. The misisiles landed in a suburb, one of them killing the artist Laila al-Attar.)

Obama campaigned on a pledge to "decapitate" al-Qaida, meaning the assassination of its leaders. It was his short-hand way of advertising that he had the right stuff. And, like Kennedy, he's summoning the exponents of unconventional, short-cut paths to success in that mission. Lt. Gen. Stanley A. McChrystal now replaces General David McKiernan as Commander of US Forces in Afghanistan. McChrystal's expertise is precisely in assassination and "decapitation". As commander of the military's Joint Special Operations Command (JSOC) for nearly five years starting in 2003, McChrystal was in charge of death squad ops, with its best advertised success being the killing of Abu Musab al-Zarqawi, head of al-Qaida in Iraq.

The phrase "sophisticated networks" tends to crop up in assessments of McChrystal's Iraq years. Actually there's nothing fresh or sophisticated in what he did. Programs of targeted assassination aren't new in counter-insurgency. The most infamous and best known was the Phoenix Program in Vietnam, designed to identify and eliminate cadres of Vietnam's "National Liberation Front", informally known as the Viet Cong of whom, on some estimates, at least 40,000 were duly assassinated.

In such enterprises two outcomes are inevitable. Identification of the human targets requires either voluntary informants or captives. In the latter instance kidnapping (ie extrajudicial seizure of "enemy combatants") and then torture are certain, whatever rhetorical pledges are proclaimed back home. There may be intelligence officers who will rely on patient, non-violent interrogation, as the US officer, Major Matthew Alexander, who elicited the whereabouts of al-Zarquawi told Patrick Cockburn on this site that he did. There will be others, US personnel who will either personally reach for the garden hose and the face towel, or delegate the task to the local talent. It has been thus, without remit, through the entire course of Empire. Not so long ago CounterPuncher Prof. Bruce Jackson of SUNY, Buffalo, sent us an illustration from the May 22, 1902 issue of the original (pre-Luce) Life. The only military action the US had going at the time was in the Philippines, where Pershing was fighting the Moros -- Muslims who wanted independence from US rule. A pipe-smoking GI pours water into a funnel held in the mouth of a barefoot prisoner by another GI, who sits on the prisoner's genitals and points a pistol at his throat.

McChrystal, not coincidentally, was involved in the prisoner abuse scandal at Baghdad's Camp Nama. (He also played a sordid role in the cover-up in the friendly-fire death of ex-NFL star and Army Ranger Pat Tillman.)

Whatever the technique, a second certainty is the killing of large numbers of

civilians in the final "targeted assassination". At one point in the first war on Saddam in the early 1990s, a huge component of US air sorties was devoted each day to bombing places where US intelligence had concluded Saddam might be hiding. Time after time, after the mangled bodies of men, women and children had been scrutinized, came the crestfallen tidings that Saddam was not among them.

Already in Afghanistan public opinion has been inflamed by the weekly bulletins of deadly bombardments either by drones or manned bombers. Still in the headlines is the US bombardment of Bola Boluk in Farah province, which yielded 140 dead villagers torn apart by high explosive including 93 children. Only 22 were male and over 18. Perhaps "sophisticated intelligence" had identified one of these as an al-Qaida man, or a Taliban captain, or maybe someone an Afghan informant to the US military just didn't care for. Maybe electronic eavesdropping simply screwed up the coordinates. If we ever know, it won't be for a very long time. Obama has managed a terse apology, even as he installs McChrystal, thus ensuring more of the same.

The logic of targeted assassinations was on display in Gaza even as Obama worked on the uplifting phrases of his Inaugural Address. The Israelis claimed they were targeting only Hamas even as the body counts of women and children methodically refuted these claims and finally extorted from Obama a terse phrase of regret.

He may soon weary of uttering them. His course is set and his presidency already permanently stained the ever-familiar blood-red tint. There's no short-cut, no "nicer path" in counter-insurgency and the policing of Empire. A targeted bombing yields up Bola Boluk, and the incandescent enmity of most Afghans. The war on al Qaida mutates into war on the Taliban, and 850,000 refugees in the Swat Valley in Pakistan. The mild-mannered professor is bidding to be as sure-footed as Bush and Cheney in trampling on constitutional rights. He's now backing into pledges to shut down the kangaroo courts ("military commissions") by which means the US have held prisoners at Guantanamo who've never even been formally charged with a crime! He's threatening to hold some prisoners indefinitely in the U.S. without trial. He's been awarded a hearty editorial clap on the back from the Wall Street Journal:

"Mr. Obama deserves credit for accepting that civilians courts are largely unsuited for the realities of the war on terror. He has now decided to preserve a tribunal process that will be identical in every material way to the one favored by Dick Cheney."

It didn't take long. But it's what we've got – for the rest of Obama-time.

FPH



2055 Westheimer Rd. @ Shepherd Dr. / 713.526.0040

Their Price
HP #56 $21.05
HP #57 $34.94

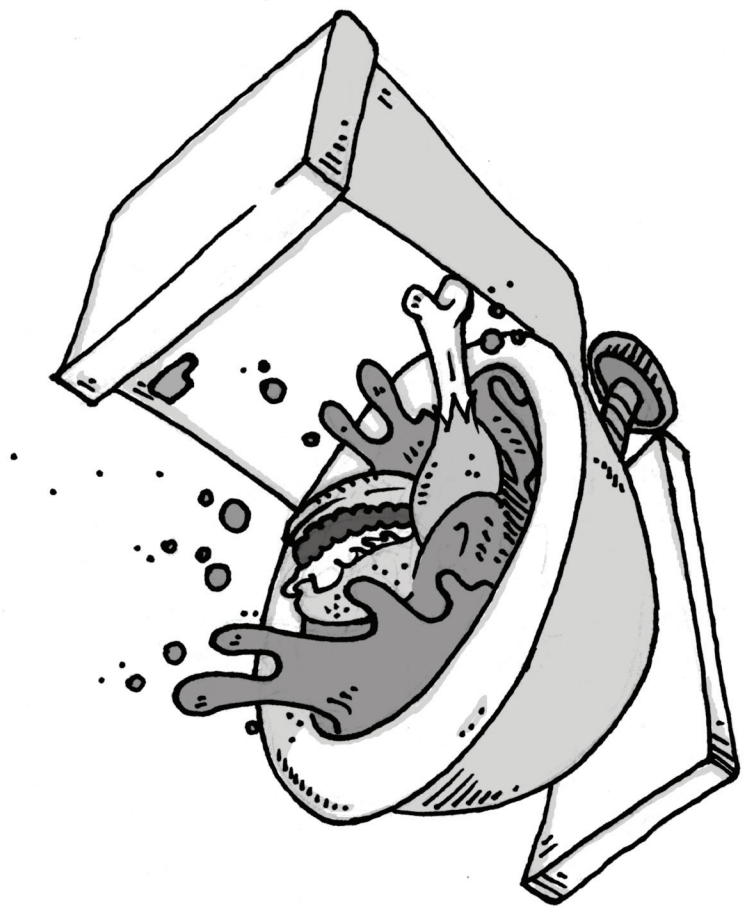
Our Price
HP #56 $11.25
HP #57 $18.20
plus many more!

Cartridge World®
BUSINESS DIRECT
High quality ink & toner cartridges
100% satisfaction guaranteed

try our 28 INCH
GIANT
PARTY PIZZA

Or if you're not ***that*** hungry choose from salads, sandwiches, pizza by the slice, specialty pizzas, lunch specials and more...

LUNCH • DINNER • DINE IN • DELIVERY • TO GO
NEW YORK
pizzeria
713.432.1121 2250 W. Holcombe @ Greenbriar



WHY IT'S OK TO STEAL FROM CENTRAL MARKET AND WHOLE FOODS

BY BELLIGERENT ME

"WE THROW AWAY AN OBSCENE AMOUNT OF FOOD EVERY DAY" SAYS THE ADAMANTLY UNNAMED EMPLOYEEE AT CENTRAL MARKET." THEY WATCH US LIKE HAWKS WHEN WE DISPOSE OF FOOD AND IT IS A VERY REGIMENTED PROCESS."

DESPITE THEIR FRIENDLY FACADES OF 'ORGANIC FOODS,' earth conciousness, and vegetarian friendly items, grocers like Whole Foods and Central Market make a large part of their revenue by serving prepared foods in a deli style atmosphere. From fresh veggies to cooked meats, they serve as both restaraunts and supermarkets. But the beauty of accidental conservation at most conventional restaurants is the fact that food is made to order as opposed to stockpiled in coolers. Both Whole Foods and Central Market cook massive quantities of both prefab boxed meals and dishes to be sold by the pound. Everything from high-end cuts of meat to quick snacks like egg rolls are available. These 'fresh' foods like any are subject to going bad in shorts amount of time as they can not be frozen and retain their taste and texture. Dishes like Wilted Spinach and Prime Rib have very short shelf lives and excess must be thrown away for both aesthetic and health concerns. One would think that the logical solution would be to donate these left overs to food kitchens and feeding agencies just prior to expiration. The companies cite liability issues for not dispersing the leftovers to the hungry and homeless. One Whole Foods employee told me that the "food they throw away in a day could probably feed the neighborhood homeless for more than a week. So considering the fact that they give little to no discount to their employees, there is basically no destination but the dumpster. Imagine 25 pounds of seared tuna saturated in yesterday's Chili with Pinto Beans. Nestled just below are several pounds of asparagus, mash potatoes, and of course, Sushi. As we know, sushi goes bad quickly. And this is why I have no moral compunction with eating exorbitant amounts of top shelf foods while I walk the deftly calculated aisles of these stores. The 2 markets hire the best of the best to deipher how they can get us walk their trail like rats to buy the most food for the most money. So instead of buying, I just eat. I am rather good at eating. In my last culinary retreat to Whole Foods, I managed to put away:

1 plate of Green Chile Chicken
1 cup of Butternut Squash Crab Bisque
1 cup of Spinach and Lentil Soup
2 pieces of Fried Chicken
5 -10 Black Olives
Baracho Beans
Celebration Veggie Roast
1 bottle of Electrolyte Enhanced Water (I splurged and paid for this.)
1 Chocolate Croissant
Half a cup or Coffee
(this does not include free samples)

Now also consider, these massive food retailers have the kind of bulk buying power that your average restaurant does not. Their profit margins on the $8 Smoked Turkey Sandwich you buy are often more than 800 percent. Central Market, part of the leviathan of HEB Grocers, is a massive food retailer that manufactures much of the food it sells. Now, they look at throwing away that sandwich as merely a 30 cent loss as they likely owned or had a stake in the factory farm that bred the turkey and baked the bread themselves. Yet food to much of the world is more than a loss colomn on a year ends earnings spread sheet. Food is substinence and in my case food is, right or wrong, a joyful experience. It is plain obscene there are folks going hungry in this city when so much is being thrown away. So, when I take a trip to Central Market, I often order a sandwich, leave without paying, and offer it to a homeless person. This homeless person is often a FPH employee. I love the soups at Central Market and always have several cups of their Gumbo. If you scoop down to the bottom you can find the big shrimp. Otherwise, they may end up in the garbage.

FPH

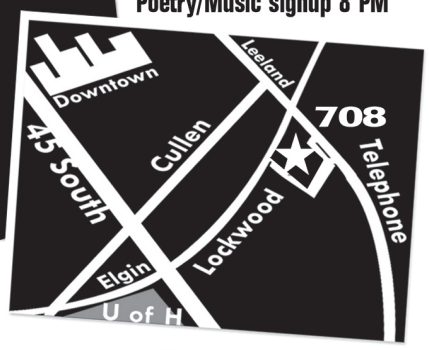
Editors Note: We do not advocate breaking any laws. We do not advocate wasting food either.

708 Telephone Rd.
713-923-4277

bohemeo's
music • art • coffee

Cultural Arts Coffee House & Music Venue
★ In the Historic East End
★ great fish & shrimp tacos
★ sandwiches, salads & pizzas
★ live original music, art, poetry
for booking: info@bohemeos.com

Sun: Open Mic
Poetry/Music signup 8 PM



for all the latest info
bohemeo's.com

Out Door Concert Series
5-1 Yokomono/Sp.Lady Friend/All in your Head
5-2 TATE / In the Co. of Men / Rapture of the Deep
5-8 Karina Nistal w/ Funny Jacinto
5-9 Beth Kelli-Soul Fixx-Tara Graig
5-16 Third Ear - The Blocks
5-23 Harem Fest-Rayn Smith-Imagines-BBBlank
5-29 Bows N Arrows-Searching for a signal-The HandShake
5-30 Mc Adams w/ Mandy Smith / El Gato Negrito

LUNCH OR DINNER





Houston Food Not Bombs has been sharing vegetarian food with the hungry for over a decade four nights a week. Your donation of time, food, or a 10 -18 qt cooking pot can help feed people! For more information, check out fnbhouston.org or come out and visit Monday, Wednesday, and Friday 8:PM and Sunday 7pm on the ledge on the corner of the sidewalk in front of the Library at Smith and McKinney. Make dinner not war!







HOUSTON FREEWAY TRAFFIC PROBLEMS

SOLVED!

OMAR WARAICH

SOMETIMES IT'S ONLY THE MOST FANTASTICAL IDEAS THAT CAN REALLY BE THE BEST WAY TO SOLVE A PROBLEM. IN 1928 ALEXANDER FLEMING DEFEATED BACTERIAL INFECTIONS WITH ANTIBODIES FROM GRAM POSITIVE ORGANISMS. BASICALLY, HE KILLED GERMS WITH MOLDED BREAD.

OVER A DECADE LATER AMERICA AND THE ALLIES RESTORED PEACE to the world (at least temporarily) by killing a bunch of people in Europe. Crazy! Today, citizens of the Bayou City are faced with a new problem for history to remember. Traffic. I don't mean illicit drugs or child prostitution or anything. I mean all the bloody cars that clog the veins of our freeways.

Back to back traffic is one of the most universally dreaded realities Houstonians have to face. Whether it's seven o'clock in the morning or the darkest hour on Beelzebub's pocket watch of 5 pm traffic sucks. Hard. Especially during the summer when we have to wait-in-bake through it all. All the other road jams with their hands raised can rest their arms in the face of freeway jams. They're the worst. Hands down. It makes no sense for so many cars or even a single car to have to stop on the freeway. There are no stop signs or traffic lights! Yet there are times when you're idle for so long it feels like cars ahead of you are waiting for some kind of Alice in Wonderland shift change before they can move.

Whenever this happens it's usually because of something absolutely ridiculous. People who break on the freeway for example. Accidents are understandable but not to the degree of how long you're stuck waiting to get by them. Every time there's a wreck there's always anywhere from one to three lanes open at the side for cars to pass. The reason it takes so damn long is because people always slow down as they pass to see the damage for themselves. Always. This is where we as drivers become collectively retarded. Unless you are somehow involved with the wreck do not slow down. Goodness gracious, for the love of your own selves keep going. If you feel so compelled to marvel at the pain and misery of someone else go hook yourself up with some Faces of Death when you get home. Do it on your own time. Don't make everyone behind wait for you because you're just so gosh-darn-interested in what it looks like. Regardless, this is one of the hard realities we must face in such situations. People will always slow down to look because the interest to see is just so powerful. Nobody really want to cause or provoke damage, they just really want to see it. I think the city can do something about that.

Whenever you pass by the accident the police and ambulance are usually already there. Since police arrive to freeway wrecks so quickly I think they should have about three or four big fold out signs stocked in their trunks ready to use. When they get to the scene one of them should start posting the big signs up directly beside and just ahead of the accident past the traffic opening. Signs that illustrate huge graphic depictions of dead babies, burning puppies, or like really sick step by step photos that make people super anxious to see the next one so it keeps them moving. A large picture of a teary eyed man biting his teeth really hard, holding the barrel of a gun under his chin with a caption beneath him that reads in large font: WILL CORY GRIFFIN DO IT?(see ahead!) It's more engaging when you personalize the guy about to die. So then people might be less interested in what the accident of some stranger looks like and more interested in what Cory's going to do. If so, then they'll drive by faster so see his fate. It could depict anything in the big sign ahead. As long as it's big enough to see easily and strategically placed along the open road ahead of the accident to ensure it keeps cars moving faster. It could be a picture of Griffin's brains sprayed all against the wall or wearing a tearful smile because he successfully came to terms with himself. More likely than not Griffin might have to die since everyone was anxiously waiting to see some damage anyway. To ensure people switch their heads though they can put one of those flashing Japanese lights (not the comatose ones) above it to win everyone's attention.

As unrealistic as it sounds I really think it could help traffic go by faster. It's one of the crutches of our city that can be fixed if were willing to try new things. Use people's sick eyes against them. What's really great about it is that new things are anything but new to us. With the advent of U-turns we created the most efficient freeway system in America. Plus we invented the moon walk way before Michel Jackson. Silly as it sounds I really think graphic roadside depictions could be an effective tool to move traffic along. How do you think people responded to Fleming's proposal to treat infections with moldy bread? I bet the whole idea sounded just as absurd as dead baby roadside pictures.

FPH



WILD FRUIT

Houston Pride Edition! RAD PARTY



JUNE 27TH

5PM-2AM

DJS | ART | BOOZE
FASHION | LIVE ACTS
& MORE | TBA VERY SOON!

@ MANGOS | 403 WESTHEIMER

FPH REPROGRAM MUSIC MULTIMEDIA -HOUSTON'S- MOST HATED DOT COM 29° 95° 29-95.com



Free Radicals freerads.com
Wednesdays June 3, 10 & 17. 11pm - 12 free



Houston Food Not Bombs has been sharing vegetarian food with the hungry for over a decade four nights a week. Your donation of time, food, or a 10 -18 qt cooking pot can help feed people! For more information, check out fnbhouston.org and fnbhouston@riseup.net or come out and visit Monday, Wednesday, and Friday 8:PM and Sunday 7pm on the ledge on the corner of the sidewalk in front of the Library at Smith and McKinney.



SCI-FI! HORROR! CRIME!

DARK MATTER

TRADING & PUBLISHING CO.



A GENRE SPECIFIC BOOKSTORE THAT FOCUSES ON THE DARKER SIDE OF FACT AND FICTION. WE BUY SELL AND TRADE: BOOKS, DVD'S, GRAPHIC NOVELS AND ART.



HOURS: TUES-SUN 12-12
713-515-8774
DARKMATTERBOOKS@GMAIL.COM

2414 TAFT St.
Houston, TX.

WRITTEN SOMETHING FRIGHTENING OR WEIRD?
WE WANT TO READ IT! HELL, WE MIGHT EVEN BUY IT!

JOIN OUR FACEBOOK GROUP AND ALWAYS GET 10% OFF!

houston.indymedia.org



Kenneth Foster Jr, Act passes the Texas House - to abolish law of parties

Scott Cobb, President, Texas Moratorium Network, texasmoratorium.org

After almost two years of grassroots organizing, the Texas House of Representatives Friday passed the Law of Parties Bill (HB 2267) and even adopted an amendment renaming the bill "The Kenneth Foster Jr, Act".

The vote was 69-66, with 1 present not voting and several absent members. Three Republicans voted yes and only one Democrat voted no.

This was a collective achievement of many legislators, staffers, activists, family members of death row inmates and other people and groups working together, but we still have to work to get the Texas senate to also pass the bill. We need you to call senators today!

The session ends soon, so there is not much time for us to convince the senate to pass the bill too. See below for information to call state senators to urge them to pass the "The Kenneth Foster Jr Act"

The Texas House of Representatives Friday passed House Bill 2267, "The Kenneth Foster, Jr Act". Sponsored by Rep. Terri Hodge (D - Dallas), the bill would eliminate the death penalty as a sentencing option under the controversial Texas Law of Parties. It would also require separate trials of co-defendants in capital cases. The bill now goes to the Senate for consideration.

The Texas Law of Parties gained national prominence in 2007 during the high profile case of Kenneth Foster, Jr., whose death sentence was commuted by Governor Rick Perry following a national grassroots movement to halt his execution.

"It is my hope that in the future no other families have to deal with the emotional, psychological and financial hell associated with having a loved one on death row for a murder they factually did not commit, like my family has had to deal with for the last 13 years," said Terri Been, sister of Texas death row inmate Jeff Wood. Wood was sentenced to death under the Law of Parties.

"This bill, when passed, will make me even prouder to be a resident of Texas," said Kenneth Foster, Sr., father of Kenneth Foster, Jr. "Our family knows first hand the injustices of the Law of Parties, and Rep. Hodge's bill is a step in the right direction."

Although Hodge's bill is not retroactive, and therefore would not affect any current cases like Jeff Wood's, several families of death row inmates convicted under the Law of Parties have lobbied in favor of the legislation.

"This is a major victory for the families impacted by this unfair law," said Bryan McCann of the Campaign to End the Death Penalty. "We are told the death penalty is reserved for the worst of the worst, but its application under the Law of Parties affords prosecutors far too much discretion in pursuing the most severe form of punishment."

Executions under the Law of Parties are very rare. Three people have been executed in Texas under the Law of Parties, which amounts to 0.6 percent of the 437 total executions in Texas. The last such execution in Texas was in 1993.

the houston independent media center
media for social & economic justice
get involved! houston@indymedia.org
fiscal sponsorship for himc provided by
the southwest alternate media project
www.swamp.org

5/19 Solidarity with Immigrant Hunger Strike in Port Isabel reaches South Padre

South Padre Island, TX -- Groups protesting immigrant detention centers and supporting the Port Isabel Detention Center (PIDC) detainees on hunger strike arrived at the South Padre Island Convention Center, Friday May 15th, expecting to find a conference headlining Michael J. Watkins - field manager for the Department of Homeland Security (DHS) Detention and Removal. However, neither he, nor the conference, were being held there, reflecting the poor transparency these publicly funded agencies maintain with our communities. Instead they found a teacher's conference, who, for the most part, did not feel disparaged by their rally to raise awareness for immigrant rights. They were supported by teachers there as they brainstormed with them as to where the conference might have been moved.

The conference was moved to the Holiday Inn Express, where the group relocated their protest. Protesters delivered a letter addressed to Watkins at the front desk of the hotel; attached to the letter was a copy of the Universal Declaration of Human Rights. Immigration and Customs Enforcement (ICE), FBI and DHS officials lingered outside the building and snapped photos of the protest participants.

Detainees at PIDC have identified Watkins as attempting to break up the hunger strike; using tactics such as isolating hunger strike participants and calling for their quick deportation. Hunger strikers continue to demand adequate health care and a right to due process.





5/15 Neighbors speak out after Austin officer fatally shoots youth

Early on Monday, May 11 18-year-old Nathaniel Sanders was fatally shot by Austin Police officer Leonardo Quintana at the Walnut Creek Apartment Complex in East Austin. I arrived at the scene at about noon and spoke to residents who were gathered outside. Listen below.

According to the Austin Police Department, Sanders and two other men were sleeping in a car parked in the complex, when an Austin Police officer approached the vehicle. Police say they suspected the vehicle had been used in recent robberies.

Officer Leonardo Quintana took the man in the driver's seat into custody, then came back for the other two men. APD says Quintana saw a weapon in Sanders' lap and shot him. Police say the third individual got out of the car and charged the officer. The officer shot him too - that man is now recovering in the hospital.

5/4 Two Hundred executions under Governor Perry

f On the last day of April, several dozen death penalty abolitionists gathered on the steps of Harris County Criminal Courts building in downtown Houston to mark the impending milestone in Texas. But the tide is turning! Harris County, which since 1982 has sent more people to death row than the entire state of Virginia, did not condemn anyone to execution last year at all.

The dozens of people held signs, chatted, listened to and applauded speakers during a period of time spanning 200 minutes, one for each of the people executed during Governor Perry's term, a number that even exceeds the previous record set by former Governor and ex-president George W Bush. There was a moment of silence at 6:00 PM to mark the execution of Derrick Johnson, the 198th under Governor Perry.



Houstonians Amazed by Bizarre "Welcome" at Gene Green's Office

by Bill C Monday, May. 11, 2009 at 4:37 PM

Representatives from a number of Houston organizations held a press conference and rally near Congressman Gene Green's east Houston office, after being prevented from holding a press conference on the property where his office is.

The group at the press conference today included religious, community, educational, and labor leaders, teachers and students, environmentalists, scientists, health professionals, and small business owners. See below for two of the statements they presented.

Following the event, one of the attendees tried to deliver a letter to Rep. Green's office stating her concerns, but was prevented from even going up to the office by the building security guard.

The group had tried to meet with Rep. Green or his chief of staff on March 2, when Rep. Green was in town, but Rep. Green told the group something had come up and he had to leave town the morning of the meeting, and a substitute meeting with his chief of staff was cancelled because that person was not available, either.

Before the press conference today, Bill Crosier and Ron Hayden went up to Rep. Green's office on the 4th floor at 11811 East Freeway, to let his staff know they were here and invite them to attend, but found the door locked. Rep. Green had been previously invited to join the group at the press conference. A note on the door said the office was closed today because the staff was at a senior activity.

Crosier and Hayden were met by a security guard who asked if they were there for the "protest". They replied they were there for a press conference, not a protest, and hoped representatives of Rep. Green's office would be in attendance because his constituents wanted him to know how they felt about impending climate change legislation. They asked if the press conference could be held in the atrium of the building and were told no. They then asked if it could be held outside the building on the east or west sides, and were told no. The guard said the building management had been contacted by Rep. Green's office and the management said they could not hold the press conference anywhere on the property, not even on the parking lot.

Once outside, the guard and Officer Joseph C. Cram, with the Criminal Intelligence Division of the Houston Police Department, both told the group that they could not hold the press conference or any event anywhere on the property. Other police also arrived, apparently concerned about the event as well.

The group then moved to the parking lot of an adjacent property.

The press conference began with statements asking why the group was treated with rejection rather than being welcomed by Gene Green's representatives. They expressed surprise that Rep. Green's office had not arranged for a better welcome for people wanting to tell him about their concerns regarding climate change legislation being considered by the House Energy and Commerce Committee.

Rep. Green is the only Houston-area member on that committee, which is chaired by Rep. Waxman. The committee is currently working on a climate change bill, and the activists wanted to ask Rep. Green to take a stronger stand in support of climate change legislation than what the oil and gas industry supported.

Following the press conference, Madeleine Crozat-Williams of Code Pink tried to deliver a letter stating her concerns to Rep. Green's office, but was prevented from even going up to the office by the building security guard, citing some possible security risk. Crozat-Williams offered to be searched and said she just wanted to put the letter under the door and said she had a right to communicate with a member of Congress, but the security guard prevented her from even going up to the floor where Rep. Green's office is.

The press conference and rally was sponsored by: Texas Climate Emergency Campaign, CLEAN, GHASP/Mothers' for Clean Air, Texas Environmental Justice Advocacy Services, Houston Climate Protection Alliance, and the Progressive Action Alliance.

Pay your rent

Work for the earth

Hold corporations and politicians accountable

Change reality

Don't watch it on tv

We are hiring.

M - F 2:00 p.m - 10:30 p.m.

Pay: $400/week +bonuses, benefits

3100 Richmond Ave. Suite 290 Houston 77098

713.337.4192

jobshouston@texasenvironment.org

TEXAS CAMPAIGN FOR THE ENVIRONMENT

www.texasenvironment.org



THE SWAPPIEST SWAP OF THEM ALL

BY JACOB MUSTAFA

EVERYONE CAN APPRECIATE A LITTLE DISTORTION, THE NEED FOR CHAOS. TURMOIL LENDS ITSELF TO THE BREEDING GROUND FOR PECULIARITY THAT IS THE ANNUAL A/V SWAP, HOUSTON'S VERY OWN EXQUISITE CORPSE.

IN A FLURRY OF CREATION that leaves behind the usual anxiety of collaboration, the A/V Swap allows talented filmmakers, regardless of practice or method, to work with musicians who want to score their films-- albeit in a roundabout manner. Essentially, the swap fosters strangeness for whoever wants a little.

Participants prepare the content they want to submit, and after submissions are in, the A/V Swap Team assigns filmmakers and musicians the pieces they will place together. The process allows the anonymity and diversity of the artists to shine through the work, with Houston serving as the perfect backdrop for such a jumbled assortment of talent. Every day, Houstonians almost have to interact with who or whatever may be on the opposite end of one's cultural spectrum, and while that may build tension, it also increases the chances for social empathy and weirdness (in other words, all-around awesomeness). In a city that seems to be perfectly at ease with the endless myriad of things that it is and represents, the A/V Swap remains a symbol of the kind of blind recognition that should be given to whoever makes great art.

In the Swap's short history, the swath of Houston artists that have involved themselves in this exciting trade of divergent content shows exactly how fun the Swap has been. In its world, parachutes soar to the stabs of electronic music, while Pak's Food Store acts as the backdrop for highly choreographed social interaction. The scores used in the A/V Swap span the larger part of the world, both musical and literal. Year after year, the Swap continue to facilitate amazing collaborations that would have never been given a thought otherwise, whether it be because of the appeal of a particular artist or total lack of similarity between filmmaker and musician. It may even act as an online dating service for a lonely artist looking for that special idea to help create and mold, and the A/V Swap has established itself as a staple of the Houston art culture because of that.

This year the swap invites submissions from all genres and subcultures in Buffalo, New York City, Austin and Houston. Whatever your idea is, if it can be filmed or recorded, it should probably already be submitted to the swap. Submission, contact and further information on the A/V Swap can be found at theavswap.com.

If you're wandering this gigantic, grey stew of a city and wondering who the hell all of these people were, the A/V Swap would not be a bad place to start. Represented by a small group of people using their fantastically particular skills to do such different things, it's a special event that weirdly yet accurately portrays the beautifully mixed bag Houston can be.

FPH

WORLD RENOWNED

713

TATTOO PARLOUR

HOUSTON, TEXAS

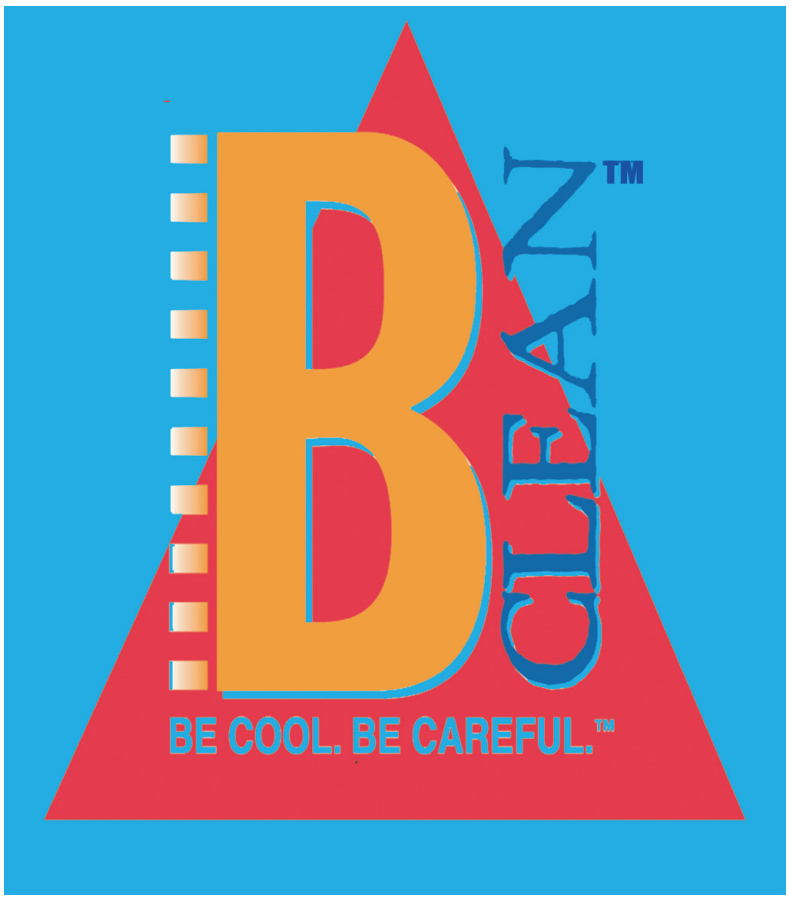
AWARD WINNING ARTISTS
HIGH QUALITY TATTOOS
BODY PIERCING
OPEN 7 DAYS A WEEK
CLEAN AND STERILE

1533 WESTHEIMER

713.533.1239

MYSPACE.COM/713TATTOO
713TATTOO.COM

BE COOL, BE CAREFUL.



IT'S NOT ABOUT LUCK!

#1 IN DETOX

B-CLEAN PRODUCTS FOR INTERNAL AND EXTERNAL TOXIN REDUCERS

B-CLEAN FORMULA
Works in one hour, effective up to five hours. In Hawaiian Tropical and Orange.

B-SUPER CLEAN
Works in one hour, effective up to five hours.

EFFERVESCENT TABLETS
Works in one hour, effective up to five hours. Water soluble formula tastes great.

HAIR CLEANSING SYSTEM
Effective up to eight hours, eliminates external barriers and lowers toxins within.

DAILY CAPSULES
Supplements detox process 12 to 24 hours prior to cleansing deadline, powerful companion to other toxin reduction products.

ASK FOR B-CLEAN PRODUCTS AT YOUR FAVORITE SMOKE SHOPS!