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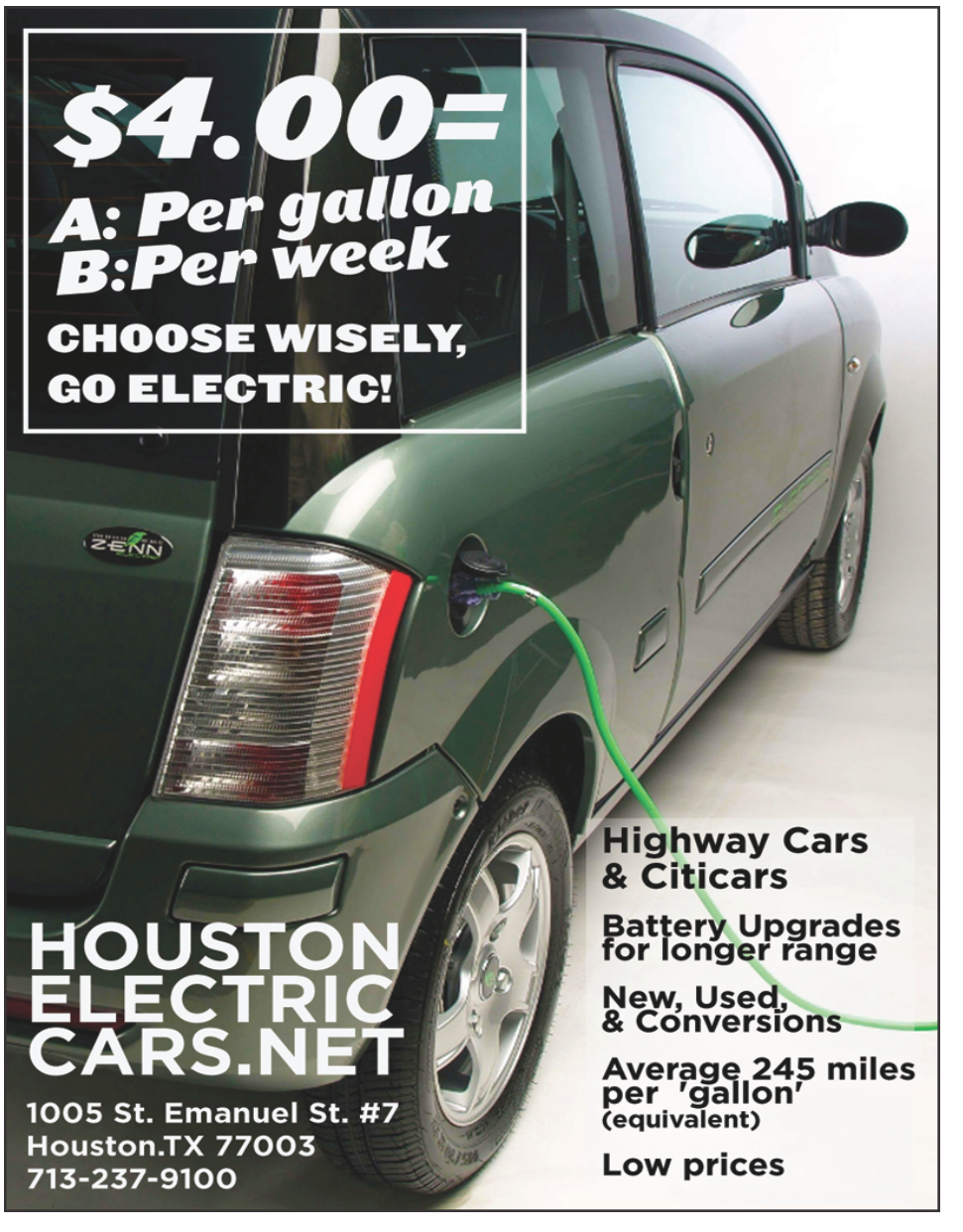
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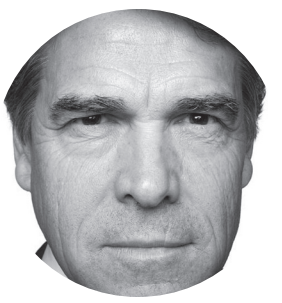
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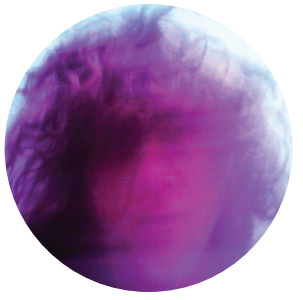




june







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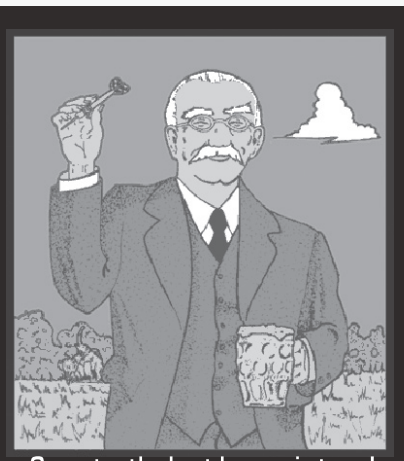
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SOMETIMES I FIND IT ABSURD when people tell me I am doing good things. Yeah, I do a little bit. But giving me credit is like the rooster getting credit for the sun coming up. Fact is that most of the people I work with have been with FPH since it's inception. For 8 years, Paul Holzhauer, Shelby Hohl, Tim Dorsey, Tyler Barber, Brigitte Zabak, Alex Wukman, Sean Carroll, Mark Armes, M. Martin, Omar Al Bochi, Kwame Anderson, Michael Bergeron, Jermaine Rogers, Marini Van Smirren, and most importantly my wife Andrea Afra, among countless others (even you Jagi), have fought long and hard to get us where we are today. If you see one of them in the streets, thank them not me.

Keep up the good work Houston, we got some more good thing cooking.

Bill Murray in "Caddyshack" caddied for the Dalai Lama, who stiffed him for a tip after 18 holes. "Oh, uh, there won't be any money, but when you die, on your deathbed, you will receive total consciousness," the Dalai Lama tells Murray, who decides, "So I got that goin' for me, which is nice."

060611

DEBRIS

BY BUFFALO SEAN

art

CHALLENGING PERCEPTIONS OF ART CONTEXTS, the American Wandering Club presents an exhibit of installation, public and performance art, 060611, June 4 – 5, 2011 at Eleanor Tinsley Park in conjunction with Summerfest (freepresssummerfest.com), Houston's premier music festival. Featuring interactive works by emerging artists; 060611 weaves technology, spectacle, human touch and mayhem into art. Three curators were selected for the show: Ayanna Jolivet McCloud from labotanica, Cody Ledvina and Brian Rod of the Joanna, and poster artist and sculptor Michael Rodriguez. In addition, performance works by Performance Art Night, live painting by Aerosol Warfare, interactive sculpture by collective exurb and installation art by various artists will be on the grounds of Eleanor Tinsley Park along Buffalo Bayou and Allen Parkway. We invite you to join us in looking at each other through pictures and videos by posting your experiences on facebook on the Summer Fest page and on twitter with the hashtag #summerfest.

060611 IS NAMED FOR the first minute after Summerfest, the cathartic moment of completion when, for a moment, nothing will be present to look forward to. The anxiety of the 21st century is vivid, assaulting the senses from screens everywhere and blurring the lines between reality and fantasy. As technology encompasses human interaction, the world is getting a lot more strident, more shrill and just plain vicious. Whether we touch you or not, 060611 will try to get under your skin and make you stop and think.

exurb project Noise Gates, presented in conjunction with their exhibit Input/Output (on view at the Joanna June 16 through July 17) allows viewers to interact with two doorways fitted with multiple Theremins, which manipulate movement into sound. The collective exurb is made up of artist-engineers Johnny DiBlasi, Steven Kraig, Patrick Renner, Sam Singh and Eric Todd. Noise Gates will be placed near each entrance to the festival.

Cody Ledvina and Brian Rod of the Joanna (1401 Branard) have carved out a space for emerging artists just across the street from the Menil Collection campus. In their Montrose bungalow they have developed an audience of art professionals, artists and party hoppers that happily interact with the adventurous artwork that ebbs and flows across their walls. As part of 060611, the Joanna will create an interactive gallery as well as solicit public and performance works from among the best cutting-edge artists Houston has to offer.

LABOTONICA USES FLEXIBLE, open-ended formats to frame new art forms and dialogues that are often independent, experimental, and developing. Married to no particular art form or community, the collective responds to the need to have super diverse, flexible, forward-thinking and community-driven platforms for the arts. Curator Ayanna Jolivet McCloud will feature ethereal artworks drawn from the diverse artists who participate in labotanica's constantly evolving projects.

Michael Rodriguez, graphic designer, painter and sculptor, will draw upon his experiences in the Houston artworld to select bold visual artists to contribute public and performance art to 060611. Also, look for Rodriguez's pop art inspired sculpture on the grounds. Aerosol Warfare, Houston's premier graffiti shop, will contribute live painting in their inimitable style throughout the festival. Bryan Cope, known for DIY exhibitions and mural painting, will contribute live painting and installation art to Summerfest. Encompassing a booth space and sculptures through the festival, Cope's infectious enthusiasm will be on full display. Performance Art Night, with its rotating cast of rambunctious entertainers, will be staging events designed to titillate the senses and introduce personal moments into the anonymous atmosphere of a large gathering. Will there be a giant slip-n-slide this time? We'll see...

Take a moment to pause and consider the last time that you weren't rushing to get something done or avoiding the last thing due. It has probably been a while. Wander with us this summer and lose yourself in the best new art Houston has to offer. 060611 will not come to you, but if you experience Summerfest this June 4-5 we hope that you will run into us- building, modeling and creating experiences that hope to stem the tide of information overload that our modern world proffers to us at every turn. **FPH**



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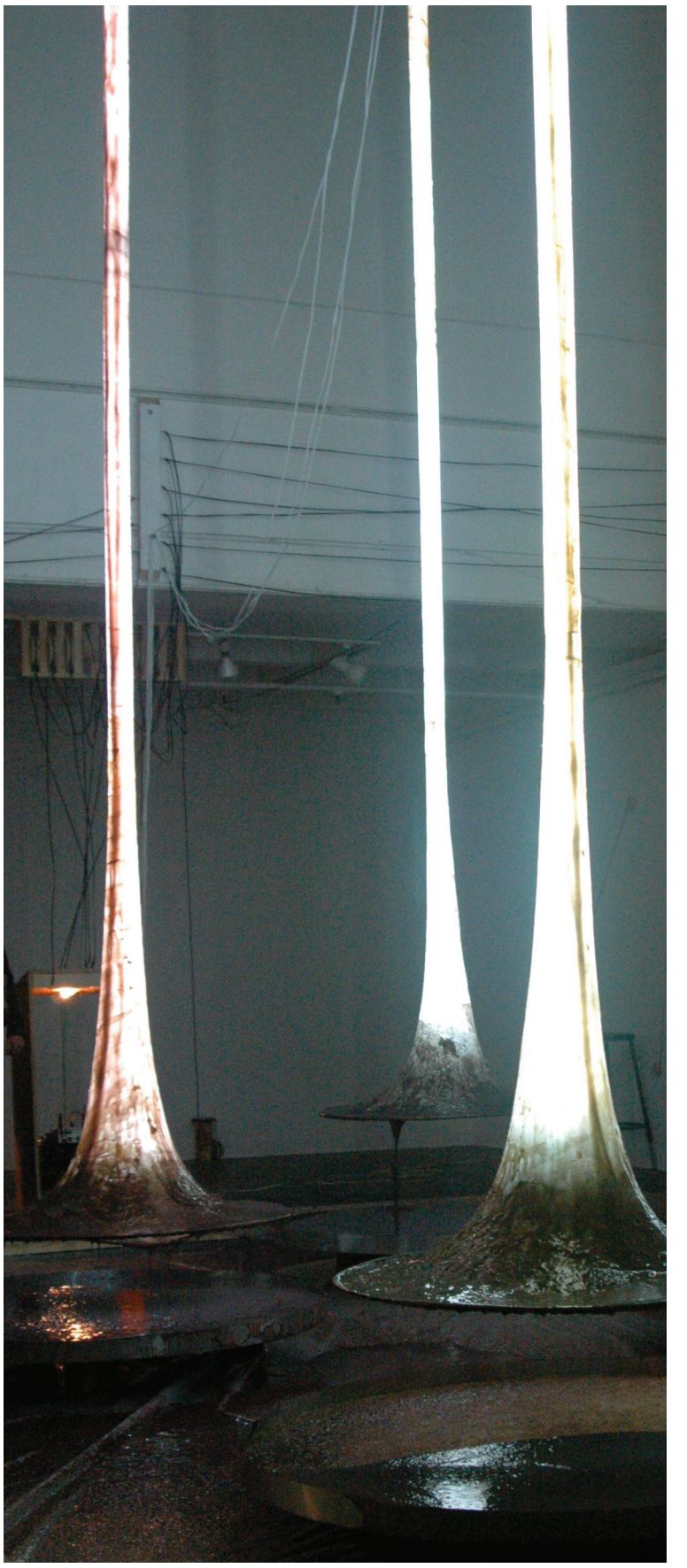
IF YOU'RE READING THIS ARTICLE, chances are May 21 has come and gone and the world hasn't ended like the people at Family Radio in California have been proclaiming (though I just heard that it will take about five months now! Really? What's the holdup? I thought the big guy upstairs only took six days to make the world, surely he would rather get tearing it down out of the way as soon as possible since he only gets one day off a week). Anyway, since the Rapture has likely been moved back a bit, all of you reading this are probably either getting pretty excited about the one event this June that will make the Houston heat bearable- Summer Fest; or possibly nursing a two-day hangover from all the awesomeness that was Summer Fest, in which case you are seeing this for the first time and probably wondering if, in your drunken haze, you imagined that gate thingy at Summer Fest that made all the really cool spooky noises every time someone walked past.

The short answer is no, and you really need to lay off the acid for a while. The eerie noises that make you wonder if you somehow walked into the Rapture, or maybe just a bad 50's sci-fi movie, come from the giant theremin that is part of Input/Output, an installation by artist collective exurb which can be seen at the Joanna (1401 Branard) from June 17 through July 15. So, what is a theremin? I'm glad you asked. I caught up with Eric Todd, a member of exurb and one of the creators of the aptly named Noisegates.

Eric explained that a theremin "is an electronic musical instrument invented by a Russian scientist named Leon Theremin in 1928 that is played without being touched. It's usually designed with two antennas (though ours only has one) that the user moves his or her hand closer or further away from to control the volume and pitch, the antennas and the player's hands essentially functioning as plates in a capacitor." As it turns out, Noisegates is actually made up of twelve theremins, each programmed to a different pitch and set inside the two plexiglass doorframes.

As cool as the noisegates are by themselves, the full installation, Input/Output, will use audio from the theremins to "manipulate the images on six video projectors fed with the signals from surveillance cameras set up throughout the space. In addition, all the audio in the main room will be recorded onto four-inch magnetic tape (like what cassettes use, but bigger) that will run on a pulley system throughout the gallery and be replayed on a delay in two different locations. The sound recorded onto the tape will also be fed through a modified seismograph that will draw a representation of the sound wave on a spool of paper fed through the same pulley system. All the mechanisms/wires/components will be exposed to view."

In Input/Output, the members of exurb (Johnny DiBlasi, Steven Kraig, Patrick Renner, Sam Singh, and Eric Todd) create an immersive multimedia experience that brings the audience beyond passive viewing to active participation as the sounds and images develop in response to the viewer. Exurb sculptor Patrick Renner explained that, "the notion of sonic architecture as an interface with a diverse audience is a driving force behind the project. We're seriously having fun playing with a conflation of different technology and methodologies to achieve a continual loop of information that will shift organically."
So if you can drag yourself away from all the cool bands and pretty, shiny lights on stage at Summer Fest, make sure you check it out. Of course if you are too busy worrying about the Rapture to go to Summer Fest, or were too mesmerized by all the pretty shiny lights, swing by the Joanna, located right next to the Rothko Chapel before it's too late. **FPH**



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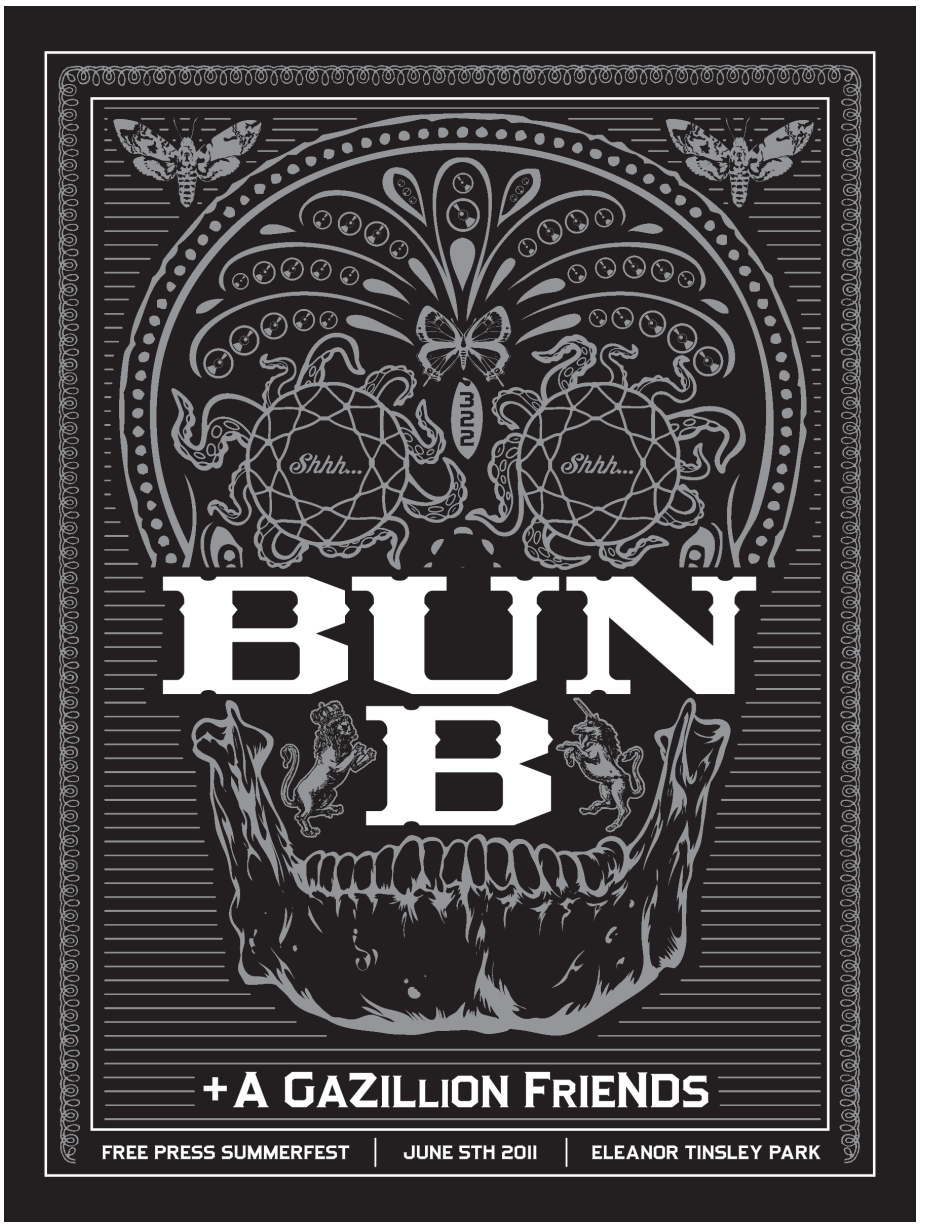
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Branches

BY MICHAEL BERGERON

THE TREE OF LIFE is unbelievably mystifying. You know what's going on even though the plot unfolds over a period of 14 billion years. There's no one religious theme but rather many allusions to spirituality that snake out from the narrative like, no pun intended, the branches of a tree.

Take this description from the film's press kit that describes the kind of research and development that director Terence Malick and special effects technician Douglas Trumball were involved with at Malick's mad scientist laboratory in Austin (called Skunkworks).

"We worked with chemicals, paint, fluorescent dyes, smoke, liquids, CO2, flares, spin dishes, fluid dynamics, lighting and high speed photography to see how effective they might be," Trumball says. "It was a free-wheeling opportunity to explore, something that I have found extraordinarily hard to get in the movie business. Terry didn't have any preconceived ideas of what something should look like. We did things like pour milk through a funnel into a narrow trough and shoot it with a high-speed camera and folded lens, lighting it carefully and using a frame rate that would give the right kind of flow characteristics to look cosmic, galactic, huge and epic."

Trumball of course was involved with the look of 2001: A Space Odyssey and there are shots in TTOL that remind one of the stargate sequence from that Kubrick film. Trumball, whose special effects credits include Close Encounters of the Third Kind and Blade Runner, also stopped working in Hollywood after the death of Natalie Wood on his film Brainstorm, which was subsequently shelved for a couple of years before it's release. It's no surprise that Malick could get Trumball to work on a movie once again since they're both film gods. But it also begs the question as to how much we mere mortals are privy to the language being used.

Malick surrounds himself with experts like Trumball, and Dan Case (effects for Matrix Reloaded, V For Vendetta), production designer Jack Fisk, a team of top-notch editors and designers, as well as cinematographer Emmanuel Lubizki. In fact, I'd like to read about the making of this film, but not so much in Film Comment as American Cinematographer. The Tree of Life looks as unique and different in its texture from other movies as its film syntax differs from the master shot, close-up type of construction used in 99-percent of filmmaking.

Taken from a Kodak website interview with Lubizki he answers how the film was shot: "We used KODAK VISION2 500T Color Negative Film 5218 and KODAK VISION2 200T Color Negative Film 5217. We used ARRI LT and 235 cameras for the 35 mm scenes. The 65 mm camera was a Panavision. We used mostly ARRI Master Prime lenses. I operated most of the handheld scenes. Handheld camera plays an important part in Terry's movies. The post was handled at LaserPacific and at EFilm in Los Angeles. We have a 2K version going to Cannes, but we are in the process of doing a 4K DI as well." This spells volumes technically but says little of how beautiful the entire film looks. Each frame seems to defy whether it was shot digitally or on film because everything seems to be in focus, even details 100-yards away. Everything has such sharp detail it's like the entire film was re-imagined in Photoshop with the super sharpness function activated. We can almost smell the pores of an actor's skin. Entire passages have pastel hues occasional broken by stronger colors.

Malick doesn't make movies per se; Malick makes masterpieces. There are no master shots in Malick's The Tree of Life and yet every shot is a master shot.

I'm reminded of Malick's previous The New World. After an initial screening I learned that Malick had trimmed around 20-minutes of the film and I had the opportunity to see the new version before its release. All I could think about was did Malick kept the scene where Colin Farrell, who at one point is under a sort of house arrest,

is made to sleep upside down with his foot bound over his head. When I saw New World a second time, yes that scene was in there but in typical Malick fashion it was a shot that was about two seconds long. The point being that each individual moment in a Malick film creates its own identity.

The Tree of Life centers on the O'Brien family (Brad Pitt and Jessica Chastain) and their three boys. This part was shot in Smithville and set in the 1950s. Another segment takes place in present day Houston where the eldest O'Brien son (Sean Penn) works in a downtown skyscraper presumably in the energy industry. This ties in with another tableau from another era that depicts a couple of raptor dinosaurs that, shall we say, work out issues of dominance. Similar issues are played out at the O'Brien dinner table. All these portions of the story are interwoven, with a separate birth of the universe chapter unfolding after the first half hour.

Malick evidently shot sequences at the Museum of Fine Arts, Houston with Penn in an upstairs gallery and in the Dan Flavin neon tunnel. These shots didn't make the film's final cut. Many of the downtown establishing shots are instantly recognizable such as the phallic dome of the Esperson Building seen low in the frame while Penn works in the foreground of his high rise office. If you know Space City well enough it's kind of funny because one second Penn is walking on a downtown sidewalk and the next second he's walking in front of the water wall at the Transco Tower some several miles away. Another quaint juxtaposition has Penn walking in downtown Houston and then he's in front of Reunion Tower, located in Dallas (and spitting distance from Dealey Plaza.

Phallic shapes are not out of bounds in this PG-13 movie and we also spy on some prehistory fish that look like a swimming penis and a swimming vagina. Less obvious is the constant stream of feelings evoked throughout The Tree of Life that conjure the range of human emotions. And perhaps heaven is a place, just like at the end of the film (that looks curiously like Utah caves and rocks) where everybody that you ever knew is walking around hugging one another. There are no ignore-me high-fives in this afterlife, this is The Tree of Life.

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DVD SLIGHT RETURN

While major studios have a firm time envelope from theatrical to DVD, and it's a window that always getting smaller distributors like IFC, Magnet and Anchor Bay have a different rollout strategy. One method involves releasing the films in major cities (LA or NYC) simultaneously with the film's Video On Demand release, while another stream involves the DVD release within days or weeks of theatrical. It's a shame in the sense that two current DVD releases are more than worthy of big screen time, and certainly better than most of their genre competition. The Big Bang and Daydream Nation are bold narratives told with extreme style. Both are adult oriented in theme and content. The Big Bang unwinds in a neo film noir style that's brash in its color scheme, observant of the rules of noir yet willing to bend the borders. Antonio Banderas plays a tough talking private detective who's not afraid to get in his client's face. This puts Banderas at odds from the start since his client is a towering Russian hulk who just got out of the pen. Throw in a variety of miscreants like an egotistical porn director (Snoop Dogg), a movie star on the verge of scandal (James Van Der Beek), a brilliant physicist in charge of a supercollider (Sam Elliott), a trio of corrupt cops, another scientist who may be a freak and at least two femme fatales. Director Tony Krantz has worked in the trenches for years first as an agent then as a producer. Krantz packs a wallop as he communicates ideas with visual panache that's easy on the eyes. Banderas gets under the skin of this gumshoe. He's Marlowesque while still adding a few quirks of his own.

Daydream Nation examines a teen dating her teacher with an eye for dark comedy. DN sends up teen flicks and adult rom coms while also providing Kat Dennings a breakout role as a precocious 17-year old (Dennings, also currently in Thor, is at least 25). As her object of desire, Josh Lucas holds his own ground while maintaining the illicit affair. His performance makes you wonder why actors like Bradley Cooper have edged him out of the currently male lead demographic. Lucas was also a second lead in The Lincoln Lawyer. Lucas' character has his own bizarre compulsions that motivate him. There are hints of Juno (a much lighter film) and Heathers (a much darker film) but in the end Daydream Nation is its own animal with flair to burn. **FPH**



Big Boi

FPH 06|11

music

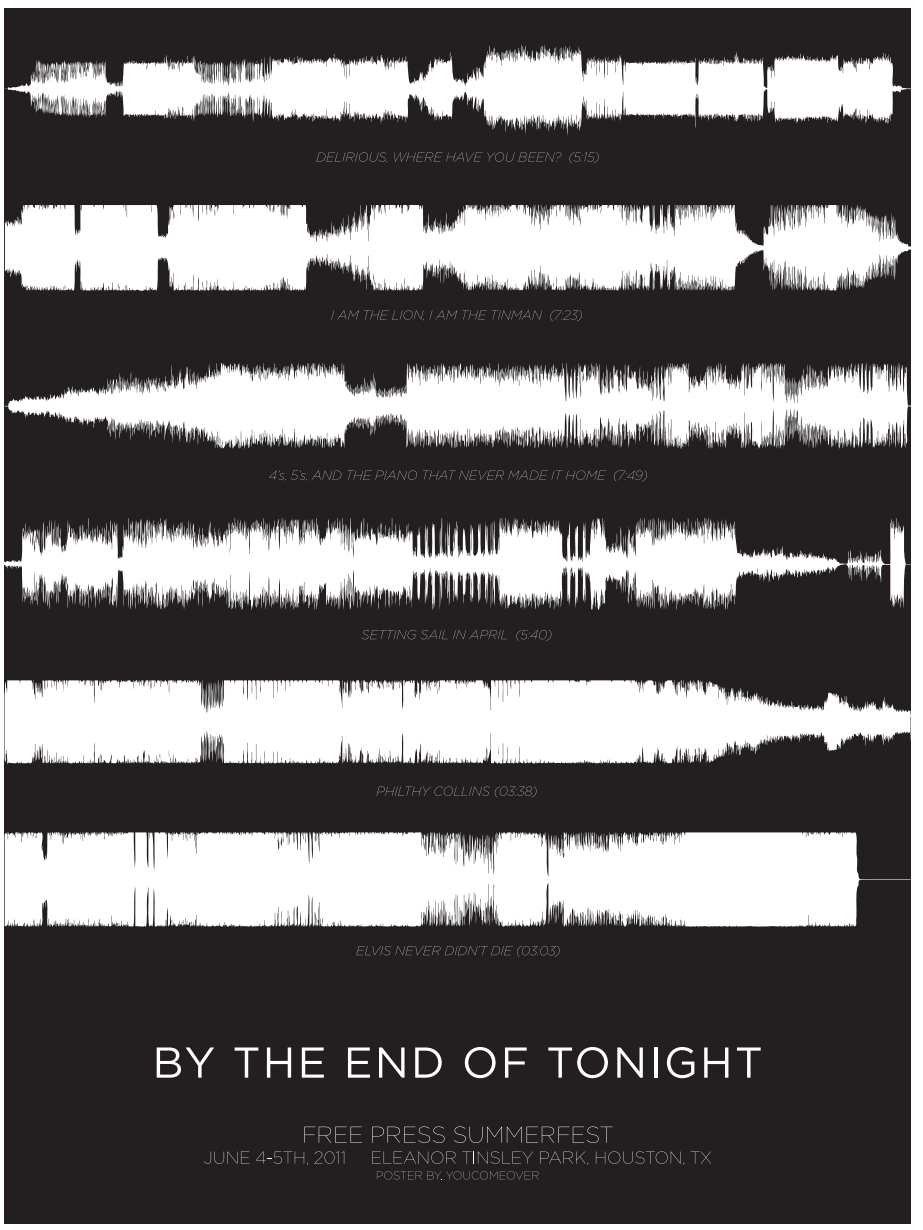
BIG BOI REPRESENTS ALL THAT IS GREAT about Southern hip hop. There is the raunch, the ass shakin', the big bottom bass, the tales from the street, all filtered through funk rattle with nods to 70s and 80s R&B. All of these things are present, but what is also present is an artist that tells you you can smoke a gang of weed AND read, you can love the booty AND do your civic duty, get some ass AND pass a college class. Big Boi cannot be dismissed as another, because in a lot of ways he helped define what we understand as "the dirty south." But rather than be wrapped up in rapping cliches, he stretches the perimeters of the music, the subject matter, the responsibility of the music in reference to the community.



As part of Outkast he played the Westfield to Durant, the Wade to Lebron, the J. Kidd to Nowitzki, while others may have ranted and raved about Andre 3000, Big Boi was coming just as hard, but content to play the background, that was until Speakerboxx and last year's classic Sir Lucious Leftfoot: The Son Of Chico Dusty. On these albums, Big Boi proved that he could not only hold his own, he could outdo most of the rap industry. The sound was experimental, it was pop, it was funk, it was unlike anything else. It was an original sound, but also a statement. In a way it was an elder statesmen strutting his shit, while calling out rap for its lack of substance, its leaning to the fake rather than the authentic. Rap has become expendable, forgettable, do anything, say anything, while really saying and standing for nothing. Sir Lusscious Leftfoot was effortlessly greeat combining bangers like "You Aint No DJ," "Hustle Blood" and "Fo Yo Sorrows" with brain food like "Be Still." It nodded to the future. It was grounded in the present while pulling from the past. It was the land the bridge and the new land.

Live, Big Boi stays in the tradition of Earth, Wind, and Fire, Parliament, instruments, a band, a multitude of sound that comes at you. It is a show, more than showing up and collecting per diem, Big Boi makes the moment special, magnifies the experience, the hits become hits(!), the album cuts become hits, it's one of those dudes where you're jamming and speaking to strangers and we all love each other afterwards. In short, it is the perfect show for a Summerfest, the songs lend themselves to a party en masse, a fest, you can imagine crowds of people in the heat, in sunglasses, waving, singing "I Like The Way You Move." It will be one of those moments where you will be dancing and bump into somebody, and the show will be so hype, they want even get mad, they'll say something like "Fuck it, bro."

Rap music is a lot of shit these days, and by that I mean, rap music is a lot of shit these days, and it's good to celebrate (rap/rock/rhythmic) music that isn't shit, because it gets harder everyday. But let's not lament. Be get ready to represent the dirty dirty. What do you never ignorant get goals accomplished (and s to represent the plural) know about the dirty south. **FPH**





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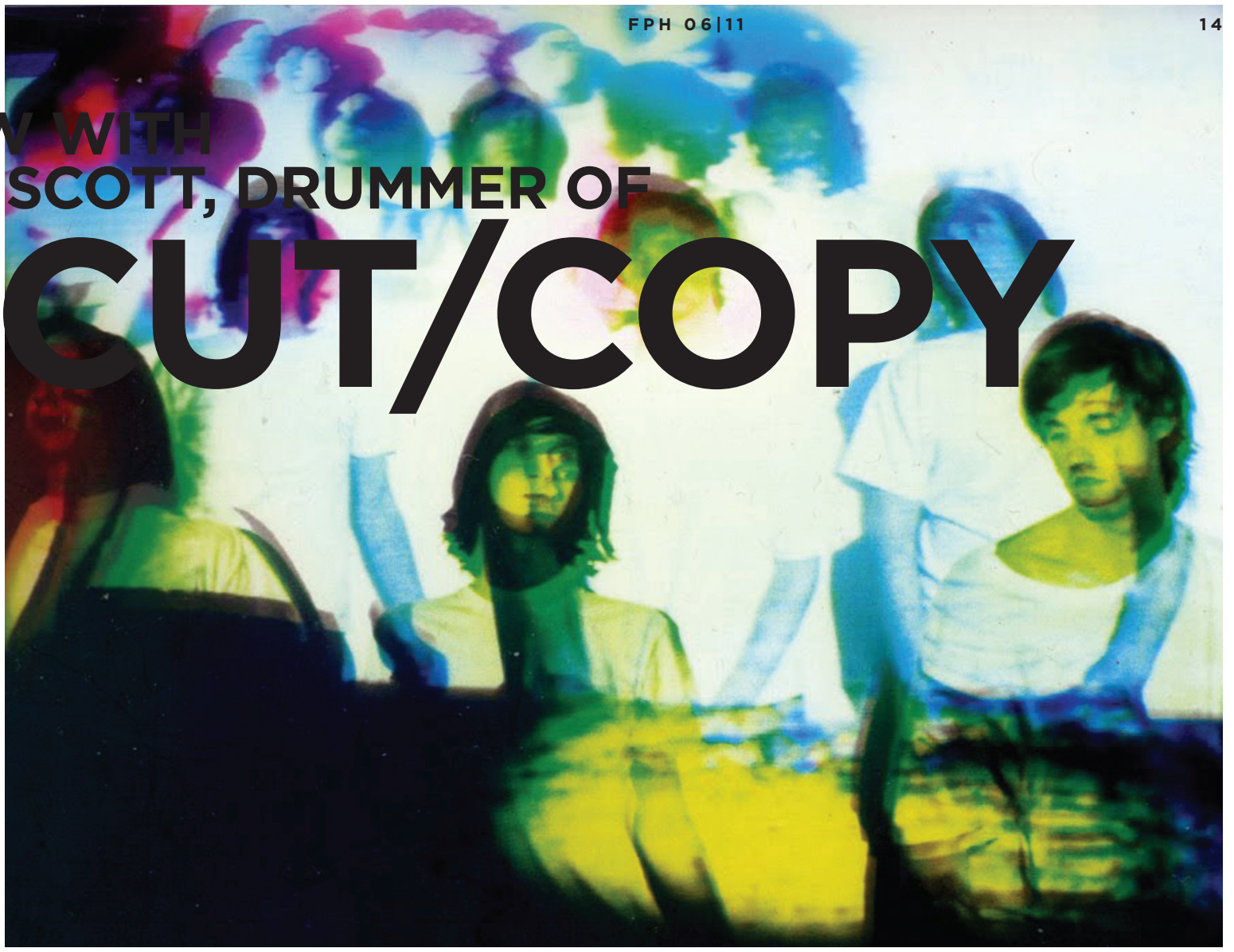
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INTERVIEW WITH MITCHELL SCOTT, DRUMMER OF CUT/COPY



BY JACK DANIEL BETZ

WHAT IS DIFFERENT ABOUT ZONOSCOPE THAN THE OTHER TWO ALBUMS YOU GUYS HAVE RECORDED? ¶ We kind of wanted to take more control of the processes on it so we took responsibility for producing it ourselves and we set up in a giant warehouse and recorded without a producer and we took the songwriting in a different direction. Having the space there to record the record ourselves there was a lot room for experimentation. So I guess we went through some of the demos pretty unformed and just let them go wherever they seemed to want to go. It's more of a reflection of experimentation than our previous records.

I COULD DEFINITELY HEAR THAT AND I THINK FOR ME THE SONG THAT MADE THAT EXPERIMENTATION SO OBVIOUS WAS "SUN GOD." IT REALLY BLEW ME AWAY. CAN YOU TALK A LITTLE BIT ABOUT THE SONG? ¶ Yeah I mean that's one of them where there were a number of different sections in that song when it was coming together. Some of them came about by us just sort of playing along -jamming along to stuff. It was actually Dan who extended it to its crazy length. He turned a five minute track into a fifteen minute track. At the end of working on the song there was a loop running the extended past the end point for no real reason and I think he got to thinking that just sounded all right. He just sort of got a bit crazy one night and kept going with it and kept going with it and then by the morning when we sort of came back in had another listen our minds were a little bit blown. We really liked it.

THERE'S DEFINITELY A JAM QUALITY TO THAT SONG AND IT'S NEAT TO HEAR THAT BECAUSE ON YOUR FIRST TWO RECORDS- I LOVE THEM BUT THEY'RE VERY CONTROLLED SO IT WAS VERY DIFFERENT TO HEAR YOU GUYS EXPERIMENT A LITTLE BIT. GOING BACK TO THE NEW RECORD, WHY THE NAME "ZONOSCOPE"? ¶ With this record we sort of imagined it as a soundtrack to a non-existent world. There are many synthetic things and organic things we just began to image the album as this soundtrack to a strange other world. And also with our previous album titles they were a bit long and wordy in a way so we were kind of hoping to do something concise -something that didn't exist before. And "Zonoscope" was the name we came up with as we imagined a device or an apparatus that we could use to view the world we were seeking to create with the record.

WELL, I'M GLAD TO KNOW THERE'S SOME MEANING BEHIND BECAUSE I ADMIT WHEN I FIRST HEARD THE ALBUM -ACTUALLY WHEN I FIRST SAW THE COVER AND WHAT IT WAS GOING TO BE CALLED, I FOUND MYSELF GOOGLING THE WORD AND WAS THINKING, 'I'VE NEVER HEARD OF THIS THING BEFORE!' ¶ [laughter]

YOU SORT OF ANSWERED PART OF THIS EARLIER BUT IT SOUNDS LIKE ON THIS NEW ALBUM THAT THE DRUMMING IS A LITTLE MORE LIVE AND SPONTANEOUS AND I WAS GOING TO ASK YOU TALK ABOUT IT BUT YOU ALREADY HAVE- I GUESS IN OTHER WAYS, WHAT'S DIFFERENT IN YOUR ROLE AS A DRUMMER ON THIS ALBUM THAN WHAT YOU'VE DONE ON YOUR FIRST TWO? ¶ I think there's a bit more of a focus on percussion. I had more time to work on drum sounds for the record and to record them. The songs evolved in a different sequence than they had on our previous records. So we'd record some guitar and then some vocals and then drums and then re-evaluate and maybe from there we would add some more percussion and more guitars. This time it wasn't such a straight process. With our last record that we recorded in New York we didn't have the time we needed to record it because when we got there we were very tight for time. So we decided to economize on that and do all the parts in a sequence. So in the first week we'd record nothing but drums -get the drums for all the tracks recorded then do the same with guitars, do the same with vocals and stuff. So there wasn't really a chance to see how that recording would feed back into the song, (how it) would evolve, and on this record given that we had more time and had our own space. So yeah, the songs changed based on how the drums were played. And the extra percussion -that was such a large part of what the songs hinged around. And often times the drums would take second place to something like a tambourine or a shaker and my role was to play more of that kind of stuff.

IT SEEMS LIKE THERE WERE A LOT MORE LAYERS WITH THE PERCUSSION. I THINK THE EASIEST EXAMPLE OF THAT IS "TAKE ME OVER." THE DRUMMING AROUND THE CHORUS IS VERY INTERESTING AND IT'S A LITTLE BIT LESS ELECTRONIC THAN I'M NORMALLY USED TO HEARING FROM YOU GUYS, BUT IT SOUNDS GREAT THOUGH. ¶ I guess that was something that we were going for. We wanted to make a different sounding record and not really repeat what we'd done before so part of that was to approach as many different parts of the record as differently as we could, just working in ways we hadn't before -different drums sounds, different vocals, guitars, everything.

MORE OF A PERSONAL QUESTION—SOMETHING I'VE ALWAYS WONDERED ABOUT—I REMEMBER A WHILE BEFORE THE RECORD CAME OUT, JUST CHECKING BACK ON THE CUT COPY MYSPACE NOW AND THEN, I SAW THIS ONE SONG CALLED "SANDS OF TIME". AND I NEVER HEARD ANYTHING ABOUT IT AGAIN. ¶ That was a song that didn't quite make it onto our last record, one we just didn't get to finish in time. We started playing it live occasionally on our last tour and I think just in our second to last show in Europe we finally got around to remembering how to play it again so that might even make an appearance in some of our lives sets this year. It was one that we were all pretty keen on, but what happened was the last night we were recording at DFA studios in New York we all went out, including Tim Goldsworthy, and got pretty drunk and the next morning when we went into the studio to finish up that track- I think after an hour of us realizing we were just awfully hung over, we all kind of looked around [laughter] and I don't think any words were spoken. There was just going to be nothing more happening that day for the record.

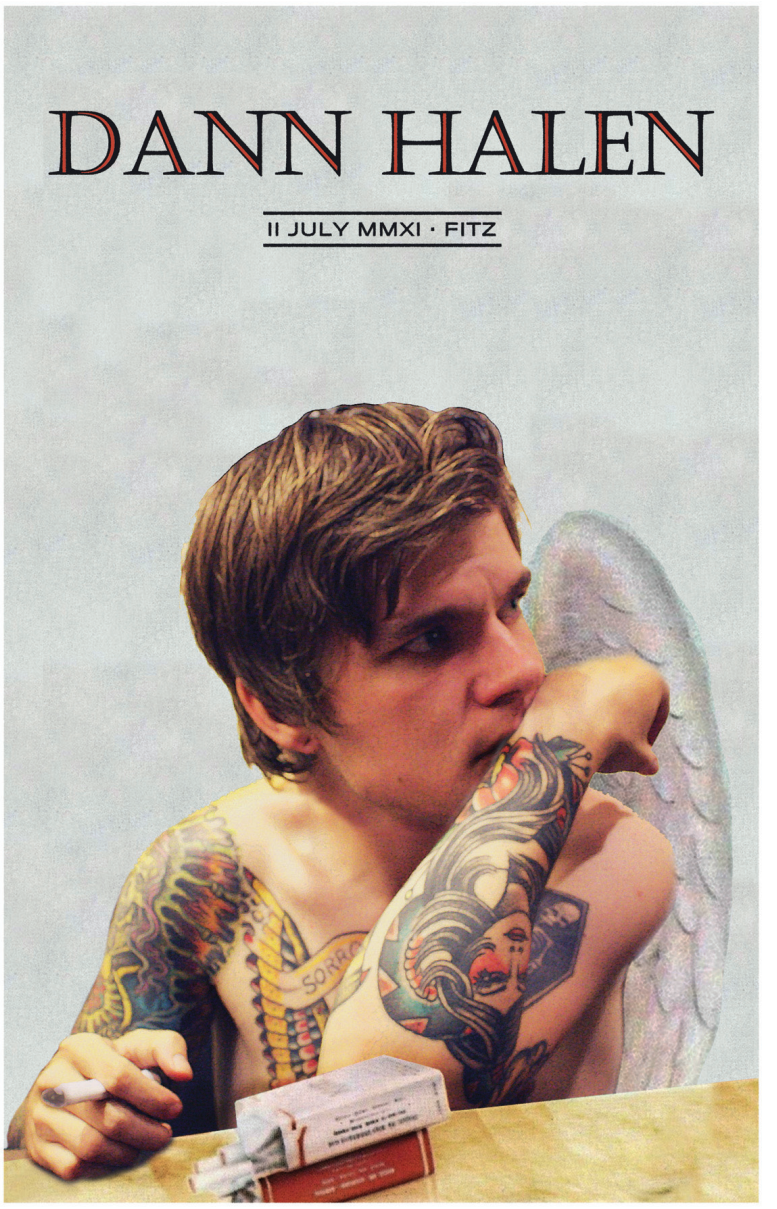
WELL I LIKE THE SONG AND I'M GLAD TO HEAR YOU HAVEN'T COMPLETELY CANNED IT AND YOU REVIVE IT EVERY ONCE IN A WHILE. ¶ Cheers, man!

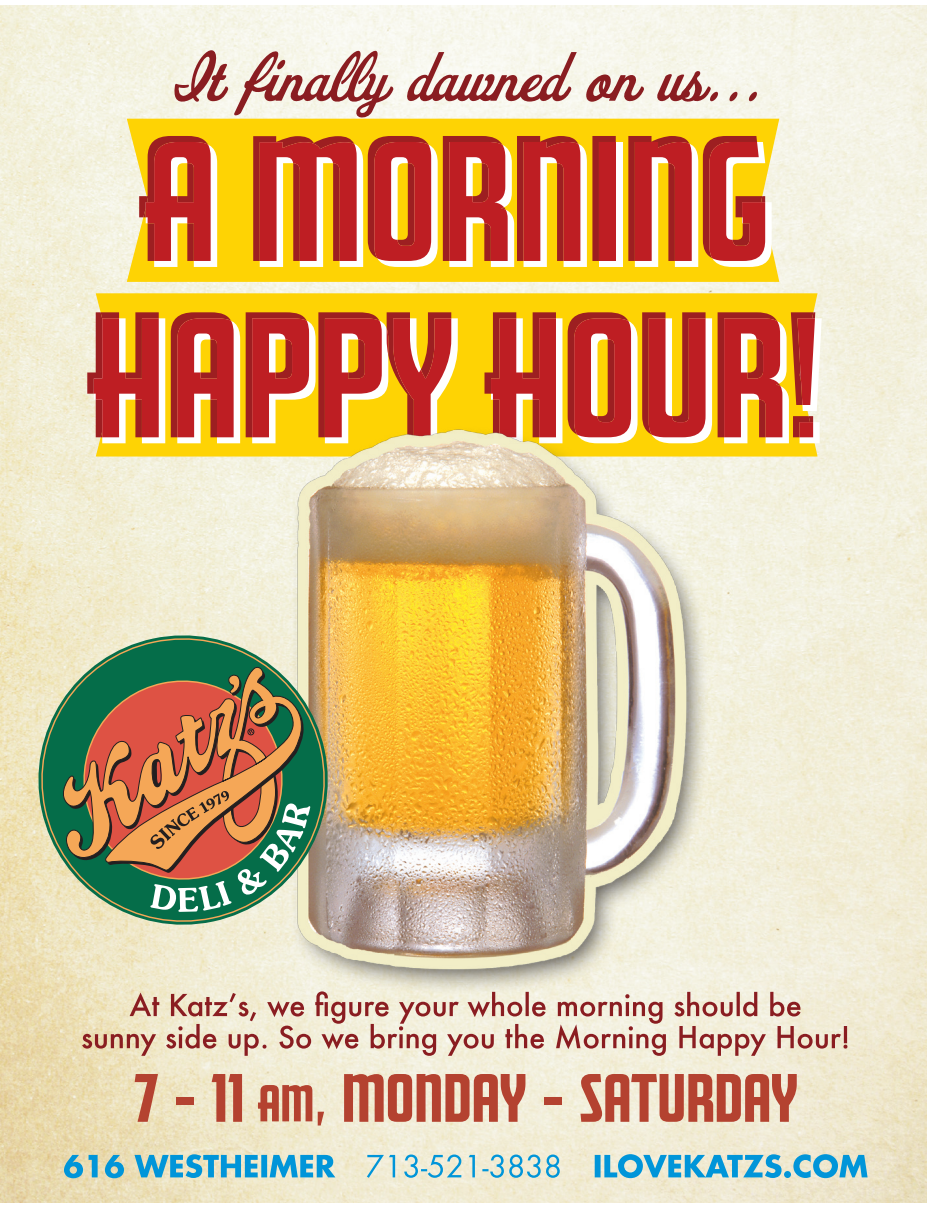
HOW MANY TIMES HAVE YOU GUYS BEEN TO TEXAS? ¶ We've been a few times now. I think the first time was when we toured with Franz Ferdinand and we played in Dallas. I'm not 100% on that but we've been to Austin a few times. We've played in Dallas a couple times, I think at Grenada Theater. So it feels like we've been there a decent amount times now.

WELL WE'RE VERY EXCITED ABOUT HAVING YOU AT THE FREE PRESS SUMMER FEST TOO. THIS WILL BE YOUR FIRST TIME IN HOUSTON, RIGHT? ¶ That's right. Not sure what to expect but looking forward to checking it out.

WHAT'S THE STORY BEHIND THE VIDEO FOR "TAKE ME OVER"? I LIKE IT BUT IT'S VERY DIFFERENT, YOU KNOW? ¶ Basically, we gave the director free reign to do what he wanted. Keith Schofield directed it and he's done some amazing stuff. And it turned out that we got in touch with him a little while ago when we found out that he was a fan and we really like his stuff so we decided to work on something together if we could. Our schedules worked out at some stage, for this video they did fortunately. Often times when we get treatment from directors, they can elaborate things with pages and pages of scripted text and reference images whereas his trick for this video was, I think, only a page. It was just based on a visual trick of photography using a telephoto lens to shoot from miles away and to have a bunch of distance in the frame to make it all look like its squished on top. And this visual source was an old flyer to the Seoul Olympics from '82 or '88 or something like that. It was just the trick of the camera, making everything look so squished. And if it were someone else we would have wanted to pin him down for a million more details for exactly what you're going to shoot, what are we going to do, who's in the video, all the sorts of details you'd want but with Keith, someone who we really liked, we said 'Do whatever you want, we'll do whatever you want.' I think it's a dark, surreal side on some athletes degenerating into mayhem.

ARE YOU PLANNING ON RELEASING ANY NEW VIDEOS FOR THIS ALBUM, OR IS THIS IT? ¶ We've got something in the pipeline now. Our next single now, I think, is "Blink and You'll Miss a Revolution." It could be something else but we're actually getting stuff together for that right now. I don't know whether we're going to be in this video but there will be another coming. Definitely. **FPH**





Interview

Bun B

BY OMAR AFRA

BUN B IS TO HOUSTON WHAT SPRINGSTEEN IS TO JERSEY. His music has become a manifestation of the seminal Houston experience. His history has become our history. Despite the passing of his partner, 2nd half of legendary rap duo UGK Pimp C, Bun has persevered and continued to push the musical envelope. In anticipation of his sophomore performance at FPSF, he was gracious enough to give us a quick interview.

IT HAS BEEN 15 YEARS SINCE RIDIN' DIRTY CAME OUT. WHAT HAS MADE THAT RECORD SO TIMELESS? ¶ Pimp's musical genius. He was always concerned that we make music that would make sense 10, 20 or more years later. We made sure to not date our music and lyrics by not jumping on fads or trends.

TODAY, WHAT IS YOUR FAVORITE TRACK OFF THAT RECORD? ¶ My favorite is One Day. That song will outlive us all.

AS FOR NEWER ACTS, WHAT ARE YOU LISTENING TO? ¶ I like all the young guys here representing Houston like Propain, Kirko, Delorean, Dante, LES, and Fat Tony. But I keep hearing that the MC's from Port Arthur and Beaumont and ready to regulate the rap game, and I applaud and support that! That's been a long time coming. Still working with my homies the MiddleFingers(welcome home KS), bout to work on my new album and mixtape, and starting up 2 Trill West with my homie Big Capp.

PLEASE TELL US THE NEXT CURVE BALL BUN IS GOING TO THROW OUR WAY. ¶ Working on something HUGE with Red Bull Emcee Battle .More info coming soon but it's a game-changer.

FAVORITE HOUSTON EATERY? ¶ Pound for pound, day for day, meal for meal, I gotta go with Frenchy's C
Oak and Briar Forest

FILL IN THE BLANKS. HOUSTON I
UNIVERSE BECAUSE _____? ¶ Pimp

Bun B performs Saturday June 4th at Free Press Summer Fest.



SOME OF MY SWEETS BE TIGHT AND SOME OF MY SWEETS BE FUCKED UP.

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WEEZER



BIG BOI



WEEN



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BEIRUT



YEASAYER



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Z-RO



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saturday

06.04

Main Stage

Tyagaraja	11:00
Yppah	12:20
Los Skarnales	1:00
Black Joe Lewis	2:00
Bun B	3:00
Big Boi	3:45
Sharon Jones & The Dap Kings	5:00
Limb	6:10
Beirut	6:55
Ween	8:30

Budweiser

Brains For Dinner	11:00
Wild Moccasins	11:40
Woozy Helmet	12:20
Indian Jewelry	1:05
Those Darlins	2:00
Junior Brown	3:00
Peelander Z	4:10
Fucked Up	5:20
Black Dahlia Murder	6:30

29-95 Stage

The Bad Wolf	11:00
Simple Success	11:40
Glasnost	12:20
The Manichean	1:10
The Crying Spell	2:00
Indicator Dogs	2:50
Spain Colored Orange	3:40
Buxton	4:30
Lower Dens	5:20
Thavius Beck	6:10
Tobacco	7:00

Rudyard's Stage

Outer Heaven	11:05
Art Institute Limited	11:50
Leg Sweeper	12:35
Chase Hamblin	1:20
Generation Landslide	2:05
Zeale	2:50
Perseph One	3:35
Zlam Dunk	4:20
Venomous Maximus	5:05
Weird Party	5:50
The Roller	6:35

Warehouse Live Stage

Dead Revolt	11:05
Female Demand	12:00
Giant Battle Monster	12:45
Something Fierce	1:30
Young Girls	2:15
Finnegan	3:00
Wicked Poseur	3:45
The Donkeys	4:30
Suite 709	5:15
Infinite Apache	6:00
The Sour Notes	6:45

Night Owl Stage

Disfrutalo!	11:05
Co-Pilot	12:00
Eyes Burn Electric	12:45
Tax the Wolf	1:30
Little Lo	2:15
Roky Moon and Bolt	3:00
ThünderkünT	3:45
Beacons Ablaze	4:30
Sings	5:15
The Ton Tons	6:00
Young Mammals	6:45

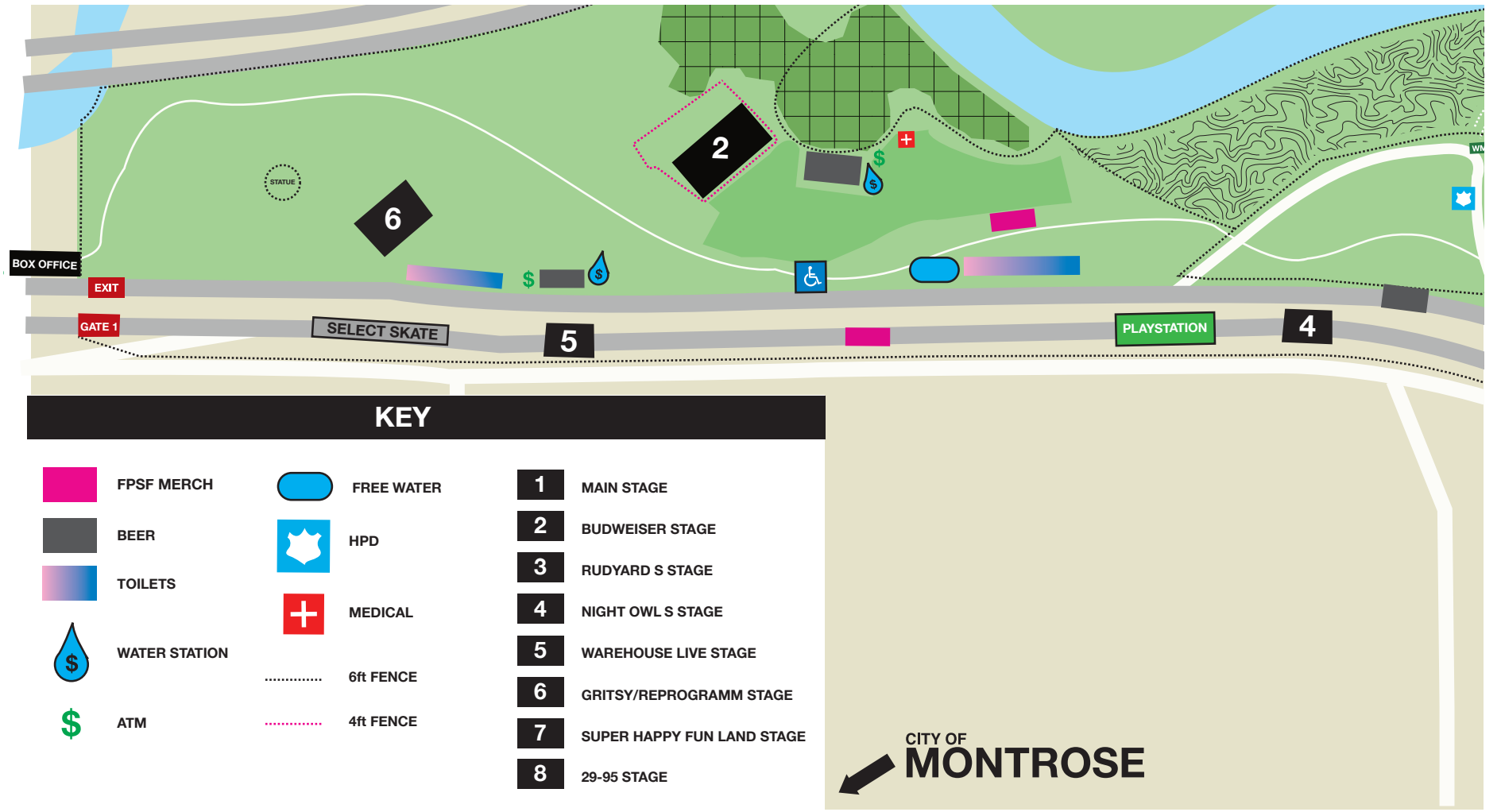
Super Happy Fun Land Stage

SOMOSUNO	12:00
Jody Seabody & The Whirls	1:00
Gorealah Soul	2:00
Organ Failure	2:45
Copwarmth	3:30
Rusted Shut	4:15
The Back Pockets	5:00
Protomen	6:00

Gritsy/Reprogram Music Stage

Hosted & Toasted by Full Effect MC & Kam

Dan Castillo	11:00
Knome & Juxta	12:00
Fredster	1:00
DJ Czech 1	1:45
Dayta/Squincy Jones	2:30
Fat Tony	3:30
//TENSE// DJ Set	4:00
Ceeplus Bad Knives	4:45
Mike Watts	5:30
Damon Allen	6:30
Upgreyed/John The Third/Suraj K	7:15



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sunday



Main Stage

Free Radicals	11:00
Rivers	11:50
Robert Ellis	12:35
Hayes Carll	1:30
The Black Angels	2:30
Yeasayer	3:45
Chromeo	5:15
BLACKIE	6:15
Cut Copy	7:00
Weezer	8:30

Budweiser

Tha PHounDation	11:05
Nosaprise	12:00
Distorshun	12:55
American Fangs	1:40
Black Congress	2:25
Kylesa	3:15
Health	4:30
Neon Indian	6:00

29-95 Stage

Vivian Pikkles & The Sweethearts Uber-Alles	11:10
Arthur Yoria	11:55
Sun Hotel	12:50
Giant Princess	1:35
Eastern Sea	2:20
The Beets	3:55
The Memorials	4:00
Maria Taylor	4:45
Jason Isbell & the 400 Unit	5:35
Eternal Summers	6:45

Rudyard's Stage

Cavernous	11:05
Clockpole	12:00
Niceguys	12:45
By The End Of Tonight	1:30
The Hates	2:15
Fresh Millions	3:00
Caddywhompus	3:45
The Watermarks	4:30
Muhammadali	5:15
Sideshow Tramps	6:00
Grandfather Child	6:45

Warehouse Live Stage

Featherface	11:05
Espantapajaros	12:05
The Handshake	1:05
Ani DiFranco's Dick	1:55
Born Again Virgins	2:45
Commie Hilfiger	3:35
Hell City Kings	4:25
Cheap Time	5:15
Guitar Wolf	6:30

Night Owl Stage

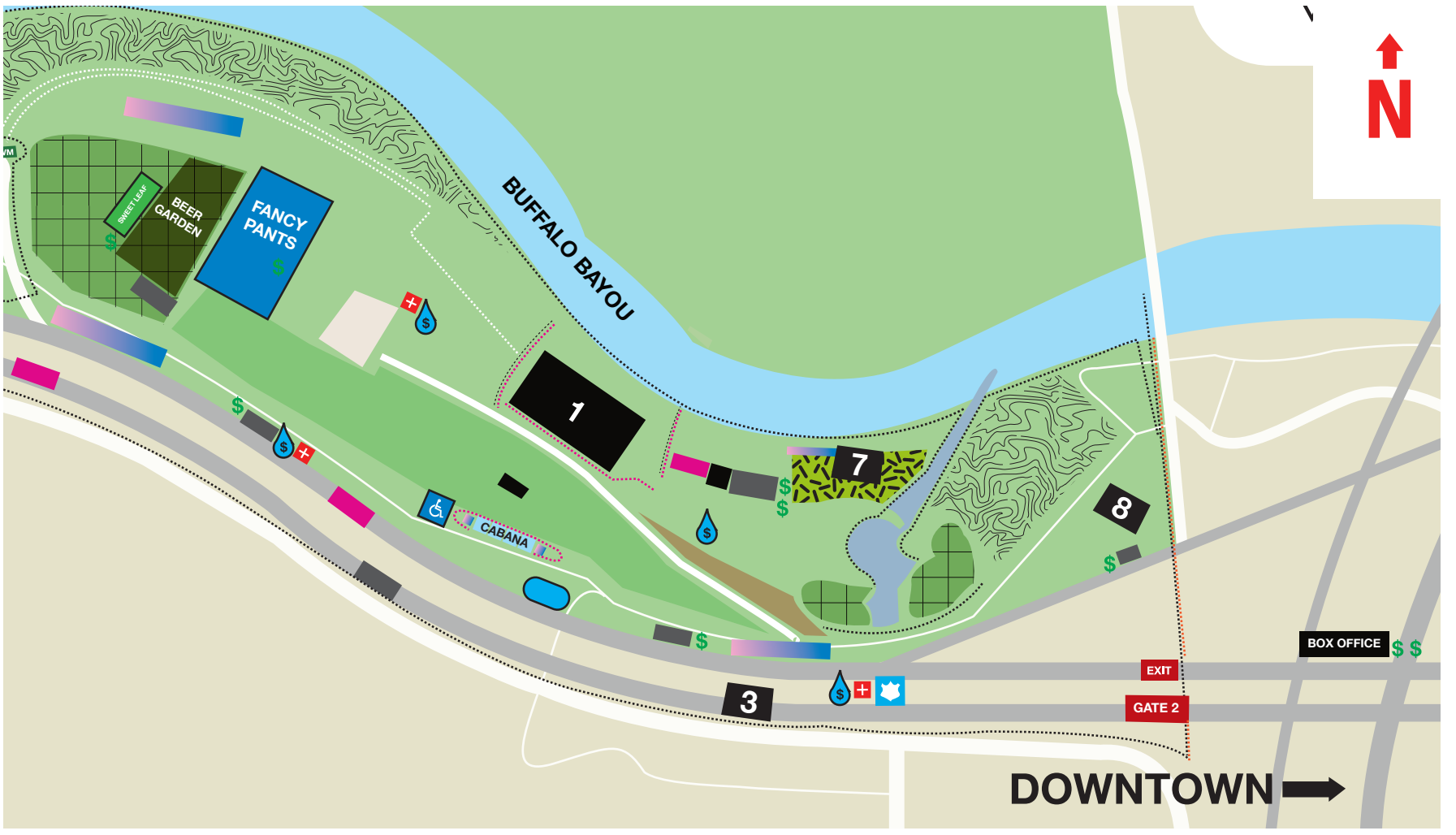
Linus Pauling Quartet	11:05
The Electric Primadonnas	12:00
State VS Judd Nelson	12:45
Omotai	1:30
Defending the Kingdom	2:20
Dune TX	3:05
Without A Face	3:50
Peekaboo Theory	4:35
L.A.X.	5:20
Sundress	6:05
Amplified Heat	6:50

Super Happy Fun Land Stage

Days N Daze/U Not I	12:00
Poopy Lungstuffing	1:00
The Annoysters	1:30
The Nonsense Music Band	1:45
The Grass Skirts	2:15
the Escatones	3:00
Darwin's Finches	3:45
Serum Fantis	4:30
Romulus Ate	5:00
Harry and the Potters	6:00

Gritsy/Reprogram Music Stage

Chris Costello	11:00
Sines	12:00
Reverberation DJs	12:40
Lucas Keizer/DJ Lullaby	1:25
Mr Bristle	2:10
Brad Slack/Pejman	2:55
Henry Chow	3:30
Grrrl Parts	4:10
Wes Walz/Jasmine Rose	4:50
12th Planet	5:30
Lil Keke & Z-Ro	6:40





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Friday May 27th:
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Saturday May 28th:
Piñata Protest, Dead Rabbits,
VIGILANTE, Immigrant Punk

June 4th and 5th:
Super Happy Fun Land stage @
Free Press Music Fest

Tuesday June 7th:
Otem Rellik, Galaxies, Thrifty Astronaut

Wednesday June 8th:
To Quote: The Scientist

Thursday June 9th:
The Basstard, Rival Wife,
Joe Jack Talcum (of The Dead Milkmen),
Killafornianz

Saturday June 11th:
WNBR / http://www.worldnakedbikeride.org
(meets at 6pm, leaves at 9pm)

Wednesday June 15th:
Bo and the Locomotive, To See You Happy,
Jackie Morning and The Glories

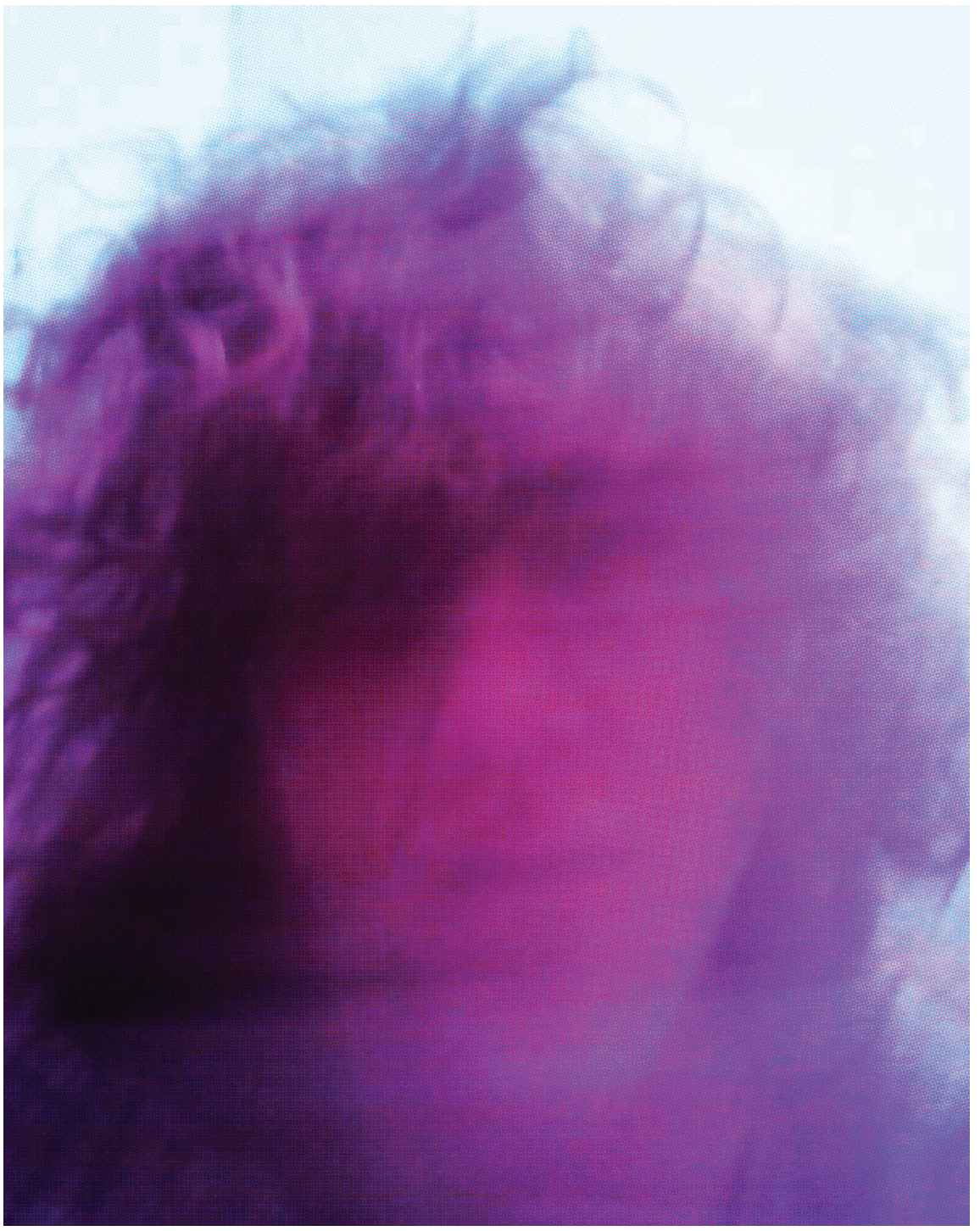
Thursday June 16th:
Reggae SoulJahs Camouflage Tour

Monday June 20th:
Khora, Nick Kuepfer, Lumens, SLTM

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RUSTED SHUT ISN'T A BAND, it's one man's long distorted fever dream. The band (which began in the 80's with Don Walsh, Cybil Chance, and Matt Sergeant) played shows that seemed to piss off everybody. Don would actively harass everyone he would encounter and at one time they were banned from all music venues in Houston. The music – distorted two note ragas of noise that acted as a backdrop for Walsh's guttural vocals – seemed less like music and more like an assault. Then, Cybil up and left and Don suddenly seemed like a ghost yet the band continued with its relentless death march. I sought to try to interview Don about his band but weeks of coordination failed. Finally, pushed up against a deadline, I gave a now or never ultimatum. So, there I was outside NOTSUOH with my gear – tired, cold, and sick – waiting for Don. Half an hour later, I left. Then Don called asking where I was. "I'm heading home, Don! I've been waiting for half an hour. It's late, I'm tired, and I'm miserable." Then, over the course of the night, like some ghostly apparition in a Dickens novel, Don proceeds to leave rambling messages where he sings songs, recites poetry, spouts the band's history, curses Rice's sale of KTRU, and circled the wagons of death and despair.



"So we're gonna do this thing from Dean's bathroom. I'm standing in my little island of hell…I call it Rusted Shut hell. There is urine and piss and weird toilet paper and nobody knows how to flush. There is so much urine on the floor right now that it's sick." (click)

"I went ahead and bought a car. I'm so fucked up…check it out man!!! I swear to god the car says 'Kill.' I swear to god the horn says 'Kill, Kill, Kill Me.' Listen!" (click)

"I do have a friend in my house…it's called Satan. Satan! Satan! Satan! Sometimes I question how I get home…Satan! Satan! Satan! I'm sitting outside my house and each key in my pocket says six six six! That's what it takes to get in my house – you need three keys that say six six six! Keys that look like sixes…keys shaped like sixes to get in my house." (click)

(singing) "Ahhhhm not alive / Play me to death/ Lathes, pillars, and stakes/ the line of gods/ nonexistence poisoning the soul / death is real / in the dark offices of some burning disease / the marshes and prices / skeletons and brains / sickness inside/ waiting to die / here lies the path of downfall and lies / oh sweet life when does it end / the years of days in the fate of my remains / ravaged by these savages / destroyed by fire / your funeral pyre for my friends / who have all disappeared." (click)

"The History of Rusted Shut… the history, the history. Started in 1987? With Cybil and Matt… then we started doing No Rock Gods… the history, the history. I wasn't sure where Rusted Shut went after but 1997…we played the street festival. Domokos kicked the living shit out of my fucking air conditioning unit. He says to me "Don, 666!" And I say "What the hell is this, Cybil?" Next day we play the oven. Godflesh the whole night! Domokos showed up and says "It's me!" The next day I say, "Holy shit, Cybil!" …the history, the history. A week later I asked Kyle from Dry Nod if he wanted to join …we have tapes galore… sheesh there is a lot of history in that stuff… the history, the history.

"Basically everything ended when Cybil left me - my house burned down, I didn't want to play music, I didn't want to sing… the history, the history. 2004 I just wanted to die. Want to thank all my friends who made sure I didn't die. I could have died. I should have died….then Domokos asked if Shawn Kelly from Sad Pygmy could play bass…and we played a couple of years and ummm the history, the history. A history of not being arrested and fucking up in life… of getting lost in life and really feeling gone… I wrote a song called "Sitting Up Amongst The Dead Tree." If anyone hears it, it's probably the worst song I ever heard. It doesn't get any lower than that… the history, the history. Nobody's left, everybody just left. Then Domokos again "Hey man, Richie can play bass…" and I taught him how to play some songs… Adam Ferguson (unintelligible) and Domokos that is the history… you know what? Anybody out there help me, I'm insane." (click)

"You know what's really worse? Can't get to sleep, I turn on the radio and I listen to the sports channel on AM. I kick over to KTRU and this girl says, 'You're listening to 91.7, the classical.' That pretty much ends my life right there! I'm not kidding. It's time to burn Rice down, time to revolt, time to topple the chief, fucking show them we're in fucking TEXAS! Taking a Rice university station and throwing it to the weeds…into the dumpster? That's crap! I don't even flip it over to FM…unless they're playing Led Zeppelin." (click)

"I see greatness after I die. The hoards of hell queuing lining up to the place where I've been buried, buried, buried. New LP release – Dead in the Water - only 800 on vinyl LP…I hear sounds late at night inside the walls. I'm getting the fuck out of here. My band destroys." (click)

"I just want to thank … Kurt from Sound Exchange, Joe Ortiz, Butthole Surfers, my records… If you can find any of my fucking goddamn records, listen to them. What the hell?!!! Fuck!!! I'm not promoting my crap! I'm done! My life is over peoples - it straight-up is….I just want to say anyone who is playing music under the age of 30 get the fuck off the stage you suck!" (click) **FPH**


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Summer Fest Guide

BY ALEX WUKMAN

Who was Eleanor Tinsley?



EVERY YEAR QUESTIONS SURROUND SUMMER FEST; from the simple "who's playing" to the complex "why throw an outdoor music festival in Houston in the summer?" However, there are also some of the more esoteric questions that make their way to Summer Fest staffers' ears. And one of the questions that crops up every year is "Who is Eleanor Tinsley and why did they name a park after her?"

Eleanor Tinsley helped transform the City of Houston from a racist, sexist, homophobic Good Old Boy oil town into the largest city in the US to elect an openly gay mayor. Just scratching the surface of what she accomplished in her years of public service is enough to leave the generations that grew up after the battles she fought had been won in utter disbelief. But to understand who Tinsley was it is necessary to understand the times that helped create her and to do that we have to go back over 50 years to Brown v. Board Of Education.

Once the Supreme Court ruled that public schools could not use the "separate but equal" line of reasoning it became their responsibility to desegregate their facilities. In some places desegregation was easier than in others, in some places it took marches and the military for black children to go be able to attend all white schools. However in Houston that was not the case. Some local historians like to cite the fact that Houston ISD didn't face the outright violence that other districts did, but that reading ignores the reality of what happened.

Many of those opposed to school segregation in the late 1950s and early 1960s were veterans of the Red Scare movements of a decade before and were familiar with organizing anti-communist campaigns; which meant that they were able to bring groups like the John Birch Society into the fold very quickly. Part of what attracted groups like the JBS to the fight was the belief that the government had overstepped its bounds. Then Governor Allan Shivers of Texas put the anti-segregation viewpoint very succinctly in 1955 when he told the Associated Press that when the Supreme Court "said how cities like Houston and Woodville were going to operate their schools it stepped outside the role of judicial interpretation."

In an argument that eerily mirrors modern day Tea Party thinking, Shivers said "Nine men sitting 2,000 miles away are not going to tell Crossroads, TX how they are going to run their schools." He went on to describe school desegregation as "only one in a long attempt to centralize government." Less than a year later the Houston Chronicle reported that "uproarious crowds" disrupted an HISD board of trustees meeting dedicated to discussing desegregation.

In the book Make Haste Slowly William Henry Kellar recounts how political pressure groups like the Citizens' League for School Home Rule "pledged to use 'all lawful means' to block desegregation in Houston." Part of those lawful means included shouting down integrationists, waving flags and singing Dixie at school board meetings. It is impossible to overinflate the animosity proponents of integration faced; in the fall of 1956 one HISD trustee, James Delmar, actually referred to the prospect of a Federal lawsuit forcing integration as "creating a holocaust right here and now."

Local segregationists referred to a lawsuit filed in December 1956 seeking the enrollment of three black girls in all white schools as being brought by "anti-Christ groups." In 1957 HISD released a report recommending that the district be fully integrated by 1960; the 16 person committee behind the report cited various obstacles, including a lack of public support, preventing faster integration. However, by the fall of 1960 the New York Times was reporting that HISD had engaged in "ingenious procrastination" to avoid integrating schools. Over the next five years HISD and various community organizations fought a long slow battle in Federal courts over how long it would take to desegregate public schools. Part of HISD's strategy was a variation on pleading poverty. The trustees argued that the district didn't have the facilities to integrate, so they undertook multiple building campaigns spending nearly $90 million to "alleviate the overcrowding that would result from integration."

By the late 1960s HISD had stalled large scale integration so successfully that Federal courts had devised four separate plans, including one to integrate one grade a year and a Freedom of Choice plan that allowed students to go to any school in the district they chose. In 1969, a full 15 years after Brown v. Board, the vast majority of HISD's 231 elementary and middle schools were still 95 percent black or white; this led the Nixon administration to step in and ask the US Department of Justice to void yet another of HISD's flawed desegregation plans.

The year 1970 was a pivotal one for HISD; it was the year Federal Judge Ben C. Connally ordered the district to adopt a policy of zoning to desegregate schools. It was also the year that Eleanor Tinsley

won election to the HISD board. Her tenure on the board was a tumultuous one, after the ruling that forced HISD to adopt zoning laws many of the city's richest families transferred their children out of the district. Among those who transferred his children out of the district was Federal Judge James L. Noel, Jr.

By all accounts Tinsley, soft-spoken and extremely polite, was one of the most effective trustee's the district had at the time. So effective in fact that just two years after being elected to the board she was named president of HISD's board. And her gentle style of leadership was needed because almost as soon as she took over as president a coalition of Houston's wealthiest citizens set about trying to secede from HISD and create the Westheimer ISD to avoid integration. Almost as soon as Westheimer ISD was created Judge Connally issued a ruling preventing the organization from holding elections for three years.

However, Connally did not live to see that enjoinment through. After Connally's death in 1975 the case was passed to Judge Noel, who was much friendlier to desegregationist interests. Noel used a variety of legal tricks to block HISD's attempts to stymie the development of the Westheimer ISD. One of the most blatant tactics Noel employed was delaying a ruling. According to Texas Monthly, in September 1976 Noel issued a ruling that he would not consider an injunction preventing Westheimer ISD from holding elections until all state appeals had been exhausted. Noel issued this ruling orally and told both parties that he would provide them with a written ruling soon, the written opinion being needed to begin filing the appeals. However, Noel held off on issuing his ruling until January 17, two days after Westheimer ISD held their elections.

Noel's delayed ruling, plus his own history of removing his children right when HISD was being ordered to adopt an actual desegregation plan, led many to assume that he was tacitly supporting Westheimer ISD's bid. However, the entire exercise was considered moot when Edward Levi, the US Attorney General at the time, filed a motion in Houston to nullify the election results. The motion was Levi's last official act; he filed the paperwork on inauguration day 10 minutes before Jimmy Carter took office and replaced him with Griffin Bell. Levi's motion argued that under the Civil Rights Act of 1965, which was extended to Texas in 1975, Westheimer ISD was prohibited from drawing political boundaries because they would discriminate against African-Americans and Hispanics.

In 1977 a three judge panel on the US Fifth Circuit Court of Appeals sided with Levi and found that Westheimer ISD was simply a veiled attempt by rich white people to prevent their children from having to go to integrated schools. Of course by the time the Westheimer ISD was shut down Eleanor Tinsley was already out of office, she lost a 1974 re-election bid, but she was already eyeing the next arena and the next big fight. Tinsley is best known in Houston for being one of the first women elected to citywide Houston political office in 1979; however she was not the first. In 1977 Kathy Whitmire was elected to the position of City Controller.

Both Whitmire's and Tinsley's first runs for city office hinged on a relatively small, but very vocal and involved, segment of Houston—the Gay population. Houston gay activism in the 1970s was, to put it mildly, fragmented. The political organizations ranged from the militant Gay Liberation Front who wanted spouted Anarchistic rhetoric about liberating everyone from Hispanic janitors to housewives to Integrity/Houston who worked quietly, mostly behind the scenes, to accomplish goals like getting free venereal disease tests from non-judgmental medical staff. However, in 1975 a new organization was created the Gay Political Caucus.

Founded by Ray Hill, "Pokey" Anderson, Bob Falls and Jerry Miller the GPC found the balance between the radicalism of the GLF and the behind the scenes maneuvering of I/H. And more importantly the GPC was not afraid of playing political hardball. Most of the other Gay organizations in Houston had stayed away from making political endorsements for one reason or another. However, within a few years the GPC was holding rallies and contributing money to candidates that shared their goals. The first truly big success came in the election of Kathy Whitmire to City Controller; Whitmire's election was followed by Houston Mayor Jim McConn officially recognizing Human Rights Week—the closest they could get to a Gay Pride Week—in 1978.

But it was with Tinsley's 1979 campaign for an At Large City Council district that the GPC really had its coming out party. Tinsley's campaign was one of the watershed events in Houston GLBT history. Tinsley was running against a Frank Mann. Mann, who was first elected in 1960, was a hard line anti-gay politician. In the nearly 20 years he'd been in office Mann pursued an anti-gay agenda that gave tacit approval to police raids on gay bars and actively discriminated hiring gay people whom he referred to as "oddballs and queers."

When Tinsley decided to try and knock off Mann her campaign manager advised her not to seek or accept the GPC's endorsement for fear that it would cost her votes. Tinsley, taking the long view of history, reportedly told her campaign manager that the GPC endorsement would get her as many votes as it would cost. It was the first time a candidate had been openly endorsed by the gay community and it came at a substantial risk, mere months before the election HPD conducted a raid on the legendary and now defunct gay bar Mary's. Many in the press credited the GPC endorsement with helping Tinsley squeak out a victory over Mann.

After taking office Tinsley proclaimed that she was firmly in favor of ending the culture of discrimination that saturated City government and HPD. However, like the school desegregation battles ending discrimination against Houston's GLBT community would not happen overnight. Tinsley's first year in office would be marked by some of the biggest victories and one of the biggest tragedies in Houston gay rights' history.

In 1980 Mayor McConn conceded to one of the gay community's biggest demands and appointed Fred Paez, a local gay rights activist and the GPC's secretary, to serve as a community liaison with HPD. However, Paez's tenure was destined to be short lived. Late on the night of June 28, Paez, 27, wound up staring down the business end of off-duty HPD officer K.M. McCoy's gun. How McCoy and Paez wound up in that situation is one of the things that still remains disputed. However, what is not disputed is that McCoy shot Paez in the back of the head. McCoy claimed that his gun went off accidentally after Paez made a pass at him; an explanation that was endorsed by the Harris County Medical Examiner's office but that didn't satisfy Houston's gay community at the time, and still doesn't satisfy some.

Some members of the community still believe that Officer McCoy intentionally executed Paez while others willing to accept the accidental discharge story but wonder why McCoy felt the need to pull his piece at all. The events of the night of June 28, 1980 will never be fully known, but the fact that Paez's death came days before Pride Week, which saw HPD conduct another raid on Mary's, didn't help the matter. The death of Paez and the continued harassment of Houston alternative lifestyle practitioners, plus the AIDS crisis of the early 1980s, helped galvanize the gay community in a way that had never been seen before. The outcome of GLBT community's new cooperative effort was the election of Kathy Whitmire to the mayor' office, an event that helped mark the GPC as a serious power player in Houston politics.

Despite the inroads that had been made by the gay community Tinsley herself still faced discrimination in City government. When she arrived at City Hall she was not allowed to office with the other at large representatives; for two years she was forced to office with the City Council members who represented specific geographical districts. It wasn't until 1981 that she was invited to the at-large office, an offer she refused to take until the office name was changed from Councilmen to simply Council.

During her 16 years on Council Tinsley and her staff spearheaded policies and programs that were vehemently opposed by citizens and business interests. Among the most politicizing was the policy of fluoridating water on Houston's East Side; a policy that resulted in her getting death threats. Another fairly controversial policy was banning smoking in government buildings; which brought lobbyists from large tobacco companies who argued against it citing everything from work place productivity to free speech concerns.

Tinsley was not afraid of running afoul of Houston's considerable business interests, such as when she helped push a billboard reduction program. When Tinsley introduced the billboard ordinance in 1980 Houston had over 15,000 billboards in the city limits; an amount so large that it earned the city the nickname "Billboard capital of the US." Thirty-years later it is estimated that there are only around 1,500 billboards in the city limits.

Tinsley's legacy stretches throughout city infrastructure, from her push to create the 9-1-1 network to the creation of the SPARK parks program; which helped pool city, school district and private sector money to maintain city parks. When Tinsley passed away in February 2009 local media wrote that she was one of the people who created modern Houston. **FPH**

The Questionable Death

of Emmanuel Goldstein bin Laden

BY M. Martin



"...as usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed on to the screen. There were hisses here and there among the audience.... Goldstein was the renegade who had engaged in counterrevolutionary activities, had been condemned to death, and had mysteriously escaped and disappeared. The programs of the Two Minutes Hate varied from day to day, but there was none in which Goldstein was not the principal figure... All crimes against the Party, all treacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching. Somewhere or other he was still alive and hatching his conspiracies: perhaps somewhere beyond the sea..." *George Orwell's 1984*

"...If that is truly the case, we can expect to see "Emmanuel Goldstein bin Laden" morph like a Japanese toy robot, as the marketing geniuses who packaged Bush and his wars in the first place try even more desperately to fine tune their pitch to a changing market. At some point, if all efforts fail, we can probably expect to see "bin Laden" canceled like a bad network sitcom. The reports of the climatic final gun battle will be thrilling, the returned corpse problematic at best. And yet the news will be reported with a straight face.....by people who will certainly know better..." *The Many Lives of Emmanuel Goldstein bin Laden* (M. Martin 2007)

JUST AS THERE REMAIN UNANSWERED QUESTIONS from the original tragedy of 9/11, so too are disturbing questions raised by the announced death of Osama bin Laden. Since that announcement, a nationwide cathartic carnival has erupted—an orgy of fist-pumping, cheering, and flag-waving. Such an atmosphere makes it very difficult to raise such questions...but also very important.

First and foremost, there is the question of the legality of what has just occurred. The only charges brought against Osama bin Laden under U.S. law are conspiracy indictments dating from the late 90's (no charges in connection with 9/11 have ever been made). After the fact protestations of legality have been issued by Attorney General Eric Holder, but these are no more compelling than the arguments of the previous administration's pet lawyers authorizing torture. Even the Nazi leaders who authorized The Holocaust received trials. But of course, the America that sponsored those trials was the America that also regarded waterboarding as torture... and tried as war criminals those who employed it.

That America, the America of 1945, is long gone. In the America of 2011, waterboarding is merely "enhanced interrogation"....and the President of the United States can circumvent with ease anything approaching a Nuremberg Trial, obliged to do nothing more than direct U.S. military operatives in the cold blooded assassination of a foreign national on foreign soil.

Granted, the United States has been in the assassination business for some time now. But typically, these operations occur in theaters of military operation in which the presence of American military is either sanctioned by international law or invited by local government. By all accounts, the government of Pakistan received no notification of this operation until after its objective had been carried out. Had any country other than the United States (or perhaps Israel) carried out such an operation, the international condemnation would have been fairly swift... and fairly universal.

There are also very disturbing questions raised by the disposal of Osama bin Laden's body at sea (as much beyond any forensic examination as was the rapidly disposed wreckage of the World Trade Center), as well as the Obama Administration's steadfast refusal to release any documentary evidence of the assassination.

Just as it was impossible to question the official narrative of the original events of 9/11, so as well is it impossible to question the offi-

cial account of the death of bin Laden. There is little doubt that the U.S. government would not be claiming bin Laden's death if there were a significant chance that the claim would be disputed. But there are reasons to doubt that the death occurred as described—not least among them the persistent rumors over the years that Osama bin Laden, a man with significant long term health problems, had already died.

Equally disturbing is the timing of this event. The inevitable question is "why now?". The official answer is that finding bin Laden managed to take all of ten years. Speculatively, it seems rather more likely that the timing has a lot more to do with the impending ten year anniversary of 9/11 and the slightly less impending U.S. Presidential election. Osama bin Laden's value as a "Goldstein" figure was already wearing thin with time, the inability to bring him to ground a growing embarrassment. By taking him out, President Obama has morphed overnight from a Carteresque failure with an uncomfortable middle name and a questioned birth certificate into a Reaganesque figure of steely-eyed command... and a dispenser of ultimate justice.

It would be excessive to suppose that the bin Laden assassination has assured Obama's re-election—but not by much. After having invested heavily for a decade in the emotional and propaganda value of bin Laden's death, the GOP has no choice but to let Obama cash in on that investment. Attempts to separate the deed from the commander who ordered it will only serve to alienate the majority of Americans. Not only does the assassination bring Obama much needed credibility with Republicans, it has all but silenced critics on the left and independents who feel the President's domestic agenda has fallen short. Just as George Bush's posturing atop the smoking ruin of the World Trade Center made questioning his presidency a virtual act of treason, Barack Obama's enthusiasm for paramilitary raids has made his presidency—at least temporarily—largely bulletproof.

Also, taking out bin Laden now means that the current unseemly celebration of his death will have played out by September 11, 2011, and that the administration will have a free hand to conduct memorial ceremonies with appropriate dignity. Likewise, the administration will be free to privately try, execute (and, likely, also bury at sea) the so-called "self-professed mastermind of 9/11" (professed after being tortured perhaps hundreds of times) Khalid Sheik Mohammed. Once that has occurred, the books will be considered officially closed on 9/11....if not on the endless state of war that tragedy was used to justify.

But even more than the potential illegality, the arrogant lack of transparency, and the cynically opportunistic timing, most disturbing of all is the idea that Osama bin Laden could have remained at large in a multimillion dollar compound in Pakistan for years...supposedly without the knowledge of U.S. intelligence services.

The United States has at its disposal massive facilities whose sole purpose is to intercept and monitor electronic communications, as well as spy satellite networks capable of reading a licence plate or the headline of a newspaper from low earth orbit. If the massive build up of U.S. spying capability over the last ten years could not find Osama bin Laden in a large walled compound in an urban area of a friendly country, what good is it? Pakistan's own intelligence service is being scapegoated for the oversight, but this is misdirection at best. Pakistan has neither the technology or resources to conceal a target from the American military industrial complex...at least, not a target that it really wants to find.

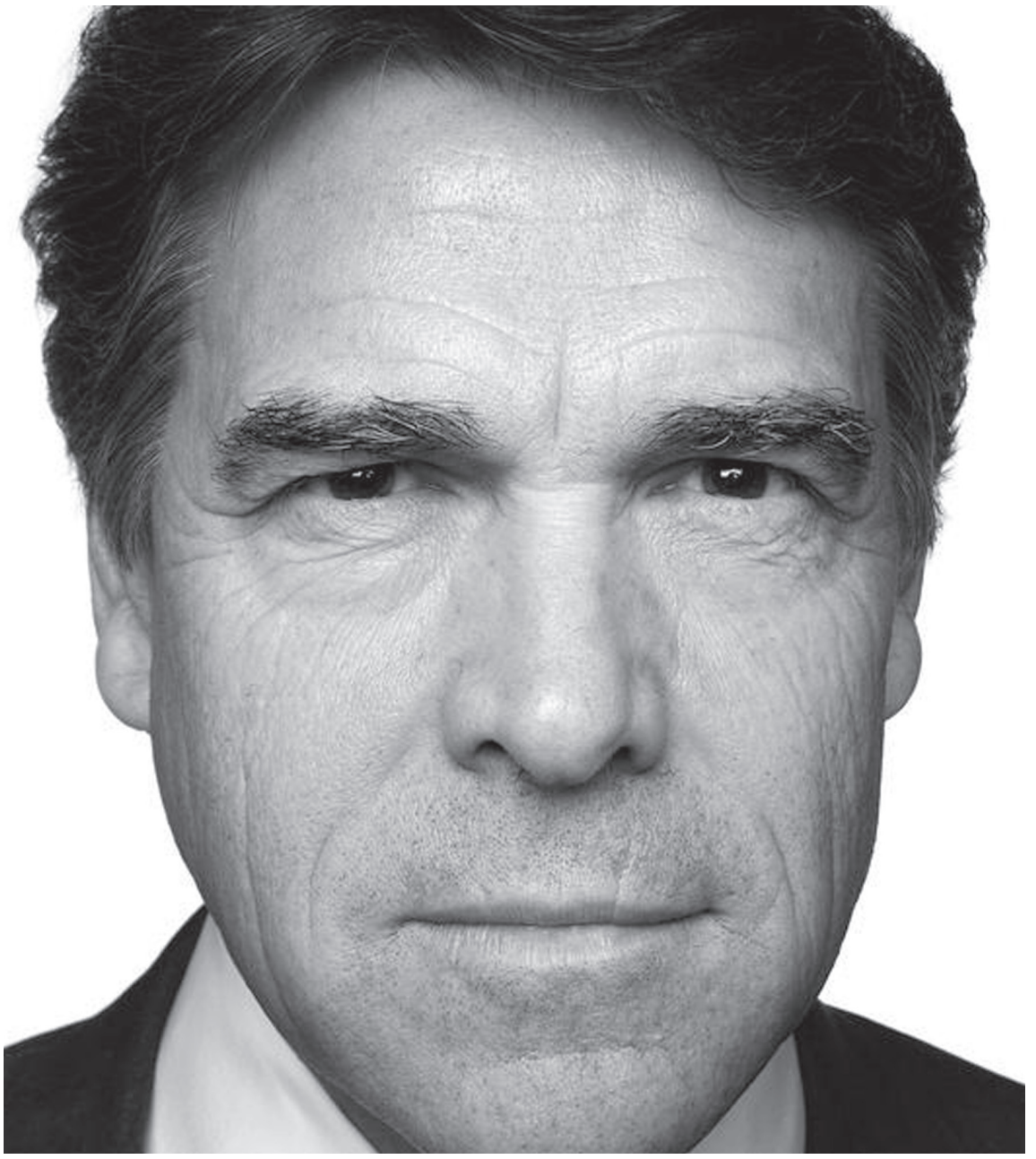
Finally, the question must be asked of those who first supported Barack Obama for President in what now seems a previous lifetime: *is this what you wanted?*

There is little doubt but that Obama just went a long way toward cementing his reelection. But he has also gone much further than his despised predecessor in demonstrating abject contempt for the rule of law, both domestic and internationally. It seems increasingly likely that future historians will simply describe the last decade as the "Bush/Obama era", as the partisan and personal differences between the two disappear beneath their common commitment to a presidency—and a government—that are beyond question, reproach, or accountability. **FPH**





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Rick Perry's stealth Presidential Campaign

BY ALEX WUKMAN

OH INTERNET, how I love you. With less than two weeks left in this year's Texas legislative session I was sure I wouldn't be able to find something to bitch about today. Then I saw that Real Clear Politics has anarticle up about how our ever-loving Governor's "Presidential Push" is "quietly" gaining steam. As the three people who regulary read this blog know the Free Press has no love lost for Perry, we've commented on him doing a lot of things but never running for President.

It's not that we believed him when he said that he had no interest in being President; we just found the thought to be almost ludicrous. Perry a man who, despite his much proclaimed love for constitutions, tried to rewrite state immunization law by executive fiat without realizing that the Texas Constitution forbid him from issuing executive orders. Perry a man who, despite his 'outsider' persona, has been in government since the 1980s. Perry a man who, despite his much ballyhooed Moral Majority credentials, has been dogged by rumors of homosexuality since he took over as Governor.

The idea that Rick Perry would even consider a presidential run and open himself up to the amount of scrutiny that comes with such a run. And let's be honest here, there are many things that would come tumbling out not the least of which is how Karl Rove managed Rick Perry's 1990 campaign for Texas Agriculture Commissioner. From that first race on Perry has been linked to corporate money, his former chief of staff became Merck's chief lobbyist and helped draft the HPV vaccine order.

Despite all these problems there is apparently a move to get Perry into the field for the Republican nomination. And Perry not said that he doesn't have any plans to his run; in fact he said something far more ostentatious. The Associated Press reported that Perry is "waiting to be summoned" into running. FPH


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Houston's First Anarchist Book Fair

An estimated 500 people converged on the Multicultural Education and Counseling through the Arts (MECA) Community Center in Houston through the weekend of April 22 for the first Houston Anarchist Book Fair and Film Festival. The fair was open to all participants and free of charge, including the three free meals a day offered to everyone in attendance.

An estimated 500 people converged on the Multicultural Education and Counseling through the Arts (MECA) Community Center in Houston through the weekend of April 22 for the first Houston Anarchist Book Fair and Film Festival. The fair was open to all participants and free of charge, including the three free meals a day offered to everyone in attendance.

In addition to book vendors and film screenings, the fair also included a variety of lectures, workshops, and radical artwork with the intention of cultivating what the book fair's website describes as "an explicitly anarchist vision of community and resistance."

The fair was sponsored by a number of organizations including Houston-based Sedition Books, Houston Anarchist Black Cross, California-based AK Press, Austin-based Monkey Wrench Books and Louisiana-based Iron Rail Infoshop, among many others.

The book fair had no leaders or anyone who was in-charge of the event. Anyone in attendance could volunteer to help run the event, which many people did. The result was a highly decentralized network of friends and volunteers who successfully maintained the book fair without needing hierarchy or authority.

The food was organized and provided by the Houston and San Antonio chapters of Food Not Bombs and a local group called Rebel-Roots as well as individual volunteers and donations.

The MECA community center is surrounded by art made from recycled materials and murals painted by local artists. One of the first workshops of the fair was about radical community art, and included demonstrations of how puppets, crafts and creative propaganda play an important role in radical culture.

A series of films, both fiction and documentary, were presented on both nights of the book fair to a packed audience.

Workshops included anti-oppression topics such as gender, consent, inter-generational organizing and illegalism through history, among others. Other workshops related to ongoing struggles and people's movements such as the movement to abolish the death penalty, prison abolition and solidarity with people's movements from Palestine to New Orleans.

The organizers of the book fair invited constructive criticism and feedback. They saw many areas that could be improved for the next time they organize the book fair.

Support This Proposal for KPFT's Local Station Board: email your name only to: isupportbdsatkpft@kmaw.net

Media collaboration boosts Israel's image on the international stage. By refusing to participate in media partnerships, media institutions globally can send a clear message to Israel that their occupation and discrimination against Palestinians is unacceptable. While Israeli media enjoys relatively free global freedom of movement and access to well equipped facilities, Israel has subjected Palestinians to movement restrictions and a lack of adequate funding, economic damage caused by the occupation, and restrictions for media facilities.

Whereas all forms of international intervention have until now failed to force Israel to comply with international law or to end its repression of the Palestinians, which has manifested itself in many forms, including siege, indiscriminate killing, wanton destruction, and the separation wall built on occupied land and ruled illegal by the International Court of Justice,

In light of the escalation of human rights violations in the Occupied Territories of Palestine,

And until Israel meets the minimum obligations under international law by:

1. Ending its occupation and colonization of all Arab lands and dismantling the Wall,

2. Recognizing the fundamental rights of the Arab-Palestinian citizens of Israel to full equality, and

3. Respecting, protecting and promoting the rights of Palestinian refugees to return to their homes and properties as stipulated in UN resolution 194,

KPFT's LSB recommends Pacifica Radio agree to join AMARC (The World Association of Community Radio Broadcasters) in supporting Palestinian civil society's call for Boycott, Divestment, and Sanctions; and in particular:

a. There will be no form of restriction on the work of individual Israeli media workers, or on conducting interviews and debates with people from any institution, but we will not turn over program production, or enter into collaboration or joint projects with official Israeli institutions or institutions supported by the Israeli state.

b. We will discuss and hold dialogs about BDS on the air.

c. We will support Palestinian media institutions directly without requiring them to partner with Israeli counterparts as an explicit or implicit condition for such support.

We affirm our commitment to anti-racism by adding that Pacifica will not turn over program production, or enter into collaboration or joint projects with anti-Jewish racists, white supremacist, Nazi holocaust deniers, as well as Islamophobic, or any other type of racist groups.

This proposal is not meant to set up a new review board or authority, but to establish a new commitment for our programmers, staff and management in addition to our Mission and Bylaws.



Houston Nakba Protest
5 / 15 / 11
photo by Musaab

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Creatures from the Deep

Houston Center for Contemporary Craft

BY ALEX WUKMAN 34

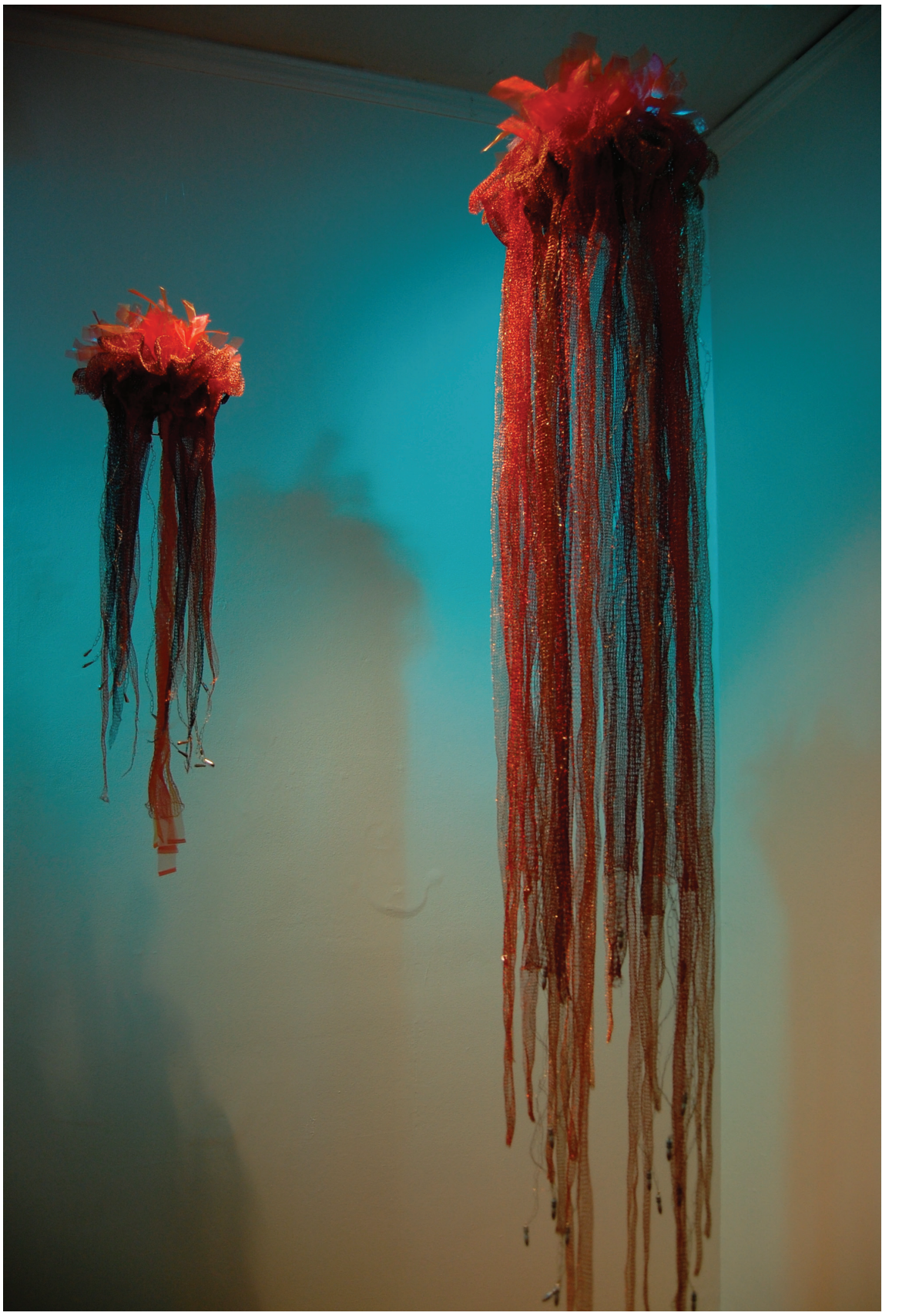
HOUSTON IN JUNE is not a pretty picture; the mercury hits 90 at 9 a.m. and stays there all day. It's either wet and muggy or dry and hot and the only sane response seems to be a cool drink in a dark bar. However, there is another option. To help escape Houston's heat the Center for Contemporary Craft will be transforming its small gallery into "a tranquil underwater world" filled with "floating jellyfish of different colors and shapes," at least that's what their press release says.

The metaphorical transformation will be undertaken to welcome an exhibit by one of the masters of Post War jewelry making, Arlene Fisch. Fisch, who lives in San Diego, is perhaps best known for pieces that combine the texture of weaving with metal materials. Beginning in 1940 Fisch, and her contemporaries, helped to redefine jewelry making worldwide. First they questioned the use of precious metals and traditional jewelry making techniques; then Fisch began breaking new ground by applying textile techniques to the metal. Her usage of these techniques helped to blur the boundaries between jewelry and dress and her integration of weaving, knitting and crocheting into jewelry creation was such a game changer that it has become the standard in jewelry design.

Over the last half-century Fisch has become one of the most respected names in artisanal jewelry making. She's received grants to study in Denmark and lecture in Austria, she taught at Wheaton College, the University of Illinois, Skidmore College and San Diego State University. She helped found San Diego State's jewelry program in the 1960s, and has been described by Preview Magazine as "a perennial figure in the metals community." Fisch's work has been exhibited worldwide and is included in such prestigious collections as the Vatican Museum and the Smithsonian American Art Museum. She authored the book Textile Techniques in Metal: for Jewelers, Textile Artists and Sculptors.

However, despite all her accomplishments she is far from the household name of a Warhol or Dali. And she is virtually unknown to the hipster kids who whip out their knitting at bars and coffee shops throughout Montrose and sell their homemade jewelry on sites like Etsy. Fisch's impossibly delicate Paper Lanterns, made of knitted and woven covered copper wire, are a far cry from the leg warmers placed around Houston by Knitta; but more people on the street can identify Knitta's work than Fisch's.

To combat this lack of knowledge HCCC will be hosting a touring exhibit of Fisch's most recent works. Initially commissioned in 2008 by the Racine Art Museum in Racine, Wisconsin, the exhibit features a series of larger-than-life 'sea creatures' made from knitted, crotched and woven wire. American Craft Magazine stated that Fisch was inspired by the Racine Art Museum's proximity to the waters of Lake Michigan and that all of Fisch's creations were grouped into 'families' and swayed in blown air that was incorporated into the exhibition. FPH



The exhibit runs June 4 to July 30 at the Houston Center for Contemporary Craft, 4848 Main Street, with an opening on Friday, June 10. For more information call 713.529.4848.

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