

FPH

FREE PRESS HOUSTON



STILL DEBATE IT

157

Staff

Publisher

Omar Afra
Managing Editor
Brigitte B. Zabak

Art Director

Tyler Barber

Associate Editors

Michael Bergeron
Alex
Kwame M. Anderson
Andrea Afra
Jack Betz

Contributors & Staff Writers

M. Martin
Andrea Afra
Tyler Barber
Brigitte B. Zabak
Mills-McCoin
Meghan Hendley
Jack Betz
Shelby Hohl
Nick Cooper
Amanda Hart
Will Guess
Stacia Rogan
Harbeer Sandhu

Web Editor

Mills McCoin

Business Manager

Shadi Jam

Photographers

Anthony Rathbun
Mark Armes
Todd Spoth

Designers & Illustrations

Shelby Hohl
Tim Dorsey
Andrea Afra
Omar Al-Bochi
Blake Jones

Assistant to the Publisher

Robert McCarthy

Intern Mujahedeen

Erin Dyer

Free Press TV Creative Director

Mark Armes

Podcast Mez

Omar Al-Bochi

Staff Dog

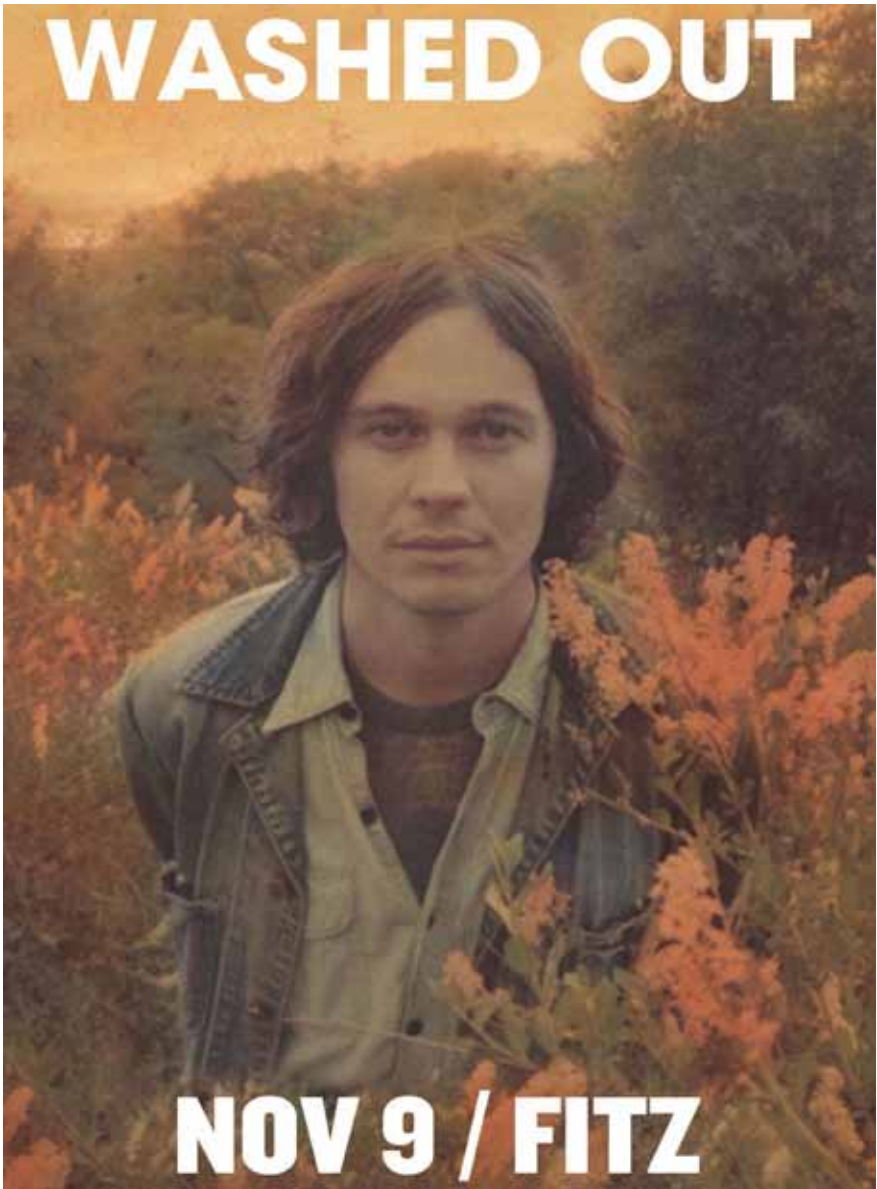
Lucy

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 ART BY
MARIA-ELISA HEG

EMAIL US
editorsatfreepresshouston.com
713.527.0014

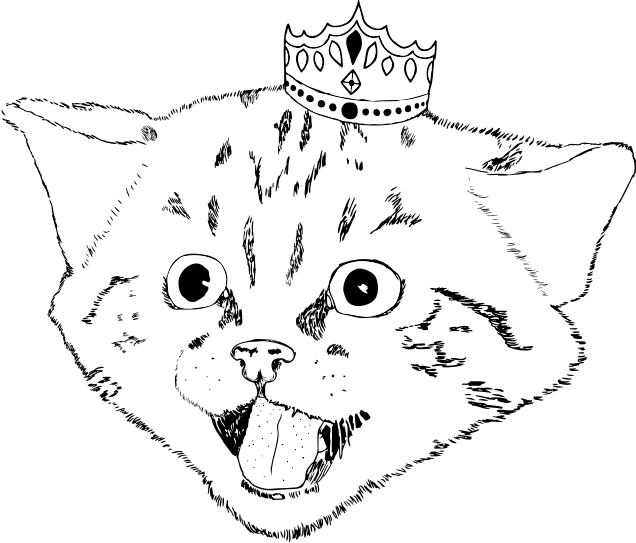


ALL TRADEMARKS ARE OWNED BY FRITO-LAY NORTH AMERICA, INC. © 2013.

NOT FOR THE FAINT-OF-TASTEBUD. AT CONVENIENCE STORES NOW!

FIND OUT MORE AT CRACKERJACKD.COM

PEGSTAR
PRESENTS



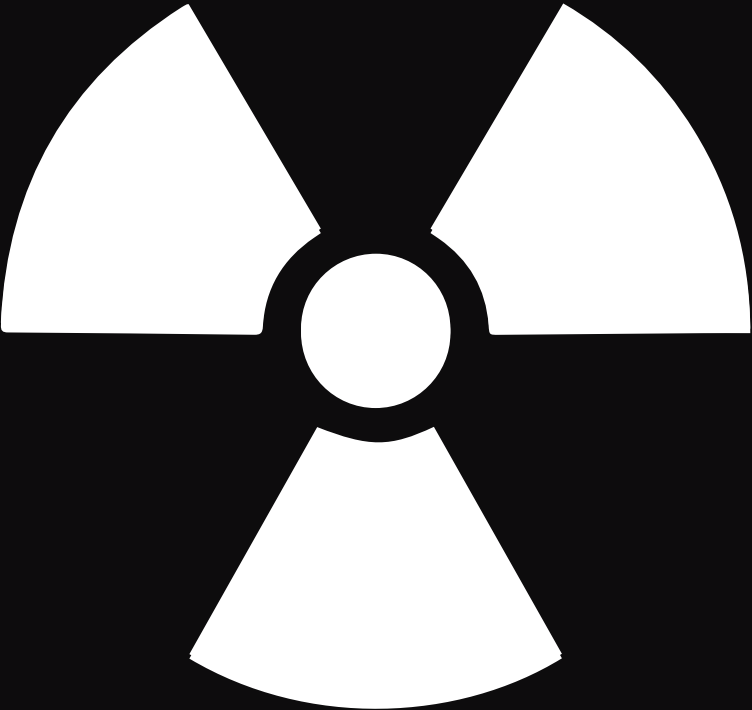
QUEEN
KWONG

9-30-13 FITZGERALD'S

POSTER BY MOBSOLETE

Damn. Went to the hospital for the first time in my life last week. Pneumonia. Who knew that shit even existed still? Didn't they knock that out with Polio and Malaria and all that? No? Oh well. I guess I better slow my roll, stress less, and quit smoking so much crack cocaine. I am just joking. I don't smoke crack cocaine. And I am not sure it could give you pneumonia anyways. Either way, hospitals are no fun. So make sure and take care of yourselves, stay hydrated, don't share hypodermic needles with people at bus stops who you don't know, and always wash your hands after performing autopsies.

RADIOACTIVE



THE
CONCERT
PUB
Galleria

SATURDAY
OCTOBER 26TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

65 BOTTLES OF SCOTCH ON THE WALL

FPH
LOCAL

10_13
6

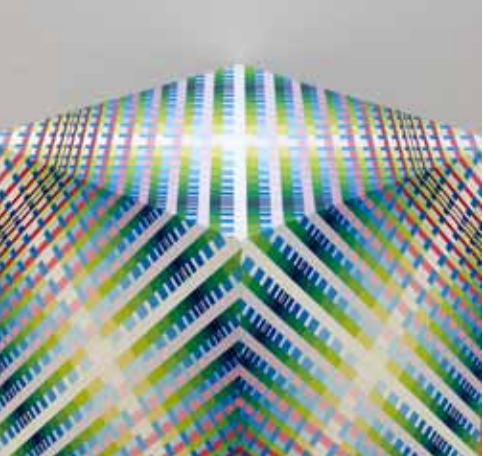
By Michael Pennywark

I ONCE TRIED A 65-YEAR-OLD bottle of scotch. It kind of melted on the tongue and was full of rich, complex tones and aspirations to greatness, all of which I had no clue about at the time. After tasting 12 different scotches, and having the palate of a habitual smoker, I would have been surprised if I could distinguish anything beyond that vague peatiness that afflicts a good scotch. Of course not only could I taste it, I could taste the differences, the maturity, and the history—right before I swilled it and asked for another. Just like a fine scotch, Contemporary Arts Museum Houston has aged and grown with the vibrant community of artists and patrons in and around Houston. This year will mark CAMH’s 65th anniversary, and to kick off their anniversary season, there will be a

six-part exhibition series, *Outside the Lines*, inspired by CAMH’s rich history looking at the present and future of abstract painting.

Over the years, the likes of Robert Rauschenberg, Vincent van Gogh, Joan Miró, Alexander Calder, and Max Ernst have all graced the walls of the museum. As one of the big four art museums in Houston, it has been known for its risk-taking and support of emerging artists and featured early career shows of notable artists such as Stan Douglas, Brice Marden, Julian Schnabel, Cindy Sherman, Lorna Simpson, and James Surls, among others. I caught up with Cannie McAllister, director of community engagement at CAMH, who explained that the series was inspired by the popular CAMH exhibition *Abstract Painting, Once Removed* (organized by Dana Friis-Hansen, 1998) and the curatorial experimentation of *Changing Perspectives* (1995).

According to McAllister “*Abstract Painting, Once Removed* focused on the new uses of abstraction among a generation of artists who rejected the heroic, personal, and angst-driven work of the 1950s. *Changing Perspectives* examined the curatorial process and how individual aesthetic decisions determine the content and installation of an exhibition. Thirteen curators were invited to explore how changing the relationships among works of art can create, reinforce, or negate their value and importance. The show was reinstalled on a weekly basis.” In a similar vein, *Outside the Lines* will take over the whole museum with installations in the Brown Foundation Gallery and Zilkha Gallery. CAMH’s director



and full curatorial staff— Bill Arning, Valerie Cassel Oliver, and Dean Daderko—will each organize two exhibitions.”

“*Outside the Lines* will open on October 31st with the first three presentations: *UIA: Unlikely Iterations of the Abstract* curated by Arning, *Outside the Lines* by Daderko, and *Black in the Abstract: Part 1* organized by Cassel Oliver. McAllister points out that “Staggered openings for the remaining three exhibitions in the series—*Painting: A Love Story*, *Rites of Spring*, and *Black in the Abstract: Part 2*—invite audiences to re-visit the evolving exhibition and consider abstract painting from multiple vantage points.”

Not so coincidentally, October 31st celebrates the anniversary CAMH’s first exhibition, *This is Contemporary Art*, which opened October 31st, 1948. As McAllister tells me, the inaugural exhibition featured “nearly 175 objects that were meant to be examples of art functioning as a fundamental part of one’s life, including in the home. This philosophy—that contemporary art reflects contemporary society and as such is vital to our daily life—has not wavered.”

Highlights not to be missed in the first three exhibits will be Gilbert Hsiao’s installation, using black light and spinning records on turntables; Gavin Perry’s 8-foot tall tower of pigmented resin; Cordy Ryman’s expansive installation, *Rafterweb Scrapwall V2*;

Nick Cave’s immense (120 inches diameter) *Tondo* made of found beaded garments stitched together; and Abigail DeVille’s *Harlem World*—a mix of found materials and bright paint, all affixed to canvas. **FPH**



CAMH’s Cullen Education Resource Room will also be offering a look at the history of the museum with photographs, video, and ephemera that highlight significant moments in its 65-year history. Now if only they had some 65-year-old whiskey to soak it all up with.





MKT BAR HAPPENINGS

Hot & Fresh Music, Art & Food
At Phoenicia Specialty Foods Downtown
1001 Austin St., Houston, TX 77010



MONDAY-FRIDAY | 2-7PM
Relax and unwind with terrific prices on select beverages and tasty treats. Choose \$5 wines by the glass, \$4 draft beer, \$3 bottles and appetizer specials.



MONDAYS | 5-8PM
Featuring local bands, new releases and local beer specials.



WEDNESDAYS | 8-11PM
Notable Houstonians play guest DJ & spin their favorites on vinyl records.
ALL DAY WEDNESDAYS
• Half off select bottles of wine
• \$8 charcuterie & cheese plates



TUESDAYS & THURSDAYS | 2-10PM
YUMMY! \$12 Steak Dinner includes: MKT salad, choice of twice-baked potato or Zaatar fries and Chef's choice steak with house-made chimichurri sauce.



FRIDAYS | 9PM-MIDNIGHT
Reverse Happy Hour includes select beers, wine and appetizers for only \$3.



SATURDAYS | 8-11PM
Shine up your dancing shoes as the best local soul DJs and bands play you something to cut a rug to.



SATURDAYS & SUNDAYS | 10AM-3PM
Enjoy a new menu, full-service dining and a variety of live music on Sundays from noon to 3PM.

Nightly Live Music Calendar at
MKTBAR.COM

3⁹⁹ HAIR CUTS

STAR SALON

4211 CAROLINE ST
HOUSTON, TX 77004
(713) 523-7197



hand car wash & detail

OPEN

Monday thru Saturday 8:30-6:30 | Sunday 9-5

Car Washes Starting at Just \$15

Aqua Wash is GREEN

All of our products are eco-friendly and bio-degradable

Buy 9 Washes, Get The 10th FREE!

Follow Us on Facebook & Twitter

INTERVIEW: HARBEER SANDHU OF TEXPHRASTIC

By Rob McCarthy

HARBEER SANDHU IS A SMART GUY, but he knows that you don't have to be a smart guy to appreciate art. In fact, if you even enjoy art, you are miles ahead of the average neanderthals amongst us. Herb, as he is affectionately known amongst his colleagues and friends, is more than passionate about art, he is the writer of the blog Texphrastic, which aims to "give long-form criticism and independent ekphrastic reponses" to art installations, artists, and particular pieces. Although he has his MFA in creative writing, he has little to no formal education in visual arts, art history, or art criticism. We had the pleasure of speaking with him, and getting to know more about him, art, and Texphrastic.

What do you hope to do that no one else does?

I am neither an academic art historian nor a journalist reporting on art events, covering who was seen on the scene for the society pages, or regurgitating press releases and artist statements. I contextualize contemporary art by relating what I see to literature, film, current events, sociological concerns, and other art. I do this with a close attention to language.

Another thing I try to do is to make contemporary art accessible to the layperson.

Without having a who's who on the arts, do you feel that people can still appreciate the techniques, the history, the theory, and the approach to art?

Absolutely yes, but it requires work on the audience's part. Ask a foreign visitor to watch a game of American football and see how much they get from it. Art (in all media) is, above all, a conversation, that is sung, so, just like you can enjoy music in languages you don't understand, there are many other levels at which it may be appreciated if you speak the language. (And this is a sloppy metaphor, because things are expressed graphically and not verbally for a reason, but visual art is nonetheless a "conversation" that employs "languages.")

How do you approach a new style or artist without having been versed in the work that may have influenced that art? Does that hinder your ability to relate to it or to write about it?

I look at it, I think about it, and then I ask myself if it's worth thinking about more. If I decide it is (based entirely on my own subjective viewpoint) then I spend some time with it. Not knowing too much about it does not necessarily hinder my ability to relate to works, because can I learn more if I feel so inclined, or I can go with an impressionistic, ekphrastic approach. It all starts, however, with looking closely at the work and spending some time with it, then asking questions.

Apart from Houston, you have spent significant time living in both New York and San Francisco. How did those environments shape your outlook on both art and literature?

I've heard it put this way (though I would say it's dated, because SF is over): In SF, people have talent but no ambition; in LA, people have ambition but no talent; and in New York, people have both ambition and talent. Where Houston fits in to that, I'll let you decide.

That said, in Houston, the conversation among art professionals is that we need more arts funding to make real our claim to be a cultural capital/destination.

That's all they ever want to talk about—funding (most of which goes to non-profit administrators, anyway). While I agree that funding is crucial, and the arts do have social benefits so they are worthy of public funding, I think another crucial ingredient that never gets mentioned is a good audience.

In New York I saw a very educated, discriminating, diverse and engaged audience. (Diverse among professions, in particular—in Houston the art audience seems to be composed almost exclusively of other artists.) I learned a lot from those people, and being around smart people talking about cool things made me want to educate myself, more, too.

In both SF and Houston, I feel like audience expect much less, and consequently, artists feel justified in tempering their own ambitions, and that really holds the culture back.

Explain the portmanteau of "Texphrastic."

Ekphrasis (or ekphrastic writing) is an Aristotelian term describing writing which is done in concert with visual art. This is what I aim to do in my art criticism—to write stand-alone works of literary quality which use visual art as a point of departure for my own impressionistic creative writing. My blog is focused on Texas art, so I combined the words "Texas" and "ekphrastic" to make TEXPHRASTIC. (I probably should have chosen an easier to spell URL, but now I'm stuck with it).

What do you see yourself doing with it in the future?

What were the goals for the blog out of the gate, and have those changed at all?

I see myself continuing to do it indefinitely, although I think the blog format is not really well-suited for what I do. I put too much research into my blog posts (I read three whole books for one post, and I'm working on another one that's incorporating at least five books) which makes it hard to hard to update even on a weekly basis, and they're too long for online reading, I think, too. I want to move in to writing exhibition catalog pieces and long-form magazine articles. **FPH**

FPH
LOCAL

10_13
8



Flying High Again!

the 7th annual **Montrose Crawl**

— October 26, 2013 —

<http://montrosecrawl.com>

Brasil > Poison Girl > Pistolero's > Boondocks
Etro lounge > Catbirds > Royal Oak
Slick Willie's > Hay Merchant > El Real > Mo Mong



Houston Area Women's Center



Cindie's



EIMAD Á ÍSLANDI
REYKA
HAND CRAFTED IN ICELAND

100% AGAVE
**TEQUILA
IZKALI**
Masterfully Distilled. Tastefully Smooth.



ENTER THE VOID

By Michael Bergeron

COMING OUT OF THE PREVIEW of Gravity 3D, I found myself walking on the terra firma of the movie theater lobby. Which is exactly the point, since Gravity concerns a couple of astronauts in an endless spacewalk, after their shuttle is destroyed by a shower of space debris. Sandra Bullock and George Clooney are the only two performers, and Gravity follows their efforts to get back to Earth, even though they have no reentry vehicle and about 90-minutes of oxygen left.

An usher asked me about the 3D. He'd heard it was the best 3D in a movie since Avatar. Certainly lensing a film in 3D in outer space (albeit at Pinewood and Shepperton Studio in the UK) lends itself to the kind of spatial separation necessary in establishing a proper sense of depth. Frankly, there have been more than a few true 3D movies since Avatar that utilized the form to great effect. Those titles would include fiction as well as documentary: Life of Pi, The Great Gatsby, Cave of Forgotten Dreams, and Pina come to mind but there are others. And a word like best suggests that there can be a pecking order, whereas a word like great allows for a game well played and an equal playing field. One thing is certain, Gravity ranks among the great science fiction films ever made.

The opening shot goes on well past ten minutes, as the camera swoops around a team of astronauts walking in space or making repairs on the Hubble Telescope. (Perhaps not oddly, one of the best uses of 3D is an IMAX 3D film called Hubble, a 40-minute phantasmagoric journey through the universe that utilized information obtained from the HST, and converted it digitally into the most detailed zoom

shot through the cosmos ever realized.) At first you feel yourself floating in space, leisurely and with grace. Then an emergency evacuation is called, after NASA picks up the scattered fragments of a recently destroyed communications satellite. The camera captures the speeding piece of metal, as they destroy the shuttle in swift pans and whooshes. Then an astronaut is spinning out of control, while the camera keeps a stationary bearing. Then the camera is spinning in a circle, while the focal point is locked down. Then you're watching other objects spinning in a 360-degree arc in front of you, out of control and almost within grasp. You know that eventually the director has to cut, but even when that happens, you're never out of danger.

Imagination is director Alfonso Cuarón's beck and call. Cuarón, who also wrote the script with his son Jonás Cuarón, boasts a filmography as diverse and eclectic as the galaxies and nebulae. Some of his films include Y Tu Mamá También, Harry Potter and the Prisoner of Azkaban, and Children of Men (the latter also innovative in its use of long travelling shots).

Finally, gathering their wits and attaching a tether to each other, the two survivors get their bearings. Cuarón has been working on Gravity for years; his last film Children of Men came out in 2006. The film was at one studio, then in turnaround, then at Warner Brothers. At times, other stars attached to the two roles included Angelina Jolie and Robert Downey, Jr. Bullock and Clooney, which are a good mix. She playing more of a scientist on her first mission, and he a real cowboy spaceman with previous mission notched on his buckle and the ambition to

FPH
LOCAL

10_13
10

hold the record for world's longest space walk. Clooney also has his spacesuit's communication equipment customized with country and western music files.

You occasionally have time to catch your breath, like when Clooney and Bullock attempt to reach either the International Space Station, or plan B, the Chinese space station, in order to use a possibly undestroyed escape pod. "No hablo Chino," quips Bullock, in a line that was obviously penned with a wry smile by Cuarón. Yet your pulse once again speeds up, as there's more debris on the path and Clooney's propulsion pack just hit empty.

I want to watch Gravity a second time—that's a given. (Definitely with the IMAX treatment.) Better still I want to see Gravity again in the company of some NASA scientists, just to see their reactions to the physics and reality of what's portrayed. We do live in Space City, after all. I certainly don't know how to operate Soyuz equipment, but Gravity seems filled with accurate operating procedures. And natch, there's no sound in space, so all you hear is helmet communication, breathing, and the rumble of the vibrations transmitted from the surface of an object through a spacesuit. Gravity is the kind of film that makes you want to be on the ground floor, because it's going to be around for a long time, and you can say you saw it when it first came out.

In addition to Cuarón's masterful grasp of heavenly awe and suspense, there's the unearthly musical score by Steven Price and the wonderfully choreographed photography from Emmanuel Lubezki. Special effects are superb and flawlessly integrated into the action. **FPH**

FITZGERALD'S



NOV
04

FRANK TURNER & THE SLEEPING SOULS

WITH THE SMITH STREET BAND • KOO KOO KANGA ROO



NOV
05

CULTS

WITH SACCO • MOOD RINGS



OCT
08

JD WILKES & THE DIRT DAUBERS

WITH TRUE WIDOW



OCT
16

SISTER SPARROW & THE DIRTY BIRDS

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



OCT
12

SCOTT H. BIRAM

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



OCT
25

HOLY GHOST!

WITH MIDNIGHT MAGIC • ORTHY



OCT
09

THE DODOS

WITH TRUE WIDOW



OCT
17

AFI

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



OCT
21

TWIN FORKS

WITH MATRIMONY



OCT
11

BURGERAMA CARVAN OF STARS TOUR

THE GROWLERS

WITH COSMONAUTS • GAP DREAM



OCT
17

FRONTIER RUCKUS

FOR MORE INFO VISIT WWW.FITZLIVEMUSIC.COM



NOV
01

HE'S MY BROTHER, SHE'S MY SISTER

WITH CAUGHT A GHOST

OPEN MIC NIGHT EVERY WEDNESDAY | VODOO GLOW SKULLS • THE TOASTERS OCT. 17 | WILL WHEATON vs. PAUL AND STORM OCT. 18
JESSIE WARE OCT. 19 | AND SO I WATCH YOU FROM AFAR • THIS TOWN NEEDS GUNS OCT. 20 | LANGHORNE SLIM & THE LAW OCT. 22
RESTORATIONS & WEATHERBOX OCT. 26 | HAWKWIND SEP. 29 | TIM KASHER OCT. 27 | SURFER BLOOD OCT. 28

2706 WHITE OAK BLVD. | HOUSTON, TX 77007 | WWW.FITZLIVEMUSIC.COM

WAKE ME UP WHEN SEPTEMBER ENDS

By Guess

AFTER A SERIOUSLY SCORCHING SUMMER, one that seemed endless to those of us dealing with the heat, it seems as if we are finally going to get a break. Not anything significant just yet, but enough to breathe a sigh of relief. As the breeze blows in, so do a slew of badass shows for the month of October. From some up-and-coming hardcore acts, to some old favorites, here’s what’s in store for the music lover in you.

Stray From The Path & Backtrack at Walter’s

Thursday, October 10

Long Island, New York has been the home of so many great heavy bands that I’ve honestly lost count, and this mecca of hardcore hasn’t stopped producing them yet. Admittedly, Stray From The Path flew under my radar for a long time, and first came to my attention while I was on tour with Comeback Kid (another long-time favorite hardcore band). Their singer told me about a song and video he had just done with the band. I was blown away. Explaining to someone that it’s hardcore music with a *hint* of rapping style and screamy vocals would probably turn a lot of people away, but give it a chance. It’s completely unique and a fresh take on the genre. The band delivers live too, putting on a phenomenal show that shouldn’t be missed. Plus, new Bridge 9 family members *Backtrack* are opening, and they’re always a must see.

A.F.I. & Touche Amore at Warehouse Live

Thursday, October 17

I was never a big A.F.I. fan when I was younger, but they’ve definitely grown on me over the years. Going back through their catalog now, I realize what I was missing all those years ago. They benefit from creative songwriting and Davey Havok—one of the most flamboyant, theatrical, and creative singers to come around in a long time AND stick around. With their comeback album and tour, A.F.I. is poised to reclaim its position as one of the most important bands of a generation. If the new songs released are any indication, they mean business. Opening the show are Los Angeles’ Touche Amore, a band that has been on the rise since they started. Their new album, *Is Survived By*, is a huge progression for the band and they’ve definitely taken a few pages out of Thursday’s book.

Glassjaw at Warehouse Live

Friday, October 18

Glassjaw has been one of my favorite bands of all time, since I was 14 years old. I can’t say I’ve been listening to many bands for almost 15 years, but every time I go back and listen to them, it just gets better. From their two official albums, to their two most recently released EPs, and everything in between, there isn’t a single song I can say I don’t like. With a different approach on how to run a band business-wise, they’ve done what most bands can’t for me—inspired me. These days, Glassjaw doesn’t tour much. Most of these shows are scattered throughout the US at random times, festival dates in Europe, but nothing that’s really ever a solid tour or enough to call it a comeback. Four Texas shows were recently announced, with Houston being one of them. See them while you have the chance. Who knows when they’ll be back, if ever.

Saturday, October 5 – An Oath of Misdirection, Dead To The World, Ransom Bandits, & Color Chemistry at House of Blues (Bronze Peacock Room)
Wednesday, October 9 – Local Natives & Wild Nothing at House of Blues
Thursday, October 17 – Bob Schneider at McGonigel’s Mucky Duck
Saturday, October 26 – Danzig at Warehouse Live
Thursday, October 31 - Alkaline Trio & New Found Glory at House of Blues

ALBUMS (THE REVIEW OF)

By K.M. Anderson

HERE BECKONS THE CHORE of the record review. I’ve heard so many albums I know not what to do. But they are waiting for my opinions with zeal, so here are some albums you can pay for or steal. Some of them are rocking, some of them are rap, but you can count on one thing, I fucks with no crap.

Dustin Wong

Meditation of Ecstatic Energy (Thrill Jockey)

Dare I say, high on my list of albums of the year. Yes, it is based off of loops played off one another, but is also, as the title suggests, wildly energetic. Each song is almost a blind sprint into the next. “The Big She” opens like an action sequence, “Out of the Crown Head” bounces around, busy like a foot-imprinted ant pile, to then become the wings of an eagle taking flight. “Japan” could’ve been a Tortoise song, grand and majestic. The compositions on this album display a true genius at work, as there is only one player, one guitar, yet the songs are damn near orchestral. This is a dynamic piece of work; it displays and arouses ecstatic energy.

Danny Brown

Old (Fools Gold)

Danny Brown has always been an interesting rapper. He’s from hood Detroit, his beats are progressive, house-y, his raps are druggy, dirty, and his voice is unmistakable once you’ve heard it. All that stated, his last album XXX, was one of the best releases of that year; Old is the highly anticipated follow up. What can one expect? I’m not sure, Freddie Gibbs and Purity Ring are on it, which itself is amazing. The lead single “Dip” is an ode to MDMA and the beat is electro-trap. One thing is for sure: It will be entertaining, and not for delicate ears. I’m in, who’s coming with me?

Bottomless Pit

Shade Perennial (Comedy Minus One)

Bottomless Pit is not the type of band that is helped by, or necessitates the idea of hype. Bottomless Pit make a version of good ol’ rock n’ roll, informed by the sound of post-rock, as much as the classic. Some of it is self-referential (two members were once in Silkworm), some of it is informed by Neil Young and Crazy Horse, all of it is informed by great guitar rock. The class that this album resides in a slim one. That said, you will not hear three other albums of this caliber this year, or next year for that matter.



FUN FUN FUN FEST

NOV 8 • 9 • 10 - AUDITORIUM SHORES - AUSTIN, TX

MUSIC / COMEDY / RIDE / SKATE / FOOD / NITES

TICKETS ON SALE NOW AT FUNFUNFUNFEST.COM

BROUGHT TO YOU BY OUR FINE FRIENDS

SHINER

ABSOLUT

RED BULL

SMART

Shiner

ABSOLUT
VODKA

Red Bull
SOUND ENERGY

smart
open your mind.

**MIA**

**SNOOP DOGG**
A.K.A. SNOOP LION

**SLAYER**

**JURASSIC 5**

**DESCENDENTS**

**MGMT**

**SIMIAN MOBILE DISCO**
DJ SET

**LUPE FIASCO**

**III FLAG**

**QUICKSAND**

**CUT COPY**

**BONOBO**

**DEATH GRIPS**

**TELEVISION**

**ICE-T**

**JUDGE**

**THE WALKMEN**

**DELTRON 3030**

**THE LOCUST**

**DEERHUNTER**

**FLATBUSH ZOMBIES**

**ZUB HUMAN**

**DISMEMBERMENT PLAN**

**BIG FREEDIA**
THE QUEEN DIVA

**GOJIRA**

**WASHED OUT**

**JOHNNY MARR KURT VILE**
AND THE VIOLATORS

**CHROMATICS**

**POLYPHONIC SPREE**

**GLASS CANDY**

**THE IMPOSSIBLES**

**GEOGRAPHER**
KING KHAN AND THE SHRINES

**RJD2 TYCHO**

**BODY COUNT AUGUST BURNS RED**

**BLAKE SCHWARZENBACH**

**SHLOHMO XXYYXX**

**THEE OH SEES CLOUD NOTHINGS**

**CHELSEA LIGHT MOVING**

**ACTION BRONSON**

**Cro-Mags CEREMONY**

**BILL CALLAHAN**

**LITTLE BOOTS DELOREAN**

**MELT BANANA PELICAN THE MEN**

**THE JULIE RUIN**
Kathleen Hanna & Kathi Wilcox

**STAR SLINGER**

**TITLE FIGHT WHITE LUNG**

**MAC DEMARCO MERCHANDISE**

**SMALL BLACK POOLSIDE**

**CODE ORANGE KIDS**

ACTIVE CHILD BEACH FOSSILS

DESSA UNDERACHIEVERS

NARROWS RETOX

CAYUCAS QUASI BLEACHED LEMURIA

BIG BLACK DELTA MYKKI BLANCO RATKING

UNLOCKING THE TRUTH

TON TONS OLA PODRIDA FRANK SMITH WILD CHILD

PHRANCHYZE ROGER SELLERS LNS CREW

TRUE WIDOW SPRAY PAINT VENOMOUS MAXIMUS

TENACIOUS D

CHRISTIAN HOSOI

PATTON OSWALT

MAT HOFFMAN

CRAIG ROBINSON

PIERRE LUC GAGNON

JENNY SLATE DOUG BENSON

MIKE "HUCKER" CLARK

ROB DELANEY THE ERIC ANDRE SHOW

SERGIE VENTURA LESTER KASA JOHN "TEX" GIBSON

KYLE DUNNIGAN KYLE KINANE HARI KONDABOLU

STEVE OLSON ELLIOT SLOAN DENNIS MCCOY

JONAH RAY MATT BEARDEN ALTERCATION COMICS

SIMON TABRON AARON ROSS CHASE HAWK

NEW MOVEMENT SKETCH

TOM DUGAN CODY LOCKWOOD SEAN SEXTON

TACO CANNON AIR SEX CHAMPIONSHIP ACW WRESTLING

RANEY BERES STEVEN REEVES

VEGGIE HOT DOG EATING CONTEST

CLINT REYNOLDS

AND DOZENS MORE COMICS & FUN

CO-PRESENTED BY PROJECT LOOP

FUNERAL HORSE: PAUL’S NEW RIDE

By Jack Betz

A YEAR OR SO AGO, Paul Chavez was known mostly for his work in dark, droning, dramatic, post-punk outfit Art Institute. After that project came to an end, it seems unlikely that many would have been able to guess at the vehicle which he would choose to make his return to the Houston music scene. Chavez, no longer a student of Wire or Joy Division, instead started a new band, more influenced by sludge and doom, than melancholy or gloom. Now the band sounds more like Sabbath instead of Section 25—The Melvins instead of Magazine—Kyuss instead of Killing Joke (actually both of those last ones seem to fit now).

How did you go from Art Institute to Funeral Horse in such a short amount of time, and with such gusto/good response? Well, the band “met” on Craigslist—which is how I end up in a lot of bands / band situations around Houston. Jason Adams (bass) met up with a drummer who was into heavier styles of music such as Sleep, Black Sabbath, Saint Vitus, etc. From there—Jason placed the ad on CL and that’s when I showed up. Let’s see, that would have been April of this year.

The three of us clicked right away and we had six songs pretty much ironed out within 30 days. We rehearsed twice a week and were able to do our first gig on June 1 at the Ballistic Skate House (RIP) as part of the post Summer Fest event.

Once we had the songs professionally recorded, I hit up every metal and punk BBS/blog/ Facebook/web-site I could find and posted a link to our Bandcamp page. This took about two or three weeks of constantly searching and posting. I found most of the sites by checking out who reviewed Venomous Maximus’ album... thinking that if they liked VM, they would probably not spit in the face of Funeral Horse. I also put flyers for the band inside every order that came into (my label) Artificial Head Records.

The next thing we know, the band starts getting reviews posted and the fan base grew at a rapid pace. I believe the music plays a big part in the band’s success, but a lot of leg work had to be done to get the word out about the band and its material.

The whole process of searching for sites, registering to comment on the sites, posting about the band and THEN searching some more sites was brutal and draining. On the plus side, I have my database of places that I can ping for upcoming releases!

Tell us about your recent mini-tour. Which cities gave you guys the best reception? And conversely, who was the roughest crowd?

We set up a four date “tour” just to test the water on how well we would do for gigging night after night. We started in Houston and then hit up Bryan, Corpus Christi and then Austin. Each place was a little different with Corpus winning the vote for the strangest groupie encounter. Bryan most definitely had the best weed. Wait...can I say that here? Ummm, anyway, none of the crowds were rough. That honor goes to Trailer Space Records in Austin—where people were slamming and I got hit in the mouth with the microphone.

Around the same time Funeral Horse got started, you attended Black Sabbath’s first US tour date at Cynthia Mitchell Woods Pavilion. Knowing that they are the godfathers of modern metal, and in particular the sludge-metal style that you work in, what did you think of the show (other than the fact that Ozzy can’t sing anymore)?

I nearly fucking cried when they played “Dirty Women”. It’s one of my favorites of their later Ozzy material. However... the reason why I nearly bawled like a little girl is because for about 10 second...just this tiny moment in time...Black Sabbath was a band of guys again and not people bound together by a contract. Geezer was wailing away on the bass, Ozzy was bent over, smiling and clapping in front of Iommi like he used to do, and Iommi was wailing away on the solo, and smiling back at Ozzy. It was truly, a heart-felt moment. But then, it was gone. Ozzy returned to the microphone stand, Iommi turned away from the rest of the band, and Geezer remembered that his coke supply had run out. After that moment, I felt that I had received more than what I paid to get in.

Are you an Ozzy man, or a Dio/Gillian/Martin fan?

Good question... ummm... I like them all since they each brought something different, while the band retained its core style.

What happened with your drummer? There was a cryptic status on the band Facebook page about the fact that you guys are looking for a new one.

Well, by the time we were done with the mini-tour, the drummer felt that he couldn’t handle any more gigs. He was in physical pain by the end (he’s older than Jason and I) and he was exhausted from the tour shenanigans (girls, pot, alcohol, loud music, driving, driving, drive, driving, etc).

Thankfully, we have a wonderful group of friends in Houston and we’ve got a few good people who are willing to step in and help out until we can find someone who can do the job. **FPH**

FPH
LOCAL

10_13
14





nightculture

SOMETHING WICKED

SATURDAY, OCTOBER, 26, 2013

TIESTO

ADVENTURE
CLUB

ALEX YOUNG

فيلع

Antony

ARNEJ

abb+

COOKIE
MONSTA

cosmicgate

CRIZZLY

CYRIL HAHN

DEORRO

dyro

FIREBEATZ

FIGURE

HEROBUST



HENRY KRINKLE

LIQUID
TODA

LUMINOX

RYAN
HEMSWORTH

sean
CLAS

SHOGUN

SIMON
PATTERSON

Tommy
Trish

WOLFGANG
GARTNER

SAM HOUSTON RACEPARK
7575 North Sam Houston Pkwy W
Houston, TX 77064
18+ event • 21+ to drink / 2pm-12am



www.facebook.com/SomethingWickedFest



www.twitter.com/SomethingWicked



www.youtube.com/SomethingWickedFest



instagram.com/SomethingWickedFest

WWW.SOMETHINGWICKEDFESTIVAL.COM

BUILDING A BAND IN THE DIGITAL AGE

By David Haydon
Art by Shelby Hohl

FINDING BAND MEMBERS is straightforward on paper. You put out an ad, mention who or what instruments you’re looking for, and set up auditions for those who reply. Last month, a drummer and guitarist, both of whom have been jamming together for the better part of the year, took their chances with Craigslist, assuming the digital world could only streamline the process further. This was not the case, and as it turned out, word of mouth alone was the determining factor in their group’s addition.

“We started by saying specifically we were looking for a bass player and a singer,” 22-year-old guitarist Dustin Derrick said. “Then we put requirements that we wanted them to be dedicated, full of energy and creative. They had to be able to practice two or three times a week. Then we put some influences (Audiovent, Far, Jane’s Addiction, etc.) and we told them to just hit us up.”

The call for dedication is one that the two don’t take lightly. Derrick, sees around 10 concerts a year and practices on his guitar daily. His drummer has been playing for seven years.

The duo’s ad became a drop in the bucket of Craigslist’s music section, hidden among variations of “cover band for hire,” “Piano teacher needed” and “recording studio \$85 an hour.”

This is where the discrepancy comes in. The Houston Craigslist page gets 240,000,000 page views per month. Although thousands view the Houston page of Craigslist daily, Derrick received only a dozen or so replies. Seven were singers. One was a bass player. The rest used keyboards or turn tables.

“We had a couple people come over, but they just didn’t click,” Derrick said. “I never emailed them back so I guess they got the hint.”

The bass player they auditioned had a punk influence, which, although under the catch-all umbrella of alternative rock, wasn’t what the duo wanted.

“He just had a different sound he was going for,” Derrick said. “He was more into punk bands and we really weren’t trying to go in that direction. Like all bands do, I would want to experiment and evolve our sound as we go on, but the main vein of our music is rock.”

After a couple of weeks, Derrick began looking at other musician’s want ads, wondering if he (with or without his drummer) would be a temporary fit for someone else.

“Most of the ads were looking for singers. There was one that stated it was alternative rock, that they

had a full band, they had practice space and had all their own equipment. I sent them an email asking if I could come out and audition, but didn’t get anything back.”

He didn’t hear back from any of the Craigslist posts. Something Derrick assumes is a typical scenario.

“I don’t know if they already found somebody and their ad was just still up or what,” he said.

Derrick thinks the wide spectrum that is alternative rock may have contributed to the small returns.

“You have to find like-minded people in Houston. You have to find the people who can play to your kind of stuff. People with the same musical tastes. We had people come over that were just different and looking for different things.”

In one instance, they got a reply from a female singer whose main influences were Panic at the Disco and My Chemical Romance, a far cry from the influences the duo listed in their ad.

“There’s just so many categories, it’s hard to connect with people. I think most people know when that magic clicks, when it will work or not,” he said.

The duo also knows that Cypress is a good distance from downtown’s music scene, and the simple sprawl that is Houston sequesters the many genres of the music community.

“For us being where we are, a lot of people don’t want to drive 20 minutes out of downtown Houston, they just want to stay local.”

As a result, Derrick and his drummer encountered their current bass player the old-fashioned way: Word of mouth and happenstance.

“He moved back from Huntsville and told me that he’s quitting school, so I asked if he wanted to play bass for us and he said sure,” Derrick said, “I’ve known he’s played bass for quite a while.”

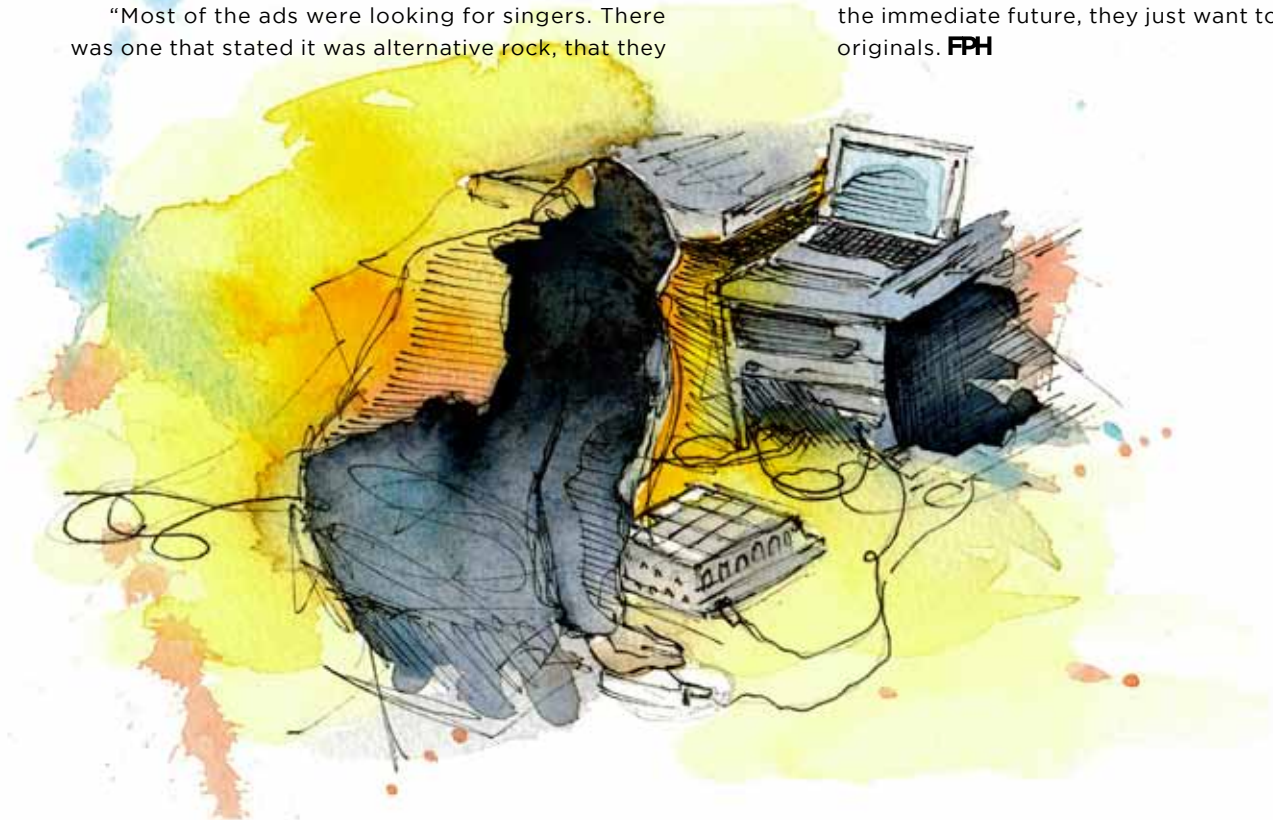
They’re still looking for a singer. As for trying to use Craigslist again, or any other social media platform to find them? Not until they have to.

“I really haven’t looked since. We have everybody right now, until we really need a singer,” he said. “We might just stay a three-piece. I wouldn’t even worry about it until we start recording more.”

His bass player has rudimentary recording equipment, the drum set doesn’t have to move around (or the double-wide pedal board, amplifiers and guitars for that matter) and everyone is on the same page as far as practice is concerned. For the immediate future, they just want to work on their originals. **FPH**

FPH
LOCAL

10_13
16





**GLOBAL | LOCAL
GOODS | PEOPLE**

Proud to serve
Houstonians for 30 years



HALLOWEEN PARTY

FLICKER SYSTEM
(GALLERIA LOCATION)

SPACE MONKEY
(NORTH LOCATION)

**COSTUME CONTEST!
DRINK SPECIALS!
NO COVER!**

THURSDAY
OCTOBER 31ST
2470 FM 1960 W.
281.583.8111
THECONCERTPUB.COM

THURSDAY
OCTOBER 31ST
2470 FM 1960 W.
281.583.8111

YUMSTOP.COM

Locations Westchase & Downtown

SAFE-SPACE* INVADERS

By Harbeer Sandhu
Art by Shelby Hohl

GAY BARS ARE HOT. I don't mean literally, like the UpStairs Lounge tragedy, when a crazy terrorist set fire to a gay bar in New Orleans in 1973 and 32 men died, but with increased mainstream acceptance of genderfuck, it seems like more and more straight** people are visiting spaces created by and for queers. In light of this, and with the number of queer spaces in Montrose plummeting, we have come up with this list for folks who may be unaware that even though they are fun and pretty and spending money, their presence in these spaces is suspect, so they should tread lightly.

DO feel free to accompany a gay friend to her/his community space. You are friends and you should be happy to share different aspects of your lives, just be wary about going back to that space on your own; you wouldn't expect to be welcome at a members-only club without a host, would you?

DO recognize the difference between a gay "community bar" and a gay "pick up joint." If you are respectful, you may be welcome at the former, but don't push your luck at the latter.

DON'T assume that every queer person of your same gender wants to get with you. Maybe they're just nice or want to have a conversation.

DON'T freak out if someone of the same gender makes a pass at you—just politely say you're not interested. You are in THEIR space, and if you can't hang, leave.

DON'T assume that gay dudes know how to decorate an interior to meet your chintzy sensibility.

DO take a hint when someone doesn't want to talk to you. Not all gay people are generically "FUUUUUNNNN!" and even the "fun" ones aren't fun all the time. Sometimes people want to be left alone, and they don't owe you their attention.

DON'T get too familiar. You have some gay friends who don't mind you using slurs like "fag" or "dyke?" Good for you. Feel free to use those words around those people, but don't think you have some kind of All-Access LGBTQ pass to act however you want around unfamiliar people.

DO buy drinks for your fellow patrons and even the bartender. Let's face it—whether you're into guys or girls, if you're at a bar, you're probably into booze (just DO be responsible).

DO tip well. This is a much better way to get stiff drinks than sending your hot boy toy to flirt with (tease) the bartender.

DON'T bring your bachelorette party to a gay bar. That's just fucking rude. Do you realize gay people can't get married in Texas? Not cool. Pay for a stripper, go to La Bare, or figure some other shit out—this may be your "one" special night, but for the patrons of that bar it happens too often.

DON'T feel like you need to fondle and kiss your hetero partner every three minutes to alert folks to the fact that you're hetero. That is obnoxious. Take that shit...ANYWHERE...you have that luxury, so why do it in a space for people who CAN'T do it everywhere?



DO help make straight spaces safer for everyone. Instead of taking your straight girl dance party to a gay club because men are too aggressive on "straight" dance floors, work with promoters, club owners, security staff, and your straight and gay allies to make all dance floors safer for everybody—for straight women AND for homos!

DON'T lead people on to get free drinks or to stroke your ego. There is a word for that, and that word is "tease." Don't be a tease. That's cruel (and not in the good way).

DO dance. You get bonus points for dancing with folks of your same gender.

DON'T take up prime real estate on the dance floor. Those cages are not for you. The stage is not for you. The spotlight is not for you—not here.

DON'T shout. Nobody wants to hear you yell "Woooooo! That's my jaaaaam!" We are dignified adults here. Doing jello shots and gyrating to Beyoncé. In our underwear.

DON'T cock-block your gay friends. They'll ask for your help if they want it, but (especially man-on-man) courtship may happen quicker than it does in your life and that's none of your business. Be happy your friends are getting some and stay out of the way.

DON'T stare. Stares often precede fights, so you might be freaking people out, and looks matter in gay space (cruising, glimpsing, admiring) so check the look.

DON'T back your car up 70 feet to smash your rear into another car, drive off without leaving any contact information, and then deny the whole thing even when you're caught on video tape, especially if you're a popular local conservative talk radio host. **FPH**

** I use the term "safe-space" to mean it's safe for gay people to be gay there, but let's be honest, these are not consciousness-raising spaces; a lot of effed up stuff happens in gay bars, too, so "safe space" is used with that caveat.*

*** I don't believe in "straight" people—they're like unicorns. I think we all lie somewhere along an omnisexual spectrum, so I use this term with this caveat.*

Devon Britt-Darby, Oskar Sonnen, Mark Tully, and three anonymous men contributed to this article.

FPH
LOCAL

10_13



CLASSIC NEW YORK COCKTAILS?
WE GOT HAM!



616 WESTHEIMER 713-521-3838 ILOVEKATZS.COM

RED LION PUB

SERVICE INDUSTRY FRIENDLY
 LATE NIGHT FOOD SPECIALS

COME MEET YA MATES!



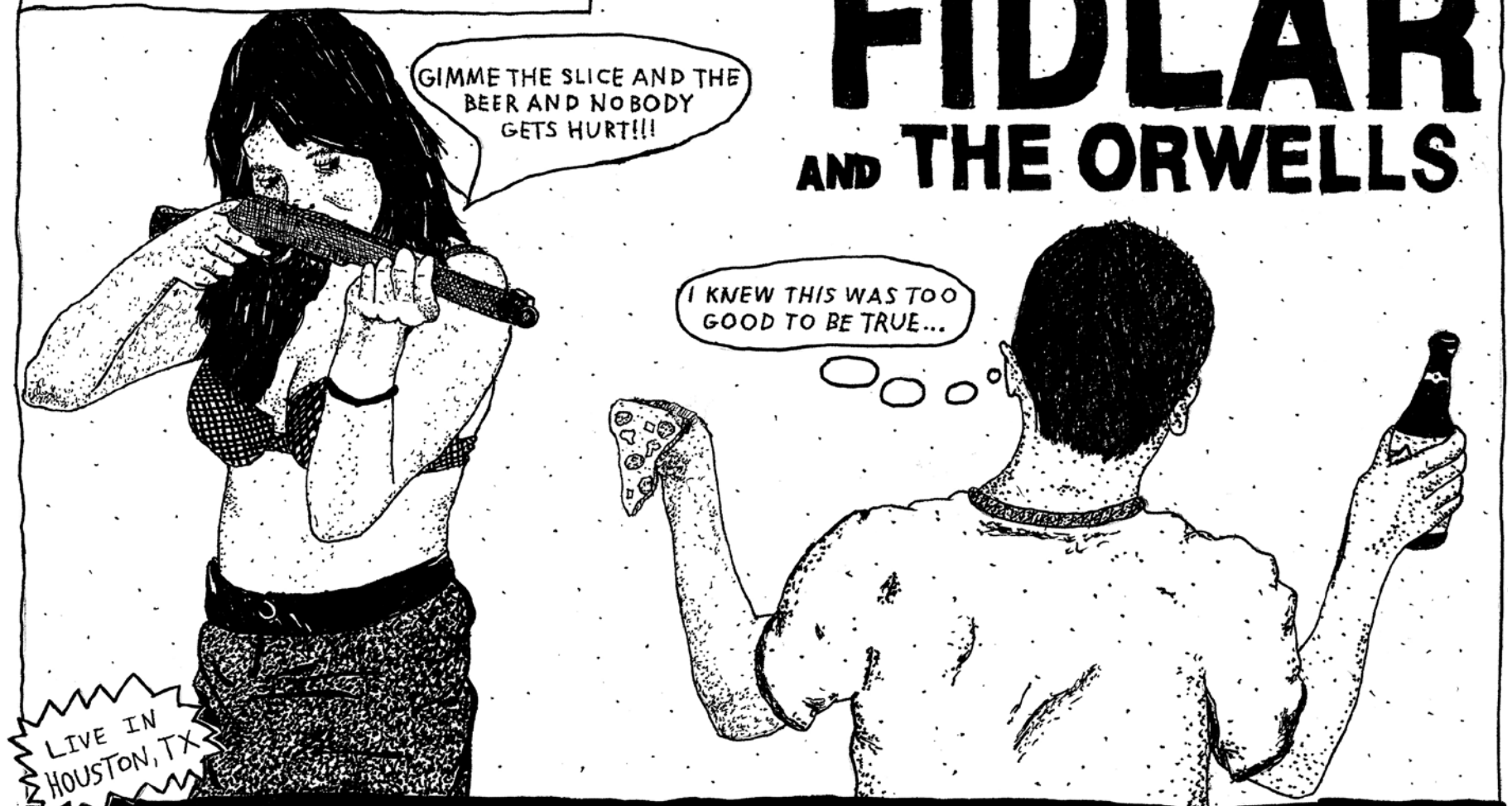
NIGHT OWL MENU
 THUR-SAT 10:30PM-1AM

ALL PLATES UNDER \$10

- | | |
|------------------------------------|--------------------------------|
| \$6 FOR 2 BACON-SHRIMP TACOS | \$1.50 ANGUS BEEF MINI BURGERS |
| \$7 1/2 LB ANGUS BURGER WITH FRIES | \$6 STEAK-STUFFED GARLIC NAAN |
| \$5 "GLUTEN-FREE" MAC N CHEESE | \$6 PUNJABI EGGROLLS & MORE |

OPEN FOR LUNCH AND DINNER DAILY
 2316 S. SHEPHERD | 713.PUB.3030 | REDLIONHOUSTON.COM

PEGSTAR PRESENTS...



FIDLAR AND THE ORWELLS

LIVE IN HOUSTON, TX

FITZGERALD'S OCTOBER 5, 2013 

WHAT IT DO

OCTOBER 2013

Say Hello to FPH's guide to September, a calendar of events featuring choice picks from our delightful staff of heathens.

We encourage you to get off your ass & go enjoy your city.



CLOSING DAN HAVEL

HOMERUSCHEN - DISRUPTED ARCHITECTURE
1506 WHITE OAK DR.

"REMEMBER THAT COOL WOODEN BLACK HOLE THING THAT WAS AT ART LEAGUE? THIS IS THAT GUY AND HE'S MADE A BUNCH OF COOL NEW SHIT."
- N. JONES



LOTS OF RAIN EVERYWHERE

"DRESS ACCORDINGLY" - FPH

FPH



DRINK HOUSTON BETTER!

BUY BOOKS! DRINK YOB BETTER!
POISON GIRL | 1641 WESTHEIMER

"SUNDAY FUNDAY FOR A GOOD CAUSE!" - S. JAH



KEIJO HAND: SOLO

BARNEVELDER MOVEMENT/ARTS COMPLEX
2201 PRESTON ST

"AN IMPROVISING INSTRUMENTALIST WHO USES VOLUME, DISTORTION, AND THEATRICALITY IN THE EXTREME."
- N. COOPER



PETER BRÖTZMANN: SOLO

BARNEVELDER MOVEMENT/ARTS COMPLEX
2201 PRESTON ST

"FOR OVER 40 YEARS, THE GROUNDBREAKING, GERMAN, MULTI-REEDIST PETER BRÖTZMANN HAS PEELED THE PAINT OFF CONCERT HALLS WITH HIS MASSIVE TONE, ROUGH TIMBRE, AND RELENTLESS ATTACK."
- N. COOPER



CURRY AND A PINT NIGHT

RED LION PUB | 2316 SHEPHERD DR

"TIKKA OR VINDALOO? STELLA OR BLANCHE DE BRUXELLES? WEDNESDAYS CAN'T GET ANY MORE DELICIOUS THAN RED LION'S CURRY/PINT NIGHT."
- A. AKA



HOUSTON CULINARY TOURS: BREWERY

CENTRAL MARKET | 3815 WESTHEIMER

"TOUR FOUR LOCAL BREWERIES, THEN SOAK UP YOUR ALCOHOL WITH DELICIOUS CUISINE FROM AN ASSORTMENT OF HOUSTON FOOD TRUCKS."
- A. BOLT



FREE RADICALS

AVANT GARDEN | 311 WESTHEIMER

"YEAH, IT'S MY BAND. CALL ME CORRUPT FOR LISTING IT, BUT WE USUALLY MAKE ABOUT \$4 EACH. FREE SHOW! 9:45-11 PM"
- N. COOPER



YOU CAN'T TAKE IT WITH YOU

ALLEY THEATRE

"IF YOU'RE LUCKY, AFTER THE SHOW YOU CAN GO UP TO THE 14TH FLOOR AND SEE THE VIEW."
- S. JAH



SISTER SPARROW & THE DIRTY BIRDS

FITZGERALD'S | 2706 WHITE OAK

"THIS LITTLE CHICK SINGS UP A STORM, AND THE EIGHT-PIECE BAND INCLUDES A HORN SECTION."
- FPH

FPH



JOHN FOGERTY

CYNTHIA MITCHELL WOODS PAVILION

"JOHN OF C&R FAME WILL BE SKIPPING THE SOLO STUFF THAT NO ONE WANTS TO HEAR AND PLAYING AN ENTIRE CREEDENCE ALBUM, FROM BEGINNING TO END. THAT'S MORE LIKE IT."
- J. HEIT



TANGO LESSONS

THE CONTINENTAL CLUB

"NO ADMISSION ON MONDAYS WITH TANGO LESSONS AT 7 PM, FOLLOWED BY MUSIC FROM GROVER GILL AT 8 PM."
- FPH

FPH



DIZZY WRIGHT & EMILIO ROJAS

FITZGERALD'S | 2706 WHITE OAK

"CRAZY ENERGY LEVELS GUARANTEE A SELL-OUT!"
- FPH

FPH



SCREENING OF "MORE THAN HONEY"

MTAH LAW BUILDING

"DIRECTOR MARKUS IMHOOF EXPOSES US TO THE WORLD OF BEES - BUT I'M JUST GOING TO SEE THE BEE BRAIN SCAN."
- S. JAH



MKT BRUNCH

MKT BAR

"ENJOY YOUR SUNDAY FUNDAY AT PHOENICIA DOWNTOWN'S MKT BAR, WITH DELICIOUS FOOD AND LIVE MUSIC."
- S. JAH



SURFER BLOOD

FITZGERALD'S | 2706 WHITE OAK

"I'VE NEVER REALLY LISTENED TO THIS BAND, BUT PEOPLE SAY THEY'RE GOOD. SO MAYBE WE SHOULD ALL CHECK THEM OUT."
- N. JONES



IN THIS MOMENT

WAREHOUSE LIVE | 813 ST. EMANUEL

"HEAVY METAL FROM CALIFORNIA ROCKS DOWNTOWN HOUSTON."
- N. BERGSON



3RD ANNUAL VAMPIRE'S BALL

FEATURING GABA LIFE

6400 RICHMOND
"18 AND OVER, THREE DIFFERENT THEMED AREAS AND ELECTRONICA."
- N. BERGSON





RAIN
 "CORDINGLY" - FPH

FPH



3
YOUNG MAMMALS
 AND THE WHEEL WORKERS | DISCOVERY GREEN
 "THIS THURSDAY'S FREE CONCERT SERIES AT
 DISCOVERY GREEN IS A DOUBLE BILL FEATURING
 YOUNG MAMMALS AND THE WHEEL WORKERS.
 FREE." - A. AFR



4
WHITE GHOST SHIVERS
 THE MUCKY DUCK | 2425 NORFOLK
 "THEIR BANJO PLAYER IS SEVEN-FOOT TALL.
 THEIR MUSICAL CHOPS WERE OBTAINED FROM
 THE DISTANT PAST." - M. BERGSON



5
3DCAMP
 U OF H COLLEGE OF ARCHITECTURE
 "ANYTHING AND EVERYTHING 3D IN ONE PLACE.
 ONE OF MY FAVORITE EVENTS OF THE YEAR."
 - S. JAM



ND A PINT NIGHT
 UD | 2316 SHEPHERD DR
 D'S | 2706 WHITE OAK
 "WINDALOOP? STELLA OR BLANCHE DE
 7 WEDNESDAYS CAN'T GET ANY MORE
 THAN RED LION'S CURRY/PINT."
 AFR



10
JAZZERCISE AT DISCOVERY GREEN
 DISCOVERY GREEN
 "HUST OUT YOUR LEGWARMERS AND LEOTARDS
 FOR THIS 10:30 AM JUMPSTART TO YOUR DAY
 10:30-11:30 AM ON THE GREEN" - A. AFR



11
CAPTAIN PHILLIPS
 THEATERS EVERYWHERE
 "TOM HANKS AND HIS CARGO SHIP ARE HIJACKED
 BY SOMALI PIRATES." - M. BERGSON



12
HOUSTON VINTAGE MARKET
 THE 1940 AIR TERMINAL MUSEUM
 8325 TRAVELAIR ST.
 "I HAVE FOUND SO MANY GREAT PIECES AT
 VINTAGE THAT I AM HESITANT TO TELL YOU
 ABOUT IT. ONLY FINE. NOW YOU KNOW." - A. AFR



PARROW & THE DIRTY BIRDS
 D'S | 2706 WHITE OAK
 "THE CHICK SINGS UP A STORM, AND THE
 E BAND INCLUDES A HORN SECTION." - FPH

FPH



17
MUSEUM OF FINE ARTS, HOUSTON
 5601 MAIN ST
 "ON THURSDAYS GENERAL ADMISSION TO THE
 MFAH IS FREE." - FPH

FPH



18
MY BIRTHDAY
 MY PLACE
 "BRING ME CHICKEN FRIED RICE" - B. JONES



19
TWO STAR SYMPHONY PRESENTS:
"THE CABINET OF DR. CALIGARI"
 THE ORANGE SHOW | 2402 MUNGER ST
 "HOW OFTEN DO YOU GET TO LISTEN TO A FILM
 SCORE LIVE?" - S. JAM



NG OF "MORE THAN HONEY"
 BUILDING
 "MARKUS IMHOOF EXPOSES US TO THE
 BEES - BUT I'M JUST GOING TO SEE
 MAIN SCAN" - S. JAM



24
RUDZ BEER TASTING DINNER
 RUDYARD'S | 2010 WAUGH
 "CHEF JOE APA PAIRS EXCELLENT DISHES WITH
 SELECT BEERS." - M. BERGSON



25
OUR IMAGE FESTIVAL
 RICE CINEMA IN RICE MEDIA CENTER
 "COME WITNESS A DIVERSE, TWO-DAY PROGRAM OF
 MULTI-MEDIA ART AND FILM AT RICE UNIVERSITY,
 FOCUSING ON WORK FROM UNDERREPRESENTED
 RACIAL AND ETHNIC GROUPS WITHIN THE COMMUNITY."
 - M. SANDOZ



26
HAWKWIND
 FITZGERALD'S | 2706 WHITE OAK
 "THE ABSOLUTE DEFINITION OF A SPACE ROCK
 BAND, PLAYING THE ENTIRE WARRIOR ON THE
 EDGE OF TIME ALBUM, PLUS HITS. NOT TO BE
 MISSED IF YOU LOVE PSYCHEDELIC MUSIC!" - M. MCCARTHY



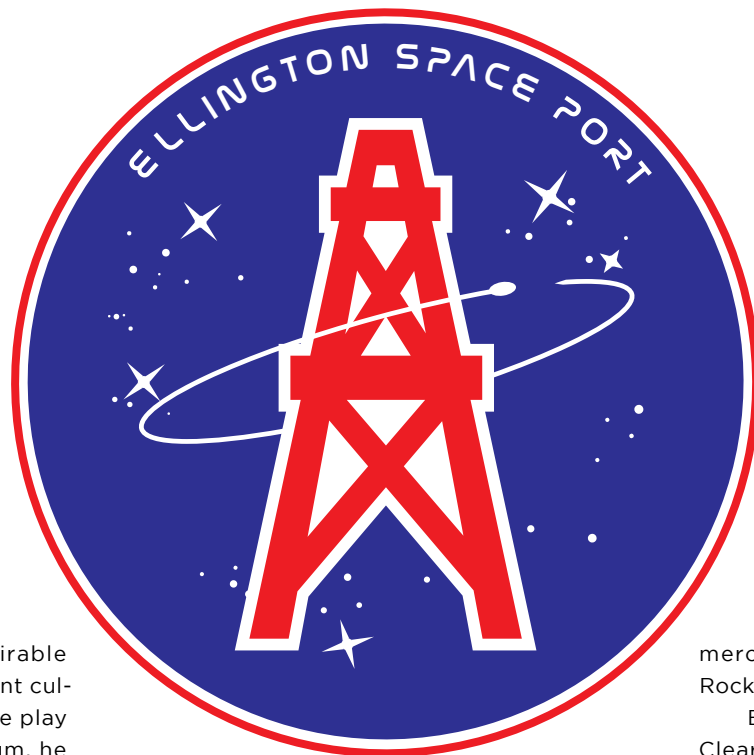
UAL VAMPIRE'S BALL
 DA LIFE
 TOND
 "ER, THREE DIFFERENT THEMED AREAS
 RONICA" - M. BERGSON



31
CIRCA PALEO
 THE MUCKY DUCK | 2425 NORFOLK
 "REN FAIR IN STYLE, EXOTIC IN INSTRUMENTATION
 AND PERCUSSION." - FPH

FPH

SPACE CITY & THE SPACEPORT



FPH
LOCAL

10_13
22

DURING A SPEECH EXTOLLING mankind's admirable proclivity to strive against all odds, the President culminated by asking rhetorically, "Why does Rice play Texas?!" To the crowd gathered at Rice Stadium, he then turned to the core of his intent: sending a man to the moon and returning him back safely before the decade was out. It's the speech that launched a thousand slide-rules, one so widely known that Jack Kennedy's Boston brogue cuts right through the decades direct to our collective memory.

He said those words right here, in Space City.

Just under seven years later, the first word Man said on the moon was "Houston." Three years later, "Houston" was also the last.

Space City kept up her fast clip as Mission Control for the Shuttle program. It was the first vehicle designed to go to space, do a thing, come back again, and then do it over again. However fantastic at first, anything lather, rinse, repeat can lose its wonder. Time passes.

One day, news broke that a NASA engineer's wife killed their five children in a bathtub. Then, overhead in our clear blue sky, on a February day so beautiful that it twisted the knife, the worst possible thing happened yet again.

The shuttle program went on to be cancelled. Hostages were taken in the Johnson Space Center. An astronaut may or may not have donned diapers and drove from Houston to Orlando to do something nefarious. Mostly she just earned NASA and Space City more infamy that it didn't need.

When STS counted her last mission(135), Discovery, Atlantis, Enterprise and Endeavor were doled out to museums. Not one ended up in here.

There have been three new sports franchises in town since the last time a team was aerospacially named. The two most winningest in that honored mnemonic tradition, the Comets and the Aeros, aren't even around anymore.

As the mayoral campaigns like to point out, there is a lot to like about Houston's trajectory, to say nothing of the national media fawning of late. We're the Energy Capital. We're The Medical Center. We're those Great Restaurants.

But really, are we Space City anymore?

On September 4th of this year, Houston Aviation Director Mario C. Diaz laid out a plan to transform sleepy Ellington field into the centerpiece of a commercial Spaceport. Speaking at the annual meeting of the Commercial Spaceflight Federation, an industry trade group, Diaz outlined the City Council-approved plan for the Houston Airport System to begin the federal spaceport permitting process.

Houston's vision is for a vertically oriented business environment, with universities and private interests providing a base of aerospace research and design just up the block from manufacturers and com-

mercial spaceflight operators - all within an Estes Rocket flight of the Johnson Space Center.

But the star of this show was more Galleria than Clear Lake. In a series of flyover animations (whose only improbable notion is the idea that there might one day be commuter rail service outside the Beltway), the Ellington Spaceport Terminal makes clear its intent to be the second most recognized building in the city (tear it down or not, nothing will overtake the Dome).

The design is swooping and elegant, and like Sir Patrick Stewart's more luxurious Next Generation Enterprise, there isn't a single straight line, angle, or flat exterior surface. Odds are better than a Telephone Row ten-line that interior will share many design elements with the good Captain's bridge: wood trim, leather seats, touch-screen displays, brushed nickel accents and floor to ceiling windows facing boldly forward.

Step away from the terminal, though, and this vision of Ellington is recognizably airport in nature. It has surface parking, arrival and departure levels, and jetways leading out to winged aircraft. This isn't the sort of infrastructure one might expect when launching microsatellites, or trying to steal orbital heavy-lift business away from Russia's Baikonur Cosmodrome. And it isn't.

This vision of Ellington's future has a very different kind of business in mind: space tourism.

Just past the main entrance to Ellington Field at Old Galveston Road, where a fading sign advertising hanger space for lease overshadows the airport marquee itself, rests the craft known officially as NASA 930. Posed forever at the moment of takeoff and topped fittingly with a Marvin Zindler slime-green cap of mold, this converted ex-Air Force KC-135 Stratotanker is more widely known by her affectionate nickname: The Vomit Comet.

Fixed wing and painted white, NASA 930 looks like an old, small airliner whose owner wouldn't even spring for windows, let alone liveries. When performing a series of aerial maneuvers roughly paralleling the opening moments of a roller coaster, NASA 930 could simulate just shy of 30 seconds of weightlessness before pointing her nose up and starting the cycle again. Over and over. More than 58,000 times during her career. Nausea was in no short supply.

Space tourism is in many ways the spiritual child of the Vomit Comet. First, it's part of the overall trend in the US space industry's shift away from government owed assets towards commercial enterprise. The same microgravity simulations that NASA 930 once conducted are now contracted out to a plane owned by the Zero Gravity Corporation.

Second, most space tourism will involve reusable aircraft that take off and land horizontally like planes. As with roller coasters and Vomit Comets, these will be round-trip jaunts without a port of call. There is

HTX BIKEFEST

MARKET SQUARE PARK

Presented by: **KARBACH**

BREWING CO.

Nov 16. 2013



neue.
CREATIVE

DOWNTOWN
DISTRICT

fiksd.



BIKE  BARN
Houston, Texas

FREE ENTRY
WITH DOG FOOD OR CASH
DONATION FOR BARRIO
DOGS CHARITY




50+ Bike & Dog Industry vendors
8 DJs | Bicycle Swap Meet
Artists . Music . Bike Contests
Gold Sprint Contests by **Texas Gold Sprint'em**
8,000 sq/ft of bike demo & contest space
Market Square Park
Benefitting **Barrio Dogs Charity**

SPONSORS / VENDORS

Black Gold Cycling The Byke Project FIKSD
Neue Creative Bike Sport Yuppie Dog Daycare
B-Cycles Barrio Dogs of Houston West End Bicycles
Downtown District Fletcher Bike Studio Texas Soul
Tri On The Run Bike Shop RevolutionE Bikes Bike Barn
West End Bicycles Houston Bicycle Company
Blue Line Bike Lab Daniel Boone Cycles
Kickin' Kombucha Usedbicycles.me
Houston Bicycle Museum Ozzy's TX/RX Bike Shop
KIND Fruit & Nut Bars

Clutch
City
Squire
410 Main Street
OFFICIAL
AFTER PARTY VENUE

HTXBIKEFEST.COM

no option for a layover on the International Space Station—think three hour tour rather than five day Caribbean cruise.

Finally, it's true that life-changing views of our Pale Blue Dot will be a highlight of the trip and the visual for every advertisement. But just as with the 930, zero-g is a core and fundamental purpose for space tourism. Floating weightless. In space. A once in a lifetime experience.

THE FIRST SPACE TOURIST, Dennis Tito, bought himself a week in orbit at the reported cost of \$20 million. Tickets for Virgin Galactic's upcoming suborbital flights are \$250,000 for weightless time measured in minutes. Even as time and technology bring down the price, this is an experience that may always be metered in the tens of thousands of dollars per hour.

And space tourism trips are destined to always be short. While technology could someday allow for escapes with hours of weightlessness, eventually scheduling will run up against a key limitation: People need to poop. Sure, folks won't hesitate to learn the ins and out of dealing with nausea, and fasting the night before is not much to ask.

Answering Jupiter's call in zero-g, on the other hand, will almost certainly be a galaxy too far away. As Mary Roach points out in the diligently researched and delightfully penned Packing For Mars, the entire human process of going to the bathroom is hopelessly dependent on gravity. Solids and fluids don't go where they need to, and tend to start floating around the ship until they get stuck on someone else's visor.

The bottom line here is until the same sort of sci-fi gravity plating that makes the Star Trek mini-skirt possible is implemented, doing the business in space is going to involve catheters, scary noisy vacuums and a whole lot of nope nope nope. Space trips, in other words, are only going to last as long as the average person can hold it.

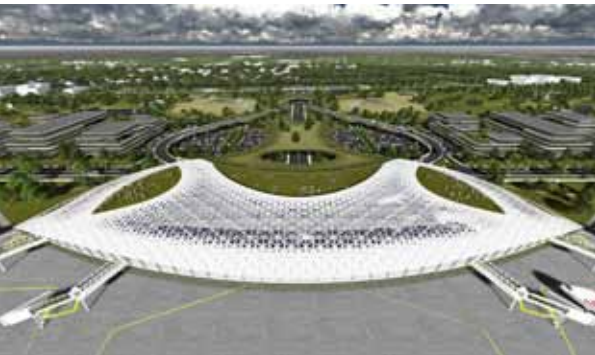
When an experience is short and expensive, it follows that it must also be premium to be successful. Competitive spaceports will draw from a global elite, especially in the coming decades. Space is the destination, but the destination from which to reach the stars will play heavily into the decision making process. Make no mistake, getting these cashtronauts to blast off from Houston will fill rooms at the Derek, shopping bags at Prada and tour trolleys at the Space Center. But there's more at stake here - can this plan keep Houston's claim to the Space City title alive?

According to the FAA, there are currently eight licensed Commercial Spaceports in the United States. That is to say, if Kendrick Lamar, Amy Poehler and Bobby Heugel decide to go hang out in space together, they have options.

Some, like the Virginia Commercial Spaceflight Authority's Mid Atlantic Regional Spaceport, are as all-business as their name: no suborbital fun stuff. Others, like the Alaska Aerospace Development Corporation's Kodiak Island footprint, might be a bit too remote (exception: glacier cruise, hang out with bears, fly around in space vacation triple punch.) One, the Website-Under-Construction Oklahoma Space Industry Development Authority, has the misfortune of trying to drum up business for launching rockets from the unfortunately named town of Burns Flat.

Midland, which an old oil patch legend boasts was once the private planes per capita outright capital of the world, has thrown its hat in the ring and applied for a permit.

Houston's only appreciable existing competition for low-orbit space tourist jaunts is not exactly a transit hub. In fact, it's located in the center of a string of two lane highways that connect Roswell, the test site for the first atomic bomb, the Hollywood sci-fi location-bait Very Large Array radio telescope, and Truth



FPH
LOCAL

10_13
24

or Consequences, New Mexico. Even El Paso is a shorter drive to it than Heisenberg's Albuquerque.

It's named Spaceport America, which seems like something that we should have voted on. Real talk Spaceport America, why aren't you called the Roswell Spaceport? In all seriousness, the tinfoil hat crowd is your core early adopter, and those folks often seem possessed of money to spend on things. Things like space nerd vacation packages in the Land of Enchantment.

Spaceport America (ugh), is rather impressively sculpted into the thirsty cowboy countryside that surrounds it. Its terminal rises from the scrub brush plain onto a gleaming circular tarmac, reaching out with a single thin radial to a runway balanced on the perpendicular. From above, it combines the geometric playfulness of crop circles with the etched-in-stone grandeur of Peru's Nazca Lines. It looks great, like a future you want to be a part of.

It's also the only port of call of Virgin Galactic, a space tourism company that boasts successful test flights and several hundred customers with money down for tickets. As recently as May, Sir Richard Branson, the bearded billionaire behind the British Virgin brand (Spaceport America?) claimed the first flight was going to be on Christmas Day this year.

It will be at least a decade before Drake can crow a verse about outer-space honeys he met blasting off in the 281. That gives Spaceport America (#yolo #swag) quite a head start. And it will need it.

By the time the Ellington Spaceport closes the hatch for its first departure, it's entirely possible that the first pioneering, yet boring, wave of venture capitalists, petro-royalty and sports franchise owners will help bring the cost of space tourism down and make it affordable to an ever broader slice of the global 1%. Increasingly, space tourists are going to be household names previously featured in the pages of People magazine. Celebrities. People who need their presence and their consumption to be conspicuous. Where better to show some profile than here, visiting space in between a morning sunbath at the Zsa Zsa's pool and dinner at Oxheart.

Literal moon-shot feats of engineering and scientific research has always given Houston the right to claim aerospace chops, but that alone has never been why we're Space City. Houston is Space City because a President stood in our stadium and said we were going to the moon, so we did, and then hosted a Superbowl in that same coliseum just for good measure. Houston is Space City because when there was a Problem, we were the voice on the other end that got all three of those astronauts home safely. It's cultural touchstones like these that gave us the cache to not just claim the title, but own it (ATTN: Spaceport America).

Yet with a moniker so ostensibly about the future, the city can't rely on the past. A Spaceport has the real potential to knock a bit of dust off the Space City image and imbibe it with some of the current Clutch City optimism and Syrup City swagger. Yes, that probably means more spoiled pop stars bringing their circus to town on pleasure, not business. But at least we can say "Space City did our part: We launched 'em into orbit." **FPH**





BENASTAR

THE PAT BENATAR TRIBUTE

THE CONCERT PUB Galleria

SATURDAY
OCTOBER 9TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

The Academy for the Visual & Performing Arts
presents
Armitage Gone! Dance
in
Fables on
Global Warming



Thursday, October 10
8 pm, Texas A&M Rudder Theatre
College Station, Tx 77843

For ticket information,
call the MSC Box Office
at 979.845.1234

For more information, call 979.847.2787 • avpa@tamu.edu
academyarts.tamu.edu • www.facebook.com/AVPAatTAMU





Brett Michaels

LIFE ROCKS TOUR

THE CONCERT PUB Galleria

SATURDAY
OCTOBER 5TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

THUNDER ROADS
Bike Night *Texas*



BIKE NIGHT

LIVE MUSIC BY SPACE MONKEY

PARTY STARTS AT 4:00PM
DOOR PRIZES • BIKE PARKING • DRINK SPECIALS

THE CONCERT PUB North

THURSDAY
OCTOBER 17TH
2470 FM 1960 W.
281.583.8111 THECONCERTPUB.COM

OUR MAN IN LEBANON: AN INTERVIEW WITH JACKSON ALLERS

JACKSON ALLERS is an Armenian-American, Houston-born, writer and filmmaker who, for the last seven years has been based in Beirut (about 30 miles from the Syrian border).

What's it like living in Lebanon with your neighbor Syria at war?
I live in a Christian area of Beirut, which at times feels far removed from the war in Syria. Beirut often presents this sense of insulation that is akin to the industrialized metropolises the world over. I am relatively safe from the more common blowback associated with the Syrian war. In my neighborhood, car bombings, assassinations, and kidnappings are not part of the milieu of things that have been occurring more frequently in Beirut and Lebanon this year.

Why is that?

Largely, it is because the Christian minority in Lebanon has become more and more irrelevant in the scope of the ever widening sectarian struggle happening in the rest of the Arab world between Sunni and Shia - a battle that is firmly playing itself out in the Lebanese political sphere (Christian religious and political parties, however, are still important in Lebanese politics).

When you look a little closer in my neighborhood you begin to see all of the cheap housing that's been assembled—quite haphazardly—in the washrooms, storerooms and unfinished flats that dot this and many other neighborhoods around Beirut. You see the clotheslines filled with

workers' shirts, socks and pants flapping in the wind—and the single fluorescent light bulbs illuminating Hong-Kong like cramped quarters—often with 6-10 men to a bedroom—with a lone TV as their source of entertainment. These are the spaces set up for Syrian workers who have literally invaded Beirut and wider Lebanon—an estimated 1 in 3 people in Lebanon are Syrian at the moment—a frightening statistic.

I hear the stories of Syrian workers being rounded up in their cramped spaces by local Christian militiamen, thugs, who come in to beat these workers with impunity in order to assert that they—the workers—never forget who runs the neighborhoods. This has happened despite the presence of the police.

In my neighborhood, this means the father and sons who participated in the horror of the Lebanese civil war as representatives of their Christian militias, are now passing on this sense of perverted pride down to their sons, who are continuing the filthy business of hate and misunderstanding.

What are the kinds of sentiments about US intervention you hear from different groups that you're in contact with?

I hear almost unequivocally from the cultural elite in Beirut—be they Syrian or Lebanese—that US military intervention is a scary prospect for Syria and for Lebanon...and it's condemned as pure Western imperialism.

By Nick Cooper
Art by Maria-Elisa Heg

FPH
LOCAL

10_13
26



Speaking to Syrian workers is difficult. Many are in Lebanon illegally, and fear the threat of reprisals if they say the wrong thing to the wrong person. Those who I've approached for stories have all said that they just want the war to end to get back to their families. But when I pry a little more—some say that they long for the stability of Assad's regime, and others say they want him dead.

As you move closer to the Syrian border, the workers and refugees live in either Sunni or Shia-dominated towns, or similarly in makeshift refugee camps divided by sect. So you can imagine the opinions vary according to how they've been affected by the war.

From what the firsthand information I've been able to gather at the border (not often mind you, as it's dangerous to be in the border areas without cover), if they're Sunni from Syria, they see anything that allows Assad to stay in power even one more day is seen as ineffectual, and a betrayal of their needs as the Syrian majority that has been under the boot of the Assad family for 42 years.

Working class Sunni Lebanese have varied takes on a potential military intervention, but similar to the Sunni refugees—many living in the more radical Beirut neighbourhoods that I've talked to see that anything that can hasten Assad's fall is welcomed. And there is both tacit and overt support of the weapons sales and transfers to Anti-Assad fighting forces that are flooding into Syria via Qatar, and Saudi Arabia.

Most of the Shia that I've talked to are supporters of Assad and the fight against the Anti-Assad elements—with very few exceptions in my experience—save for the Shia that are identified as Communists. Still, even they are against US military intervention, while also understanding that Syria plays a crucial role in continuing to assure the rights of Shia in Lebanon.

The more politically-powerful Sunni in Lebanon are also wary of the Salafist elements taking further control of both the Syrian and the Lebanese political sphere—so in my discussions with people from these parts of Beirut society, they are clearly more about a diplomatic solution than anything else.

There's an official government line of neutrality in Lebanon, but it is clear that there are elements in the Sunni business elite, aligned with Saudi Arabia, and the Gulf Arab states, who see the need to bolster the Free Syrian Army, and the Syrian Military Council—or SMC—a “moderate” Sunni fighting force who, along with the FSA, has voiced its support for the group nominally seen by the international community as the diplomatic arm of the rebellion—the National Coalition for Syrian Revolutionary and Opposition Forces.

As for religious leaders, save for the more radical Salafi sheikhs, almost all have come out in opposition to US military intervention.

What are some of the aspects of the Syrian conflict, and Syrian politics, that you feel Americans probably aren't considering enough based on their mainstream media consumption?

There is no way people in the US watching the mainstream media can feel how tragic and potentially volatile the Syrian refugee crisis is, and the utter desolation and lack of care they are receiving. Also—there is no way people can understand the amount of displacement that has occurred—both

internal and external—some 7 million refugees resulting from the war.

The sensory elements associated with refugee life are also impossible to translate through news reporting. I applaud the reporting of friends like David Enders who risked much to report in Syria and surrounding countries, and before his death—Anthony Shadid—who was poised to give us yet more brilliant coverage of the plight of those Syrians caught in the crossfire of war.

Truth is, the US hasn't seen anything like this war on its own soil—save for perhaps the Civil War. I mean Native American culture has experienced this horror of internal displacement, but not in a modern media age. Internal displacement on the scale of what's happening in Syria is unfathomable for the US population.

As well, Americans cannot understand the vulnerability of the countries surrounding Syria that are hosting these throngs of refugees. Lebanon is particularly vulnerable to the deleterious consequences of prolonged inaction.

I understand that the chemical weapons footage from the August 21 attack in Ghouta (Damascus) was on a constant loop for so long in the US that it was virtually impossible to ignore. But in the Arab world, the media—local and satellite—have more than covered the horrors of the Syrian war, and not just the Sarin gas attack. It has—in often really brutal terms—shown shocking footage of killings, government sieges of cities and towns, and Anti-Assad military advances that have left more than 100,000 dead.

Lastly, I don't think Americans are getting the real picture about how complicated the inner cabinet of Bashar al Assad is—and that Bashar isn't necessarily the man with all the decision-making power. It's not a conspiracy to say that his rule is challenged within by so many competing forces.

I don't want to pretend Bashar isn't responsible for sanctioning death and destruction. I'm simply suggesting that any real justice for those responsible for the killing must not simply lump it all on Bashar.

What are the most useful things the US government could do if their desire to be helpful were genuine?

The US government could pour its vast military infrastructure and significant political and diplomatic power towards devising a proper assistance strategy for the Syrian refugees. Since the Syrian war began, I heard a statistic that the US had taken in only 33 Syrian refugees—and the US and its allies have provided paltry amounts of aid money to agencies dealing with the refugee situation(s)—pennies to the dollar.

Vijay Prashad, author of *The Poorer Nations: A Possible History of the Global South* and a professor of at the American University of Beirut—has some very practical ideas suggesting the US could help bolster the efforts of the countries ringing Syria- Lebanon, Jordan, Iraq, and Turkey—in attending to the humanitarian needs of the refugee crisis.

The US could in this case use its considerable diplomatic weight to ally with its UN Security Council adversaries—China and Russia—and with Iran, in devising methods to support these countries in this refugee relief effort, thereby eliminating the considerable political posturing that is currently underway, as they use Syria to fight their diplomatic battles on a world stage. **FPH**

CULTS

FITZ / NOV 5TH



noleofantastico.com



THOU SHALL NOT TEACH

The Christian Agenda in Texas’ Public Schools

By David H.
Art by Blake Johnes

BACK IN DECEMBER, Free Press Houston wrote about the documentary, “The Revisionaries” about the Texas State Board of Education’s rewriting of biology textbooks to include creationism. Being a Texan, it should come as no shock to you that the debate is still raging on, and in November the board will vote on what is, and what isn’t in biology textbooks for the next decade. The end result could cause a “ripple effect” on what the rest of the nation’s youth is taught.

Fifty years ago, literally, The United States Supreme Court ruled in favor of Edward Schempp in the educational landmark case; Abington School District V. Schempp. The result of the 8-1 decision has lead to the now infamous phrase, “Separation of Church and State”. However, no one apparently alerted Texas lawmakers; nor did they alert those on the side of creationism. On September 17, former SBOE chairman, Don McLeroy pleaded with the board hearing on new instructional materials, to “strike a final blow to the teaching of evolution”. McLeroy’s criticism of evolution would make sense if he were a scientist or even possibly a religious scholar. But, he is actually a dentist from Bryan with an electrical engineering degree and a doctorate of dental sciences degree.

A 2009 poll by the Pew Research Center found that 87% of scientists in the United States believe in evolution. On the evolution side of things, there is The Texas Freedom Network; as well as previously noted, 87% of the U.S. scientific community. The Texas Freedom Network is a Texas organization formed to protect religious freedom, defend civil liberties, and strengthen public schools in the state of Texas. TFN has been around since 1996, and contains 19,000 members. In 2007, TFN commissioned a report in the debate over evolution and creationism being taught in public schools. The report contained complete questionnaires filled out by 464 survey recipients of 1,019, that found that Texas scientists overwhelmingly support evolution as fact; with 98% finding to disagree with teaching Young Earth Creationism. Young Earth Creationism is the belief that the earth is less than 10,000 years old, and that all species were created essentially as they are today.

On the creationist side, enter The Discovery Institute. The Discovery Institute defines itself as a U.S. non-profit public policy think tank, and it is headquartered in Seattle, Washington. They are well known for being advocates for intelligent design. In 2005, federal judge John E. Jones III concluded that intelligent design is not science, and “cannot uncouple itself from its creationist, and thus religious antecedents” in the Pennsylvania case Kitzmiller V. Dover Area School District. Raymond Bohlin is a fellow for The Discovery Institute, who holds many degrees, including a degree in zoology, population genetics, and a PHD in molecular and cell biology. He is also the Vice President of Vision Outreach at Probe Ministries, which focuses particularly on attempting to debunk evolution.

Back in 2009, the Texas Board of Education adopted new science standards. The original standards were endorsed by 54 scientific organizations; and were a part of the Texas Essential Knowledge and Skills, or TEKS. The new amendments to the TEKS, and an opposition to them, was outlined in a letter from the National Center for Science Education. Before a



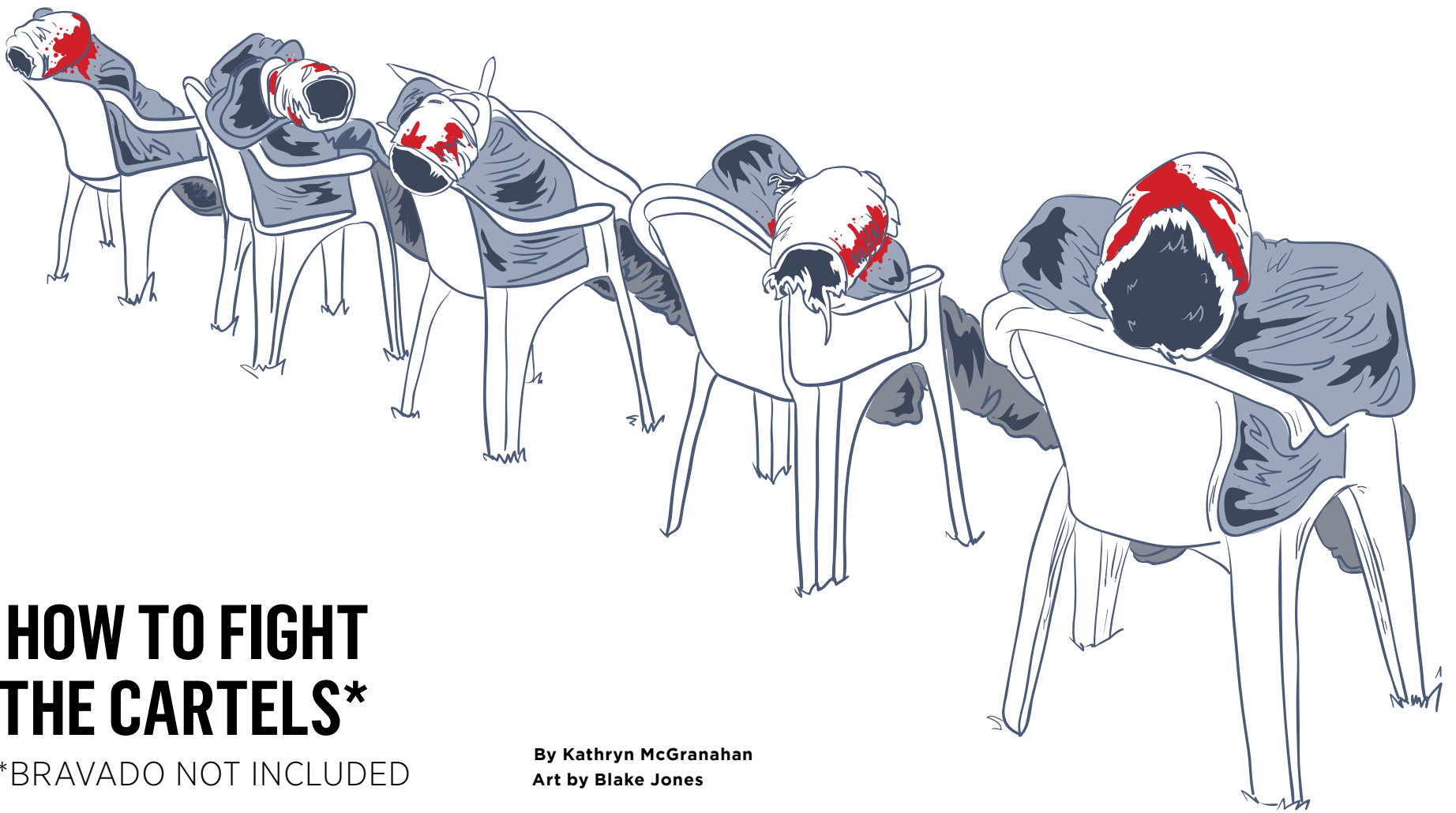
textbook can be purchased, the Texas SBOE invites reviewers to come in and evaluate the textbooks, to decide if they meet the standards of the state, under the standards for education. When you see the list of invited reviewers from the creationist side, it is enough make anyone who worries about what their children are taught cringe. With the exception of Bohlin, none of the invited from the creationist side are religious scholars or scientists; and Bohlin just has the degrees. However, being a dentist doesn’t make him an expert on much beyond tooth decay.

However, problems have started to arise in the process. One of the scientists on the review teams, Jimmy Gollihar wrote a letter to the board questioning the entire process. In his letter, Gollihar expresses concern for a broken or corrupted review process. At the September 17 hearing, the creationist chairwoman on the state board, Barbara Carghill, argued that creationists without any expertise in biology were qualified to review the textbooks. Board member David Bradley questioned the “separation of church and state,” because the First Amendment doesn’t include the phrase separation of church and state; and therefore, he concluded that there is no separation of church and state.

No matter what side of the argument you’re on; you would most certainly want only accredited people to decide what is and what isn’t in the textbooks. If you want your child to be taught what the majority of scholars and experts accept as truth, then you would want for these textbooks to remain as they are for the next 10 years. You would also want for only scholars, whether they be religious scholars or scientific, to be the only ones who oversee the review of the content within those textbooks. If you completely disregard the idea of scientists and scientific scholars overseeing what’s taught to your children, and furthermore do not want accredited professionals to be involved in this process, I would suggest a trip to the dentist. **FPH**

FPH
LOCAL

10_13
29



HOW TO FIGHT THE CARTELS*

*BRAVADO NOT INCLUDED

By Kathryn McGranahan
Art by Blake Jones

SYRIA IS THE LATEST BYWORD in international intervention.. Images of Syrians rebelling against President Bashar al-Assad mingle with images of Syrians rebelling against their chosen coalitions and representatives. Now, the news reports more images of men, women and children taking the fight into their own hands.

These images, however, are eerily similar to the ones of Mexican militia groups forming to battle the all-powerful cartels. Militia men toting AK-47 rifles, their faces covered to protect their identity. YouTube videos showing community members working their own checkpoints with guns and head wraps. Confiscated cartel patrol vehicles with grenade damage.

Michoacán is a Mexican state ruled by the religious extremist cartel Knights Templar. It's also become a kind of focal point for the wave of communal resistance. The New York Daily News reports about 30 unofficial civilian militias who have retaken over ten towns from the cartel from February to September of this year.

Knights Templar stems from the crime syndicate La Familia, which made headlines when it rolled five severed heads onto a dance floor in 2006. Cartel soldiers allegedly carried Bibles at all times. After all, if your motives are pure, your actions don't have to be.

Michoacán's drug trade is an especially lucrative one: marijuana, cocaine and crystal methamphetamine. Its customers aren't local— FBI statistics show 90 percent of U.S. illegal drugs come from Mexico. In a 2009 raid, American officials seized over 140 weapons, a thousand pounds of marijuana, 62 kilograms of cocaine and over 700 pounds of meth from La Familia. Most of it was headed for their U.S. Network.

No doubt this network included Houston. That same year, a U.S.

Department of Justice drug market analysis called Houston a high intensity drug trafficking area and "the primary source city in the United States for traceable guns seized in Mexico."

It's kind of like if Syria's chemical weapons were manufactured by Syrians, but purchased, used and distributed by Turkey.

When President Felipe Calderon took office in 2006, his own war on drugs began with 6,500 soldiers and police entering Michoacán. However, as the numbers of military and police, so did the number of deaths, including civilians. Since Calderon's first deployment, over 23,000 people have died in Mexico.

Civilian fighters recall how cartel members would terrorize villagers and townspeople with mass graves, beheadings and extortion. Some would knock on doors and take wives, only to come back for daughters. "There have been girls 12, 13, 14, 15 that came back pregnant," one man told The Daily News.

"The situation before was that for nearly any reason they would beat you up, kill you, to terrorize you, so when they come and ask for something like money, you don't rebel," a La Ruana civilian fighter told Agence France-Presse in July.

This year, self-defense groups are growing throughout Michoacán and other Mexican states. What began as late-night raids on cartel encampments has become community militias, taking back towns with weapons and equipment stolen directly from the cartels.

Civilian fighting groups and vigilantes are even using social media to make contact and threats. El Blog del Narco reports on cartel executions, battles and violence even after its author fled for her life. On the Facebook page for the group Por Un Michoacán Con Libertad (For a Free

FPH
LOCAL

10_13
30

Michoacán), a post names a cartel hitman, complete with pictures and location.

In The Washington Post, a 47-year-old woman's quote best sums up the rebel cause: "I may live one year or 15, but I will live free." Police forces have been dubbed useless since 2006. A YouTube video titled "Autodefensa y Policia Comunitaria" blames the law's inaction for the cartels' influence in Guerrero. According to The Washington Post, federal police provide little more than checkpoints—something civilian self-defense groups can and are doing themselves.

Some civilians prefer the relative stability of the cartel's reign, saying they filled the inefficient government's power vacuum. People were only killed because they didn't pay, or they broke the rules. Judges, journalists, contractors and doctors paid. Members received comfortable government jobs.

Meanwhile, cartels are imitating self-defense groups to infiltrate their old communities. Borderland Beat reports a Knights Templar massacre narrowly avoided by tropical storm Manuel.

Just as Syrian rebels see power divided among the government and opposition leaders, so the civilian fighters are squeezed between the government and cartels. However, the Syria crisis has challenged typical U.S. military responses. Meanwhile, Mexican militia leaders have already asked for U.S. intervention. As Dr. Jose Manuel Mireles Valverde told Borderland Beat, "It is important that public opinion, our people of United States, do not abandon us, because they are the only ones that [...] have given us all the support." Maybe we would help if they had chemical weapons instead of chemical drugs. **FPH**



BRETT MICHAELS OCT 5



TEXAS FLOOD OCT 12



TOM KEIFER OCT 18



UFO OCT 23



VELCRO PYGMIES OCT 27



THE MISFITS NOV 9



COMING SOON!

2470 FM 1960 W.
281.583.8111 THECONCERTPUB.COM



THE SPIKOLUS

THE ULTIMATE 80S DANCE BAND



FRIDAY
OCTOBER 18TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

OPEN 6PM-3AM - 7 DAYS A WEEK!

FLAKEY'S PIZZA



• OPEN LATE •
HAND TOSSED

3801 POLK ST. HOUSTON TX 713.225.0555



ENCORE

AUSTIN'S PREMIERE HIGH-ENERGY
COVER BAND



FRIDAY
OCTOBER 11TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

GIVE HALLOWEEN BACK TO THE KIDS

A message to you douches, sluts, posers, burnouts, & scumfucks who ruin it for the children

By Omar Afra

IN THE INTEREST of pre-emptively addressing your predictable response, I am going to preface this whole article with a simple message: **I am a bitter, old, can-tankerous prick.**

In the not so distant past, there once existed a magical holiday full of fantasy and imagination. This special holiday was so grand that the best humans amongst us, children, could dress up and BECOME whatever or whoever they wanted. It was the one day of the year that kids had to shake off the shackles of their everyday powerlessness and re-create themselves as some all powerful beast, superhero, mythical creature, or whatever they fancied. They could safely roam the streets and demand candy from complete strangers.

Fast forward to modern day Halloween. It has been hijacked by a legion of scoundrels who have turned it into ‘Spring Break with Costumes!’.

Also, It is now the scariest night of the year for a whole new set of reasons. First and foremost, October 31st is now the most dangerous night of the year for pedestrians (kids) according to the American Automobile Association. “On Halloween, motorists need to be especially vigilant between the hours of 4 p.m. and midnight, when pedestrians are most vulnerable,” said Jennifer Huebner Davidson, AAA manager of traffic safety advocacy. Also, 48 percent of all highway fatalities in the nation on Halloween night in 2009 involved a driver or a motorcycle rider with a blood alcohol concentration (BAC) of .08 or higher. What that means is people are not just getting drunk on Halloween but are getting FUCKING ANNIHILATED! Meanwhile, the streets have become unsafe for kids to fulfill the core mission of Halloween.

And aside from safety issues, Halloween costumes have become precipitously more boring. With the exception of a few envelope-pushing badasses out there, the landscape is dominated by guys wearing some pop-culture reference and women in next to nothing. The angry feminist voice that resides deep in my hairy, Lebanese male body has a big problem with what Halloween has done to young women. It has become obvious to everyone that creative and imaginative costumes have been thrown out in exchange for sexually provocative and revealing ‘costumes’ that force women to sacrifice some dignity and remove their chances of having the badass creative options they had when they were a child. Now obviously, I hate myself for saying this aloud because we all like boobies and butts. But why should they only be unleashed on October 31st?

But to be fair, ultimately the message here is not for you 26 year old waste-oids to abstain from celebrating Halloween. It is rather that you do so while respecting whose party this really is. So that means have a house party, take a cab, yield to kids, and let them have their fun. **FPH**



FPH
LOCAL

10_13
32

GOOD
COSTUMES



BAD
COSTUMES



YOU SHOULD BE
DECAPITATED





THE HEAD AND THE HEART
LET'S BE STILL TOUR 2013

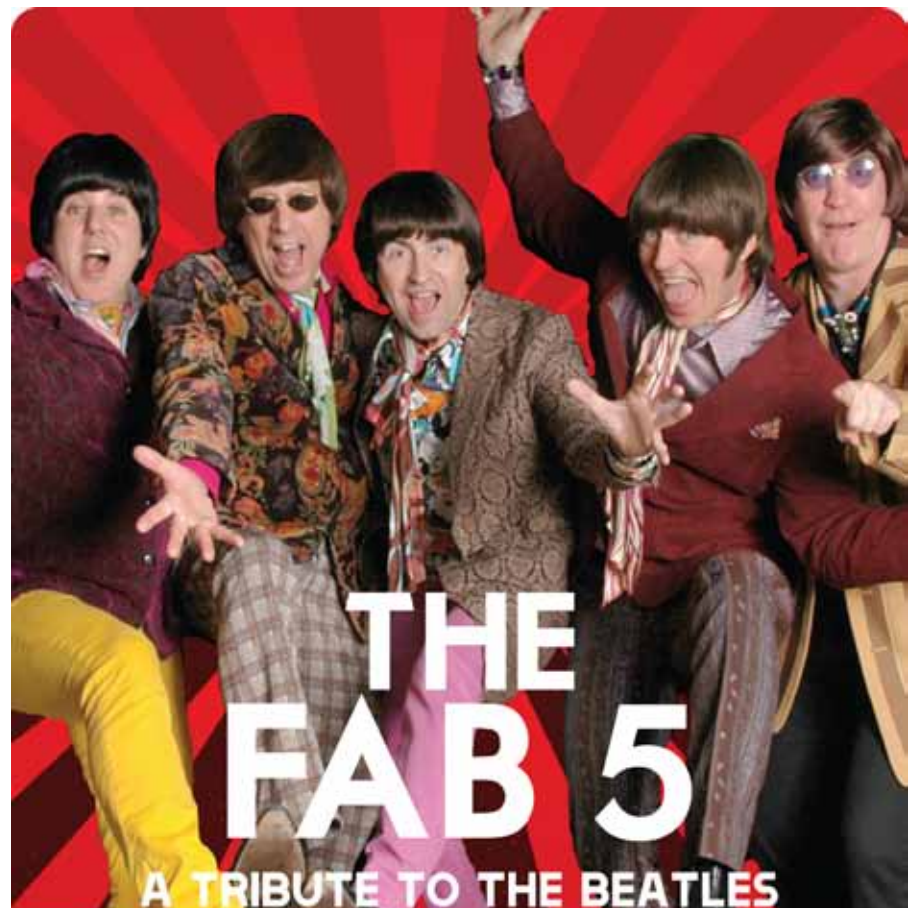
NOV 14 - WAREHOUSE LIVE
Tickets: www.pegstar.net



LUCKY BURGER

MONDAY-SATURDAY 11AM-9:30PM
FREE DELIVERY W/IN 2 MILES \$10 MINIMUM

1601 RICHMOND 713.522.5650



THE FAB 5
A TRIBUTE TO THE BEATLES

THE CONCERT PUB
Galleria

SATURDAY OCTOBER 5TH
5636 RICHMOND AVE.
713.278.7272 THECONCERTPUB.COM

FIVE QUESTIONS FOR BEN HALL

By Jack Betz
Art by Shelby Hohl

BEN HALL IS RUNNING as the Democrat challenger to Mayor Annise Parker, and he makes no bones about his dissatisfaction with her style of city governance. Boasting an impressive number of degrees, and a personal history of overcoming hardship, Hall sees himself as a fresh alternative to a lackadaisical, tone-deaf incumbent. Mr. Hall made took some time to answer a few questions for us about his current campaign and overall political philosophy.

The debate clock on your campaign home page is a clever way of challenging Mayor Parker's willingness to discuss issues that face the city. Have you or your campaign received any official word from the Mayor's office as to why she has chosen not to take you up on your offer?

The mayor is running from her record and hiding from voters. She is refusing to face her opponent and to discuss the real issues

in a format that would be most beneficial to voters—during several formal, moderated and televised debates. The fact is that Ms. Parker knows that her record will not survive scrutiny, and she thinks she can successfully keep the truth about her tenure a secret from voters if just avoids public, face-to-face meetings with the other candidates.

Personal issues like tax bills and the like always come up during election season; it's an inevitable thorn. Whether or not it's a distraction, what would you say to voters who believe that your failure to pay certain taxes on time damages your credibility?

I've assured those who may be concerned with this fact that I will not be bringing that accounting firm with me to the Mayor's office. It is unfortunate that the Mayor would use this point to distract voters, rather than discussing the issues that actually matter to Houstonians. Our streets and infrastructure

are failing, crime is rampant, the economic security of the city is being threatened, and our education system is abandoning a whole generation of Houstonians. And the Mayor is silent on each one of these topics. I believe voters are tired of her petty bickering, and want to see us have a real debate on the topics relevant to this city's future.

Looking at your campaign, it seems that reducing crime is a central plank in your mayoral platform. You lay out a five-part plan to address the problem. Which of those five parts do you think is the most important, and why?

I believe that in order to reduce crime, we must address the fundamental root of the problem—reducing the number of criminals. We must make it as uncomfortable as possible for them to live and conduct their criminal activity here, and make it known that Houston belongs to the law-abiding. I am committed to deploying new technology to help assist our law enforcement, so that criminals know that their criminal activity will not go undetected. Simply throwing more resources at the problem without taking action to address the cause will only put more Houstonians in danger.

Mayor Parker has upset many Houstonians with her handling of homelessness in the city, specifically by standing up for ordinances forbidding good samaritans from feeding the homeless. What do you think of this approach, and what would you do differently?

Helping the homeless get food, shelter, and to get back on their feet is an issue that my family has advocated for and helped support throughout our time in Houston. I believe we must empower Houstonians to help those with less, not ostracize an entire population and penalize the actions of good people. Rather than making it more difficult for Houstonians to get involved in their community, like the present Mayor did when she advocated for this policy, I want to encourage every Houstonian to invest in improving the quality of life of everyone in this city, especially those who are homeless.

On a more positive note, what do you think city government in Houston is doing well right now?

I believe that Houstonians have been forced to except substandard service from the Mayor's office. I believe we can do better and accomplish more. We must streamline services, increases resources, expand our reach, and push Houston towards the greatness I know we can achieve. But we cannot assume that what we are doing now is enough, and as mayor, I will strive to never settle. **FPH**

FPH
LOCAL

10_13
34



HOUSTON'S OWN

OCTOBER

SUPER HAPPY FUN LAND

OCTOBER 3RD
ODD THURSDAY'S
POETRY OPEN MIC NIGHT

OCTOBER 17TH
ODD THURSDAY'S
POETRY OPEN MIC NIGHT

OCTOBER 7TH
ALOHA RADIO

OCTOBER 19TH
THE ONES YOU LOVED
THE RADIO
BROADCAST MUSIC
POST FACTION

OCTOBER 9TH
POSOLE
THE SNOW INDIAN

OCTOBER 12TH
BROTHER JT
DEAD MINERAL
BEN MILLER BAND

OCTOBER 13TH
PEASANT
TANNER GARZA
THENIGHTPRODUCT
GREYCELL
POSTULE
CYCLOPS JOINT

OCTOBER 14TH
STOOP KIDS

OCTOBER 15TH
THE BAD DRUGS
THE REST OF THE GUYS

OCTOBER 21ST
LOCI
AK'CHAMEL
FUTURE BLONDES
TANNER GARZA
PEASANT
T.E.F.
BLACK LEATHER JESUS

OCTOBER 31ST
JAPANESE MONSTER
BAND INVASION
OTONANA TRIO
RIPPER
BABYLON BREAKER
GELATIN 5
ESCATONES

•DOORS AT 8PM•

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



LAUGH IN THE FACE OF BREAST CANCER

RUDYARD'S BRITISH PUB at 2010 Waugh Dr.

Thursday, October 24 at 7PM

Come see some of Houston's funniest comedians:

Brian Zeolla, Katie Mitchell, Kristin Lindner, Steven Padilla
and your *headliner, Rob Mungle!*

\$25.00 tickets can be purchased at the door or online at <http://tinyurl.com/pinkpositive2013>

PROCEEDS for this show will go to  NATIONAL BREAST CANCER FOUNDATION, INC.

BOMDIGGIDY SMOKESHOP

• 510 SOUTH MASON ROAD KATY TX 77450 •



CUSTOM GLASS
GLASS REPAIR
GLASS BLOWING CLASSES

• WWW.BOMDIGGIDYINDUSTRIES.COM 281-392-1166 •





WRITING ON THE WINDOW

Valve, Steam & the future of PC gaming

VALVE CLOSED SEPTEMBER with a long-awaited three-pronged announcement detailing their venture into our living rooms via Steam OS, Steam Machines and the Steam Controller. Their goal is to provide a seamless integration of PC gaming into the living room, and their plan of attack is well thought out. Beginning this month, 300 participants will receive beta kits of Valve's hardware to test, hack, break and ultimately shape the end result. Like all things Valve, they are approaching this carefully.

WHY SHOULD I CARE ABOUT A GAMING OPERATING SYSTEM?

One word: Linux. Linux is the OS that your ultra-nerdy programmer friend uses instead of Windows or Mac. The big advantage that Linux has over, say, Windows is that it can run games much faster. This is largely due to the platform's openness (get ready for a lot of talk about "openness"), where the user can tailor his machine to run only necessary tasks. Valve has managed to achieve a significant increase in game performance while running on Linux, prompting the decision to make Steam OS Linux-based. So why isn't this the gaming gold standard already? In a nutshell, hardly anyone uses Linux so there's no pressure for developers to port their games over. So, this is where Steam OS comes in. Valve has been working with several hardware and software vendors to create tools for developers that will make this a much easier process.

BUT STILL, HARDLY ANYONE USES LINUX.

Welcome Steam Machines: Valve's bridge between your PC and your TV. Steam Machines will run Steam OS, allowing you to stream content to your TV with incredibly low latency. Here, Valve is taking another turn away from Sony and Microsoft: Valve is welcoming third-party manufacturing of Steam Machines. This will create a more flexible and competitive market, and it jives with their "openness" philosophy to hardware and computing.

SO, HOW DO I PLAY LEAGUE OF LEGENDS ON THIS THING?

The elephant in the room up to this point is controls. Until now, PC games feature control sets that are simply not possible to properly emulate on current game controllers. Certain genres, like real-time strategy, menu-driven games or multiplayer-online-battle-arenas (MOBAs) are simply impossible to play on a modern controller. How does Valve intend to compensate for the fidelity, complexity and swiftness of the

keyboard and mouse on your couch? Their solution is brilliant and deceptively simple: touchpads. Well, not the touchpads you know. This is NOT the touchpad from your Macbook Pro shoved into a controller.

To start, the two touchpads are the highest-fidelity touchpads in existence, and a few developers have already gotten their hands on them. "I can't stand trackpads on laptops, and this felt really good to me. There was almost no learning curve as far as accuracy goes," testified Double-Fine writer and designer Chris Remo. Super Meat Boy developer Tommy Refenes, a control and controller obsessive, was "able to play Meat Boy the way Meat Boy can be played on an advanced level."

The trackpads aren't just used for movement. Developers have the ability to map buttons onto sections of both trackpads, mimicking button layouts on an Xbox controller, handling things like sprinting/walking. Or, in the case of Meat Boy, it could be just one big jump button.

And we're still not done with the trackpads. To top it off, Valve added haptic feedback to both inputs. Again, reductionists may assert that haptic feedback is just a fancy word for "rumble," but that's a naive claim. Haptic technology is to your touch-senses as computer graphics are to your vision. Haptics can communicate texture, resistance and vibrations. For the Steam Controller, this means that you'll receive tactile feedback for things like the speed of your thumb-movements.

WHY IS IT IMPORTANT?

Until now, PC gaming has mostly existed in Microsoft's domain. With Windows 8, Gabe Newell, a former Microsoft software developer himself, has become an outspoken critic of its closed systems. This mirrors Valve's core belief that technology should be open - not only for the benefit of the end user, but the for benefit and progress of technology in general. From their Steam Machine to the Steam Controller, Valve encourages users to open them up, hack away at their firmware, and help contribute to development. Gabe Newell's mantra at Valve is that they can't compete with their audience. Every game under Valve's wheelhouse is completely open to users to create their own content. From simple aesthetic items to entire game types, they see the benefit in leaving their games open to users. And, as a result, their games remain some of the best in world. It's hard to imagine that their iterative process would fail in the hardware space. **FPH**

By Tyler Barber

FPH

LOCAL

10_13

36

Market & Festival
OCT. 12TH
11 AM-7 PM

**THE 1940 AIR
TERMINAL
MUSEUM**
8325 TRAVELAIR ST
HOUSTON, TX

Local vintage
vendors

Ms. Houston
Vintage pageant

sponsored by
Bella Rush Photography
and

Kat's Meow Salon

Vintage make-overs

Food truck & Bar
on site

Free parking

Houston Vintage 2013

MARKET & FESTIVAL



Pre-Party
OCT. 4TH
7-11 PM

ODD FELLOW HALL
115 E 14TH ST.
HEIGHTS
HOUSTON, TX

Come celebrate
the fabulous
roaring 1920s

Vintage Fashion
Show

Performances
from all eras

Best dressed
Vintage lovers
will be surprised
with fun prizes

TICKETS

\$20.00 on the day or \$10 if booked
online (pre-party & market)
\$5.00 (market only)
Kids 11 y.o. and under FREE

ORDER ONLINE BY OCT. 3RD
AND SAVE 50%

houstonvintage2013.eventbrite.com



SHINE A LIGHT ON HUMAN TRAFFICKING

MAYOR’S CAMPAIGN LEAVES MUCH IN THE DARK

By Mariam Afshar

LET’S GET SERIOUS FOLKS. This isn’t an episode of SVU, and your life may not be directly affected by human trafficking, but it is happening all around you. For those of you who do not know or who are not aware (and it is okay if you are not, because you are now), human trafficking is known as modern day slavery. Traffickers prey on men, women, and children who have or feel they have no other options—poverty, government corruption, familial abuse and addiction are common factors—and force them to work as indentured laborers or sex-workers for little to no pay. Sickening.

“Shine a Light on Human Trafficking” is Mayor Parker’s campaign dedicated to raising awareness about the issue as well as helping the community recognize and report suspected human trafficking to authorities. The mayor has teamed with the Houston Police Chief, Charles McClelland, Harris County Sheriff Adrian Garcia and other civic leaders to stop human trafficking.

Mayor Parker’s main objective is to raise awareness on the issue of human trafficking in Houston by providing community members with tools to recognize and report suspected activity. To kick off this massive project, a candlelight ceremony was held at dusk on September 24, with City Hall being illuminated in blue and ended with a dance performance by NiaMoves in support of the cause.

In order to further support the project, Houston police officers and county sheriff deputies were on site to provide answers to attendees. Maria Trujillo, Chair of the Shine the Light Houston Task Force, also emphasized that they provide the same information for government employees, educators and health care professionals.

So an elegant media display with government officials galore must mean this project is serious about stopping the crime of human trafficking, right? Yet, the website, shinealighthouston.org, is bare, and

only provides minimal information on the efforts of the cause with little promise of more action. The site lists questions to ask a potential victim of human trafficking in order to determine whether they’ve been forced into their ‘position’ and a hotline number to call. How are we even supposed to know *when* to ask such questions? Where might we be when we come across this faceless person that may or may not be a victim to human trafficking?

Okay, let’s say we figured that part out on our own, then we call the hotline, what happens next?

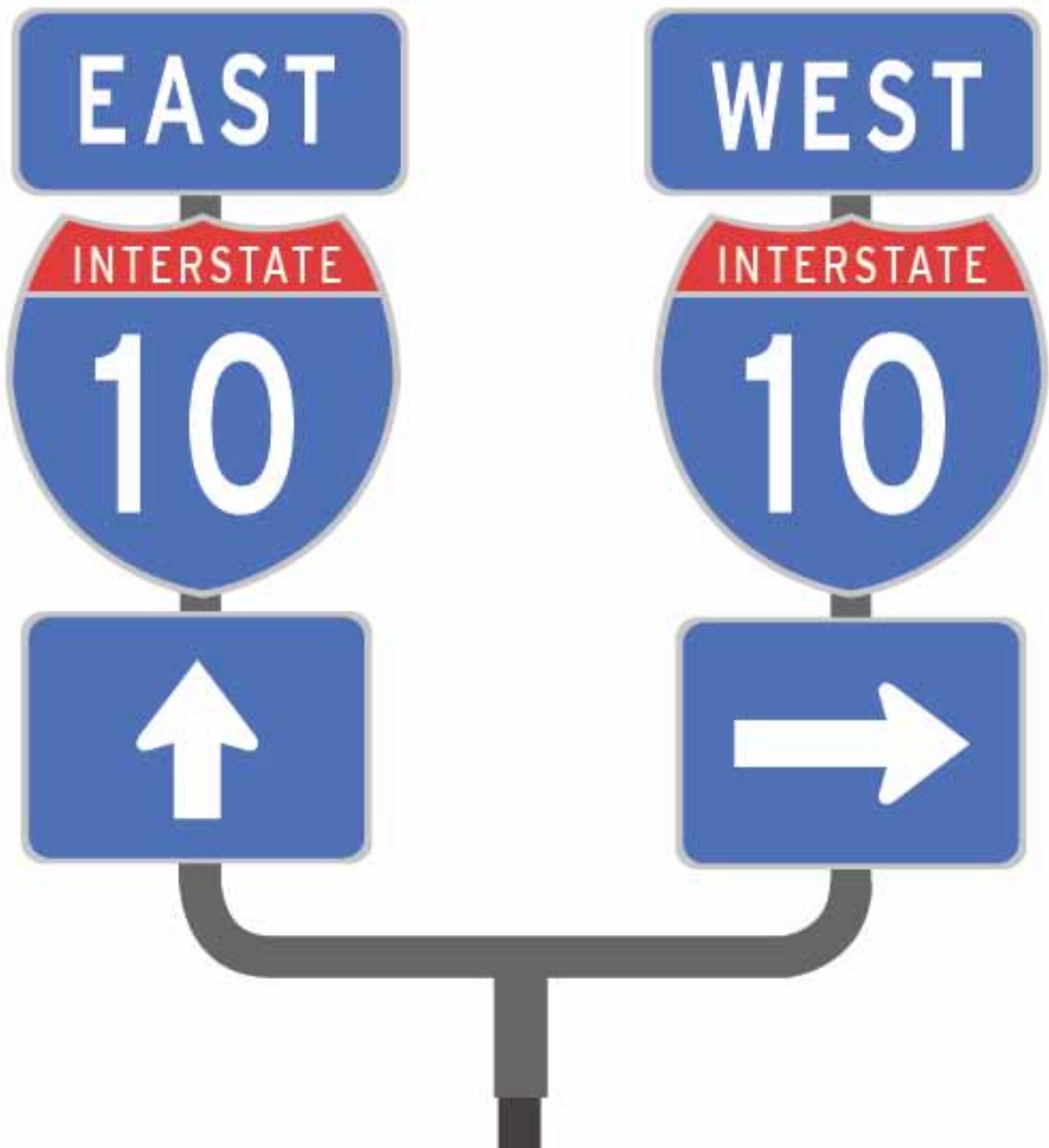
The hotline collects information and categorizes it to determine what needs to be done next. If the call is about a specific victim, then the response is immediate. But there’s no information on what happens to the victim. How are they protected and removed from this situation? Will their life be at risk? Where do they go in the interim? I know there isn’t one answer or solution, but I don’t even have an idea of an answer, other than what I see on SVU of course. What if it’s someone without legal status? What happens then? What are the options?

According to Trujillo, if it’s just information about a specific location or possible trafficking ring, it is ‘compiled for later action.’ There is *no* information on

the site that encourages the community to report, *no* information detailing actual efforts rather than data collection, not just helping one person at a time, not just a stunt. We need to see how our efforts are making a difference. Show us this. We understand that this information may be sensitive, but at least show us plans for the future and give us a timeline with goals so that we can understand and see that we aren’t acting in vain.

Stats and definitions of human trafficking are easily found through a Google search. I expect more from the task force. This has been a year in the making and we are only getting data that has already been regurgitated through outside news mediums. They ask us to engage and get involved, but there is nothing that tells us how, nothing on the agenda for the future. The task force meets on a regular basis and will reconvene in October to discuss the next steps for the rest of the year, but what have they been doing for the last year?

Our readers have heard this all before, and these efforts are just the beginning, but even then it is not good enough. We, as a community, need to be aware and proactive, and demand viable action from the leaders who have initiated this campaign on human trafficking. **FPH**





Now renting our
NEW
State-of-the-art
FACILITY

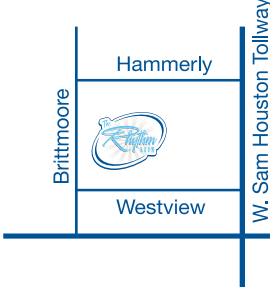




Rhythm Room Rehearsal Studio is Houston's only built for purpose rehearsal studio. Featuring 115 monthly rehearsal rooms and 30 new premier rooms in several different sizes and prices. Rhythm Room has everything you need to prepare for your gigs. We offer 24 hour access and excellent security.

To schedule an appointment call **713-465-6122**

1410 BRITTMOORE STE. A,B,C & D
HOUSTON, TX 77043



Brittmoore

Hammerly

Westview

W. Sam Houston Tollway

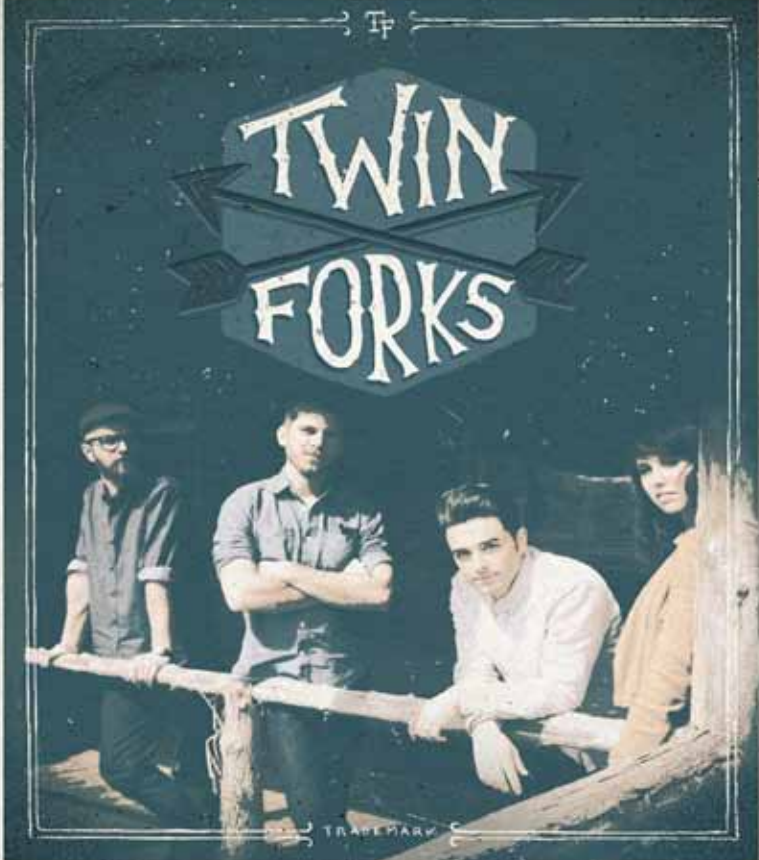
www.RhythmRoomRehearsalStudio.com

police



marijuana
death squads

11.14 FITZGERALD'S / HOUSTON, TEXAS / PRESENTED BY PEGSTAR.NET



w/ **Matrimony**
Oct 29
Fitz

TwinForksMusic.com

BE COOL ♦ BE CAREFUL

B-CLEAN™

BE COOL BE CAREFUL.™

IT'S NOT ABOUT LUCK!

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.

NO. 1
IN DETOX

.....ASK FOR.....
B-CLEAN
PRODUCTS
AT YOUR FAVORITE SMOKE SHOP