August 2005
8/1–8/15
Issue #47

FREE PRESS

HOUSTON

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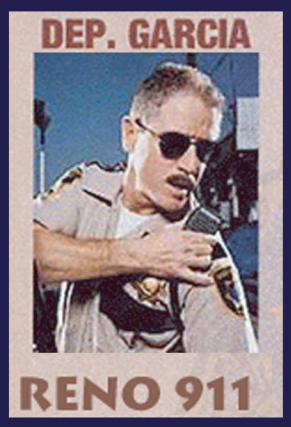
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August 3rd-6th



Tammy Pescatelli
August 10th-13th



Tim Northern
August 17th-20th



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Just when you thought it was good, it got gooder

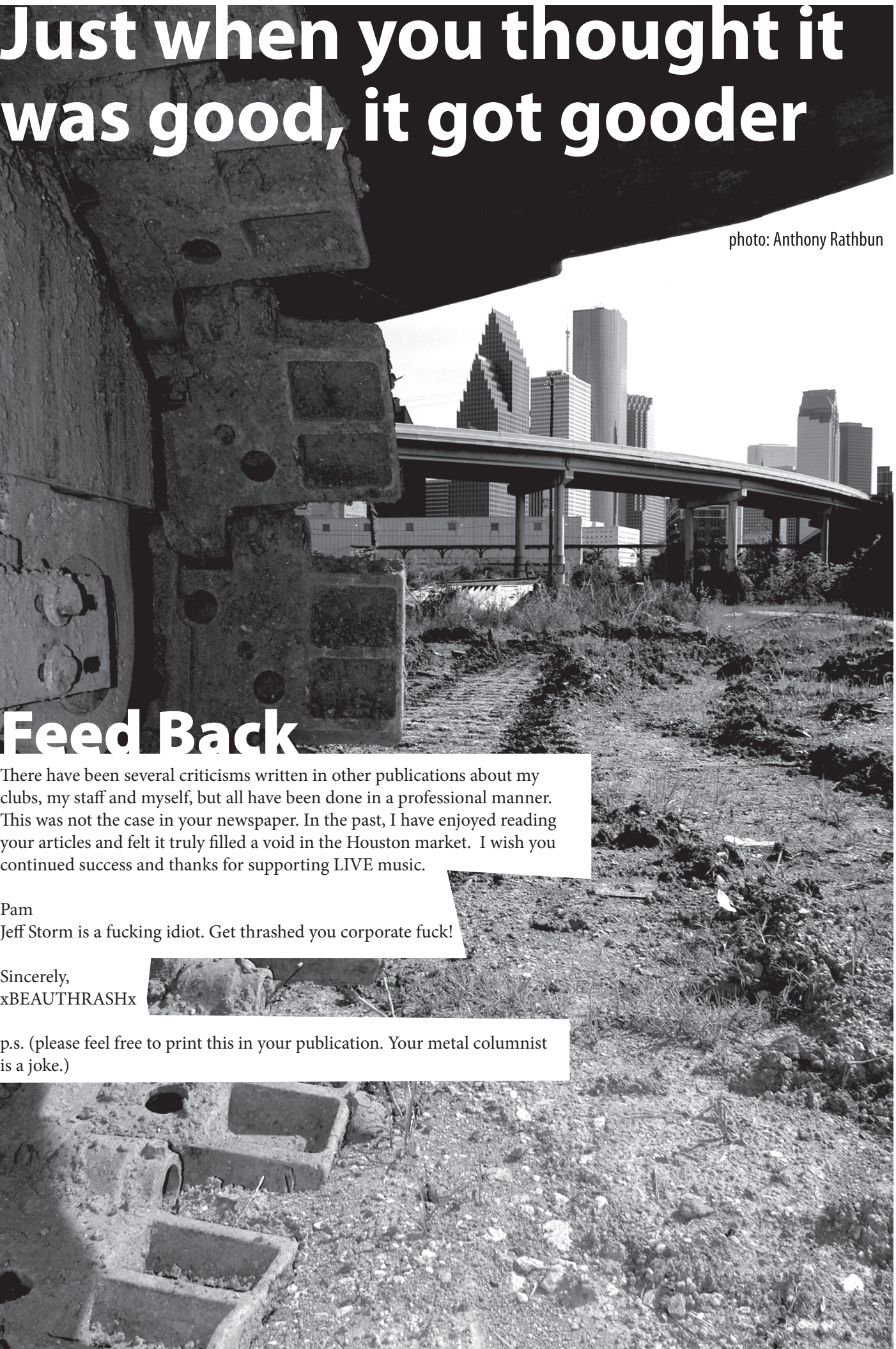


photo: Anthony Rathbun

Feed Back

There have been several criticisms written in other publications about my clubs, my staff and myself, but all have been done in a professional manner. This was not the case in your newspaper. In the past, I have enjoyed reading your articles and felt it truly filled a void in the Houston market. I wish you continued success and thanks for supporting LIVE music.

Pam
Jeff Storm is a fucking idiot. Get thrashed you corporate fuck!

Sincerely,
xBEAUTHRASHx

p.s. (please feel free to print this in your publication. Your metal columnist is a joke.)

Houston-

Here it is kiddos: The Free Press has changed it's look. No biggie; Same old people, same self-deprecating tone, same misspelled words, and same tom-foolery. You will notice more changes and additions every issue as we try to take this project a bit more serious. This is your paper so don't be shy about letting us know where we have fallen short. We hope you like the changes and please let us know what you think.

On another note: Pardon our arrogance, but we say that we are uniquely qualified to cover this fine city. You see, we are from Houston. We are products of the local school districts and have eaten the ' Crunchy Fish with Cheese" in middle school cafeteria. We have slept nights in Mykawa jail a nd drank the Oak Farms lemon-aid. We remember the Houston Gamblers, the Public News, the Sam Houston Coliseum, Houston Post, Strawberry Patch, and when the Summit before it became Compaq center and now the Holy Temple of Superficial Religion. We can even remember when the water in Galveston was a light doo-doo brown; not the rich mocha as it stands today. So rest assured; We know what the real deal Hollyfield is.

On a bad note: Last issue, Jeff Storm's Metal Moment had some 'douche-baggery' in it that was clearly unwarranted. He decided to moan about the sound guy and insult Walter's on Washington; a fine Houston establishment that is attended by only the most high brow Houstonians. What Jeff really meant to say is he is an asshole and will refrain from negative horseshit or Pam can personally kick him in the nuts (6 consecutive times). But seriously, we apologize for letting that slip past the radar and are sorry to all the nice staff at Walter's. Ya'll have a great venue and don't deserve that.

On a sad note:

Joseph Claytor, one of the publishers of Reloaded Monthly, which is formerly Rank and Review, and a fine Texas music newspaper, has died in a recent car accident. Joseph has had many friends in the music scene here for a real long time and will be missed.

Thanks for reading and please drop us a line folks. The fate of our city depends upon it. Kinda.

Editors

D.R.U.M.

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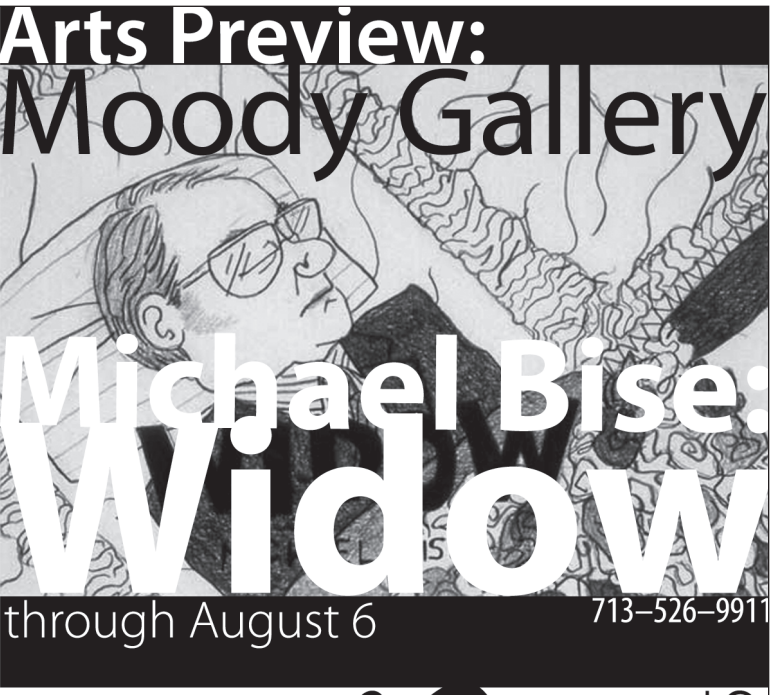
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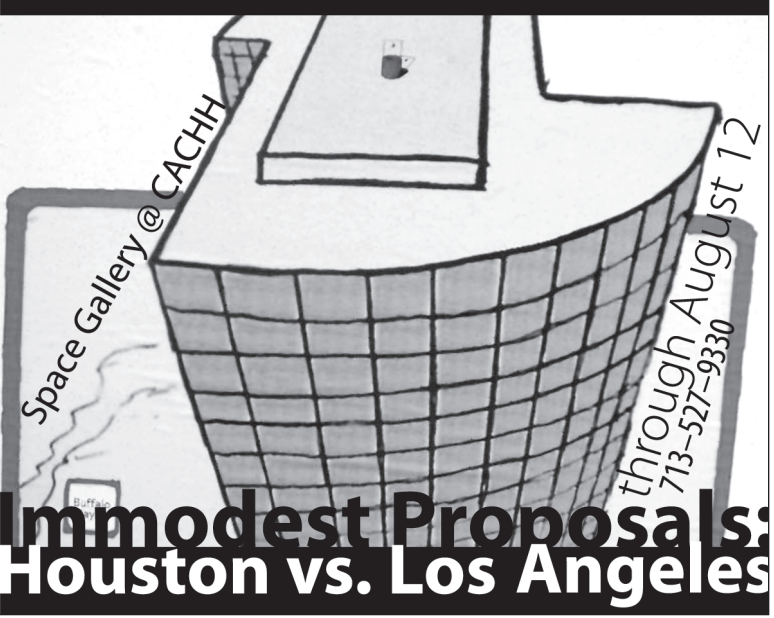
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Debris:
Fucking move, man.

By: Buffalo Sean

Leave. Get the fuck out. Whether it's being stuck in the house, stuck in Houston, or stuck in your head, the month of July has been horrendous. Seems everyone has had a bad time over the past month and unlike the north where people get restless in the dark cold purgatory of February, we have a summer lull that paralyzes nearly as much. The heat drives Houstonians into air conditioning like moths to a candle; we just end up sick with a cold instead of singed.

Just look at their shoes— cops always double knot their laces.

Not that I'm going out for a walk anytime soon. Right before this will be printed Aimee Jones' With Friends Like These will open at CSAW (2315 Commerce); 38 artist in a modest studio, with witty 8th grade banners for all those included. Glitter included. Call 713.382.8294 to check it out; or go by on the 13th when a show opens in Bootleg Studios (right next door). Christina Hicks in curating a show for the first time, drawing on a group close knit and well known. Some of the most prevalent artists in Houston will contribute. You've seen it. From 7 til later Saturday the 13th. Free popsicles.

Saturday the 13th is crowded in the warehouse district, as GIVE UP opens a show at Aerosol Warfare (1004 Palmer). Everytime you see a razorblade on your drive to work, that's this guy. Every ram-god-naked-lady encouraging you to kill yourself on Dowling, same guy. So whether you'd like to punch him in the face or tell him he's doing a great job... you won't find him here. If you're on the lookout for undercover cops pretending to be b-boys you may be in luck. Just look at their shoes— cops always double knot their laces. I guess just in case you need to run after someone. Maybe that's paranoid.

It's ten bucks for an open bar at the Houston Center for Photography August 5th from 8 to 12pm, a row house replica (weird) in the parking lot and slides projected on the wall (alright) if you bring your slides you're in! Bring something perverse. The event, Spin, is a benefit for the HCP and Project Row Houses so not all the money goes straight to the tab.

Bill Traylor is at the Menil through the month, his simple work in pencil is fucking



amazing. I'd imagine he wouldn't like me saying that. Cy Twombly's Works On Paper is up as well, the guards should wear signs. "Yes, we know your kid could draw that." The notion of craft being separate from the artistic impulse happened A LONG TIME AGO. Artists can use skill as a function of their expression, a craft demands expertise. Now stop looking at things in museums for how well they're put together.

Anyone want to drive to Lubbock? There's a closing party October 7th for some Steven Shore photos of Andy Warhol and the Velvet Underground in the sixties. Not driving to west Texas worthy but then agin, who would come to an art show party in Lubbock? Especially one of Warhol tinged photos. I bet that would be worth it. Just for the crowd.

We Don't Talk to Police

Maverick urban artist Give Up has and opening at Aerosol Warefeare Gallery and tries not to get fingered



By HungerBird

If you have not noticed Give Up's work, then you're just not paying attention. This guy's/gal's grainy-work is featured on light posts and other urban fixtures around town. However, the artists' quest to remain anonymous may have hit a snag in the fact that he/she has an opening this month. Expect a good time and some rumblings about the military industrial complex.

Saturday Aug 13th at Aerosol Warfare Gallery 1004 Palmer at McKinney 77003

ArtsyFartsy

D.I.Y. Alternative Spaces, and Young Artists

By: Brittany Bly

One of the best teachers I've ever had was Teresa O'Connor. The reason that she was so great was that she created a truly egalitarian environment in which her advice and mentoring came from experience and never droned like a monotonous academic lecture. It was clear that she liked her students and wanted them to be successful and was glad to give away all her secrets for the benefit of everyone else. I know that Teresa hasn't just been influential to me. As one of the key figures at Commerce Street Artist Warehouse, her presence along with the co-organizer Vicki Fowler, can be seen as the heavy hitters Betsy Odom, Julie deVries, and Jason Kunke have left their studios and an entourage of young talent move in, including the notorious Aimee Jones (I would especially like to give props to Aimee Jones for running such an integral warehouse space – Raw Space), Frances Trotter, and Rene Cruz. As this new crew of remarkable talent move in, a particular aesthetic which centers around this heavily respected studio space, is becoming more apparent. The theme is art about style, more specifically happy-poppy art style, and a bombardment of animals.

For Teresa it's bunnies, Vicki it's deer, and Betsy it's fainting goats. Their work is something I enjoy, think has merit, and would be happy to collect and live with. All three of them incorporate a postmodern self-awareness of materiality and objectness and a range of dif-



ferent styles into the same works. It's not that the work is deserving and interesting but, perhaps, it's just a little trendy and digestable.

The Winter We'll Never See organized by Rene Cruz and Maria Guzman on view at Brasil until August 27th plays with these same themes – art about style, and graphically powerful images incorporating, you guessed it, animals. The work in The Winter We'll Never See I also like and am glad for such a timely retreat from the heat to a wondrous whirl of snowscapes and winter attire. However, the most interesting aspect of the show is the commonality between this show and the CSAW-aesthetic including little Basquiat-esque figures in the works by Sean Carroll, fish portrayed in Scarf by Maria Guzman, the bear in Cabin Fever by Jason Poland, and warring squirrels Rachelle Vasquez's drawing Thirty.

I am especially fond of the piece Nuclear Winter by AJ Liberto. In his graphite on paper drawing, AJ skips the animals, instead presenting his Penultimate Justice judges ready to rock with guitars in hand. There is a definite stylistic similarity between CSAW and AJ exemplified in the dominance of the phrase "This Summer. . . It's Not Summer – It's Nuclear Winter" in elegantly rendered fonts which encompass the top half of the image. The cars in the background are angular and matchbox-y, the judges are rounded and cartoon-y, the machine in the foreground is line-based and precise in perspective. I'm certain that this adds to the meaning of the piece, but I'd have better luck trying to decode a Matthew Barney film.

Sean Carroll's mixed media on found clothing pieces entitled 713, Untitled, and 713 (Hey Baby) are as spontaneous are AJ's work is detail-oriented, and as carefree as Nuclear Winter is precise and calculated. Splashes of white acrylic paint on these pieces remind me of PETA protests gone awry. Instead of a statement about animal rights, it becomes a happy accident – something cooler and less commercial than an ordinary garment purchased at an ordinary store. The whimsy is truly authentic; the humor has purpose. It helps me remember that art is actually fun.

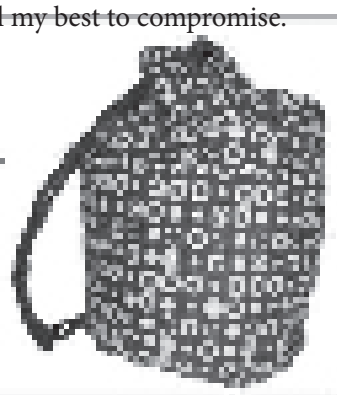
Rachelle has a claim on animal iconography more than others, which I learned from firsthand experience more than the work itself. She has a pet tortoise, iguana, and two cats, she owns her own company pet-sitting and pet-walking, and she adheres to a strict vegan diet. I sympathize with her reasons for creating the graphite on paper artwork entitled Thirty in which bunnies and reindeer ski down a snowy hillside while trails of squirrels clad in civil war uniforms march to war with their weapons and machinery. But my sympathy for her lifestyle means more to me than the images themselves. Rachelle uses the rudimentary art school techniques of "stippling" and "hatching" to create depth overall creating an image that is, again, heavily stylized and self-referential. In Rachelle's work we see a sensitive, kind person making works about being sensitive and kind – a microcosm of CSAW, a whole group of sensitive and kind artists. It's not original; it's trendy.

I worry that there isn't enough diversity in and around CSAW yet, I am presented with a group of kind-hearted people that rather than thinking competitively, revel in comradery. Go see The Winter We'll Never See at Brasil, have a sandwich, and consider this exhibition in relationship to the whole Houston art scene -- t's accessible and easy. At this point, I'm not certain there is a difference between style and substance. And I'm not sure what to make of style as subject matter, but I guess I will my best to compromise.

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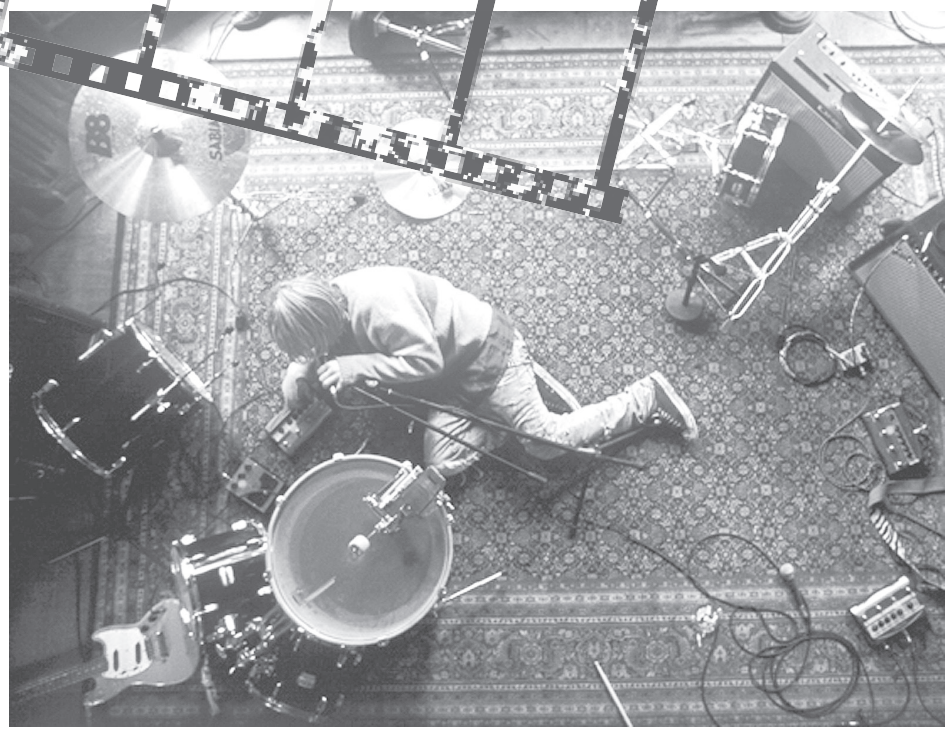






Stream of No Conscience

By: Micheal Bergeron



What can one say at a time when films are being released by directors like Richard Linklater, Gus Van Sant, Jim Jarmusch, or Ingmar Bergman except for "Let's go see a movie." If the latter name surprises rest assured that Bergman is alive and well. Gen Xers who haven't heard of Bergman have ample catching up to do. Specifically any film Bergman made between the mid-1950s and late-70s (many available as Criterion Collection sets) is guaranteed to kick some DVD ass.

Saraband

Bergman, who technically has steadily directed for television since he retired after 1983's Fanny and Alexander, made Saraband in 2003, shot in digital video, as a small screen sequel to 1973's Scenes From A Marriage (a six episode Swedish television event that was edited to 167 minutes for North American release).

Liv Ullmann and Erland Josephson reprise their roles with the glee of performers having a great time. While not exactly the kind of landmark event his previous films were, Saraband shows that if a divorced couple can stand each other after a thirty year absence they're more than likely to be glib rather than vitriolic. As Bergman notes: A relationship has two components, a good friendship and unstoppable eroticism.

Me and You and Everyone We Know

Directed by and starring Miranda July, Me and You and Everyone We Know mixes indie-style comedy with compelling albeit slightly oddball characters played by actors we've never seen before. A true indie film in every frame MYEWK is a dramedy for adults. Pic contains some startling sex scenes involving teens and kids but unlike the movie Kids, these sequences are not exploitive so much as communicative of the general lethargic attitude of the characters, showing their inability to react to passion. MYEWK plays with common comic situations like mistaken identity but handles the moments with a droll touch.

Equally good is Happy Endings, a film by Don Roos. Happy Endings revolves around a catchy screwball plot with slightly askew characters, in this case played by actors we instantly recognize. Without naming names the talent assembled (which include the breakthrough perf of the lookalike son of a recently deceased thesp) more often than not give original twists to their character's peccadilloes.

Films like Happy Endings or Me and You and Everyone We Know, despite delving into occasional morbidity, have light touches, sunny conclusions, heartfelt humor and one-tenth of the advertising budgets of Hollywood blockbuster.

Broken Flowers & Charlie and the Chocolate Factory

Hasn't Johnny Depp worn that stovepipe hat that he tips in Charlie and the Chocolate Factory before? That would be the Jim Jarmusch film Dead Man, a much more interesting film than Jarmusch's latest Broken Flowers.

One of the things that struck me about Charlie and the Chocolate Factory was that, yes while it was brilliant in all technical aspects, the film felt cold and gave the audience negative emotional fill.

The trailer for Broken Flowers cleverly suggests another Bill Murray quirky comedy (Focus Features used every line that hints at humor except for the film's actual funniest line – a drug reference.), but believe me when I say Broken Flowers is a dead serious visual ode to melancholy. Lost in Translation was far lighter in tone. Broken Flowers also expresses positive growth for Jarmusch as an artist, which means that the existential void of Murray's unfulfilled life translates into conflicting emotions for the audience.

Bachelor Murray receives a pink letter in the mail informing him that he has a grown son. With the help of neighbor (and major league scene stealer) Jeffrey Wright, the only normal person in the film, who has a knack for detective deduction techniques and who spends a lot of time on the Internet, Murray departs with an itinerary to visit four ex-girlfriends with the express purpose of finding who sent the missive.

Just as Jarmusch previously defused audience expectations by playing against genre convention (like in the previously mentioned Dead Man), in Broken Flowers he confounds any hope for Murray's well being by finally opening the door to reveal neither lady nor tiger. Broken Flowers is so ambiguous that 12 days after seeing it I am still trying to decide what happened at the end. Best sequence features Murray dropping in on Jessica Lange, a new age animal communicator whose office is guarded by a butch secretary (Chloe Sevigny) and a tabby who momentarily steals the scene from Murray.

The Aristocrats

If you stick around for the credit roll of The Aristocrats you will see Tim Conway perform the only G-rated version of the joke in the entire film. "The Aristocrats" is the punch line of a joke that gets the video document treatment from director Paul Provenza and producer Penn Jillette. The point of the joke seems to be to embellish the actual oration with an orgy of profanity: the guest list of comics runs the gamut from oldsters Phillis Diller and Don Rickles to classic comics like Robin and Whoopi to today's yucksters like Sarah Silverman and Andy Dick. All told nearly 100 recognizable comics talk so nasty you will be compelled to wash your own mouth out with soap just for watching.

Cronicas

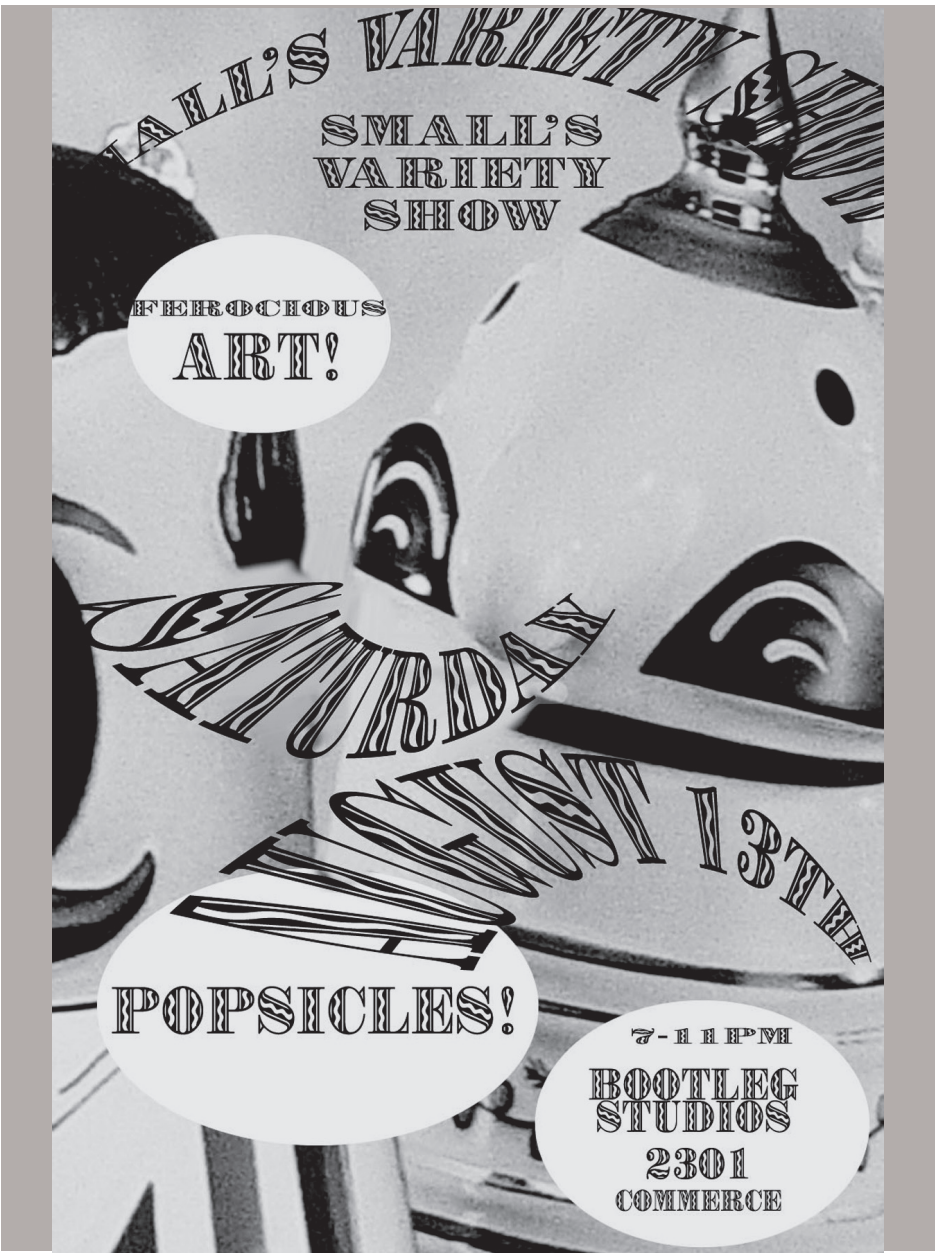
Cronicas offers fans of thrillers a tense conflict between the media, in the persona of Miami based exploitation news reporter Manolo Bonilla (John Leguizamo) and lawbreakers, in this case a suspected Ecuadorian serial killer (acclaimed Mexican actor Damian Alcazar).

Bonilla, in tow with his sexy Spanish producer and pot smoking Miami cameraman, wants to nail the story of a South American serial killer referred to as the Monster. Leguizamo excels in his portrayal of a reporter who leaves his conscious and ethics behind in his quest for higher ratings. It's the first role Leguizamo has actually played in a Spanish film. Cronicas was produced by the same company, Anhelo, that handles Alfonso Cuaron's (Y Tu Mama Tambien) Mexican films. Technically this is the first Pan-Latin production to get distribution in the U.S.

Lost Days

Just when you thought it was safe to return to the land of grunge rock, Gus Van Sant's Lost Days holds a mirror up to the incident many would ascribe as the demise of that genre – the suicide of Kurt Cobain. The entire film follows a perpetually mumbling and hermit like rock star (Michael Pitt) as he wanders around his mansion and the woods nearby. While we never see Pitt using drugs or actually pulling the trigger the pain of his depression is reflected by endless tracking shots and the prim normalcy of his environment.

Van Sant hones a style of narrative filmmaking that he displayed in Elephant. All the action takes place over approximately a day and a half. While the overall feeling reeks of art house navel gazing, Van Sant also finds undeniable truth in the futility of an unexamined existence. Somehow we (the dispassionate viewer?) are sucked into an eerie world where macaroni and cheese and the Velvet Underground are seen as symbols of both rebellion and conformity.



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John Dahl Interview

By: Micheal Bergeron



A list of films set in the Pacific Theater of World War II includes Too Late the Hero, The Bridge Over the River Kwai, Never So Few, the more recent Paradise Road and now the John Dahl directed The Great Raid. Dahl's film touches on a point that never comes up about that war; 70,000 American and Allied troops surrendered in Bataan in 1942. The Japanese had invaded the Philippines days after they bombed Peal Harbor. Great Raid recounts an actual rescue mission in 1945 that freed over 500 prisoners at Cabanatuan on the island of Luzon in the Philippines.

Dahl brings a realistic and sometimes brutal sense of the mission to The Great Raid. His previous helming of modern film noirs Red Rock West and The Last Seduction nourished his feel for action.

Dahl's classy noir credentials are all the more amazing because the companies involved didn't want to distribute them.

"Red Rock West was made by Polygram and had theatrical distribution in place," Dahl told Free Press Houston during a press stop in town. Another company broke their contract to distribute and the film ended up on HBO. "If you have a movie that goes exclusively to cable they pay you more money."

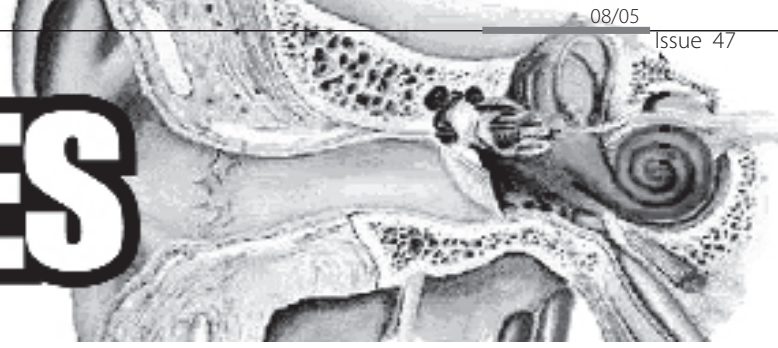
A Canadian distributor saw Red Rock West in France during its European release and acquired it for the Toronto Film Festival. Then Roxie Releasing picked it up for their art house theater in San Francisco. "It started as one print ... at one point they had 40 prints in distribution," attests Dahl. "Ironically the same thing happened with The Last Seduction." The distributors didn't feel they could release it domestically but then it did well in Europe. "October Films saw it in England, it had already run in the U.S. on cable. It caught on at a couple of theaters in New York and eventually played on about 120 screens."

When both films were released in the early 90s they became poster children for independent film success. In 1993 (through 1995) Miramax started its Academy award studded dominance of the indie scene. Now a decade and an ownership change later Miramax is releasing several films in the next two months, among them Terry Gilliam's The Brother's Grimm and The Great Raid (August 12).

Dahl found footage of the actual participants and James Franco uncannily looks similar to his character Captain Prince. In the actual rescue mission (documented in the books Ghost Soldiers by Hampton Sides and The Great Raid on Cabanatuan by William Brueur) the 120 men and eight officers included three photographers. Fascination with battle footage isn't a phenomenon of cable news channels. Dahl begins the film with a lengthy montage of WWII footage that documents the war in the Pacific.

Miramax owned the rights to Brueur's book and Dahl (who also helmed Miramax's The Rounders) explained how an early version played loose with the official version.

Nielsen's character Margaret Utinsky deserves a movie of her own. A google search indicates that Utinsky wrote a book after the war about her life before dropping out of sight. "Her true story is stunning," exclaimed Dahl. "She was married to an American officer who died during the Bataan Death March. She forged a Lithuanian passport and got work at a hospital as a nurse. She organized an underground with leading citizens of Manila. Eventually the Japanese did arrest her. They tortured her for 37 days before they released her."



SOUNDBYTES

People Selling People to People

By: Kwame M. Anderson

You know, the great thing about rap/r&b stations is that even if the lyrics are crap, the beats are banging. I loves the banging beats; I love riding down the street, with trunk rattling from the bass, and pissing off the old white people because this song is about how a girl's behind shakes. Or are they about the beauty of knocking out ho ass tricks, or how the police treat you bad for selling crack in the neighborhood, unless you're paying them off, and all of the other wonderful tales in some of the more crass hip hop. But there are also occasions when I like to blast Tribe Called Quest or De La Soul in liberal thinking neighborhoods where dread-locked brothers and their white girlfriends can walk the streets without fear of scrutiny. Couples walking dogs, children playing in dirt, bike riding, a utopia of the like-minded eating hummus bread,drinking water and discussing the intricacies of literature, art, and web sites. Young men in Built To Spill shirts run down the gospel of how cool hip hop used to be when it was about something while they listen to some dude wax the poetic about his ex-girlfriend. Summer time, summer time, c'mon out and play.

August is a wonderful month, I call it "The Month When The Money Returns," because that's what it is for me, for you it could be something like, "The Month I Discovered I Hate Myself," or "The Month I Realized The Government And The Media Are Working Together To Make Me Hate Myself," or you could call it August (did you notice the clever return to August, I am something...).

So it is only right that I tell you of the fairs where wizards and conmen hawk their goods to the unsuspecting sheep of industry and/or idolatry. Yes people, I'm talking about that, you're right, and it's happening, not as happening as it could be, but it does continue to happen. This morning, I woke up and drove on the street, it made me feel free...

SHOWS

Holly Go Lightly
08-07-05 Rudyard's Pub, 2010 Waugh

Electric blues, folk rock, and less frantic rock n' roll, are words a search for Holly Golightly might leave you with. I think each of those things are exciting in their own right, but done altogether, well that just leaves me speechless. However, here I do not have to speak, just spell, somewhat correctly, and give compliments where due, as here I believe they are. Rudyard's is a great place to see a show, good sound, good drinks, and a flight of stairs to help you walk the night off. This is something to do, if you're doing stuff.

The Scream Tour IV: The Heart Throbs
8-12-05 TOYOTA CENTER, 1510 Polk

I know, you're like, why are you writing about The Scream Tour? I'll tell you why, Bow Wow?! He ain't lil' no more (ooh the English hurts). There's Marques Houston? He used to be in Immature which became IMX, I love when they change the letters to make Immature sound like a deficiency. Omarion?! Have you seen this dude dance? I mean, I was like, damn, this dude can dance, and I don't even like music on the television. He was in B2K, but now he's solo, his CD is called, is called, "O", fa sho'. Mario! He had a song about girls braiding his hair on his last album, but now he's more mature and talking about the "ghetto Karma Sutra," whatever that is. And I think B5 is opening, and their like the Jackson 5, 'cause there's a number in their name, and they're brothers, and there's a little one who sings in a prepubescent voice. I'm telling you, if that doesn't make you want to spend 50 or 60 dollars to watch a bunch of teenagers and their parents, and their lack of parenting, and pyrotechnics, then you're not ...you know what I mean! It's gonna be off be off the chizzain, drink Pepsi!

Onedia
8-12-05 Rudyard's Pub, 2010 Waugh

Oneida's last album, Secret Wars, was one of the most fantastic releases of last year. People were talking about the record, and the record was good, which happens less often than you may think. I heard a description of this band as "noisy keyboard punk." and I like two out of those three things, but I would call their sound a trip, a leap into a universe of rock and sound done with instruments and moods. I know many of you might want to check out Omarion, which is understandable, but I think this show will be better and cheaper, OK that's not fair, cheaper. Rudz wins again with this one, the 12th is a Friday night, so that means 5 days have passed and you should do something because of the week ending, and I'll support that thinking in order to get a bunch of people in the same place with me, to



support a good band, and give a temporary pause to my utter loneliness and delusion.

COMPACT DISCS

Smoosh
She Like Electric
Pattern 25

Don't you hate all of these 12 and 13 year old girls singing the sexed up songs written by 30 year old men and women? Smoosh doesn't have this problem. They write their own songs, they play their instruments, and they prove that 40 year old record executives have not completely robbed our youth of their...well, youth. After smashing this year's SXW I promised to keep my eye open for these young ladies (Asya and Chloe). Taking cues from everything from indie pop to rap, this album is full of life and joy. The song "Rad" actually suggests you go out and join a soccer team! Don't let the age fool you, these songs could've been made by someone older than these girls, and so it's not like listening to beginning sketches, for all the rough parts, think of how many grown trained musicians make bad music, and it lets you know that Smoosh hasn't even scratched the surface of what they can accomplish. Devoid of irony and sarcasm, double talk, and the like this is genuinely good music, done with honest intention, and how many times can you say that about any record. Sure, maybe one day the industry will cause these girls to lose the innocence captured on this album, but let's not be cynical, for once...only once.

Slim Thug
Already Platinum
Star Trak/Boss Hogg Outlaws

Slim Thug is a H-Town legend on the underground, you can't disagree with this. When he signed his deal with Jimmy Iovine he had a $50,000 chain on, for real, it's on one of his songs. Dude is paid! Pharell Williams and Chad Hugo are this production team called The Neptunes, and this is on their label, and they also produced some of it, in addition to Houstonian Mr. Lee, and Atlanta's Jazze Pha. I think this album works as proof that the Houston flow can be adapted to beats other than screwed and chopped ones. And, I think it's proof that you can have screwed a chopped beats on an album, with other types of beats, and they call that well rounded. We could sit here a debate the validity of his message, and his ideas on consumerism, but chances are you care, more than he does, and he makes enough money to ignore my philosophical differences with his lifestyle. Although, I believe "Ashy To Classy" could be the next Horatio Alger inspiration for this land of have-nots... and that shit is jamming too!!!

In closing, God's Temple Of Family Deliverance is also playing the Pelican show, what kind of world are we living in, I hope you are having a good summer, someone in Houston has contracted the West Nile Virus, keep supporting the economy, vehicular accidents are a result of the clutter and road construction, go see Mars Volta and System Of A Down, congratulations Matt on the birth of your daughter, and John Coltrane was a genius.

RIP MICHAEL DAHLQUIST
(drummer of Silkworm, killed in car accident)
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Down in the Groove

By: Timothy J. O'Brien

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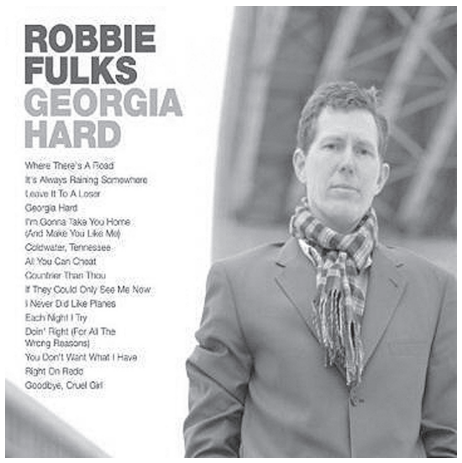
These heavily inked greasers from New York City play stripped down straight ahead punk 'n roll, spitting out songs based around driving, fighting and Armageddon. Although they did some Warped tour dates a few years back, their domestic profile has remained relatively low. Like many American bands they're more appreciated in Europe where they tour regularly. Their music is in the same bag as the Supersuckers, Gaza Strippers and New Bomb Turks with a fistful of NYC attitude thrown in. Although front man Kevin Cole doesn't have the charisma or the in-between song wisecracks of an Eddie Spaghetti, that doesn't stop their live shows from mimicking the



transportation that adorns most of their cd covers, fast, close to the ground, hitting on all cylinders and always in the running for the checkered flag. Avenue X is filled with their surfy, melodic and at times haunting version of American rock. "Fistful of Fury" has a Reverend Horton Heat vibe and the title track sounds like Motorhead light. Some of the songwriting is pretty lame like "1-800-EAT-SHIT," a throw-away track that never should have seen the light of day but overall the dark and depressing slices of urban survival are keepers. Available from gearheadrecords.com

Robbie Fulks
Georgia Hard
Yep Roc Records

Robbie Fulks has a love-hate affair with Nashville. He loves the countrypolitan sounds produced back in the days of Bill Anderson and Roger Miller but hates the way the major labels run the business. His 1993 song "Fuck This Town" summed up his attitude towards his Nashville contract songwriting and major label experiences. For his latest record he recorded where else? Nashville. Fulks is a little too erudite



for the simple minded Nashville suits to understand yet his music is more authentic country than anything the main stream industry has produced in decades. Georgia Hard is stone-cold country classic right out of the jewel box. The material ranges from the countrypolitan weeper "Leave it to Loser," to the two steppin' "Each Night I Try" but the hilarious "Country than Thou," which lampoons alt country nerds, is the standout. His smart alecky songwriting hasn't won him a lot of radio play or a huge audience but you'd be hard pressed to find many artists in the country music field that are in the same league as Fulks.

Robbie Fulks performs Tuesday August 9th at the Mucky Duck, 2425 Norfolk, 713.528.5999

Hope Partlow
Who We Are
Virgin Records

Hope Partlow's life has all the makings of a Cinderella story. Raised on a small farm in a speck on the map of Drummonds, Tennessee she started singing with her father at a nearby theater in her early teens. After getting a



positive audience response locally a listener suggested she try and get a record deal. After writing and recording a song with her parents, her songwriting aunt in Nashville got the demo into the right hands. An audition with Virgin chairman and CEO Matt Serletic led to her signing a deal at the ripe old age of fourteen. Her label matched her up with songwriters who used Partlow's diary as the basis for the material. Now barely seventeen years old, Partlow's debut is out next month and is backed by the full promotional push from the label. Her powerful voice exhibits a maturity beyond her years. The lead off single "Who We Are" has hit written all over it. Thankfully the label refrained from marketing her as the next Britney Spears both in sound and appearance. Instead of dumbed down belly-button baring pop candy Partlow's music is closer to poppy Alanis Morrisette. Partlow's intelligent pop is marked by her country flavored vocals. In a recent interview Partlow declared that she didn't want to "Dance and prance around, it's about the music."

Partlow performs Wednesday August 10th at the Verizon Wireless Theatre, 520 Texas Avenue 713.520.1600. Jesse McCartney is also on the bill.

Demon Claws
s/t
Dead Canary Records

When you think of cities that have spawned great rock and roll bands Canadian locales aren't usually at the top of the list. Besides being the place to score low cost prescription drugs, our Northern neighbors have been responsible for a few worthwhile garage punk units. Witness the Spaceshits, Royal Routes, the Deadly Snakes and



the Sexareenos. The Sympathy for the Record Industry label put out a compilation record, the Sympathetic Sounds of Montreal that showcased a butt load of rocking Canucks. Now we can add the Demon Claws to the list of Canadian exports to look out for. Mouthful of marbles vocals added to an ultra lo-fi mix make this disc of trashy down in the basement stompers a must have for all Back to the Grave fans. God only knows what Jeff Clarke is singing about but who cares? Music this primitive doesn't need to be analyzed, it needs to be turned up. It goes great with the cheapest beer you can find. Available from deadcanaryrecords.com

Jandek plays live in Austin
by Michael Beregeron



If you thought you would see the Kennedy assassination papers revealed before you saw Jandek make a public appearance you were mistaken. The Houston resident who1s been recording arcane music since 1978 has a worldwide cult for which any musician would slay. On Sunday, August 28 Jandek will perform his first ever U.S. live gig at the Austin Scottish Rite Theatre in the Texas capital city.

Free Press Houston contacted a prominent local Jandek fan with this tidbit of info and they immediately shouted back: "I don't believe in this Jandek. I think he's the Manchurian Jandek. He's the fake Jandek. He's the Bin Laden Jandek. They set him up just like they set up the fake Saddam that we are supposedly holding. He would never appear live in Austin."

Speaking on the condition they not be identified, Jandek1s biggest, and now most secret fan, revealed that they had often thought about what made Jandek tick.

"He's this weird, socially inept, has subtle mental problems kind of guy. He's extremely paranoid and is wanted by the FBI in 48 states. "

But surely, I countered, this is a good thing, and Jandek fans will recall his concert as a positive memory.

Silence was the reply. After a while I coaxed a few more comments from the reticent fan with a couple of cigarettes and a small piece of semi-sweet chocolate.

"He can't turn out to be just some ordinary guy that shows up at a club in Austin with a guitar. I can't accept that. I have too much psychologically invested in his constructed persona at this point."

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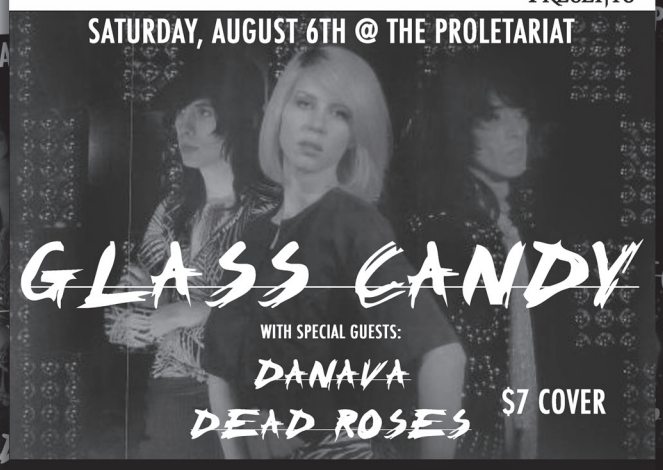
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8/12/2005 9:00 PM Joe Firtsman

8/16/2005 9:00 PM Taylor Davis cd release, Shwa, Glenn Eliot

8/17/2005 9:00 PM Revel

8/18/2005 9:00 PM Dan Dyer

8/19/2005 9:00 PM Spoonfed Tribe, A>S>H>S

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Sucker Free Summer

The Newest Joints for your ears

By: Christopher Brunn

Caribou
The Milk of Human Kindness
Domino Records

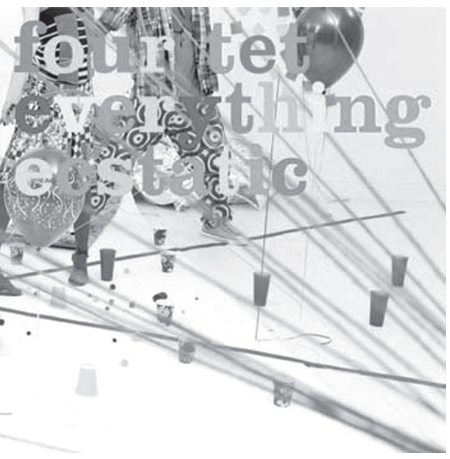
Caribou is Dan Smith, formerly known as Manitoba. The Milk of Human Kindness is the first first release under the moniker of Caribou. A lawsuit by the washed up punk rocker Handsome Dick Manitoba of The Dic-



tators forced the name change to Caribou. Laptop pop drenched in layers of Stereolab, DJ Shadow and the Beatles is the best way to describe this midsummer masterpiece. Buy this album now; you will love it.

Four Tet
Everything Ecstatic
Domino Records

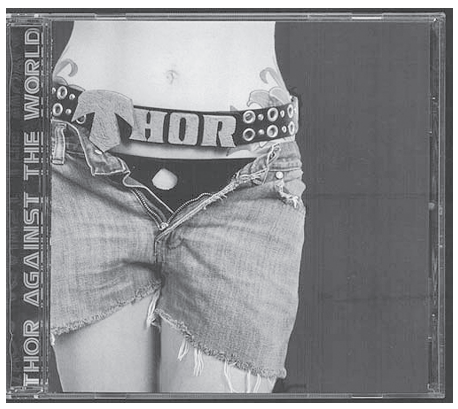
If Caribou sounds like something that you would be into, then you should most definitely check out label mate Four Tet. This record is on more of the



break beat and dance tip and less poppy than the Caribou release, but that doesn't mean it doesn't hold its own. Check this out if you dig artists such as Prefuse 73 and RJD2.

Thor
Thor Against the World
Smog Veil Records

Cheese Metal lives with the return of the mighty Thor. Not to be confused with the Marvel comic's character, but definitely inspired by him, Thor brings the cheese heavier than the line



for government handouts. The former body builder makes his musical comeback with "Thor Against the World." That makes us question if he's a joke or a true genius. Pick up the Thor (An Thor Ology 1976-1985) DVD as well for priceless footage of his 80's Vegas performances that feature him bending steel bars with his mouth. Spinal Tap has nothing on this shit.

Annie
Anniemal
Big Beat Records

If head banging is not your thing, maybe shaking your ass is. If that is the case, then Annie is right up your alley.



It's a hybrid of 80's synth pop and 21st century dance music.

Check these records out to help you through these dog days of summer in Hot Hot Houston.

Peace.

Christopher T. Brunn can be reached at: darko666@earthlink.net

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GO IT ALONE
THE PHANTOM PAINS

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Thursday, August 4th, 2005

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RAMALLAH
DEATH BEFORE DISHONOR
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Tuesday, August 9th, 2005

BETWEEN THE BURIED AND ME
THE RED CHORD
THE ACACIA STRAIN
THE KIDNAP SOUNDTRACK

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Monday, August 15th, 2005

SOILENT GREEN
A PERFECT MURDER
INTO THE MOAT
WATCH THEM DIE
INCISOR

MaryJane's FatCat 4216 Washington Ave.

Tuesday, August 16th, 2005

STRETCH ARM STRONG
HASTE THE DAY
STILL REMAINS
KANE HODDER

MaryJane's FatCat 4216 Washington Ave.

Saturday, August 20th, 2005

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YUNA
MY LAST WAR
SINCERELY YOURS

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Sunday, August 21st, 2005

PRIDE KILLS
PALE HORSE
COLIN OF ARABIA
TEN CROWNS

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8-3
FINCH
W/RX BANDITS,HEAD AUTOMATICA, BUCKSIXTYFIVE

8-5
Chimaira
Six Feet Under, Three Inches of Blood, All That Remains

8-6
Flickerstick
TBA

8-9
Daphne Loves Derby,
Sherwood, This Providence, Postcard View

8-17
Institute featuring GAVIN ROSDALE (from Bush)

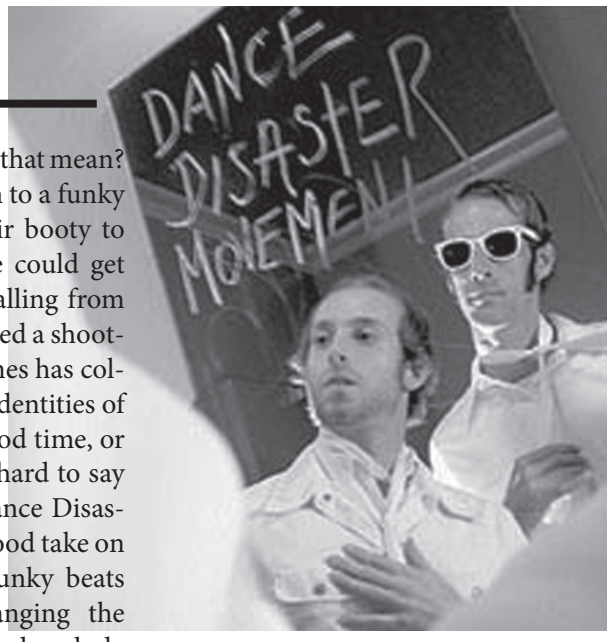
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"WE'RE NOT DANCE BAND, WE ARE A DANCE DISASTER"

By: Kwame M. Anderson



Get down. What does that mean? One could get down to a funky beat and shake their booty to the break of dawn. Or, one could get down, because bombs are falling from the sky, or someone has started a shooting frenzy, a building in flames has collapsed. You see the dueling identities of the phrase , do we have a good time, or do we run for our lives. It's hard to say these days, but the band Dance Disaster Movement has a pretty good take on the situation. Combining funky beats with frantic madness, changing the parameters of how chaos and melody can be presented. Some of it makes you want wiggle your buttocks, but then, what did he say, "So these things cluster up in heads, and every possible lifeless connection on this outrageous streaming motor that rivers us through interference and technological pompous, somehow we missed that train," and you go wha? The beauty of the Dance Disaster Movement

"What we try to do is, we try to make songs," states Kevin Litrow from one of this nations fine oil changing establishments, "you know, and some of it can sound experimental, like some of the noisier stuff, but then the vocals come together and make it like, not poppy, but a song, rather than just a lot of these noise bands, that are instrumental or whatever, and it just sounds like fuckin' around instrumental noise shit, which is cool, I'm into that stuff, but we try to just combine all of the elements and turn it into actual songs rather than just...noise jams, stoned out jams."

While entertaining when stoned, Dance Disaster Movement, may seem that, with the use of beat machines, synths, and loops, in addition to bass and drums, that maybe they are yet another electronic/post punk invention that will unite the dance floors and The Marxists. While that is entirely possible, they are not to be confused with the flavor of the month display of cool and herky jerk that dominates Band Land, USA. While busting a step you might miss the lyrical gems being left to lead you to the promised, or at least promoted land of milk and honey, or tax less money, or rainbows and bunnies, see I can rhyme words. While DDM hopes to move your mind, body, and soul, it understands that everybody's not that interested..

"I hope people pick up on the lyrics, the lyrics are very important to me, they're poetic and a lot of it has a lot of symbolic meaning to what's happening today, right now, living in 2005, but I don't know if people will pick up on that, because a lot of people just listen to the music, and they don't listen to lyrics...the more you listen to it, you start to listen to the lyrics, like on first listen ,it's a lot to take in, it's different, it's like a new sound sometimes, to some people's ears, so they might have to listen to it five times before they're like, they know what the music gonna do, then they start hearing other things."

A true assumption, as even I, he with great ears and a critic's sword, was taken aback, but now I'm as accustomed to it, as say the auto-tune effect used in popular music. Their latest album, Snow Of The TV (Dim Mak), blasts from my sound system, and it also gives me reason to promote their August 4th show, where they will perform with Kill Me Tomorrow, and Satin Hooks. What should be expected from a Dance Disaster Movement?

"The thing is, we're not a dance band, we are a dance disaster," informs Litrow, "A lot of people come to our show expecting it to be disco-punk, you know, the new electro-clash band that can do their emo, their little emo, uh...(thing?)...that's not true, we're completely spontaneous, every single show we do is completely different, and when you come to our show, you'll realize by the end of it, that it's not a dance show, it's a disaster, we create the disaster in dancing."

This is usually the part where I conclude with something, but frankly I thought what he said was pretty good, and we should leave it there...or here.

In an effort to help dance music of all genres progress Chemistry Music Proudly brings you Chemistry Net Radio.
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Estevan Seventy Seven

By: Lance Scott Walker

There are connections we manufacture in rock music for worthy, tangible reasons – reasons both inherently selfish and categorically educated. Comparisons, for that matter, are easy. So it is with a blatant disregard for any parameters that comparisons involve that I will, in these column inches, find a common ground between three artists that have little or nothing to do with each other. They might be familiar with each others' work. They have likely played in some of the same venues. They might have brushed past each other on the filth-ridden streets of New York or Los Angeles. They might have even dined together at the same charity drive. Either way, the only real connection one could draw between them is that they all released records in 1977 and they're all named Steve...

Steve Martin
Let's Get Small
Warner Brothers

In a retrospective interview some years ago, Steve talked about his career and the turns it took in the late 1970's ; featured year here – 1977. He spoke of how the momentum of his popularity arrived at a point where it was too big – when the audience outweighed the comedian and all of the subtle, intimate energy between the entertainer and the crowd was lost. It was at that point that he took a step back and reevaluated, recalculated, etc. (read: started making movies). This recording was



made before that point, and thus the banter back and forth between Steve and his contingent of loyal followers is heated, limitless, raw... almost spastic. It is important here because in the way that Bart Simpson never actually does anything bad, Steve never actually says anything funny. His timing, his animation and his way of pointing out when he's not funny to his audience that makes him so watchable. In this case – listenable.

Steve Miller
Book of Dreams
Capitol

Oh, Steve Steve Steve how I wish I'd been old enough to see you in your prime. Now you come to my town and you get booked on the tanning salon strip while people play volleyball sixty feet from the stage and a roaring MC comes on the microphone between songs and announces the beer specials they'll be having during your second set (after the wet t-shirt contest). It is a grim reminder of the fact that classic rock is indeed classic and the fact of the matter is that, though you might still rock, that doesn't mean you can still bring it with all of the accidental subtleties you stumbled across two and a half decades ago. The hottest thing



about this Steve back in the day was that he was a rocker that didn't wail. In the same way that Steve Martin holds back from being incredibly funny, Steve Miller never really blows his load either, he just keeps us along at more of a hum most of the time. A comfortable hum, mind you, a driving hum. But rockin? I dunno. Okay, we did have the guitar solos, we did have the drum fills – we even had breakdowns where everyone started clapping along in irreverent unison, or at least what they thought was unison, but what was good and right about his stuff was that he kept his voice in his pants. He also held back enough on the guitar to make you pay attention long enough to let the songs get their fingernails into you but nothing ever scraped so earnestly against the dusty black chalkboard of rock'n roll so as to chase us off. God love him. Good job, Steve.*

Steve Streeter
"Rock Follies of 1977"
Thames Television

Okay, so he didn't release a record and he didn't even tour or play shows, but shit... his name was Steve! Actually, his name was and still is Tim Curry, and he made an appearance on a fucking horrible television program from our golden year featuring Little Nell



(yes, the same Little Nell from Rocky Horror, a.k.a. Columbia) called "Rock Follies of 1977." The show, which also featured Canadian minstrel Beth Porter (also known as the 'Poor man's Barbara Streisand'), focused on a group of singers traveling around the states setting up shop and crooning to unsuspecting hordes of onlookers that came to gawk at the ladies and wolf down free hot dogs from the accompanying caterers. They were kind of like Steve Miller in that they didn't really rock, except it would be more accurately phrased to say it was more like they really didn't rock. Curry (Steve) appeared on one episode only, as rock superstar Streeter. I can't pretend I've seen it and I definitely can't pretend it was any good, but it was recorded right around the same time that Steve ... errr Curry recorded his brilliant slice of vinyl "Read My Lips," which I do own and which does rule, so for that I give the man a hearty Steve's thumbs up!

* I know I wrote about Steve Miller last month, but I actually wrote this particular piece three years ago and it just never ran. Hence its overall poorness. All apologies.

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Blue Monday, Allegiance, Go It Alone, The Phantom Pains

Wednesday 3
Pelican, Big Business, Breather Resist, Defend The Ghetto

Thursday 4
Dance Disaster Movement, Kill Me Tomorrow, Satin Hooks

Friday 5
Gravy Train, VIP!

Monday 8
Cut Throat Productions presents
Bloodjinn, The Absence, School Girl Knife Fight, The Jonbenet, 25 Dollar Massacre

Saturday 13
Masochism, Exulcerate, Scattered Remains, Disfigured, Blessed Agony, Assimilation

Monday 15
Soilent Green, A Perfect Murder, Into The Moat, Watch Them Die

Saturday 20
Koufax, Limbeck, Spain Colored Orange

Tuesday 23
Kult ov Azazel, Teratism, Bloodstorm, Horn of Valere, To Scaled The Throne

Walter's
On Washington

Thursday 4 - Shattered Realm, Ramallah, Death Before Dishonor, Suffocate Faster

Friday 5 - Hellbound Hearse, Sic City Daggers. Doors at 8:00pm

Thursday 11 - Brian Jonestown Massacre, The Quarter After, Innaway.

Saturday 13 - Psyopus, Ion Dissonance, All Shall Perish, Strong Intention, Swarm Of The Lotus.

Thursday 18 - Mitch Vegas- No Cover!

Thursday 25 - Mitch Vegas - Mitch's Birthday Party!!

Friday 26 - The Appleseed Cast, The Paper Chase, Criteria

Saturday 27 - Day At The Fair, Madison, The Mile After, The Suicide Pact

Sunday 28 - The City On Film, Jeff Hanson, Bring Back The Guns, The Tremula

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August13

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Space City Disco
JoshuaMichael (KAOS)
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August 20

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August 23
The Redwalls with
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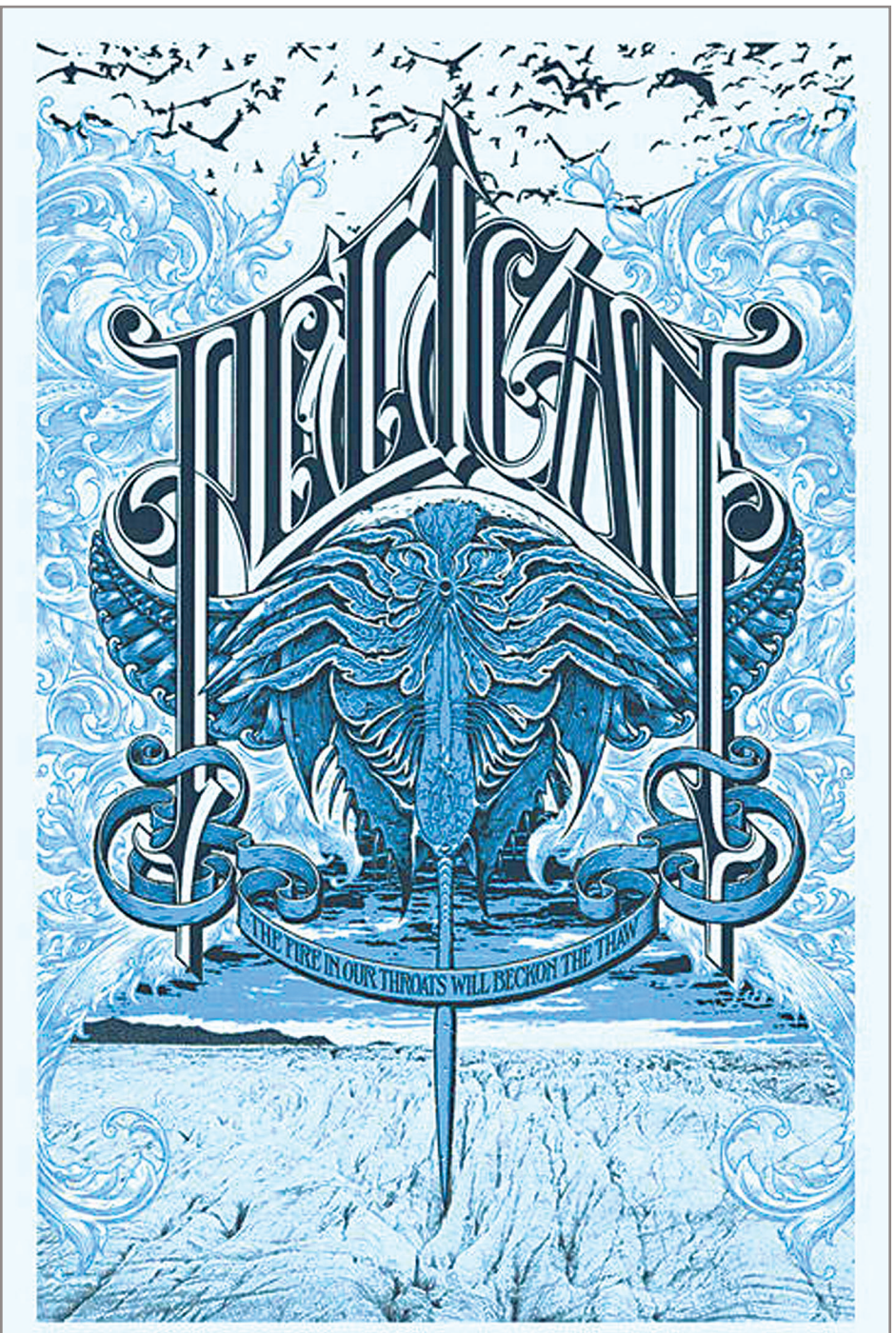
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Pelican Play Instruments at a Club in Town

By: Kwame M. Anderson



The appreciation of music and musicians is a bit of a dying ideal. Let's be real, in these days of programmed beats and such, there's not a whole lot of actual playing of instruments. Then, those who are playing are paying tribute to an era, once grand, now forgotten, but what about people playing songs you haven't heard? Chicago's Pelican is a dynamic band that plays wonderfully dramatic and sprawling music, that conjures images of crumbling mountains, waves smashing into rocks, fire and molten lava, the plight of the water buffalo, but in these times of duplication as motivation, the "it's easier to run with the herd" mentality that dominates pretty much all music, doesn't touring the country become difficult when it's Doritos vs. Pringles?

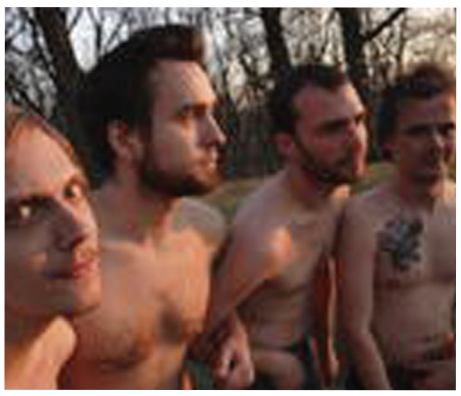
"I mean that seems to be...you can't think about that stuff too much, I mean, on the one hand, you definitely want your music to reach as many people as you can, and it definitely feels really good when you're able to connect with an audience of a decent size, and find that people are appreciating your music in larger numbers all the time," comments guitarist Laurent Lebec from a cell phone in the Chi, "u, but that can't really be your motivation, and (in terms of) doing things stylistically, a certain way or another, we just do what we do and hope that people find a way to connect with it, so what other people are doing with their bands, and the successes that they're having, doesn't really figure into how we compose our music or how we deliver it to the public, it's more just being driven by what inspires us, and really not just trying to understand it (the music industry/scenes/trends/genres/whathaveyou), and just being true to ourselves."

I know what you're thinking; that's insane.

Pelican can be described as instrumental music, because there are no vocals, or you could just call it music without singing, but what if we called "regular" bands, music with singing bands, that would be kind of stupid. There's a sense of darkness that bodes in their songs, and there is a building of tension and emotion, sometimes released bursts of feedback, sometimes settling slowly like the risen water after a flood. If you take that bus, you get there. Their latest album "The Fire In Our Throats Will Beckon The Thaw," could be called "Rocking Jams," but I like their idea better. The music does challenge you, in the sense that art shouldn't make you dumber, but also in the sense that with each listen, dependent upon mood and setting, situation and circumstance, the songs recall various emotions as opposed to one dominant head nod, and a "hell yeah," though that is possible as well.

"There used to be an audience for it, and I think it's growing, I think there's a growing number of people who really expect a lot more from the music that they listen to than, you know, your typical sort of four minute pop rock format type thing, whatever, you know everything that you're gonna be getting out of that is really predictable, I think there's a lot more people finding in music, a lot of the things that people maybe found twenty, thirty years ago, when the album format was a lot more prevalent, and you had, you know , a lot longer songs that unfolded over a much longer period of time, giving the song much more a natural life, I think there's a lot more people looking for that type of thing in music again, and I think we fit neatly into that."

So let's say you take an evening, say



August 3rd, at some where like Fat Cat's, and Pelican was playing with...let's say Big Business and Defend The Ghetto, what could one expect on endeavor such as this?

"I think that the live show is its own thing, and it's not something that we've ever wanted to really sit down and conceptualize too much, I mean, I can certainly appreciate bands who have a show that's sort of theatrical in a way, and incorporates things that are different or unique to the live sound, be it light, costumes, whatever, but we've never been that band, we just wanna get out there and present the music in a way that feels right live, it never gonna be the same as it is in the studio, but we've always felt that even in the studio it's two guitars, bass, and drums, which is the same way that it is live, it's always pretty true to form. I laugh when people come up and tell me it's scary how close to the CD it sounds, but that's because of the fact that I think we're pretty in tune with the way we wanna sound, and we expect the same sort of presentation live as we would in the studio. I've never wanted to go in the studio and let's say do something that's severely produced and that sounds really studio ready...you just go in and knock out your songs and hope they sound as good as they do live, cause really live is the first benchmark of how a song sounds, and I think that's where they sound best anyway."

Amon Düül
Amon Düül II 1975
by Bill John Shirley



Like it or not, Amon Düül II's controversial 1975 German Rock Opera is an obscure classic with plenty of character. Drawing on Germany's history, Amon Duul II jam out some heavy guitar-riffs along with some surprisingly melodic and often harmonic vocal lines. Two songs in particular, 'Ludwig' and 'Blue Grotto' deal with the mad Bavarian King, Ludwig, and how one of the band's singers, Renate Knaup, is fascinated by his going. Despite themes of madness, war and decadence, this album is anything but depressing. When dealing with the Fascist era of German history, the band takes a somewhat humorous approach to Adolf Hitler in a mock interview in which a radio disk jockey interviews the infamous dictator and pokes fun at him. Of the 19-or-so tunes on this album, both lyrical and instrumental, the two most memorable pieces would probably be 'La Krautoma', a rocked-up instrumental version of folk song, 'La Paloma', and 'Loosey Girls', a song about the decadent era of the 1930's. If you like interesting, intel-

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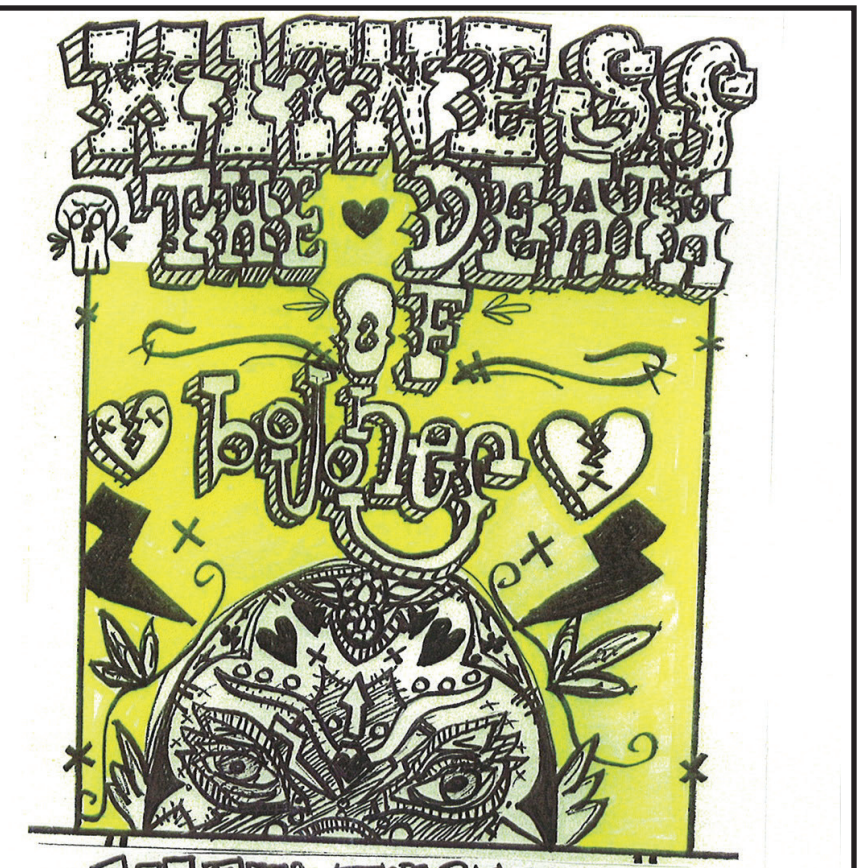
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AUGUST

MONDAY

Low Cloud Cover, Mathew Hammon @SHFL

Peter and James, Glover Gill's Tango Piano @ Continental

The Medicine Show, The Trade @ Helios

Dum Dum Crue @Proletariat

The Mighty Orq @ The Big Easy

1

TUESDAY

15 Minutes of Fade @SHFL

Soulphilia@Dean's Credit Clothing

Free Pool(all day) @Proletariat

Bellydancing@ Helios

The Allison Fisher Band @ Continental Club

City Council Public Session

2

WEDNESDAY

British Invasion Night with The Dreambreakers@Rudyards

Breakfast Club@ Number's

Robert Kelly @Laff Stop

Psychodillos@Dan Electros Guitar Bar

Commune Music @Proletariat

Potroast@ Last Concert Cafe

Poetry Night@ Helios

Pelican, Big Business, Breather Resist, Defend The Ghetto @Fat Cats

Jango Rhythm @ Continental Club

3

The Medicine Show, The Trade @ Helios

Dum Dum Crue @Proletariat

Open Mic Comedy @ Laff Stop

Pool, Darts, Ping Pong @Fitzgerald's

The Mighty Orq @ The Big Easy

The Needies @SHFL

Bloodjin, The Absence, School Girl Knife Fight, The Jonbenet, 25 Doolloar Massacre @Fat Cats

8

Free Pool(all day) @Proletariat

Rock Jam @Dan Electros Guitar Bar

Bellydancing@ Helios

Soulphilia @Dean's Credit Clothing

DJ Sun@Onion Creek

Laughs Bayou Comedy @Fitzgerald's

Industry Night@Scout Bar

City Council Public Session

9

All is Black, Afterthought, Faded @Rhythm Room

British Invasion Night with The Dreambreakers@Rudyards

Breakfast Club@ Number's

Nick DiPaolo @Laff Stop

Psychodillos@Dan Electros Guitar Bar

Commune Music @Proletariat

Tammy Pescatelli @Laff Stop

Poetry Night@ Helios

The Teeth, Luke Leverett, he Hex @SHFL

10

The Medicine Show, The Trade @ Helios

Dum Dum Crue @Proletariat

Open Mic Comedy @ Laff Stop

Pool, Darts, Ping Pong @ Fitzgerald's

El Orbits, Free Soul Food @Continental Club

Texas Jazz @ Red Cat Jazz Cafe

The Mighty Orq @ The Big Easy

The Actual, Chris Hamlet @SHFL

15

Free Pool(all day) @Proletariat

Rock Jam @Dan Electros Guitar Bar

Bellydancing@ Helios

Taylor Davis CD Release @Rhythm Room

Soulphilia@Dean's Credit Clothing

DJ Sun@Onion Creek

Laughs Bayou Comedy @Fitzgerald's

Industry Night@Scout Bar

City Council Public Session

16

Tim Northern @Laff Stop

British Invasion Night with The Dreambreakers@Rudyards

Mushroomhead@ Number's

Nick DiPaolo @Laff Stop

Psychodillos@Dan Electros Guitar Bar

Commune Music @Proletariat

Potroast@ Last Concert Cafe

Poetry Night@ Helios

Revel @Rhythm Room

17

The Medicine Show, The Trade@ Helios

Dum Dum Crue @Proletariat

Open Mic Comedy @ Laff Stop

Pool, Darts, Ping Pong @ Fitzgerald's

El Orbits, Free Soul Food @Continental Club

Texas Jazz @ Red Cat Jazz Cafe

John Evans, Open Mic @ Mucky Duck

The Mighty Orq @ The Big Easy

22

Georgia's Horse, The Black Spoons @Rhythm Room

Bellydancing@ Helios

Kult of Azazel, Teratism, Bloodstorm, Horn of Valere, To Scaled The Throne @Fat Cats

DJ Sun@Onion Creek

The Redwallls, The Colour @Meridiian

Laughs Bayou Comedy @ Fitzgerald's

Industry Night@Scout Bar

City Council Public Session

23

Soaking Rasps, Leslie Keffer,Tusco Terrror, With a Pink Cloud @SHFL

British Invasion Night with The Dreambreakers@Rudyards

Carlos Alazraqui@Laff Stop

Breakfast Club@ Number's

Nick DiPaolo @Laff Stop

Psychodillos@Dan Electros Guitar Bar

Commune Music @Proletariat

Potroast@ Last Concert Cafe

Poetry Night@ Helios

24

The Medicine Show, The Trade@ Helios

Dum Dum Crue @Proletariat

Open Mic Comedy @ Laff Stop

Pool, Darts, Ping Pong @ Fitzgerald's

El Orbits, Free Soul Food @Continental Club

Texas Jazz @ Red Cat Jazz Cafe

The Mighty Orq @ The Big Easy

John Evans, Open Mic @ Mucky Duck

29

Free Pool(all day) @Proletariat

Rock Jam @Dan Electros Guitar Bar

Bellydancing@ Helios

Soulphilia@Dean's Credit Clothing

DJ Sun@Onion Creek

Laughs Bayou Comedy @ Fitzgerald's

Industry Night@Scout Bar

City Council Public Session

30

Baby Calender, The Darlings, Burke, O Pioneers, Buxton @SHFL

Los Gallos @Continental Club

Felipe Esparza @Laff Stop

Breakfast Club@ Number's

Nick DiPaolo @Laff Stop

Psychodillos@Dan Electros Guitar Bar

Commune Music @Proletariat

Dynamite Club @Rhythm Room

Poetry Night@ Helios

31

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MUSIC AND EVENTS

Thursday

Edo, Chango Jackson, Triple @Rhythm Room
Rock Box Pelvic Thrust Thursdays @Proletariat
Shattered Realm @Walter's
Dance Disaster Movement, Kill Me Tomorrow, Satin Hooks @Fat Cats
Open Mic @ Helios
The Hightailers @ Last Concert
Beetle @ Continental
C24C, Transmography, The Medication @SHFL
Robert Kelly @Laff Stop

4

Friday

the Small Sounds, Shawn Pander, the Bench @Rhythm Room
Classic Fridays@ Numbers
D.R.U.M, Five Dollar Friend w/ Meridia@ Helios
Hellbound Hearse, Sic City Daggers @Walters
Karaoke @Proletariat
Robert Kelly @Laff Stop
Bonsfire, Drunken Thunder@Rudyards
Brains for Dinner @SHFL
Gravy Train, VIP! @Fat Cats

5

Saturday

Core Suspension @Numbers
The Saphires, King Coal, Mando Saenz @Rudyards
Back to School Fest @SHFL
Friends of the Enemy @ Helios
The Bench @Rhythm Room
Robert Kelly @Laff Stop
Vallejo @ Continental Club

6

Sunday

Tom Heinl @Rudyards
Treasure Mammal, Panda 84, Slash Fiction, Letters to Voltron @SHFL
HairRaiser @Meridiian
Texas Live BUZZ 94.5 Broadcast @ Scout Bar
Felix Madison Jam,Battle of the Bands @ Rhythm Room
Gypsy Market@The Old School House
David Fahl @ Last Concert Cafe

7

Brian Jonestown Massacre, The Quarter After, Innaway @Walters
Tammy Pescatelli @Laff Stop
Blues Jam @Cosmos Cafe
Underworld@ Numbers
Open Mic @ Helios
The Hightailers @ Last Concert
Beetle @ Continental
End of a Year @SHFL
Blues Jam @Dan Electros Guitar Bar
Rock Box Pelvic Thrust Thursdays

11

Classic Fridays@ Numbers
Joe Firtsman @Rhythm Room
Tammy Pescatelli @Laff Stop
DJ Keith@Scout Bar
Karaoke @Proletariat
Oneida, Ume, Jonx @Rudyards
Don Walsh Art Opening @SHFL
D.R.U.M, Deep Ella w/ Arthur Yoria & Friends of Lizzy@ Helios
WonderJam @Meridiian
Elvis Elvis @ Continental Club

12

Witches Fun Day @SHFL
Friends of the Enemy @ Helios
Psyopus, Ion Dissonance, All Shall Perish, Strong Intention, Swarm of Lotus @Walters
Masochism, Exulcerate, Scattered Remains, Disfigured, Blessed Agony, Assimilation @Fat Cats
Tammy Pescatelli @Laff Stop
Honky @ Continental Club

13

Abiku, Get Him Eat Him @SHFL
Texas Live BUZZ 94.5 Broadcast @ Scout Bar
Felix Madison Jam,Battle of the Bands @ Rhythm Room
Gypsy Market@The Old School House
David Fahl @ Last Concert Cafe

14

Tim Northern @Laff Stop
Mitch Vegas @Walters
Dan Dyer @Rhythm Room
Blues Jam @Cosmos Cafe
Underworld@ Numbers
Open Mic @ Helios
The Hightailers @ Last Concert
Beetle @ Continental
Blues Jam @Dan Electros Guitar Bar
DJ Q-Bert @Meridiian

18

Classic Fridays@ Numbers
Blendt, Zwee, Ray Younkin @Meridiian
DJ Keith@Scout Bar
Karaoke @Proletariat
The Addictions @Rudyards
Leo Nativity Fest @SHFL
D.R.U.M @ Helios
Spoonfed Tribe, A>S>H>S @Rhythm Room
Tim Northern @Laff Stop

19

27th Anniversary@ Number's
Thor, Hognose @Rudyards
The Cocker Spaniels, Head of Femur, Spinto Band @SHFL
Friends of the Enemy, Black Math Experiment @ Helios
Koufax, Limbeck, Spain
Colored Orange @Fat Cats
Spiracell, Dine Alone @Meridiian
Los Skamales, Kitty Kitty Bang Bang @ Continental Club
Tim Northern @Laff Stop

20

Friendly Bears, Alan George Ledergerber, Wurm @SHFL
Texas Live BUZZ 94.5 Broadcast @ Scout Bar
Felix Madison Jam, Battle of the Bands @ Rhythm Room
Gypsy Market @The Old School House
David Fahl @ Last Concert Cafe

21

The Aquabats, The Eyeliners @Meridian
Carlos Alazraqui@Laff Stop
Mitch Vegas @Walters
Blues Jam @Cosmos Cafe
Underworld@ Numbers
Open Mic @ Helios
The Hightailers @ Last Concert
Beetle @ Continental
The Knitters @Continental Club

25

Classic Fridays@ Numbers
Dubtex @Rhythm Room
The Appleseed Cast, the paper chase, Criteria@Walters
DJ Keith@Scout Bar
Karaoke @Proletariat
Walkabout, Twenty After @Rudyards
Whitman, Sybris, The Dimes @SHFL
D.R.U.M, Sonic Red @ Helios
Carlos Alazraqui@Laff Stop

26

Danseparc @Numbers
The Ian Moore Band @Continental
Southern Backtones, Black Tie Dynasty @Rudyards
Grassroots Campaign SkillShare @SHFL
Friends of the Enemy, Thorton and Spencrer @ Helios
Day at the Fair, Madison, The Mile After, The Suicide Pact @Walters
Carlos Alazraqui@Laff Stop
Madison @Fat Cats
Rent @Meridian

27

The Riverboat Gamblers @Rudyards
Grassroots Campaign SkillShare @SHFL
Texas Live BUZZ 94.5 Broadcast @ Scout Bar
Felix Madison Jam, Battle of the Bands @ Rhythm Room
The City On Film, Jeff Hanson, Bring Back The Guns, The Tremula @Walters
Gypsy Market@The Old School House
David Fahl @ Last Concert Cafe

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TECH–KNOWLEDGE
Gadgets, Games and Gear

By: Brandon Montes

So the Free Press has just undergone a summer makeover, or so I'm told. I haven't seen it yet, or at least I hadn't when I wrote this piece. I wonder if any other writers used this same introduction? I hope not–it's a crappy one.

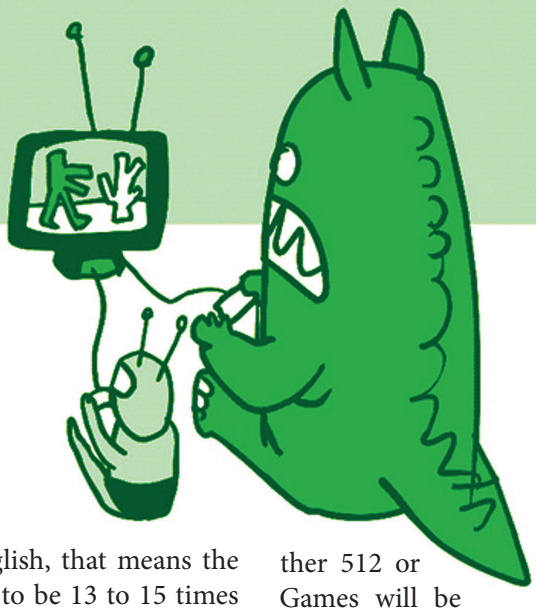
Anyways, the videogame industry, like the Free Press, is undergoing a makeover of its own. Very soon your Xbox and PlayStation2 will be old news. Their successors should be in stores by this coming holiday season. Nintendo's new system should hit shelves shortly there after. Here are a few highlights about what's known so far:

Microsoft, being the nauseatingly rich fucks they are, spared no expense on their copywriting team. This is straight from the beast's Web site: "Xbox 360 ignites a new era of digital entertainment that is always connected, always personalized, and always in high definition...Xbox 360 gives you access to the games you want to play, the people you want to play with, and the experiences you crave—when and where you want them."

But wait, it gets better: "Unveiled to the world on MTV on Thursday, May 12, 2005, Xbox 360 represents a dramatic leap forward in high-definition gaming and entertainment experiences. Fusing powerful hardware, software, and services, Xbox 360 fully engages you in a gaming experience that is more expansive, dramatic, and lifelike, where the possibilities are limitless and your imagination knows no boundaries. The next generation is here."

It is to run on three 3.2GHz symmetrical core chipset with two hardware threads per core, one VMX-128 vector core, a 128 VMX-128 register per hardware thread–I know how redundant that sounds–and 1MB of L2 cache, 9 billion dot product operations per second, 500 million triangles per second, for an overall system floating point performance of 1 teraflop. It will also sport a 20 gig hard drive, 500 MHz GDDR3 RAM, wi-fi compatibility, wireless controllers and swanky interchangeable faceplates.

"Very soon your Xbox and Playstation 2 will be old news."



Okay, in English, that means the Xbox360 is going to be 13 to 15 times as powerful as the original and it comes with stickers.

Sony's Playstation3 features a 3.2GHz PowerPC based cell processor. This chipset works, basically, like an entire motherboard crammed onto a single chip. It's supposed to be quite revolutionary. Along with the primary processor it incorporates the system cache, memory, and a small army of specified co-processors.

The console should also use a 500MHz RSX GPU, removable hard drive, wi-fi, wireless controllers, and either 512 or 256MB of RAM. Games will be on the new Blu-ray format media discs and it should have slots for just about every media card type known to man.

Sony is apparently "Recognized as the global leader and company responsible for the progression of consumer-based computer entertainment," according to a recent press release. And why shouldn't they think themselves to be the shit? After all the PS3 is expected to be hands down the most powerful next-generation console–about 35 times as powerful as the PS2, which pretty much skools Microsoft.



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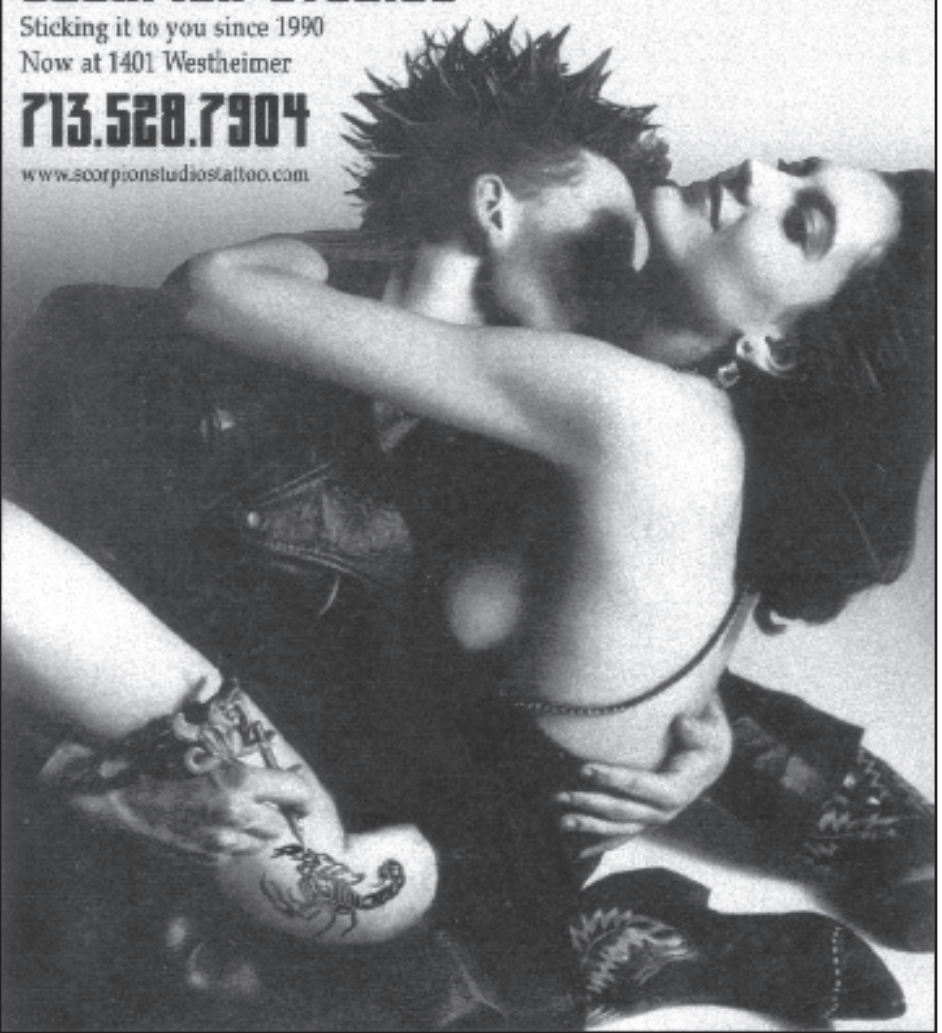


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Reading Books & Shit

Nathalie Handal's
The Lives of Rain
Interlink

By: Andy Fogle



How Could I Manage to Speak? This can be said of much poetry, but here it is: Natalie Handal's The Lives of Rain is at its best when it is in the elliptical lyric rather than the narrative, expository, polemic mode. It's at its most resonant when it's less explicit and more fragmented, as in this "hovering" poem, somewhat reminiscent of W.S. Merwin, called "Dalmatian Coast":

we speak of weddings
you speak of funerals
we understand each other
who has survived
don't answer
we tell each other
don't lean backward
don't lean forward

The tension between union and loss, the struggle against naivete these are clear, but not clawed over. Admittedly, my bias is that readers should do some work, and writers should neither spoon-feed nor strafe us with information.

There are also notable exceptions on what some might construe as my "narrative is bad" front (which is not at all what I believe), especially poems like "Caribe in Nueva York" and "Conversation with a Soldier when no one is Around". In the former, a Caribbean man outlines the sensual differences between his past life in Santo Domingo and his current one in New York; in the latter, a soldier reveals his doubts and his longing for change, with the refrain "When no one is around". In both of these poems, Handal shows a real strength in approaching social and political issues through personas, through the dramatic monologue rather than the pulpit-pounding.

Still, the drama of sensuality is what really gets me, as in the opening of "Une Suele Nuit a Marrakech":

The air has lost the scent of jasmine.
Darkened tea fills the sky.
Tonight in Marrakech, only white butterflies
leave stains on shadows.
I watch a young woman brush her hair,
braid her wedding day, watch old men gather
by the lemon trees.

Such acute and reporterly poetics, such parallel drawing are gifts, both to Handal and to her readers.

Some readers -- I guess Anglo readers, in particular -- might well find it necessary to check the notes section, as there are frequent non-English and non-Western references: Arabic and Balkan folklore, Haitian neighborhoods, Cuban music, Palestinian history, phrases from French, Spanish, and Serbo-Croatian. In short, this is a fiercely global poetry, one that requires (and provides) a wide if not particularly thorough knowledge of this planet's cultures. However much I marvel at the lyricism I noted earlier, I find myself shrugging almost as often at the phrase making. "Sense and Sensibility, Contemporary American Politics" reads like an atrocious slam poem hell-bent on mere word whirling that obscures what could be the exploration of a really dynamic tension. "Even" seems to be scrounging for momentum with desperate repetitions. The paradoxes "I have forgotten everything/just so that I could never forget" and "waiting to leave to enter" just seem downright trite. Even in some of the more intriguing moments, much of my attention is taken up by how much it reminds me of other poets' work.

The book opens with an epigraph from Eliot: "There are some things about which nothing can be said and before which we dare not keep silent". This paradox does seem the core of her work, the spirit of her voice. Handal has genuine talent, and I would be a fool not to assert her concerns as utterly important, more important than your everyday poet; but still, when I'm done with this collection, I find it somehow less than satisfying.

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August

Friday 5: Five Dollar Friend w/Meridian, D.R.U.M.
Saturday 6: Friends of the Enemy
Friday 12: Deep Ella w/Arthur Yoria & Friends of Lizzy, D.R.U.M.
Friday 19: D.R.U.M.
Saturday 20: Black Math Experiment
Friday 26: Sonic Red, D.R.U.M
Saturday 27: Thorton and Spencer

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Music
Acoustic Open Mic Every Thursday: All musicians welcome. Drink specials for musicians.

Jazz:
The Trade. Mondays 10:00PM upstairs

Spontaneous Jazz:
Mondays 8:30PM downstairs

Blue Grass:
Mondays 10PM, downstairs. The Medicine Show

Reggae:
Every Friday , 9PM, upstairs: D.R.U.M.

Hip Hop/ Rap/ Poetry/ Spoken Word:
AM Stereo. last Saturday of every month, 9PM--Drink specials all night!!

New Beatnik Review: First Wednesday of every month, 10PM

Poetry in Reverse:4th Wednesday,10:30PM:

Sundays 6pm: Hi-Fly Poetry Open Mic
Hip Hop, Latin Jazz, Reggae, dance party from 11PM till 2AM

Rock 'n Roll:
El Gato Negrito: Every Tuesday 10:30PM.

Belly Dancing:
Tuesdays 8PM:
An evening of traditional and modern Middle Eastern/Medeterranian Dance.

Poetry:
Every Wednesday: Mausoleum Poets SocietyThe open mic starts @8PM. If you wish to read, please sign up before 9PM.

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WORLD VIEW

Educating the Condemned

Eric Anthamatten explores teaching prison inmates philosophy

By: Eric Anthamatten

"As I grew, I learned to play the instrument and began to become fascinated with music. In junior high I faced some of the hardest ridicule from my peers. My horn was in serious need of repair but my grandmother could not afford it. I quickly learned to play the horn by skipping the keys that didn't work. I didn't learn until later that this was called playing 'ghost notes' in jazz. I became the object of criticism in school, the kid with the broken saxophone. Too poor to fix it, they laughed. I never let that discourage me though; I don't really remember why, I just wasn't discouraged. I do remember that I loved playing my saxophone, broken keys and all."

"What is freedom? Freedom is to be able to walk out your door and go into the woods. To watch the birds and squirrels play, to watch the ants build their nest. To be able to listen to the wind blow through the oak leaves. The freedom to sit in a midsummer rainstorm."

"We were told that the ticket out of the cave was the ball, you don't have to be able to read. Instead of giving my people better books and upgrade our schools, they build us a basketball court. Is this the answer? In this cave, we were made to feel this way."

These intelligent and potent lines are not written by famous philosophers or poets, nor are they written by middle-class "ordinary" college-educated people. These words are written by convicted felons, their first assignment in my course to write about how Plato's famous "Allegory of the Cave" relates to their own experience. Only a handful of these inmates have a GED, some can barely read, and nearly all have never heard of Plato before taking my course.

I teach an Introduction to Philosophy class at prisons in the TDCJ system and at Houston Community College. The content of these courses is exactly the same for both classes, but the qualitative differences between classes "inside" the prison and classes in "The World" (as the inmates call it) is extremely revealing. Hands down, the inmates are the better students. They are motivated, fully present during discussions, read all of the required readings, turn in their papers promptly, and write from the most authentic places in their hearts. By contrast, in "The World" I deal with tardy students who send text messages in the middle of class, who miss seventy percent of the lectures and then whine for an "A" at the end of the semester, and who consistently and blatantly plagiarize their final paper by simply cutting and pasting an article found on Google.



photo: Anthony Rathbun

"We were told that the ticket out of the cave was the ball, you don't have to be able to read."

While the differences between these students is telling, I do not mean to romanticize the inmate nor belittle all of the students in the free world, for there are certainly exceptions. But I can honestly say that I look forward to my experience with the inmates much more enthusiastically, for it is a setting of genuine dialogue, a forum for an education that is truly democratic, one where there is little ego and laziness.

As Dostoyevsky said, "A society should not be judged on how it treats its outstanding citizens but by how it treats its criminals."

Texas newspapers have recently highlighted the multitude of serious problems with the Texas penal system. Incidents ranging from "drylabbing" and other problems at the HPD crime lab, to the arrest of corrupt state officials near the border, the racial jury stacking in the Thomas Miller-El case, to the serious overcrowding and lack of funding at our prisons, all of which effect not only the prisoners and their families, but ALL Texas taxpayers as well. However, to only look at those problems dealing directly with crime and punishment would be a very shallow diagnosis. Intimately tied to the whole issue of justice in Texas are all of those recent headlines dealing with education, the dismissal of teachers at low-performing HISD schools as well as the inability of the Texas Legislature to make any progress on a feasible school finance bill.

While we focus on and are appalled by the abuses at Gitmo and Abu Ghraib, we forget the maltreatment (not just corporeal abuses, but psychological and spiritual as well) that occurs in our own backyards at the Darringtons, Ramseys, and Huntsvilles of our world. Guards who bet on inmate fights as if they were dogs, wardens who smuggle in drugs and cell phones, indiscriminate random sprays with pepper cannons, and even dropping tear gas canisters into the cells of inmates while they are in solitary confinement. As one of my students told me, "There ain't nuthin' you got out there that we don't got in here."

I am no Pollyanna, thinking that a society can have prisons made of gingerbread and sugar: a robust penal system is a must, and some of these offenders certainly should have the harshest physical and psychological punishments to keep them from endangering others. But, for the most part, the system is broken, broken in ways that are completely fixable if we exert a little effort and compassion. Imagine what we could do if we redirect just an ounce of energy away from the Jacko-circus or Brangelina-gate.

Granted, I am dealing with a biased sample set: my students are the crème-de-la-crème, ones who are well behaved and motivated enough to be accepted in to the education program. But it is not an easy process. In fact, many of them are ridiculed by other inmates, "Why you goin' to school? It's a waste of money" (Yes, the inmates do pay for most of their education out of their own pocket). It is perceived this way because, for most of them, the education system has completely failed them at every corner. The debate over human nature is ancient: are we naturally selfish beings seeking our own advantage at every turn, or do we have altruism and compassion written on our genes? This is not the place to discuss this difficult philosophical issue, but, I will say this: I also work with elementary school students in a daily after school arts program, and I challenge anyone to come work with these students for a day (many being minorities in lower income neighborhoods) and then tell me that they are born to be criminals. I have not met one that will choose a frown over a smile. But I have witnessed a transformation in some of them as they grow older, becoming cynical and bored because their enthusiasm has not been matched by their communities and/or their families.

The Chronicle was right to focus on the importance of education in Bruines success story. After the Attica prison riot in 1971, many positive developments were made with inmate education; it proved to be the most effective way to reduce recidivism rates. But the most helpful education was not simply in the vocational arts like car repair or carpentry, but in the humanities: poetry, drama, and philosophy. Many of these inmates are brilliant, a few of them probably geniuses. But because of circumstances beyond their control, born in communities plagued by poverty, racism, and limited opportunity, they quickly become bored, even nihilistic, because they lack alternative avenues that help them to find nourishment in this difficult journey that is existence. They turn to quick fixes, drugs or the flashy life that it seductively offers, and quickly become trapped in a web that ends up in one of two places: death or jail.

Despite the positive facts regarding inmate education, in 1994 Congress eliminated educational Pell Grants for federal and state prisons, an effort spearheaded by none other than our own Sen. Kay Bailey Hutchinson. Even though a mere one-tenth of one percent of the grants went to prison education, and despite opposition by the Department of Education, these funds were eliminated under the argument that it was unfair for felons to benefit when the money could go to low-income students who have not committed crimes. Once again, a perfect example of the inability to see the relationship between public education, poverty, racism, corruption, and the penal system, all very important ingredients in the entire recipe of injustice.

History documents many great minds that have been imprisoned: Socrates, Christ, Galileo, Martin Luther King, Jr., to name a very few. As I said, I do not want to overly-romanticize the condemned, for there are many who deserve to be punished. But many of them are victims of an education system that has utterly failed them, and of an unjust penal system that only serves to harden their hearts even more, thus creating a cynicism that only manifests as repeated crimes, repeated punishment, and accumulated resentment, a vicious cycle that hurts all levels of society.

There is no way to eliminate the need for a penal system in society, but there are certainly ways to make the system more just. Let's start with Houston first.

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The Most Cowardly War in History

By: Arundhati Roy

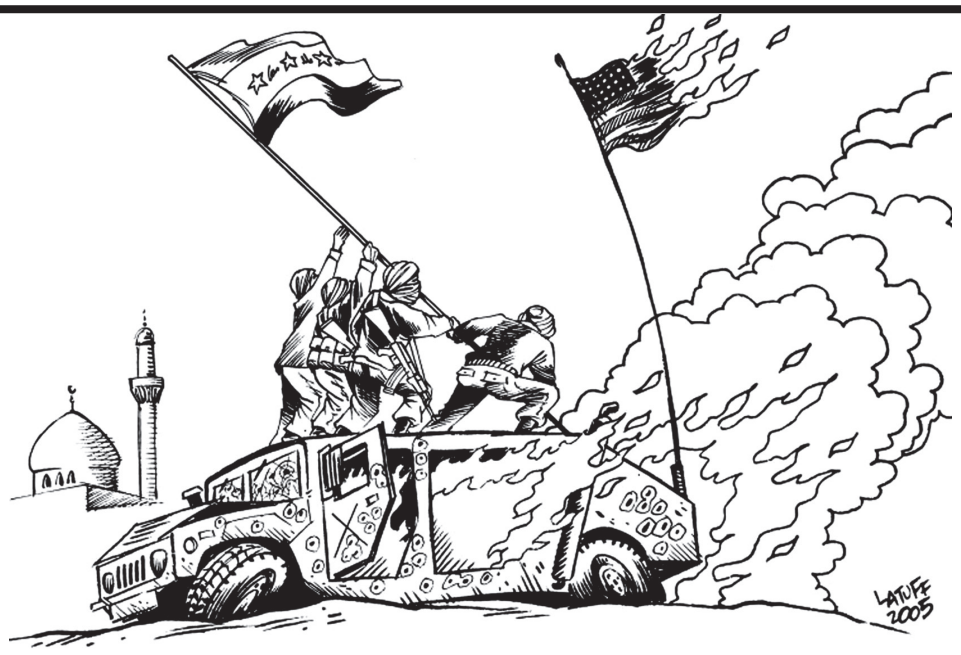
Opening Statement of Arundhati Roy on behalf of the jury of conscience of the World Tribunal of Iraq.

Istanbul, Turkey

This is the culminating session of the World Tribunal on Iraq. It is of particular significance that it is being held here in Turkey, where the United States used Turkish air bases to launch numerous bombing missions to degrade Iraq's defenses before the March 2003 invasion; and has sought and continues to seek political support from the Turkish government, which it regards as an ally. All this was done in the face of enormous popular opposition by the Turkish people. As a spokesperson for the jury of conscience, it would make me uneasy if I did not mention that the government of India is also, like the government of Turkey, positioning itself as an ally of the United States in its economic policies and the so-called War on Terror.

The testimonies at the previous sessions of the World Tribunal on Iraq in Brussels and New York, have demonstrated that even those of us who have tried to follow the war in Iraq closely are not aware of a fraction of the horrors that have been unleashed in Iraq.

The Jury of Conscience at this tribunal is not here to deliver a simple verdict of guilty or not guilty against the United States and its allies. We are here to examine a vast spectrum of evidence about the motivations and consequences of the US invasion and occupation, evidence that has been deliberately marginalized or suppressed. Every aspect of the war will be examined - its legality, the role of international institutions and major corporations in the occupation, the role of the media, the impact of weapons such as depleted uranium munitions, napalm, and cluster bombs, the use of and legitimation of torture, the ecological impacts of the war, the responsibility of Arab governments, the impact of Iraq's occupation on Palestine, and the history of US and British military interventions in Iraq.



This tribunal is an attempt to correct the record. To document the history of the war not from the point of view of the victors but of the temporarily - and I repeat the word temporarily - anquished.

Before the testimonies begin, I would like to briefly address as straightforwardly as I can a few questions that have been raised about this tribunal.

The first is that this tribunal is a Kangaroo Court. That it represents only one point of view. That it is a prosecution without a defense. That the verdict is a foregone conclusion.

Now this view seems to suggest a touching concern that in this harsh world, the views of the US government and the so-called Coalition of the Willing headed by President George Bush and Prime Minister Tony Blair have somehow gone unrepresented. That the World Tribunal on Iraq isn't aware of the arguments in support of the war and is unwilling to consider the point of view of the invaders. If in the era of the multinational corporate media and embedded journalism anybody can seriously hold this view, then we truly do live in the Age of Irony, in an age when satire has become meaningless because real life is more satirical than satire can ever be.

Let me say categorically that this tribunal is the defense. It is an act of resistance in itself. It is a defense mounted against one of the most cowardly wars ever fought in history, a war in which international institutions were used to force a country to disarm and then stood by while it was attacked with a greater array of weapons than has ever been used in the history of war.

Second, this tribunal is not in any way a defense of Saddam Hussein. His crimes against Iraqis, Kurds, Iranians, Kuwaitis, and others cannot be dismissed in the process of bringing to light Iraq's more recent and still unfolding tragedy. However, we must not forget that when Saddam Hussein was committing his worst crimes, the US government was supporting him politically and materially. When he was gassing Kurdish people, the US government financed him, armed him, and stood by silently.

Saddam Hussein is being tried as a war criminal even as we speak. But what about those who helped to install him in power, who armed him, who supported him - and who are now setting up a tribunal to try him and absolve themselves completely? And what about other accomplices of the United States in the region that have suppressed Kurdish peoples and other peoples rights, including the government of Turkey?

There are remarkable people gathered here who in the face of this relentless and brutal aggression and propaganda have doggedly worked to compile a comprehensive spectrum of evidence and information that should serve as a weapon in the hands of those who wish to participate in the resistance against the occupation of Iraq. It should become a weapon in the hands of soldiers in the United States, the United Kingdom, Italy, Australia, and elsewhere who do not wish to fight, who do not wish to lay down their lives - or to take the lives of others - for a pack of lies. It

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should become a weapon in the hands of journalists, writers, poets, singers, teachers, plumbers, taxi drivers, car mechanics, painters, lawyers - anybody who wishes to participate in the resistance.

The evidence collated in this tribunal should, for instance, be used by the International Criminal Court (whose jurisdiction the United States does not recognize) to try as war criminals George Bush, Tony Blair, John Howard, Silvio Berlusconi, and all those government officials, army generals, and CEOs who participated in this war and now profit from it.

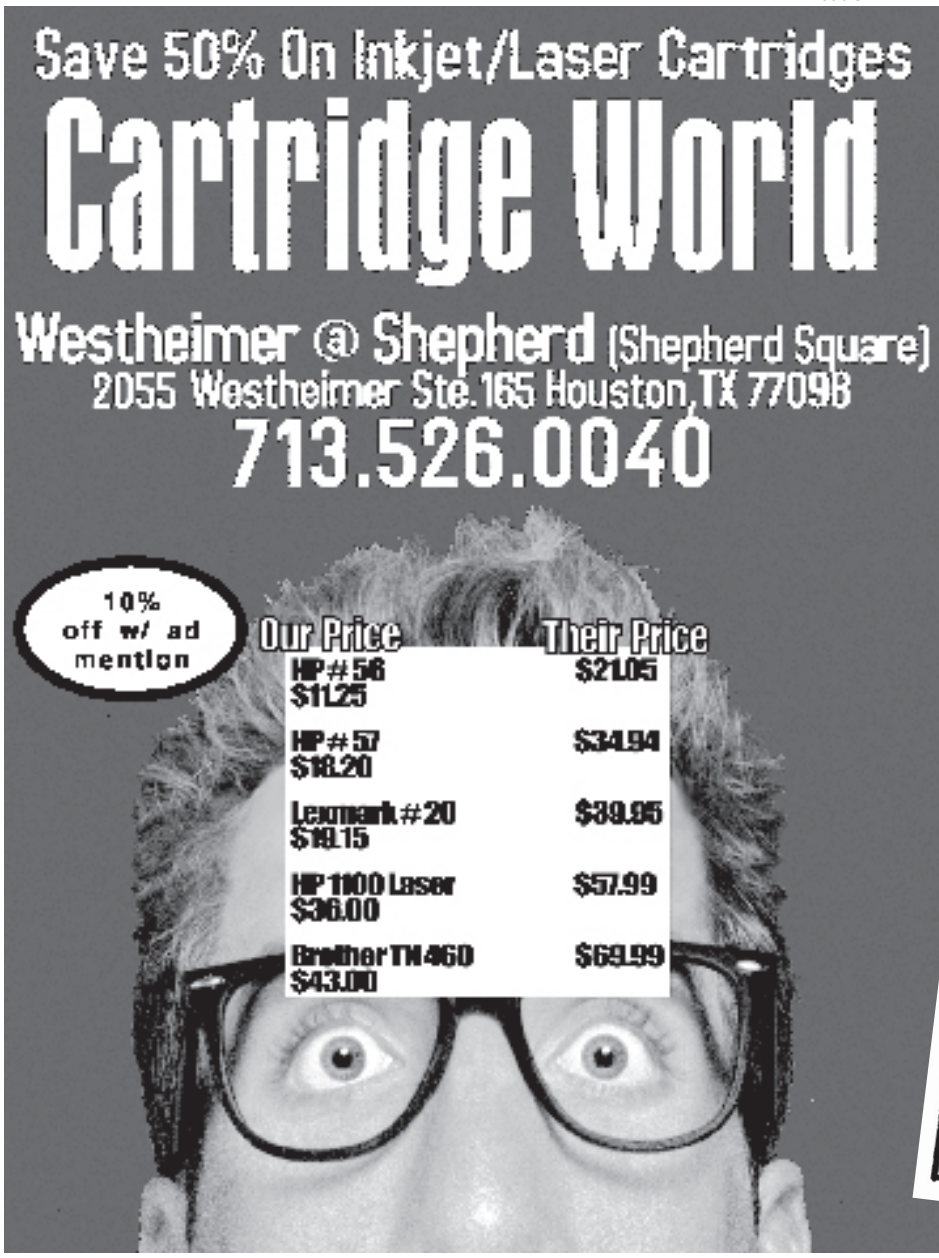
The assault on Iraq is an assault on all of us: on our dignity, our intelligence, our humanity, and our future.

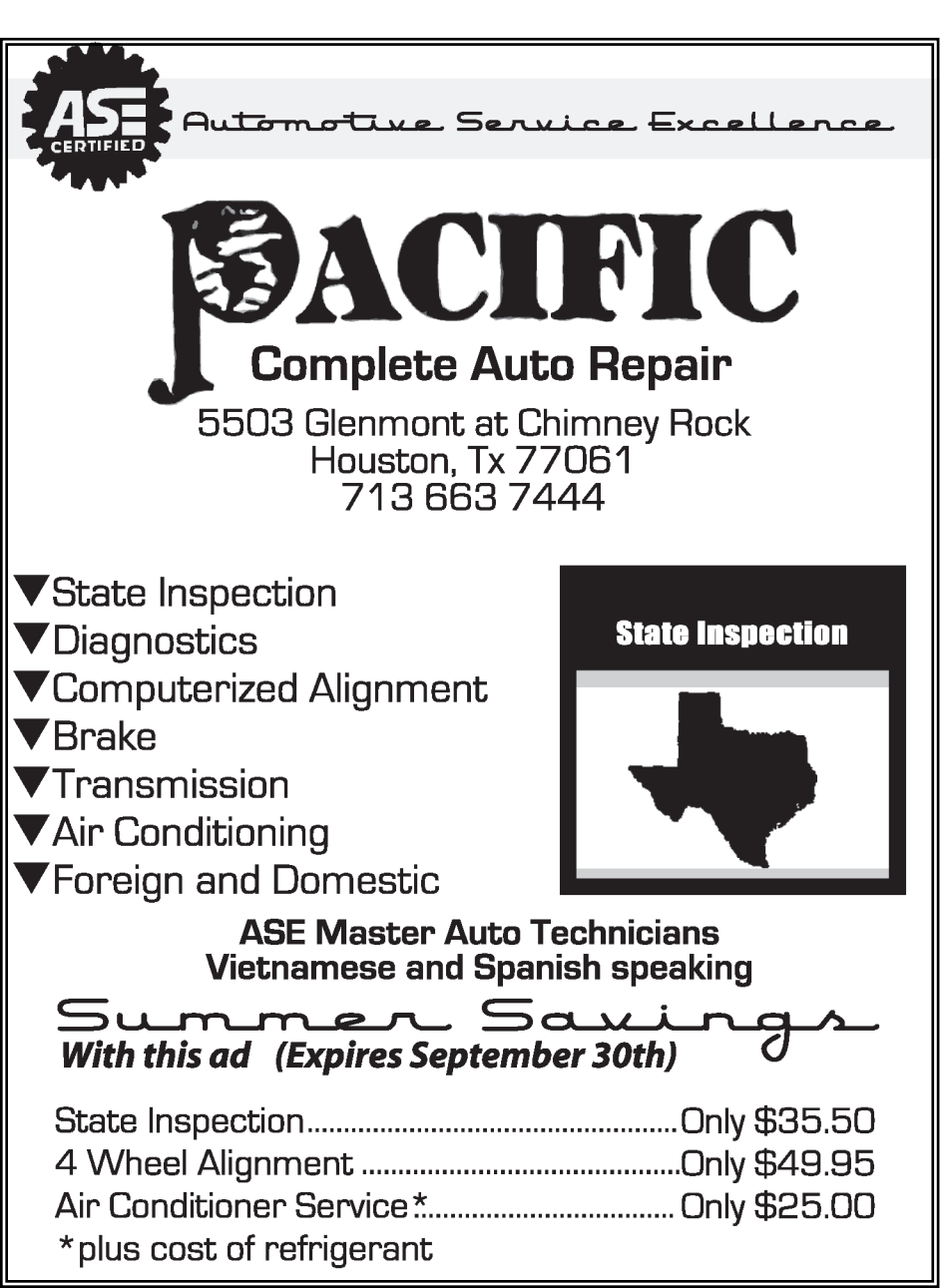
We recognize that the judgment of the World Tribunal on Iraq is not binding in international law. However, our ambitions far surpass that. The World Tribunal on Iraq places its faith in the consciences of millions of people across the world who do not wish to stand by and watch while the people of Iraq are being slaughtered, subjugated, and humiliated.

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Dealing with the Core of Mideast Terror

By: Senator Ernest F. Hollings

The children's program "Big John and Sparky" constantly admonished, "All the way through life, make this your goal: Keep your eye on the doughnut and not the hole." When it comes to terrorism, our leaders insist on keeping their eyes on the hole.

After the July 7 London bombing, both President Bush and Prime Minister Tony Blair expressed "our determination to defend our values and our way of life." Yet when a Senate delegation last year called on King Abdullah of Jordan, he counseled, "to stop terrorism the U.S. has to settle the conflict of Israel and Palestine." Again to the same delegation, the prime minister of Kuwait ended the conference warning that "the U.S. must settle the conflict of Israel and Palestine." And President Pervez Musharraf of Pakistan ended an hour-long conference by stating to the delegation: "Settle the Israel/Palestine conflict and 85 percent of terrorism in the world will disappear."

It's not our values and way of life causing terrorism; it's our policy of support for Israel. Let there be no doubt: The United States will never abandon Israel. But to effectively support Israel, the United States needs to revert to its policy of the honest broker in the Mideast.

We maintained this policy with successes from Menachem Begin to Yitzhak Rabin - and almost Ehud Barak. Israeli leaders realized that Israel is an island of freedom in a sea of Islamic hostility. Survival depends upon the peoples

learning to live together rather than to kill together. But Prime Minister Ariel Sharon and President Bush changed signals. Sharon, the architect of settlement policy, ignored the agreement to negotiate borders based on the 1967 cease-fire. Sharon is always confident of the military solution.

In the Six-Day War, Maj. Sharon reported to Prime Minister Levi Eshkol: "The army is ready . . . to wipe out the Egyptian army. A generation will pass before Egypt threatens us again." Eshkol replied: "Nothing will be settled by a military victory. The Arabs will still be here."

Sharon thought overwhelming retaliation would stop terrorism. And Bush let Sharon run free. Now the United States is no longer looked upon as an honest broker.

We've been in Iraq now for two years. If the United States stays too long, we will be looked upon as an occupier. Occupation causes resentment. Israel's occupation of Palestine for 38 years not only causes resentment, it creates terrorism. Being dependent on your adversary for light, water and jobs for 38 years breeds resentment, then terrorism. Everybody with any get-up-and-go has got up and gone. Those left are embittered.

When one has no uniform, no army and no weapons, attacks upon one with tanks and helicopter gunships cause terrorism. One only has to watch Palestinian youngsters throwing rocks at the helicopters. Bulldozing homes causes terrorism. Bulldoze my Daddy's home and you can count on having created me a terrorist. I'll get you back wherever and whenever the opportunity presents itself.

And yes, blowing myself up to do it is not out of the question. Building

walls causes terrorism. Preventing me from working for a living causes terrorism. Invading Iraq without cause causes terrorism.

We'll never win the war on terror without a better understanding of Islamic culture. In the Arab world,

there's one thing stronger than democracy - that's religion. We liberated Morocco, Algeria and Tunisia years ago, and they have yet to opt for democracy. We liberated Kuwait 14 years ago, and it has yet to opt for democracy. Ayatollahs are the best politicians. The only reason we had an election in Iraq is that Ayatollah al-Sistani told them to vote. The Kurds in the north voted for autonomy - keeping their own army, paying no taxes to Baghdad. The best we can hope for is an Islamic democracy like Iran.

Send a team of negotiators like former President Clinton and Dennis Ross to Tel Aviv to negotiate. An international peacekeeping force would bebetter than a wall. Support Sharon in the withdrawal from Gaza. Negotiate the West Bank boundary. Then oversee the G-8's giving $3 billion to build a Palestinian state.

Finally, spread democracy through example rather than invasion. No more "with us or against us" and "bring 'em on" childishness. The terrorism war will be won by mature diplomacy supported by economic and military measures. But mostly diplomacy.



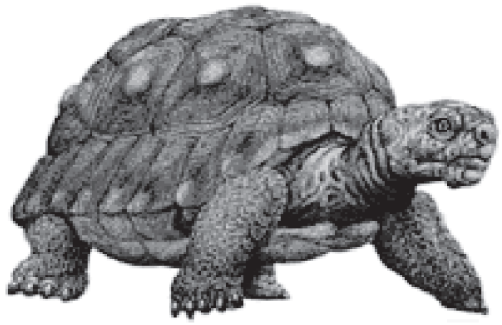


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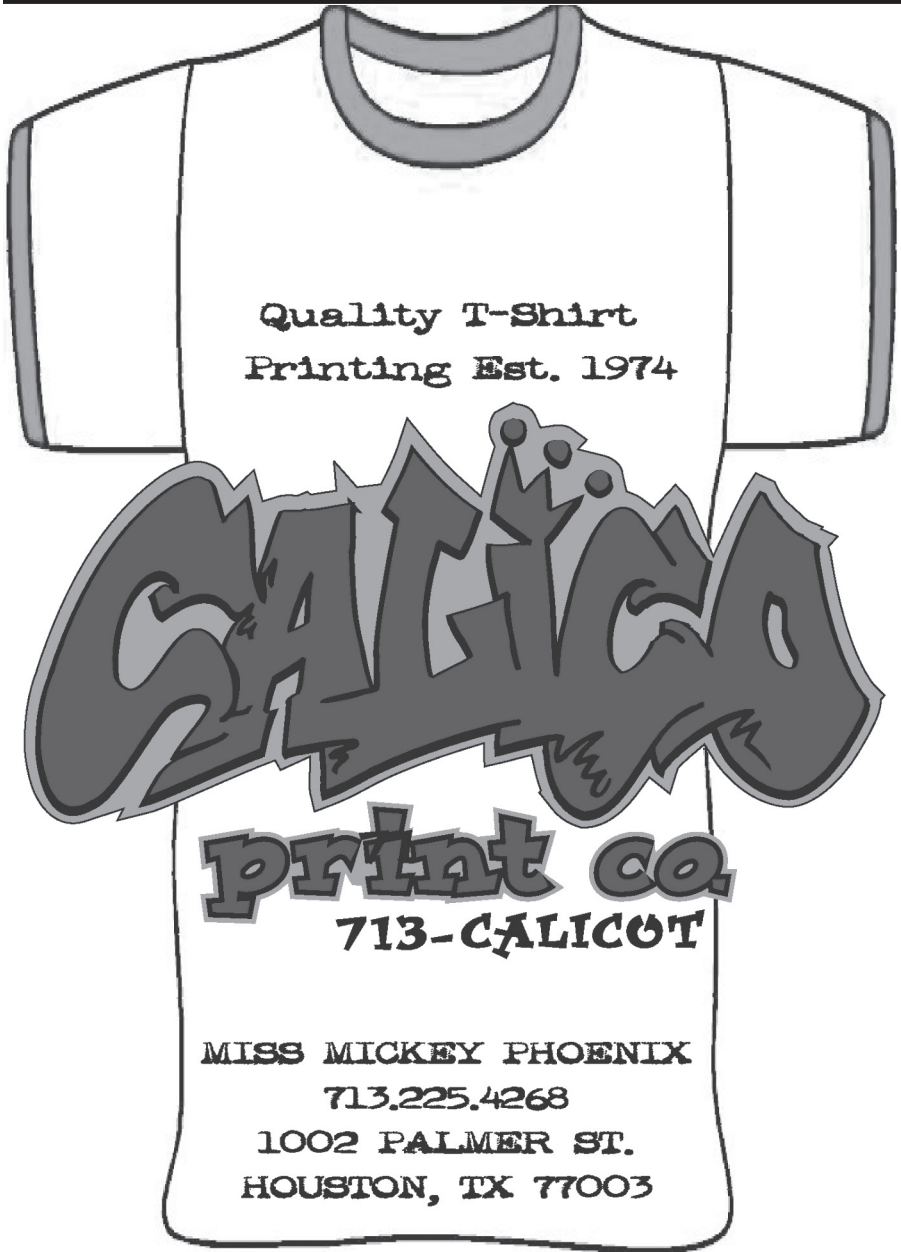
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Holding the Hard Line:

PeTA, the ELF, and Australian Ranchers

By: Alex Wukman



In 1980, two students at a Maryland university decided to form an organization to fight for animal rights. The students were Alex Pacheo and Ingrid Newkirk and the group they formed was called People for the Ethical Treatment of Animals (PeTA). In 1981 Alex Pacheo initiated what has become PeTA's trademark. Pacheo infiltrated a primate research lab in nearby Silver Springs, Maryland and documented the abuses that the monkeys were suffering. This came to be known as the "Silver Springs Monkey Case."

It was a land mark for the animal rights movement and American culture in general. It started the use of what has come to be known as 'direct action,' and, as PeTA states on its website, it "resulted in the first arrest and criminal conviction of an animal experimenter in the United States on charges of cruelty to animals, the first confiscation of abused laboratory animals and the first U.S. Supreme Court victory for animals in laboratories."

Three years later PeTA started one of their longest running and most damaging relationships. In 1984 a group who would come to be hated and feared throughout the world of scientific research, the Animal Liberation Front or ALF as it is known in most circles, broke in to the lab of Thomas Gennarelli at the University of Pennsylvania and stole 34 videotapes of footage from a whiplash study that Gennarelli was conducting with funding from the National Institute of Health, NIH. The videos added up to a 70 hour public relations disaster, and once they were 'given' to PeTA by the ALF they became the Abu Gharib of the mid-80's primate research world.

After the ALF dropped the tapes off Alex Pacheo edited them down to a 20 min 'highlight reel' and PeTA circulated them and started organizing protests. Within a matter of months the NIH cut Gennarelli's $1 million a year funding and the government hit the University of Pennsylvania with a $4,000 civil fine. As Deborah Blum related in her Pulitzer prize winning book The Monkey Wars.

Over the next twenty years PeTA would come to be seen as the press office of the ALF and the perception was so strong that several states convened grand juries to determine if there was a link between the groups. It wasn't until 2002 and the arrival of a new security conscious culture that led to congress getting involved. In February the House Resources Committee, Subcommittee on Forests and Forest Health held a hearing on "Eco-terrorism and Lawlessness in the National Forests."

After testimony from James F. Jarobe, the Chief of the Domestic Terrorism section in the Counterterrorism Division of the FBI, on the danger posed and the damage caused by the ALF Richard Berman, a lobbyist with ties to tobacco giant Philip Morris and the president of the Center for Consumer Freedom (CCF), spoke about PeTA's financial and philosophical ties to the ALF.

He cited examples from PeTA's 1995-2001 tax filings and found that in 2001 PeTA had given $1,500 directly to the North American Earth Liberation Front. In 1995 they gave $45,200 to help offset the legal costs Rodney Coronado incurred while facing charges for an ALF affiliated firebombing of a research facility at Michigan State University. PeTA has also helped defray the legal costs of other ALF and ELF members.

This led to U.S. Rep. Scott McInnis (R-CO), who chaired the House Forest and Forest Health Subcommittee, to send Ingrid Newkirk a letter on March 5, 2002 reminding her that since PeTA is "a non-profit organization with tax exempt status," and has "an incumbent public policy obligation that status entails," it has "a responsibility to explain the full extent of it's involvement with contributions to environmental terror groups like ELF and ALF." Representative McInnis' letter then goes on to ask "Under what rational did PeTA make a contribution(s) to ELF?" And "Whose signature appeared on the returned check that PeTA gave ELF?"

These admitted politically motivated sources make it seem that PeTA is in league with the devil, and that they are simply 'the money man' for a group of hardened sociopaths. A fact that is disputed by PeTA personnel, Such as campaign coordinator Christy Griffin who stressed that her organization works within the law. "In every social-justice movement in history, you have people whop feel the need to break the laws to bring about change," said Griffin, "that is something PeTA is not involved in."

Then there was the statement that Lisa Lange, one of PeTA's spokespeople, made which said that "None of our money goes to illegal activities. This specific project we funded was a quality project." Lange insisted that the money PeTA gave the ELF was to help the ELF publicize one of PeTA's messages—that you can't eat meat and be an environmentalist. The truly interesting thing isn't that PeTA gave money to the ELF; it's what PeTA gave money to the ELF for, outreach.

To put it bluntly, publicizing the bumper sticker mantra of "you can't eat meat and be a vegetarian" hardly seems like the ELF's style. After all the ELF has taken claim for, among other things, an October 1998 firebombing of a Vail, Colorado ski resort which resulted in $12 million worth of damages.

It seems a little unusual that after a string of arson attacks dating back to at least November 1997 a group that claims on their website that their attacks "have totaled close to $40 million in damages," and whose actions have been described by the FBI as "often involving pre-activity surveillance and well-planned operations," would decide to get into doing outreach for another organization. Especially when according to the FBI "more than 26 FBI field offices have pending investigations associated with ALF/ELF activities."

"It must be noted that PeTA does other things besides fund terrorists."

It must be noted that PeTA does other things besides fund terrorists. As of December 30, 2004 PeTA is in the process of boycotting and protesting every major retailer that purchases Australian wool in hopes to get Australian ranchers to abandon a practice to protect sheep from blowfly infestation, or flystrike as it is known. The procedure, known as mulesing, "involves slicing flesh and wool away from the sheep's rump to prevent blowflies from laying their eggs in the warm, damp

skin." Or as PeTA puts it, "Australian farmers use gardening shears to cut flesh from lambs backsides—without painkillers—in a crude attempt to reduce maggot infestation, even though humane control methods exist."

The only problem is that the more humane control methods, which PeTA lists on their website as "chemical sprays, variations to diet and cross-breeding" are not proven to work as long or be as effective as mulesing. It "is still the only method that offers lifetime protection against flystrike, despite decades of research into possible alternatives." The same can be said about PeTA's pressure campaigns—they are very long and very effective. In October of 2004 Abercrombie & Fitch got wind that PeTA was planning a campaign to protest its continued purchasing of Australian wool. Abercrombie & Fitch quickly agreed to stop buying Australian wool. American Eagle, Timberland and Limited Brands soon "joined the retailer-led movement to reform the Australian wool industry and end the cruel practices of "mulesing" and live sheep export."

It may seem that the Australian wool industry and PeTA are on opposite sides of the fence when it comes to mulesing, but in actuality they agree that as Peter Corish, president of the National Farmer's Federation, said, "mulesing is not pretty." In fact the Australian wool industry has committed itself to phasing out mulesing by 2010; PeTA doesn't feel that's soon enough. They want it stopped immediately. A stance that almost no one in Australia thinks is the right one. The Royal Society to Prevent Cruelty to Animals, Australia's leading animal welfare organization, has taken what some might call the 'softly-softly approach.' They refuse to endorse mulesing, except in certain very limited circumstances, and they refuse to endorse PeTA's boycott.

Despite the lackluster sentiment from the Australian version of the SPCA, PeTA has continued on with its boycott. They have moved to protesting outside United Colors of Benetton stores in an effort to pressure Benetton to "help save sheep from this suffering by refusing to buy wool until mulesing and live export are ended." It is fairly odd that Benetton would continue to buy wool that is harvested in a controversial way considering that PeTA's website mentions that "PeTA's undercover investigation of a huge contract testing laboratory in Philadelphia and our subsequent campaign led to Benetton's permanent ban on animal tests—a first for a major cosmetics company."

The truly sad thing about all this is that PeTA seems unable to grasp the fact that while cutting the flesh away from the rump of a sheep with a pair of gardening shears is disgustingly cruel, as Peter Corish put it "death by flesh-eating maggots is much worse."

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Charges dropped against activists arrested at Halliburton protest

A Grand Jury in Houston decided to "no-bill" defendants from the May 18th Halliburton shareholders meeting protests. David Martinez (pictured), a videographer from SF, who was arrested and accused of felony assault of a police officer while video taping the Halliburton protest (while not doing anything even vaguely aggressive) made the following statement:

"It is heartening to hear that justice was served in our cases. Clearly all of the demonstrators were guilty, if that word may be used, of little more than doing what people have done for centuries whenever they have a grievance with those in power: they gathered on public land to try and be heard.

In my own instance, I watched as at least one corporate media cameraman was passed by by the police as they hurried to apprehend me for the crime of photographing the arrests transpiring on the sidewalk. I am glad that the Grand Jury recognized the First Amendment when they saw it and no-billed my case."

Newspaper workers trapped by government-backed mob in Oaxaca

former Houstonian Shanon Young reports: Thirty-one press workers with Noticias, the largest newspaper in the state, have been trapped inside of their office building since the pre-dawn hours of Friday, June 17th when busloads of people set up camp in the street and blockaded the entrance and exit points. The crowd is extremely hostile and intimidating and is taking orders from a local politician who is both a representative in the state legislature and union boss with the CROC, a "labor organization" strongly tied to the PRI party since its founding. The crowd also consists of hired thugs ("porros") and plain-clothes police. Uniformed transit police, as well as the UPOE (a militarized state police force) are providing security for the shock group outside of the Noticias building.

IMC Bristol's server seized

On Monday, June 27th, Indymedia Bristol's server was seized by the police. An Indymedia volunteer was also arrested during the raid. Last week, police demanded access to the server to gain the IP details of a posting. The alternative media outlet is receiving advice from civil liberties organisations and the National Union of Journalists. Before being legally forced to hand over the server, Indymedia Bristol stated: "We do not intend to voluntarily hand over information to the police as they have requested". A further statement from Bristol Indymedia volunteers is expected soon.

This is the second time that law enforcement authorities have attacked Indymedia servers in the UK in the run up to a major event. Last October, just prior to the European Social Forum, Indymedia servers in London were seized in an international law enforcement operation - prompting a wave of protests and solidarity statements from a wide range of organizations.

Town Hall Meeting on militarism, corporate media and people power

July 28th, at 7:30 pm at the SHAPE Community Center, 3815 Live Oak. Houston Global Awareness asks: “Are you concerned about the increasing militarization of the world we live? Does your blood boil every time you turn on the corporate media and watch as it spoon feeds the American public more propaganda? Do you want to do something about it?”

The event will include dialoguing about these issues and how to confront them. This event is free and open to the public, although donations are always appreciated. For more information please call 832-493-0508 or visit the web at www.houstonglobalawareness.org

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STICK IT TO THE MAN

What's the deal with ©, TM, ®?

Copyright, Trademark and protecting your intellectual property

By: Devin McNulty

Editor's Note: The information in this column is not legal advice. It is merely intended to illustrate general information about the law by using hypothetical examples. If you have a legal issue, including one that resembles the situation described below, you should consult with an attorney regarding the circumstances of your particular problem.

Every other thing I see has some annoying little symbol after it. I see ©, or ® or TM on brands, books, websites, tee-shirts, etc. What the difference between those symbols and what exactly do they mean?

You are asking about copyrights, trademarks and registered marks. Each of those symbols denotes an ownership over the idea, logo or brand. They are forms of intellectual property. By slapping that symbol (©, TM, ®) on something, the owner is putting the general public on notice that he or she owns whatever it is that has the symbol on it. Copyrights go with literary or artistic expressions of an idea or thought. Trademarks cover distinctive brands or logos or names. An owner probably does not necessarily always need to use the symbol. Courts will likely uphold their rights against someone trying to profit off of their creation, brand or logo, but most will put the symbol on it to make certain that courts will rule in their favor. Figuring out when and why the symbols are used requires them to be explored separately.

Copyrights (©)

A copyright is the exclusive right to control the form or manner in which an idea or expression is conveyed. If you write a poem or a short story or take a photograph, you automatically have copyright protection to the work you created (proving it and protecting it are another matter, but in theory, you have a copyright set as soon as you "produce" something). A copyright means you "own" the work for a length of time. Copyrights are generally used with literary works, but they can also be applied to films, photographs, software and paintings. In order to gain copyright protection, the work must have minimal standards of originality, you cannot copyright something that already exists or that is already so obvious. Once a person creates something original or new and commits it to a fixed medium (such as writing it down) the copyright protection of the law is extended to them. The copyright symbol, ©, does not need to go after the work to be protected by copyright law. A holder of a copyright has several rights to their property; they can produce their work and sell it. They can display it publicly, they can make derivative works from it and they can assign or sell their rights to third parties. Copyright protection generally only extends to the first sale of something and not for subsequent ones. Used bookstores can sell copyrighted books without fear of being sued by the copyright owner. After many years, works can sometimes pass into the "public domain" and that means anyone is free to use them. Works can also pass into the public domain if the author wishes them to (for example, I hereby permit this article to be copied or re-printed by anyone or any academic reason).

Trademarks (TM and ®)

A trademark is a distinctive sign or symbol used by businesses to identify their product or services to the public. Examples of trademarks are McDonald's Golden Arches or "the Big Mac" or the Starbuck symbol or the FedEx or Exxon name and their distinctive coloring. Every commercial symbol or name you see on every product you purchase is likely trademarked. If the trademark symbol appears in the upper-right hand corner (i.e. Burger KingTM) it means that the trademark user is claiming their rights to that name and/or the way the name is printed or the colors used in the name. A trademark must be used in order to keep it. If a trademark user "abandons" the mark then another user can start using it with their products. The trademark symbol is also used in consumer protection to show uniformity and standards with the trademarked product. Trademark protection by the government requires certain responsibility for the trademark user. If the trademarked goods vary by quality the trademark protection can be taken away (if Coca-Cola tasted differently in every state, it could no longer rely on trademark protection).

Trademark protection can also be lost if the trademark term becomes "genericized." A name is genericized if the public can no longer distinguish between the trademarked name and the product itself. For example, "Aspirin" was owned by Bayer Corporation and was the name of their little pain-killing pill. Over the years, the term "aspirin" was used so informally to describe any pain-killer like it that the public no longer associated the name "Aspirin" with Bayer. The name "aspirin" became generic for pain killer. Now, any company can market and distribute a pain killer and call it "aspirin" (lower case). Trademark users have to contact people using their trademarks improperly and ask them to stop if they hope to preserve their trademark. This is going on right now with Adobe and with Xerox. Adobe has sent out emails to web developers telling them to stop saying they "photoshop" anything and to say that something was "modified with Adobe® Photoshop® software." Xerox has been running ads in magazines telling the public not to talk about "xeroxing documents," but instead to talk about "copying a document on a Xerox brand copying machine." If the expression "photoshopping" or "xeroxing" becomes generic, then any company will be able to use those terms when describing their own products that either manipulate photos or copy documents.

To recap: Those annoying symbols stamped after everything you buy are the "civilized" person's equivalent of a wolf pissing around the perimeter of his lair. Those symbols are intended to scare people off from trying to profit off of the owner's brand, logo or creation and to let everyone know who owns them. Companies are no longer legally required to put the whole world on notice all the time that the logo or brand name belongs to them, but they seem to do so anyways. In "Coming to America" with Eddie Murphy and that idiot Arsenio Hall, both of them get jobs at McDowells – a dubious hamburger joint in Queens. One of them points out the similarities between McDowells and McDonalds and the owner of McDowells quickly corrects him, "No, no, no, they have the Golden Arches, WE have the Gold Arch. THEY have the Big Mac, WE have the Big Mick." This is a good example of trademark infringement.

Devin C. McNulty, a former prosecutor, is engaged in the private practice of law in Houston, Texas. He can be reached at devin_mcnulty@hotmail.com with any questions or comments.



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