

FREE PRESS

Houston

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SEPTEMBER 2007 | **ISSUE 83**

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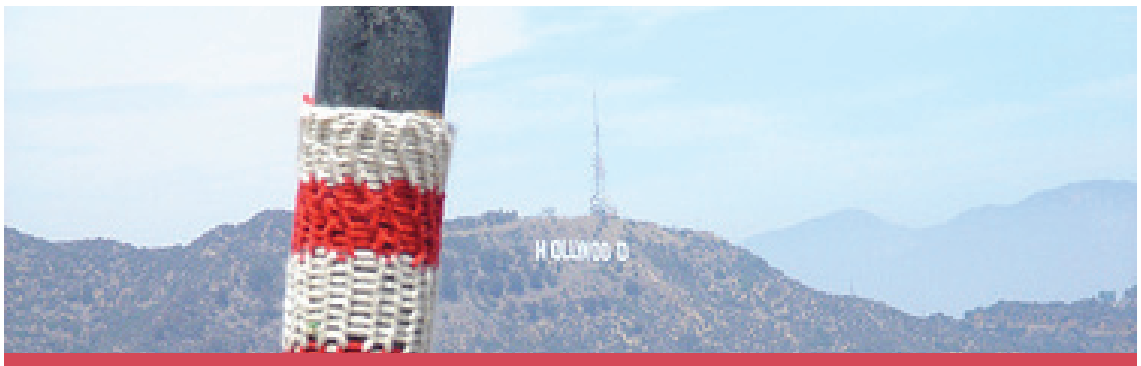
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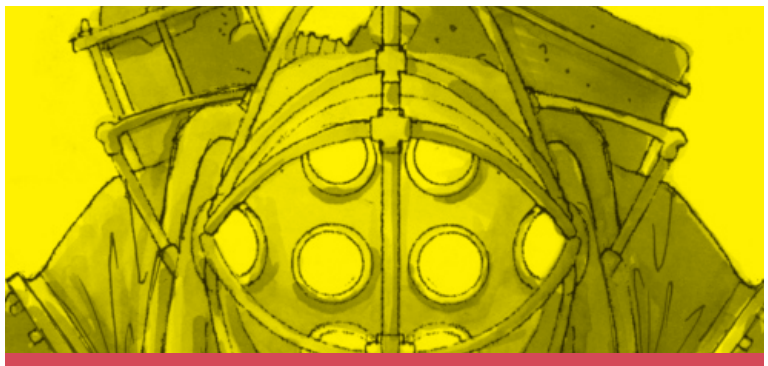
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EDITORS

Feel Free to Take Us Seriously



OH GOODNESS. There is a lot to address this letter so I will make it quick and painless. This issue, we delve into a slew of shenanigans including 9/11 Truth, local noise guru John Muzak, and geriatric-friendly graffers Knitta. We introduce a new, prettier calendar, an informal local poll, and even a few additional contributing writers (Ramon Medina, Brandon Montes). Also, Our swanky new Web site is up and running and built to make you feel happy inside and out. Make sure you peep it at freepresshouston.com. We will be updating the blog as much as humanly possible with terds of info you won't find in the paper.

Things get pretty dang busy around here Sep-Oct as we approach the Oct.13th Westheimer Block Party, Free Press Cynic's Choice Music Awards, and our much anticipated November Toilet Guide. Also, September 1 marks the beginning of the city wide smoking ban in inside public places. Will it stick? Will smokers gravitate to bars with outdoor patios? Will emphysema and lung cancer rates drastically fall in our city?
Can I still fart I my chair at Catbird's? Should I quit smoking any-fucking-ways?

Lastly, I have got to make light of the fact that there are a few deluded morons out there that are blaming the shoot-up at KPFT last week on our July article 10 Reasons Why KPFT is backsliding. Maybe someone from KTRU did it? Maybe it was 'Zydeco on Zydeco' violence? In all seriousness, we are glad no one was hurt but can't even fathom the idea that someone would shoot up a radio station because we are not happy with the programming.

So I plead with you now fair readership, do not shoot any musicians, artists, or anyone we don't give 100% full bore support. You loyal, violent little minions, you. We love you and all your destructive whims.



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DEBRIS: DAN FREEMAN IS STILL A SPOOK

Buffalo Sean



THE FALL SEASON IS BIG TIME this year, and it kicked off early with the blockbuster navel-gazer *Red Hot: Asian Art Today* at the **Museum of Fine Arts**. With the Chronicle giving collector Robert Chaney (no relation to Dick) blowjobs in print, attendance has been up; I hope the same is true for sales at the eight or so galleries the museum encouraged to dive into contemporary Chinese and Japanese art. Unfortunately lacking the collusion of the MFAH show, *Nexus Texas* at the **Contemporary Arts Museum** puts Texans at the fore- hopefully they'll sell some work down the road because of the show. The buzz is hot around El Franco Lee II, a University of Houston graduate who paints scenes from Houston rap and basketball folklore with a flat, naïve style and an almost religious reverence; both T.I. sucker-punched by Lil' Flip and Big Moe sippin' on some syrup in his Escalade are deified by this rising star artist.

Another emerging talent is having her first solo show this fall, as Lisa Marie Godfrey moves into the limelight with an opening September 14th from 6-9 pm at **Domy Books**. Godfrey draws copious amounts of ghosts, piles of intestines and landscapes all in her endearing, lilting lines and soft pastel watercolors. Stop by the bookstore on the corner of Westheimer and Dunlavy to find out about their upcoming movie nights too!

On September 8th from 6-9pm the new exhibit at the **Blaffer Gallery** of University of Houston arrives, look for French artist Jean Luc Mylayne and his gigantic photographs as he focuses on Fort Davis, Texas in a new series- his first American solo exhibition. Also on display, Amy Sillman's oil on canvas works attempt to make a case for 'painterly' paintings by channeling Cezanne and German Expressionism.

Over at **Rice University**, the gallery continues to stay a step ahead of the rest of the city with innovative installation artists. September 27th their latest exhibit opens; a stunning collection of translucent paper sculptures by Kirsten Hassenfeld. Referencing giant droplets of water or the onion domes of Russian and Arabic religious architecture, Hassenfeld brings her experience seducing collectors and curators at the Armory and NADA art fairs to Houston in her largest installation to date.

Lessons From Below, a take on the **Menil Collection**'s large holdings of art, focuses on juxtaposing ephemera from the civil rights movement with African tribal art, Native American Hopi masks and figures and one of Warhol's Mao silkscreens. Art collective Otabenga Jones has scoured the treasure troves of the museum in search of divisive racial politics "to mess wit whitey." Weekly classroom sessions will focus on politics, poetry, racial identity and hip hop. Opens Thursday September 13th, classroom events will continue through October and November.

OUTDOOR SCREENING OF
MICHAEL GITLIN'S THE BIRDPEOPLE
UH campus (Entrance 16)

September 13 at 8 p.m.
713.868.2101



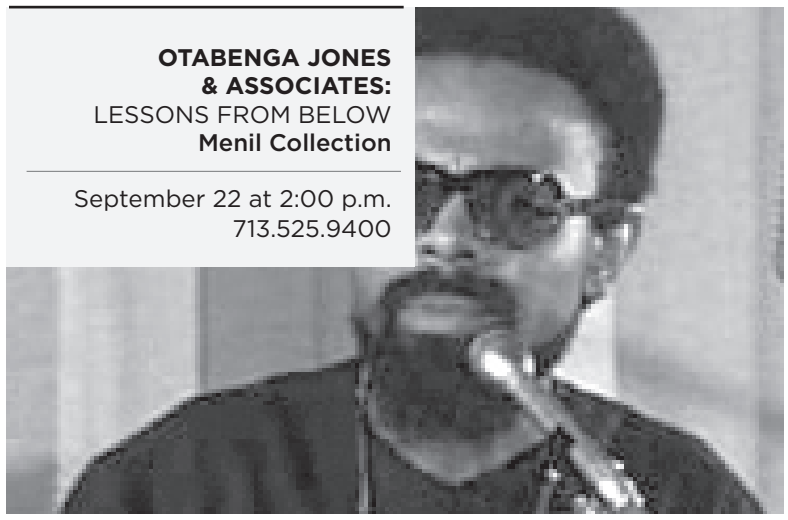
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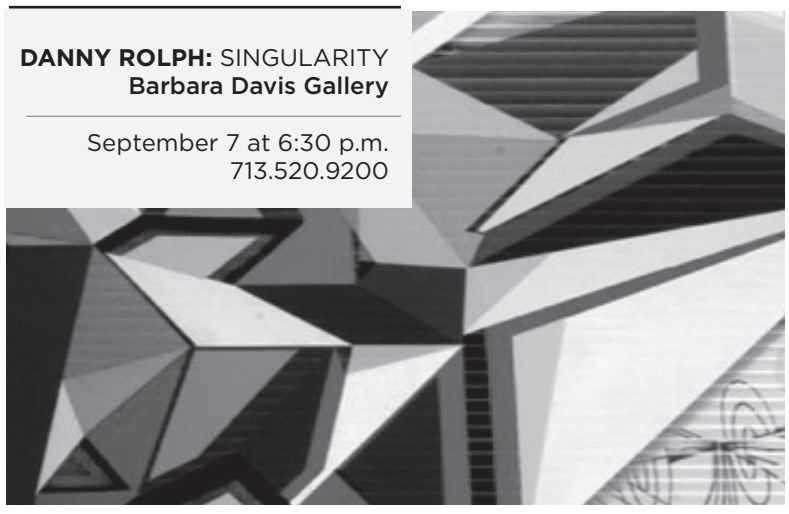
OTABENGA JONES & ASSOCIATES:
LESSONS FROM BELOW
Menil Collection

September 22 at 2:00 p.m.
713.525.9400

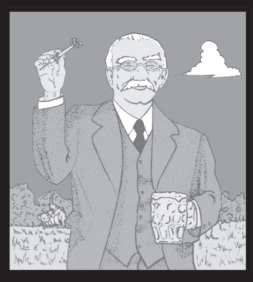


DANNY ROLPH: SINGULARITY
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KNITTA, PLEASE!

Evan J. Garza





WHERE TO FIND

Installation based artists Otabenga Jones and Associates will create a hybrid exhibition-classroom-performance piece Lessons from Below from the "treasure rooms" and archives of the Menil collection in effort to "mess wit whitey." There the artists will hold classes through January the first one on September 12th at 2 pm featuring guest lecturer Deborah Willis from NYU School of Art.

By Brittany Bly

IF YOU'RE LIKE ME, then you've pounded the brakes in your car to get a closer look at a stop sign with its pole wrapped in an elaborate knit sheath, or grabbed a door handle only to have it staring back at you in fuzzy pinks and greens. The trees on Brasil/Raye/Domy's back patio are all donning knit sweaters and a few utility poles in the Sawyer Heights Warehouse district are all tagged as well. There's even a knitted pair of shoes hanging over the telephone wires at Hawthorne and Mandell, just above a fuzzy stop sign.

After seeing Elaine Bradford's knit-covered taxidermy at Finesilver Gallery last fall, I was certain that she was the source. I could go to sleep at night feeling confident that I knew the answer to the ambiguity that was the Houston knitting graffiti artist. After stumbling upon a woven tag in Paris, however, the mystery had to stop.

I admit freely that I wanted to write this article for no other reason than I had to know who was responsible. Henceforth, let it be known that the vandals are none other than Knitta, a Houston-based tagging crew of knitting ladies (and a dude that goes by MascuKnitity, which is pretty fucking hot) who've covered the city, and even the world, with stitched bits of wool and yarn.

What started as dissatisfaction with left-over and unfinished knitting projects morphed into the crew that it is today, earning them mentions in a giant slew of international press including London Times, Style Magazine (Berlin), Glamour (Paris & Italy), Nylon, and BUST magazine among others.

Their warm knitty bits have covered everything from beer bottles to public landmarks and even monuments. Pyramids in El Salvador, street lights on Montreal, a tree in South Dakota (adjacent a sculpture by Houston's own David Adickes), and even the Great Wall of China are all home to Knitta tags.

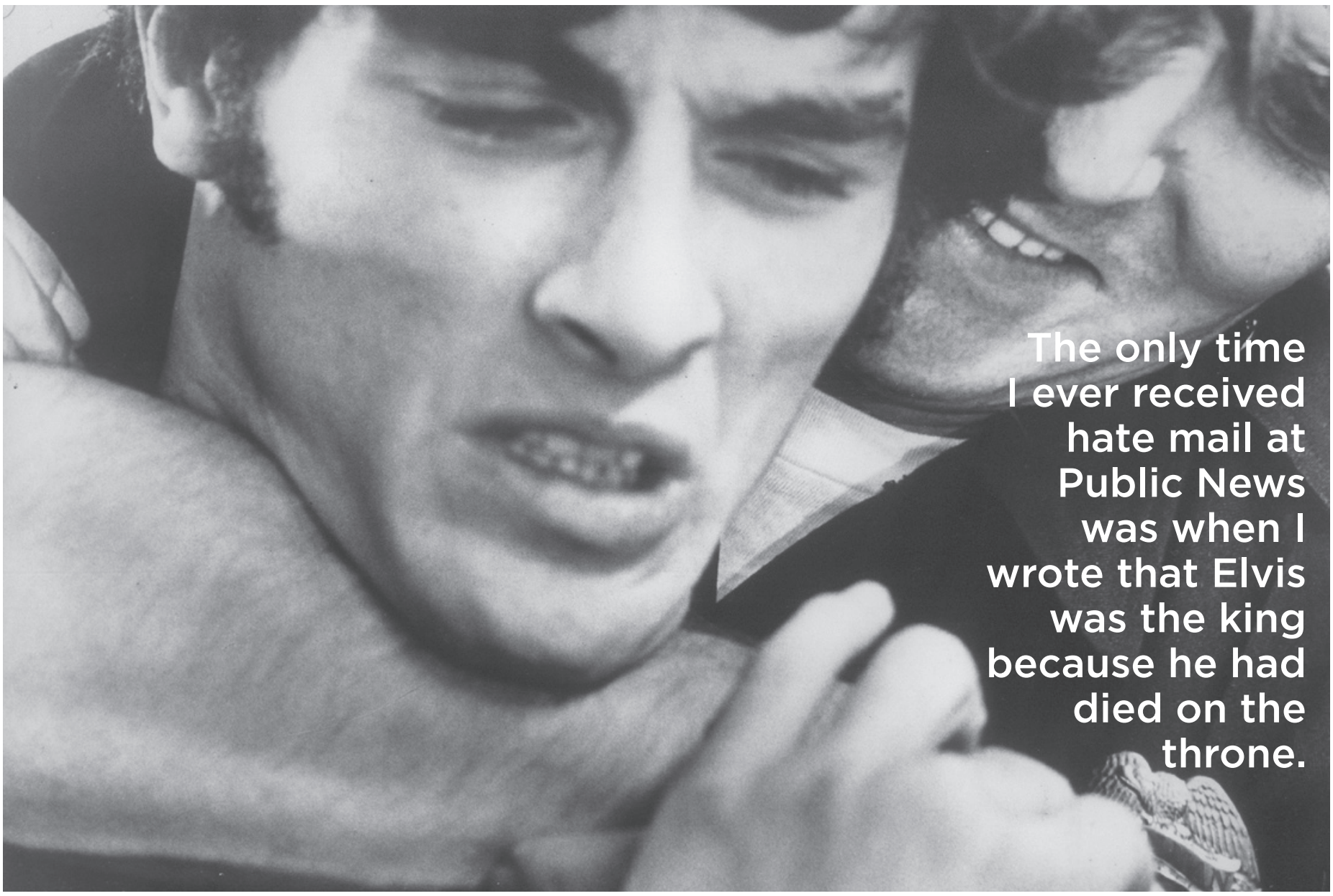
"The large scale piece we did in Seattle will always stand out," says PolyCotN, one of Knitta's infamous crew members. "It was around this huge column that held up the city's monorail. I also love the New York tags; among them was the 'Welcome to Manhattan' sign. It got us a mention on Saturday Night Live."

When asked if Knitta's collective of artists/taggers will ever produce a gallery exhibition, "We are following its natural progression. We have some amazing projects and it is only getting better."
www.knittaplease.com
www.myspace.com/knittaplease

QUAGMIRE

There is no insurgency, just a high level of domestic violence

By Michael Bergeron



THE 30TH ANNIVERSARY OF the death of Elvis Presley got a lot of press because the Big E still maintains the kind of popularity he enjoyed throughout his performing career. The only time I ever received hate mail at Public News was when I wrote that Elvis was the king because he had died on the throne. Another American icon, Groucho Marx, died three days after Elvis but his influence, great as it was on comedy, didn't include rock and roll. Of course somebody may yet cover a rocking version of "Lydia the Tattooed Lady" to great effect.

Elvis stories seem to revolve around the porcelain chair. In the recent French film Mon meilleur ami (My Best Friend) the taxi driver character mentions that Elvis' last words were: "I'm going to read in the bathroom." A story I've never been able to shake from my mind was a tale of how Mac Davis broke into the music industry. Davis waited in the bathroom at a recording studio where Elvis was laying down some tracks. When E came in to occupy a stall, Davis, patiently waiting, went into the adjoining stall and slipped a piece of paper along the floor into the next cubicle. On that missive was the music to a song Davis had penned named "In the Ghetto." This story is probably not true, but that's the way Peter Gabriel related said tale at a music convention in the mid-1980s. As the film proverb goes, when the legend becomes true print the legend. You have to say this for Elvis, and it can't be stated for the majority of musicians who've achieved recorded fame - his hits were as big and profound at the end of his career as at the beginning.

The documentary No End in Sight, playing exclusively at the Angelika Film Center, lays bare the facts of the American occupation of Baghdad. Director Charles Ferguson told Free Press Houston in a phone interview that "during late April and early May of 2003 a lot of important decisions were made." Ferguson's documentary is the first movie to cover the administrative occupation aspect of the war, and as such beats Hollywood to the punch on similar themed projects. One proposed film, to be helmed by Bourne Ultimatum director Paul Greengrass, Imperial Life in the Emerald City, based on a non-fiction book by Washington Post correspondent Rajiv Chandrasenkaran, is slated for a 2009 release. (Fictional films critical about Vietnam didn't begin to appear until the end of that war but where the Iraqi battle is concerned narrative films exploring that reality are already in theaters. Home of the Brave played earlier this year and nearly a dozen high profile films dealing with this specific conflict are locked and loaded for end of the year releases.)

Ferguson funded No End in Sight out of his own pocket. After interviewing people in the U.S. he headed to Iraq, only he had to actually enter through Turkey. This journey itself, not a part of No End in Sight, would make for an exhilarating feature. Ferguson stayed in a secured compound adjacent to the Green Zone that was a haven for journalists.

No End in Sight displays excellent production values from its score by Peter Nashel to its copious use of news footage and its overall structure. No End in Sight lends credence to the view that the current insurrection and subsequent quagmire was mainly due to the disbanding of the Iraqi Army, the dissolution of the interim Iraqi government to the de-Baathification of Iraq. By the middle the barrage of information

has become so compelling that Ferguson, who has spent the previous time establishing timelines and backstory, sets in opposition one interviewee against another.

Ferguson has over 15 people featured in talking head footage, everyone from high-ranking officers to foot soldiers, from journalists to ambassadors. But in particular he hones in on the testimony of Colonel Paul Hughes (who was in the Pentagon on 9/11 in the floor directly above the explosion) and how that contrasts to the version of events given by Walter Slocum the senior advisor to Paul Bremer.

Some prominent politicians declined to be interviewed by Ferguson, Slocum however agreed. Ferguson gets tough at one point. You can feel the hesitation in Slocum's answers and the adamant persistence of Ferguson's voice. "He was slippery, I had to be very sharp," notes Ferguson. "I interviewed Slocum twice for a total of nearly five hours. I told him before the second interview I was going to ask some tough questions."

Another time, Ferguson asks Richard Armitage, former Deputy Secretary of State, what comments Colin Powell had for Bush regarding further involvement in the war. "You don't understand how it works," Armitage states in the film. "Our advise to the President is given in private."

When you watch a film like Fahrenheit 9/11 you come out of it wondering how anybody could elect the current administration. After watching No End in Sight you wonder how come the whole bunch isn't in jail. Ferguson, who has a PhD in political science from MIT, and is a member of the Council on Foreign Relations, states: "I'm not a lawyer so I don't know about the legality of the administration's actions, and certainly I don't point to blame, but I show what happened."

No End in Sight gives a concise breakdown of the players involved (you could make an entire docu on figures like Muqtada Al Sadr or UN envoy Sergio Vieira de Mello) and the factions involved in the battle for control of Baghdad. A color-coded blow apart map of Baghdad illustrates how convoluted the situation has become.

There are the U.S. military Green Zones; Iraqi security forces in the west and south; Al Sadr's Mahdi Army, a Shiite faction with a stronghold in the east part of Baghdad; the Badr Brigade whose ties to Iran give this less nationalistic Shiite faction appeal to upper class Iraqis; as well as various popular committees that control other select neighborhoods.

And if you make a donation to certain political parties here in America it may guarantee your child a job rebuilding the Iraqi infrastructure. One consultant recalls bumping into a student of his in the Green Zone. "She was in charge of traffic planning for the city and I asked her if she had any experience in municipal planning and she said 'No.'" Baghdad is a city of six million people.

You may need to see No End in Sight more than once to absorb the multitude of viewpoints that Ferguson provides. No matter how much attention you pay it will leave you with more knowledge of the situation than you get from the news.

Antonioni Retro

In what could only be called a synchronous unwinding of film and coincidence the Museum of Fine Arts presents every single film that Michelangelo Antonioni ever made, in the first complete retrospective of his work domestically since his death last month. (Incidentally Antonioni and Ingmar Bergman, film legends both, died on the same day.)

The retro includes his better-known films like Blow Up (The Yardbirds make a cameo here) and The Passenger (its star Jack Nicholson presented Antonioni his honorary Oscar in 1995), but also some rare documentaries, experimental and short films.

The movie that has your humble scribe stoked is Zabriskie Point, Antonioni's second English language effort and his only pure American film. Supposedly Harrison Ford (the airport field worker) and Don Johnson (even before A Boy and His Dog) pop up in non-speaking roles. There are student riots, Black Panthers, hippie chicks, and up tight businessmen all caught in the turmoil of the late-60s as the action shifts from the big city college campus to the desolation of Death Valley. The soundtrack featuring everyone from Patti Page to The Youngbloods covers the wide span of that era's music. At one point the action seemingly stops as a desert split-level home explodes in ultra slow motion to the psychedelic screams of Pink Floyd. This explosion sequence goes on for several minutes even as the flames become items of food and consumer products slowly coming apart at the seams. Zabriskie Point unreels September 21 while the entire series plays out from Labor Day weekend to the first week in October.

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8 ***Mat Kearney*** With Wild Sweet Orange

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13 ***Floyd's Local Metal Showcase***

14 ***Machine Head*** With Arch Enemy, Throwdown, Sanctity

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18 ***Escape The Fate*** With Bless The Fall, LoveHate-Hero

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SEPTEMBER

To Do's

By Kwame M. Anderson



The Animal Collective: courtesy of really, really creepy masks

TO DO's

MAGNOLIA ELECTRIC CO.

9/16 | Rudyard's Pub

In these days of rock there are the modernists and the purists. OK maybe that's a little too dramatic, but Magnolia Electric Co. is more of the traditional school of rock. No frills or gimmicks just straightforward solid rocking. Which is not a bad thing, consistency is rare these days, and in a scene of ever-changing genre chasing music an artist like Jason Molina is appreciated. Also, it's at Rudz so it will be an intimate lo-key experience with good drinks and great sound, not a bad way too spend an evening.

RODRIGO Y GABRIELA

9/18 | Warehouse Live

I discovered Rodrigo Y Gabriela earlier this year. As I have always been a fan of acoustic rockers like Leo Kotke, John Fahey, Kaki King, Idyll Swords and others this is sort of in that class. The beautiful thing about when someone plays acoustic is the purity of the sound of an unaffected guitar. The deep tones, the creaking of the wood, the sound of the fingers sliding on strings replaces the need for distortion or delay or chorus, and in this respect Rodrigo Y Gabriela shine. Gabriela is probably one of the best rhythm guitarists playing now, her percussive tapping, spit fire strumming, and precise knock of rhythm provide the base for Rodrigo's speed arpeggios and accents. Flamenco metal is a way to describe it, or acoustic metal, as the duo started out in the metal realm. This will be a show at a huge place with only two people, two guitars, and the pyrotechnics will be the music, this will be a treat for the eyes and ears as it seems when the duo plays they're having just as much fun playing as you are being amazed.

BLOC PARTY / DEERHOOF

9/21 | Warehouse Live

Bloc Party is a pretty popular band in some circles, but enough about them. Deerhoof, for me, is the draw of this show. Anyone who was witness to the mind melting show the band put on earlier this year can attest to the fact that Deerhoof is definitely the truth. John Dieterich is a beast on the guitar, extracting sounds and tones that at one time I attributed to two guitarists unknowingly. Greg Saunier's drumming is mind blowing, and Satomi Matsuzaki's presence and vocals make this band a staggering example of live music with each appearance. Add to that their latest album Friend Opportunity dropped at the top of the year and is still one of the years' best, and it is a no brainer. I mean they're not headlining the show, so maybe you can use this as an excuse to check out Bloc Party, if you are not in the know, and if you only know of Bloc Party, prepare to see them upstaged.

SEA AND CAKE

9/22 | Warehouse Live

Sea And Cake make music that is almost soul music or at least soul ish, owing as much to r and b as they can post rock (whatever that is). Sam Prekop's voice is the narrator to the pop opus the band has become. While their last album, Everybody (Thrill Jockey), was viewed by the band as their most classic rock attempt, it still reminds of the sound the band has honed and maintained throughout the years. Once again, consistency is the thing, it could be said that if you've heard The Sea And Cake, you have a pretty good idea what they've always sounded like, and some aspect of this true, but if aint broke…

INTERPOL / LIARS

9/25 | Verizon Wireless Theatre

Get out that black shirt and tie and pair of slacks, or mini dress ladies, the boys are back in town to wave that dark cloud over our heads. Interpol have often been associated with Joy Division and forward fashion, but their albums are good enough to ignore their pigeonhole. Our Love To Admire is a solid record and as the sound has gotten bigger, the band is still tight and adding another shade of black or gray the canvas they've already painted. But as the band has abandoned the color scheme of their previous albums, maybe at this show, they'll turn up the lights, but I doubt it. Regardless, Interpol has enough hits to entertain you in the darkness and when the lights come up you'll probably see some hot Dita Von Teese like ladies who may elegantly ignore you. The Liars open so ups the entertain value that much more.

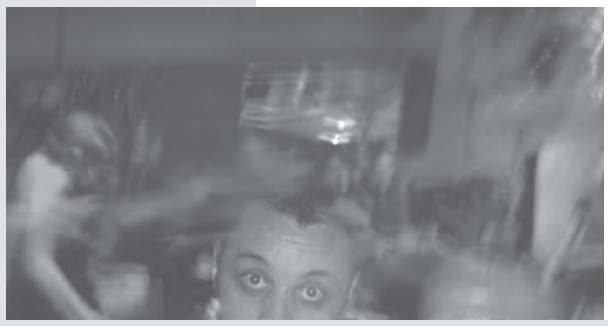
REVIEWS

KANYE WEST
GRADUATION

(Def Jam)

First things first, 50 Cent says if this album outsells his, he will retire from making music. I am willing to spend 10 dollars in order to make that happen. All bullshit aside, I own both Kanye's album, and I'll probably get this one too. For whatever problems I have with the Louis Vitton don, I will admit

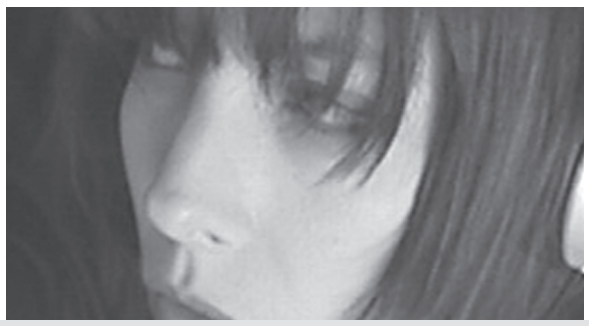
shows in Houston



Tha Fucking Transmissions
9-8 | Warehouse Live



Morgue City
9-20 | Roc Bar



Danseparc
9-15 | Numbers

SEPTEMBER

To Do's

continued

it's good to see someone in hip hop who has blazed his own trail, mixing mainstream aspirations with back packer sensibilities, Kanye knows Pete Rock and tours with the Rolling Stones. It seems just as important to him that his success is connected good music rather than record sales, though he is concerned with record sales. He has a video with Zach Galifinakis and Will Oldham, he's sampled Daft Punk on his latest single, and he claimed Devin the Dude would be one of his top rappers. He's preppy and he still gets love in (some of) the hood, you can't tell him nothing, and, on the real, "Can't Tell Me Nothing" is a great song, so yeah I'll support this one, and recommend you should as well.

FOG
DITHERER
(Warp)

Fog's latest album is a hug album, but not like necessarily like meant for arenas, though it wouldn't be out of place in one. It's the type of album that males your computer speakers huge surround by sound home theatre speakers. It's been compared to OK Computer, I can see that in the epic-ness of the whole thing. The songs are solid, "We Will Have Vanished" is a great opener that seems to boil, explode and simmer away. While some of these guys are associated with the Anticon movement of old, this is not just some fusion of styles, it's a solid rock album with nods to prog and elements of classical music. It's headphone music to the tenth degree. Listen and fall into Ditherer, it's a beautiful feeling.

ANIMAL COLLECTIVE
STRAWBERRY JAM
(Domino)

Animal Collective albums are always an event, mainly because of how good their previous albums were. This one is no exception, and nothing less than remarkable. As the band has evolved constantly since their inception, this probably their most pop effort, but at the same time maybe more of a return to their wolder side which is almost impossible, to become more accessible and weird at the same time. On this one there are more, dare I say, songs, you know, songs you can sing along to and know the words and all that. "Winter Wonderland" is a great pop song, but there's still a lot of shit going on around the pop sheen. "Cuckoo Cuckoo" is based around a wonderful piano melody that appears and reappears throughout the sonic madness and yes. It's also pretty. "Fireworks" is a bubbly and bright, but still spacey. Panda Bear's songs show that he didn't save the best stuff for his stellar solo Person Pitch album, but Avey Tare shines on this release possibly more than ever. This is the Animal Collective album you kind of expected, but also didn't expect, and while it still may raise some eyebrows and scrunch some faces, it will probably tap a lot more toes.



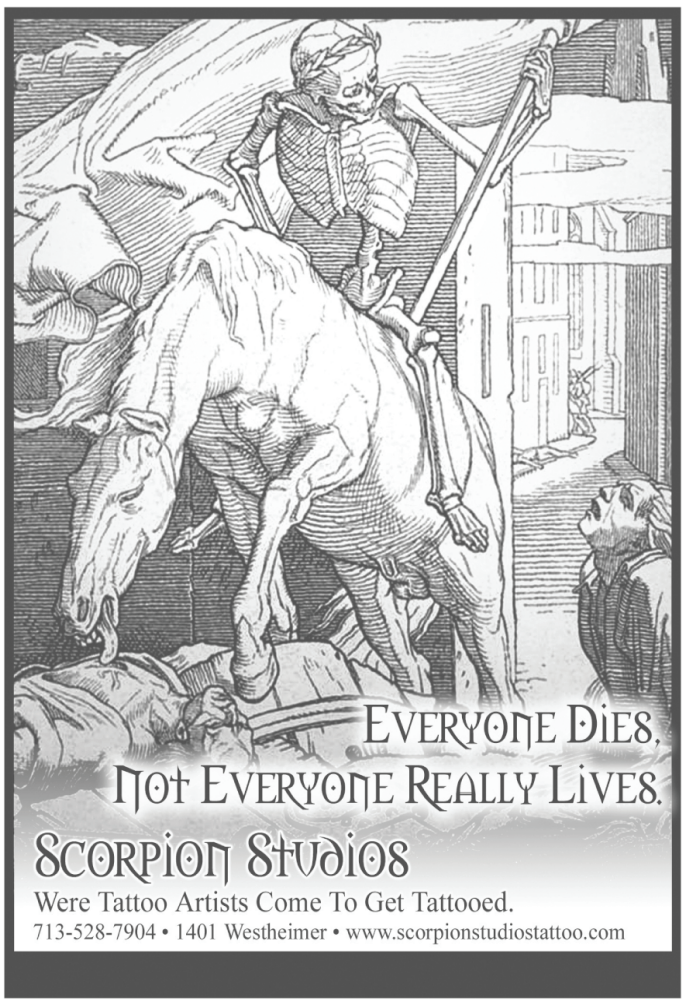
Dark Meat
9-12 | Proletariat



Pony Pants
9-8 | Super Happy Fun Land



Hell City Kings
9-1 | Rudyard's





A September to Dismember

September's Cup Overflows with the Sweet Sounds of Choice

By Brigitte B. Zabak



Sneaker Pimps is the largest touring sneaker show in the country, featuring the artwork of many recognizable artists in the industry.

MOST OF THE TIME, the pickings are slim when it comes to live music in Houston. Despite the city's size, bands tend to pass over the 4th largest city in the U.S. when touring Texas towns. There are two months out of the year though, when Houston's consummate lovers of music are inundated with opportunities to check out not only musicians they love, but also new and noteworthy acts.

September has become the host month for one of the greatest music festivals of our generation. The Austin City Limits Festival is just around the corner and has a stellar line up that promises to be worth enduring the scorching temperatures and rising ticket costs. One of the greatest side effects of the event (much like the awesomeness that spills over from SXSW in March) is that bands otherwise not making the trek to the Lone Star State usually stay long enough to grace us with a few extra stops on their way out.

From day number one of the month, there are a ton of choices to please every type of musical palette. The 90's is one of those decades that bred a number of incredible bands that are constantly overlooked and underappreciated. Though The Black Crowes don't necessarily fit into the category of an unseen band from that era, these days they definitely have not been getting the recognition they once did. After working out some kinks with fledging band mates and a new album on the way, The Black Crowes are bringing their bluesy rock vibes to the Verizon Wireless Theater on September 4th.

A little, alright…a lot less, familiar is a band that has been around for awhile but has only recently been making some waves. Though they share a hometown with bands like R.E.M., Jucifer, and Azure Ray, Maserati's sound is more edgy and intense than their Athens, Georgia compadres. Their sound is oscillating and loud and perfect for a live setting. Pair Maserati's ambient din with some of Houston's finest local rockers, Blades and Sharks & Sailors, and you have the ingredients for one heck of a great show. Don't forget your earplugs and don't be late because there are going to be a few other bands worth checking out. Maserati will be in Houston on September 7th at The Backroom of The Mink.

One of the greatest things about music is the ease in which it can be combined with other forms of creativity. Mixing different mediums of art has caught on in a number of unique ways and will be coming through town with the Sneaker Pimps tour featuring Redman. Sneaker Pimps is the largest touring sneaker show in the country, featuring the artwork of many recognizable artists in the industry. They have toured the world over with a collection of rare and vintage foot ware. New Jersey rap artist Redman adds a layer of lyrical flow and wit to the bill and both will make their way to Warehouse Live on September 8th.

No matter how much one loves music, sometimes it's just tough to get out during a weeknight to catch a show. There are times, though, when an act comes into town that is too good to pass up. Riddle of Steel is a bona fide rock band from St. Louis that is definitely worth a sleepy day at work. Riddle of Steel's sound is a lot like Queens of the Stone Age, Trans Am, and indie rock superstars Shiner, but with a bit more flare. They will be playing at The Proletariat with Dizzy Pilot on September 10th.

Houston's own indie rock brood .belville will be making an appearance at Rudyard's on September 14th. Their infectious mix of melancholy vocals and haunting melodies make .belville a minimally discovered sensation in waiting. Though they don't seem to have been around much lately, their upcoming appearance at Rudyard's will hopefully feature some of the new tracks they have been laying down.

Stopping by Houston after a performance at the ACL Fest is none other than the Reverend of rockabilly himself. Reverend Horton Heat along with the Gore Gore Girls and Phantom Rockers will be tearing up the stage at The Meridian on September 15th. The Reverend's trademark blend of crafty lyrics, impeccable guitar skills, and unique musical blends makes this show a must see.

Dublin- based rock duo Rodrigo y Gabriela has an amalgamated sound that is an unrivaled unification of classic and contemporary. The pair's musical influences are all over the chart and the fluidity of their guitars is something that needs to be witnessed in person. Rarely do acoustic musicians capture the complexity and nuance of music the way Rodrigo y Gabriela do. They will be strumming their way to Warehouse Live on September 18th.

The handful of shows listed does not even scratch the surface of the incredible line up of bands coming into town this month. For those who adore live music, this is definitely a month to get pumped up and hit the local music venues. In case none of these shows tickle your fancy: The Sea and Cake, Interpol, and, Deerhoof are also worth checking out.

HATETANK
www.HATETANK.org

Monday 3rd

THE AMERICAN BLACK LUNG - Uprising Records

I AM THE OCEAN - Uprising Records

FIGHT PRETTY - Dwell Records

I AM WOLF - Sick of Talk Records

T-LOW - This That Records

Walter's
4215 Washington Ave.

Friday 7th

CANNIBAL CORPSE - Metal Blade Records

THE BLACK DAHLIA MURDER - Metal Blade Records

THE RED CHORD - Metal Blade Records

GOATWHORE - Metal Blade Records

The Meridian
1503 Chartres
Doors @ 6:00 All Ages
$20 presale / $22 door

Wednesday 12th

SUBHUMANS - Fat Wreck Chords

KRUM BUMS - TKO Records

SACRED SHOCK

ABSENCE OF CHANGE

Walter's
4215 Washington Ave.

Friday 14th

MACHINE HEAD - Roadrunner Records

ARCH ENEMY - Century Media Records

THROWDOWN - Trustkill Records

SANCTITY - Roadrunner Records

The Meridian
1503 Chartres- all ages
$20 presale / $22 door

WALTERS
ON
WASHINGTON

++++++++++
+++++++++

WED.12
SUBHUMANS
KRUM BUMS
SACRED SHOCK
ABSENCE OF CHANGE

+++++++++

THU.13
OAKLEY HALL / ZYKOS
w/ TBA

+++++++++

FRI.21
IRON CROSS
CAREER CRIMINAL
P.W.I.
ROOTS OF EXILE

+++++++++

SAT.22
DOUG STANHOPE

+++++++++

MON.24
DAN DEACON

+++++++++

MON. Oct. 1
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TAI PAN
DEFCON-4
CHRISTINE

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SAT. Oct. 6
OKKERVIL RIVER

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SEPTEMBER

1 The Rising
7 Pushwater w/ Live Oak Decline (Austin)
8 Kenneth Scott (Austin) w/Underground Township
15 Adrian & The Sickness (Austin)
21 Lauren Barrett (Los Angeles) , Backbeat Fetish w/Dertybird - (Austin)
22 Praia Urbana
28 Odd Toddler w/ Guy Schwartz & the New Jack Hippies

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The Dirty Projectors
RISE ABOVE AND BEYOND

Kwame M. Anderson

AN ALBUM IS A COLLECTION OF SONGS, possibly of a similar theme, but mainly just a collection of songs. Or is it? Maybe an album is a collection of songs that encapsulates a moment, a feeling, or a piece of history. Maybe an album is a footnote in one's life story, and maybe when we revisit albums, we try to recreate those moments, to re-ignite a spark, to remember a love, or a friend , or a time once important now gone. It's hard to say.

Dave Longstreth was helping his parents move when he came upon an old cassette, the cassette was Black Flag's Damaged. The tape was missing, but something about that moment, or the moments he associated with that album led him to recreate the album, song for song.

"I think what appealed to me about Damaged was this connection that I had with it when I was younger, in like middle school, it was one of the first records that I really got into," comments Longstreth, "It was kind of like the record that I think a lot of people had that was like 'I can be involved with this, I can do this too'…It just kind of resonated with me in ways, like when I didn't know how to articulate (certain ideas or feelings) at that age and I hadn't really heard it for a long time, like almost like 10 years or something, and I had kind of forgotten all about it, like I wasn't into hardcore that much after that, and so when I kind of happened across the album, and just got to remembering it, I'm not sure…It was just powerful to me, you know."

Well, the recollection of Damaged spawned Rise Above (to be released September 11, 2007 on Dead Oceans Records) the brilliantly beautiful album by Longstreth's band The Dirty Projectors. Rise Above is as evocative as the album that inspired it. The songs document feelings of distrust, displacement, confusion, and other of the popular themes of early punk rock, the difference is in the presentation. The songs are dressed differently but the emotion remains intact. On a song like "Police Story" the lyrics "This fucking city is run by pigs, they take away the rights from the all the kids" is sung like a Nancy Wilson tune or Nat King Cole over a gently strummed guitar accented in places, but while being a song about police brutality and spitting in the face of authority it's still more reminiscent of Bjork's Hidden Place than say System Of A Down. "Thirsty And Miserable" plays like a ballad that truly encompasses the loneliness and desperation of homelessness, "Depression" is almost a bright Fela Kuti-Prince-esque vibe song that while it causes you to bop and wiggle, it makes you overlook the lyric "I aint got no friends to call my own, I just sit here all alone, there's no girls that wanna touch me, get away from me you're fucking filthy." As a snarling anthem it's one thing, almost par for the course, but in the funk that it's wrapped in, it seems almost jubilant and out of place. It's this amalgamation that really gives the album its interest and color. That, and the sure fire drumming of Brian McComber, and the background vocals of Amber Coffman and Susanna Waiche (live, the duo will be Coffman and the incomparable Angel Deradoorian who will also be rocking the bass), the Mary Jane Girls to Longstreth's Rick James, if you will.

But as The Dirty Projectors has sort of always been a revolving cast, the current lineup has been the most constant, and the first that was considered as part of the puzzle in the composition of this album.

"That was part of the idea…like one of the things I really liked about The Getty Address (an equally magnificent piece of work in it's own right) were these weirdly juxtaposed senses of space and things like that don't really make any sense per se, but just kind of fit together in such a way as they did, or something, but for Rise Above…well actually we sort of like, after I made The Getty Address I started going on tour a whole bunch and putting together these different arrangements of the songs from The Getty Address which I guess presented the challenge of something like Rise Above where rather than developing a live orchestration out of something prerecorded, making something that only existed live, and only existed in the hands of the players and then sort of record it. So yeah, it (the current album) is very tied to that particular (band) arrangement, it's actually pretty funny, that was a big band (on the recording) that was like six people, and a band that since that tour that I've had, and I kind of solidified to, we're gonna stick with this particular band, this four piece band."

WHILE BEING A SONG ABOUT POLICE BRUTALITY AND SPITTING IN THE FACE OF AUTHORITY [Police Story is] still more reminiscent of Bjork's Hidden Place than say System Of A Down.

To try to pinpoint the sound of The Dirty Projectors is sort of difficult, while there are tinges of what some consider avant garde or post rock (whatever that is), there are nods to soul, jazz, folk, but all of that is just labeling, or trying to make sense of the varied plate of tastes contained in the band's entrée (I'm obviously hungry). But while there are shades of sound, it is all filtered through the band in a way that never seems to replicate a genre or style of music as much as it is reminiscent of.

"It always seemed like a good idea as a creative person to make something your own, do it your own way, this thing that Picasso said that meant a lot to me in high school was like, you know, if you're feeling this overwhelming reverent love for one of your artistic heroes, go ahead and imitate it, because you're you, you're not gonna be able to do it, and in the process of fucking it up, you're gonna make something that's your own."

In listening to The Dirty Projectors one can see certain possible influences, or even in the case of Rise Above, an album as a template for an idea, but the production that is a result of that idea is unique to the band.

The Dirty Projectors have been called one the best live acts playing, and you can test the validity of that claim when they play here Sept. 20th at Rudyard's Pub.

Can such a wondrous album generate into an equally amazing show?

"The recorded version (of these songs) is all played live pretty much, it's what the songs sounded like at that point in time, there's some overdubbing and stuff like that, but it's really got the feeling of how those songs were back then, like in December of 2006, but then you play these songs every night and they evolve, and new ideas present themselves, and Brian's gonna start to swing it in a different way, and I'll respond to that, you know, it's like if you listen to a Duke Ellington tune recorded in (19)32 and the same one ten years later, it's like completely rewritten, you know, like one note at a time, and I love that idea of a piece of music as like this living thing that's a slowly evolving organism, you know."

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MUZAK FOR THE MASSES

John Muzak, celebrates Noise and a Happy Birthday

By Ramon Medina



Photo by Carol Sandin Kelly

"here in Houston we see hacks getting paid to write witless columns dismissing the Houston Noise Scene as losers who can't play their instruments"

JOHN MUZAK LOVES NOISE and loves performing it for people. That love radiates through performances that have brought him accolades from such non-noise bands as Drop Trio, Chango Jackson, and Guy Schwartz. Unfortunately, accolades don't often get J.Muzak (or Houston Noise for that matter) much love in the local press. Performances in San Francisco and Amsterdam be damned, here in Houston we see hacks getting paid to write witless columns dismissing the Houston Noise Scene as losers who can't play their instruments. To these dismissals J.Muzak simply shrugs, "What's funny about that is I used to write story songs with a Casio and a four track - mainstream stuff really. I even won second place in this songwriters contest for a country song I wrote called 'I Want To Go To The French Riviera.' That was back in 1992 but you have to understand I grew up with 60's music – Jefferson Airplane, Beatles, Stones – and I played in a rock cover band with my brother when I was 17. I got into experimental music around '91 but I didn't really ever see a noise show until 2000. But once I did…" Muzak doesn't finish the sentence; he simply punctuates it with a big smile.

Chuck Roast of Vinal Edge experienced the birth of John Muzak first-hand, "He was musically a normal customer named Marty who didn't know anything about noise. Then he got into the Legendary Pink Dots and would come into the store and give us these cassettes of music he'd made. At first they weren't very good but then he brought in this tape where in it he was shouting, "Marty is dead! Marty is dead!" Suddenly he was no longer Marty but John Muzak and it was amazing stuff. He came in blind but damn if he wasn't going to do it! That was the charm. He just put his heart into it. But that's John, he isn't trying to be cool – he's just being himself."

The turning point, as J.Muzak explains it, was a show at Sound Exchange. Hearing about the show on KTRU, Muzak walked into a show featuring Rotten Piece, Dethkraut and Black Leather Jesus. He was immediately hooked! Don Walsh then invited Muzak to a Commerce Street show. "Here was this music with this free feeling, it wasn't structured, and you could do whatever. I wanted to do it but I didn't know how but then I saw Domokos doing a Pink Cloud with just a microphone and a couple of pedals. It was noise! Crazy words! Sound on sound! I was inspired! So I went out, bought a mic and some pedals, and I began practicing at getting those sounds and learning to manipulate that sound."

But J.Muzak doesn't just manipulate sounds on stage - he gives a performance. When people first see J.Muzak the first thing that hooks people is his costumes. Let's face facts; a guy performing in a wizard outfit will immediately disarm even the most hardened audience member. Chuck Roast loves this about J.Muzak: "What separates John from many experimental artists is his lack of pretension – a pure innocence. That's not what you see with 9 out of 10 noise bands. Most are serious - they dress in black and have dark imagery - but John comes in with a wizard's hat or dressed as a clown. You almost think he's a kid having fun banging on a keyboard in a seemingly random way. And it's absurd that this kid banging on a piano would leave home to do this in front of people. Noise artists are just so serious. They sit there not smiling, turning knobs, and looking serious. That's not a show! Why am I looking at some guy with a fucking laptop? That's boring. But John will give you a performance and he's smiling."

If you want to hear J.Muzak in a more straightforward manner, you'd have to catch him performing as Acoustic? Where he performs songs simply with an acoustic guitar but as John Muzak you will hear something quite different - a swirling pastiche of sound. Shaun Kelly of Rotten Piece suggests that J.Muzak's music has a "Jazz vibe to it in that, like a jazz musician, he is constantly deconstructing the songs." Yet that swirling chaos isn't as random as it seems, "You don't want too much sound – too much is just brutal noise. For me, I don't want a consistent sound – I shift sound and noise, raise and lower the volume, blend the sounds, bend the sounds…it's manipulation of sound but these are songs – written songs."

I look at John and ask him what his wife thinks of all this. Then John sheepishly says, "She prefers the acoustic stuff. " I ask him why that and not the John Muzak performances. He thinks about it for a second and laughs, "Honestly, she thinks it's a little crazy."

Join John Muzak for his birthday party on September 19th at Super Happy Funland. Guests will include Last Bastions, Porch Creeps, The Annoysters and others.

2610 Ashland Street
713.880.2100



super happy
fun land

Sept 1st:
Scotty Karate
ThA Shot Shots
I Want To Kill Every Human

Sept 7th:
Searching for Signal
Rise Over Ruin
The Soledad Sons
Summerside Project

Sept 8th:
Pony Pants
Panda 84
Sir John

Sept. 10th:
Height

Sept 11th:
Sabra Laval
Adam Faucett
William Blackart
Cory Derden
sew what
Glen Farris

Sept 14th:
Muzak's Birthday
The Annoysters
Friendship Bracelet
Black Magic Marker
Porch Creeps
The Last Bastions

Sept 15th:
Landfall

Sept 17th:
Shinobu
I Sing the Body Electric
The Rudyments

Sept 20th:
Orem The Sink
Downtown Brown

Sept 21st:
Greenbelt Collective
Come See My Dead Person

Sept 22nd:
The Gold Sounds
Poorman's Sharp Knives

Sept 23rd:
Parsley Flakes

Sept 27th:
Bezoar

Sept 29th:
Polly Panic
Death Is Not A Joyride
Bit by Bat
Stove Blow

Oct. 1st:
The Friendly Friends

Oct. 3rd:
Flame Shark

Oct. 5th:
Douglas Ferguson
Yellow Crystal Star
Concrete Violin

Oct. 7th:
Harptallica

2610 Ashland St. @ W.27th in the Heights
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www.superhappyfunland.com

SEPTEMBER

By your favorite Shelby

"Where do we go now?" - *Axle Rose*



9/01 . **Scotty Karate, Tha Shot Shots, I Want to Kill Every Human** . SHFL . 2610 Ashland St.

9/02 . **The Crystal Method** . Meridian
Mana' . Toyota Center
Bollywood Blast 2 . Miller Outdoor Theatre

9/04 . **The Black Crowes** . Verizon

9/07 . **How Healing Becomes Killing*: Eugenics, Euthanasia, and Extermination*** . Holocaust Museum . 5401 Caroline St.

This is a little poignant somethin' that the good spirited folks over at The Holocaust Museum are putting together for you and your desensitized suburban landscape mind. This show examines the medical industry's complicity with the Third Reich in their torturous experiments done in German concentration camps.

9/09 . **Films by Jim Finn: *Interkosmos and La Trinchera Luminosa del Presidente Gonzalo*** . Aurora Picture Show

9/13 . **Peekaboo Theory** . RocBar . 530 Texas Ave.

This is going to be worth a shit BIG TIME. What's going to give this night full slayership will be Houston locals Peekaboo Theory at RocBar downtown. These dudes throw crisp, indie guitar over way-fresh, 80's breakbeats with vocals that recall 60's soul and afrikka bambatta-style hip-hop.

9/14 . **Videos by Jacqueline Goss** . Aurora Picture Show

9/15 . **Gore Gore Girls** . Meridian
Extreme Fighting . Verizon

9/16 . **Houston Roller Derby "Governor's Cup"** . Verizon

9/19 . **Kaiser Chiefs + guests** . Warehouse Live

9/20 . **Henry Rollins** . Meridian

9/21 . **Bloc Party + guests** . Warehouse Live

9/28 . **High on Fire, Mono, Panthers, Coliseum** . Meridian

9/29 . **Death is not a Joyride** . SHFL

9/06 . **ARRAY exhibit opening** . CTRL Gallery . 3907 Main St.

9/07 . **Black Dahlia Murder + guests** . Meridian

Black Dahlia Murder WILL be slaying out some new material at this show and all we can say is that it's 'bout goddamn time. Here at the Free Press, we couldn't feel stronger about our allegiance to death metal. At any given time, you can and WILL hear any of the bands on this bill playing in our offices, while we're putting our loved ones to sleep, dropping dueces, or sitting in oil..I mean traffic. Bring your metal horns, incense - soaked metal shirt, and any d&d knowledge you might have.

9/17 . **Shinobu + guests** . SHFL
Queens of the Stone Age + guests . Verizon

9/22 . **The Sea and Cake** . Warehouse Live
Houston Hot Sauce Festival . Houston Farm and Ranch Club

9/24 . **Dan Deacon** . Walter's on Washington

YES. The gods of party can't get Glitch-Pop aficionado Dan Deacon here quick enough. This dude brings it. HARD. Expect to see all your favorite local musicians there because if they are as cool as we think they are then they will be up in this shit too.

9/25 . **Interpol, Liars** . Verizon

9/26 . **Paul Van Dyk** . Warehouse Live



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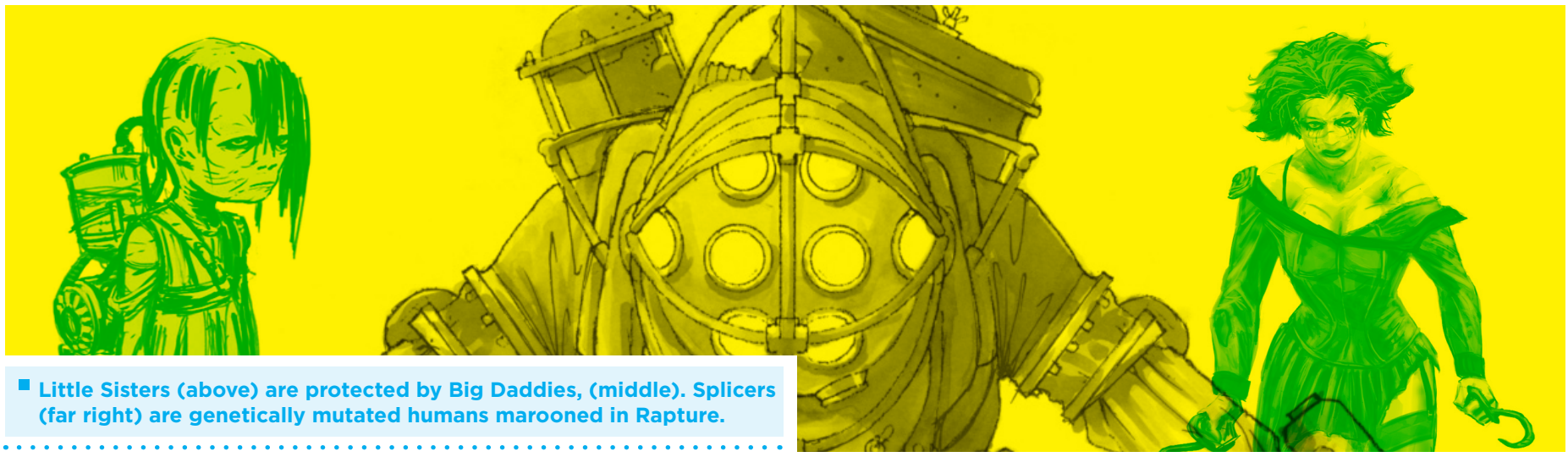
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2007: A Deep Sea Odyssey

BIOSHOCK REVIEWED

By Tyler Barber



Little Sisters (above) are protected by Big Daddies, (middle). Splicers (far right) are genetically mutated humans marooned in Rapture.



Stop and throw incoming rockets back at the enemy with Telekinetics





In BioShock, you'll be forced to save or sacrifice the Little Sisters

Console: Microsoft Xbox 360 | **Rating:** Mature | **Developed by:** 2K Boston and 2K Australia

EVERY FIVE OR SIX YEARS a videogame is made that is avowed by gamers, game developers, and gaming critics as a beacon of the progression of videogames as both an art and a respectable form of entertainment. Enter BioShock; a rich adventure carefully crafted to provide both ominous moral, and gameplay decisions.

"Is not a man entitled to profit from the sweat of his brow?" asks Andrew Ryan, the megalomaniacal dictator of the maritime-metropolis ironically named Rapture. You find yourself struggling to answer these philosophical questions minutes after your plane crashes in the Mid-Atlantic where you made your way down to a sunken city. Built leagues beneath the ocean's surface, Rapture was a product of idealists and elitists looking to forge a utopia where science, industry and art are unconstrained by authority — genetic engineering becomes as common place as buying a new television. However, a macabre of irony is eerily present when you are introduced to Rapture with cryptic warnings splashed in blood across beautifully detailed Art-Deco walls. Bellicose scavengers roam Rapture searching for Adam, the genetic currency needed to splice genes into superhuman powers called Plasmids. Unfortunately, the side-effects of gene splicing disfigured, and lead to the eventual demise of both Rapture and its residents. All that is left is the ravaged skeleton of a city buckling under the weight of the encroaching sea.

Big Daddies

Everything in my vision shakes and blurs as I crouch behind a machine-gun-turret rigged to an office chair. If I hadn't hacked the turret seconds before I would be taking 50 cal. rounds to face; now the turret will ally with me, unleashing a hail of bullets on any assailant. As the rumbling gets closer, a behemoth incased in a diving suit rounds the corner: the Big Daddy — the newest, and most unnerving icon to videogames. I royally piss-off the Big Daddy when I set it aflame using my Incinerate Plasmid. Through a blanket of flames I see the yellow-cautious glow of the Big Daddies helmet-port-holes turn bright red. A roar emits from the sea creature, paralyzing me behind the turret. Luckily, the hacked turret is already pumping lead into the beast. Unluckily, the turret stands no chance at stopping the Big Daddies charge. Flying ten feet backward through the room my health is all but depleted when I noticed the Big Daddy standing in a glorious puddle a water. Arming my Electro Bolt Plasmid I shoot electricity at the puddle, stopping the Big Daddy in its tracks as it seizures with lightning dancing around its exoskeleton. Sure of a win, I step forward, place my shot-gun to its face and pull the trigger.

Dropping like a ton of bricks, I notice something I didn't before. A little girl crouches at the side of the fallen monster, sobbing at the loss of her protector. Looking directly at me the little girl backs into a corner begging for her life, crying-out a hollow pray for, "Mr. Bubbles" to wake up. A voice overhead tells me its a Little Sister, and that she carries inside her the only material in Rapture that ensure my survival, Adam. I can save the possessed girl's life, but extract less Adam, or I can take the child's life, and all the Adam she has. What would you do?

Choices and Details

In two words, BioShock is all about choices and details. Not only will you rack your brain trying to outsmart the malicious artificial intelligence (AI) of your aggressors, you'll also get the bends trying to decide whether or not you're going to, "harvest" the Little Sisters. All along, swept away by the flood of detail that Rapture realized both in its fiction and its aesthetics. From start to finish, BioShock delivers on gameplay, graphics, sound, mood, pacing, story, setting... everything, while perpetually introducing new elements to the gameplay. What's more important to videogames as a whole, however, is that BioShock has managed to slip in some serious topics — like the pros and cons of Objectivism — into its fiction, and gameplay that has yet to be executed so elegantly in other games.

End Scene

Stretched to the sky with a slight kindle, the dire-black monolith placidly beacons the primitive closer. A new horizon is peeking over the convex profile of our world of gaming. The primitive nervously approaches the monolith, with its forefinger perked outward. Touching the monolith imbues the Heavens with golden enlightenment as Richard Strauss's trumpets blare Zarathustra. A videogame emerges: BioShock. You are welcomed gamer, to the intelligent age, the age of Rapture.

final grade: A+



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Dai Huynh- Houston Chronicle

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REASONABLE DOUBTS

ABOUT THE DEMON IN THE BASEMENT

A SKEPTIC'S ASSESSMENT OF 9/11

By M. Martin | Illustrated By Shelby Kelly



"...Skepticism is a two-edge sword. The same attitude that can lead to a suspicion of fringe theories can lead to a suspicion of orthodoxy as well...."

-Ted Schultz, The Fringes of Reason (1989)

LET ME BEGIN BY SAYING

that I don't, necessarily, believe that the elder demon Yog-Sothoth is chained up in a basement beneath The Pentagram — um, excuse me, The Pentagon*.

But I don't necessarily not believe it, either.

Demon-haunted or not, I don't necessarily believe that The Pentagon was struck by a missile on September 11th, 2001, instead of a commandeered jetliner.

But I don't necessarily misbelieve that, either.

I don't necessarily believe or disbelieve any of the conflicting and fantastical stories of what "really happened" on September 11th, 2001. Most of these stories—particularly the official ones-- demand a certain element of faith, and I'm a skeptic by nature. I understand that there's an enormous emotional appeal in accepting things on the basis of faith, it just doesn't work for me... and the more emotionally-loaded the appeals are, the more doubtful I tend to be.

On that basis alone, there is plenty of room for doubt regarding 9/11. Every time our current president feels in danger of losing an argument or an election, he once again waves the bloody shirt and starts babbling about "the killers". Every time his administration fares badly in the media, the next day's news sees yet another story about the renewed threat of "terror".....even when the evidence of that threat amounts to little more than indigestion on the part of the Director of Homeland Security. Debates between both major parties' presidential hopefuls frequently amount to little more than pissing matches over who is more willing to murder people who may or may not have anything to do with 9/11....not to mention debates over who is more 'naive' in their assessment of exactly which country's population we all ought to be murdering in retribution. Much sound, much fury.....but what, if anything, does it all signify?

Stripping away the propaganda, dealing only with probabilities and evidence--firsthand evidence, if at all possible, that from reliable sources when necessary, unreliable sources when all else fails-- this is what can be credibly said about 9/11, in descending order of apparent probability:

01 Prior to 9/11, doubts about the legitimacy of Bush's election, in tandem with his lackluster performance in office, made it seem highly likely that he would be a one-term president and a historical anomaly. One of Mr. Bush's favorite catchphrases is that "9/11 changed everything". Whatever else it changed, it gave an unpopular and mistrusted president the moral authority to carry out the most radical agenda of any U.S. president in history and the opportunity to launch a disastrously expensive war of choice in Iraq. Whether one approves or disapproves of these events, their factuality cannot be denied.

02 Equally beyond dispute is that much of the administration's behavior in response to 9/11 is accurately predicted in the Project for the New American Century's pamphlet "Rebuilding America's Defenses", whose authors notably include Scooter Libby, Paul Wolfowitz, and William Kristol. In addition to discussing the advisability of a 'Pearl Harbor like event' to mobilize the population into accepting a permanent state of war, this document also contains the earliest mention I can recall of that ominous phrase "the American homeland". This document was published a full year before 9/11. Not only was 9/11 an enormous windfall for the administration and it's neo-con backers, it appears to be a windfall that was, to some extent, planned for or anticipated.

03 Considerably less certain is what actually happened on 9/11/2001. On the morning of that day, World Trade Center Buildings One, Two, and Seven suffered catastrophic structural failure and collapsed. In the case of buildings One and Two, the failures were proceeded by impacts with what seem to have been commandeered commercial jetliners under the control of suicidal Islamic terrorists. In the case of all three buildings, the failures bore varying degrees of similarity to building collapses brought about by controlled demolition.

04 At roughly the same time as these occurrences, The Pentagon suffered minor structural damage along with the breach of an outer wall... and something represented as "a plane crash" occurred in Western Pennsylvania. These events are claimed by official sources to be the result of two other commercial passenger jets having been commandeered by yet more suicidal terrorists. These claims are considerably less corroborated by independent eyewitness accounts than the building failures in NYC, and in some instances actively contradicted by eyewitnesses. For that reason alone, the official narrative of events is less probable and more problematic.

From this point onward, both official and unofficial stories begin to suffer significant credibility problems. Official claims that steel framed buildings designed to withstand aircraft impacts collapsed at free fall speed after sustaining such impacts are no more credible than conspiratory claims that the actual cause of collapse was some sort of 'top secret directed energy weapon'. Considerably more credible is the extensive eye witness testimony of violent explosions in the basements of WTC 1 and 2 in close proximity to the buildings' structural cores. These testimonies are particularly interesting, given that not one of the 'official' explanations of the building collapses has adequately dealt with the failure of these cores.....unfortunately, the accounts cannot be verified or disproved by examining the evidence—there isn't any. The rubble from the collapsed buildings was sold off as scrap metal before any such investigation could

occur. Even more troubling is the fact that the collapse WTC 7, the collapse that was not preceded by an aircraft impact, was the one that most resembled a conventional controlled demolition. Not one of the models advanced to support the official 9/11 narrative adequately address this issue.

Unfortunately, there's a little too much noise and too little signal to discern what 'really happened' on 9/11. Like the Kennedy assassination before it, the events of that day have become a historic Rorschach blot upon which people project their fears. If there had ever been an actual criminal investigation into those events, and the investigators had taken the classic approach of weighing "means, motive and opportunity," it would've been very difficult to exclude elements within our own government from suspicion. The continued veil of secrecy under which the Bush/Cheney cabal insists on operating only serves to advance doubt. We cannot

In the end, it doesn't matter. The majority of Americans will continue to believe whatever the mainstream media tells them to believe, will continue to be beguiled into sedation by the antics of Paris, Lindsay and Nicole, and continue to be more concerned over the season finale of 'Lost' than with whether or not their country might've already 'lost' the last vestiges of being a democratic society.

In the end, it really doesn't matter because—in the end-- there isn't a bloody thing in the world any of us can do. In November of 2008, the United States will collectively engage in yet another purely faith-based exercise, as the minority of people who actually bother to vote in this country chose between candidates that were preselected for them by corporate media-- media owned by the same people who own the oil companies, the drug companies, the munitions companies, the car makers and the agribusiness conglomerates.....and

doubt, if you will, the presence of the elder demon in his Pentagon basement prison

know, we can only speculate. Anything else is an act of faith—either faith in the benign intentions of an utterly unaccountable president and his inner circle, or faith in the malevolent intent of conspiracies that, by their very nature, are essentially unprovable.

In the end, it doesn't matter. What difference does it make if Dick Cheney and his pals might have pulled the strings behind an event that killed 3,000 Americans? They are indisputably guilty of having started a war that has claimed the lives of a hundred times that many Iraqis and Americans..... a crime against humanity for which the consequences appear nonexistent.

In the end, it doesn't matter. It makes as much sense to believe there's a demon in The Pentagon's basement as it makes to believe that Dick Cheney possesses anything remotely resembling a normal human heart, or George Bush anything remotely resembling a normal human brain—or that either one of them possess anything remotely resembling a normal human conscience. How they attained power is largely irrelevant—they're there now, and apparently beyond censure or impeachment.

no one will be on that ballot who can't be counted on to do business as usual with the people who really own and operate this country.

So doubt, if you will, the presence of the elder demon in his Pentagon basement prison. And make what you will of the tentacles that extend out from that corrupt place of power. But please pardon me if I harbor doubts of my own.

Happy birthday, 9/11. Looks like you're going to be with us a long, long, time.

ACKNOWLEDGEMENT:

The 'demon in the basement' is, of course, from Wilson and Shea's "Illuminatus" Trilogy. Written in the late 60's, the trilogy has a take on the Kennedy Assassination that seems to predict the current wealth of 9/11 theories. One of the authors, the recently deceased Robert Anton Wilson, also wrote another trilogy in the 70's, "Shrodinger's Cat", in which nuclear apocalypse is averted in a parallel universe by way of the President of The United States receiving a well-timed blow job. Sadly enough, we seem to be living in a universe

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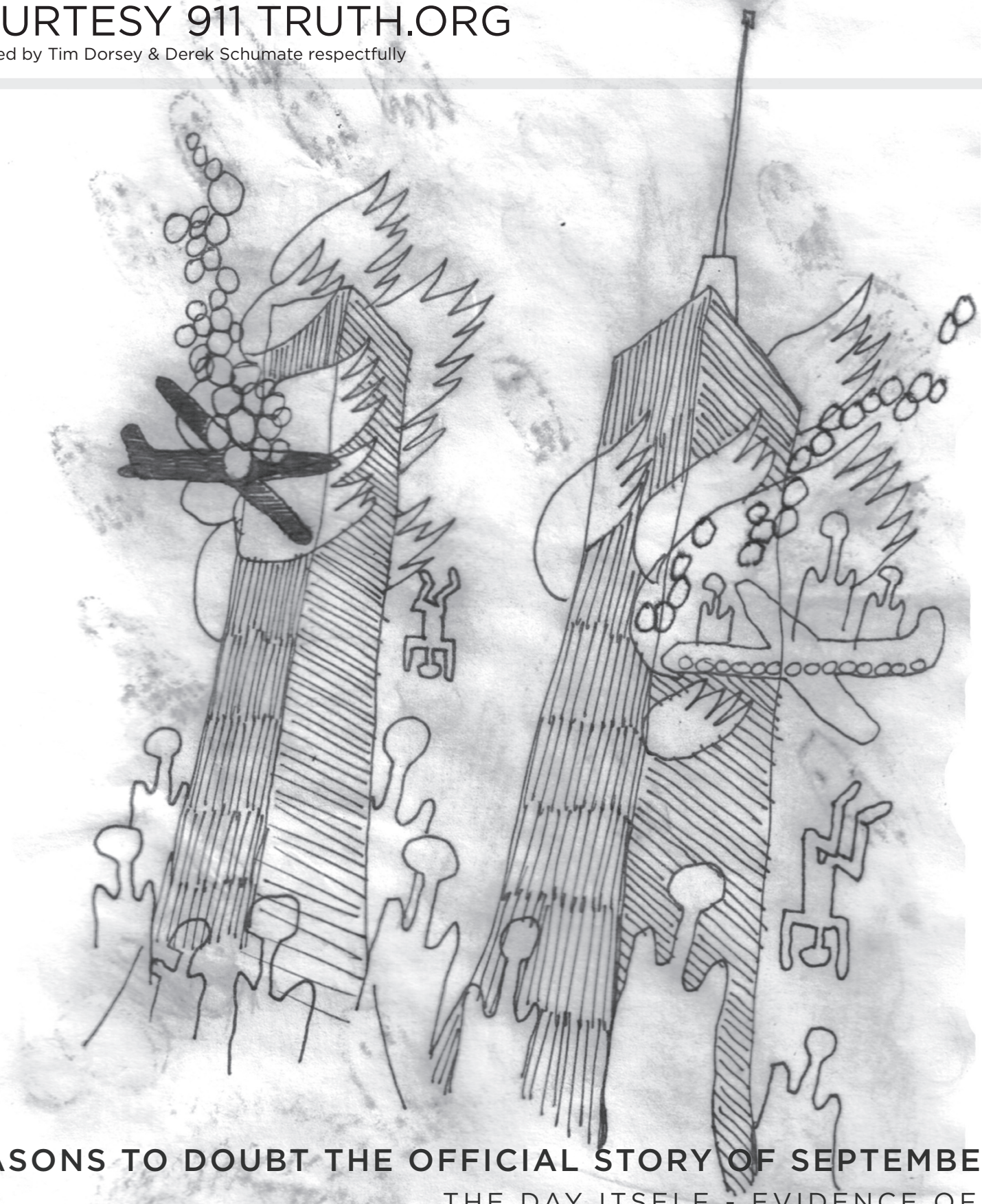
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Illustrated by Tim Dorsey & Derek Schumate respectfully



REASONS TO DOUBT THE OFFICIAL STORY OF SEPTEMBER 11th, 2001

THE DAY ITSELF - EVIDENCE OF COMPLICITY

AWOL

01. Chain of Command

a) It is well documented that the officials topping the chain of command for response to a domestic attack - George W. Bush, Donald Rumsfeld, Richard Myers, Montague Winfield - all found reason to do something else during the actual attacks, other than assuming their duties as decision-makers. b) Who was actually in charge? Dick Cheney, Richard Clarke, Norman Mineta and the 9/11 Commission directly conflict in their accounts of top-level response to the unfolding events, such that several (or all) of them must be lying.

02. Air Defense Failures

The US air defense system failed to follow standard procedures for responding to diverted passenger flights. b) Timelines: The various responsible agencies - NORAD, FAA, Pentagon, USAF, as well as the 9/11 Commission - gave radically different explanations for the failure (in some cases upheld for years), such that several officials must have lied; but none were held accountable) c) Was there an air defense standdown?

03. Pentagon Strike

How was it possible the Pentagon was hit 1 hour and 20 minutes after the attacks began? Why was there no response from Andrews Air Force Base, just 10 miles away and home to Air National Guard units charged with defending the skies above the nation"s capital? How did Hani Hanjour, a man who failed as a Cessna pilot on his first flight in a Boeing, execute a difficult aerobatic maneuver to strike the Pentagon? Why did the attack strike the just-renovated side, which was largely empty and opposite from the high command?

04. Wargamesa

US military and other authorities planned or actually rehearsed defensive response to all elements of the 9/11 scenario during the year prior to the attack - including multiple hijackings, suicide crashbombings,

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continued

and a strike on the Pentagon. b) The multiple military wargames planned long in advance and held on the morning of September 11th included scenarios of a domestic air crisis, a plane crashing into a government building, and a large-scale emergency in New York. If this was only an incredible series of coincidences, why did the official investigations avoid the issue? There is evidence that the wargames created confusion as to whether the unfolding events were "real world or exercise)" Did wargames serve as the cover for air defense sabotage, and/or the execution of an "inside job"?

05. Flight 93

Did the Shanksville crash occur at 10:06 (according to a seismic report) or 10:03 (according to the 9/11 Commission)? Does the Commission wish to hide what happened in the last three minutes of the flight, and if so, why? Was Flight 93 shot down, as indicated by the scattering of debris over a trail of several miles?

THE DAY

POSSIBLE SMOKING GUNS

06. Did cell phones work at 30,000 feet in 2001?

How many hijackings were attempted? How many flights were diverted?

07. Demolition Hypothesis

What caused the collapse of a third skyscraper, WTC 7, which was not hit by a plane? Were the Twin Towers and WTC 7 brought down by explosives? (See "The Case for Demolitions," the websites wtc7.net and 911research.wtc7.net, and the influential article by physicist Steven Jones. See also items no. 16 and 24, below.)

FOREKNOWLEDGE

& THE ALLEGED HIJACKERS

08. What did officials know? How did they know it?

a) Multiple allied foreign agencies informed the US government of a coming attack in detail, including the manner and likely targets of the attack, the name of the operation (the "Big Wedding"), and the names of certain men later identified as being among the perpetrators. b) Various individuals came into possession of specific advance knowledge, and some of them tried to warn the US prior to September 11th. c) Certain prominent persons received warnings not to fly on the week or on the day of September 11th.

Two of the alleged ringleaders who were known to be under surveillance by the CIA also lived with an FBI asset in San Diego

09. Able Danger, Plus - Surveillance of Alleged Hijackers

a) The men identified as the 9/11 ringleaders were under surveillance for years beforehand, on the suspicion they were terrorists, by a variety of US and allied authorities - including the CIA, the US military"s "Able Danger" program, the German authorities, Israeli intelligence and others. b) Two of the alleged ringleaders who were known to be under surveillance by the CIA also lived with an FBI asset in San Diego, but this is supposed to be yet another a coincidence)

10. Obstruction of FBI Investigations prior to 9/11

A group of FBI officials in New York systematically suppressed field investigations of potential terrorists that might have uncovered the alleged hijackers - as the Moussaoui case once again showed) The stories of Sibel Edmonds, Robert Wright, Coleen Rowley and Harry Samit, the "Phoenix Memo," David Schippers, the 199i orders restricting investigations, the Bush administration"s order to back off the Bin Ladin family, the reaction to the "Bojinka" plot, and John O"Neil do not, when considered in sum, indicate mere incompetence, but high-level corruption and protection of criminal networks, including the network of the alleged 9/11 conspirators. (Nearly all of these examples were omitted from or relegated to fleeting footnotes in *The 9/11 Commission Report*.)

11. Insider Trading

a) Unknown speculators allegedly used foreknowledge of the Sept. 11th events to profiteer on many markets internationally - including but not limited to "put options" placed to short-sell the two airlines, WTC tenants, and WTC re-insurance companies in Chicago and London. b) In addition, suspicious monetary transactions worth hundreds of millions were conducted through offices at the Twin Towers during the actual attacks. c) Initial reports on these trades were suppressed and forgotten, and only years later did the 9/11 Commission and SEC provide a partial, but untenable explanation for only a small number of transactions (covering only the airline put options through the Chicago Board of Exchange).

12. Who were the perpetrators?

a) Much of the evidence establishing who did the crime is dubious and miraculous: bags full of incriminating material that happened to miss the flight or were left in a van; the "magic passport" of an alleged hijacker, found at Ground Zero; documents found at motels where the alleged perpetrators had stayed days and weeks before 9/11. b) The identities of the alleged hijackers remain unresolved, there are contradictions in official accounts of their actions and travels, and there is evidence several of them had "doubles," all of which is omitted from official investigations. c) What happened to initial claims by the government that 50 people involved in the attacks had been identified, including the 19 alleged hijackers, with 10 still at large (suggesting that 20 had been apprehended)?

THE 9/11 COVER-UP

2001-2006

13. Who Is Osama Bin Ladin?

a) Who judges which of the many conflicting and dubious statements and videos attributed to Osama Bin Ladin are genuine, and which are fake? The most important Osama Bin Ladin video (Nov. 2001), in which he supposedly confesses to masterminding 9/11, appears to be a fake) In any event, the State Department"s translation of it is fraudulent. b) Did Osama Bin Ladin visit Dubai and meet a CIA agent in July 2001 (Le Figaro)? Was he receiving dyalisis in a Pakistani military hospital on the night of September 10, 2001 (CBS)? c) Whether by Bush or Clinton: Why is Osama always allowed to escape? d) The terror network associated with Osama, known as the "data base" (al-Qaeda), originated in the CIA-sponsored 1980s anti-Soviet jihad in Afghanistan. When did this network stop serving as an asset to covert operations by US intelligence and allied agencies? What were its operatives doing in Kosovo, Bosnia and Chechnya in the years prior to 9/11?

14. All the Signs of a Systematic 9/11 Cover-up

a) Airplane black boxes were found at Ground Zero, according to two first responders and an unnamed NTSB official, but they were "disappeared" and their existence is denied in *The 9/11 Commission Report*. b) US officials consistently suppressed and destroyed evidence (like the tapes recorded by air traffic controllers who handled the New York flights). c) Whistleblowers (like Sibel Edmonds and Anthony Shaffer) were intimidated, gagged and sanctioned, sending a clear signal to others who might be thinking about speaking out. d) Officials who "failed" (like Myers and Eberhard, as well as Frasca, Maltbie and Bowman of the FBI) were given promotions.

15. Poisoning New York

The White House deliberately pressured the EPA into giving false public assurances that the toxic air at Ground Zero was safe to breathe) This knowingly contributed to an as-yet unknown number of health cases and fatalities, and demonstrates that the administration does consider the lives of American citizens to be expendable on behalf of certain interests.

16. Disposing of the Crime Scene

The rapid and illegal scrapping of the WTC ruins at Ground Zero disposed of almost all of the structural steel indispensable to any investigation of the collapse mechanics. (See also item no. 23, below.)

17. Anthrax

Mailings of weapons-grade anthrax - which caused a practical suspension of the 9/11 investigations - were traced back to US military stock. Soon after the attacks began in October 2001, the FBI approved the destruction of the original samples of the Ames strain, disposing of perhaps the most important evidence in identifying the source of the pathogens used in the mailings. Were the anthrax attacks timed to coincide with the Afghanistan invasion? Why were the letters sent only to media figures and to the leaders of the opposition in the Senate (who had just raised objections to the USA PATRIOT Act)?

18. The Stonewall

a) Colin Powell promised a "white paper" from the State Department to establish the authorship of the attacks by al-Qaeda) This was never forthcoming, and was instead replaced by a paper from Tony Blair, which presented only circumstantial evidence, with very few points actually relating to September 11th. b) Bush and Cheney pressured the (freshly-anthraxed) leadership of the Congressional opposition into delaying the 9/11 investigation for months. The administration fought against the creation of an independent investigation

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continued

for more than a year. c) The White House thereupon attempted to appoint Henry Kissinger as the chief investigator, and acted to underfund and obstruct the 9/11 Commission.

19. A Record of Official Lies

a) "No one could have imagined planes into buildings" - a transparent falsehood upheld repeatedly by Rice, Rumsfeld and Bush. b) "Iraq was connected to 9/11" - The most "outrageous conspiracy theory" of all, with the most disastrous impact.

20. Pakistani Connection - Congressional Connection

a) The Pakistani intelligence agency ISI, creator of the Taliban and close ally to both the CIA and "al-Qaeda," allegedly wired $100,000 to Mohamed Atta just prior to September 11th, reportedly through the ISI asset Omar Saeed Sheikh (later arrested for the killing of Wall Street Journal reporter Daniel Pearl, who was investigating ISI connections to "al-Qaeda)") b) This was ignored by the congressional 9/11 investigation, although the senator and congressman who ran the probe (Bob Graham and Porter Goss) *were meeting with the ISI chief, Mahmud Ahmed, on Capitol Hill on the morning of September 11th*. c) About 25 percent of the report of the Congressional Joint Inquiry was redacted, including long passages regarding how the attack (or the network allegedly behind it) was financed) Graham later said foreign allies were involved in financing the alleged terror network, but that this would only come out in 30 years.

21. Unanswered Questions and the "Final Fraud" of the 9/11 Commission:

a) The September 11th families who fought for and gained an independent investigation (the 9/11 Commission) posed 400-plus questions, which the 9/11 Commission adopted as its roadmap. The vast majority of these questions were completely ignored in the Commission hearings and the final report. b) The membership and staff of the 9/11 Commission displayed awesome conflicts of interest. The families called for the resignation of Executive Director Philip Zelikow, a Bush administration member and close associate of "star witness" Condoleezza Rice, and were snubbed) Commission member Max Cleland resigned, condemning the entire exercise as a "scam" and "whitewash." c)*The 9/11 Commission Report* is notable mainly for its obvious omissions, distortions and outright falsehoods - ignoring anything incompatible with the official story, banishing the issues to footnotes, and even dismissing the still-unresolved question of who financed 9/11 as being "of little practical significance)"

22. Crown Witnesses Held at Undisclosed Locations

The alleged masterminds of 9/11, Khalid Sheikh Mohamed (KSM) and Ramzi Binalshibh, are reported to have been captured in 2002 and 2003, although one Pakistani newspaper said KSM was killed in an attempted capture) They have been held at undisclosed locations and their supposed testimonies, as provided in transcript form by the government, form much of the basis for *The 9/11 Commission Report* (although the Commission"s request to see them in person was denied). After holding them for years, why doesn"t the government produce these men and put them to trial?

23. Spitzer Redux

a) Eliot Spitzer, attorney general of New York State, snubbed pleas by New York citizens to open 9/11 as a criminal case (Justicefor911.org). b) Spitzer also refused to allow his employee, former 9/11 Commission staff member Dietrich Snell, to testify to the Congress about his (Snell"s) role in keeping "Able Danger" entirely out of *The 9/11 Commission Report*.

24. NIST Omissions

After the destruction of the WTC structural steel, the official Twin Towers collapse investigation was left with almost no forensic evidence, and thus could only provide dubious computer models of ultimately unprovable hypotheses. It failed to even test for the possibility of explosives. (Why not clear this up?)

25. Radio Silence

The 9/11 Commission and NIST both allowed the continuing cover-up of how Motorola"s faulty radios, purchased by the Giuliani administration, caused firefighter deaths at the WTC - once again showing the expendability, even of the first responders.

26. The Legal Catch-22

a) Hush Money - Accepting victims" compensation barred September 11th families from pursuing discovery through litigation. b) Judge Hallerstein - Those who refused compensation to pursue litigation and discovery had their cases consolidated under the same judge (and as a rule dismissed).

27. Saudi Connections

a) The 9/11 investigations made light of the "Bin Ladin Airlift" during the no-fly period, and ignored the long-standing Bush family business ties to the Bin Ladin family fortune) (A company in which both families held interests, the Carlyle Group, was holding its annual meeting on September 11th, with George Bush Sr., James Baker, and two brothers of Osama Bin Ladin in attendance) b) The issue of Ptech.



Why has the corporate-owned US mass media remained silent

28. Media Blackout of Prominent Doubters

The official story has been questioned and many of the above points were raised by members of the US Congress, retired high-ranking officers of the US military, the three leading third-party candidates for President in the 2004 election, a member of the 9/11 Commission who resigned in protest, a former high-ranking adviser to the George W. Bush administration, former ministers to the German, British and Canadian governments, the commander-in-chief of the Russian air force, 100 luminaries who signed the "9/11 Truth Statement," and the presidents of Iran and Venezuela) Not all of these people agree fully with each other, but all would normally be considered newsworthy. Why has the corporate-owned US mass media remained silent about these statements, granting due coverage only to the comments of actor Charlie Sheen?

GEOPOLITICS,

TIMING AND POSSIBLE MOTIVES

29. "The Great Game"

The Afghanistan invasion was ready for Bush"s go-ahead on September 9, 2001, with US and UK force deployments to the region already in place or underway. This followed the failure earlier that year of backdoor diplomacy with the Taliban (including payments of $125 million in US government aid to Afghanistan), in an attempt to secure a unity government for that country as a prerequisite to a Central Asian pipeline deal.

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continued

Did anyone benefit from the destruction of the Securities and Exchange Commission offices at WTC 7 ?

30. The Need for a "New Pearl Harbor

"Principals in US foreign policy under the current Bush administration (including Cheney, Rumsfeld, Wolfowitz, Perle and others) have been instrumental in developing long-running plans for worldwide military hegemony, including an invasion of the Middle East, dating back to the Ford, Reagan and Bush Sr. administrations. They reiterated these plans in the late 1990s as members of the "Project for a New American Century," and stated a clear intent to invade Iraq for the purpose of "regime change)" After 9/11, they lost no time in their attempt to tie Iraq to the attacks.

31. Perpetual "War on Terror

"9/11 is supposed to provide carte-blanche for an open-ended, global and perpetual "War on Terror," against any enemy, foreign or domestic, that the executive branch chooses to designate, and regardless of whether evidence exists to actually connect these enemies to 9/11.

32. Attacking the Constitution

a) The USA PATRIOT Act was written before 9/11, Homeland Security and the "Shadow Government" were developed long before 9/11, and plans for rounding up dissidents as a means for suppressing civil disturbance have been in the works for decades.b) 9/11 was used as the pretext to create a new, extra-constitutional executive authority to declare anyone an "enemy combatant" (including American citizens), to detain persons indefinitely without habeas corpus, and to "render" such persons to secret prisons where torture is practiced)

33. Legal Trillions

9/11 triggers a predictable shift of public spending to war, and boosts public and private spending in the "new" New Economy of "Homeland Security," biometrics, universal surveillance, prisons, civil defense, secured enclaves, security, etc)

34. Plundered Trillions?

On September 10, 2001, Donald Rumsfeld announced a "war on waste" after an internal audit found that the Pentagon was "missing" 2.3 trillion dollars in unaccounted assets. On September 11th, this was as good as forgotten.

35. Did 9/11 prevent a stock market crash?

Did anyone benefit from the destruction of the Securities and Exchange Commission offices at WTC 7, and the resultant crippling of hundreds of fraud investigations?

36. Resource Wars

a) What was discussed in the Energy Task Force meetings under Dick Cheney in 2001? Why is the documentation of these meetings still being suppressed? b) Is Peak Oil a motive for 9/11 as inside job?

37. The "Little Game

"Why was the WTC privatized just before its destruction?

HISTORY

38. "Al-CIA-da?"

The longstanding relationship between US intelligence networks and radical Islamists, including the network surrounding Osama Bin Ladin. (See also point 13d))

39. Historical Precedents for "Synthetic Terror"

a) In the past many states, including the US government, have sponsored attacks on their own people, fabricated the "cause for war," created (and armed) their own enemies of convenience, and sacrificed their own citizens for "reasons of state)" b) Was 9/11 an update of the Pentagon-approved "Project Northwoods" plan for conducting self-inflicted, false-flag terror attacks in the United States, and blaming them on a foreign enemy?

40. Secret Government

a) The record of criminality and sponsorship of coups around the world by the covert networks based within the US intelligence complex.b) Specifically also: The evidence of crime by Bush administration principals and their associates, from October Surprise to Iran-Contra and the S&L plunder to PNAC, Enron/Halliburton and beyond)





Poll-aroid

By Tim Dorsey and Rya Barazi

DO YOU BELIEVE THE OFFICIAL EXPLANATION OF 9/11?

ROBB: No. I believe it is propaganda and a conspiracy to sell more oil and gas.



Robb McCarter
26

PATRICK: No, because the government in general has benefited way too much.



Patrick Heflin
Age 19

CANDIE: I believe the attack on 9/11 was the inevitable outcome of the Islamic Fundamentalist movement which was revived by the Muslim Brotherhood in the 20's in Cairo and spread around the world. The U.S. was the most likely target because of who we are.



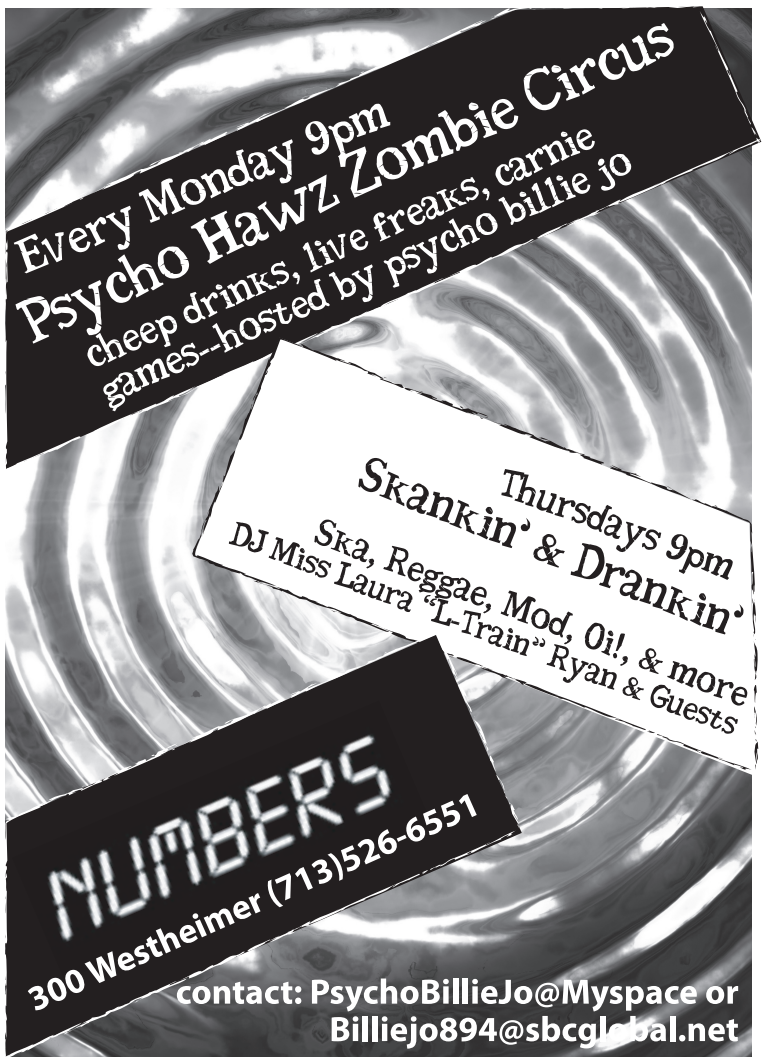
65 Candie D.

MARIE: I feel suspicious about everything- I believe the Israelis warned the U.S. and our agencies should have tracked the terrorists more efficiently and know that they were boarding planes all the same time.



Marie '65

continued pg. 30



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Poll-aroid

Continued

WILLY: No- It was planned by the government for $$ but got out of hand.

THOMAS: Yes- conspiracy theories raise doubts but they don't prove anything. There is an important distinction between the 2.

HAROLD: Yeah I believe the official story. I also believe in leprechauns and Santa Clause.

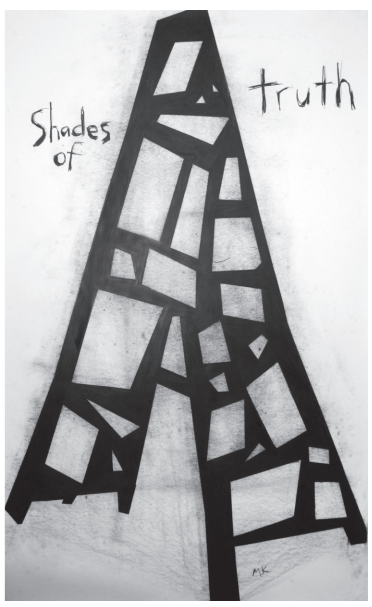
MORGAN: Yes. It was a reaction to the refusal of a list of demands mad by Al Qaeda including the removal of U.S. Military presence in Mecca, to end the U.S. sanctions on Iraq, and the severing of economic and political ties to Israel as well as the official recognition of Palestine. DUH!

(Editors note: The U.S. military has NEVER been present in Mecca. Ever.)



Press release:
9-11 at notsuoH. mike kirby art show
Opens Sept.11, 7:00pm





9-11 a notsuoH. Mike Kirby art show 50" x 80" graphite on paper

Mike Kirby the is showing a series of large graphite drawings as part of the notsuoH (314 Main) 52 Artists ...A Year of Openings every Tuesday at 7 pm. You don't want to miss this week, big works that combine visual representation with words in simple, sardonic and non sequitur ways.... still many slots to fill if interested call 713 409 4750 or come by... and set up a show....the first show is September 4 with Dylan Francis and ad nauseum through august 2008 ...all shows are in the window front and behind the stage....

After the shows, life-drawing upstairs.

attention: drummers, anti-oppression activists, rhythmic peoples...



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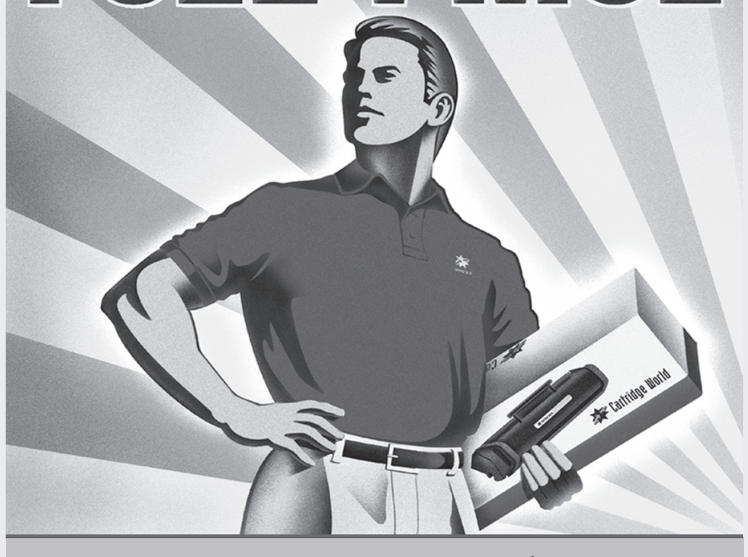
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Look Beneath the Surface-

What is human trafficking?
How can you recognize a victim?
What is Houston doing to prevent trafficking?
WHAT CAN YOU DO TO HELP?

For more information and up-to-date event locations, please go to FreePressHouston.com

September 17, 2007 Look Beneath the Surface Press Conference Time/Location TBA Please visit FreePressHouston.com for more details.	September 17, 2007- Opening **LOOK BENEATH THE SURFACE:** An Art and Fashion Benefit 7:00 p.m. – 10:00 p.m. Bering & James Art Gallery 805 Rhode Place, #500 Houston, TX 77019 beringandjames.com

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8/20 Texans in Dallas to protest repression in Oaxaca

People arrived hoping to be able to protest Ulises Ruiz, the governor of Oaxaca, but he didn't come. But the protesters from Houston, Austin and the Dallas area are here today to protest the CONAGO meeting took the opportunity to send a message to the other Mexican governors in support of human rights and political prisoners.

8/19 Houston Sin Fronteras joins rally to shut Hutto down

Houston Sin Fronteras joined activists across the state to participate in the 12th demonstration against the T. Don Hutto immigrant detention facility in Taylor, Texas. The Hutto "residential" facility, owned by Corrections Corporation of America, incarcerates and detains families and children.

Protesters carrying signs that read “Free the Children,” “Toddlers are not Terrorists,” and “Shut Hutto Down” marched 1.5 miles from Heritage Park in Taylor to the Hutto detention facility. The march took activists through the mostly abandoned downtown, across railroad tracks, and through a neighborhood near the facility. The facility is located at the end of the Martin Luther King Memorial Drive.

A group called Free the Children has been organizing the monthly protests against Hutto. Next month's protest will be Saturday, September 29th. Houston Sin Fronteras' next demonstration will be at the Houston Processing Center on Labor Day, September 3.

8/13 Shots Fired at KPFT

At about 1 AM Monday, a gunshot was fired from a passing car into the KPFT control room. It penetrated thru both panes of the outer window, entered the room and smashed into the control room door on the far side of the room. Police were summoned and have begun an investigation. Fortunately, Mary Thomas of "Zydeco Pas Sale" were not hurt, thought the bullet passed within feet of her.

KPFT was bombed by the Klan years ago, Bricks thrown at front window and other acts have gone down recently. Hate calls are common.

8/11 New Developments in Kenneth Foster Case

On July 31, the best friend of the victim wrote in support of Kenneth's life. Kenneth is writing his own letters also asking for his life.

On Aug. 6, 2007, The Texas Court of Criminal Appeals has denied Kenneth Foster Jr.’s final legal appeal. His date of execution is set for Aug. 30, 2007. This despite the fact that everyone in the case agrees that he did not commit the murder. Instead he was sentenced to death under the Law of Parties law, because he drove the car to a murder he had no idea was taking place until it was over. Now it is up to the Board of Pardons and Paroles and Governor Rick Perry to grant Kenneth clemency.

On August 9th, HIMC's chickpea (Renee Feltz) was featured, along with Kenneth's family, on Democracy Now! It is an opportunity to see Kenneth's family, including a heartbreaking interview with the gifted and eloquent Nydesha Foster, Kenneth's 11-year-old daughter, who said "When somebody is a big part of your heart, like my father is -- I mean, my father is more than half of my heart. I mean, I love him so much. And if the State of Texas kills him just for driving a car, it’s like you’re killing my heart."

He is scheduled to die on August 30, so by the time you read this it may be over.

8/9 Freedmen's Town Scores a Victory!

The Freed Man's Neighborhood Association won a victory against City Hall when it was announced that the City would not have to tear up historic brick streets laid by freed slaves in order to install new sewer and water lines for the area.

While Mayor Bill White and Congresswoman Shelia Jackson Lee are taking credit for preserving an historical neighborhood, it is really the few remaining original residents of Freedmen's Town who forced the City to at least say that they are going to do the right thing. The bricks on many of the historic streets in Freedmen's Town were hand made over a century ago by freed slaves and then laid into streets.

"Now we just have their word. We still want to see the contracts the the City will draw up with their contractors who will do this work. Then, after we see the contracts, we will still need to monitor what work actually takes place. These City officials and congresspeople are the same ones who have let the developers destroy our neighborhood, our history and our culture. Why should we trust them when they say something?" Johnson said.

Sin Fronteras pressure on Houston Processing Center

Saturday August 4th saw the 3rd protest in as many months of Houston Sin Fronteras outside of the Houston Processing Center, the worlds oldest private prison. The protest was nearly scuttled by rain, but ended coming off well with a dozen protesters, a loud soundsytem and video coverage from Telemundo, Metro Video Services and bloggin' from XicanoPwr.

The Security precautions were much higher than previous protests we have attended there. There was a small armada of HPD cars, HPD horses, and ICE officers amassed in the alley between the Houston Processing Center and the warehouses to the west on Greens Road. They also had a Homeland Security van blocking the entry gate, which ended up being a problem when an ICE van wanted to enter the facility.

8/3 Pedro Gonzales' Family Demands Answers

Pedro Gonzales' family initially were told that Pedro died of a heart attack or stroke while in police custody for alleged public intoxication. The official story being put out by the Pasadena PD has and continues to change. Community activists are standing with family members demanding answers.

Pedro Gonzales witnessed being beaten by Pasadena Police Officers Jason W. Buckaloo and Christopher S. Jones at 2 am on July 21st. He was found dead in his cell that morning, apparently as a result of his lung being punctured by a broken rib. On August 2, 2007, the Millions More Movement and the family and supporters of Pedro Gonzales gathered at the Pasadena Police Station to protest his murder by the Pasadena Police.

Protest of the treatment of the Jena 6

On Tuesday July 31, Houstonians travelled to Jena to meet hundreds of folks from around the country for a 9am solidarity rally with the Jena 6. Folks came from all over the country, focusing on messages of unity, adhering strictly to the wishes of the families of the students facing jail time, and commitment to bringing more into the struggle, the rallies and march were unprecedented in this town of only 3000 people.

Mychal Bell's sentencing was originally scheduled for this day, and a mass protest was scheduled for 9:00am. The sentencing has been rescheduled to September 20, when there will be another rally. National civil rights leaders arrived, as well as large delegations from Houston, New Orleans, and other cities. A petition, signed by 43,000 of people from around the world, was delivered to Lasalle Parish District Attorney Reed Walters on that day.


Jena 6 protest

Some of the key events in this story are: When two black high school students sat under the "white" tree on their campus, white students responded by hanging nooses from the tree (which was later cut down in an apparent attempt to create a "clean slate"). When black students protested the light punishment for the students who hung the nooses, District Attorney Reed Walters came to the school and told the students he could "take [their] lives away with a stroke of [his] pen." He later did nothing in response to several egregious cases of violence and threats against black students, but when a white student (who had been a vocal supporter of the students who hung the nooses) taunted a black student, allegedly called several black students "nigger", and was beaten up by black students, six black students were charged with second-degree attempted murder.

7/27 Memorial service for Carl Hampton

Community members gathered Thursday evening on two thousand block of Dowling Street in the heart of the Third Ward to memorialize the life of People’s Party II’s leader Carl Bernard Hampton. Community activists and witnesses to the incident shared an important part chapter of the largely unwritten Houston African American history.

The service marked thirty-six years since the Houston police department gunned down the twenty-one year old Hampton on July 26, 1971. The actions by the murderous HPD on that fateful date became known as the Dowling Street shootout. The police fired the fatal bullet from atop St. John’s Baptist church, which still stands today.

Protest at Mexican Consulate in Support of Oaxaca

On Tuesday July 24, protesters met in front of the Mexican Consulate in Houston in support of the people of Oaxaca in their struggle.

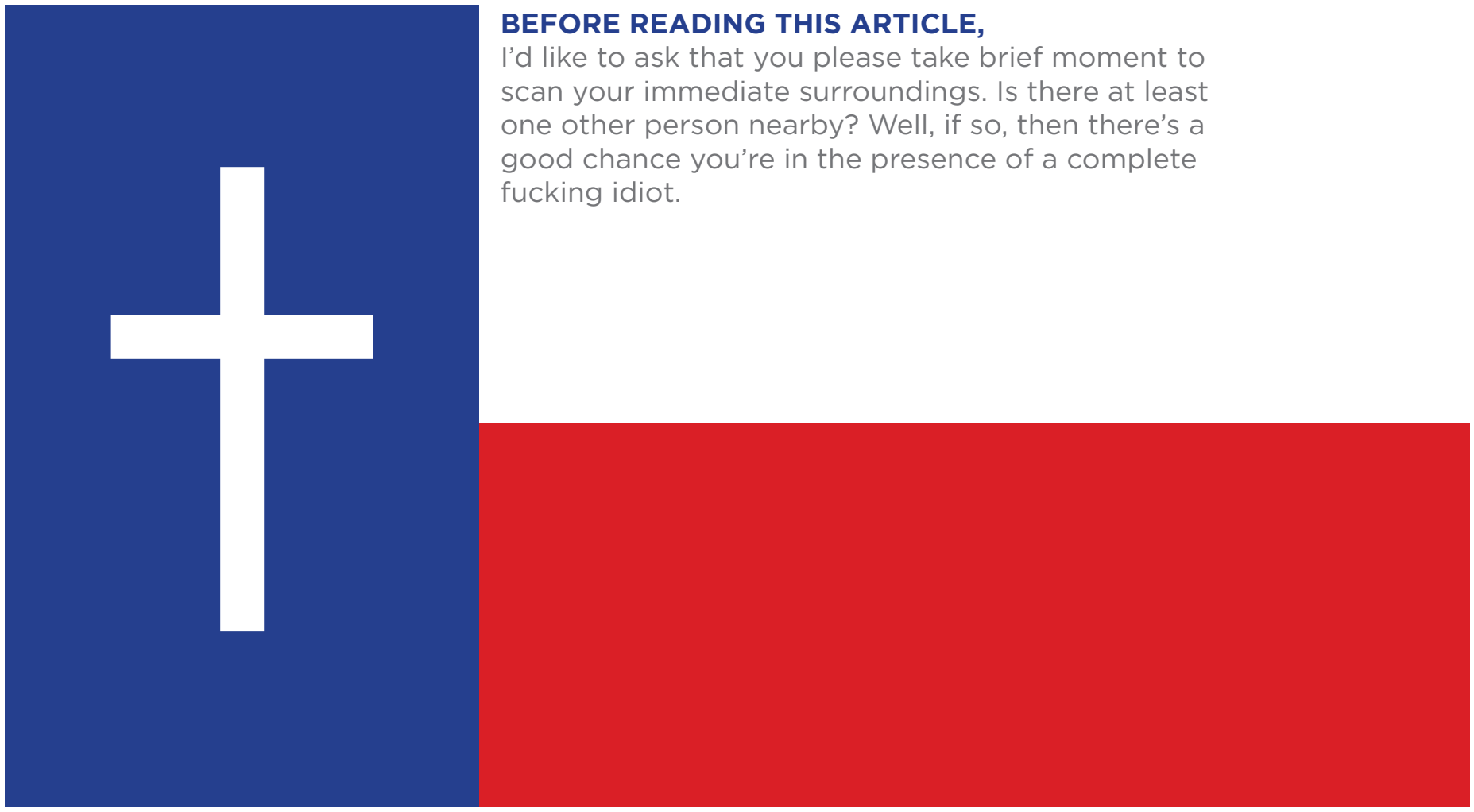
from narconews.com: On Monday, July 16, the day of the popular Guelaguetza, protesters approached Fortin Hill to hold the people’s celebration. Police-military barricades denied them entry. The guards in riot gear, by order of the governor and the president of Mexico, blocked access for thousands who marched toward the auditorium. According to the document produced by the Mexican League for Human Rights, some marchers refused to be deterred by the troops, and continued to advance. In fact, many had announced the previous day that they intended to go to the sealed auditorium. Although they approached peacefully, tear gas and stones were launched directly at them by the Oaxaca Municipal Police, the Federal Preventive Police, the Elite Police of the Mexican Army, the Federal Investigation Agency, and the Bank and Industrial Police. Two marchers were killed.

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For the Love of God, WHY?

Tomball latwmaker introduces God into the Texas Pledge

By Brandon Montes



BEFORE READING THIS ARTICLE,
I'd like to ask that you please take brief moment to scan your immediate surroundings. Is there at least one other person nearby? Well, if so, then there's a good chance you're in the presence of a complete fucking idiot.

"I FELT LIKE THE TEXAS PLEDGE HAD A BIG OLD HOLE IN IT,"

WELCOME TO TEXAS. YEE-HAW.

Those of you who keep up with local news might have already heard that the Lone Star State has decided to spruce up its official pledge—you may remember it better as the string of rhetoric you were supposed to spout off in between the real Pledge of Allegiance and morning announcements—by adding the words "one state under God".

The Chronicle's Melanie Markley recently wrote a piece in which she quoted State Representative Debbie Riddle (R-Tomball), the bill's sponsor:

"Personally, I felt like the Texas pledge had a big old hole in it, and it occurred to me, 'You know what? We need to fix that... Our Texas pledge is perfectly OK like it is with the exception of acknowledging that just as we are one nation under God, we are one state under God as well."

Call it a hunch, but something tells me that it's going to be a long time before Mrs. Riddle lives that little statement down.

In an impressive effort to add insult to injury, the State also decided to schedule the official transition to the new and improved pledge during the middle of this past June; presumably because it would be less noticeable while most schools are out of session.

Many educators are just now learning about the change, as well as some of its less obvious consequences. By law, all children who attend public school in Texas are required to say not only the national pledge, but also the state pledge each morning. The problem is these requirements are in direct conflict with the First Amendment right to free speech. (Or in this case, lack thereof.)

Now, I'm no teacher, but my girlfriend is, and so the side-effects of this new oath hit very close to home. On one hand, she is almost guaranteed to lose her job if she refuses to enforce State law; and on the other, she runs the risk of being sued for violating the constitutional rights of her students.

On the bright side, a loophole allows for children to abstain from reciting the new pledge if they have a signed note from their parents.

Feel free to contact Rep. Riddle if you'd like to know more. It is, afterall what she gets paid for.

Rep. Debbie Riddle (R-Tomball)

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Or you have reach her by e-mail through her Web site at:
http://www.house.state.tx.us/members/dist150/riddle.htm

(In the unlikely event of retaliation for this article by the Tomball Republician Mafia, all I ask is that the FreePress supply two stinky vegans to vigilantly protest my detainment, disappearance and/or murder.)

brandon@freepresshouston.com

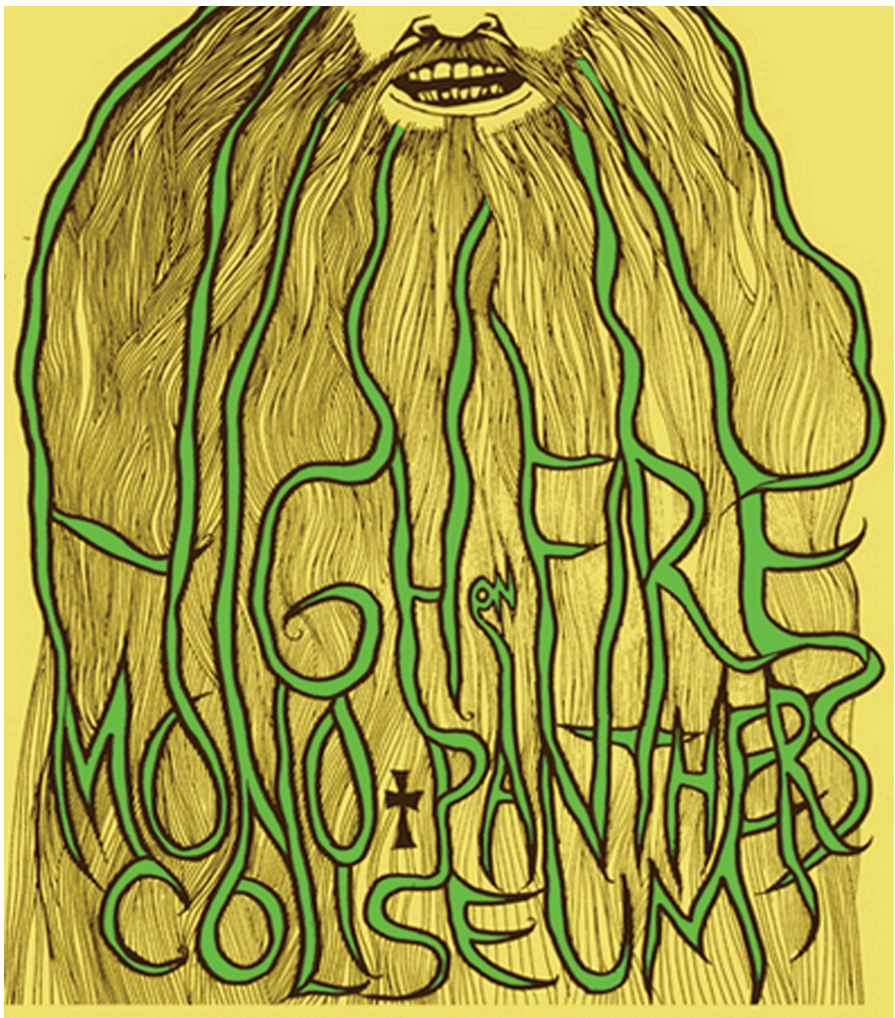
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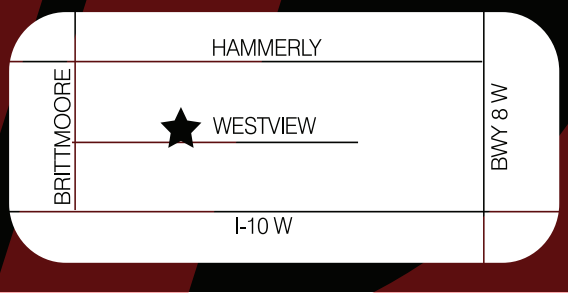


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