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WESTFEST

→ COMPRESSED ←

10/11
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OCTOBER 2005
PINTO EDITION

OCTOBER 15TH

STAGE GUIDE CYNICS CHOICE AWARDS
WESTFEST THEN AND NOW ARTS GUIDE

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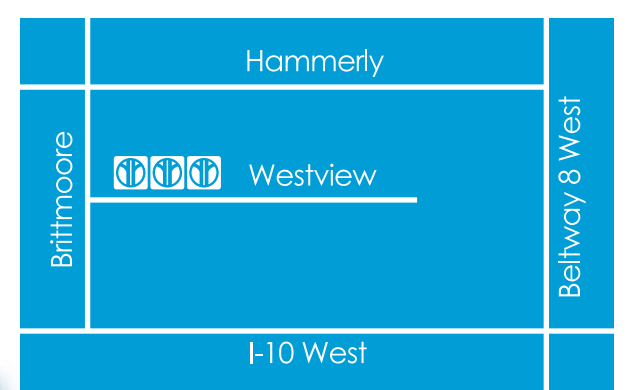
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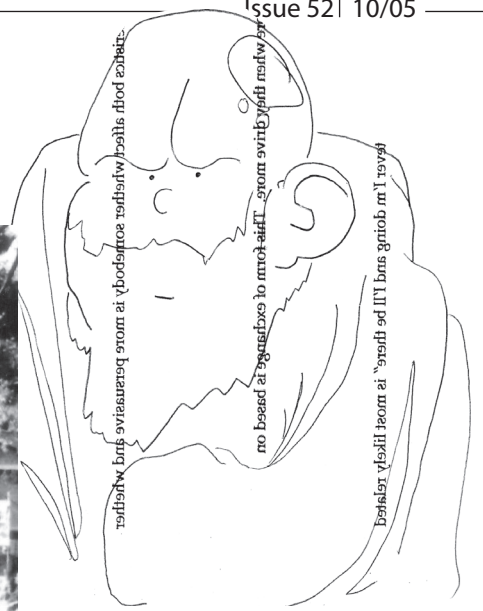
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WESTFEST, THEN AND NOW

by Mark Martin



At the same time, the festival grew to the point that it could no longer function as a multi-block block party. The Texas Alcoholic Beverage Commission decided that issuing “picnic permits” for the Westheimer Street Festival was contrary to the public good. At about the same time, The city of Houston ruled that a street closure permit for the festival would only be issued to a producer who had contracted in full for security, clean-up and insurance. That producer eventually wound up being John Florez’s Westheimer Street Festival Corporation.

Although others may lay claim to having produced all or part of the Westheimer Street Festival, Florez and his organization are most clearly recognized as having been responsible for the festival for the majority of its 20 year history. Few promoters escape controversy, and Florez is no exception. The success of the Westheimer Street Festival under his direction came at a cost. What had begun as a fairly innocent neighborhood gathering became a “Spring Break”-like gathering with attendance in the hundreds of thousands. Stages that had formerly been provided as showcases for struggling local musicians were put under the direction of people like well-known Richmond Strip cover band impresario Dennis Lange or suburban north-side promoter Alex Lozano. It soon became evident that the Westheimer Street Festival Corporation’s primary focus was generating revenue from beer sales, as well as sponsorship deals from the same mainstream mega-breweries that jockey for exposure on Monday Night Football. The community concerns that had been made the price tag for producing the festival — adequate toilet facilities for attendees, adequate security and adequate post-festival cleanup — were obviously mere expense items on the ledger, expenses that Florez and his associates did everything possible to contain.

Eventually, the cost containment went a little too far. At the request of concerned property owners, Houston

As I can recall, the “Westheimer Art Festival” must’ve started happening sometime around the late ‘70s or early ‘80s — about the time a geeky ‘burb kid who later wound up being me started hanging out in Montrose. Somewhere in that same time frame, I started producing live music events — and one of the very first was at KPFT during an early version of the Westheimer festival. We were still calling it an “art festival” at that time, and an art exhibit of sorts was taking place behind the station. Of more interest to me was the stage in front of the station, on which a few of the early punk bands that defined Houston in the ‘80s were performing. In a harbinger of things to come, a nearby property owner showed up with a couple of police in tow and tried her best to get me shut down. When I tried to explain what was going on, she cut me off, shrieking that all I was doing was “disturbing the peace.” Although the police did not exactly agree with her, they did make a point of telling me that if they had to come back, I could expect to be leaving with them. I have been hearing variations on that prediction from the police for over 20 years, and it has yet to materialize.

A lot else has. Over the ‘80s and ‘90s, the festival grew and grew. The community groups that had organized the original “art festival” became increasingly unhappy with the bacchanalian

street festival that sprang up around their rather more pristine event. The first effort at trying to counter the street festival came with the Westheimer Colony Association’s attempt at holding a gated event in the parking lot of what is now Half Price Books and Spec’s Discount Liquor. How it was thought that charging for entry to an event lacking booze, drugs, or music would discourage the free and free-wheeling event on

populations of renters were replaced with populations of home owners

the other side of the gate is not clear. Clearly though, it did not work. After a few years, the Colony Association gave up, changed its name, changed its event’s name, and moved elsewhere. In an interesting echo of things to come, they did attempt a single “Westheimer Art Festival” in downtown Houston — the poor response probably hastened the name change.

In the absence of the art festival that had inspired it, the street festival persisted for several years as an inspired exercise in free-form collectivism. There was no single producer or promoter in charge of the event, there was no street closure, there were no mammoth corporate sponsorships. There was anywhere up to perhaps a dozen small promoters or entrepreneurs that negotiated with

individual property owners to set up stages, rent vendor booths, and partner with local bar owners to set up temporary alcohol permits on a per-block basis. The spring and fall dates that had been used by the art festival were kept by informal consensus. The population of Montrose, at that time mostly renters — students, artists, gay people and assorted bohemians — looked forward to the event, and saw it as an integral

part of their neighborhood identity.

The two parallel occurrences that changed all this were the changing nature of the Montrose community and the festival’s own growth and success. As Montrose and other inner-loop communities gentrified over the course of the ‘90s, populations of renters were replaced with populations of home owners. Increasing rents caused the students and artists to look elsewhere for accommodations. Montrose continued to be the center of Houston’s gay and lesbian community, but as the gay lifestyle gained acceptance and gays and lesbians themselves went from being renters to property owners, they found themselves increasingly identifying with at least some of the concerns of recent suburban transplants from places like Kingwood.

City Council voted in March of 2000 to deny *any* street closure permit for the Westheimer Street Festival. Not wishing to abandon what had essentially become his livelihood, Florez relocated his event to Allen Parkway and became the proud producer of the "Westheimer Street Festival in Exile". The last shred of any semblance of a community event was pretty much gone. Buffalo Bayou park was adorned with fake street signs bearing the names of Lower Westheimer intersections, and the vendors of sausage on a stick and knock-off designer sunglasses were advised to drive their RVs and trailers a couple of miles north. The cover bands were given new load-in instructions, and the beer sponsors were assured their money was still good. Attendance dropped dramatically though, and never recovered. There is a charm to Montrose and Lower Westheimer that cannot be replicated with fake street signs. Removed from the community that had engendered it, the "Westheimer Street Festival in Exile" became indistinguishable from the many other corporate-sponsored mass entertainments that take place on the same strip of parkland.

The final stage in the de-evolution of the Florez-produced festival came in what city councilor Annise Parker described as an attempt to "ride the coattails" of the 2003 GLBT Pride Pa-

rade. In an article in the March 2003 issue of Out Smart, Parker expressed her disappointment in the decision on the part of festival organizers "to return to Montrose in defiance of the city ordinance and without the benefit of city regulations requiring street-closure permits, insurance, security, etc." The Westheimer Street Festival Corporation made one final attempt at producing a festival in October of 2004, on an even more modest budget. The results were less than impressive. John Florez is rumored to have since relocated to San Antonio. The Westheimer Street Festival Corporation is presently advertised for sale on its website.

It is more than reasonable to ask why anyone would go to the trouble of resurrecting an event with such a checkered past. The ordinance prohibiting street closure remains in place, the irate property owners who demanded the ordinance have certainly not gone anywhere, and the pace of gentrification in Montrose has certainly not lessened to any significant extent. Many of the formerly undeveloped properties on Westheimer that were once used for staging or vendor booths have since become condos and strip centers. The event that Florez and his associates produced for the better part of a decade is neither feasible nor particularly desired.

But that event was simply the longest

of several chapters in the life history of a shared community experience — an experience that continues to be loved and remembered by many. "WestFest", as so many of us still call it, had a life of its own and a character of its own that was never the property of any corporation — and is not likely to be offered for sale on the Internet anytime soon. That unique character was intimately connected to the unique character of the Montrose itself, and Lower Westheimer. Reviving WestFest means returning it to its roots. It means, once again, making it a part of the community.

The event proposed for October 15, "WestFest Compressed," is a feasibility study as much as it is anything else. The small scope of the event, involving a handful of properties surrounding the intersection of Westheimer and Taft, means that there is no more need for street closure than there would be in the case of — for example — a large show at Numbers. Keeping the music stages to a minimum and returning the focus to local inner-city musicians who deserve the exposure goes a long way toward returning the festival to its roots. Inviting the participation of visual artists like Give Up, The Buffalo Union, and Aerosol Warfare goes even further. Most importantly, plans are underway to place this festival — if it is to re-occur — under the supervision of a commu-

nity-based not-for-profit corporation. This corporation would work closely with community homeowner organizations and others, to ensure that there is no recurrence of the unfortunate separation between the community and the event that took place under previous organizers.

I'm proud to lend my name and my support to WESTFEST COMPRESSED. It is my fond hope that my friends and neighbors in Montrose — as well as my friends and neighbors in the greater creative community of Houston at large — will be able to join us in adding yet another chapter in the history of this well-beloved shared community experience. After all...it's *your* festival.

Mark Martin is a free-speech activist, former music promoter, long-time resident of Montrose, and Community/Public Relations Coordinator for WESTFEST COMPRESSED. His views do not represent those of the staff or ownership of Free Press Houston.





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CHRIS HOWARD

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Best Rhymes

BUN B

FIRST ANNUAL Cynic's Choice MUSIC AWARDS

{This ain't no democracy.}

We have assembled the most prolific group of local music Nazis and shit-head elitists to decide who is worthy of our accolades. This group was comprised of local musicians, Free Press staff and local fixtures of the Houston scene. Many a compromise was made to finalize this list. Feelings were hurt. People were called "scenster." We know — a lot of worthy folks are missing. Nevertheless, we thought it about time to pontificate as to who we think push the collective envelope in Houston music. We all still disagree. Figures.

Best Keyboard/
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Best Hip Hop

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THE JONBENET

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IRIE TIMES

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MUZAK JOHN

Best Outfits

FATAL FLYING
GUILTEENS

Best Cover Band

THE SARS

Best Album

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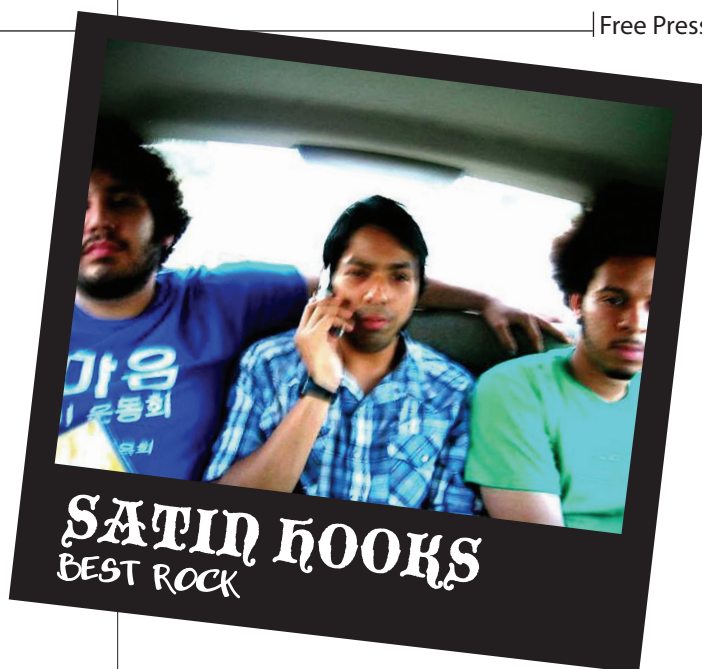
Achievement Award

TEXAS JOHNNY
BROWNSexiest Damn
Musician

TWO STAR

SYMPHONY/

GABE CAVASSOS



SATIN HOOKS

Let the strings snap. This band has been destroying audiences for the last couple of years and will remind you of what it's actually like to see a traditional fucking show. Unfortunately, Satin Hooks still isn't selling out venues as they should be, or getting the credibility they so richly deserve. We here at the *Free Press* feel that with their DIY attitude and uncanny aural resemblance to a certain one-word band that reinvented grunge, Satin Hooks will be a staple in your gut that will take a pair of sharp needle-nose to remove.

MILLION YEAR DANCE

You probably haven't experienced this band yet. That's right, I didn't say "heard" or "seen," because Million Year Dance is an experience. Layering textures reminiscent of a feeling or a particular moment, as opposed to any particular group, they will have you wanting to go home and ask yourself "what am I doing with my life and why is it not as cool as what that band just did?" Recently, a group of die-hard, insert-your-favorite-local-band's-name-here, kids went to see Million Year Dance and by 2 o'clock the next day, they were at the top of everyone's music section on myspace.com. If you're in a band, take notes. If you're not, take more notes.

BUN B

Since been pimpin', my boy Bun B has come correct on all fronts for Houston's Third Coast. Since ol' boy was in UGK, he's been steady droppin' fresh meat on the street. If it weren't for Bun, most of the rappers today would come off soundin' shife. Constantly redefinin', boy plexin', stayin' shinin', drops mad hits to the streets with fat Southern beats.

THE JONBENET

Recently signed to notable hardcore label Pluto Records, the Jonbenet has released *The Plot Thickens*. These guys have been busting ass for about three years now and deserve every bit of Southern dominance they get. Guitars that could resurrect Dimebag Darrel, a rhythm section that will put you in the rafters and hang you 'til the blood runs to your temples, and vocals that spit nails. If you want something to drive really fucking fast to, or a good mental sound track to curse out your teacher to, pick up *The Plot Thickens*.

BY THE END OF TONIGHT

I could fucking kill you but let's just play "indie eye tag" for a while. By the End of Tonight is like when you're a kid and you walk up to the girl you like and throw sand in her eyes because you like her like that. I would recommend just about anything these kids do, solely because it hurts like getting punched in the mouth, but assures you that it's okay to cry about it and then run back out and go play again.

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Band Schedule

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1:45 - 2:15	The Kidnap Soundtrack
2:30 - 3:00	Q.U.E.
3:15 - 3:45	Bo Jones
4:00 - 4:30	Mighty Orq
4:45 - 5:15	Eldridge
5:30 - 6:45	Studemont Project
7:00 - 8:00	Medicine Show

HELIOS UPSTAIRS

2:00 - 3:00	Aimee Jones
3:00 - 3:30	The Jonx
3:45 - 4:15	Anguish in Exile
4:30 - 5:00	Hit by a Car
5:15 - 5:45	Bull Thieves
6:15 - 6:45	The Niyat
7:15 - 7:45	Reverend Butter

2. NUMBERS 300 WESTHEIMER (713) 526-6551

1:00 - 1:30	Southern Backtones
1:45 - 2:15	Novus
2:30 - 3:00	Heist at Hand
3:15 - 3:45	Dremnt The End
4:00 - 4:30	Million Year Dance
4:45 - 5:30	Satin Hooks
5:45 - 6:30	Hognose
6:45 - 7:30	Los Skarnales
7:45 - 8:30	Woozy Helmet
8:30 to whenever	DJ Sun

3. IMAGINE THAT 2402 MONTROSE (713) 522-5335

1:00 - 1:45	Hellfire Revival
2:00 - 2:45	Organ Failure
3:00 - 3:45	The Dimes
4:00 - 4:45	From Postcards to Letters
5:00 - 5:45	Flowers to Hide
6:00 - 6:45	Chim Charoo
7:00 - 7:45	Rusted Shut
8:00	A Pink Cloud

4. MANGO'S 403 WESTHEIMER (713) 522-8903

3:00 - 4:00	Go Spread Your Wings
4:15 - 5:15	Free Radicals
5:30 - 6:30	Skyblue72

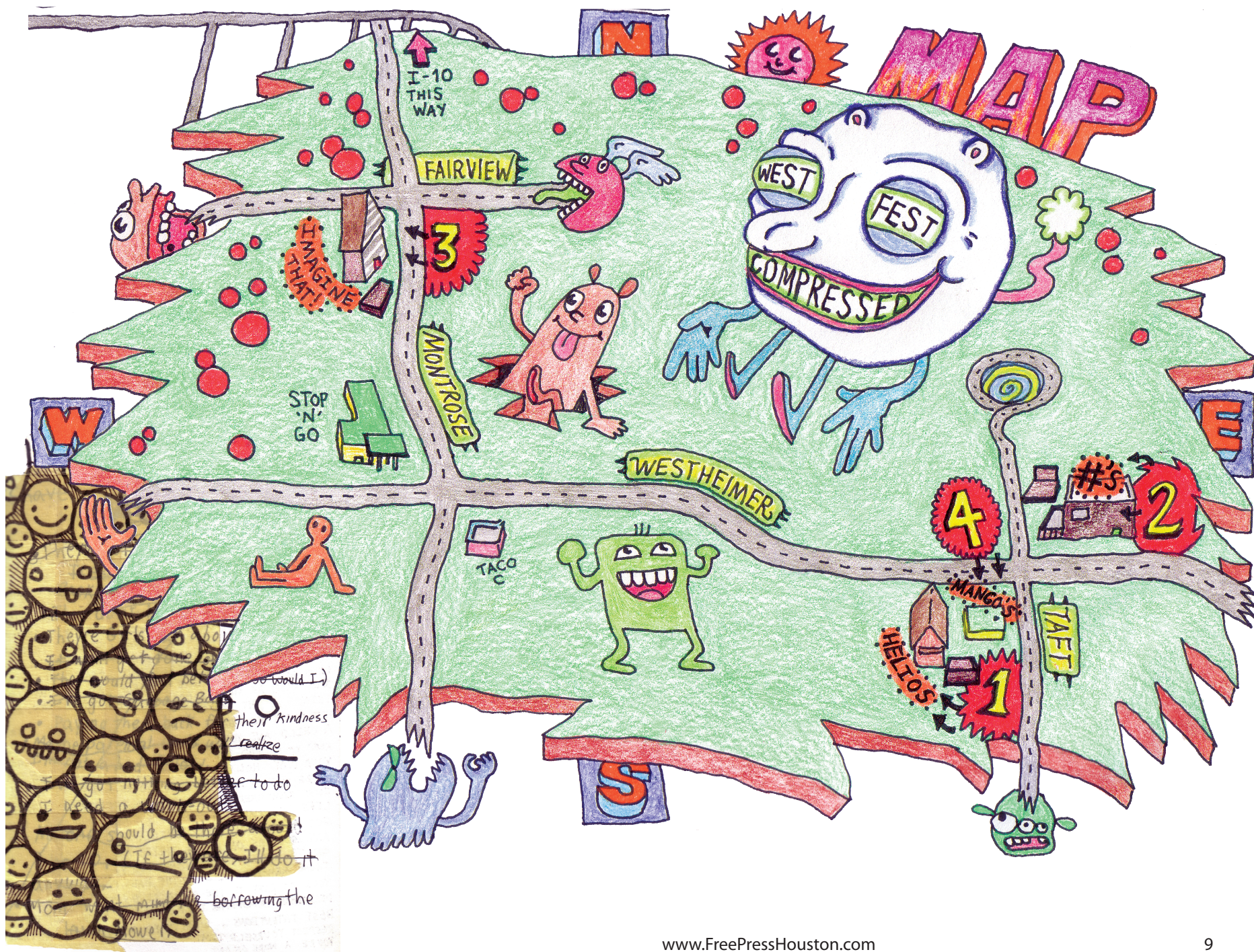
West Fest
Compressed

October 15th



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Buffalo Union is pleased to put the Art back into the Westheimer Street Festival with "stoned."



Stoned. focuses on paranoia, persecution and apathy; both as a mental construct and a real social issue. Most work in this show displays a level of detachment from everyday life many mainstream thinkers would judge suspicious and obsessed. The American Dream deems us apathetic by not wearing a more expensive suit and sucking up to the district manager; our lifestyle choices are more bohemian than working or middle class- less productive and riskier. Apathy, laziness, and paranoia are all associations of the word stoned; the correlation need not be based on a drug; *to mothers and federal agents inactivity and sloth justifies persecution.*

Recent natural disasters Katrina and Rita have exposed the entire population of Houston to an overwhelming level of paranoia of in America. Whatever the rational justifications for fear are, the fact that 2.5 million people participated in the great "Texodus" makes it the largest mass movement of people in American history. Spreading terror publicly and personally, the media and well meaning relatives drove us to the highway. The anarchistic situation grew as hours mounted and frustrations pushed some to make desperate moves, or give up in despair. Self-organizing groups both geographically and virtual (internet-based) organically evolved in the absence of normality and government regulation. Sitting for over twenty hours in traffic we are all a little stoned, scared, and stronger for it- edging closer to grabbing the wheel.

What does it mean to have "stayed behind"? Were we just apathetic in the face of an overwhelming threat? Hardly, considering at ANY OTHER MONTH, IN ANY OTHER YEAR the slow, southern, thoughtful view is to look all storms as belonging to the canon of the past hundred years.

There always is a 'worse' storm to cite in the long term. Seeing the once bustling city empty was forbidding if not downright scary. The television sucked us all in, watching our death descend like a thousand stones from nature's hand swirling, pulsing, and growing. Is there a moment of resignation? "It isn't fair, it isn't right," This is the last line of Shirley Jackson's The Lottery, reducing the deus ex machina of the common good to a terrifying plea for individual freedom.

It may be possible to describe this show in thirds; those who like pink, those who use black and white, and those exhibiting without 'using' color.

Pink! The most human of colors and a symbol of overt mass production, pink flourishes in plastic, and in vinyl it's most garish form (hot pink). Aimee Jones notoriously exploits the shock value and exuberance of this shade, and will wrap an entire room (the upstairs stage at 411 Westheimer) in a tribute to her collaborators, Mariana Saldana and Eric Pearce. A fashion designer of the ilk to cross olive green and pink, Mariana trades in on her history of music performance for a solo act (performing at 2pm and 8pm) featuring artist Eric Pearce (a black and white enthusiast) as her slave. In the knit installations of Frances Trotter pink cries out, enveloping the forms Frances works with in hallucinatory mimicry. The black knots holding UFOs (or 747s) and snowflakes will spill down the façade of Helios in a collaboration with JoAnn Park (definitely a pink enthusiast).



Brittany Bly and Jason Poland collaborate and work separately in this show with installation and 2D work. Ms. Bly's insanely subtle drawings require rapt visual attention (but her concepts caused a screaming fit by Seth Alverson at her recent Poissont Gallery show), Jason plies his work from the position of a cartoonist, relying on character in his artworks similar to [dotdotline] doctrine. Valentin Perales' constant motif of [dotdotline] Lego men and women crosses the line between childish and adult, putting his characters into sexual and emotional situations rarely associated with the innocence of these Danish playthings. The artists Frank Olson and Nick Meriwether also touch on [...] - which essentially means two dots and a line can have any emotion embodied in a person- in their character based drawings, here they indulge another constant in their work, performance. Look for their crew of "speakers" and "transmitters" at Brasil (2604 Dunlavy) starting at 4 pm. Along Westheimer the work of Rene Cruz will be a real eye catcher, his six-foot drawings should be immediately recognizable- they're the only ones twisting Aztec and tagger iconography into anatomical views of a menagerie of animals. Like the Melvins or a sunbathing large engine, Brian Moss' work is rough,



rumbling, and melodic; found photographs are reimagined as shadowy charcoal snapshots. Known for installation more than illustration, Robert Pruitt also works in drawing - his recent heroes/histories display a wit reserved in the artworld for his quips and readymades. Tim Dorsey, recently featured on the cover of the Houston Free Press, shows a mazing depth in his aping of the urban environment. Characters spring to life from the wall, the buildings, and sometimes even the people...

Leering away from the touching exhibit "Validation Feed" at the Lawndale Vicki Fowler explores an abrasive side to art performance with an extensive new work focusing on the fountain in front of Helios - but I couldn't tell you where that may lead. Down at Dunlavy the only gallery space featured in Stoned. (MAAS Projects) becomes a harsh criticism of the white box, the horrid white box, by Mike Ho. A remnant of a performance, or as he says an "action", will be on display through the week. Not only on the street,

programming experiments in C++ to be installed at westfeshouston.com will be featured artworks designed by

John Mullins. Daniel Adame, the dancer and sculptor, may be seen at some point of the day (dragging a giant piece of chalk through the street) but the best thing will be going back the next day, as one voice out of a thousand leaves it's mark on Westheimer Street, famous and infamous for all the right reasons.

In the heart of the street festival, next door to Numbers, Public Art Works will set up a Crap Stand of sorts. "What we plan on doing is having a booth loaded up with garbage sale items, and we're gonna trade people for whatever they want, so long as they give us something on their person in return -- be it a ticket stub, a keychain, a receipt, or a sock. At the end we'll use the items we've collected to make the actual art object, although the process is more important in our minds than the finished work." When pressed for a statement collective member Keith Plocek remarked: "It's reminiscent

of the work of Allen Ruppersberg and that of Franco Mondini-Ruiz, but it's actually just a bunch of crap."

Stoned. -An exhibit looking to stop traffic (and make you search a little). Along Westheimer Street from Dunlavy to Taft weave through the crowd of the festival to surprising settings you never knew were right there as artists explore the weird and wonderful normality of Montrose.

Participating locations include Brasil's, Helios, Hot Rod Tattoos, MAAS Projects, and Numbers.

Other artists featured at the Westheimer Street Festival include Jermaine Rodgers and Give Up, both showing at Helios (411 Westheimer). Aerosol Warfare and Texas United, two local groups of graffiti pioneers, team up to create a stage with four 12' tall murals.

The collective 'I love you, baby.' opens an exhibit at the former Mixture Gallery Friday the 14th. Project Row Houses opens their annual Fall Festival and next round of Row House installations all day October 15th and 16th. Museum District Day means all museums are FREE on the 15th, some of them offer free snacks and ice cream! (10am-5pm)

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NUMBERS NIGHT CLUB - 300 WESTHEIMER

CoRE
Constructs of Ritual Evolution

\$10 OCT. 31st

YOU HAVE AN APPOINTMENT WITH THE... **PAIN DOCTORS**

CAN YOU ALSO HANDLE THE DEADLY SOUNDS OF **MORGUE CITY**

COSTUME CONTEST AT MIDNIGHT!!

NUMBERS CLEANS "HOUSE"
"DECKED" OUT FOR THE HOUSTON RETURN OF

DOC MARTIN

Saturday 19 November
Doors early @ 8:00 pm
Added tables, seating, lights & atmosphere!
300 westheimer houston tx - (713) 526 6551
This show is 18+

Main Stage

DOC MARTIN

Mix The Vibe - Sublevel Maneuvers (15th Anniversary Edition)
As Doc continues the tradition, he delves into King Street's classic catalogue while putting his own spin to a few choice cuts. Mixed on three 1200's, a Urei Mixer, and a whole lotta love, this is house music in its purest, most untainted form.
While most star DJ's are one-note musicians sticking to a single subgenera of music, Doc's live sets bring many styles of music as well as people together. In this age of specialized formats among DJ's and producers, what sets Martin apart from his peers is his ability to spin everything from deep house, acid, funk, tribal, and classics in a set, while having it all make sense. He continues to spread the gospel according to Doc

MICHAEL DEGRACE & CZAR

VIP Room Upstairs
WES WALLACE & WONJI ...
Private, 21+ video bar with reduced drink prices
& food provided by La Strada

Info & Contact

Tickets : \$15 Advance / \$18 Day of
Advanced tickets available at
Numbers, Chemistry Music & Groovetickets.com
first 100 receive free CD, T-shirt or
Chemistry Music Gift Certificate
Presented by Hypes_Productions & Chemistry Music
Sponsored in part by habitat, located @ 1415 California
Open every Saturday Night From 1:00 AM 'till Dawn'
contact : wes.events@numbersnightclub.com

THE UNDERWORLD

SATURDAY OCTOBER 29TH

LIVE MUSIC BY **ASMODEUS X**

COSTUME CONTEST WITH CASH PRIZES

\$10 PER GHOUL **DRINK SPECIALS**

UPSTAIRS TREAT THE DEAD BANG

HALLOWEEN MONSTER BASH

DOORS @ 9PM **ALL AGES!!!!**

NUMBERS
300 Westheimer | (713)-526-6551
<http://www.underworldnightclub.com>
<http://www.numbersnightclub.com>

WHAT'S YOUR PROBLEM?

Your medical bills?

YOUR

Your criminal charges?

SOLUTION

Your damaged vehicle?

ATTORNEY M. FOX CURL
Law Offices of PHAN & PHAN
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2714 Louisiana Street, Suite 100

• Licensed by the Texas Supreme Court • Personal Injury • Member, Houston Bar Assn. • Criminal Defense • Member, Houston Young Lawyers Assn. • Member, Harris County Criminal Law Assn.
phanandphanattorneys.com phanandphan@netscape.net
Not Licensed by the Texas Board of Legal Specialization

THE 6TH ANNUAL Horrible Noise

EVERY WEEKEND IN OCTOBER

SOUTHMORE HOUSE
3107 LEELAND
(713) 299-4996

AFTER THE FEATURED PROJECTS EACH NIGHT, THE SHOW DISSOLVES INTO A FREE-FOR-ALL NOISE FEST WITH STRANGE INSTRUMENTS THAT USUALLY GOES ON FOR ABOUT 6 HOURS A NIGHT. ALL ARE ENCOURAGED TO BRING THEIR OWN WEIRD INSTRUMENTS AND PARTICIPATE. ALL THE SHOWS ARE RECORDED AND PUT ON CD AND MP3.

PUDDIN' SAUCE, DEAD TULIPS, PHOTON GHOUL, SPAGIRUS, MALISE, AUNT'S ANALOG, THE DAMNED MODELS, SCISSORTAIL, GREEN OX SOUND, THROWN AMP HEARTACHES TRIO, HUEVON, ELVIS PRESLEY II, DÖCK HAMMER, BLACK LEATHER JESUS, EUGENICS COUNCIL, S.P.I.T., CONCRETE VIOLIN, GOAT, A FAIL ASSOCIATION, PECHUG, MASS MURDER MEDIA, MUZAK?, ETHER RESEARCH, THERAPY, BUNDLE OF JOY, ROBST, METALOPOLIS

The Way We Wore

Vintage Clothing & Costumes

RENT AND PURCHASE COSTUMES

WIGS
COSTUMES
DISCO CLOTHES
HIPPIE CLOTHES
40'S-50'S DRESSES
60'S MOD CLOTHES
VINTAGE PURSES
PLATFORM SHOES
GO GO BOOTS
AND ON AND ON...

2602 WAUGH DR.
713.526.8910

2 BLOCKS NORTH OF WESTHEIMER
WAUGH @ MISSOURI IN THE MONTROSE
WWW.THEWAYWEWORE.COM

NUMBERS

Upcoming Events

10/15 - West Fest / MISS KITTIN

10/22 - Danseparc

10.23 - Misfits Party

10/28 - CLASSIC Halloween!

10/29 - Halloween MONSTER BASH

10/31 - CoRE - Halloween Party

11/5 - Danseparc

11/ 12 - ANDY BELL (from Erasure) - DJ SET

11/14 - HAWTHORNE HEIGHTS

11/19 - DOC MARTIN

11/20 - THE ENGLISH BEAT

12/17 - Boys & Girls X-mas Party

12/29 - BOB SCHNEIDER

12/31 - New Year's Eve Party 2005-2006

***Too Fast Thursdays - EVERY THURS.**

*** Classic Numbers - EVERY FRI.**

numbersnightclub.com

300 westheimer houston tx usa 713 526 6551

THURSDAY OCTOBER 6, 2005



HINDER

with special guests



AND **SPIRACELL**

Doors@8pm / Cover-\$5



ROCK | DANCE | LOUNGE

LIVE MUSIC 7 DAYS A WEEK



FRIDAY OCTOBER 7, 2005

w/ Giraffe and Liquid Sand
Doors@8pm / \$7 Cover

**BUZZFEST
PRE-PARTY**



**FRIDAY
October 21st**

Live Remote w/
Zakk United
from 7pm-Midnight
Last chance to
Win Tickets

Doors@6pm

SEETHER



w/ Glass Intrepid, The Finalists, and Dine Alone

Texas Buzz Schedule

ANEW REVOLUTION



SUN. OCT. 2nd w/ PROGNOSIS & LAST STARFIGHTER



SUN. OCT. 9th w/ ROCKETT QUEEN & MEMORY LANE

PIMPADOLIC



SUN. OCT. 16th w/ 57 STATE & EASY JESUS

FAKTION

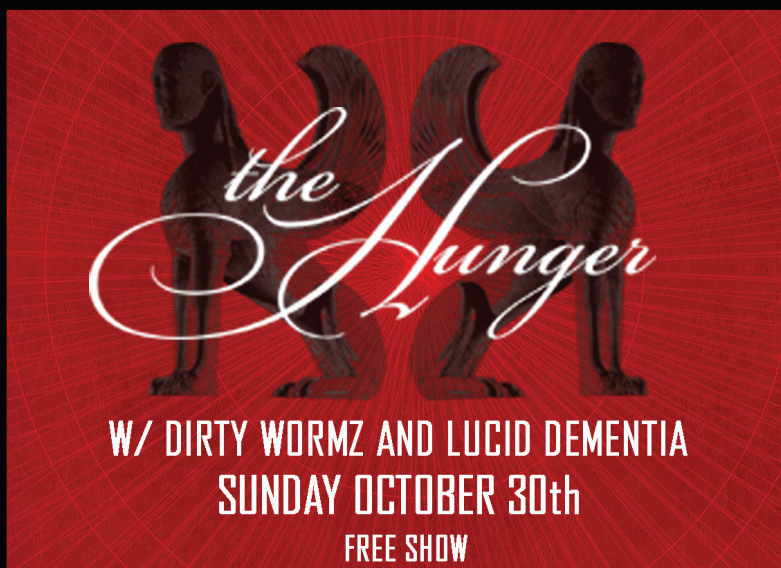


SUN. OCT. 23rd w/ STILLFRAME & ANUBIS



**HALLOWEEN
PARTY
SATURDAY
OCTOBER 29TH**

**COSTUME
CONTEST
@MIDNIGHT
w/ CASH & PRIZES**



W/ DIRTY WORMZ AND LUCID DEMENTIA
SUNDAY OCTOBER 30th

FREE SHOW

College Night Schedule

ERASE the VIRUS

WED. OCTOBER 5th w/ ECOS NOVUS & STAGE DIVE

DEMON ENEMY | HOUSE OF MOST | THE REWINDS

WEDNESDAY OCTOBER 12th

UNDER THE GREEN | ESCAPE PLAN

WEDNESDAY OCTOBER 19th

4 FOUR DURO TBA

WEDNESDAY OCTOBER 26th

Faceplant



THUR. OCT. 20th w/ ALLIGATOR DAVE & LOWER LIFE FORM

18 and up welcome - Wed. Only

18307 Egret Bay Blvd. Houston(Clear Lake), TX 77058

281.335.0002

www.ScoutBar.com

#1 IN DETOX

B-CLEAN™

BE COOL. BE CAREFUL.™

It's Not About Luck!

B-CLEAN PRODUCTS FOR INTERNAL AND EXTERNAL TOXIN REDUCERS

•B-Clean Formula

Works in one hour, effective up to five hours. In Hawaiian Tropical & Orange.

•B-Super Clean

Works in one hour, effective up to five hours.

•Effervescent Tablets

Works in one hour, effective up to five hours. Water Soluble formula tastes great.

•Hair Cleansing System

Effective up to eight hours, eliminates external barriers and lowers toxins deep within.

•Daily Capsules

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

Ask for B-Clean at your Favorite Smoke Shops!

DOUBLE MONEY BACK GUARANTEE

DOUBLE MONEY BACK GUARANTEE

**SUPER
HAPPY
FUN
LAND**



Sat Oct. 8th:
Giant Katrina Benefit featuring
Shaved Marmosets
State of Maine
She Screams Infinity
Dumbarton
Like, Whatever!
From Postcards to Letters
Canary
Doors open at 3pm!
proceeds benefit the Red Cross

Fri Sept 30th:
Parts and Labor
Tuxedo Killers (Austin)
Mr. Electric
Inscrutable Vocabulary

Sun Oct. 9th:
Doors open @ 7pm
Sexy Time, Loss for Words
Searching for Something
Without a Face, the Dimes, CICP

Sat Oct. 1st:
The Sidekick
The Mysterious H?
Panda 84
Cinema Bomar

Mon Oct. 10th:
The Tuna Helpers
Laura Donkervoet
The Squishees

Oct. 2nd:
Bent Gents, Rusted Shut, Ese

Wed Oct. 12th:
We Quit
The Difference Engine

Wed Oct. 5th:
Bearded Child Film Festival
with music by Westview

Fri Oct. 14th:
The Mathematicians
Chim Charoo
Organ Failure

Thur Oct. 6th:
Crooks and Nannies (New Orleans)
A Particularly Vicious Rumor (New Orleans)
Free Radicals, Listen Listen
White Bitch (New Orleans)

Oct. 15th:
West Fest Compressed
@ Imagine That
With Organ Failure
The Dimes
From Postcards to Letters
Flowers to Hide
Chim Charoo
Rusted Shut
A Pink Cloud
Noon-8PM

Fri Oct. 7th:
Katrina Benefit Comedy Show
featuring comedians
Patton Quinn, Bryan Gutman, Lisa Delarios,
Bryan Roberts, Robin Weinburgh, Lucas Molandes
and Kerri Lendo

Afternoon Art Workshops Every Sunday
1st & 3rd Sundays 2-6pm: Comics Jam Add-On Comics!
2nd & 4th Sundays 3pm-6pm: Screen Print & Tye Dye Workshop

2610 Ashland Between W.26th/27th
713.880. 2100

www.superhappyfunland.com

Super Happy Fun Land is Houston's venue for experimental electronic music, underground jazz and outsider art, featuring: Patio & Outdoor Stage, The SHFL Theater 2/ room for 200 folks, The Super Happy Fun Cafe, The SHFL Art Gallery.
Available for fundraisers & private parties

Boys & Girls Club / Union Productions present:

MISS KITTIN

w/ Dj Treoki

Saturday
October 15
2005

@Number's Nightclub | 300 Westheimer

ALL AGES Doors @ 8pm / Show @ 9pm

\$15 pre-sale / \$20 at the door

Tickets are \$15.00 pre-sale online from www.groovetickets.com or at these fine locations: *Atomic Music, Chemistry Records, Sound Exchange, and Numbers Night Club.* Tickets are \$20.00 at the door, please be AWARE, this event will SELL-OUT! BUY YOUR TICKETS IN ADVANCE TO INSURE ENTRY!!! For any event related questions please email: Boysngirlsclub@gmail.com or visit www.boysandgirlsclubonline.com or HoustonBeats.com for more info.