FPH

FREE PRESS **HOUSTON**



FEBRUARY 2010
ISSUE 112
WE ARE CAT PEOPLE

INTERVIEW: MICHAEL BERRY
WHERE GOES THE NEIGHBORHOOD?

ALSO: DISSENT | SAD GORILLA | WHERE HOUSTON POOPS

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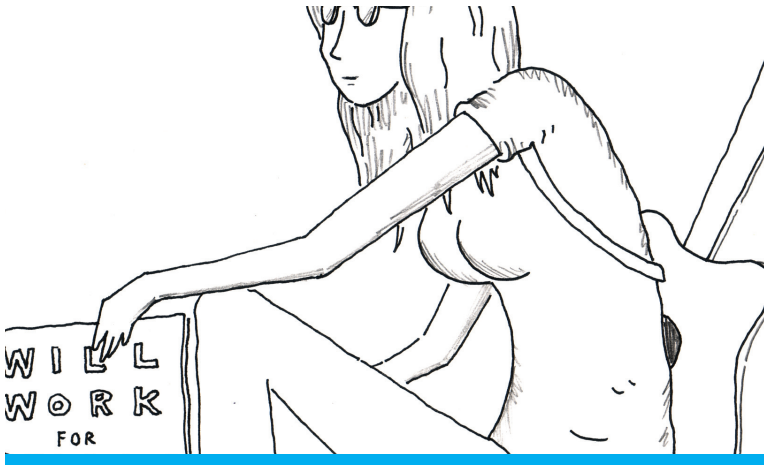
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AWN

COVER ILLUSTRATION
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SUPER HAPPY FUN LAND

Coming to the gallery in January:
Doug Hiser

Feb 1st:
No Mas Bodas, The Trills, Colores in Espiral

Feb 5th:
Liz King, Stove Blow, Days n' Daze, James, Dalton, and Marissa, Chairs

Feb 6th:
Doors @ 6pm
Visionary Noise Presents NO GLOVE, NO LOVE! FEST
In Honor of National Condom Month, benefiting www.projectgetreal.org
Odessa, Cavernous, Dinner At Dahmers, Play For Keeps, On The Rag
Waverly Hills, Rise To Conquer, Rats In The Attic

Feb 8th:
A Lull, Listen Listen

Feb 12th:
Free Pop, Swamp Tease, Ancestral Diet, Taboo

Feb 13th:
Shining Sex, Slaughter-Fetus, Stress, The Slasher is The Sex Maniac!,
Solamente Nero, Respirator

Feb 14th:
Chinese New Year & Valentines Day Party!
with Muzak John, Organ Failure, We Leave at Midnight

Feb 15th:
The Heligoats, Nonsense Music Band, Texas Rebel, Penny Arcade

Feb 18th:
Mad Marionettes

Feb 19th:
Robbers, The City Lives, Days n' Daze, Jimson Jolly Vagrants, Darwin's
Finches

Feb 20th:
Peace, Loving

Feb 26th:
Leftmore, The Travelers, Oh Clementine!, Frank Freeman, Kim Champion,
Linky Dickson

Feb 27th:
Rotten Piece, Wasp and Pear, Amputee, Gel Tab

March 1st:
Porno Galactica, Stolen Library

March 11th:
A Better Hope Foundation (California)

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February Shows

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Come And See My Dead Person,
Giant Battle Monster

Feb 6
2 Star Symphony,
The Tiny Tin Hearts

Feb 8
That One Guy (early show 9pm)

Feb 11
Chris Hawkes

Feb 12
Luxurata

Feb 13
Spain Colored Orange, Sweetmeat,
Opposite Day

Feb 17
The Lonely H

Feb 18
The Young Republic, Paul Banks & The
Carousels, Lindsay Rae Spurlock

Feb 19
The Flamin' Hellcats

Feb 25
Kennedy Bakery

Feb 26
Appleseed Cast, Dreamend

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Mondays
SAD GORILLA and PALS
Tuesdays
ROLLIN' ON DUB REGGAE NIGHT
Wednesdays
ROBERT ELLIS & THE BOYS

UPCOMING SHOWS

2/5
Benefit for Haiti w/ Nosaprise, Fat Tony and Gormeh Sabzi

2/12
Eastern Sea

2/13
Screaming Females, Jeff the Brotherhood

2/18
Sydney Harkreader

2/19
Jody Seabody

2/20
Game Genies feat. Angie and Glasnost - a night devoted to video games

2/21
IDIGINIS, Eleven Fingered Charlie, 4 Mins Til Midnight

2/25
Givers, Caddywhompus

2/26
DollyRockers, DeadEnd Cowboys, & Mooseknuckle

2/27
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LETTER FROM THE EDITOR
FEEL FREE TO TAKE US SERIOUSLY

Call your mother. God blessed you with a mother who loves you and would do anything for you. Why don't you call her? What did she do to deserve this? You know, I know, and the American People all know that Mom would do anything for you. She is constantly rooting for you, bragging on you, and praying for you but you won't even call her to see how she is doing. Did you even bother to ask her if she is over the cold she had? She wants you to call her. Or better yet, stop by and see how she is doing. Skip that replaceable evening with your friends. But Mom, she is not going to be here forever. Go see her. Kiss her. Tell her you appreciate her. Go on, you know you want to. She might cook.

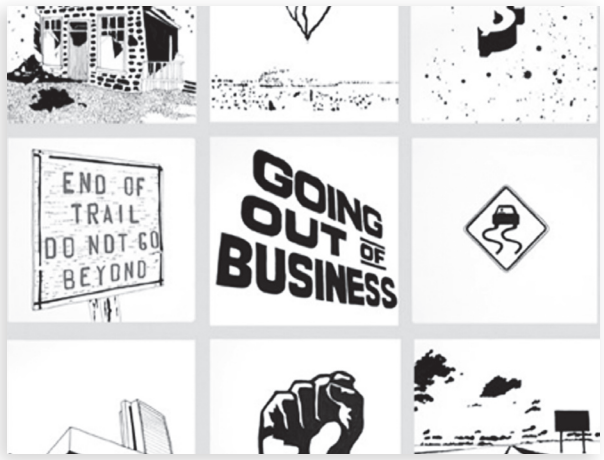
OMAR AFRA

ART SHOWS THIS MONTH

SUFJAN STEVENS: THE BQE
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DEBRIS: DESPONDENCY IS DEPENDENCY

by BUFFALO SEAN

WITHERING IN THE LIGHT OF HELPLESSNESS, ONE CAN ONLY WISH FOR SOMETHING DRASTIC TO CHANGE. NOT GIVING UP IS ITS OWN REWARD, BUT IS ONLY COLD COMFORT FOR THOSE WITHOUT A GLIMMER OF HOPE. DESPONDENT ABOUT THE STATE OF ART, THE CITY'S ARTWORLD AND THE NATIONWIDE MALAISE, I TREATED THE PASSING OF 2009 AS AN IRISH WAKE, WALLOWING IN A MIRE OF PITY AND SADNESS.



WITHIN A FEW WEEKS the feeling had already passed, victim of a raucous fresh feeling in the passing of a decade. The Oughts are able to be celebrated like the passing of a flawed good friend. That bastard. *sniff* we had some good times. Somehow, that sad note fell flat out of the air. It was a New Orleans funeral now, a bouncing rhythm with a bit of a drone to it. As we shook the casket filled with Bush and Obama HOPE, Katrina and Ike, war and installation art, Kanye West and Jeff Koons, crystal meth and 9-11, the carcass rolled about in its final dance before being put into the ground and covered up in concrete (so he doesn't come up again).

The truth is that there are great new things around and the possibilities of defining a new decade is an enormous opportunity for everyone. All of a sudden there are innovative new alternative spaces, organizations going through crucial transitions, new writers, curators and artists in town and young artists on the brink. ***Labotonica's*** great space at the corner of Elgin and Dowling lends weight to a bright, energetic show by Carlos Pozo (up through February 20). On the second floor of the **Lawndale Art Center** Christopher Cascio's collages bottle lightning with their pitch-perfect compositions and ridiculously vibrant red. **Temporary Space** opened with a BANG and a six-month mandate at 1320 Nance in January with Domokos, Michael Dee, and Francis Giampietro; their next show on February 13th will be a blowout (thetemporaryspace.com). **Temporary Services**, out of Chicago, (temporaryservices.org) blew through town over at **=SKYDIVE=** with their DIY message and brash slogan "ART WORKERS WON'T KISS ASS." They encourage any and everyone to throw exhibits, start art groups and seize power in the artworld- along with printing the free revolutionary materials on their website. **Skeez 181** will kick off February with a show at Summer Street Studios (2500 Summer Street) featuring Danza Azteca Teokalli. Opening February 6th, *1000 Faces* will bring together new work and recreations of older site-specific paintings by Black Swan Printing. Blending tagger methods with Aztec symbolism and science fiction, Skeez's faces will contrast well with a parking lot full of David Addicks' president heads.

Rice Gallery seems to be establishing an identity above and beyond the already respectable utter devotion to installation art; in recent shows and continuing through this spring's El Anatsui exhibition the curators have found a synergy between artists working with found and recovered materials that is stretching into a full lesson an the unharnessed power of the detritus of our society. Monstrous biennale **Fotofest** returns March 12th, this year's festivities focus on Contemporary U.S. Photography, thankfully pulling back on the reins of their thematics (which have brought us recent conceits like "Water" and "China"). Over 200 galleries and spaces are participating in what will "encompass the whole city of Houston for a month and a half" – their words, not mine. The real upcoming gem is the **Menil Collection**'s new Maurizio Cattelan show full of site-specific installations, opening February 12th. A blockbuster show sure to be full of hilarious scenarios, *Is There Life Before Death?* was curated by the Menil's Franklin Sirmans, now on his way to greener pastures at LACMA only 18 months or so after coming to Houston. Great young artists **Emily Link** and **Lane Hagood** may also be on their way out of town- the inevitable result of dematriculation and the lack of a competitive graduate school or three in the city.

Despite Houston's shortcomings, I don't know what I was so worried about. Change always happens. For this decade, the backdrop is already there. You can throw a show, write about it, document it all yourself and spread it around the world pretty easily and cheaply. Take the Temporary guys' advice. If you can't find something to do, you're not trying hard enough. FPH

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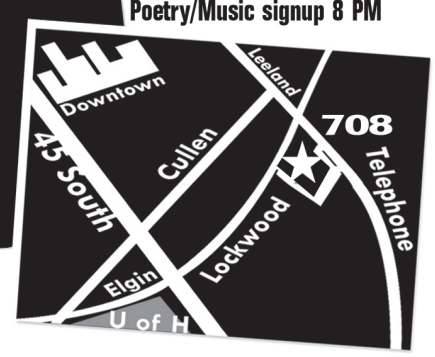
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Weekly Shows unless otherwise posted

Monday
Open Mic

Tuesday
John Hogan, Jambolism

Wednesday
Moonshine Summit, Potroast, Drum Circle

Thursday
Leslie Newman, The Hightailers

Sunday
Acoustic Jam Session 12-5:30, Fahl & Folk/ Jimmy Deen

Shows in January

Feb 6- Congas by Carlos and Fondue Monks

Feb 12-George Babbas, Raina Rose, The Blue Hit, Subroutine

Feb 13-Premium Blend Band

Feb 19-Mad Marionettes with God and the Devil!

Feb 20-Wisebird

Feb 26-Dirk Quinn Band w/ Disaporic

Feb 27-Invincible Czars

CURVED

by MICHAEL BERGERON

DISTRICT 13: ULTIMATUM

Luc Besson continues to be behind some of the most action packed genre flicks around, here in the role as screenwriter and producer on District 13: Ultimatum. The film is the sequel to just regular District 13 (from 2004), or Banlieue 13 or even District B13. Of course after District 9, a wholly unrelated title yet no doubt confusing to the layman, don't even begin to go there.

D13 uses the stunt stylings known as parkour, a kind of power combo or martial arts and gymnastics, and D13: Ultimatum has the distinction of featuring one of the main practioners of the movement David Belle in the lead.

Banlieue 13 was a heavy influence on the opening sequence of the reboot of James Bond in Casino Royale (2006), although Banlieue 13 had a much smaller art house release. D13 was the story of castes of downcast society enclosed within cement walls to prevent their decay seeping out to the more refined areas of Paris. D13: Ultimatum continues this train of though.

Parallel stories follow rebel Leito (Belle) making an alliance with one of the factions cordoned off in D13, while supercop Capt. Tomaso (Cyril Raffaelli) takes down an entire gangster's empire in a worthy sequence that composes most of the first two reels. Events conspire against Tomaso when he's set up on a phony heroin bust and he contacts his uneasy ally Leito to bust him out of the joint. The conspiracy goes all the way up to the President (of France natch) while narrative twists revolve around taking out D13 with strategic bombs. The President must order the strikes and one of his main advisors hopes to gain contracts involved in the rebuilding of the decimated area.

Okay enough plot, but what about the action? After all the attraction of this particular kind of running and jumping plus the leap through the transom from the first movie holds a high bar. It's a barrier D13: U makes its own as Belle does a leap and gravity defying upwards spin out his balcony window and Raffaelli dives from mid-air through the narrow window of an economy sized automobile.

Maybe the action choreography is as good as it gets. Certainly the fact the main actors are doing their own stunts adds to the realism. And the look and feel exceeds similar genre movies. But the main thing that makes District 13: Ultimatum fun to watch despite editing that suggests some wires may've been used in the stunts is the clockwork mechanism of its movement. When the first D13 came out it was set in the then far out year 2010, and likewise the sequel posits itself a few years after that. The setting isn't so much science fiction as metropolitan dystopia.

DVD SLIGHT RETURN

In deference to the recent Sherlock Holmes movie I checked out a couple of DVD sets offering different takes on the Victorian consulting detective. Certainly anybody familiar with the original Doyle stories knows that the Guy Ritchie/Robert Downey Jr. version has as much adherence to the characters as it takes liberties with the narrative. Striking portrayals of Holmes by Basil Rathbone and Peter Cushing also offer distinct variations on the current and literary versions.

Sherlock Holmes Double Feature offers two of the Rathbone adventures filmed during the 40s war years. The Spider Woman finds Holmes up against the vicious Adria Spedding (Gale Sondergaard). At one point Holmes fakes his death and then goes undercover, something loosely taken from the Doyle version, only to become a human target at an amusement park. The Voice of Terror has Holmes facing off against Nazis in wartime London. The single DVD has versions of the films (they each run around 70 minutes) that have been recently restored.

The Sherlock Holmes Collection contains the extant episodes of the 1960s BBC series with Peter Cushing as Holmes. Those eps include The Hound of the Baskervilles, The Sign of Four, The Blue Carbuncle, A Study in Scarlet, and The Boscombe Valley Mystery. Cushing brings a literal take to the character with much of the show featuring dialogue straight from the stories. The case comes with a slipcover, the show on 3 DVDs. An extra featurette captivates with the wealth of information it spills on Holmes past and present.

Another series of DVDs that has kept me rapt feature the 1950s show Omnibus, mostly broadcast on Sunday afternoons. I know, most people want to watch the first season of It's Always Sunny in Philadelphia or True Blood but I'm stuck in the first decade of organized television. (TV was invented in the 20s but not successfully launched until after WWII.)

Omnibus was a cultural arts cavalcade that ran 90-minutes and was hosted by Alistair Cooke. The show was usually broadcast live, which makes the extended performances and staging even more incredible. Make no mistake, the quality is hardly high-def, an upgraded version of whatever source material that even exists. But the fulfillment practically defies expectations. We're talking about points of view on music and drama that occur before JFK, The Beatles, heavy metal or any other similar harbinger of our modern times.

Two releases taken from the Omnibus series are Leonard Bernstein: Omnibus and Orson Welles King Lear. The latter marks the first television appearance of Orson Welles and Peter Brooks helmed the telecast. Somehow Lear is honed to under one-and-a-half hours while a couple of hours of extras include other Omnibus-Shakespeare outings, like a scene from Merry Wives of Windsor in the original brogue or dialect of the time. And yes, they were discussing Francis Bacon having penned Shakespeare in the 50s.

The Bernstein eps are like a master's class in music. A four-disc set examines opera, Beethoven's Fifth, the histories of jazz, musical theater, conducting and modern music. Bernstein has a natural charisma and the ability to put advanced notions into everyday words. As Carl Sagan was to science, Bernstein is to music and Omnibus marks his original foray into television. Despite the black-and-white format the live direction has occasional flourishes, like when an orchestra is revealed through lighting. Another sign of live broadcast is the way Bernstein often clears his throat. **FPH**



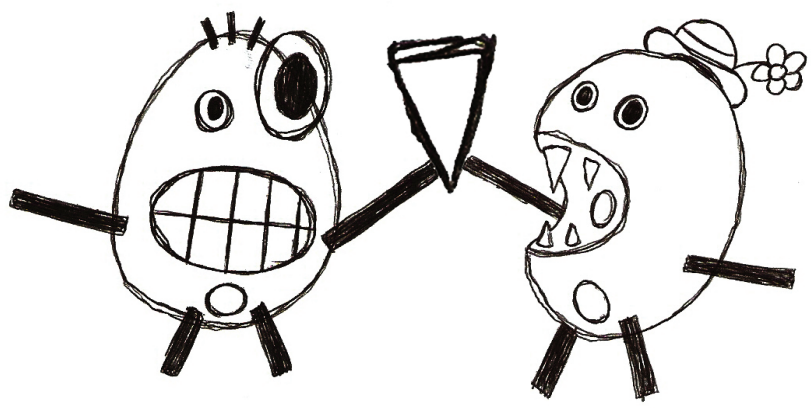


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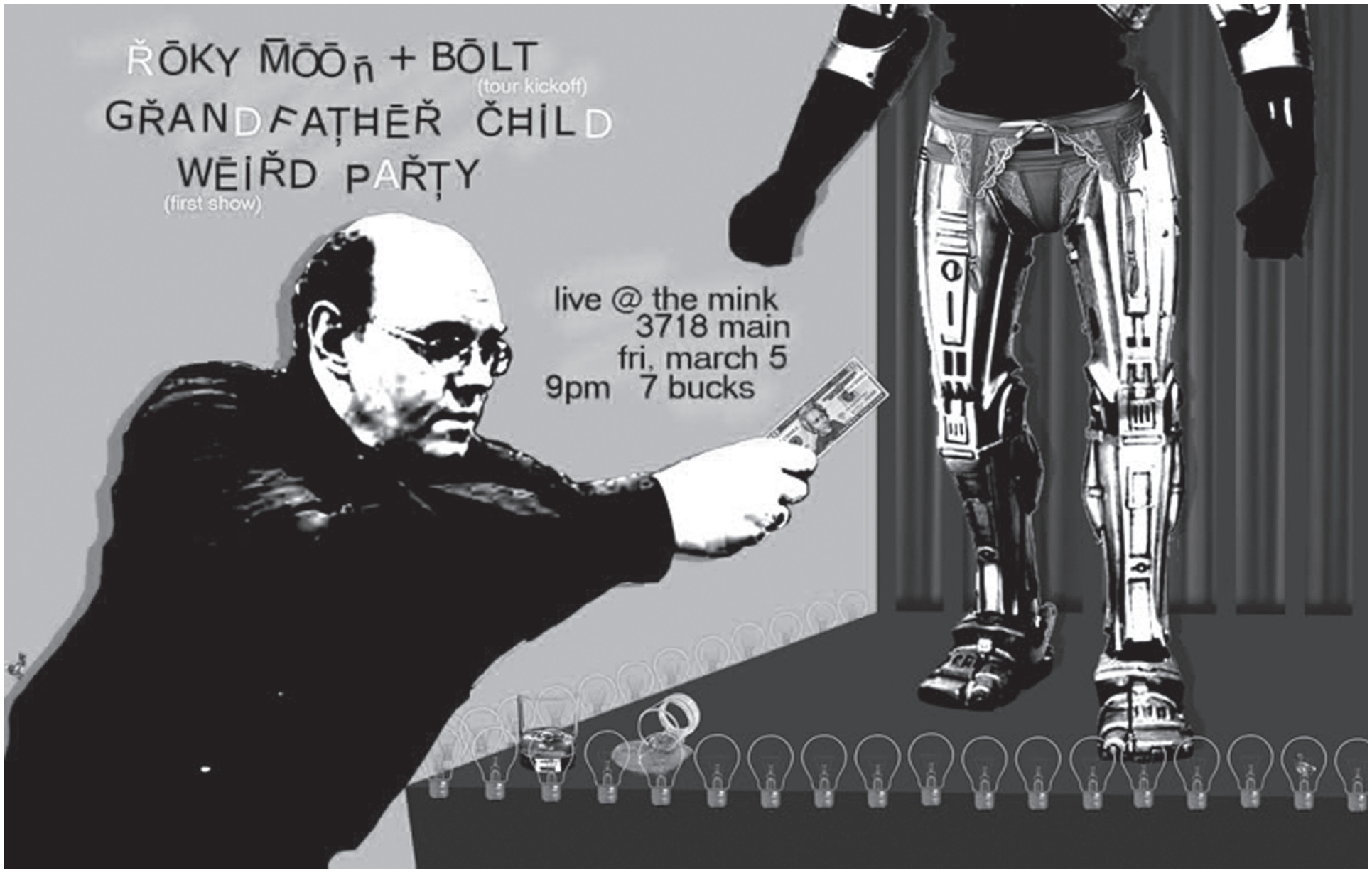


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I DREAMT OF IT, BUT IT NEVER COMES



by KWAMEANDERSON

USUALLY IN THE FEBRUARY ISSUE, I RAIL AGAINST VALENTINE'S DAY, AND THIS ONE WILL BE NO DIFFERENT. NO HOLIDAY IS A THE PILE OF CAPITALIST SHIT STAIN THAT VALENTINE'S DAY IS, IF FOR NO OTHER REASON THAN THE EQUATION AND VALUE OF YOUR LOVE TOWARDS YOUR SIGNIFICANT OTHER BASED IN A GIFT. "SHOW HER HOW MUCH YOU CARE."

THIS IS HOW MUCH I CARE, our child isn't hungry and we aren't homeless. That is fucking romantic. This morning you didn't have to stand in a chow line. I mean, come on. However, I will participate in the holiday, because my wife could give two shits about this Marxist/ anti-capitalist crap that I spew, and neither do most women (even the vegan liberal neo-feminists).

Different subject: Let us not politicize the Haiti situation, I believe that even my small contribution to Haitian relief is going into the hands of a responsible party, whether or not it does, I will have faith in the good of man. Yes, even a cynic like myself has to have hope in a situation such as this. And now…

SHOWS IN FEBRUARY

JAY Z
WITH YOUNG JEEZY & TREY SONGZ
2/22/10 | TOYOTA CENTER
Why promote a show at the Toyota Center, I don't know, maybe they'll give me tickets (or I can find another show to write about). Jay Z is monster, a conglomerate, a can of Coca Cola with a Yankee hat spitting rhymes that are supposed to make him as much a hood star as a Trump like mogul, I don't know. He's married to another corporation and going to this show is like saying, "Here, millionaire, you can have my money too!" Nothing spontaneous will happen, this is like going to see Mary Poppins, but with cursing and weave everywhere. There will be people there that will spend money to look like they have more money than they do, for Jay Z to come out and say, no one has more money than me AND I'm boning Beyonce.

AKRON FAMILY WITH WARPAINT
2/23/10 | WALTER'S ON WASHINGTON
Akron Family consistently put out exciting music. Sometimes it's rousing, sometimes it is weird. Last year's album "Set 'Em Wild, Set 'Em Free" was one of the best albums of the year. On record they come off as unpredictable and untamed, and that is what you hope for in a live show. I've heard of them ending shows by parading the audience into the street. They are about the feeling, the moment, and they want you to get involved. Warpaint is equally excellent, this is something you should do. Akron Family plat live to make you feel alive, join in the experience.

ALBUMS

BEACH HOUSE
TEEN DREAM (*SUB POP*)
Beach House is responsible for one of the best albums of 2008, Devotion. The arrangements were lush yet simple. The beauty of the song remained from beginning to fade, and so it is no wonder that their new album is one of the highest anticipated releases of this year. The first single, "Norway" adds some tempo and but the magic remains intact. This is an album that will sit with you all year, becoming greater with each listen, it could be the soundtrack of a nice Valentine's Day, a beautiful spring night, a cool summer morning, the music complements and defines or redefines moments. You want this album.

SADE
SOLDIER OF LOVE (*SONY*)
Sade is an institution, her name is her sound, she is one of the few artists who is a footnote. There are love songs, and then there are Sade's love songs. The lyrics poetic in tragedy or romance, it would make you say, "Do I love someone THAT much?" or "Has heartache ever hurt me THAT bad?" Her new album is called Soldier OF Love, the title alone encompasses fight, struggle, and maybe resilience or at least glory in battle. Her music grooves and carries along her unmistakable voice, a sound that draws from reggae, british soul, jazz, electronic, lounge, but all archetypes of sound basically translate into Sade. Sade waits as long as she wants to put out albums, but it is always worth the wait. February is said to be the month of love, nothing says love more than Sade. FPH

THE TRANSGRESSIONS
02/28 | THE MINK



HELIGOATS
02/15 | SUPER HAPPY FUN LAND



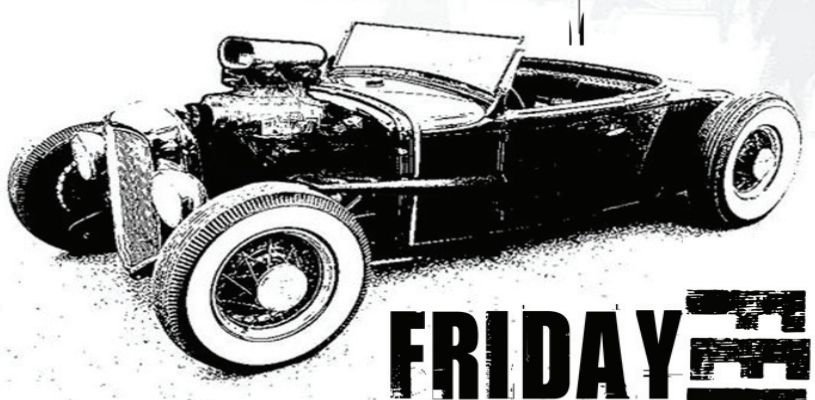
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"This Machine Kills Apathy"

Original Paintings By Musician
Tim Easton

Saturday, February 6, 2010
7:00pm - 10:00pm

Tim Easton paintings come from the same place: folk or outsider based drawings with influences from the abstract expressionists and pop artists that came before. "This Machine Kills Apathy" combines all of this plus influences from everyday life in the high desert of southern California, where he currently calls home.

The main subject is the guitar. These paintings use found or salvaged wood for canvases and house paint, spray paint, pencil, chalk, pastels, acrylics and water colors, plus whatever else is on hand to make the actual piece.

Some of the art pieces are part of an ongoing series called THE PORCUPINE 500 where Tim uses a blank or recycled album jacket to paint the cover of a vinyl album of original songs that is included with each painting. The series for Cactus Music was made especially with the Houston show in mind. All of the album jackets contain a working slab of vinyl inside, which comprises the album PORCUPINE, released in 2009. Using the guitar as a building block and symbol for change, "This Machine Kills Apathy" iinvites us to apply emotion and action in everyday life.

Tim Easton is a singer/songwriter/folk artist that was born in upstate New York and raised in Ohio. He spent several years as a street musician in Europe before returning to North America to begin making recordings of his songs in order to continue the cycle or tradition of the troubadour. These songs are based in the history and tradition of folk music from all over the world, with a side dose of popular music to bring up the volume.

Free Live Music! Refreshments By Saint Arnold

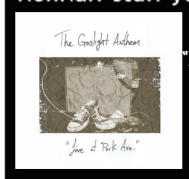
+ 2/5 - Sondre Lerche @ 5:30pm (signing only)
+ 2/6 - Fox Derby @ 2:00pm
+ 2/13 - Gold Sounds @ 3:00pm
+ 2/15 - Rocket To The Moon @ 5:00pm
+ 2/19 - Reckless Kelly @ 6:00pm
+ 2/20 - The Explosives @ 12:30pm
+ 2/20 - Emory Quinn @ 2:00pm
+ 2/27 - Texas Tycoons @ 1:00pm
+ 2/27 -Something Fierce @ 3:00pm

More Announcements Soon!

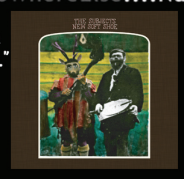
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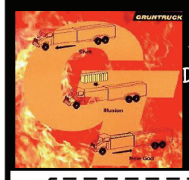


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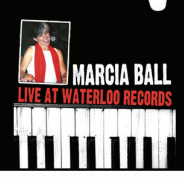
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INTERVIEW:

DISSENT'S TOMAS ROBERTS

by OMAR AFRA | PHOTO BY ROSA GUERRERO

Dissent plays the kind of Gulf Coast Hard Core that instantly conjures up rabid visions of utter barbarism. With bands like Dissent it seems as though the music is a mere vessel for the political message and forming community. But make no mistake: The music is cold and calculated and played with nuance. And it's fucking brutal live. I had the pleasure of having vocalist Tomas Roberts let us peek into this insular world of Dissent.

TELL US ABOUT YOUR EARLIEST CHILDHOOD MEMORY OF MUSICAL INSPIRATION? ¶ My earliest childhood memory funnily enough is actually jamming out to Michael Jackson's "BAD". I definitely remember asking my Mum to put it in for me. It must have been hers. I also remember dancing to Elvis Presley when I was a child.

OBVIOUSLY, YOUR POLITICAL OUTLOOK PLAYS HEAVILY INTO YOUR SONGCRAFT. IF YOU HAD YOUR WAY, HOW WOULD THIS WORLD FUNCTION? ¶ If I had my way in deciding the nature of how our world would function, I imagine a sea of small, autonomous communities, loosely connected through some type of federation to fight off any invading peoples. These types of societies would live off the land, co-existing with nature instead of exploiting it. People would govern themselves, instead of resorting to electing representatives that abuse their power for their own profit. Imagine small villages that gathered and made decisions for themselves, never granting authority to anyone, but instead respectfully taking turns to lead. If anyone let their dominating personalities attempt to take control and dictate, taking away others right to decide for themselves, they would be banished or executed. Of coarse, this society would be highly based on people being responsible, respectful, and genuinely wanting to live like this. Free from the constraint of being oppressed, and based on mutual assistance and equality.

IS THERE EVER ANY DISSENT IN DISSENT OR IS THERE A PRETTY LEVEL PLAYING FIELD IN REGARD TO COMPOSITION? ¶ Fairly rarely do we disagree on the direction of our sound. We have developed a single-mindedness through the music and the bonding of being in a band together. But we might have some small disagreements in terms of when we are putting the songs together, or certain riffs.

TELL US YOUR GUILTY PLEASURE. ¶ I have to admit, I still am in love with Blink 182's "Dude Ranch". No matter how brutal the music I listen to gets, I will always have a place for awesome pop-punk. I grew up listening to that, and that's what got me into punk in the first place.

YOUR FAVORITE LOCAL BAND THAT IS NOT HARDCORE? ¶ My friend Austin Sepulvado has this awesome country band (Robert Ellis and the Boys). I love going up to Mango's on Wednesday nights, and dancing my ass off. I don't care what people think, I can appreciate music in all its forms.

WHAT'S NEXT FOR DISSENT? ¶ Well, we just got done recording for an upcoming 7 inch, and we have extra songs for a 7 inch split. We've been jamming for five years now, and we still have no releases on vinyl. This year we are going to change that. I really would just like to only release our music on vinyl from now on, but we'll see how that goes. We also have a second full release planned.

FILL IN THE BLANKS: HOUSTON IS THE MUSICAL CENTER OF THE UNIVERSE BECAUSE _____. ¶ Houston is the musical center of the universe because people actually care about bands, and support DIY music. Also, I've very rarely seen the type of energy and excitement for touring bands anywhere else. Houston is full of kind people that are always down to party and support the music. **FPH**



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WHERE ALL THE WOMEN AT?

by BRIGITTE ZABAK | ILLUSTRATION BY TIM DORSEY (THAT'S RIGHT, HE IS A MAN)

RECENTLY, I WAS ASKED TO CONTRIBUTE TO A MUSIC-RELATED BLOG THAT CORRESPONDS TO A NATIONAL INDIE MUSIC MAGAZINE THAT I'VE BEEN WRITING FOR OVER THE LAST FEW YEARS. AND WITH THIS NEW ENDEAVOR CAME THE IRKSOME RESPONSIBILITY OF HAVING TO WRITE A BIO.

AS I STRUGGLED to come up with a witty introduction to rival what had already been posted by the other writers, it dawned on me that I was the only female contributor. It's not a new realization, but one that I have shrugged off for awhile now. When I first decided to take a leap of faith and begin writing about music, I had the good fortune to be within email reach of one of the finest music journalists I would ever have the privilege of knowing. And that journalist just happened to be a woman.

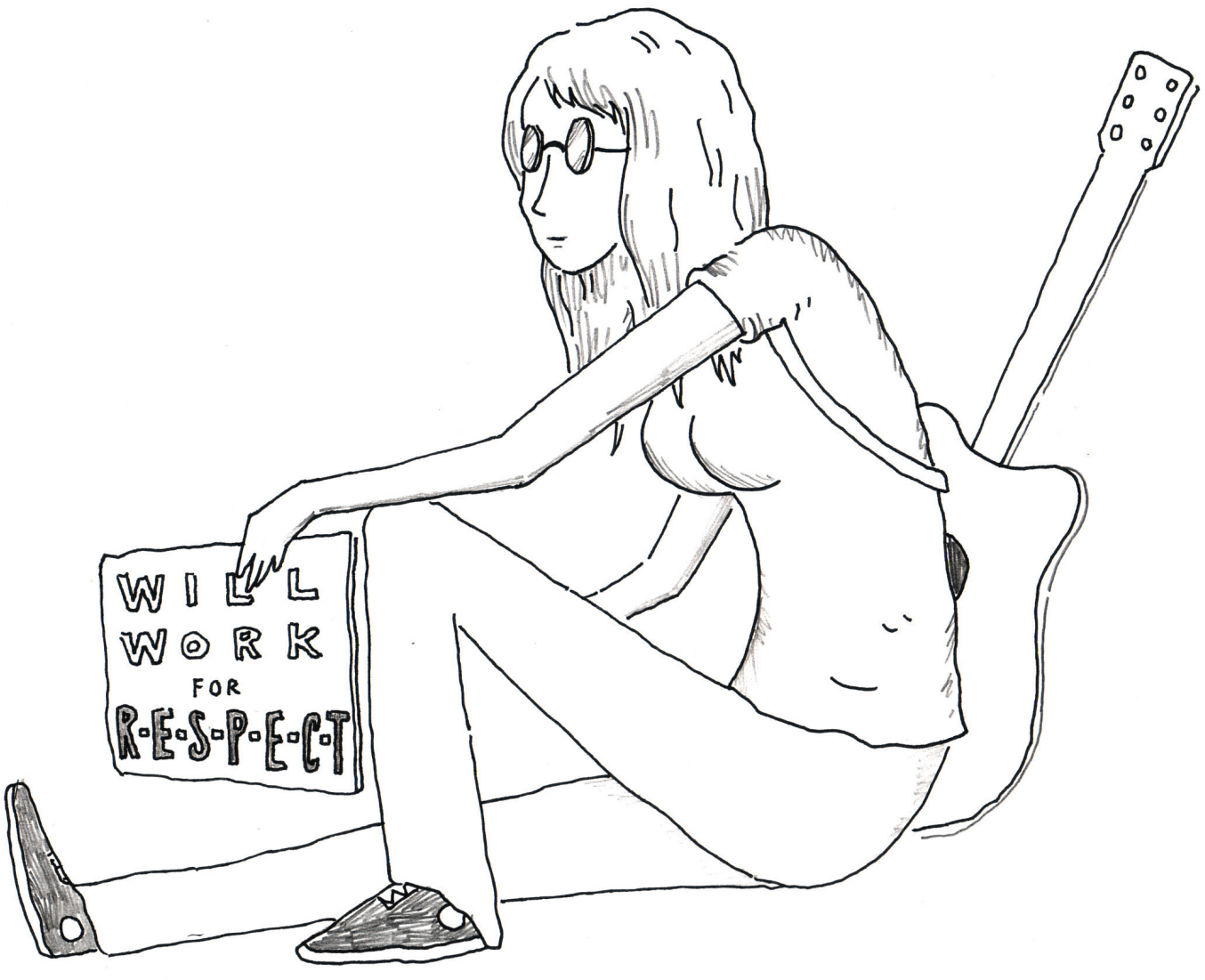
What I needed from her was encouragement and validation that I wasn't jumping head first into an area of journalism where I would be considerably out of my league. Aside from a few UIL choir competitions in high school, my technical knowledge of music is what some would call "lacking." What I had instead was an intense passion for music and the overwhelming desire to help promote musicians that needed to be heard. What I was most afraid of centered on the fact that I was a newbie in an industry that was teeming with an overabundance of male perspective and I feared my thoughts would never be taken seriously.

When I first got the chance to speak to Lorraine Ali, I was quick to bring up the "issue" of the dearth in female music critics and how to handle that. Unlike me, Lorraine is an awarding winning journalist having written for publications like Rolling Stone where she was a senior critic back in the 90s. She was voted 1997's Music Journalist of the Year and won Best National Feature Story honors at the 1996 Music Journalism Awards. Clearly, my success as a writer does not compare, but having someone who could give me perspective was invaluable. I wasn't sure I'd ever get that chance again and I was incredibly grateful to have been so young to the process and have the perspective of a woman who had learned a great deal along the way.

Was it necessary or even wrong of me to bring gender into the equation? Lorraine is a woman and a damn fine writer of not just music, but pretty much everything. Does it matter that a large percentage of the music critics/writers I happen to know or read are male? I ask this question because I have noticed, on a number of occasions, that editors or other writers point out when I am the lone girl in the proverbial room. I have noticed other publications openly search for more women, or any women for that matter, to contribute to their music writer repertoire. I guess that means women aren't busting down the doors (What is with me and clichés?) to write about music?

A Google search on the subject of women and music critique yielded more information on female musicians than females who write about musicians, so I turned to my social networking buddies to try to gain some perspective on the issue. I was met with silence on the Twitter front, but greeted with some interesting dialogue through Facebook. Some felt the question of why there aren't more women writing about music could be applied to any profession, from djs to comedy writers. Steven Bailey offered a more in-depth opinion on the matter, "The simplest answer is that women do not write about a variety of music; they tend to write about folk music, singer-songwriters. That is fine, but the people who are most often published have an interest in a variety of styles and eras of music. The more difficult answer is that women typically eschew what I call for lack of a better term, the harder forms of pop music: Punk, gangsta rap, heavy metal. There are some women going to those shows, but few of them are, how shall I say it, inclined to pick up a book, put a few words to paper, real or online."

Without solid research, I can't say definitively what contributes to the lack of women in music journalism. I suppose I am being bold by making such a statement in the first place. I just wanted to pose the question and get some dialogue going. Maybe what I was really looking for was an outpouring of response that would lead me to an untapped resource of badass women writing about the kind of music I love in a way that would inspire others. **FPH**



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FEBRUARY MAYNE

IT'S LIKE JANUARY BUT NOT AS FUCKING BORING



by SPENCER SCHYMA

AL AI MELOA
DOSEY DOE COFFEE COMPANY
FEBRUARY 13TH

IN MY EYES this will be the most exciting show of the month, as to my complete surprise the almost 60 year old guitar virtuoso thankfully still tours and there is no telling what he'll choose to play. The man has had such an eclectic expansive career that has rangedfrom Fusion Jazz to Spanish flamenco to the Argentinean Tango of Astor Piazzola, so there's no telling what he might have in store for us. One thing is promised though, the night will definitely feature some fantastic fret work from the eclectic jazz man who's been out shredding the shredders since the 70's . A legend in his own right, he's played in collaboration with some of the greatest musicians of the past half century, a long list which includes Chick Corea, Stanley Clarke, Paco De Lucia, Stomu Yamashita and many, many more. February 13th at Dosey Doe Coffee Company will be a rare opportunity to get a glimpse at one of the last greats of the fusion era. If you know someone who has said Jazz is dead, bash them in the face with a saxophone and tell them Al Di Meola's in town. This is sure to be great one.

JAY Z
TOYOTA CENTER
FEBRUARY 20TH

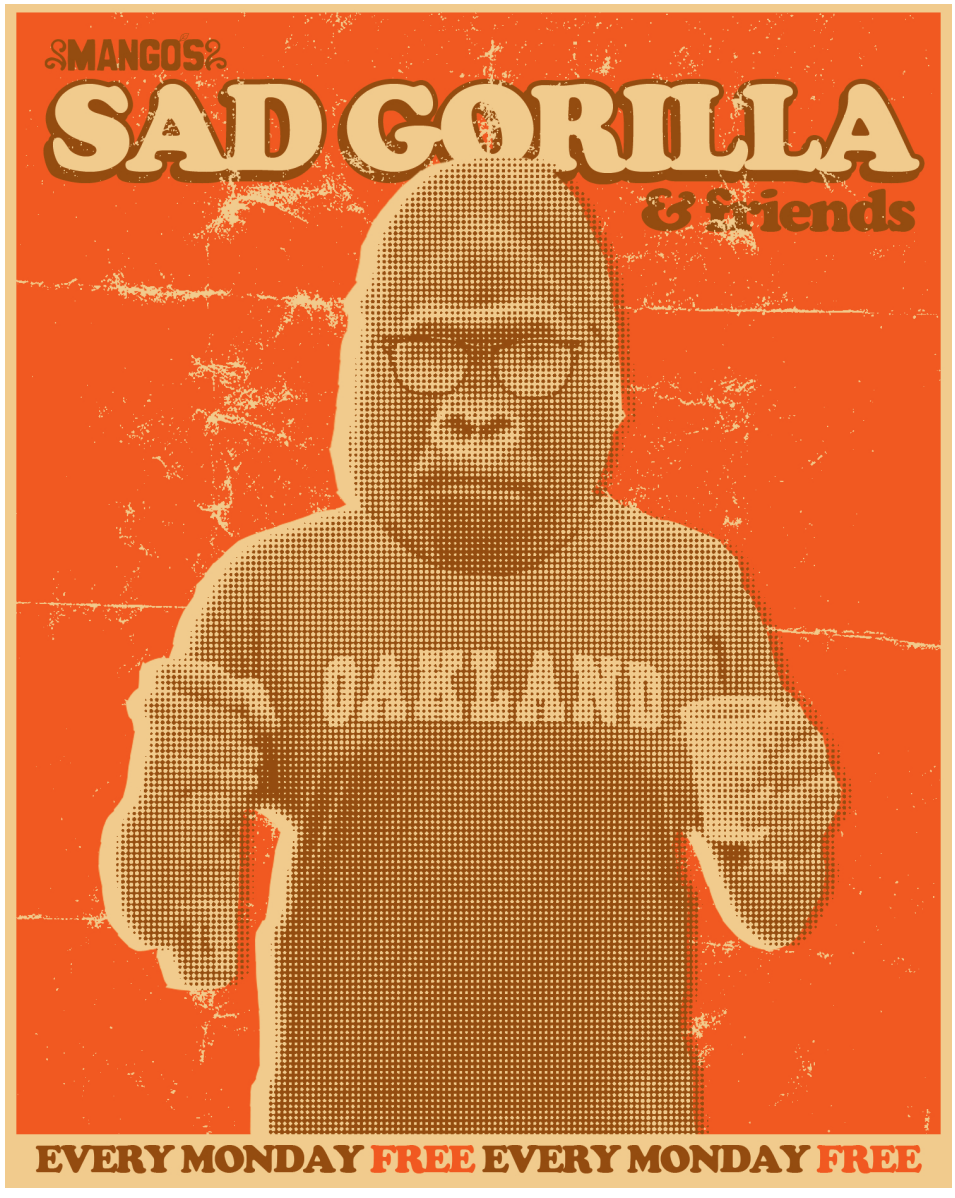
I REMEMBER LISTENING to the original Blueprint with a fiend completely hating everything I was hearing then blurting out " Who the hell does this guy think he is? Bragging about how much style, money, and pussy he has who wants to hear this? Jay Z thinks he's the shit!" My friend didn't bat an eyelash, all he said was "Well….Beyonce IS his wife." Then it hit me: Jay Z IS the shit. All the boasting suddenly made sense. From that point, I listened to The Blueprint in a new light getting lost in its silky soulful music that permeates the album. His words didn't bother me anymore and after awhile I even found myself quoting some of his rhymes and choruses. I mean, you'd have to be one badass mofo to look like Jay Z and wrap up the most beautiful woman in the music industry. Like him or not, he is a solidified bad ass. Of course coming out with an amazing debut album and embodying the whole "rags to riches" American dream somehow helps too but not quite as much. See HOVA, at the Toyota Center February 20th. Who knows? Maybe Beyonce will be there.

PASTORAL "SYMPHONY 6" BEETHOVEN
JONES HALL
FEBRUARY 21ST

HOUSTON SYMPHONY is almost a century old, originally started in 1913 with 33 part time musicians who had an annual budget of only 1,500 dollars. The Houston Symphony Orchestra has blossomed into world class stature featuring only the most prestigious musicians who specialize in Classical and Romantic period symphonic pieces. Due to the efforts of an incredible woman by the name of Ima Hogg who is responsible for its birth, re-birth, and development, H-Town is blessed with one of the finest orchestras in the country. The piece they take on February 21st is Ludwig Van Beethoven's Symphony number six in F major, one of my favorite pieces of his. More commonly known as the "Pastoral Symphony" it was noted in Beethoven's sketchbook as "recollections of country life…more the expression of feeling than of painting." What that exactly means I don't know but it is supposed to be depictive of the countryside. A woodwind drenched symphony which includes quail oboes, nightingale flutes, cuckoo clarinets, and a thunderstorm of string instruments flowing like rivers into your ears. Sounds exciting, huh? Well find out for yourself, put on those fancy loafers you haven't worn in years and that tie collecting dust in your closet, and get classy. Come out to support this city's great orchestra. You'll hear angel trumpets and devil trombones. You are invited.

FLOGGING MOLLY
HOUSE OF BLUES
FEBRUARY 10TH

DO YOU LOVE to mosh while the aroma of alcohol suffocates your lungs? How about to the music of highly energized Irish Punk? How about with some folky flavorin? If you answered yes to all of these then February 10th at the House of Blues should be a fun night for you where Flogging Molly will be playing their distinctive blend of energized rebellious post punk Irish folk music, accordian, mandolin, fiddle and all. Just like how a Rastafarian spiritual will make you wanna spark a doobie, nothing makes you want to engulf lots of alcohol more than a melancholy Irish song about how some guy's grandfather died in war. If your plan is to go to this concert I can imagine you'll swallow much of the intoxicating liquid and I can guess after maybe half of the show you'll subconsciously give yourself an accent like Fat Basterd from Austin Powers. You won't notice you sound more Scottish than Irish and you won't notice you spent all your money on tickets and alcohol. By the time you officially moshed yourself out after some dude hit you in the stomach cause you spilled his drink that he paid ten dollars for. You'll throw up all over some girl you were trying to hit on. After several hazy moments, you'll suddenly get hit in the face by that girl's boyfriend. When you leave after the final mandolin note has rung and the drunken moshery has died, you won't leave thinking about the tooth you're now missing or the money that has escaped your wallet on expensive drinks, no, you'll be thinking "Man, Flogging Molly puts on one hell of a show." **FPH**



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2004 Architecture and Urbanism Film Festival Catalog

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INTERVIEW

LUCAS GORHAM



by OMAR AFRA

JUST LOOK AT LUCAS GORHAM. HE IS ONE OF THOSE CATS YOU LIKE BECAUSE HE JUST LOOKS SWEET. BUT BENEATH THE VENEER OF THE BIG TEDDY-BEAR SWEETHEART LIES THE DARKEST HEART HOUSTON HAS SEEN SINCE JERRY GLANVILLE (OILERS HEAD COACH WARREN MOON ERA.)

THIS METHODICAL AND MANIACAL bedlamite has managed to strong-arm his way into all the good bands in Houston and won't stop there. He plays in and fronts Grandfather Child, Sad Gorilla, and several other bands you love that don't exist yet. You can spot him by his tell-tale lap steel. See, only fascists play lap steel. Duh?

WHAT INDUCED YOU TO PICK UP THE LAP STEEL? ¶ I picked up the lap steel over a period of time. I played bottleneck slide for a few years but not too seriously. However, about 4 years ago my friend Kerry showed me a movie put out by the Arhoolie record label called Sacred Steel. It is a documentary describing how the House of God Pentecostal church uses the steel guitar as its main instrument. It floored me and I became obsessed with it. I highly recommend watching this movie.

About a year and a half ago I was hanging out at my old friend Jason Jackson's house and saw an old busted up lap steel that had been in the corner of his room since we were 16 years old, so I asked him if I could have it. He said yes.

IS THE STEEL NOW YOUR 'GO-TO' INSTRUMENT FOR WRITING? ¶ Not necessarily. I tend to write more on the guitar because I can play more complex chords and use them in my songs.

I READ SOME RETARD ON HANDS UP HOUSTON CRITICIZE YOU FOR PLAYING THE BLUES YET NEVER HAD RODE A TRAIN OR SHARECROPPED. WHY IS THIS GUY BEING SO MEAN? ¶ He was probably being mean for various reasons, one probably being his strong opinions and another being a sense of overall indignation. But, to my credit I actually have rode a train. I paid for my ticket! And I did want to kiss this girl on the train FOR SURE. But I don't know man. All music is based on borrowing and inspiration.

WHEN WILL WE SEE YOU REUNITE WITH SATIN HOOKS? ¶ I don't know the answer to that question. I'm kind of on another frequency right now.

NAME ME ONE LOCAL BAND THAT MAKES YOU JEALOUS? ¶ ZZ Top

FILL IN THE BLANK: HOUSTON IS THE CENTER OF THE MUSICAL UNIVERSE BECAUSE _____? ¶ Lack of zoning. Also, everyone supports each other for the most part. There are also top notch musicians in town. 3 of which are in my band! Also because of my weekly Monday gigs at mangos. Sad gorilla 4 ever. **FPH**

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IN THE HEART OF MONTROSE



WHERE GOES THE NEIGHBORHOOD?

by M. MARTIN

RECENTLY, FREE PRESS HOUSTON RECEIVED A PRESS RELEASE FOR A PROJECT CALLED FOREVER GARDEN. THE PURPOSE OF THIS PROJECT WAS IMPRESSIVE: NOTHING SHORT OF TRANSFORMING THE 8 ACRES OF SCENIC WASTELAND LEFT BY THE DEMOLITION OF WILSHIRE VILLAGE, CREATING COMMUNITY GARDENS AND PARKLAND.

UNFORTUNATELY, almost as soon as this news was received a rumor surfaced from multiple sources that HEB had either acquired the property or penned some sort of lease agreement. Setting aside for a moment (we'll come back to it) the Forever Garden announcement, let's look at the HEB rumor--and at it's possible implications for The Montrose, particularly in light of other current and upcoming developments.

To begin with, this is only a rumor--but a pretty likely one. HEB briefly operated a Montrose location before, in the space currently occupied by Half Price Books ont Westheimer. The changing demographics of Montrose make it an increasingly attractive location for them. Additional credence for this speculation is the fact, as reported by Swamplot.com, that the holding company that owns the former Wilshire Village property has apparently been in default on loans used to acquire the property since last October (which probably explains the "For Sale" signs that went up on the property in mid-September). The company subsequently went Chapter 11 in early November. Add to this the tax liability on the property (diminished by turning it into a vacant lot, but still significant), and you have a lot of pressure to do whatever deal can be done... in what is rapidly becoming the worst business climate since the Great Depression.

If it is true, the cascade of resulting events

could completely alter the nature of Southwest Montrose and speed the ongoing metamorphosis of the neighborhood at large.

Consider: the presence of an HEB-anchored commercial development on one corner of W. Alabama & Dunlavy would have an inevitable and detrimental impact on the existing Fiesta Mart-anchored strip center on the other side of Dunlavy--with the most likely outcome being a decision by Fiesta to close the store, and the most likely outcome of that decision being a decision on the part of the property owners to put the center up for sale. Should that happen, the most likely outcome would be to see the center demolished and replaced by more high-density apartment housing, comparable to what now exists at Westheimer and Shepherd, at Richmond and Kirby, and at Richmond and Dunlavy.

Consider also that Metro's plans for the University Rail Corridor on Richmond Avenue recently received a shot in the arm in the form of Federal approval of the preliminary engineering phase of the project. Consequently, Metro has released an extensive list of properties along Richmond Avenue that will either fully or partially be acquired under right of eminent domain--in other words, seized. Metro still plans to have The University Line operational by 2012, which means that construction can be expected to begin within the next year. Once light rail construction begins on Richmond, expect traffic to begin shifting to West Alabama. Consequently, expect that at some point Alabama will be expanded from it's currently three lane configuration between Spur 527 and S. Shepherd to a full four lanes--very likely resulting in additional property condemnations as well.

By the time construction is completed on The University Line, concurrent with an expanded West Alabama, an HEB-anchored shopping center, and yet more damned yuppie beehive housing on the ruins of Fiesta Mart, Southwest Montrose as it is currently known and loved no will longer exist. Currently, much of the area between Dunlavy, Shepherd, Alabama and Richmond consists almost exclusively of older and inexpensive multi-family housing, largely favored by students, artists, and lower-income (largely Hispanic) families. Even those properties that are not outrightly condemned will be subjected to higher taxation, once the presence of 'improved' transportation and nearby commercial real estate projects have caused them to be re-appraised. Expect more old properties to disappear, replaced by more condos and frat-rat rabbit warrens.

At that point, about all that will be left of "Old Montrose" would be a few blocks of land on either side of Westheimer and the fag bar ghetto on Pacific Street--at which point most of Houston will happily proclaim "Good Riddance"--it's not like the denizens of Mommy and Daddy Land ever wanted a local Greenwich Village/Haight-Ashbury equivalent in the middle of their city in the first place.

That's one vision for the future of neighborhood. Lacking a concerted effort and vision for an alternative, it's almost certainly what will happen.

The Forever Garden proposal offers a compelling such contrast. Instead of yet another bland and soulless mini-mall, the eight empty acres that formerly held Wilshire Village would be transformed into a collection of allotment gardens, community garden space, ponds, beehives, and park space, while reserving room for a farmer's market, a restaurant, and a community center that would offer, among other things, classes in yoga, nutrition, meditation, and alternative/preventative health practices. There would also be residential spaces for participants in residency programs in Visual Art, Writing, Music, and Horticulture.

Even though Forever Gardens founder Whitney Riley confesses to having been "crushed" when news emerged of the HEB deal (Ms. Whitney has sources of her own that lead her to believe the rumors are absolutely true), she has since bounced back-- and has current plans to present a scaled-back version of the Forever Garden proposal to whomever winds up developing the former Wilshire property, as well as plans to seek out other potential urban garden spaces.

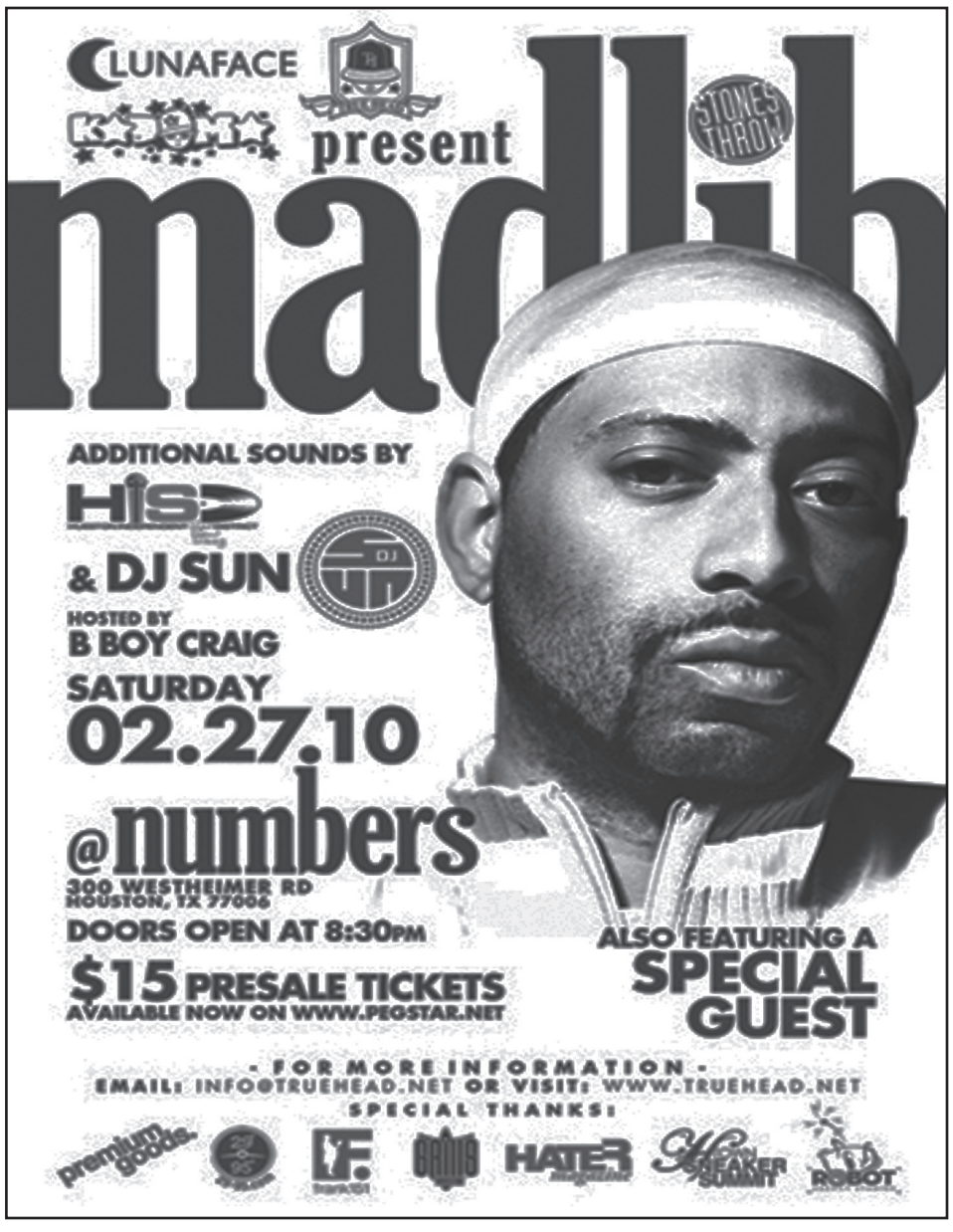
If all this sounds idealistic, aspirational, and hugely optimistic...well, that's only because it is. But what's wrong with that? Even before he was sworn in, our current U.S. President started dialing back the aspirational and idealistic principles of his campaign in exchange for a more "realistic" governing strategy....which doesn't seem to have worked out all that terribly well. If you start out a negotiation by giving things up, you can't be too surprised if you wind up giving up everything.

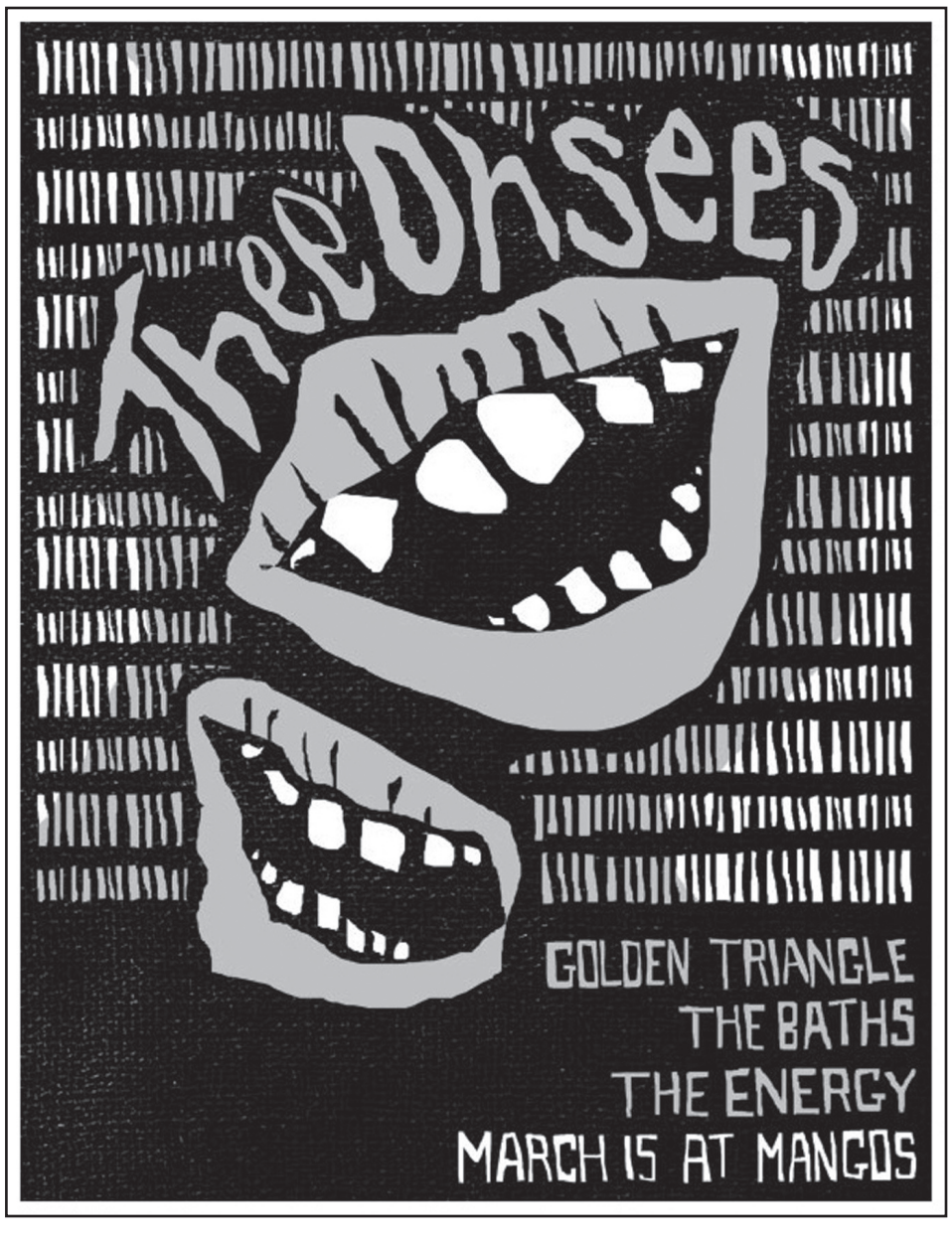
The fact of the matter is that without a conscious effort at preserving the cultural, architectural, and social uniqueness of Montrose as a community, that community will simply cease to exist. This would be a shame, because the 'hood seems to be in the middle of one of it's periodic upswings, with more bands, more street art... more young people who have not yet accepted the dreary wisdom of becoming pointless replays of their parents. It would be a shame if they didn't have a place to go and congregate--didn't have a place to hold street festivals and hang out in coffee shops and go to crappy art openings and drink cheap wine for free. Absent Montrose, there doesn't seem to be anywhere else in Houston that really fits that bill. The downtown warehouse looked promising once, but has since wound up nothing more than scenester/cokehead bars and really crappy, overpriced lofts.

So...where goes the neighborhood? What exactly constitutes "The Montrose" five years from now? Do we fall down the drain of gentrification we're currently circling? Or is it possible to turn projects like Forever Gardens from hopeful pipe dreams into into viable community development options with real business plans and real support? It all boils down to the people who live in Montrose--as it is and has been-- making a commitment to their community, one that can be measured in dollars and time spent in community service.

In other words... it's up to you. FPH

For details on Forever Gardens, check out their Facebook page. For details on the ongoing saga of the former Wilshire Village, check out Swamplot's excellent continued coverage at swamplot.com/tag/wilshire-village/.





INTERVIEW

MICHAEL BERRY

by OMAR AFRA

Michael Berry wears many hats: Former Houston Mayor Pro-Tem, City Council Member (reached term limit), Mayoral Candidate, Real Estate Mogul, Radio Talk Show Host, and local Champion of the Asshole-Libertarian-Conservative movement.

THIS GUY IS WELL KNOWN for grossly insensitive remarks and unrepentant conservatism yet he has become a friend of mine. Am I a sell out? Am I evil? Have I become what I hate? Are 4 sentences in a row on an article intro just overkill? How about 5? God only really knows the answers to these questions but Michael Berry had some answers for some other questions:

DO YOU MISS THE POLITICAL ARENA? ¶ Nope. I enjoyed it while in it, but it's time for different people. I don't believe in a "professional class" of politicians. We should all take a turn, then leave.

YOU HAVE MADE SOME PRETTY CONTROVERSIAL STATEMENTS IN THE PAST. MAKE ONE FOR US HERE AND NOW. ¶ I actually like this stupid paper and it's communist publisher. I've had a beer with him, and he passed out drunk after half a beer. He drinks Chinese beer, then passes out.

HOW MANY LOW-INCOME MINORITY CHILDREN HAVE YOU STOLEN LUNCH MONEY FROM THIS WEEK? ¶ I'm not Barack Obama, I don't believe in taking people's lunch money. I think government should get out of people's lives.

ON A SERIOUS NOTE, WHAT IS THE BIGGEST CHALLENGE FACING HOUSTON TODAY AS YOU SEE IT? ¶ If we spend all our money on a light rail, we are toast. Diverting the money from Metro's rail to police in the early 90s brought us incredible growth and prosperity. It saved the inner city from the flight of professionals. We can't afford a rail that replaces buses AND the other things we need.

JAY Z OR LIL' WAYNE. PLEASE ELABORATE. ¶ Jay Z. Lil Wayne is a flash in the pan comparatively – albeit a bright flash. Plus Jay Z has a hot wife.

GRANTED, YOU ARE MUCH SEXIER THAN RUSH LIMBAUGH. BUT WHAT WILL IT TAKE FOR YOU TO OUT-SEXY SEAN HANNITY? CAN YOU AFFORD THAT MUCH HAIR GEL? ¶ I have a better redneck accent and more game than Hannity could hope to have.

WHERE DOES YOUR LOYALTY LIE FIRST: TEXAS OR AMERICA? ¶ Texas. I love this country. But I'm a proud American, too.

PUT THE FOLLOWING IN ORDER FROM FAVORITE TO LEAST FAVORITE: ABORTION ON DEMAND, FREE HEALTH CARE FOR UNDOCUMENTED WORKERS, MANDATORY GAY MARRIAGE FOR STRAIGHT PEOPLE, BRYAN ADAMS. ¶ I feel like the guy getting kicked repeatedly in Clockwork Orange while his buddy sings "singin' in the rain." They all suck.

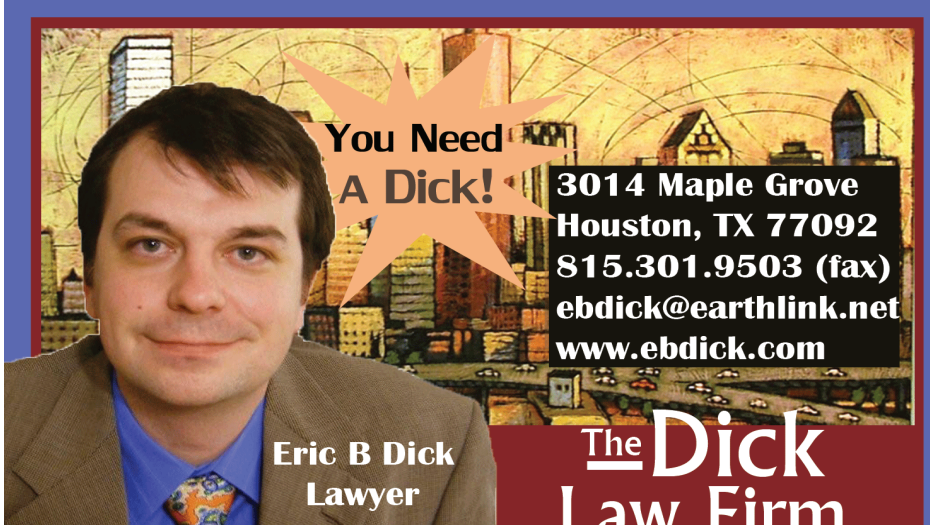
WHAT ARE YOUR FAVORITE PLACES IN HOUSTON? ¶ Christian's Tailgate, Goode's Armadillo Palace, Brown Bag Deli (where I read my first Free Press Houston), Tony's, Raja Sweets on Hilcroft. **FPH**



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SPORTS HOLIDAY INJUSTICE:
DOCK ELLIS AND THE LSD NO NO

by MILLS-MCCOIN

ON JUNE 12, 1970, THE SINGLE GREATEST ACHIEVEMENT OF ANY BIPEDAL MEMBER OF THE ANIMAL KINGDOM OCCURRED IN SAN DIEGO, CALIFORNIA; WHEN THE PITTSBURGH PIRATES' DOCK ELLIS PITCHED A NO-HITTER AGAINST THE SAN DIEGO PADRES IN A MAJOR LEAGUE BASEBALL GAME... IN THE RAIN... ON LSD.

BARRY BONDS breaking the Career Home Run record of Hank Aaron and Mark McGwire breaking the Single Season Home Run record of Roger Maris were both milestones achieved by science, not athleticism or physical prowess. The use of steroids and/or other Performance Enhancing Drugs by any athlete renders them a shit-eating coward in the eyes of this fine Sportsdesk. LSD is an entirely different burrito. Taking LSD and doing anything is really either a sign of the utmost bravery and courage or a call for help. In the case of Dock Ellis and his LSD No No, I believe his acid trip was the former.

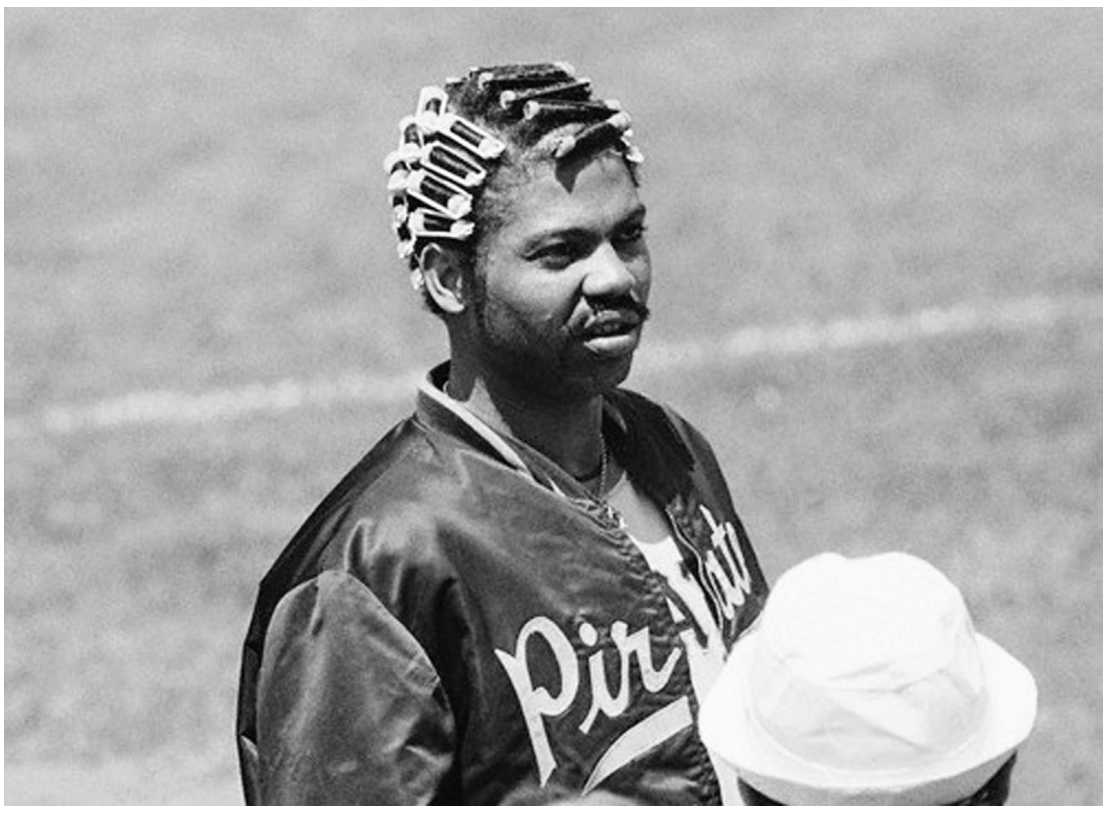
On June 11, 1970, Dock Ellis (likely to be closely related to Houston's own, Robert Ellis) approached the Pirates' manager asking if he could have the day off to spend in Los Angeles because he was not slated to play the next day in San Diego. Several hits of LSD later and six hours before game time, Ellis realized (via his friend's girlfriend- hmmmmm?) that he was supposed to pitch against the Padres the next day, or what he "thought to be the next day."

Ellis made it to San Diego Stadium in time to make his start. His pre-game warm up included the procurement of Benzedrine from a lady friend of his, sitting in the stands. Benzedrine was a stimulant, and in that day almost every ball player was *stimulated*.

There's a small detail that goes a great deal unnoticed when the subject of Dock Ellis' masterpiece is discussed; and that's the fact that it was raining... in San Diego. Nothing rains in San Diego. Ever. The greatest job in the world is as the Weather Man in San Diego. It's sun shiny and fucking perfect year round... Except on the day that a man tripping on acid takes the mound at San Diego Stadium. If you believe in a God that doesn't watch baseball from his skybox- in the sky- well, then you're crazy.

In a 1984 interview, Dock Ellis recounted the following:

"I can only remember bits and pieces of the game. I was psyched. I had a feeling of euphoria. I was zeroed in on the (catcher's) glove, but I didn't hit the glove too much. I remember hitting a couple of batters and the bases were loaded two or three times. The ball was small sometimes, the ball was large sometimes, sometimes I saw the catcher, sometimes I didn't. Sometimes I tried to stare the hitter down and throw while I was looking at him. I chewed my gum until it turned to powder. I started having a crazy idea in the fourth inning that Richard Nixon was the home plate umpire, and once I thought I was pitching a baseball to Jimi Hendrix, who to me was holding a guitar and swinging it over the plate. They say I had about three to four fielding chances. I remember diving out of the way of a ball I thought was a line drive. I jumped, but the ball wasn't hit hard and never reached me."



For an additional recounting of these events and the rest of the interview, look for an animated short by James Blagden called "Dock Ellis & The LSD No-No." It's on the internet.

I deeply believe that there's a great injustice that survives this No-Hitter, and that is: Why are we not celebrating this achievement every year? There's no question the annual recognition of Dock Ellis and the LSD No No would be most everyone's favorite holiday. It would be the defining American Holiday. If baseball is America's Past Time, then June 12, 1970 is baseball's Christmas. I have a dream...

On June 12, 2010- the 40th Anniversary of Dock Ellis' LSD No-No- everyone (who's at least marginally fun at life) takes a sick day at work to go see a baseball game on acid. If it weren't for the Bible Belt and Federal Regulations, this would be a very marketable holiday. I envision everyone showing up to Minute Maid Park filled to the brim with excitement and crippling fear. People giving each other high-fives and then immediately having a mild nervous breakdown from touching another human being. The giant posters of Second Baptist's Ed Young, situated next to most of the concession stands, would no doubt come to life and frighten customers. Big Ed would loom over you in the concession line and utter in a deeply southern but God-like voice, "God would pay $12 for a bottle of water. So should you." You finally purchase the bottle of water only to realize there's a plaid piranha swimming around in it. Of course, the players would be on LSD as well. It's only fair in keeping with the grander experience. Roy Oswalt, I imagine, would be somewhat unaffected by the LSD and likely end up pitching a fine game. This is a man who prefers to be paid in farming equipment. I don't think there's enough going on in his brain to materialize a real acid trip. The Seventh Inning Stretch and the singing of "Take Me Out to the Ball Game" could really amp up the "holiday spirit". Just think about it. Minute Maid Park is already one of the most visually disturbing places in Houston (there's a train that carries fake oranges from side of the stadium to the other). So why not take it to a completely unnecessary level... for the love of the game?

Here's to Dock Ellis and his LSD No No. Cheers. **FPH**



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IF CORPORATIONS ARE PERSONS, THEN THEY CAN BE PROSECUTED

THE MENTAL PARALYSIS OF THE LEFT

by JAMES L. SECOR | ILLUSTRATION BY TIM DORSEY

What is missed in this latest Supreme Court debasing of the Constitution and the Republic is that if Corporations are persons, they can then rightfully be tried in Courts as individuals for such things as, oh, say... bribery, collusion, murder, taking advantage of disasters to make money (as with the heating people in Maine a few years ago).

INDIVIDUALS HAVE RIGHTS but they also have responsibilities, one being obeying the law. And they can be prosecuted for irresponsibility, that is, not obeying the law. So that by way of this horrid Supreme Court Decision, the Supreme Court has opened up the way out of this predicament of Corporate owner ship of government, Corporate tyranny of the populace: Corporations can be tried in Court for crimes that any natural person would be tried for. With bribery, this would be easy as they are so arrogant, so filled with hubris, that they openly brag about who they've given money to in order to influence that Senator's or Representative's decision. . .or withheld it from them for the same reason. If the information can be collected that by not providing services death has resulted, then they are, at the very least, guilty of homicide; a little more digging and it might be first degree murder; or even buying a murderer if they farmed the carrying out of the action to another (two birds with one stone?). In our humanitarianism as a nation, we still have the death penalty: Texas and California like it, too!

The argument cannot now be made by the Corporations that they are not individuals, persons. Not any more. The head makes the decision to act, in most cases either head.

Now, how do you punish them by the law? Well, an individual has 4 limbs and a head and, as it's ridiculous to put a murderer's arm in jail, it would be as ridiculous to put only one limb of a Corporation in jail. So, decide who is the head: the CEO. Who are the arms? Who are the legs? Decide by action and behavior and the directors of these "arms" of the organization (as they are called) are thus to be jailed, since we do not behead people any more. Anyway, beheading a Corporation does not kill the body of the Corporation as well. They are like Hydras. Or those giants of folklore that, when you kill one head, two more grow back in its place. The entire person must be jailed. Perhaps the entire Board of Directors and the Stock Holders? At the very least, these people are complicit. Maybe we need a Theseus to whack off the head of Medusa by mirror. . .and then hold it up to the Army of representatives and lobbyists (complicitors) in Washington and turn them to stone.

The anti-establishment press, that likes to call itself leftist, is so focused on the horribleness of the decision, the inhumanity of the Supreme Court justices, that they cannot see that this very decision opens up a solution to all of the horror that has been inflicted on the US people. . .and those of other countries. Wow! Blackwater is a person! Cry Murder!!

If the Corporations move to get out of this predicament, they will have to get another Supreme Court decision--going through all of the Court rigamarol to get there will cost money--that will negate this one or make a joke of the entire affair with its diaphanous nature. If a new law is enacted, as it were, it will have to be very species specific and then more and more such decisions will have to be made as more and more Court cases are brought until the landscape will be littered with bits and pieces of bullshit legal paper. The Corporations will be creating their own absurdist drama.

Can you imagine the murder trials--first degree murder at that--the pharmaceutical giants will face? And the Federal Drug Administration becomes complicit. Talk about breaking backs!

Is Ionesco a ghost Supreme Court Justice?! Like those impartial Generals used by Fox News to generate independent decisions.

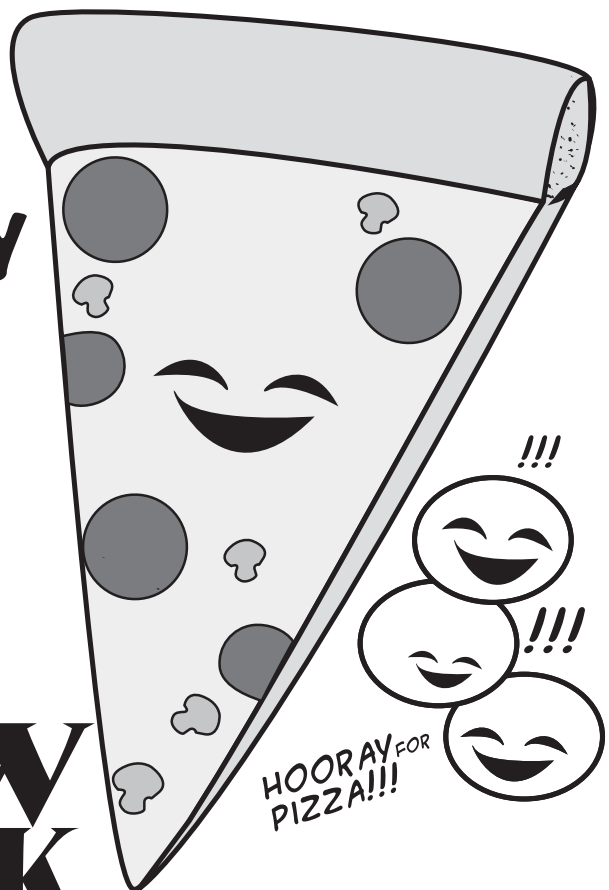
The Supreme Court did a horrible thing but it is for the best, for now we've got them by the balls. Is there anybody with the guts to follow through? Will Margery Cohn continue writing and writing and writing "should" articles and do nothing? Will the ACLU pick up the ball and run with it? Will the Southern Poverty Law Centre really stand up for equality? Especially as many Corporate decisions are racist in nature. Will big name defense attorneys take on such cases, on a contingency basis? No, probably not. What can a prison sentence or a death penalty do for the pocketbook? Nope. Nobody in America does anything for the good of society, at least not for free or out of some sort of ethico-moral principle.

The Supreme Court has effectively put the people in the belly of the beast--with a torch to light its way. Burn, baby, burn! Disney cartoon comes to life. Arabal and Beckett go to Washington.

And when the Courts stick these people in jail, it should be the same kinds of jails that ordinary criminals are put in (because they are ordinary individuals). As they may be murderers, they should be put in high security institutions--maybe even on Death Row in Texas. Amongst all those blacks and Latinos they have so brazenly condemned to prison. Reaming is a favorite activity in prison, violent or otherwise. Isn't it wonderful to think of a CEO getting fucked? Literally? There is no such thing as gang rape in prison. FPH



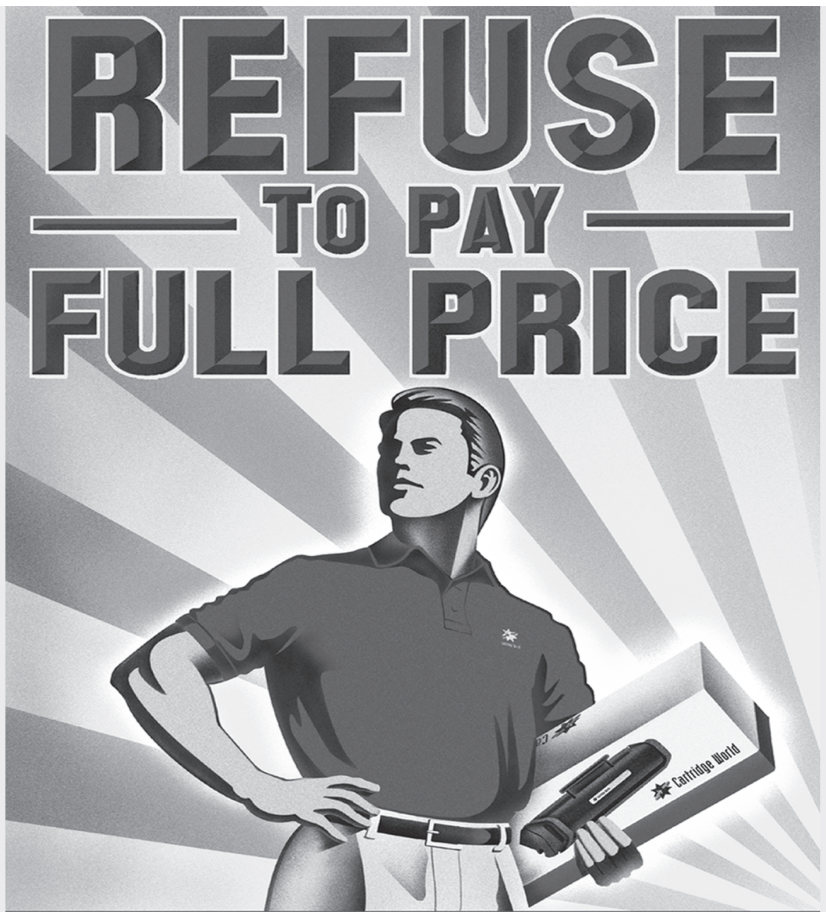
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THE PRESS ONLY LIKES FRESH BLOOD

AND THE BLOOD IN HAITI IS DRYING

by RICHARD MORSE | ILLUSTRATION BY CARLOS LATUFF

GOOD MORNING. SKY,OVERCAST,OCCASIONAL PLANES OVERHEAD. ROOSTER CROWS. THE PRESS IS STARTING TO FILTER OUT.TODAY IS MONDAY. BANKS GIVE US WEEKDAYS.

IF THEY HAND OUT FOOD in one area,when do they get back to that area? Tomorrow, two days? Next week? Never? How long is the hand out?

Carnival creates employment & business: Carpenters, welders, painters, musicians,dj's,hardware stores,advertisers,tv stations radio's,vendors.

I've heard that US Citizens can bring a Haitian relative back to the States but there are probably certain conditions.

A Haitian day of Prayer and Thanks is a wonderful idea with all of Haiti's religions coming together.

I'm not trying to sell anyone on Carnaval. I want to understand how cultural traditions get us through hard times. Carnaval is more than dancing: Haitians flying to Haiti, car rentals, recording studios, ti marchands, gwo marchand, hotels, more people to pitch in, strength in numbers: Carnaval.

Eventually GREEN ZONE/RED ZONE in Haiti will becom an embarrassment. It's part of the Haitian politics of MONOPOLIES. Everything goes two a few.

Food distribution meeting today. Looks like we'll be getting kits of food to distribute by the end of the week.

I'm still getting calls for tents.

A photographer friend of mine told me the press is leaving because they only like fresh blood. The blood in Haiti is drying.

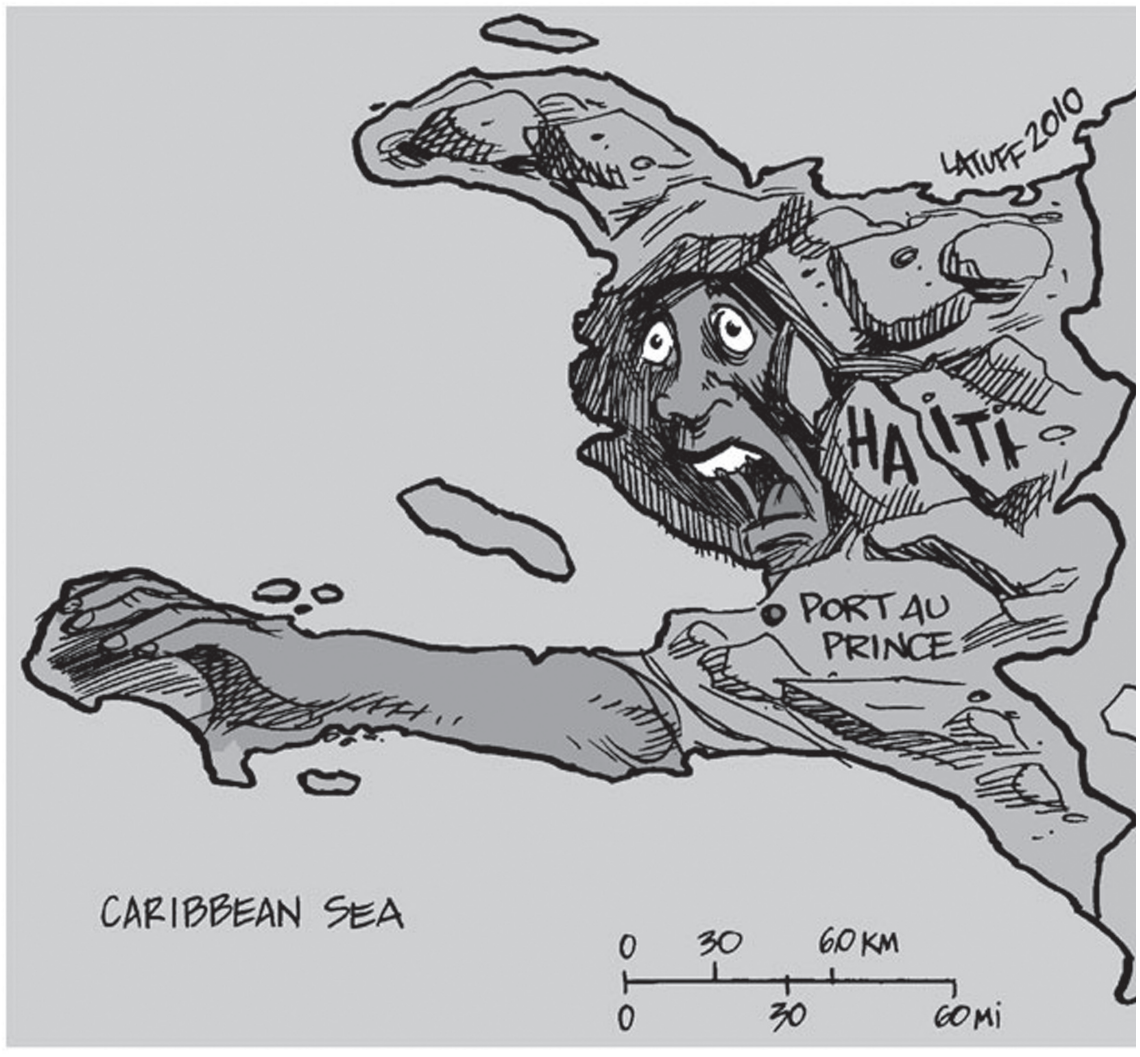
I don't think random people should decide Haiti's future in the next couple of weeks. Plans for PauP should be submitted & decisions should be made over time.

Most Pre-Quake projects (including elections) were pre-decided. The Haitian population is tired of all the corruption and cronyism. They're convinced the Govt buildings were destroyed because of corruption.

The corruption isn't limited just to Haitians. People in the International Community are also involved. Saying nothing means approval.

RAM will start rehearsing soon but we want to do some food distribution first. The people who suffer around Haiti are our fans. We were lucky.

Don't forget Kenscoff; needs help. Blankets, tents, medical supplies. FPH



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WHAT IS YOUR FAVORITE PLACE TO POOP WHEN YOU ARE NOT AT HOME?

by EVERYONE | ILLUSTRATION BY TIM DORSEY

Everyone knows the feeling. That bulge in your lower abdominal region is beginning to call your name and suddenly nothing else matters. But many of us are uncomfortable pinching a loaf away from home so we find 'sanctuary' restrooms that we find comfort in. These temples of solace provide a familiar environment to do your dirty work.

My personal favorites are upstairs at Avant Garden, Hot Rod Tattoo, and Randall's.



PROMINENT HOUSTONIAN'S CHIME IN ON THIS CRITICAL MATTER:

CRAIG HLAVATY
Lucky's Pub! They have a separate section in the men's restroom with a toilet. I think it used to have a TV in it too.

BLACK CASSIDY
In a secret place to be discovered when its too late...at an ex girlfiends!

NATHAN MARQUEZ
In my ex-landlord, Andrew Leva's mouth

PATRICK PJ DAVIS
In the Bat Mobile while Bat Man is chasing the Joker leaving the car unattended... (squish).

RAMMY DEE WILLIAMS
I would go on Weingarten Realty property.

SONYA GRACIA
Maybe Cecils or Next Door? They both smell like shit

AUSTIN SMITH
BOONDOCKS IS MADE OF FARTS, CRAPS AND DUMPS

MARY T BROSSMAN
I wrote of how awkward it was to poop at school today during break for my 10 minute stream of consciousness journaling. It was extremely uncomfortable and did not relieve much.

KAY SARVER
Home Depot or Lowe's. Big, fairly clean bathrooms... with the added bonus of lots of items I could possibly use/buy.

ALBERT RODRIGUEZ
Randalls!

AMANDA GEORGE
7th floor at the library at U of H because its usually empty.

MICHAEL BLAS
Not Barnes and Noble on Westheimer! They're bathrooms are nasty!

MONTANA ATW
On these rappers...

SABRINA GREEN
At work, cuz then I feel like I'm being paid to poop. FPH

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