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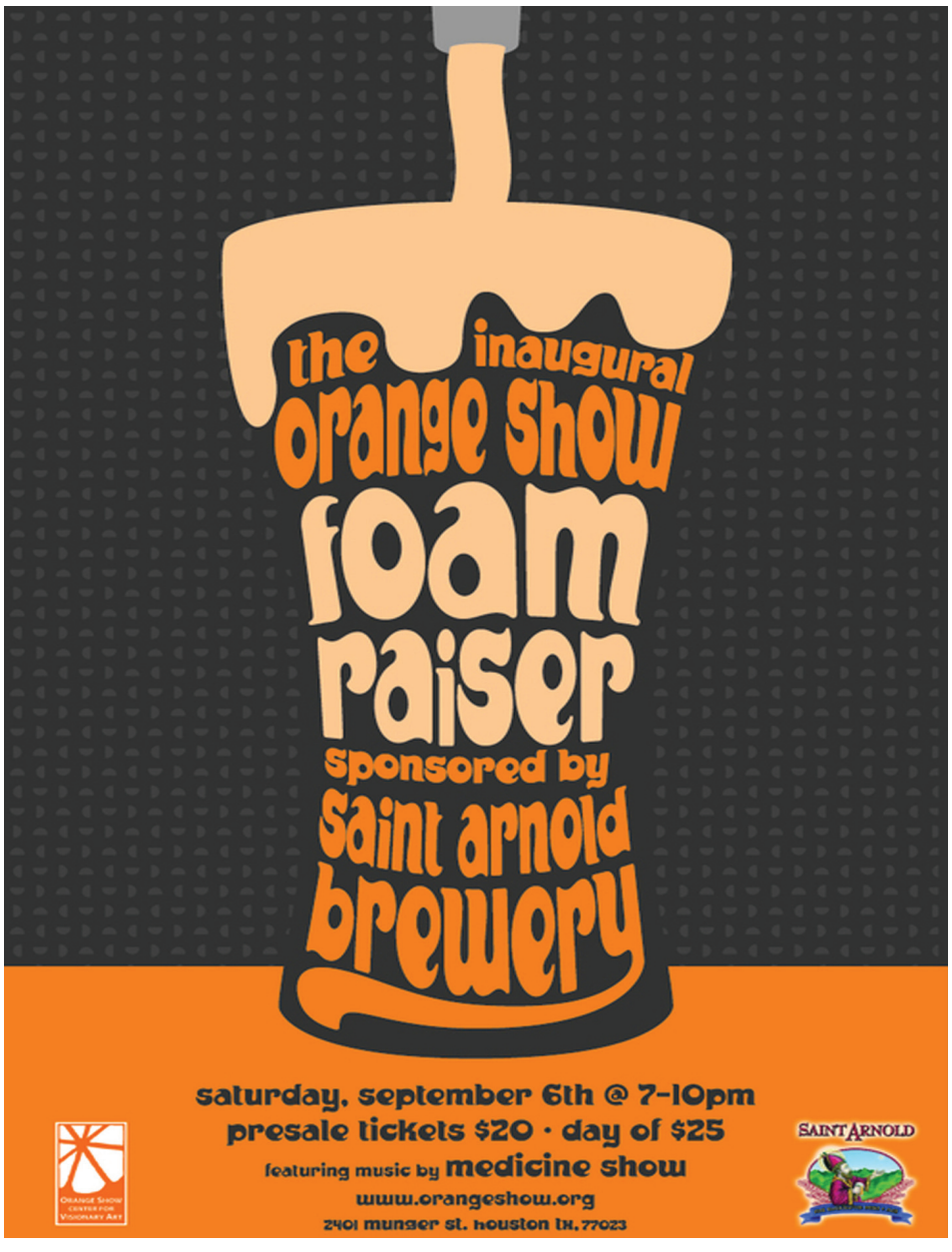


* *Ben Tecumseh DeSotos'*
UNDERSTANDING POVERTY

SEPTEMBER 2008 | ISSUE 95 | Secret September Surprise **| FREEPRESSHOUSTON.COM**

The Black List
Music: The New Year
Profile: Angelbert Metoyer
Join the Army





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WEDNESDAYS
Sept. 3 - Texas TNT
Sept. 10 - Sunny Brook
Sept. 17 - Hey Wire
Sept. 24 - Kosmic Latte
Oct. 1 - Texas TNT

FRIDAYS
Sept. 5 - Funksion
Sept. 12 - Unique Soul
Sept. 19 - Rick Marcel
Sept. 26 - Mambo Jazz Kings

SATURDAYS
Sept. 6 - 3 Bands!!
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Sept. 13 - Black Dog
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Sept. 20 - The Fab 5
Sept. 27 - Surprise Tribute Band

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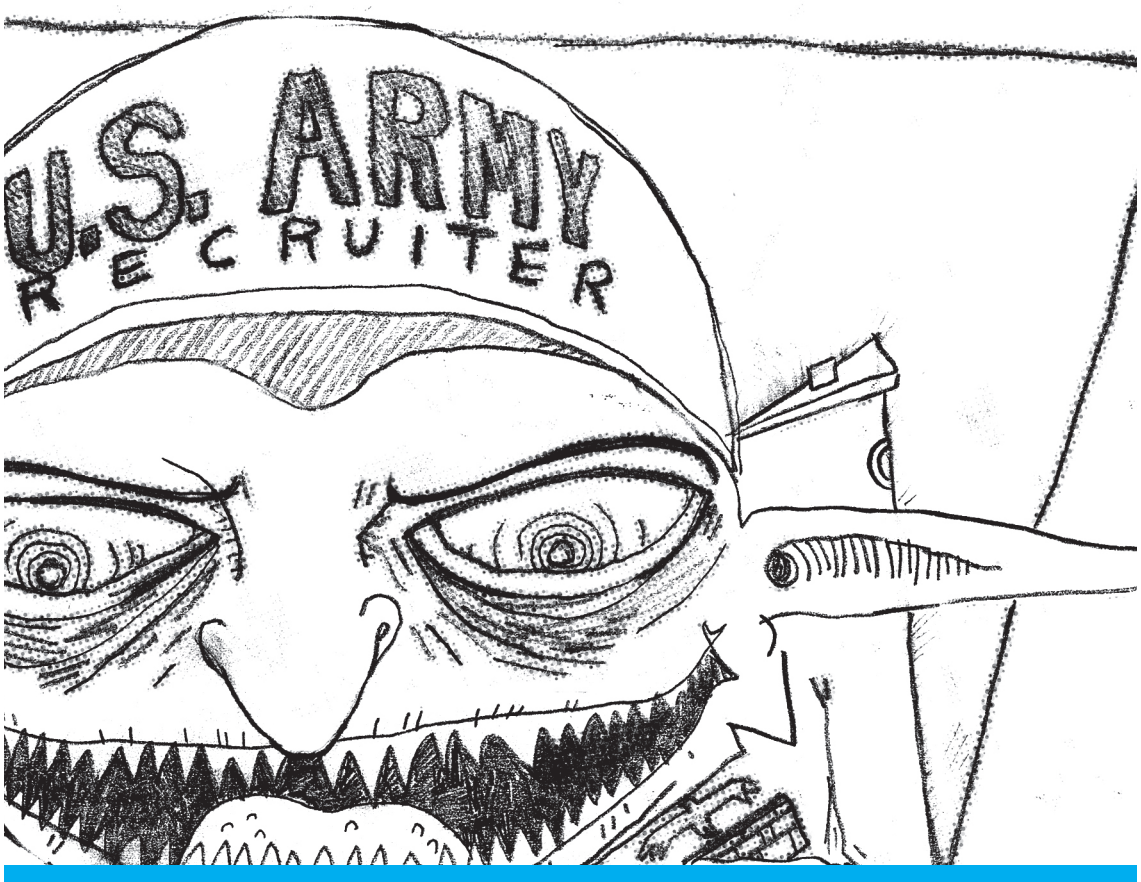
this issue SEPTEMBER



VIDEOGAMES, page 20
Summer of Thumbs



WORLD, page 22
Understanding Poverty



WORLD, page 26
Join the Army



ART, page 34
Profile: **Angelbert Metoyer**

Also:

- **pg 4:** Editors, Feel free to take us seriously
- **pg 6:** Art, Honey Pot
- **pg 8:** Film, The Black List
- **pg 10:** Music, All My Teachers
- **pg 11:** Comics, Frankenstein's Castle
- **pg 12:** Music, The New Year
- **pg 13:** Music, Metal Moment
- **pg 14:** Music, Embrace the Cliché
- **pg 16:** Music, Tambersauro
- **pg 18:** Music, Homegrown Scheizzer
- **pg 24:** World, Katrina Pain Index

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Cover Photo: Ben Tecumseh DeSoto 'Barry' at Monroe and 45

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editors

FEEL FREE TO TAKE US SERIOUSLY



AN INDICTMENT OF SELF AND THOSE CLOSEST TO ME.

The essence of immorality is the tendency to make an exception of myself.
— Jane Addams

Go put your creed into your deed.
— Ralph Waldo Emerson

WE ARE ENGAGED IN AN EPIC BATTLE of the 'The Struggle' VS 'The Party or 'The Movement' VS 'The Scene'. Many of you can't see the difference, can you? You mistake your excess for rebellion and can't see where celebration ends and indulgence begins. God will wipe you and the others who claim to be Jedi from the face of the planet much sooner than he will the violent, the bourgeoisie, the warmongers, and the liars. For a hypocrite is an enemy to the very ideals he claims to uphold. Your art, your music, your writing is becoming nothing more than a vehicle for your 'merrymaking'. Granted, folks never learn from being told but learn from experience almost entirely. Nonetheless, you have to listen up when someone informs you your home is on fire. Know what I mean? Ah, I have grown so tired of projects delayed and dreams deferred as a result of mindless excess. We act shocked and surprised when those close to us hit the bottom. Why? We are the facilitators of that bottom. We drive them to it everyday and bask in their defeat upon their arrival. I won't say I am innocent. I will just say I know the difference.

[Often times, we publish letters to the editor; even letters sent by "the strange". The following letter, signed by Satan and purporting to come from Satan, we have reason to believe was not written by Satan, but by Mills-McCoin. -- Editor]

TO THE EDITOR OF THE FREE PRESS

Dear Sir,
I'm very busy, so I'll make this quick. I am egregiously insulted by the trial of Victoria Osteen. This million dollar saint has been slandered by amateurs; and it has upset me. Perhaps a re-examination of some of your tired pop culture will shed some- light. WWJD? What would Jesus do (or "have done")?

On a particular Palm Sunday, Jesus rode into Jerusalem on the back of a colt. I was there; it was an ass. In fact, he rode on the ass of the ass; something Victoria Osteen should always be entitled to since the ass of an ass was a luxury similar to that of today's first class seat on an airplane. Note also that Jesus would not have settled for an ass with a wine stain on its ass; and neither should Victoria. Even by my account, her sacred derrière is deserving of a seat untarnished by forgotten grapes, or whatever the "liquid spill" was that she violently protested.

And allow me to speak on behalf of Mrs. Osteen's character. Vicky regularly gives to the poor on her daily walks from Lakewood Church to Tony's restaurant for lunch. And at the end of every season, Victoria donates her entire wardrobe to the Salvation Army and then replenishes her closet with plans of doing it again.

Furthermore, I am perplexed as to why the plaintiff (Sharon Brown) asked for ten percent of Mrs. Osteen's net worth. Everyone, myself included, knows that a "good Christian lady" would have next to nothing in net worth. The plaintiff should have asked for ten percent of Mrs. Osteen's contributions to charity- a sum that I'm sure is (or should be) far greater than her net worth.

You brood of amateurs need to leave that woman alone. I don't need your help.

Your Morning Star,
— Satan

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Sep 6
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Sep 11
Witchcraft, TK Webb & the Visions, Graveyard

Sep 12
Jeremy Nail, The Will Evans Project

Sep 13
Tsu Shi Ma Me Re (From Japan!!), Lick Lick, TheCaptains, Peel

Sep 14
Dertybird

Sep 16
Grown Up Story Time

Sep 18
These Are Powers, When Dinosaurs Ruled the Earth, Super Pancho Combo

Sep 19
The New Year

Sep 20
Amplified Heat, Dirty Leg

Sep 21
The Earthmen, Becky Lee & Drunk-foot, Black Black Gold

Sep 23
Den, Ernie Bank

Sep 26
Fired For Walking, Bright Men of Learning, Novox, Mr. Castillo (D.J.)

Sep 27
Poor Dumb Bastards

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FRI Oct. 3
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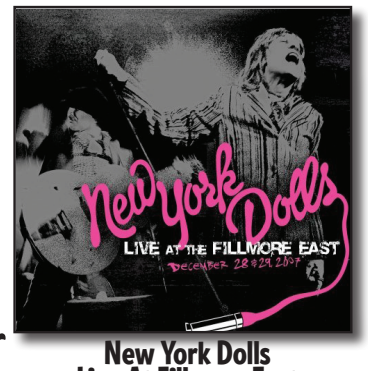
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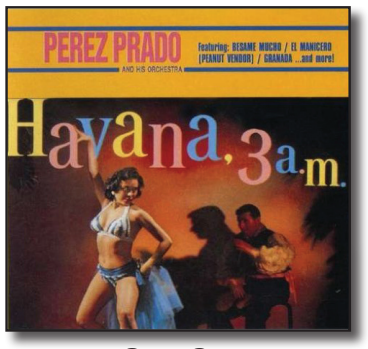
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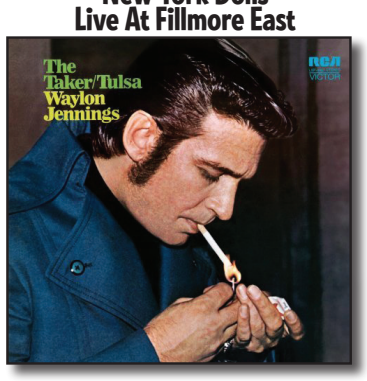
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9/6 - Mia Kat Empire Day - 1pm
9/11 - Dr. Dog @ 3:30pm
9/12 - Kanude - 6pm
9/13 - Rich Hopkins & Lisa Novak - 1pm
9/20 - The Mighty Orq - 4pm
9/24 - The Drive-By Truckers - TBA
9/26 - Kristine Mills - 6pm

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SEEING A LOT OF ATTEMPTS TO EVISCERATE THE LAWNDALE ART CENTER FOR THIS SUMMER'S *BIG SHOW* MAKES ME HAPPY. GO AHEAD, TALK ABOUT IT! COMPLAIN THAT WORTHY ARTIST WERE LEFT OUT, AND HOW BELOW-GRADE ARTWORK MADE IT IN. SCRUTINIZE, CRITICIZE, RIDICULE AND SPIT ON OTHERS.

Anyone whose work was in the show will call you out on your territorial pissing. They may even cite a few inaccuracies in your story, note contradictory statements out of context or stake their own claim to relevance. Maybe you guys should just blog about it you know. If everyone forgets your little drunken rant at Boondocks then where do you go? The dude who wrote "quite possibly one of the most horrific group shows I have ever seen" squandered his chance to elaborate, why should you? Positive and negative it all goes into Google, the modern melting pot- since this century isn't any closer to national reconciliation. Sharpen your boots and bludgeon your eyes, y'all. Start something and unless you're in the street slingin' wheatpaste you're not doing enough. *We can't hear you.*

Why don't you take a shot at taking down the Psychedelic Peanut Butter and Jelly sandwich store front facades at Lawndale this month? Mary Magsamen and Stephan Hillerbrand would appreciate it. These two have been pumping out video and experimental work for the last decade, a husband and wife duo with a penchant for transcendental smoothies. If you're actually into that kind of stuff, take a whack at Judith Cottrell and Alex Lopez's minimal sculpture and shaped canvasses. *How the hell can minimalism survive in the 21st century?* could be your title. Come on, take it. It's free.

Whatever you do don't even think of criticizing *(Re)vision* by Shannon Duncan. What could you have to say about documenting the destruction of history in Houston's inner loop? Are the mementoes of crushed livelihoods not heart wrenching enough for you, you heartless bastard? Anyway, she's already got you beat to the interwebs, having documented twenty-two zip codes worth of territory already at communitywalk.com/revisionhouston. Besides, she has tons of Polaroids, and that's cooler than school. All exhibits on view through September 27th at 4912 Main Street. Lawndale is open Monday through Saturday during the day until 5 pm.

The school of thought that keeps capitalism percolation is democracy. We can always pull on them bootstraps to even out the playing field right? Well the same thing goes for elections and electives y'all, and art is a smoky back room game if there ever was one. Want to learn, grow and evolve? Get writing. Take pictures. Learn a little HTML. It's not so hard and it'll always be there for ya. In fact I am hooked up intravenously to electrical currents 24-7 that give me painful shocks if I forget to post something on the internet every three minutes. It really hurts and I want to kill myself, but at least I'm ahead of the curve, right?

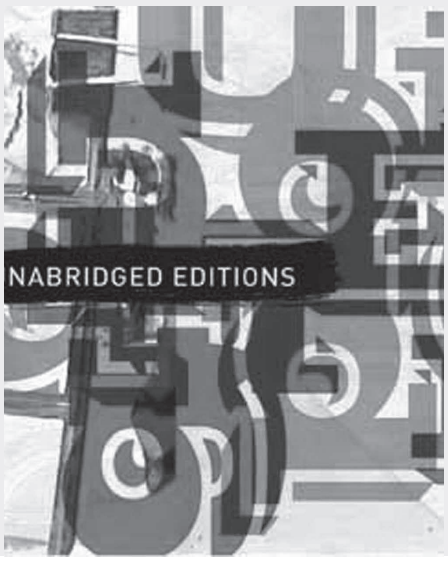
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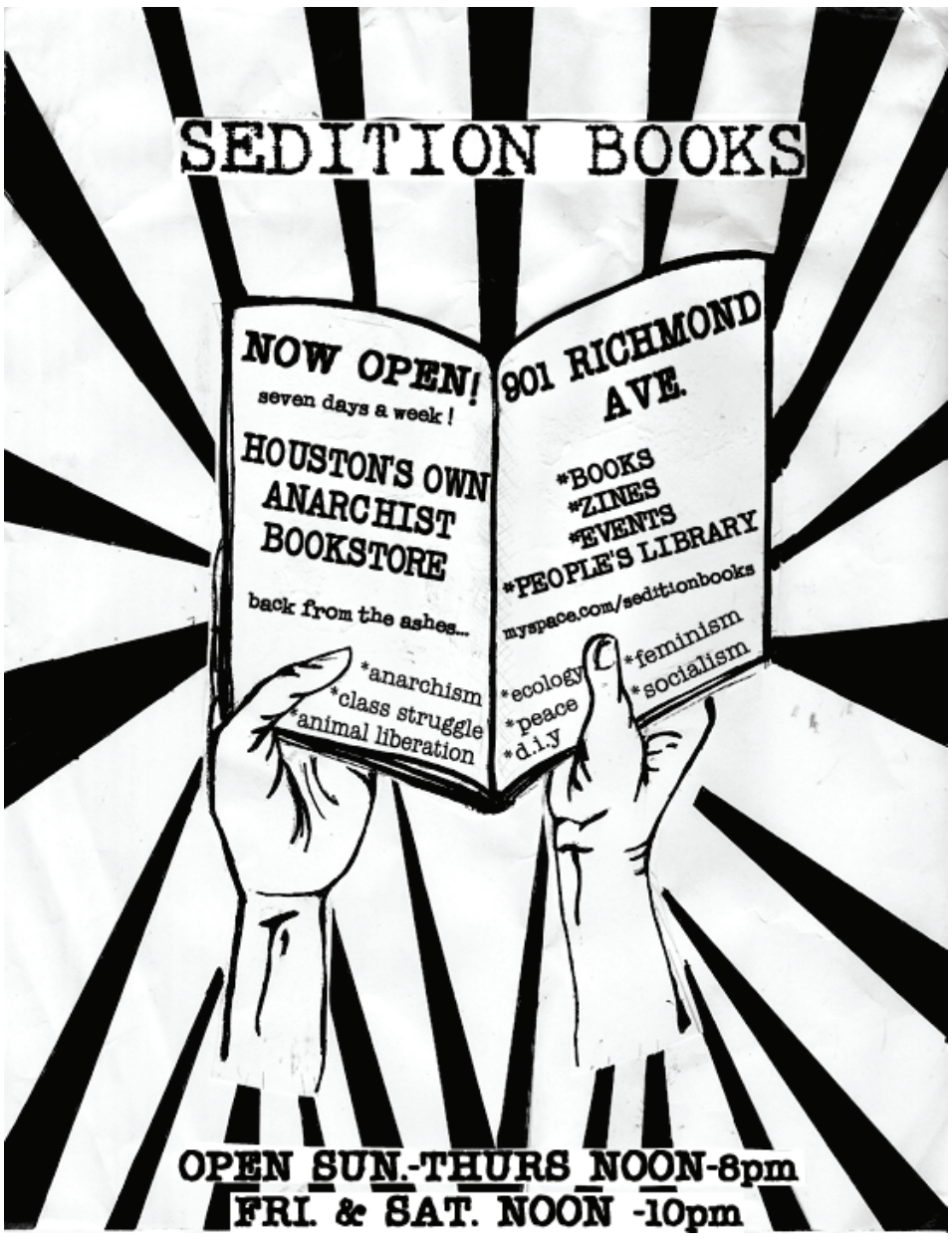
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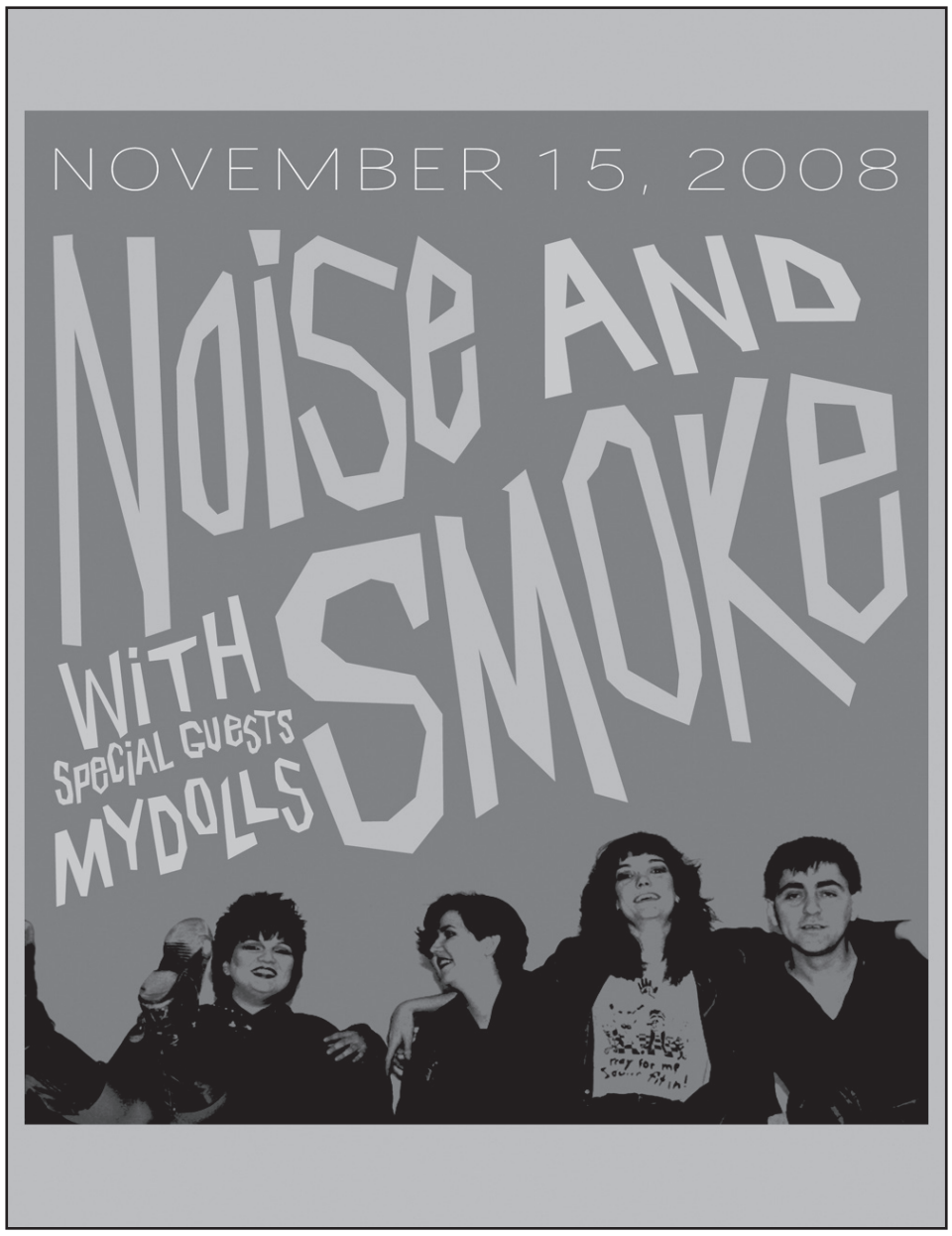












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THE BLACK LIST

| Michael Bergeron



IN FRONT OF A GALLERY CONTAINING 25 LARGER THAN LIFE SIZE COLOR PHOTOS COMPOSED AND SHOT BY TIMOTHY GREENFIELD-SANDERS A MONITOR PLAYS A CLIP FROM THE DOCUMENTARY THE BLACK LIST.

THIS PARTICULAR MOMENT has Chris Rock talking about breaking into showbiz. His friends told him he was funnier than some guy they'd seen at Madison Square Gardens. For Rock, working at UPS was, he thought, a pinnacle of success. "Where I live now there're four black residents. Hall of Famer, Hall of Famer, world's greatest singer (Mary Blige), and me. Next door to me is a white dentist," relates Rock with a sly smile.

This HBO documentary (broadcast on cable August 25 and showing at the MFA throughout September) combined with the Greenfield-Sanders portraits forms The Black List Project.

A five-gallery expanse titled Houston Collects: African American Art that "traces social and artistic themes of the last 130 years," accompanies The Black Project to cover the entire upper front wing of the Law Building.

From the museum's press kit: "The Black List borrows its title from the infamous 1950s-era dossier of suspected American communists, playing on the connotations given to the word black. Toni Morrison talks about her absorption with literature as a teenager, Kareem Abdul-Jabbar recalls an encounter with Miles Davis."

Greenfield-Sanders, who previously directed Lou Reed: Rock and Roll Heart, has his photos in prominent permanent collections around the world. He made The Black List in collaboration with film critic and NPR commentator Elvis Mitchell. "In terms of arts and culture this is the way the world thinks," Mitchell remarks about the Afrocentricity that permeates modern culture. Other portraits on display include: Colin Powell, Dawn Staley, Slash, William Rice, Al Sharpton, Mahlon Duckett, Susan Rice, Richard Parsons, Russell Simmons, Vernon Jordan, Faye Wattleton, Serena Williams, and Zane.

In addition to participating in the film the interviewees were asked to pose for the striking portrait shots. Speaking at a media preview the day before the exhibit opened to the public Mitchell and Greenfield-Sanders noted the behavior of their celebrity talent regarding the documentary. "Russell Simmons gave us 45 seconds, he actually put down the phone," Mitchell recalled. By contrast "Colin Powell gave us several minutes, but he had to leave to get to his office to watch The Price is Right."

The Black List plays at the MFA's Brown Auditorium on Thursdays through Sundays during the month of September. The MFA also presents a tribute to Italian helmer Pupi Avati this month, a master director whose films are virtually unknown in America.

DVD Slight Return

Remember the Graham Nash song "Chicago" with the potent lyrics "So your brother's bound and gagged and they've chained him to a chair?" Since this is the 40th anniversary of the Chicago Democratic Convention of 1968, a city Walter Cronkite described on the CBS News as "a police state," it's even more important that people don't forget the mistakes of the past. The documentary **Chicago 10** fleshes out this pivotal moment in history by focusing on the trial of the eight defendants accused of masterminding the Chicago riots. Although their convictions were overturned they were incarcerated, along with their two lawyers, and thus the Chicago 10. All the dialogue from the trial comes from court transcripts. Supplementing this is archival footage of the actual riots, bloody heads and all.

Filmmaker Brett Morgan uses animation that evokes the Waking Life style of motion to re-enact the trial with scenes involving the defendants and witnesses and judge. Voice talent includes Roy Scheider, Nick Nolte, Hank Azaria, and Mark Ruffalo, and Jeffrey Wright among others. This footage is seamlessly mixed with news clips and documentary footage from August 1968 to give Chicago 10 a day-by-day account of the events structure.

Morgan previously co-directed The Kid Stays in the Picture with Nannette Burnstein. Here's what's perplexing about that. Burnstein made a film called American Teen that absolutely sucks (although on a suckage scale it doesn't suck as much as Death Race) and Teen's gotten a significant theatrical release whereas Chicago 10 goes straight to DVD (August 26 street date) after making the film festival rounds.

Teen studies plastic people living their fairy tale lives in a dry homage to reality television while 10 unreels history that's so important to the present state of affairs it absolutely demands to be seen. You know which one is the easy lay.

Here are some other DVDs that didn't get the love they deserve the first time around, or maybe there was no first time around.

• The Disinformation Company has some of the best agitprop around. Their most effective salvos come from Robert Greenwald whose **Outfoxed** has been redone as Fox Attacks Special Edition, and contains an



Chicago 10

hour of added material. Greenwald also assembled The Real McCain. Not so much a movie as a chapter-by-chapter (oil, war, jobs, Iran) talking points response to various McCain clips from speeches and newscasts. It's not exactly fair and balanced but that's kind of the point.

• **Hiya Kids!** Contains over nine hours of 1950s Saturday morning children's programming on four DVDs. Each disc unspools a typical three-hour's worth of brain candy. How many times did you get up before your parents and sack out in front of the tube for hours? Pay special attention to shows like Rootie Kazootie and Winky Dink. Nothing you've seen in your life can prepare you for the surreal sight of puppets behaving badly. Other shows include Sky King, Lassie, Howdy Doody, and Captain Z-RO, many others.

• **Son of Rambow** got a brief release in May and deserves cult status. British set 80s era comedy unites two young outcasts with father issues to make a camcorder version of Rambo. The endearing ending brings up images of Cinema Paridiso in its tribute to cinema while the rest evokes another recent comedy about guerilla filmmakers, Be Kind Rewind.

• **Southland Tales** goes straight to DVD while unstable celluloid burns millions in ad revenue, think House Bunny. ST is the sophomore film from Donnie Darko helmer Richard Kelly. The film was made a few years ago, played at Cannes, got booed, got booted by the studio that made it and ended up with a distributor that released it in a handful of cities. Houston was not one of them. The cast includes Dwayne Johnson, Seann William Scott, Sarah Michelle Gellar and a slew of others. Although there's a post apocalyptic vibe the then future setting is 2008 L.A. I'm not putting ST in the same boat as Donnie Darko but there's enough black humor and slick design to warrant attention.

• **Flakes** completes an imaginary trilogy of unrelated films about cereal. I would include the unmade Cereal Heroes where Snap, Crackle and Pop take on Count Chockula, The Road to Wellville (Anthony Hopkins as John Harvey Kellogg), and now Flakes. Zooey Deschanel and Aaron Stanford topline as slackers in New Orleans who work at a breakfast cereal store. Think of a cool one-of-a-kind coffee shop and replace the caffeine with cereal flakes. There's navel gazing, rock music songwriting, every cereal box you ever dreamt of having the munchies for, and a legal showdown when Flakes store owner Christopher Lloyd sues to protect his intellectual property against corporate malfeasance. This film deserves a queue on your Greencine list and it's the best work by Michael Lehman since his debut with Heathers.

FPH





ALL MY TEACHERS FORGOT TO MENTION, THE THINGS SOME PEOPLE DO TO SURVIVE

| Kwame Anderson | Photo Kelly Schnetz

JANA HUNTER
09/17/08 | Diverse Works



An important thing that happens in one's life is the birth of their first child. I realize, with this being a reality in my life, I may have to learn a new language.

FOR INSTANCE, I SHOULDN'T refer to certain entities as "those motherfuckers,". It might not being as prudent as it once seemed. I mean, they are still mother… well, you know, but I can't call them that, I'll have to call them, the government, or the soul suckers of all that is pure and pristine. Language creates reality, especially in the case of one learning the language from you. You create the reality, be it good or bad, so I must watch what I say…

LIVE MUSIC

JANA HUNTER
9/17/08 | Diverse Works
Jana Hunter is an artist that has been around for a while, but has mentioned to progress, to continue to get better. Her music blends the surreal and the ethereal all while without seeming as if that is her attention. As she has now gained national attention, it's cool she'll kick it around in Houston, at Diverse Works, which is a superb place to see and play a show. She is an artist, but this will be, by no means a high brow performance. C'mon everybody let's all get down.

SILVER JEWS
9/18/08 | Orange Show
First, let's applaud The Orange Show for their continuance of kick ass shows. Alright with that said, Silver Jews is possibly an institution. David Berman is of the school of great songwriters, Lennon, Dylan, Malkmus, I could mention others…Fogerty!!! David Berman once wrote, "No, I don't really want to die, I just wanna die in your eyes." It is poetry, it is comedy, it is dementedly romantic, and that is what you get from the Silver Jews. It's done in the classic style. It's rock, it's Blonde On Blonde, and it's American Beauty. As a live experience, I'm sure the joy will be ten times what it is on record, or at least seven, depending on pre-show factors. It's David Berman, one of the greats of our time.

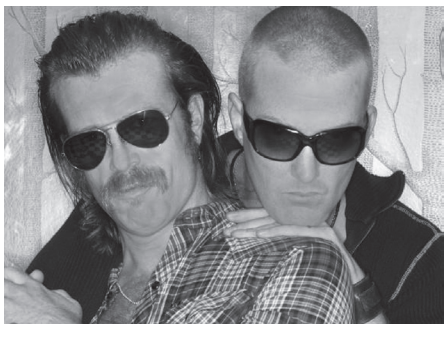
RECORDED MUSIC

TV ON THE RADIO
Dear Science | Interscope
TV On The Radio came out the gate amazing and have maintained that consistency over two albums, and one EP. That is grand in itself. Some bands can barely make two or three great songs let alone an albums' worth. Well, their second on Interscope, post -Wolf Like Me, will be released this month. It will either be fantastic or superb. I mean , there's a chance it might be bad, factoring in all possibilities, but really, it's TV On The Radio.

THE HOWLING HEX
Earth Junk | Drag City
Yes, I write about almost every Howling Hexx album because Neil Hagerty is the closest thing we have to a Neil Hagerty for this generation. Earth Junk is like the distant cousin of the "Neil Michael Hagerty" album. Hagerty is, and always has been, focused on a sound, and here it is : The New Border sound. There are some parts exotic and some parts common to the soil. I would try to pigeonhole it, but why should you be wrong cause I am? The album is called Earth Junk.

THE WALKMEN
YOU AND ME | Gigantic
The Walkmen's album You and Me has 14 songs on it, and dare I say, all 14 are good. It's one of those albums with tons of killer songs. There are ballads, tales of love and anguish. They get under the skin, and bleed with you. Part of these song have a core, that is ripped out with each presentation of the song. It's an early morning/late night album. You listen and space and get lost in it, and awake new and ready to run into that brick wall, it doesn't hurt so much anymore. "If I Were It Were True," is one of the finest songs of my generation. I put it up there with that other song.

FPH



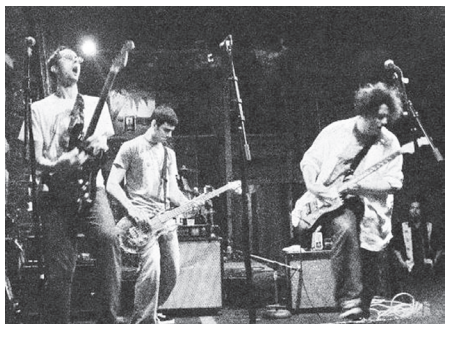
1Eagles of Death Metal
9/14 | Meridian



GZA
9/2 | Warehouse Live



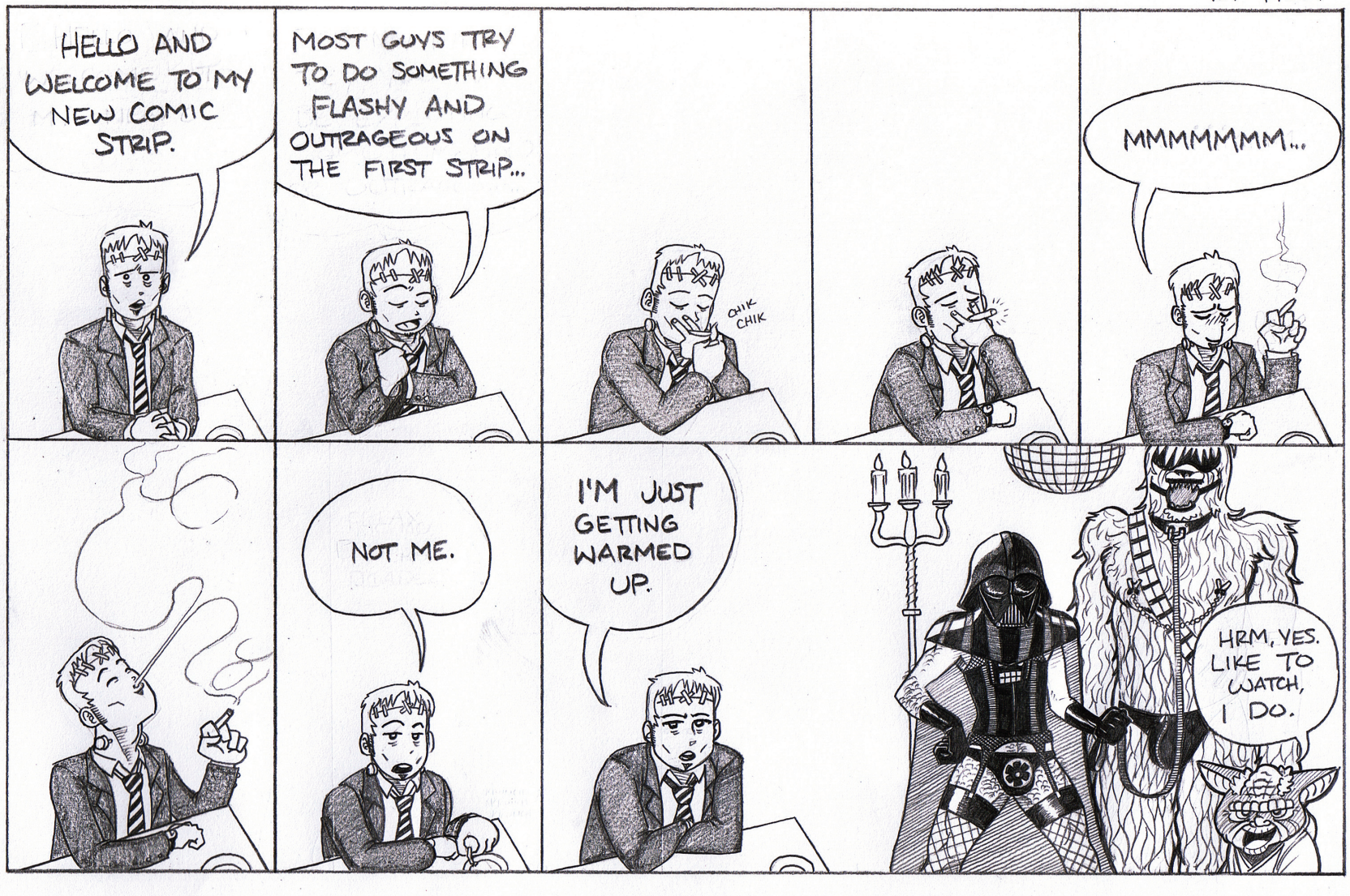
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THE NEW YEAR

| Kwame M. Anderson



THE NEW YEAR
AT RUDZ 9/19/08

THE NEW YEAR IS A BAND THAT MAKES MUSIC THAT MAGNIFIES MOMENTS. THE MUSIC LISTENING EXPERIENCE IS ONE WHICH LENDS ITSELF TO THE MOMENT. THAT 30 OR 40 MINUTES WHERE YOUR CAR, YOUR HEADPHONES, OR YOUR RECORD PLAYER BECOME THE CENTRAL FOCUS.

THE WORLD, THE BILLS, THE FAMILY, work, politics, are all at bay, somewhere over there. In these moments maybe you replay the day, or the music makes you recollect an experience, and everything changes in some way.

Bubba Kadane of The New Year fears that these moments have been disrupted.

"Honestly, that's one of things that preoccupies my thoughts a lot of times is just thinking about, you know, what are people's attention spans like these days, how are they listening to it (the album and/or albums), how did the different formats, and the different ways people are listening to things affect things like their attention span. I mean, honestly, I think the way music is mastered these days, to be very compressed and loud and then put on MP3s, I don't think that people realize it, it's actually fatiguing to listen to, and if something's fatiguing you turn it off or listen to the next thing…"

The New Year has an album out called The New Year (Touch And Go). It is a stunning collection of ideas and sounds that, if listened to intently, could catapult the 30 minutes it takes to hear it into a truly fulfilling experience. It's not a ring tone, it's an album. It's sort of epic, it's like a book. If you read a chapter of a book, but discarded the rest of the book, you could get a piece, but it is nowhere near as satisfying as the whole. The pulsating of "Folios," the march of "X Off Days," the simmer and boil in "The Idea Of You" are things that become much more stated and intensified within the context of the album. It is beginning at one point and landing at another, and all of the twists and turns in between. The New Year is a culmination of moments and sounds and thoughts, it is something to be digested, it is a meal more than a snack.

The New Year are a band that doesn't run from structure. Their songs are built around an architectural model, a tension, and a release. However, on their latest album, there has been some tweaking with the formula. But unlike a band who may do a complete 180 style shift, The New Year have accented the portrait more than changing the picture entirely. You know, there's no rap breaks or something extreme.

"I think it's a few things, they (the songs) kind of originated in different ways, some of the songs originated on piano and stayed on piano, that's one thing. And then I think some of the guitar textures and things like that were sort integral parts of the songs themselves, like the multi layered guitars on the first song (Folios), and so there were kind of compositional things too, rather than say throwing things on top after the song is done. I think that really kind of from the get go, on a lot of these things, they were really kind of showing themselves from the beginning to be heading in different directions, if that makes sense…"

One of the shining examples of this change is the song "MMV" which may qualify as one of the best songs ever written by the band. Built around a vocal and a piano, with inflections of guitar and drums, it begins "There are things some people classify as pleasures/ That just before I die, I'll have no regrets having missed. Camping and orgies and places on the body I've never kissed." It ends with the realization that he should "drink more and sleep more and dream more." It's a life affirmation, but the beauty is in the lack of bombast, the stillness, the feeling couldn't be translated any other way, it's almost if everything is exactly where it should be, even within the sparseness of the arrangement. However, even as this may be jarring to me, it's something that I may recognize more than the band.

"I never had any reluctance, as far as thinking, well, we're breaking some kind of mold or we're straying from what we normally do, because I think a lot of the times, um, you know when you're on the inside of something, like a musician or filmmaker, or whoever, you sometimes have a harder time knowing exactly what all these 50 different things that somebody might identify you with…so you may know what half of those things are that identify what you do, but there may be another half that other people see, that you don't see, or that you don't hear (for example) certain nuances in vocals and certain ways that you play guitar, or play another instrument, that you (the artist) just may think are completely natural, you don't know any other way to do it, and somebody else sees as this stamp on what you do…and so in a lot of ways when we were doing this I never thought it didn't sound like us on some fundamental level…and also in so many ways I don't see it as a right or left turn I just see it as a progression and traveling on the down the road."

FPH

METAL MOMENT

Ronnie James Dio is the fucking man period.

| Jeff Storm



HEY THERE SCUMBAGS, hope you were at the Wooodlands on August 23rd to witness classic heavy/thrash metal at it's finest. I'm refering to the Testament. Motorhead, Black Sabbath, and Judas Priest show. Testament was up first and was actually the band I was most excited about, having been a fan since I first heard them in the eighth grade. The band lineup was about as original as you'd want and they definetly did their legacy justice. It a was kind of dissapointing that they only got to play five songs but they still sounded awesome. They opened with the classic 'Over the Wall', also played classic tunes 'New World Order', 'Practice what you Preach', and two songs of the new album The Formation of Damnation. The music was tight and Alex Skolnick's lead playing was perfection, I just wish they could've played another half an hour at least.

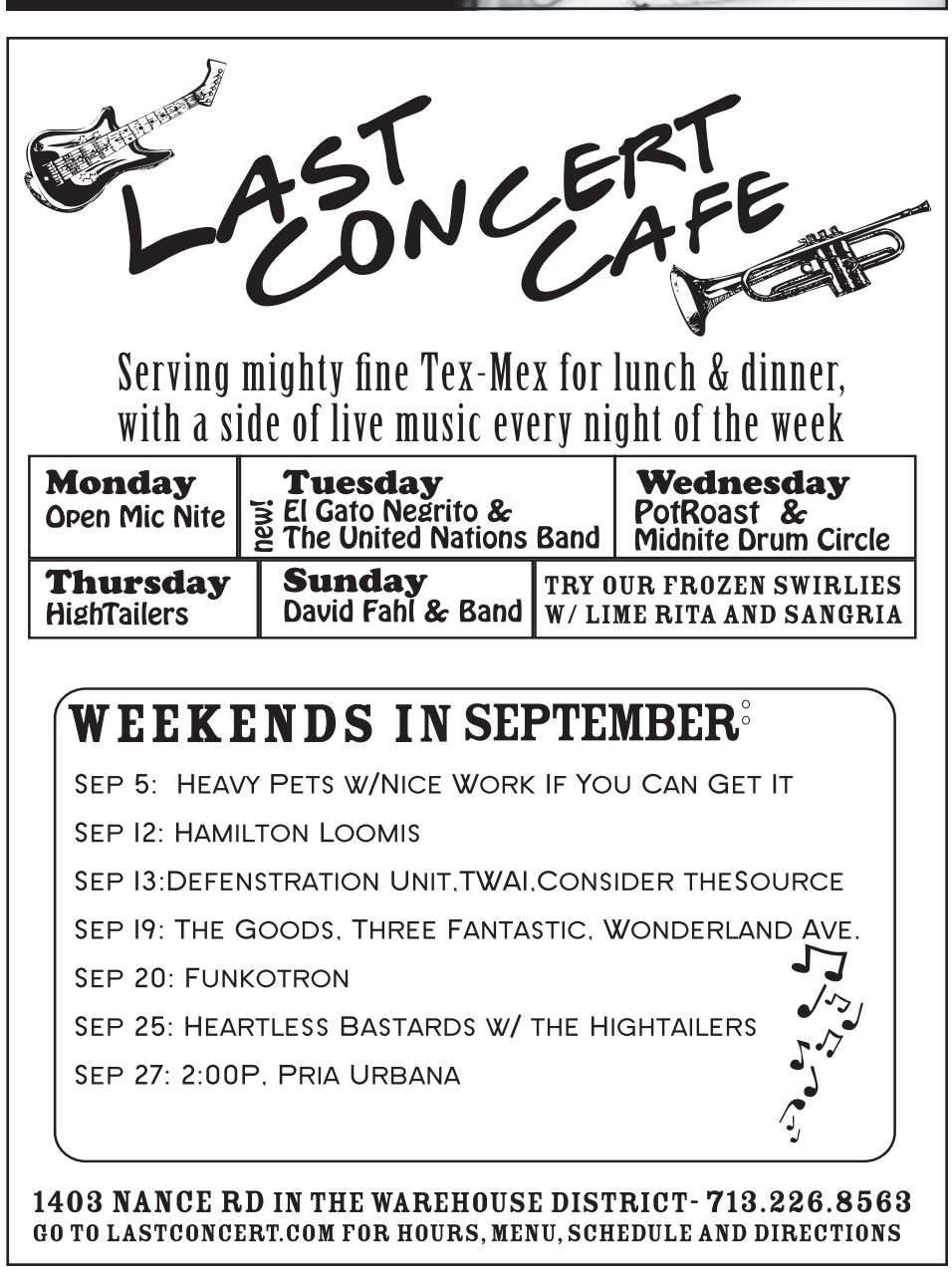
Motorhead came on next and played for roughly an hour. I'm not that huge on Mototrhead but they were very entertaining, although I didn't know who to look at, them or the groupies on the side of the stage. They played Overkill, Motorhead, and of course the Ace of Spades.

Next up was Black Sabbath or 'Heaven and Hell' if you want to be an ass kiss to Sharon Osbourne. They got to play for a little over an hour and just like the last time I saw them I was blown away. Ronnie James Dio is the fucking man period. Even though it's been greatly debated Dio is in his sixties and he's just plain brilliant live. And that is not to take away from his band mates Tony Iommi, Geezer Butler, and drummer Vinny Appice. They ripped though songs like 'The Mob Rules', 'Neon Knights', 'I', and 'Falling off the Edge of the World'. Even half way through their set I thought there was no way that Judas Priest could eve compete.

Judas Priest finally came on and even though Dio and company stole the show i had a new found respect for the Priest. I have to admit to not really being a fan of Priest either, but they were still pretty kick ass. Singer Rob Halford came out in what I would describe as a Liberaci-esque grim reaper costume. They didn't seem very energetic at first but settled in shortly thereafter. The songs I knew were classics like 'Breaking the Law', Electric Eye', and 'Hell Bent for Leather' which saw Halford come out on his trade mark motorcycle. All in all it was an awesome concert and I was happy to be able see a whole line up of monumental bands.

FPH





EMBRACE THE CLICHÉ

Because Variety Is the Spice of Life

| Brigitte B. Zabak | Martin Price



IS IT REALLY ALREADY SEPTEMBER? IT FEELS LIKE JUST YESTERDAY THAT I WAS SCOURING THE 'WORLD WIDE WEB (DO PEOPLE STILL CALL IT THAT?) TRYING TO FIND GIGS TO EDUCATE THE SELECTIVE MASSES ABOUT.

I WISH SOME SORT OF SHOW ATTENDANCE barometer existed that could help me decipher if the head count at gigs actually increased significantly as a result of people reading this column. Alas, I am fairly certain such a handy tool has not yet been created. Someone should really do something about that, please.

Tangent aside, I have come to realize that there are so many subsets of music that I am only now beginning to explore. It's not just the music itself that I am fruitfully stumbling upon; it is the medium in which that music reaches my ears.

I can't help it. I just like what I like.

And, change scares me. Until a few years ago, I played cassette tapes with unwavering enthusiasm. One of my favorite pastimes is wandering aimlessly through a record store, collecting dozens of albums I meant to buy years before. The only iPod I own is an old 20GB from like five years ago and I haven't uploaded a new song on it since 2004. New technology seemed unnecessarily complicated, so I have postponed my journey into the realm of e-music until now. Doing so has refined my musical taste buds in ways I didn't think were possible. It has made me much more open-minded to the music I wouldn't have normally considered.

The same concept can easily apply to the consideration of which live shows to patronize. We all know how potentially laborious going to a show can be and the effort they require can greatly affect our choices. Every once and a while, though, it can't hurt to check out a different flavor of live music.

September is a unique month for live music in Houston. It is a month that is usually saturated with a number of notable indie bands that kindly put Houston on their respective tours as they travel down South to play the Austin City Limits Festival in, obviously, Austin. One unexpected, but welcome twist this month is that there seems to be a nice balance of quality shows that cater to the musical pallets of everything from rock and roll to hip hop.

The beginning of the month marks the end of one of the most highly anticipated festivals of the summer for fans of rock and roll. **The Rock The Bayou Festival** is a four-day fiesta of epic proportions. Over 40 rock bands, like Twisted Sister and Skid Row, will transform the former Astroworld location into a veritable stomping ground for rocking out. It is an opportunity to check out everything from the bubble gum pop rock of Bret Michaels to the heavier progressive metal sounds of Queensryche and more. The Rock the Bayou Grounds are located at 9002 Kirby and music will be playing all day long. Other rock shows playing this month include: **The Sword** at The Meridian on September 15th; **Fallcore 2008** at Walter's on Washington on September 19th & 20th with bands like: **The JonBenet, Iron Age, Grave Robbers and The Golden Age**; **Eagles of Death Metal** at the Meridian on September 14th and the **Houston Metal Fest** at the Meridian on September 20th with bands like **Pinhed, Nhuvasarim and Burn The Wicked**. (If you like heavy metal/rock music, let's hope you also really like The Meridian)

One thing we don't have enough of in this town are record labels that cater to indie music. Thankfully, the few we do have are pretty fantastic. **Mia Kat Empire** is one of those awesome indie labels that help local talent get the recognition they deserve. They really want you to hear the bands they have adopted and Cactus Music is going to help make that happen. On Saturday, September 6th, Cactus Music will host a showcase of bands on the Mia Kat Empire Roster. From 1 pm until 5 pm, fans can head over to the new Cactus location and check out performances from **Buxton, Hollywood Black, The Goods, Gretchen Schmaltz, Convair, Wood and Felt and The Mayapples**. The best part is the show is free, free, free and refreshments will be served. Other indie shows playing this month include: **Wreckless Eric/Amy Rigby** at The Mink on September 14th; **Silver Jews with James Jackson Toth** at The Orange Show on September 18th; **Jana Hunter, Lesser Gonzalez Alvarez, and Wicked Poseur** at Diverseworks on September 17th; **Spiritualized** at The Meridian on September 26th; **Ben Kweller** at Walter's on Washington on September 26th; **Sideshow Tramps with News on the March** at Dan Electro's Guitar Bar on September 26th and The Black Keys at The Meridian on September 30th.

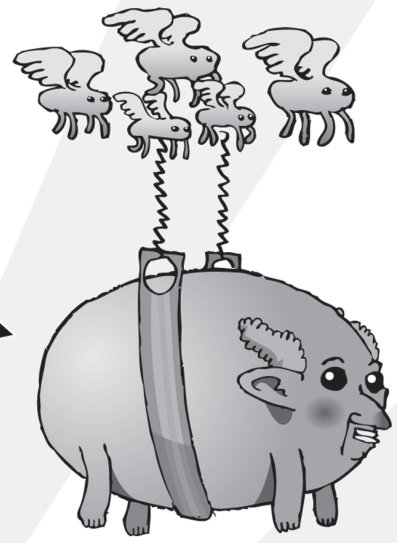
If you are a fan of hip hop, don't fret because there are a few noteworthy shows to satisfy your appetite as well. **GZA** will be performing at Warehouse Live on September 2; **N.E.R.D. with Common and Kelis** will be performing at Verizon Wireless Theater on September 9; **Pioneers of Hip Hop Concert with Whodini, Slick Rick, MC Lyte and Doug E. Fresh** are performing at the Arena Theater on September 19th and **Atmosphere with Abstract Rude, Blueprint and DJ Rare Groove** at Warehouse Live on September 30th.

Change things up a bit this month and try on something different.

FPH



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Riff Tiffs | B L A C K I E | Cop Warmth | O' Pioneers | Transmography
World's Most Dangerous | CeePlus Bad Knives | Lisa's Sons | Karina Nistal
Guy Schwartz | Guitars | Something Fierce | Hueman | Hero | Dunnock's Ill Advisory
Shina Rae | Awake | Lenny Briscoe | Half Nelson | Desmond Zavala
The Ultra Siberian Pant Factory | Earnie Banks | Magnetic | The Annoysters
Listen Listen | Philip Foshee | The Sweaters | PartyFone | The Mathletes
Delicious Milk | Rusted Shut | Mic Skills | O'Doyle Rules | The Hangouts
Electric Attitude | The Endangered Sea Lions | The Defenestration Unit
Poopy Lungstuffing | Giant Battle Monster | Noon | Chase Hamblin
Dead Roses | Free Radicals | Antarctica Starts Here | Come see my Dead Person
The Literary Greats | Tambersauro | Tyagaraja | KAM | D.R.U.M. | Alkari
B Side | Trusty Tape Recorder | Generation Landslide | Wolves at the Door
Studemont Project | Female Demand | Westheimer Traffik | News on the March
The Fucking Transmissions | Dissent | Nosaprise | American Sharks
The Gold Sounds | D Major | Sasha Braverman | Henry Chow | Esteban Torres
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TAMBERSAURO

| Ramon Medina | Nathan Nix



Tambersauro don't merely perform music but do something more analogous to juggling music.

GUITARIST MIKE BLACKSHEAR jumps between the melodic and the angular. Bassist Jeff Price isn't content with just holding down the low end but flies across the fret board as if he were the lead guitarist. Drummer Lance Higdon is front and center, facing away from the audience, flailing like a tri-athlete pouring out every ounce of strength he has available. Lance doesn't merely attack his kit but anything else on stage and seems to operate on some purely instinctual level. The band plays tight complex structures that shift time signatures, tempos, and key almost constantly. Yet, despite the music's clear structure, both individually and as a unit, they are able to reach out and grab inspiration from the club, the audience, and each other to jump into flights of improvisation. They are a band whose unpredictability and playfulness suggests music is a giant sandbox in which to explore and play with all manner of possibilities.

"This band is like Houston," says Lance, "there's no zoning. We're a smorgasbord band and the funny thing is we've been at it so long that it's no longer weird. This is just what we do. When we got together, we wanted to focus on those less accessible elements of music."

"I didn't conceive of this as a Mathrock band," says Jeff, "but Lance injected that element. He brings in the technical, noise, improvisational, and Latin beat elements while Mike brings in the melodic. I put them together - I'm the meeting ground."

Lance elucidates, "Mike likes structure and I push for abstraction, but it's not half conventional and half abstract; it's a tension - a synthesis – that's sincere and genuine. We break down ideas and hash them out to reach that overarching thing we want to be- music without influence. That's not to say that we're beyond influence but that we don't want to merely imitate."

"We're in constant pursuit of developing our own identity." says Jeff, "Some bands you hear one note and you know who it is. The bands we grew up listening to were bands that were pioneering and singular. If you listen between the cracks you can hear where they are creating their own identity. It's not about making a record; it's about creating a legacy."

Over the last five years, that search for an identity has produced one split 10" and two albums including the newest - Theories Of Delusional Origin. "This new album," says Lance, "was a long and complex process. Half of it was constructed in the studio and it was grueling process that, at times, would take the fun out of it. We did a ton takes on the drums for 'Make Water Sand.' Scott Ritter (who plays percussion on the album) listened to it at one point and said it was all technical and no aggression so that became a challenge - to marry those two."

Challenging themselves and each other to be better musicians seems an unwritten code among Tambersauro. "If we think it's too conventional," Says Lance, "we tweak it. I try to challenge myself and try to play as a non-drummer."

"Mike was influenced by metal," says Jeff, "so, whenever his guitar sounds too metal, we tell him to rethink it. We busted his chops for months and he was such a sport about it. In this band, nobody gets their way but, in the end, everyone gets our way and the result is something we can all appreciate. We don't know where it's going and we wouldn't want to."

Lance points to Free Jazz drummer Han Bennink for inspiration, "He's almost 70 years old and he'll walk out and play on a 2x4. That's one thing we strive for - that element of play where there is meaning but no point – where you ask 'What happens if I do this and take a chance?"

"Most bands only have a few years," says Jeff, "and we're such a niche band, why not do what you like? We're not about marketing ourselves and putting ourselves in a box. We wear jumpsuits because we're trying to avoid looking cool. We're trying to erase pretensions and have no ego. Our music is more important."

Why have such an aggressive performance and why play live at all given that goal? Lance replies, "I'm not against performing or having fun. When we play, we play like we're going to die - like it's the apocalypse."

"Rock has default arrogance." says Jeff, "You don't sit there quietly saying 'I'm just playing Rock. Don't' mind me.' Of course there's performance but people can tell when it's sincere and when it's not. I can feel a sense of joy and it's contagious. We love just playing together but you have to get out there. Pete Townsend once said that you put your stuff out there in order to have it reflected back so you can progress. If you don't put it out there, you run in circles. You wouldn't make music if you didn't think it was worth hearing."

Jeff also sees it as a way to challenge the status quo. "I think being creative makes the powers that be irritated. A show is the last place a guy like me should be, but why should I be told that I can't have that part of my life? Once a woman saw that I had a picture and asked what it was. I told her it was my band and she said 'You play in a band? You need to grow up!" and walked off. At first I thought that I had a lot of egg on my face. After I thought about it, I realized it was the best thing she could have said because if I haven't grown up then I haven't stopped living."

FPH

Tambersauro's new album "Theories Of Delusional Origin" will be available September 2nd. Their CD release show will be October 18th with Hollywood Black at The Backroom (behind the Mink).

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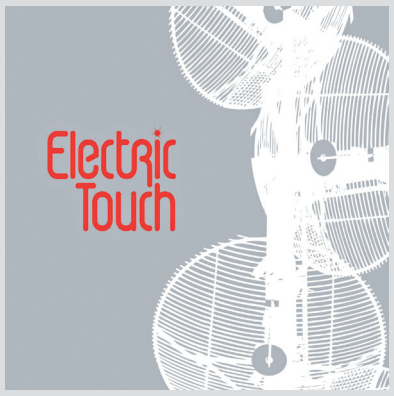


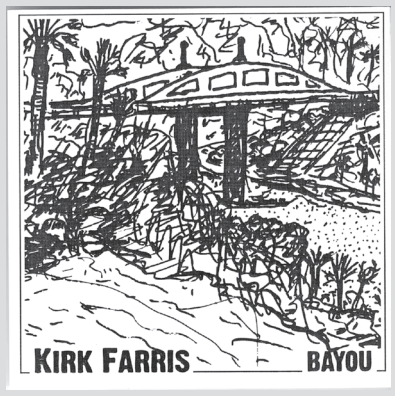
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Electric Touch | Self Titled

'Synergy' is on oft-used term in rock journalism. The concept is thrown around without any real appreciation for what musical 'synergy' actually is. Well, I will dare to say that Houston based *Electric Touch* is well deserving of such a title. Rooted in the guitar and drums of twin brothers Chris and Louis Messina Jr. (formerly of Bo Jones and sons of uber-music promoter Louis Messina), Electric Touch takes their cues from British songwriter and new Texan Shane Lawlor. This self-titled EP is rife with nostalgic rock tunes laced with 21st century production and a contemporary sensibility. This debut album is primed and ready for radio yet does not have that contrived element that seems almost mandatory for current rock radio. Electric Touch really finds their 'center' on the fourth track *Lines*. This *Come-Together*-esque ode to scars shares a groove with the Beatles classic yet comes off as an honest tribute as opposed to a cheap grab. Other

Notable songs include *Love in our Hearts* and crunk-maker *Call My name* where Lawlor finds sharp grit in his otherwise shimmering voice. The album is sincerely danceable as well. This album will receive some well deserved attention as the band has just come off the heels of playing Coachella, Lollapalooza, and a recent tour throughout the US and Canada. Keep a close eye on these cats.

Studemont Project | Warmth of the Midnight Sun

Studemont Project is one of the hardest working bands in Houston and deserves kudos for just that. They play shows and crank out recordings as if the end of humanity is approaching in 2012. Well it is. I digress. This 6 person 'hip-hop' outfit is just barely liable for constituting 'hip-hop'. Their latest release, *Warmth of the Midnight Sun*, captures duel emcees Gilbert Galvan and Christian Salazar at their finest while the band fluidly weaves between musical styles and textures. Flashpoints include quasi-tribute *Mont Rose* that is rooted in a primus-esque bass twangle. Also, the *psychedelic Mind Museum* stands out with Salazar's deviation into soulful hook. The track opens with an ode to Eli Eloy Escobar II; the innocent boy who was gunned down by HPD. Musically, the band captures a dark and brooding early Cypress Hill sound without the grit. Of course, this record is not for folks that are not hip-hop fans yet it is not conventional. All in all, a strong release by a strong band.

Kirk Farris | Bayou

Kirk Farris performs and writes like it's just you and him in a room. His songs are quaint conversations and the album *Bayou* is produced *just* that way. This is 'folk music' but not the 'middle-aged-just bought a guitar' kind that dominates KPFT. Despite simple arrangements, the guitar performances edge on bluegrass musicianship minus the flamboyance. Texas great Wayne Wilkerson lends his talents on this collection of homegrown ditties. Bright spots include a moment on the last track where Farris rejoices in the geographical effects of Gulf of Mexico by concluding, "I am not ready for more Louisiana." Well, said my friend.

The Literary Greats | Self Titled

Unfortunately, mediocre punk rock is Houston's forte; and almost all of the folksy Americana music in this city is absolute crap. The Literary Greats' self-titled debut, however, deserves legitimate consideration for "Houston Record of the Year." It's not "Red Headed Stranger" (Willie Nelson) or "Cold Roses" (Ryan Adams and The Cardinals) but it's the closest this city has ever seen. And you have a responsibility to appreciate that, on whatever level. Lead singer and songwriter, Brandon Elam's vocals are honest and organic. He doesn't sound like an over-produced Toby Keith (which would be a production overdose). His songwriting is not complicated or pretentious. Like I said, Americana. The only chic part of the album is the guitar riffs added by Taylor Lee. I say "chic" but I really mean "Mike Campbell" (of the Heartbreakers). The final track, West Texas Reject, is my personal favorite and reminds me of driving on 71 to Austin. It's very road-trippy. And I have reason to believe that an animated music video is being made for the first track, Clock Radios. All in all, you should listen to the record and support these local musicians because that's what they are- musicians, not lingering adolescents annoying the shit out their guitar.

— Mills-McCoin

Classic Album Review

HUEY LEWIS & THE NEWS
Sports

By Mills-McCoin



LET'S GET ONE THING STRAIGHT before we discuss anything else. The album Sports by Huey Lewis & The News has nothing to do with sports. It was, however, a sporting attempt at making one hell of a funny record back in 1983. If this it, you crack me up, honky tonk blues. The previous sentence is the last three song titles of the album, respectively. That's funny. It gets better.

The lyrical content of Sports reminds me of a D-League softball game in the early-ish 1980's. Everyone in the stands is drinking and havin' a big time watching a friendly game between members of the working class in America. Huey Lewis is, of course, the pitcher and singing.

You hear a sample of a heartbeat as the first song, "The Heart of Rock and Roll", begins to play. You hear the same sample as the song is ending. It's cheesy as hell.

After the second track, "Heart and Soul" (a song about a girl who probably doesn't exist), we arrive at my personal favorite, "Bad is Bad." To quote Mr. Lewis' chorus: "Cool is a rule. But sometimes Bad is bad." Despite its simplicity, when Huey Lewis sings that line, I am overcome with epiphany and confusion. It's true- bad is bad. But what if there's some double entendre? What if "bad" means "good"? If so, which "bad"?

And now for our big water-cooler moment, "I Want A New Drug". Huey Lewis & The News refused to write the theme song for the Ghostbusters movie, so Ray Parker, Jr. was asked to. He, in turn, ripped the shit off of the song "I Want A New Drug." It's flagrant copyright infringement. Huey Lewis & The News made a lot of money off of both of them. To quote the man again: "I want a new drug/ One with no doubt/ One that won't make me talk too much/ OR MAKE MY FACE BREAK OUT". That's hilarious. Cheers.

Burp. The last song on the record was written by Hank Williams. Cheers again.

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SUMMER OF THUMBS

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| Tyler Barber



BRAID
Platform: XBLA
1 PLAYER
Developer: NUMBER NONE INC.
Rating: EVERYONE 10+



CASTLE CRASHERS
Platform: XBLA | 1-4 PLAYERS | Developer: BEHEMOTH | Rating: TEEN



BIONIC COMMANDO: REARNED
Platform: PSN, XBLA | 1-4 PLAYERS | Developer: GRIN
Publisher: CAPCOM | Rating: MATURE

WHEN I LEFT THE LOS ANGELES CONVENTION CENTER on the last day of E3 this year, I had three things on my mind: *Fallout 3*, *Little Big Planet*, and the wealth of downloadable titles heading to both Xbox Live Arcade (XBLA) and the PlayStation Network (PSN) this fall. Luckily, 90% of what I was excited for debuted in August.

PIXEL JUNK EDEN

Released just before E3 was *Pixel Junk Eden*: a hypnotic game that looks, and sounds as graceful as it plays. In it you control a Grimp that has the ability to jump, and dispatch silk. You navigate vertically-oriented levels swinging from vine to vine, collecting pollen along the way. The pollen you collect fills seeds that bloom other flowers which you use to go even higher in the stage. It's a simple concept, and that simplicity allows for the relaxing, "in-the-zone" type of play.

You can play *Eden* with two other friends locally, (no web-swinging action online) but you're at the mercy of the other player's skills: if they plummet from the top of the level, the camera may track their decent, spawning you all the way down at the bottom of the stage.

BRAID

The first game I downloaded *after* E3 was *Braid*: a time-bending platform-puzzler that will either inspire or infuriate. The puzzles are expertly designed. I would even rate their cleverness higher than last year's gem, *Portal*. The best thing about all of the puzzles in Braid (well, all except one) are that they are solvable from the get-go. The games' designed to make you think you can't solve a puzzle until later, when you find some kind of power-up, but no such power-ups exists. Sole-designer Johnathan Blow did this purposely, using common gaming language that's been established since the first *Legend of Zelda* to trick seasoned gamers.

Surprisingly, most of the talk about *Braid* on podcasts, or message boards aren't focused on the gameplay at all, but like last year's Portal too, the chatter surrounds the game's "story." There is room for interpretation here, but Blow has a very specific theme in mind when crafting the story. In lieu of spoiling anything, I'll just say anyone who's grown-up playing videogames will feel like this is their story. That is, until the end when you get the, "oh shit" moment. Lastly, I can't go without talking about the other person involved, *Braid's* artist David Hellman. Many people criticize his character designs, and while those arguments hold water, the art for the environment can not be disputed. The 2-D landscapes come to life with tides of sun washing over blades of grass, clouds move back and fourth, deteriorating and manifesting with the haziness of the best impressionist art. So far, *Braid* is my personal game of the year, and it's one that every Xbox owner should try.

BIONIC COMMANDO: REARNED

From puzzler to a straight kick in the nuts, *Bionic Commando: Rearmed* is the game I'm constantly hearing coming from my roommates Xbox. If you are, or aren't familiar with the NES original, you can still enjoy this game. That is, if you're a really, really good gamer. Otherwise, be prepared to be whipped with the lashes of old-school, throw-the-controller-hard gameplay. Don't take this the wrong way, the game's not challenging because of bad design. It's hard because it's a platformer that has no jump button. The main mechanic in *Rearmed* is the grappling hook arm: stand still and let it go, and you'll swing to the next platform. Easy enough, except when your expected to navigate entire levels without touching the ground.

Graphically *Rearmed* is gorgeous. Simply an amazing translation of the 8-bit game into the pseudo-3D realm. Lighting effects, and minute detail are all lovingly crafted. The music too, is the best I've heard in a game all year. Just like the visuals and gameplay, the soundtrack stays true to the original, but with just enough modern sensitivities to bring it into relevance.

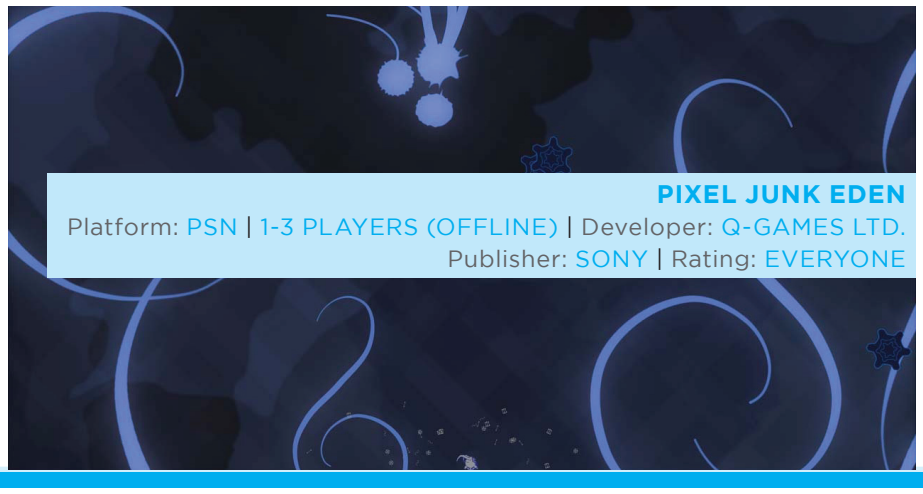
CASTLE CRASHERS

Wrapping up the Summer of Fun was my most recent purchase, and addiction, the long awaited *Castle Crashers* from the much celebrated duo of Tom Fulp and Dan Paladin at Behemoth. If you were a fan of those old beat-em-up arcade cabinets, like *Final Fight*, and *X-Men*, then you'll love *Crashers*. What's even better is the team at Behemoth have woven a surprising amount of complexity into a genre all thought dead. *Crashers* features combos similar to the *God of War* games, allowing you to toggle between melee, ranged, and magic attacks fluidly. The combat is tough, and even the sword-fodder at the very beginning of the game take a lot of whacking to thwart. *Crashers* rewards masterful play as you're able to level up your character in one of four areas, strength, magic, defense, and speed — pulling inspiration from the NES classic, *River City Ransom*. When you spend experience points the effects and animation are also changed to show your progression.

There are some concerns over its performance online though, as many users aren't able to hook-up with their friends. Apparently, this is a known issue, and they're currently working to fix the problem.

So, if you're feeling like the big blockbuster titles coming out today take too much commitment for your busy schedule, then check out the games mentioned above. They're much cheaper than off-the-shelf games, and they all bring a little nostalgia of the old days with sheik execution. And, most of these games will pass the girlfriend test: they'll be much more likely to play any of these with you than *Gears of War*.

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PIXEL JUNK EDEN
Platform: PSN | 1-3 PLAYERS (OFFLINE) | Developer: Q-GAMES LTD.
Publisher: SONY | Rating: EVERYONE


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Opens September 12th at Diverse Works

| Omar Afra | Ben Tecumseh DeSoto

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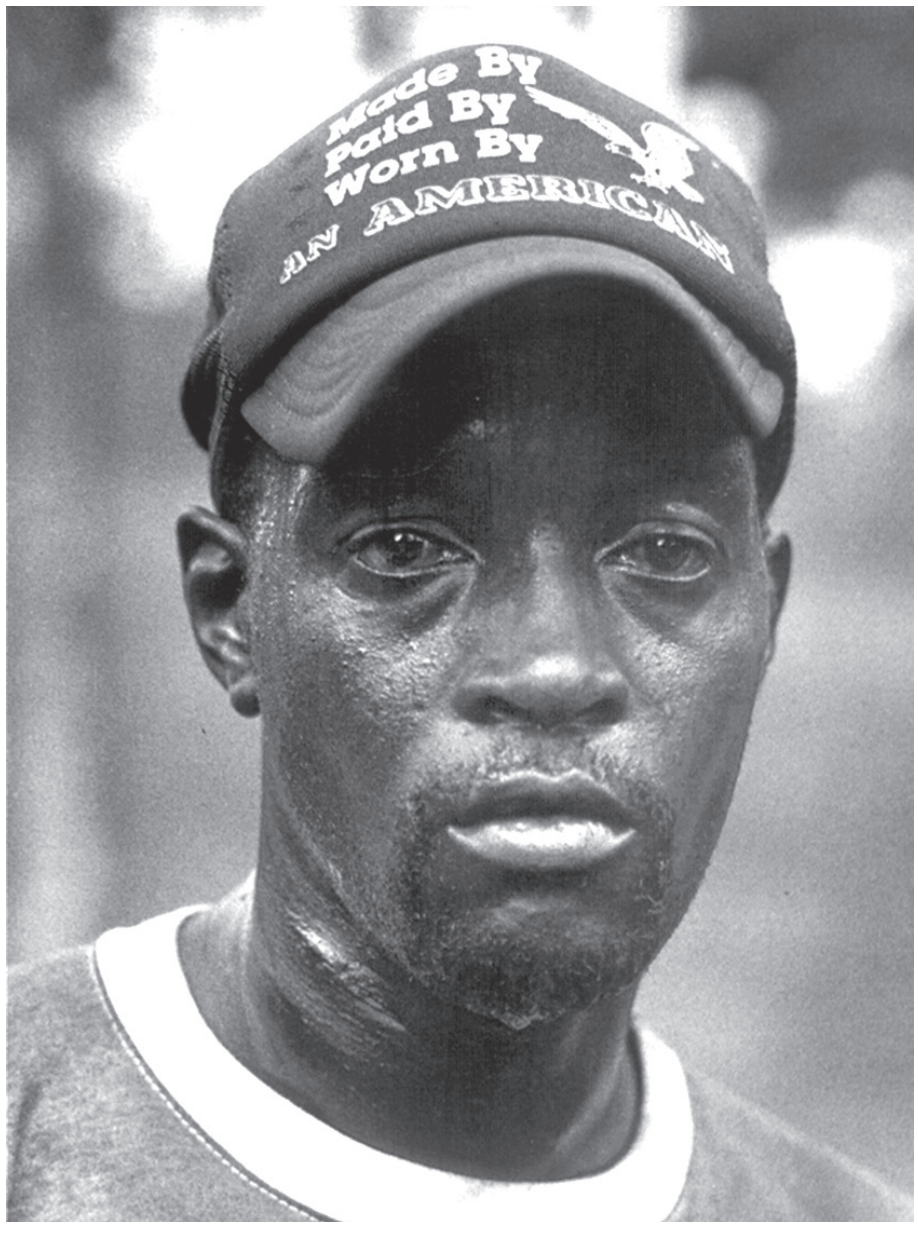
BEN TECUMSEH DESOTO SAYS HE LIKES TO BRING TO LIGHT THE "BROKE AND THE BROKEN."

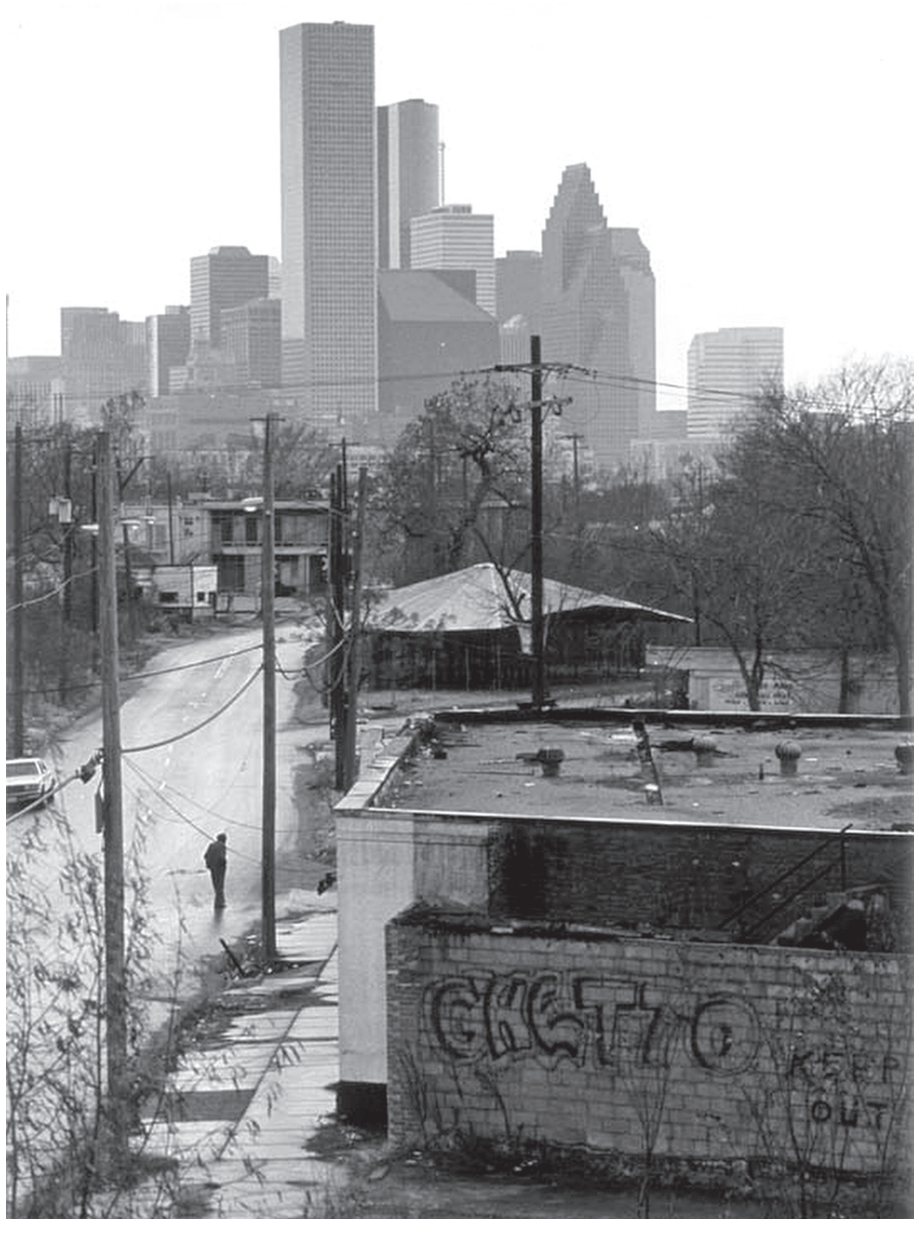
Well, the number of those that fit this category has grown disproportionately in recent years in Houston and the rest of the country. Gifted photojournalist DeSoto revisits this exhibit that he initially did in 1992 at Diverse Works. He has been studying the phenomenon of homelessness in Houston for some 20 years and his photography shows a marked insight. He began in 1988 by building a relationship with two homeless Houstonians, Ben White and Judy Pruitt. DeSoto's experiences with the two allowed him to document their incredible stories of hope and sorrow while "exposing the self-perpetuating cycle of poverty, trauma and hopelessness that afflicts thousands of citizens living in the shadows in America's cities." This dynamic has no doubt changed here in Houston with the continued lack of attention to homelessness here, the sudden influx of thousands of Katrina refugees, and municipal policy of criminalizing the homeless.

"**THE STREETS OF HOUSTON** have been a regular "beat" I worked with my camera," says DeSoto, "and I want others to see what I've seen, and understand what I've come to understand, the role of the trauma in magnifying the drama of poverty." DeSoto's populist "punk" aesthetic comes through in his work to exemplify such drama. With his work will be hand written interviews with Ben and Judy, 'work-in-progress' film shorts, and a light installation made from negatives with artist Sarah Watley Ayers. The Project has become a joint effort and collaborators include DiverseWorks, the Houston Endowment, Que Imaging, and others including the photography subjects.

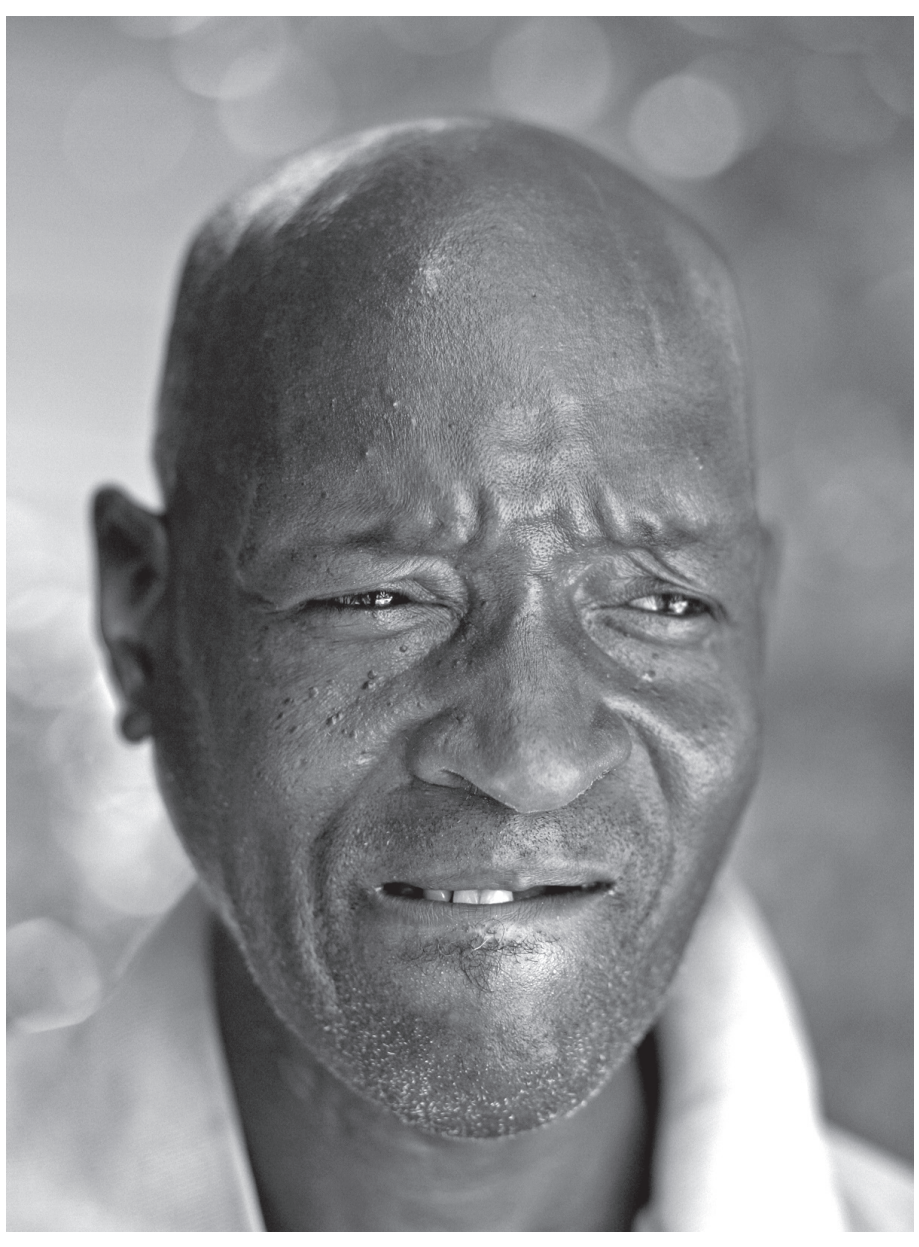
This will the first show in the new season for Diverse Works and precedes by just a week a night of musical performances by Jana Hunter, Lesser Gonzalez Alvarez, and Wicked Poseur on September 17th.

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KATRINA PAIN INDEX

New Orleans Three Years Later

| Bill Quigley | Hired Hero



0. Number of renters in Louisiana who have received financial assistance from the $10 billion federal post-Katrina rebuilding program Road Home Community Development Block Grant — compared to 116,708 homeowners.

0. Number of apartments currently being built to replace the 963 public housing apartments formerly occupied and now demolished at the St. Bernard Housing Development.

0. Amount of data available to evaluate performance of publicly financed privately run charter schools in New Orleans in 2005-2006 and 2006-2007 school years.

.008. Percentage of the rental homes that were supposed to be repaired and occupied by August 2008 which were actually completed and occupied — a total of 82 finished out of 10,000 projected.

1. Rank of New Orleans among U.S. cities in percentage of housing vacant or ruined.

1. Rank of New Orleans among U.S. cities in murders per capita for 2006 and 2007.

4. Number of the 13 City of New Orleans Planning Districts that are at the same risk of flooding as they were before Katrina.

10. Number of apartments being rehabbed so far to replace the 896 apartments formerly occupied and now demolished at the Lafitte Housing Development.

11. Percent of families who have returned to live in Lower Ninth Ward.

17. Percentage increase in wages in the hotel and food industry since before Katrina.

20-25. Years that experts estimate it will take to rebuild the City of New Orleans at current pace.

25. Percent fewer hospitals in metro New Orleans than before Katrina.

32. Percent of the city's neighborhoods that have fewer than half as many households as they did before Katrina.

36. Percent fewer tons of cargo that move through Port of New Orleans since Katrina.

38. Percent fewer hospital beds in New Orleans since Katrina.

40. Percentage fewer special education students attending publicly funded privately run charter schools than traditional public schools.

41. Number of publicly funded privately run public charter schools in New Orleans out of total of 79 public schools in the city.

43. Percentage of child care available in New Orleans compared to before Katrina.

46. Percentage increase in rents in New Orleans since Katrina.

56. Percentage fewer inpatient psychiatric beds than before Katrina.

80. Percentage fewer public transportation buses now than pre-Katrina.

81. Percentage of homeowners in New Orleans who received insufficient funds to cover the complete costs to repair their homes.

300. Number of National Guard troops still in City of New Orleans.

1080. Days National Guard troops have remained in City of New Orleans.

1250. Number of publicly financed vouchers for children to attend private schools in New Orleans in program's first year.

6,982. Number of families still living in FEMA trailers in metro New Orleans area.

8,000. Fewer publicly assisted rental apartments planned for New Orleans by federal government.

10,000. Houses demolished in New Orleans since Katrina.

12,000. Number of homeless in New Orleans even after camps of people living under the bridge has been resettled — double the pre-Katrina number.

14,000. Number of displaced families in New Orleans area whose hurricane rental assistance expires March 2009.

32,000. Number of children who have not returned to public school in New Orleans, leaving the public school population less than half what is was pre-Katrina.

39,000. Number of Louisiana homeowners who have applied for federal assistance in repair and rebuilding who have still not received any money.

45,000. Fewer children enrolled in Medicaid public healthcare in New Orleans than pre-Katrina.

46,000. Fewer African American voters in New Orleans in 2007 gubernatorial election than 2003 gubernatorial election.

55,000. Fewer houses receiving mail than before Katrina.

62,000. Fewer people in New Orleans enrolled in Medicaid public healthcare than pre-Katrina.

71,657. Vacant, ruined, unoccupied houses in New Orleans today.

124,000. Fewer people working in metropolitan New Orleans than pre-Katrina.

132,000. Fewer people in New Orleans than before Katrina, according to the City of New Orleans current population estimate of 321,000 in New Orleans.

214,000. Fewer people in New Orleans than before Katrina, according to the U.S. Census Bureau current population estimate of 239,000 in New Orleans.

453,726. Population of New Orleans before Katrina.

320 million. The number trees destroyed in Louisiana and Mississippi by Katrina.

368 million. Dollar losses of five major metro New Orleans hospitals from Katrina through 2007. In 2008, these hospitals expect another $103 million in losses.

1.9 billion. FEMA dollars scheduled to be available to metro New Orleans for Katrina damages that have not yet been delivered.

2.6 billion. FEMA dollars scheduled to be available to State of Louisiana for Katrina damages that have not yet been delivered.

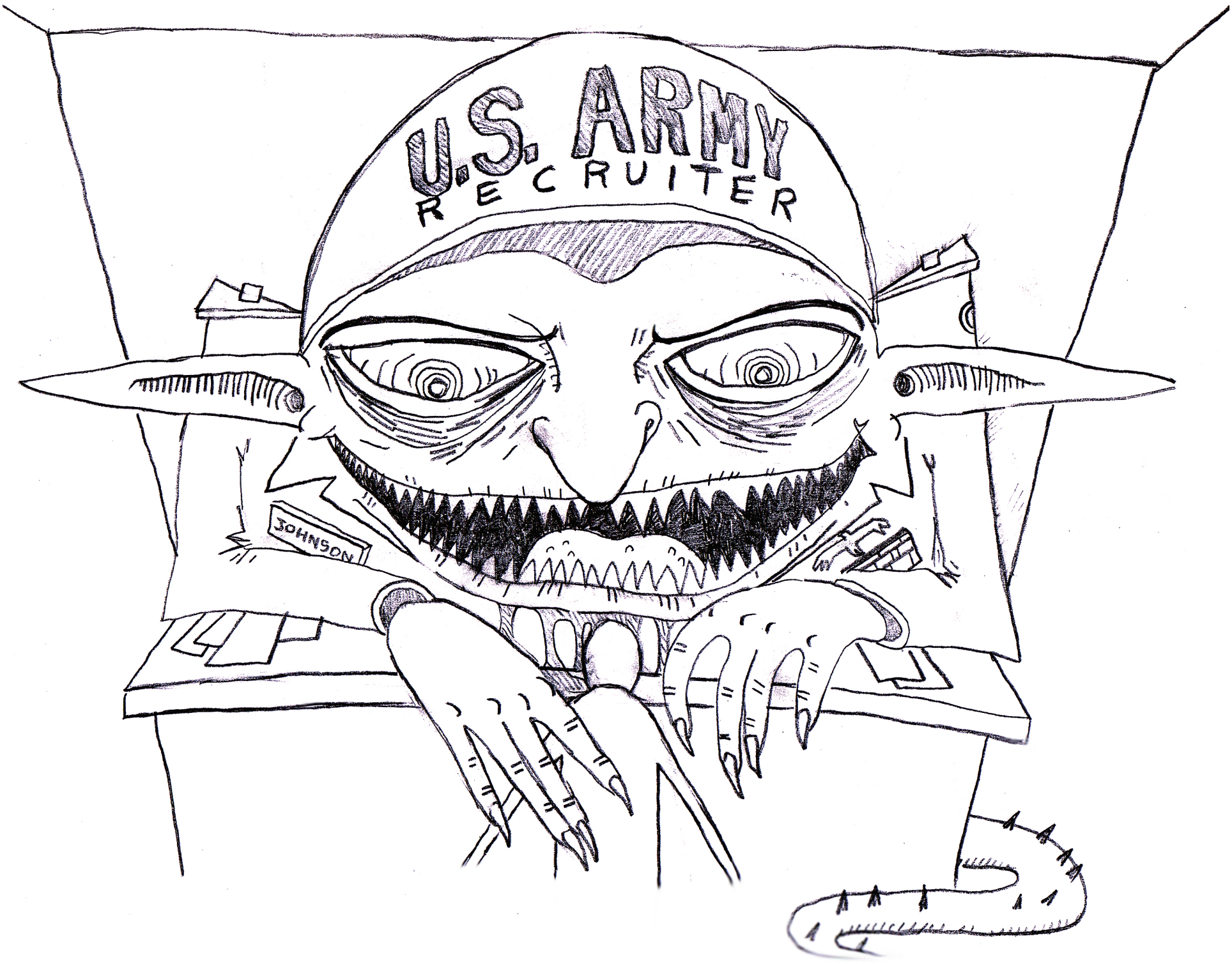
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"JOIN THE ARMY: IT'S THE ANSWER TO HIGH GAS PRICES"

| Mills-McCoin | Tim Dorsey



Army recruiters across the nation are under fire these days because of how they treat recruits who change their minds about surrendering their decision-making rights to the government (aka "joining the army"). There have been instances here in Houston at the Greenspoint Recruiting Station where the recruit-ers tell the recruit-ed that they'll go to jail if they back out of their "binding contract" to a pre-enlistment program called the Delayed Entry Program. I pondered all of this madness over whiskey and thought to myself, "Those sons of bitches."

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And then it hit me like shrapnel! I should see about joining the U.S. Army.

With only 48 hours to complete said task, I quickly climbed on to Ol'Reliable- the internet (or "internets" as our beloved Commander and Chief refers to it/them). GoArmy.com is a well-oiled burrito filled with information, search engines, online applications and melted cheese. I perused the virtual grounds for a few minutes before searching for jobs. The keyword I searched for was "journalist", which returned one career opportunity- Public Affairs Specialist (see Joseph Goebbels, I thought).

Public Affairs Specialist, obviously the most difficult job in the Army these days, consists of "researching, preparing and distributing news releases on Army personnel and activities", amongst other patriotic responsibilities. Perhaps this job should be outsourced to one of the high dollar Hollywood PR firms (there's a wholesale "tax dollar" joke in there somewhere). They take movies and actors of the same ilk as the U.S. Army and make them sing. Keep in mind: Arnold Schwarzenegger is their governor. Do you know what kind of "spin" one must be capable of in order to sell that idea to a general public of crazy people (California)? Wizardry.

I wonder why there aren't more of them working in the public sector? Oh that's right! THEY WOULD BE POOR! If you can manage the "public affairs" of the U.S. Army then you should be paid more than $22,000 per year. I'm thinking add two or three zeros to that salary and even James Carville would be interested in the job; or whoever handles Satan's public affairs. Well wait a minute- the U.S. Government handles Satan's public affairs, right? Wow, our future gets bleaker with every crap joke.

In any case, I explored GoArmy.com for a bit longer and discovered the "Chat with a Recruiter" feature. And I'm sure it's a lovely feature but "Chat with a Recruiter" doesn't work well with Macs, which should alarm everyone because it means that the enemy is probably NOT using Windows Vista. If you've ever had the misfortune of using Windows Vista then you know that when it comes down to issues of National Security- we're fucked.

After several minutes of cyber-battle, I decided to take on these salesmen face to face; so I immediately headed over to the U.S. Army Recruiting Station on West Gray between Waugh and Dunlavy.

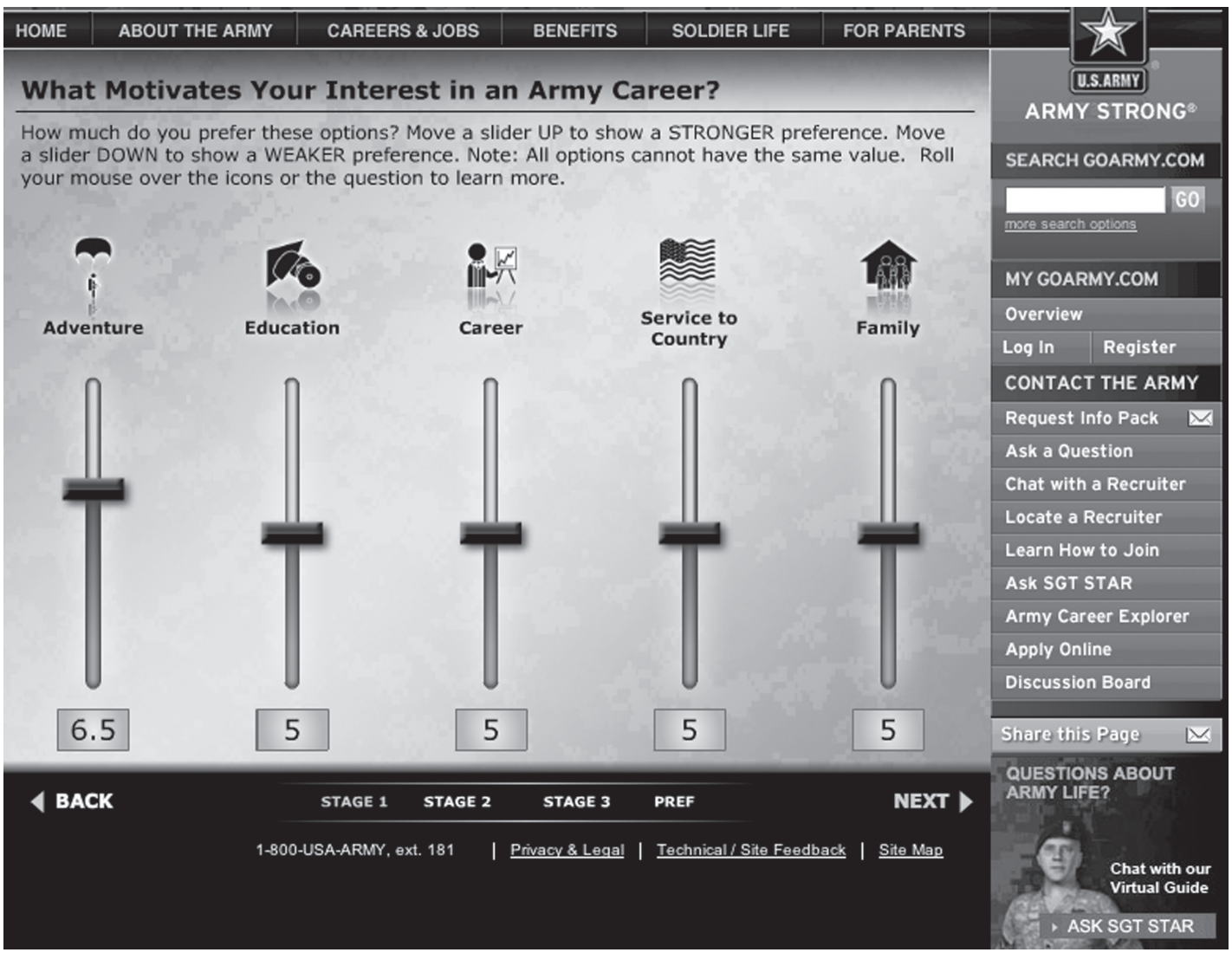
At the door, I was greeted by two life-size, cardboard cutouts of one white soldier and one black soldier, both holding huge guns. The office itself was barren: no books on the shelves, no computers on any of the desks and only one army-man to field my questions (He was a beastly man with a look of regret on his face). It was sad and pathetic. How in the hell would you entice someone to join the Army in such squalor?

Well, they actually have an answer for that- up to $40,000 in enlistment bonuses. These bonuses are based on the recruit's educational attainment and performance on the ASVAB (Armed Services Vocational Aptitude Battery). I was told that the average score is considerably less than 50%- and that scares the shit out of me.

I left after a half hour of the commission-driven sales-soldier trying his damnedest to convince me that joining up was a good idea.

If anyone wants to join the Army, it should be for reasons of insanity, patriotism or a love of violence. Cold-blooded cash should not be your catalyst for such a grave decision. You're a common street thug if money is you're motivation; and we're already overstocked with those in Washington- which begs a question: Who am I supposed to vote for in November if I want these enlistment bonuses cut from our National Spending?

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Goarmy.com is equipped with a strange lever system that magically determines your best career with the click of a mouse.

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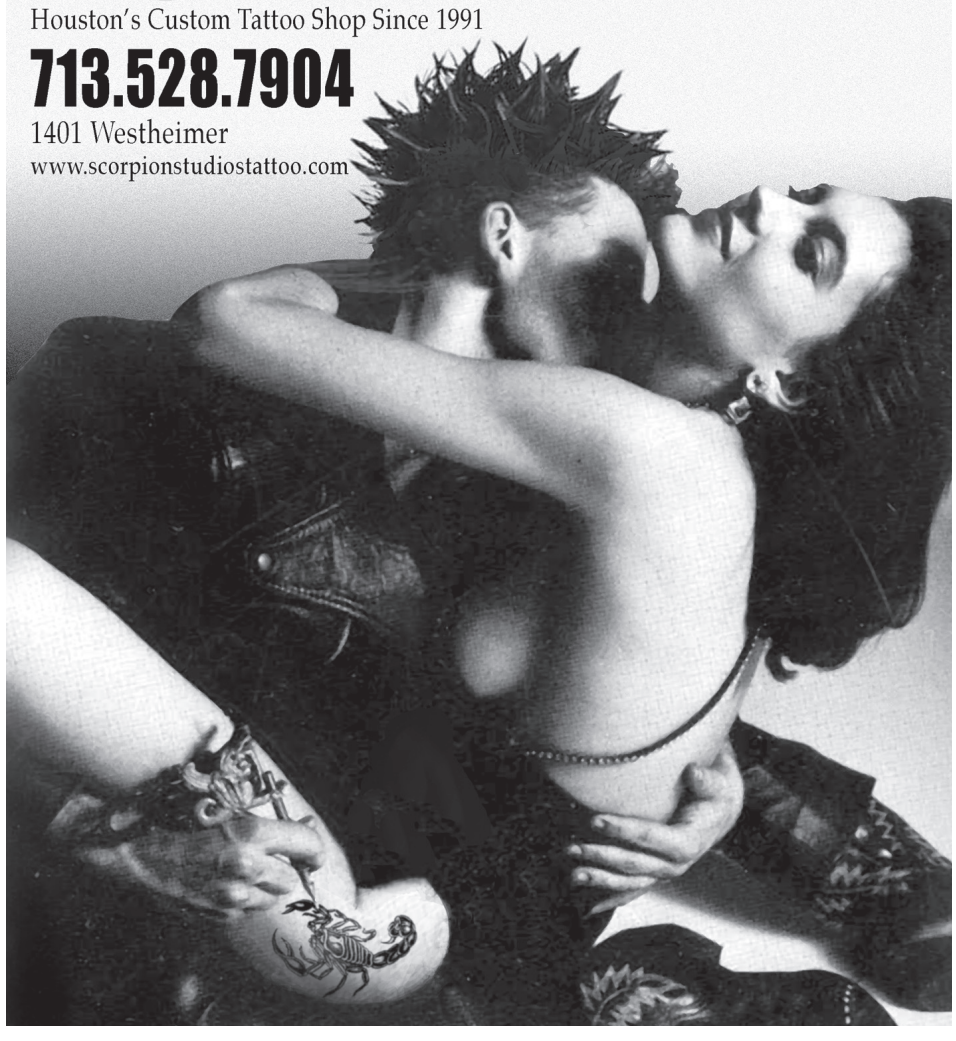
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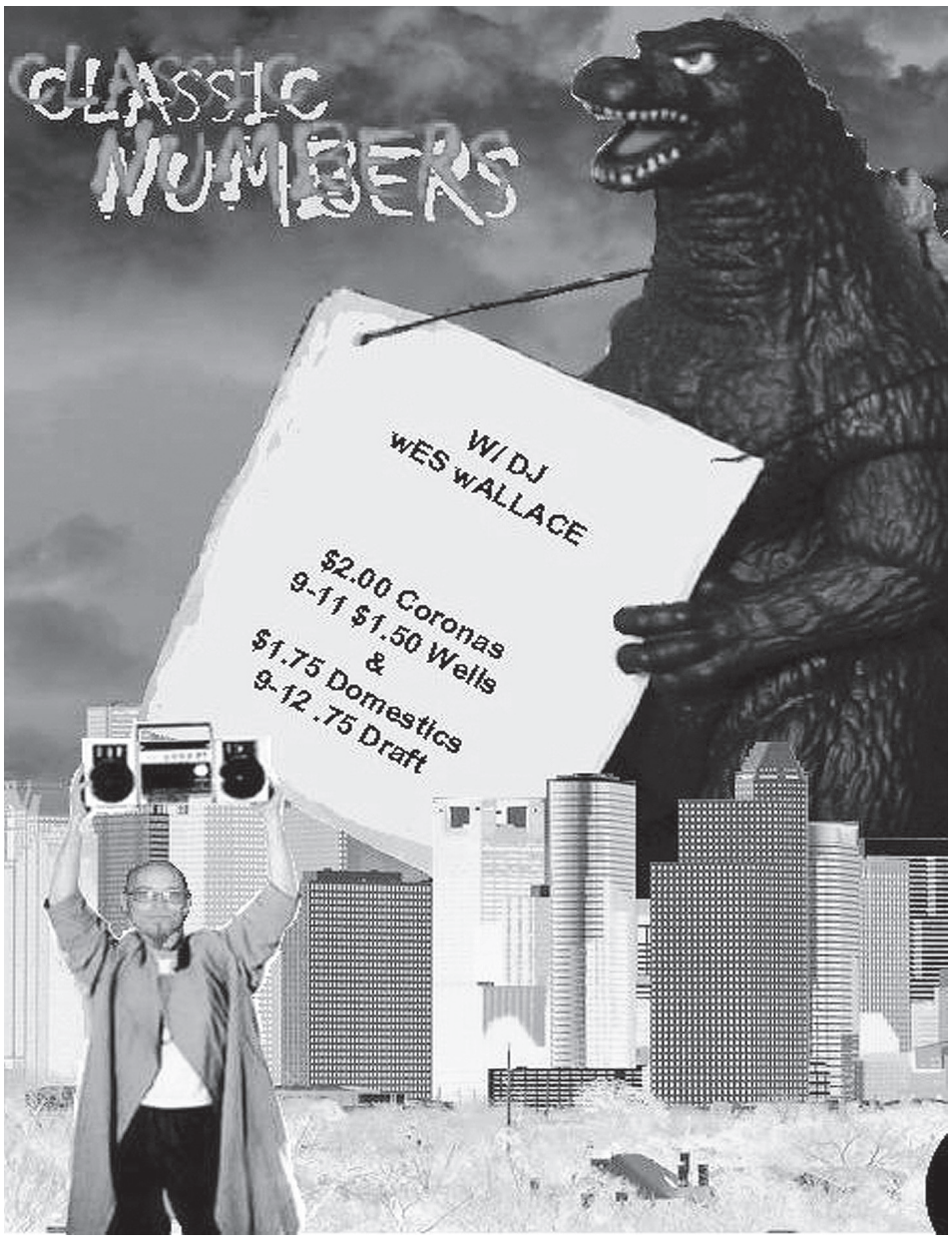
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Stop War on Iran!

by Gloria Rubac grubac@prodigy.net 713-503-2633

Houstonians joined with thousands who protested around the world on the weekend of August 1-3, to say "stop War on Iran!"





Carl Hampton Remembered on Dowling St.

Photos Gislaine / Writing RoB Sunday, Jul. 27, 2800 Dowling St.

People both young and old gathered on July 26th to observe the 38th anniversary of Carl Hampton's assassination. Carl Hampton was the Chairman of People's Party II and a courageous organizer for the self-determination of Black and working class people in the city of Houston.





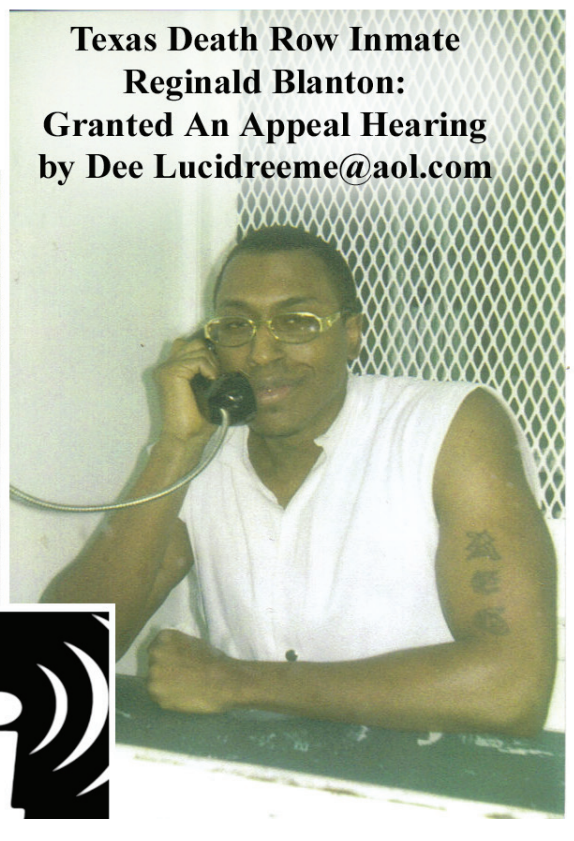
Death Penalty Opposition Around Texas (photos by Gloria Rubac)

Above: The Kids Against the Death Penalty lead the march in Austin on 8/16 to save the life of Jeff Wood (savejeffwood.com). Below right: Despite George Bush himself siding with the anti-death penalty activists and the International Court of Justice, Texas violated international law twice to execute non-citizens convicted of murder. José Medellin of Mexico was executed August 6th, and Heliberto Chi, of Honduras, was executed August 8th. Pictured are Mirna Chi, mother and Edgar Chi, cousin. Edgar joined the Honduran ambassador as a witness of the execution, while the other family members stoood outside and joined in the protest, including his brothers who took the mic to speak about the execution.



Texas Death Row Inmate Reginald Blanton: Granted An Appeal Hearing

by Dee Lucidreeme@aol.com





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FROM SOLID EARTH TO PRIMORDIAL WATER

Profile: Angelbert Metoyer

| Evan Dunivan

METOYER'S *latest works open at New Gallery September 13th.*

"THE JOB OF THE ARTIST IS ALWAYS TO DEEPEN THE MYSTERY." WHILE FRANCIS BACON'S STATEMENT MAY BE FROM NEARLY FOUR CENTURIES AGO, IT IS AN UNDENIABLE TRUTH THAT CANNOT BE STAINED BY THE CONFINES OF TIME.

REGRETFULLY, IN THE 21ST CENTURY, very few artists' primary concern is the deepening of the Mystery. In such seemingly disparaging points in history, it is refreshing when an artist or group of artists appears on the scene with the ability to simultaneously bring depth and light to the Mystery.

As I set foot into Angelbert Metoyer's spacious studio/laboratory, I am immediately given the impression that there is never a shortage of ideas, visions, or energy for this ambitious artist to channel into an eclectic assortment of work that takes one through aeons of time and into the transformation of Man. Metoyer's original formula and approach have garnered him attention from museums, galleries, and collectors throughout the world. Over the course of the last 13 years, his paintings, drawings, sculptures, and installations have been featured in shows throughout the U.S., as well as China, Cuba, Germany, and Peru, to name a few.

At first glance, you may find yourself dismissing the thousands of pieces lining the walls and taking up most of the floor space in his studio as the work of another Basquiat-derived artist serving up a blend of esoteric cryptography mixed with random Divine symbols and signs. However, one soon realizes any generalization of the sort would be an insufficient explanation for the visionary work that comes through Angelbert Metoyer.

Metoyer uses his art as research to delve far beyond the material plane of thinking. His ambition soars into cosmic concepts of the utmost importance that draw upon the mystical influence of William Blake or Jacob Böhme. Looking *into* one of Angelbert's many pieces that are immersed in esoteric themes, you immediately recall that this is an example of what artists of all media should be living up to. To use art for anything less than a research and expression of Life is of little to no importance. With his unique concoction of symbolism, numerology, and enigmatic diagrams, all accentuated by a masterful fusing of colors, Angelbert Metoyer is reviving the long forgotten importance of Sacred Art. Throughout his works, you will find the common threads of Native American mythology, the astronomical importance of the Dogon tribe, and the frequent usage of ladders that seem to signify the axis mundi or possibly the portal of the soul. As I study one his pieces, *War with God* from the 2003 exhibition *Dark Energy Splitting the Universe* at Paul Rodgers' 9W Gallery in New York, there is a sense of hypnotic captivation akin to Vajrayana mandalas and yantras.

Additionally, much of Metoyer's inspiration is rooted in his family's Créole heritage. He was born on 7-7-77 with a sixth finger on his left hand and a veil of skin over his face, auspicious signs that have become somewhat of a trademark with those who follow his work. Metoyer is the 13th Angelbert of his family, whose matriarchal lineage comes by way of Marie Thérèse Coincoin, a slave born at the Louisiana French outpost in Natchitoches. Coincoin was purchased and eventually freed by plantation owner Claude Thomas Pierre Metoyer. Due to King Louis XIV passing the decree known as *Code Noir*, Coincoin could not marry Metoyer, but gave birth to 10 of his children. Once freed, Coincoin is believed to have received about 68 acres of land from Metoyer, as well as a generous land grant of around 660 acres from the Spanish king. Between 1794 and 1803, the series of land grants and purchase of several slaves are said to have led to the establishment of the Melrose plantation by Coincoin, making her the first freed African woman to own and operate a plantation. Additionally, she and her descendants are responsible for establishing the Créole community of Isle Brevelle and the first Catholic Church run by free people of color, the St. Augustine Catholic Church. Metoyer's family has since become the subject of numerous articles and books that detail the development of the Créole people.

The integration of Flesh, Spirit, and Soul seems to be a focal point of Metoyer's continuing research. Over the last several years, it has attracted the attention of many fellow artists and musicians, most recently poet/musician Saul Williams. Angelbert supplies the artwork for Williams' latest release, *The Inevitable Rise and Liberation of Niggy Tardust!*. The album gained worldwide attention last year with Trent Reznor on board to produce it, as well as much hype centered around the plan of making it available for free on the Internet. Despite somewhat mixed reviews and disappointing results from this marketing approach, the album exposed Saul Williams to millions of new fans across the world, and provided many with a first time glimpse into the art of Angelbert Metoyer.

As of late, Metoyer has been preparing to debut a portion of his newest work at his upcoming Houston show, *Time (A) + Memory (B) + Moment (C)*, at New Gallery/Thom Andriola, running September 13th – October 18th. Those fortunate enough to make it to this exhibition will be rewarded with the showing of Metoyer's epic 13'x 13' piece *The House of Warriors*. This piece has already received attention after being featured in shows in San Diego and Dallas, amongst other cities, and will surely be a focus at his upcoming show here in Houston. Additionally, September will mark his return to New York with a series of works debuting at the Dactyl Foundation. Before the end of the year, Metoyer is sure to be busy with his soon-to-be released book of collected works, *I-AOI*. He will also have several more shows throughout the U.S., including an exhibition at the Gerald Peters Gallery in Dallas, and will participate in the *Richard Wright at 100* exhibition at the National Civil Rights Museum in Memphis, TN at the famed Lorraine Motel where Dr. Martin Luther King, Jr. was assassinated.

At 31 years old, Metoyer has reached a crucial spot in his life and work where he is now ready to tie the last fifteen years of research together in an encyclopedic fashion. "Most of the work that I am showing is part of an ongoing experiment," he says. My guess is that Metoyer's ongoing experimentation will place him within a long line of prolific thinkers and doers who will be remembered for translating a vision of Mankind's ultimate purpose for thousands of years and counting.

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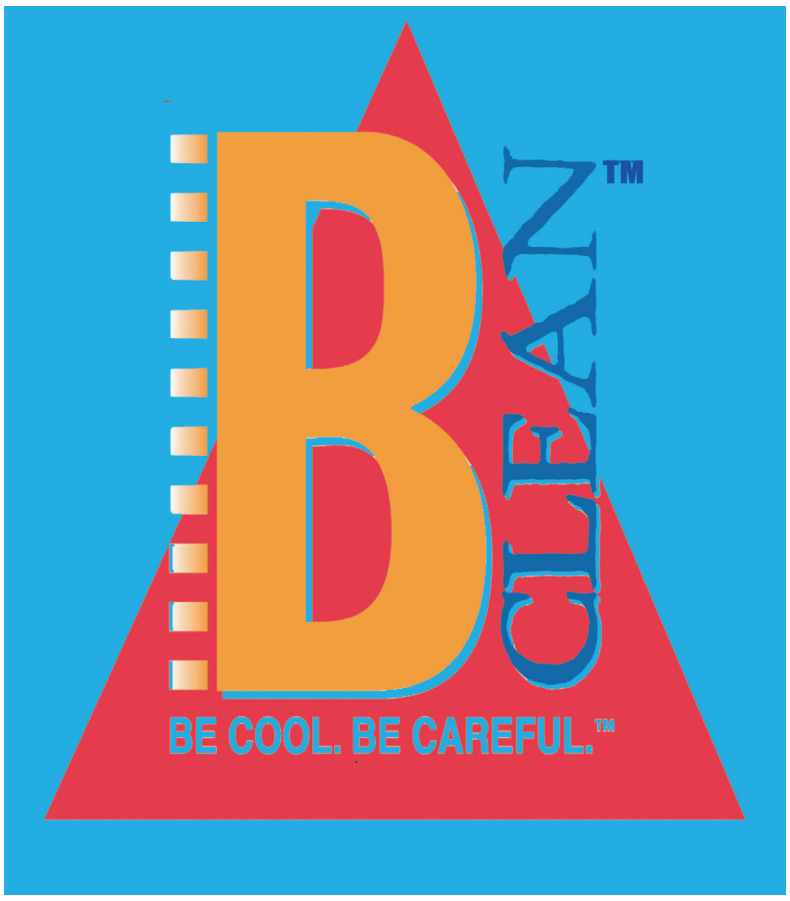
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