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FREE PRESS **HOUSTON**



MAY 2009, ISSUE 103

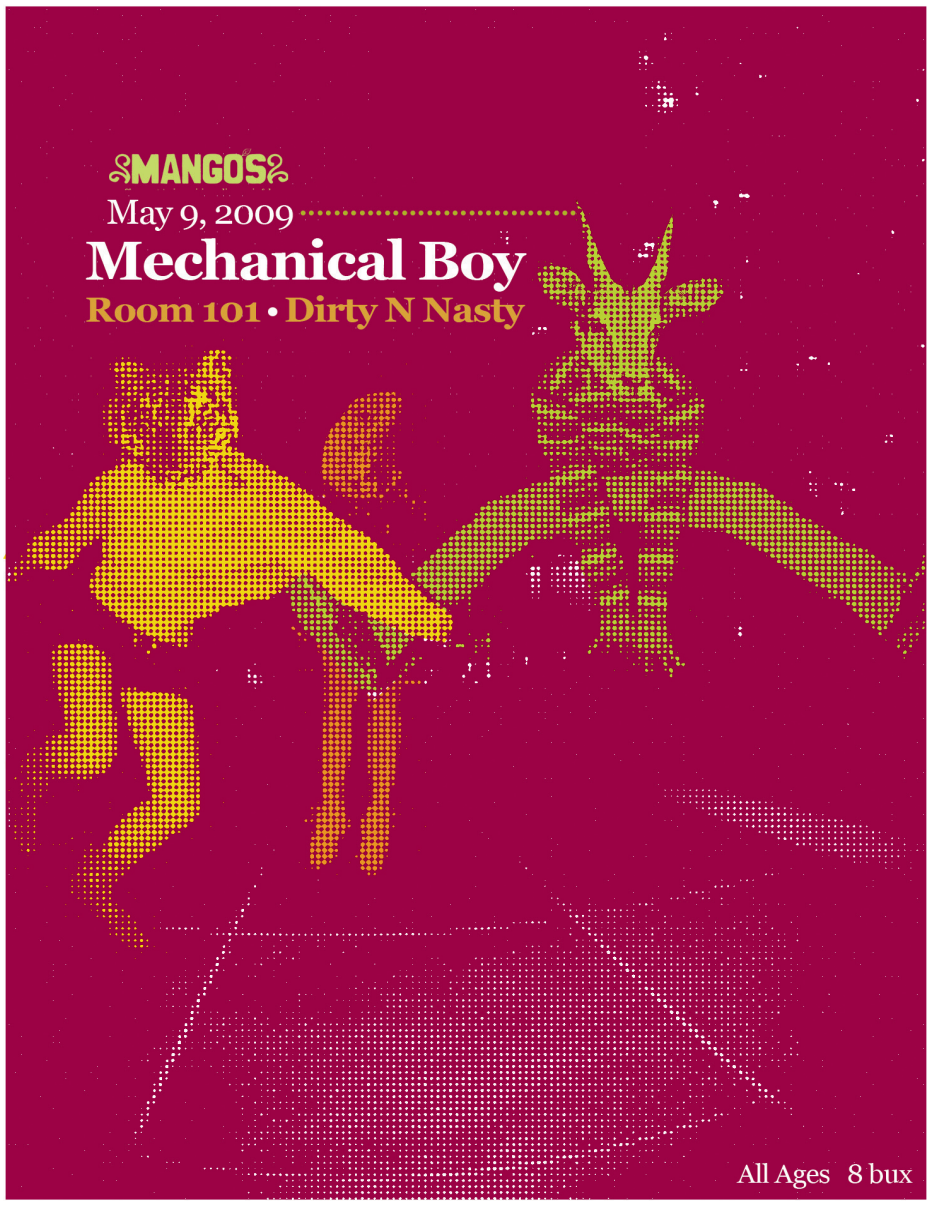
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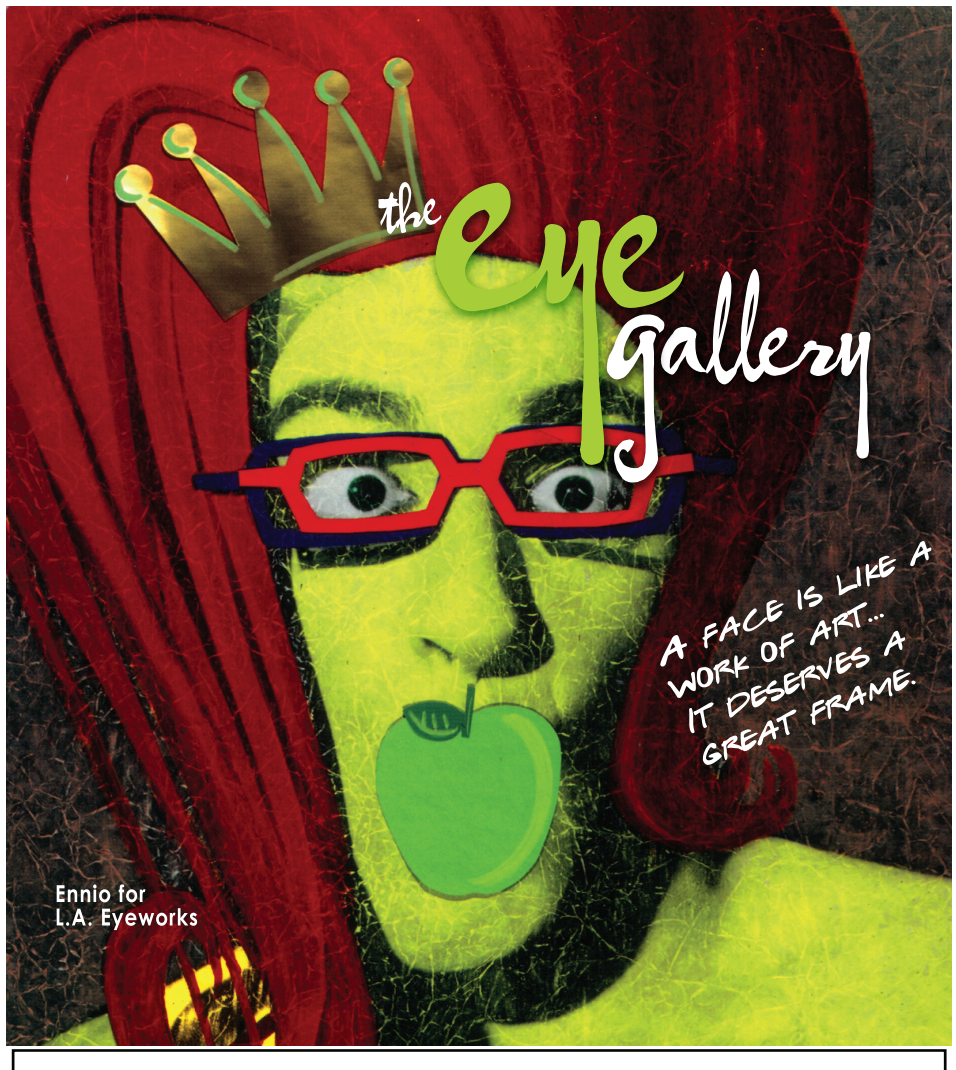
INTERVIEW: RICK LOWE *OF* PROJECT ROW HOUSES

NO ZONING: ARTISTS ENGAGE HOUSTON

ROBERT ELLIS - BOLT - LOCAL WOMEN *IN* MUSIC

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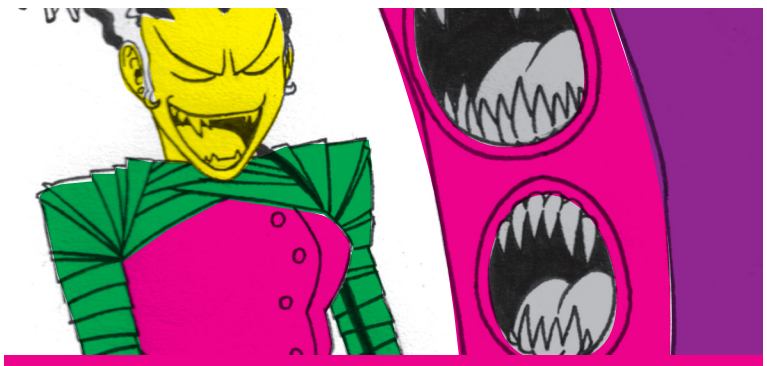




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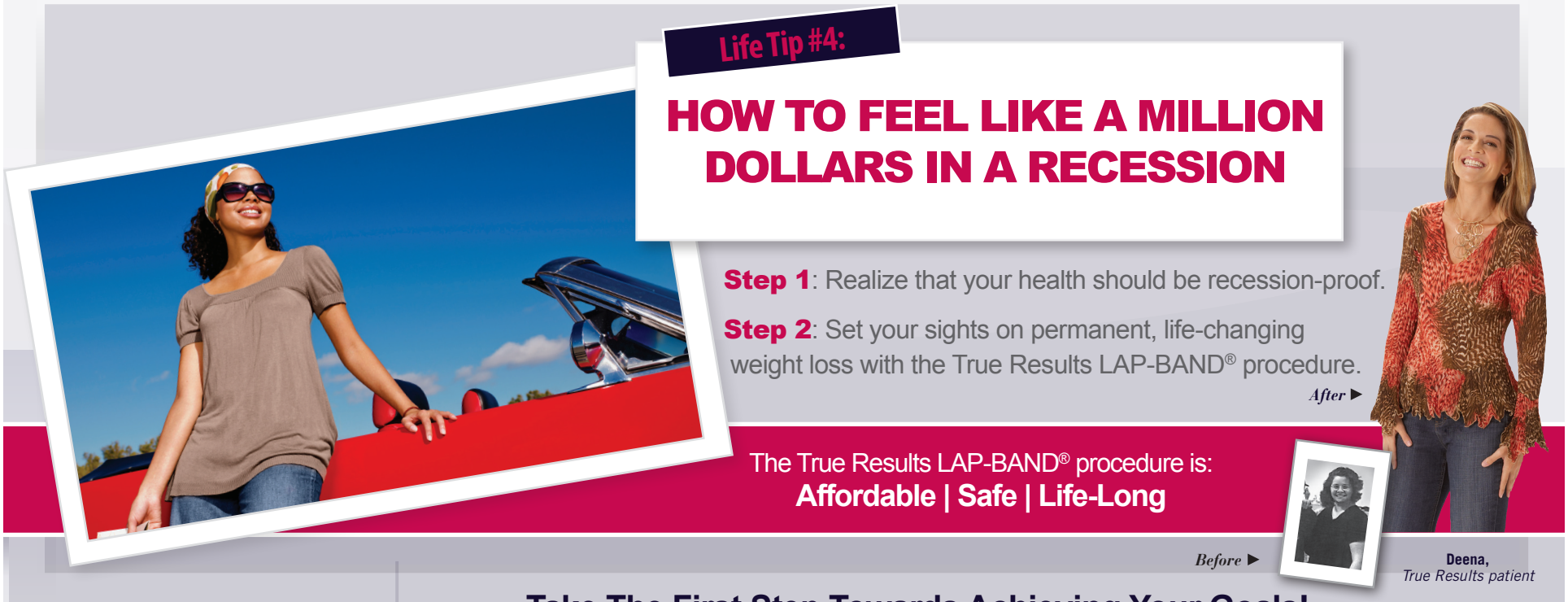
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May 2
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May 7
Black Queen Speaks

May 8
Flamin' Hellcats

May 9
Born Liars, 747, Secret Prostitutes, Arcane Flowers

May 14
El Ten Eleven

May 15
500 Megatons of Boogie

May 16
16 Amplified Heat

May 21
Inner Lights

May 22
Pierced Arrows, Orange Is In, Dead Roses

May 23
Harvey Milk, Linus Pauling Quartet, Bolt, Ghost Town Electric

May 28
The Virgins, Lissy Trullie, Anya Marina

May 29
Dead Roses

May 29
Detroit Cobras, Dexter Romweber

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EVENT CALENDAR

MAY

SUN. ***(FREE)***: DJ Joe B. Therapy Sundays 4-9pm
Singer Songwriter Support Group 9pm
MON. ***(FREE)***: Cash N Carry Artists Exhibit
WED. ***(FREE)***: Free Radicals, Chase Hamblin
5/1 Algebra, About this Product ***(FREE)***
5/2 Sideshow Tramps
5/4 Davey Baby Graves
5/5 Cinco De Mayonaise : Pistolera's
5/7 Montrose City Council Open Session:
Music Courtesy of Courtesy ***(FREE)***
5/8 When Dinosaurs Ruled the Earth, Fat Tony, Marry Me
5/9 Mechanical Boy, Room 101, Dirty N Nasty
5/14 Flowers to Hide, Chris Velan
5/15 Fringe Fest til 9pm, Listen Listen, Buxton, Robert Ellis CD Release!!
5/16 Fringe Fest til 9pm,
Taste presented by B-Boy Craig
5/19 Davey Baby Graves
5/21 Music Courtesy of Courtesy ***(FREE)***
5/22 Spain Colored Orange, Benjamin Wesley
5/23 Shack Up Dance Party w/ CeePlus
5/27 Jeff Hanson
5/28 Elaine Greer CD Release
5/29 My Name is John Michael, Riff Tiffs
5/30 Hat Talk (New Orleans), Theater Fire, Listen Listen, Sew What, Robert Ellis

JUNE

6/1 Joshua English
6/5 Belaire, The McKenzies, CeePlus
6/6 Dave Baby Graves
6/7 **Mika Miko**, Strange Boys, Born Liars, The Caprolites
6/11 Wild Moccassins, Caddywhompus, B L A C K I E Tour Kick-off
6/12 Deleted Scenes, Young Mammals, Flowers to Hide
6/20 Paris Falls CD Release, Airon Paul Dugas, The McKenzies
6/24 Spooktober, Submarine Spaceship

JULY

7/1 Dizzy Pilot, Sohns, The Grasshopper, Barkus Sly and the Golden Egg, Lies Heavy, Cavernous
7/4 Ty Segall, The Moonheart
7/11 Buxton 7" Release
7/12 Coathangers
7/15 Neil Hamburger
7/25 Shake Some Action Dance Party
7/26 **Pterodactyl**, Cop Warmth, MuhhamidAli
7/27 One Hundred Flowers

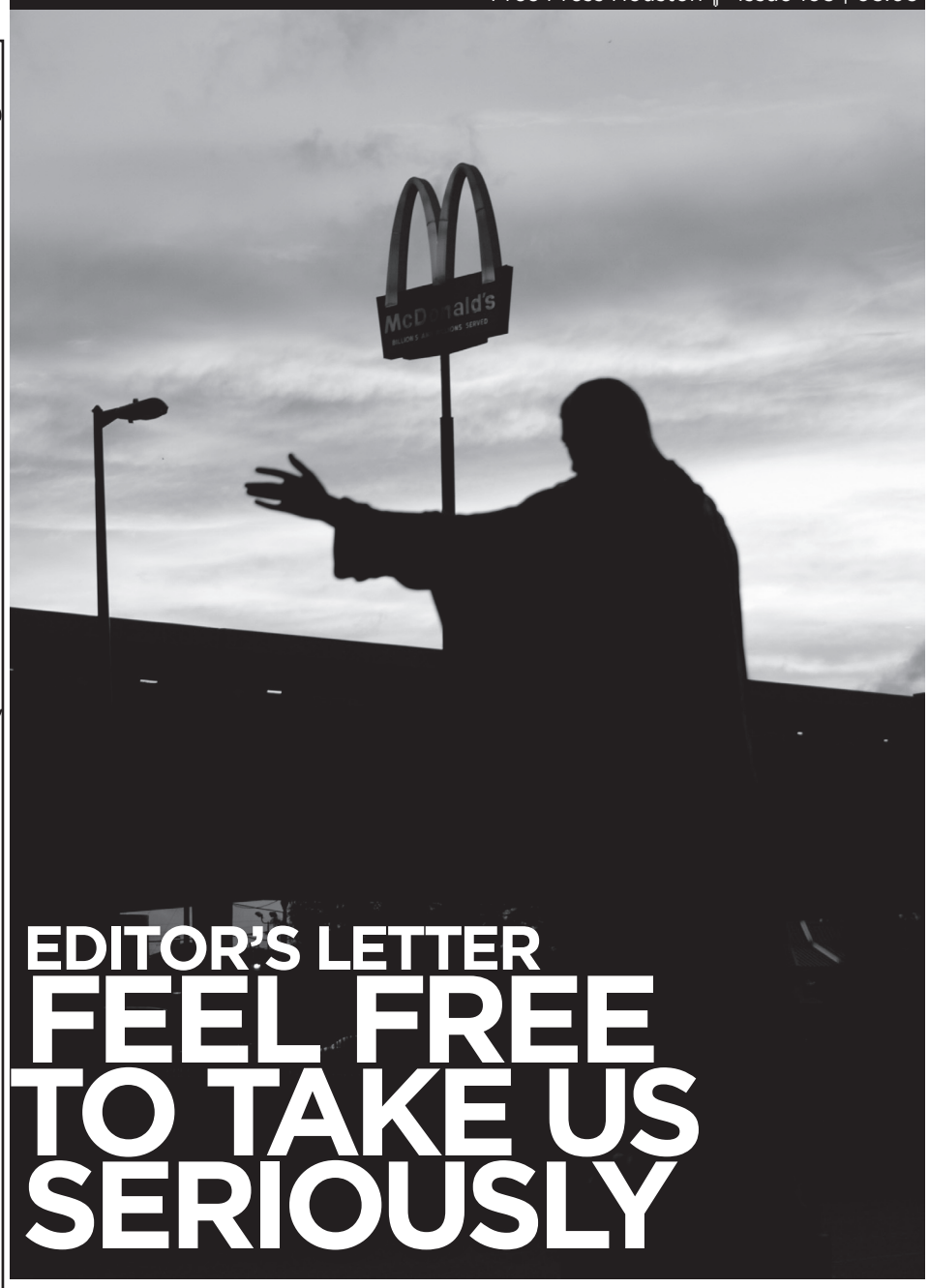
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EDITOR'S LETTER

FEEL FREE TO TAKE US SERIOUSLY

HELLO HOUSTON,

I AM RATHER TIRED OF HEARING " I GOT TO GET OUT OF THIS TOWN." EVERYWHERE YOU GO, PEOPLE ARE TRYING TO GET OUT OF THE CITIES THEY ARE IN. RIGHT NOW, SOMEONE IN MANHATTAN IS SAYING THEY HAVE TO GET OUT OF THERE TO FURTHER THEIR CREATIVE GOALS. IN SMALL TOWNS THE SAME FOLKS ARE TRYING TO GO BIG PLACES. THERE ARE PEOPLE WHO LIVE IN SMALL TOWNS SURROUNDING HOUSTON THAT ARE JUST ITCHING TO GET HERE. PEOPLE IN KATY HAVE TO GET DOWNTOWN. SOON ENOUGH, THEY NEED TO MOVE ON. BUT ULTIMATELY, THESE PEOPLE ARE OFTEN RUNNING FROM THEMSELVES. I KNOW, IT'S SOME FREUDIAN BULLSHIT AND I AM NOT TRYING TO DISCOUNT THE VALUE OF PUTTING YOURSELF OUT IN AN UNKNOWN PLACE AND TRYING YOUR LUCK. BUT EVENTUALLY, ONE MUST FIND COMMUNITY, REALIZE THEY ARE NEEDED AND HAVE MUCH TO OFFER, AND GIVE BACK JUST A LITTLE BIT. IT'S MUCH LIKE THE SAYING "YOU ARE NOT BORED, YOU ARE BORING." THERE ARE THOSE WHO RAIL AGAINST THE HOUSTON ARTS OR MUSIC SCENE. LET ME TELL YOU, I HAVE LIVED PLACES WHERE THERE REALLY WAS NOT ANY LIFE IS THE ARTS AND MUSIC SCENE. HOUSTON IS CLEARLY NOT ONE OF THOSE PLACES. I DON'T NEED TO TELL YOU THIS PLACE IS TEEMING WITH TALENT. TAKE A TRIP TO THE ORANGE SHOW, RUDYARD'S, SUPER HAPPY FUN LAND, THE MENIL, OR THE ART CAR PARADE. BUT NOW I AM RAMBLING. ENJOY THIS ISSUE. WE PUT EXTRA LOVE INTO IT. YOU CAN JUST SMELL IT. REALLY.

PHOTO BY ANDREW REBMAN

Free Press Houston | Issue 103 | 05.09

APRIL TEARS MAY LAST FOR YEARS

BUFFALO SEAN

"THE *BROKEN OBELISK* IS CONCERNED WITH LIFE AND I HOPE THAT I HAVE TRANSFORMED ITS TRAGIC CONTENT INTO A GLIMPSE OF THE SUBLIME."
–BARNETT NEWMAN

"THE ONLY THING I CARE ABOUT IS THE EXPRESSION OF MAN'S BASIC EMOTIONS: TRAGEDY, ECSTASY, DESTINY."
–MARK ROTHKO

LOVE IS THE NEW THING IN ART. Gone is the fame, the career, the rat race and the flight to New York. Of course that statement has wide blinders on it, but it's just been so sad around here. There is much to mourn these days, and the art world in Houston is tinged with tragedy. So love, please, 'cause it will never go away.

Leigh Boone was a tireless art supporter, a regular on the gallery scene, a valuable member of the team at the Houston Center for Photography and an arts volunteer working with many important art spaces. She was riding her bicycle to work at the corner of Westheimer and Dunlavy on March 30th when two fire trucks collided in a horrific twist of metal and fate. Boone was brought to Memorial Hermann in critical condition, firefighters were injured, a car was crushed, and the $1.2 million in damage was all for naught—the call was a fake. Leigh died on Good Friday after a twelve day battle for her life. That Easter morning the winds of a thunderstorm whipped a home fire in southeast Houston into a frenzy. Captain James Harlow and firefighter Damien Hobbs entered the house as the fire was dying down, but flames suddenly blasted through the roof and erupted sideways throughout the house. Both were killed. That afternoon, in San Francisco, California, art car enthusiast and metalworking artist Tom Kennedy was pulled under by a vicious undertow while body surfing and drown. Kennedy spent time studying sculpture at the University of Houston and working for the Houston Chronicle; he had travelled extensively building art cars in the past few years.

On the morning of Monday, April 13th, in front of the solemn Rothko Chapel where he had been married, artist and member of the "I Love You, Baby" art collective Dale Stewart took his own life. The park, lush with spring leaves on Live Oaks and a wall of bamboo behind Barnett Newman's *Broken Obelisk*, was peppered with neighbors walking their dogs and students lying in the sun. Leigh Boone was 29; Dale Stewart was 34. That night mourners gathered at Poison Girl to pay their respects to Boone. Everyone signed a white bicycle with Sharpies and bought out the whole stock of I <3 LEIGH tee shirts before 11. At the end of the night the "ghost bicycle" was chained to a telephone pole at the corner of Westheimer and Dunlavy, surrounded by a growing memorial of flowers from well-wishers. On his way home from the event, Kevin Curry, a studio resident at the Lawndale Art Center who knew Leigh from her volunteer work, was the victim of a hit-and-run as he pulled his bicycle into his own driveway. He ended up with a huge gash on his forehead, chipped teeth and cuts and bruises on his face, but thankfully avoided a fractured skull.

That Saturday, two memorial services crossed paths at the Rothko Chapel, where services were held for Leigh and a procession of friends and family left flowers, letters and other tokens for Dale beneath the tree where he passed away. The rain poured down in sheets. The sky took on the pallor of Mark Rothko's late paintings, created after the Chapel's large voids and an aneurysm in his aorta, shortly before he slit his wrists in his kitchen after overdosing on anti-depressants in 1970. The city began to flood, and there would be more tragedy to follow. A man driving drunk along Greens Bayou answered his cell phone and swerved into the rain-swollen bayou, killing five children in the car with him. Painful reminders of the precious life we all lead, death will always follow us—and remembering our love for those lost may bring you solace.

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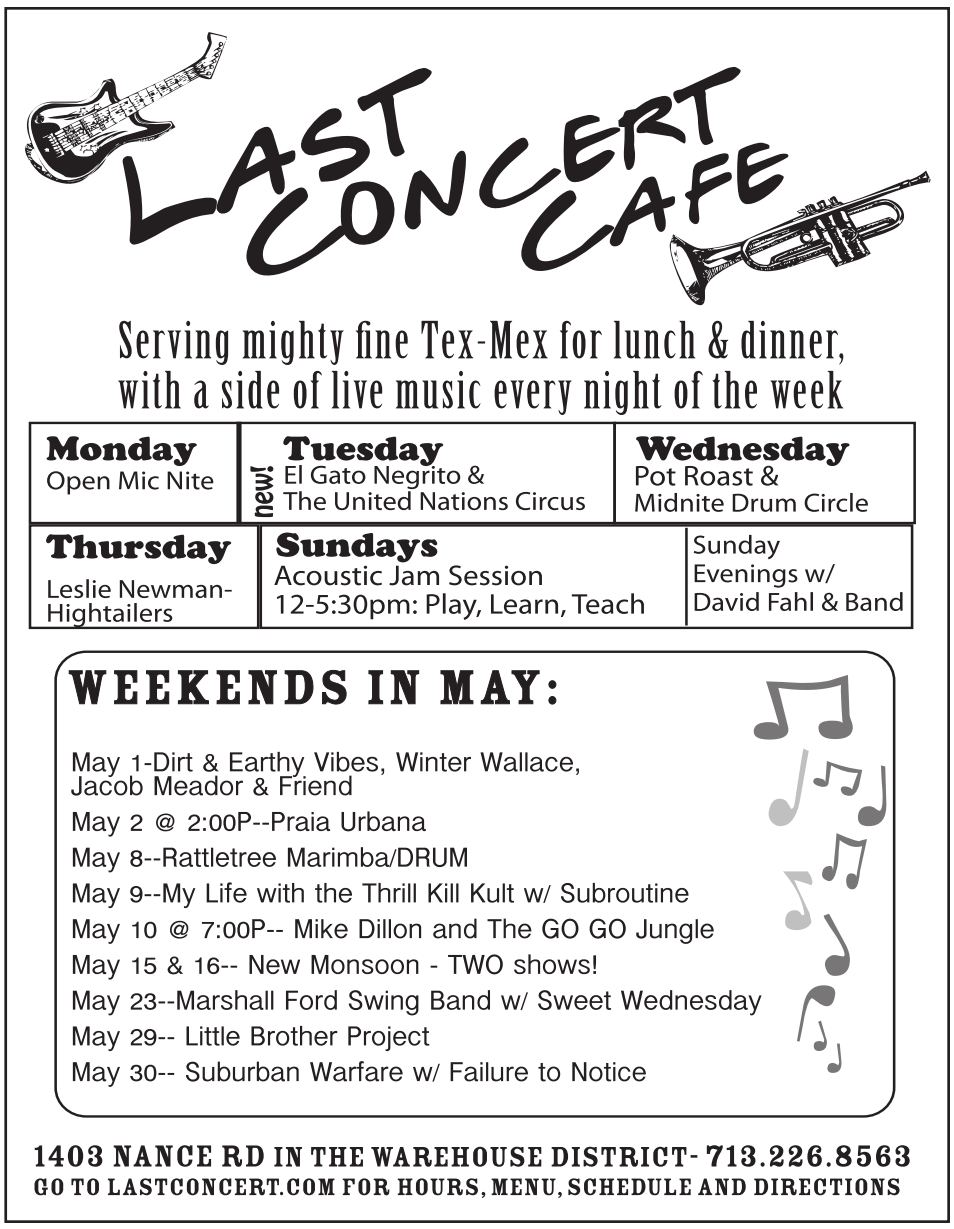


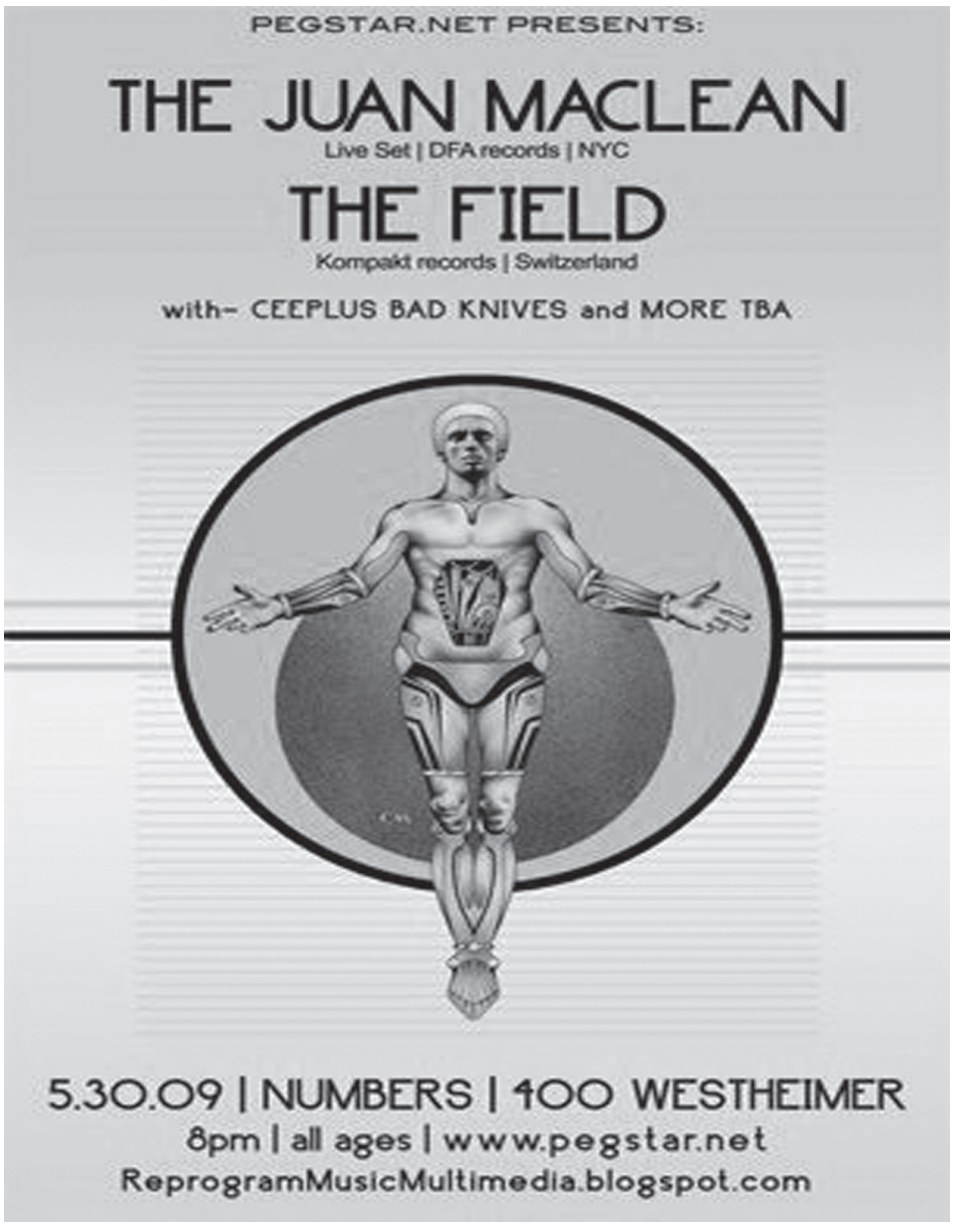
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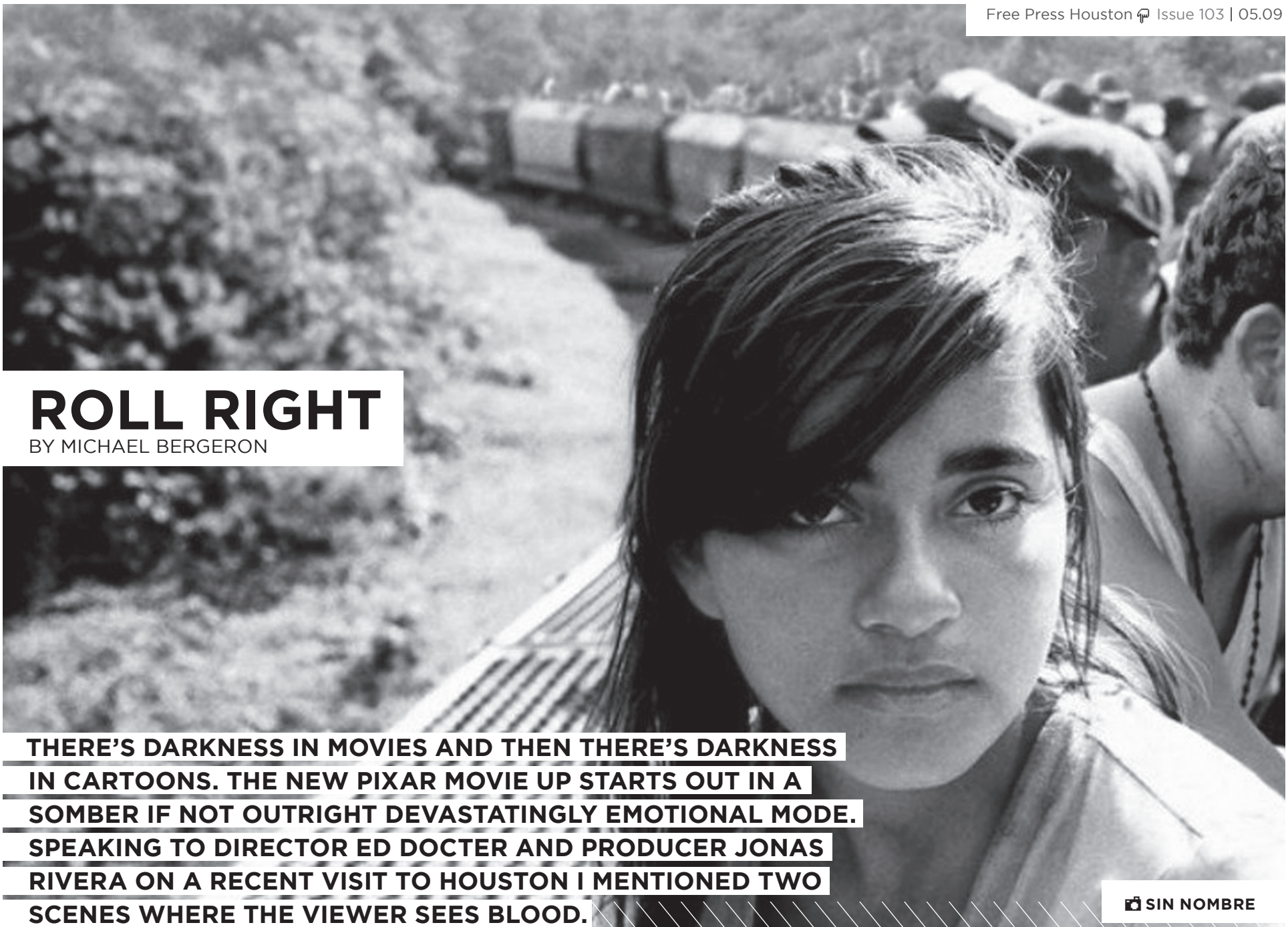

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WEEKENDS IN MAY:
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May 2 @ 2:00P--Praia Urbana
May 8--Rattletree Marimba/DRUM
May 9--My Life with the Thrill Kill Kult w/ Subroutine
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May 29-- Little Brother Project
May 30-- Suburban Warfare w/ Failure to Notice
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Design by Shelby Hohl www.shelbyhohl.com

ROLL RIGHT

BY MICHAEL BERGERON



THERE'S DARKNESS IN MOVIES AND THEN THERE'S DARKNESS IN CARTOONS. THE NEW PIXAR MOVIE UP STARTS OUT IN A SOMBER IF NOT OUTRIGHT DEVASTATINGLY EMOTIONAL MODE. SPEAKING TO DIRECTOR ED DOCTER AND PRODUCER JONAS RIVERA ON A RECENT VISIT TO HOUSTON I MENTIONED TWO SCENES WHERE THE VIEWER SEES BLOOD.

SIN NOMBRE

ANIMATED FILM CAN ENCOMPASS EVERYTHING from Fritz the Cat to Waltz With Bashir to anime but we're talking about a film distributed by Disney, and the 11th film from Pixar.

Early on in Up we see the lead character, 78-year-old retired balloon salesman Carl whack a construction worker on the head with a mailbox. And there will be blood. "We needed it, you battle certain things with animation. He hits the guy on the head and we're programmed to laugh, but then he takes his hand away from his forehead and there's blood," points out Rivera.

"At Pixar there aren't that many rules, we can do stuff and if it works for the scene we use it," says Docter.

"As producer I'm always concerned whether we've pushed too far," comments Rivera. "I looked and for instance, Dory gets a nosebleed in Finding Nemo and that's what gets the sharks after her. And in Beauty and the Beast he gets stabbed in the back and you see it.

"This is a whimsical world where a house floats away tethered by balloons. We need emotional stakes to make it matter."

Up also adds talking dogs to the mix. The canines are able to vocalize because their master, a long lost explorer who's a cross between Prospero and Capt. Nemo has fashioned advanced dog collars that convey the pooches' thoughts to words.

"The dogs talk but their thoughts betray them. They're dogs, they tell it like it is," Rivera notes. Docter adds: "We did things for the dog's dialogue, like we'd look up a phrase on Google Translate from English to Japanese and then back from Japanese to English to see how we could rearrange the words. 'Soon the bird shall be ours yet again.'"

Up will open May 29 but not before opening the Cannes Film Festival in a 3D presentation.

"The 3D is basically how much you separate the objects from right to left eye," describes Docter. "What we tried to do on this movie was to not have too many things reaching out at the viewer. It's generally distracting."

Docter emphasizes they're not calling attention to the 3D so much as using it for the special depth it brings to scenes like the ones that incorporates tepuis (pronounced tapooh-ee), a series of unique mesas only found in regions South America. In particular the climax takes place on a tepui modeled after Mount Roraima in Guyana.

When they were location scouting they landed on the top of one tepui and Docter asked the helicopter pilot how many people he thought had been there.

"Thousands?"

"More like 10s."

SIN NOMBRE

Sin Nombre leads a wealth of Spanish language films either now playing or getting ready to open soon. That would include the Gael Garcia Bernal and Diego Luna vehicle Rudo y Cursi in mid-May and the Latin New Wave festival showing at the MFA during the first weekend in May.

Sin Nombre, set in Mexico and Central America, conveys a lineage that's not specifically Latin. Director Cary Fukunaga is the ringer at the center of the maelstrom.

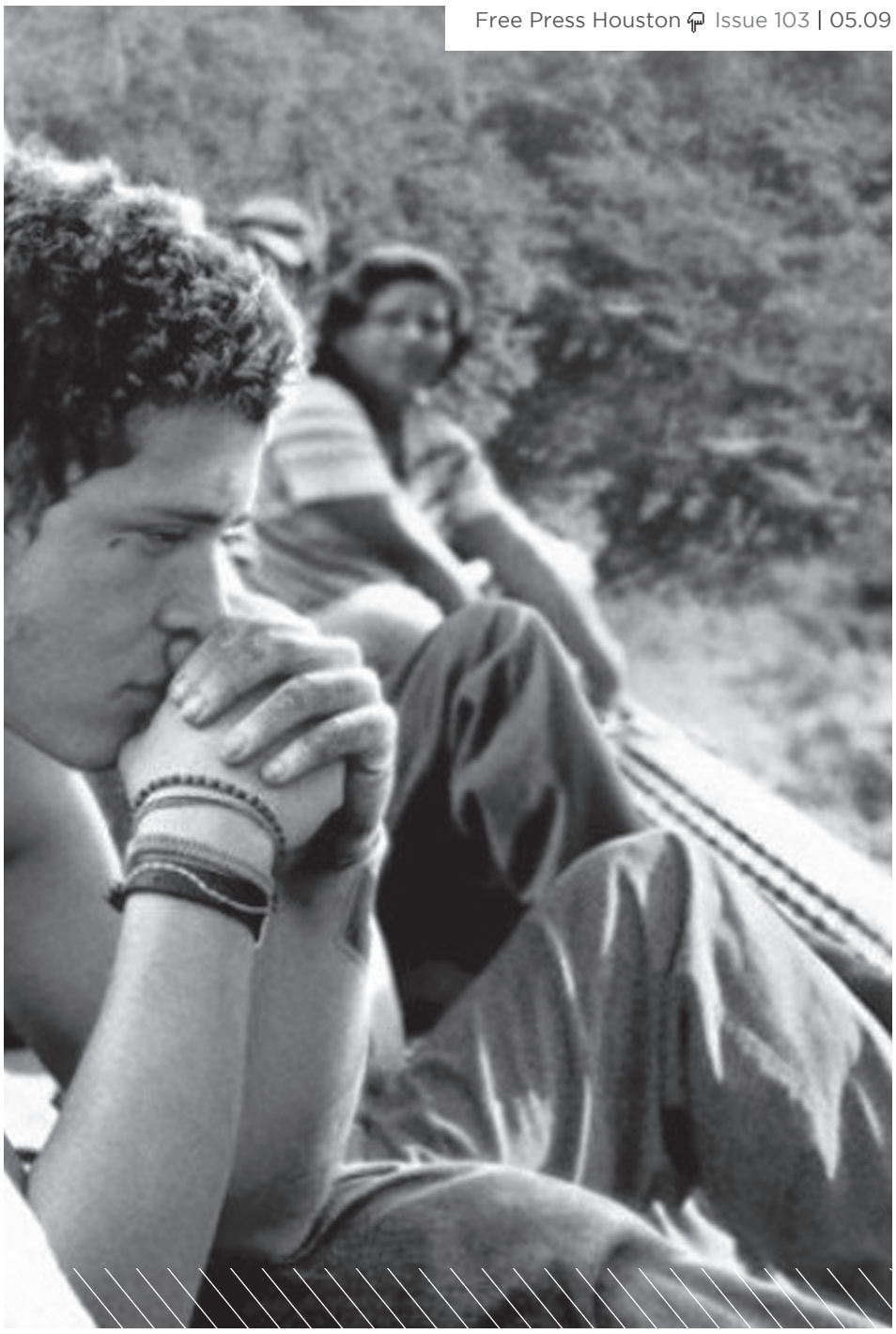
Born of Japanese and Swedish blood and raised in California, Fukunaga has fashioned a tale of intrigue and gang relations that many will compare to City of God. However Sin Nombre's best moments are derived from the thrilling chase narrative that forms the last part of the film and not its chilling portrayal of young adult gangs.

Two stories combine in the middle. A young woman from Honduras, Sayra (Paulina Gaitan), joins a caravan trying to make it across the US border. In Mexico a vicious gang led by multi-tattooed psychopaths are initiating new members. The entrance to the org can be had by simply killing a rival. When one lad Smiley, not even at the age of puberty, is handed a zip gun you can feel his allegiance to ruthless power. It's in this gang that the leader Lil' Mago has killed Willy's girlfriend while trying to rape her. Playing Willy in a conflicted manner Edgar Flores rises to the opportunity to become the moral center of the film.

The gang flourishes in Tapachula, Mexico and plans to rob immigrants who board the trains headed to the US. Tapachula is located at the very southeastern bottom of Mexico, close to Guatemala. Hopping the train still means several days of travel for Sayra and her friends to reach their goal.

Along the train top the mass of illegal riders, not unlike the impoverished settlers hitching in Days of Heaven, a kind of community flourishes and it's here that Willy and Sayra notice each other. As much to revenge the death of his girlfriend as well as for a general sense of fidelity to the traveler's plight Willie double-crosses Lil' Mago. This sets up the chase with Willie and Sayra teaming up and avoiding ambushes by the rest of Lil' Mago's gang at every junction.

Sin Nombre looks beautiful whether through atmospheric photography of the train at sunset or the sharp action images that dot its landscape. One incident with a guy falling off the train happens so quickly and yet so precisely that you'll marvel at the stunt choreography. A well thought out conclusion will only further impact audiences and have them



anxiously wanting to talk about Sin Nombre as soon as it's over. Sin Nombre is currently unwinding at the River Oaks Three.

DVD SLIGHT RETURN

Paramount Pictures releases classics from their archives under the banner Centennial Collection. The transfers are beautiful to look at and although each set comes with two discs most of the abundant extras are nominal. Regardless, if you consider yourself a movie maven these are films you should have on a list of movies to see at least once.

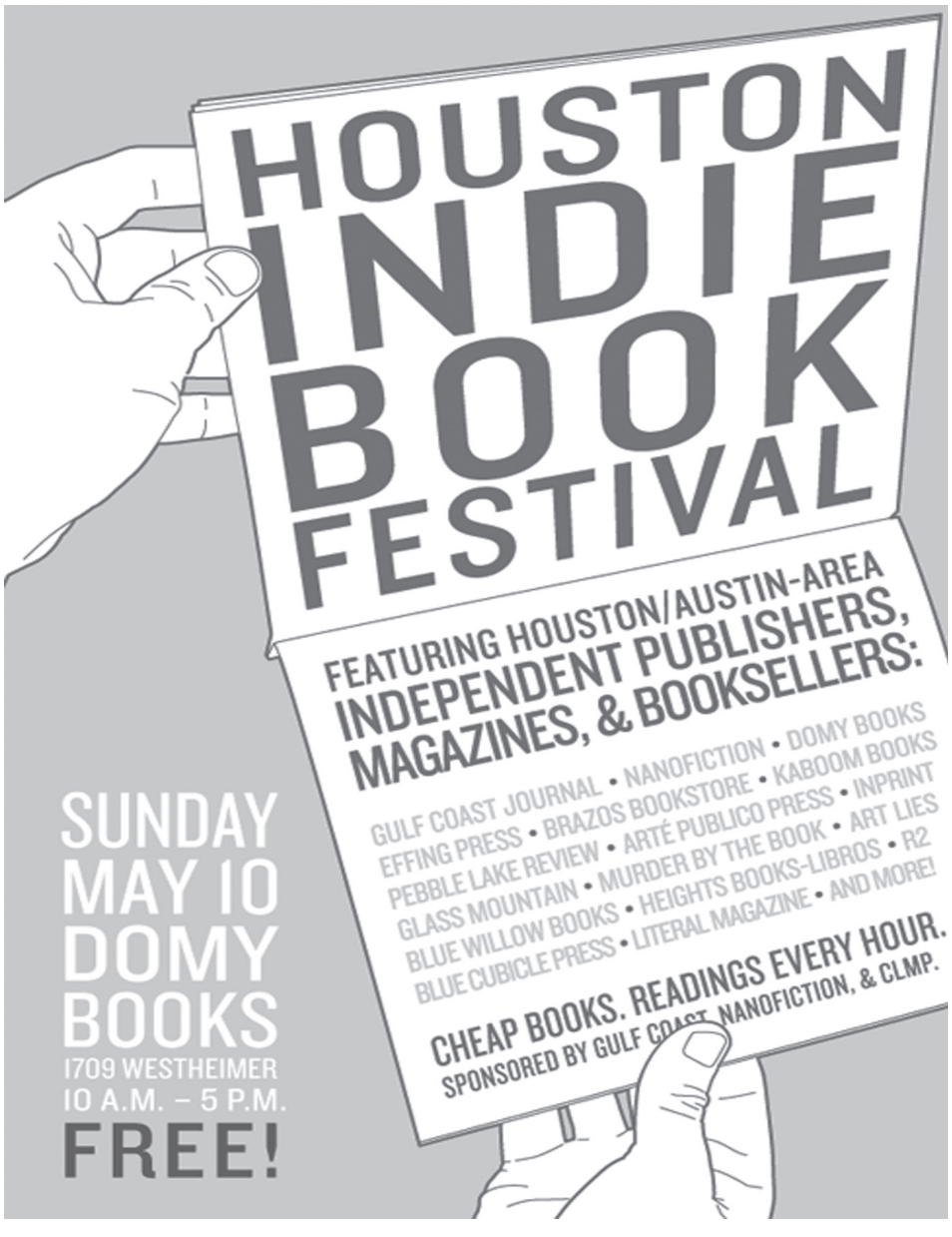
The story of two divorced men who despite being total opposites become roommates The Odd Couple remains Neil Simon's best play. TOC starts out dark with Felix about to kill himself. The direction of Gene Saks is pedestrian but the self-loathing of Simon's play comes through theatrically. The television show jettisoned the shadow areas although it kept the Neal Hefti movie theme. Both Jack Lemmon and Walter Matthau have died but the extras include commentary from their respective sons Chris and Charlie. Their thoughts and memories are inviting

Even though it's 56 years old (That's nothing, Guiness is 250 years old.) Roman Holiday was shot using the box aspect ratio. Made during the transition from square movies to long rectangular movies RH has to be the single best film to launch a star. Even next to on-location Rome scenery Audrey Hepburn steals the show with a performance that won an Oscar for lead actress in her first film. Gregory Peck is a cad although he has the film's best character arc since he realizes what a dick he's been and tries to change. Verily, the 1950s was the last decade when being an actual princess was relevant to the way people lived and Hepburn makes her idyllic Princess and the Pauper routine work even when the film insists on make believe situations. Extras include a lengthy docu of films Hepburn made at Paramount.

Speaking of princesses, Grace Kelly became the princess of Monaco but only after meeting her future husband while shooting To Catch A Thief. The color photography won an Oscar but that wasn't hard with VistaVision and the French Riviera, fireworks and twisty mountain roads. The young femme and older man (Cary Grant) romance actually works here in a manner that doesn't jive with contemporary films. "The cat has a new kitten," Kelly warns Grant referring to his character's part-time occupation as a high wire jewel thief. One extra that was particularly insightful takes viewers to locations in France where select scenes were lensed.

FPH







TO THINK ABOUT TIME IS WASTING TIME

BY K.M.A.

RANTS ARE USUALLY INSPIRED. WHETHER IT BE CHEMICAL, EMOTIONAL, OR WHATEVER, I AM FAN OF THE RANT. CLEARLY, I LOVE TO RANT (THOUGH SILENCE IS BECOMING THE PLAY OF THE DAY.) MOTHERFUCKERS LOVE TO MISINTERPRET. I THINK THE WHOLE REASON TO SPEAK IS TO BASK IN THE GLORY OF EXPRESSION. LANGUAGE. EVEN IF THE MESSAGE DOESN'T CHANGE, THE PRESENTATION VARIES.

HOW MANY WAYS CAN YOU SAY NOTHING? I am trying to find the answer to this "licks-to-the-center-of-a-Tootsie-pop" question. But the thing is, it's not fun to rant anymore because of the motherfuckers always trying to indict you. "What did you mean by that? I take offense." They pick apart the words for their own satisfaction, trying to make you look like this, or it, or that. I don't want to imply that they are stupid or that I am right. I imply--by calling them motherfuckers--that they have copulated [Did you mean "consummated?" --Herb] a relationship with someone once pregnant (which does not imply that they are all males). So calm the rants I shall. For what am I if not wise? Wise enough to know that the snake in the grass is no longer camouflaged--they are no longer covert, these character assassins. But while you may silence me now, know. Know that when my phoenix rises from these ashes I will defecate proudly into the mouth of beast and leave the feast of their flesh to their own offspring. Eat what you will soon become, sons and daughters of evil and corruption. Go Rockets…

SELVES

SLEEPYTIME GORILLA MUSEUM
5.1.09 | Walter's On Washington

Music is an articulation of emotion. It is a representation of an idea--the manifestation of a thought. If we take these things as a given, then we can be more accepting of the Sleepytime Gorilla Museum. Part theatre, part rock n' roll…or maybe all rock and no theatre…it's a blurry line. An act of consciousness but not necessarily an act, sincerity can (at most) be assumed. Is James Taylor sincere or is that an act? The sound of SGM is one that could lend itself to drama and suspense, there is aggression but not necessarily anger, there is beauty, but beauty in the way of the hero's last words. There is not a lack of emotion, but there may be a lack of mediocrity, which some of us need in order to feel comfortable. You have two choices: go to this show, or tell someone to go to this show with you. You will walk away affected and moved.

EXTRA GOLDEN
5.23.09 | Walter's On Washington

Since I wrote an article about the concept behind Extra Golden, I will use this space to tout their sound. This band is an aural powerhouse. Both African music and rock are styles which are better appreciated live than recorded, and since Extra Golden has been birthed from both of these styles, it's obvious their music would excel in front of a crowd. The energy, the feeling, the groove is multiplied by 10 in a setting of dance and volume. Their latest album, Thank You Very Quickly is an album that was influenced by the live experience and very much lends itself to the notion of being performed, even as vibrant as the recording is; there is hearing about the food and then tasting the food, a description, no matter how many adjectives and adverbs, can only hint at the magic.

WRITER'S NOTE: I know that I have written about two shows at the same venue, but this is in no way because I am degrading music that is played at other venues. I just would not go to those shows. Please support the shows listed below this article as well, as I am sure they are also worth of attendance.

SHELVES

SIR RICHARD BISHOP
Freak of Araby (Drag City)

Freak of Araby is the music of lineage and heritage. [I have no idea what that preceding sentence is supposed to mean. --Herb] Even though world music is supposed to represent something exotic, something of substance, something more "cultural" than "commercial," this album is more interesting as a fine representation of guitar and sound than for its connection to any particular exotic location. Sir Richard Bishop's guitar lines weave in and out of the rhythms--whether it be the hypnotic "Sid Mansour," the mysticism of "Enta Omri," or the beauty of "Kaddak El Mayess." Each song is a journey unto itself, and, taken as a whole, the album is an excursion to a place of beauty. Fall into this album and allow your living room to become a distant land.

Deradoorian
Mind Raft (Love Pump)

Angel Deradoorian describes her first solo EP as, "5 gothed out psych tracks for you to do drugs to, or something." Well, anyone who describes their music that way has got my vote--not because I promote or condone drugs, but because I promote and condone psychedelia. In soul music, you get there slow: there is a repetition, a groove, and the overall feeling reveals itself as the song unfolds. Deradoorian does this well. Her album could be folk or R&B, her voice is sultry and smooth, her arrangements are sparse and give her words the room to stir your soul. I could say more about this but the baby has had enough. Excuse me while I appease the child…

FPH



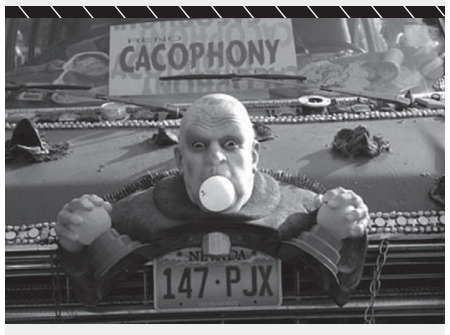
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UMOJA ORCHESTRA
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5/23 - Cedric Burnside & Lightnin' Malcolm @ 3:30pm
5/28 - Belleville Outfit @ 5:00pm
5/29 - Cordero @ 5:30pm
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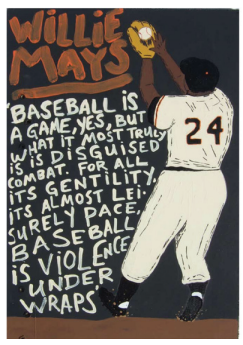
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- Andrew Dansby, Houston Chronicle



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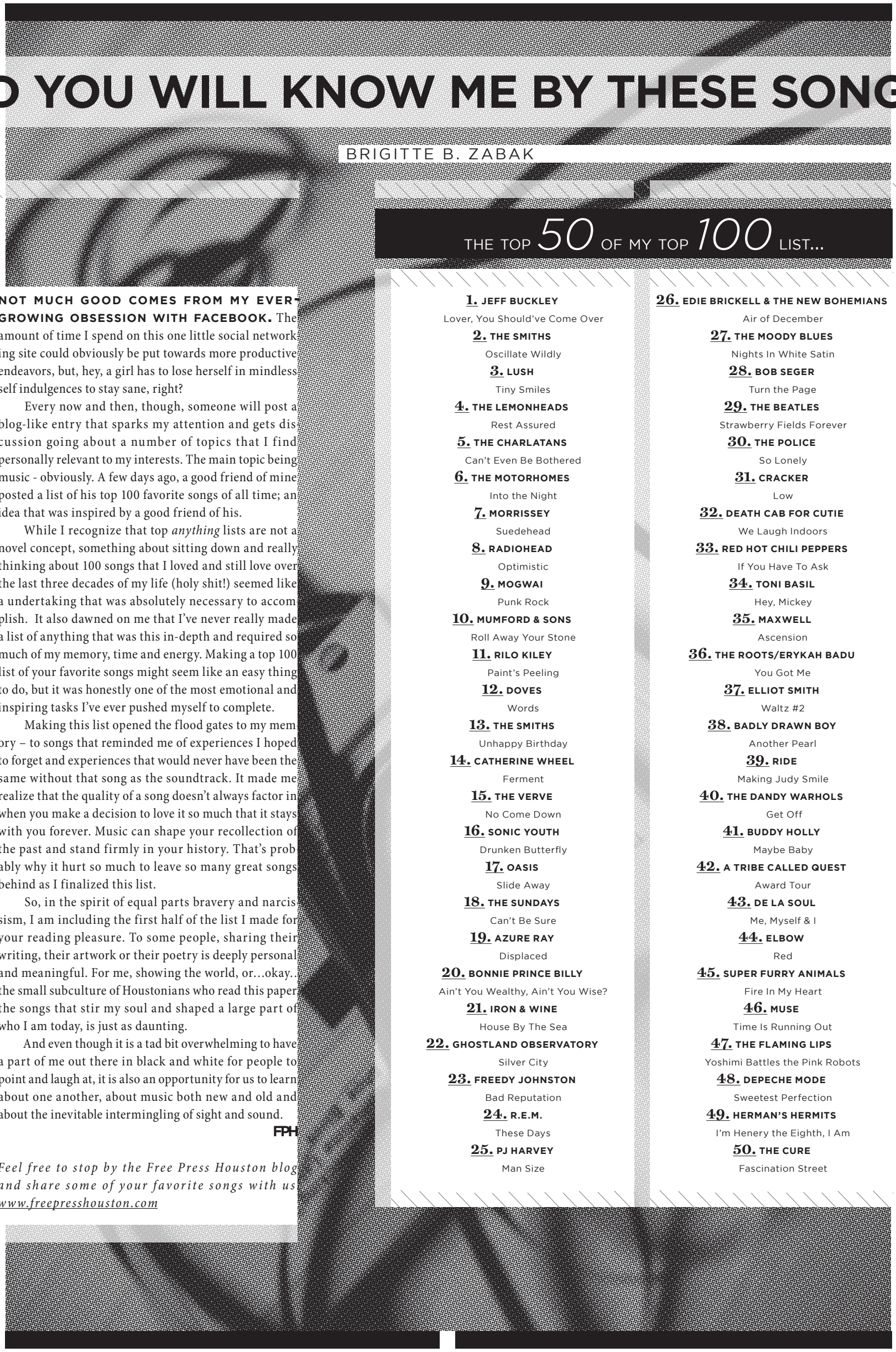
May 2

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AND YOU WILL KNOW ME BY THESE SONGS...

BRIGITTE B. ZABAK



NOT MUCH GOOD COMES FROM MY EVER-GROWING OBSESSION WITH FACEBOOK. The amount of time I spend on this one little social networking site could obviously be put towards more productive endeavors, but, hey, a girl has to lose herself in mindless self indulgences to stay sane, right?

Every now and then, though, someone will post a blog-like entry that sparks my attention and gets discussion going about a number of topics that I find personally relevant to my interests. The main topic being music - obviously. A few days ago, a good friend of mine posted a list of his top 100 favorite songs of all time; an idea that was inspired by a good friend of his.

While I recognize that top *anything* lists are not a novel concept, something about sitting down and really thinking about 100 songs that I loved and still love over the last three decades of my life (holy shit!) seemed like a undertaking that was absolutely necessary to accomplish. It also dawned on me that I've never really made a list of anything that was this in-depth and required so much of my memory, time and energy. Making a top 100 list of your favorite songs might seem like an easy thing to do, but it was honestly one of the most emotional and inspiring tasks I've ever pushed myself to complete.

Making this list opened the flood gates to my memory – to songs that reminded me of experiences I hoped to forget and experiences that would never have been the same without that song as the soundtrack. It made me realize that the quality of a song doesn't always factor in when you make a decision to love it so much that it stays with you forever. Music can shape your recollection of the past and stand firmly in your history. That's probably why it hurt so much to leave so many great songs behind as I finalized this list.

So, in the spirit of equal parts bravery and narcissism, I am including the first half of the list I made for your reading pleasure. To some people, sharing their writing, their artwork or their poetry is deeply personal and meaningful. For me, showing the world, or…okay.. the small subculture of Houstonians who read this paper the songs that stir my soul and shaped a large part of who I am today, is just as daunting.

And even though it is a tad bit overwhelming to have a part of me out there in black and white for people to point and laugh at, it is also an opportunity for us to learn about one another, about music both new and old and about the inevitable intermingling of sight and sound.

FPH

Feel free to stop by the Free Press Houston blog and share some of your favorite songs with us www.freepresshouston.com

THE TOP 50 OF MY TOP 100 LIST...

1. JEFF BUCKLEY
Lover, You Should've Come Over

2. THE SMITHS
Oscillate Wildly

3. LUSH
Tiny Smiles

4. THE LEMONHEADS
Rest Assured

5. THE CHARLATANS
Can't Even Be Bothered

6. THE MOTORHOMES
Into the Night

7. MORRISSEY
Suedehead

8. RADIOHEAD
Optimistic

9. MOGWAI
Punk Rock

10. MUMFORD & SONS
Roll Away Your Stone

11. RILO KILEY
Paint's Peeling

12. DOVES
Words

13. THE SMITHS
Unhappy Birthday

14. CATHERINE WHEEL
Ferment

15. THE VERVE
No Come Down

16. SONIC YOUTH
Drunken Butterfly

17. OASIS
Slide Away

18. THE SUNDAYS
Can't Be Sure

19. AZURE RAY
Displaced

20. BONNIE PRINCE BILLY
Ain't You Wealthy, Ain't You Wise?

21. IRON & WINE
House By The Sea

22. GHOSTLAND OBSERVATORY
Silver City

23. FREEDY JOHNSTON
Bad Reputation

24. R.E.M.
These Days

25. PJ HARVEY
Man Size

26. EDIE BRICKELL & THE NEW BOHEMIANS
Air of December

27. THE MOODY BLUES
Nights In White Satin

28. BOB SEGER
Turn the Page

29. THE BEATLES
Strawberry Fields Forever

30. THE POLICE
So Lonely

31. CRACKER
Low

32. DEATH CAB FOR CUTIE
We Laugh Indoors

33. RED HOT CHILI PEPPERS
If You Have To Ask

34. TONI BASIL
Hey, Mickey

35. MAXWELL
Ascension

36. THE ROOTS/ERYKAH BADU
You Got Me

37. ELLIOT SMITH
Waltz #2

38. BADLY DRAWN BOY
Another Pearl

39. RIDE
Making Judy Smile

40. THE DANDY WARHOLS
Get Off

41. BUDDY HOLLY
Maybe Baby

42. A TRIBE CALLED QUEST
Award Tour

43. DE LA SOUL
Me, Myself & I

44. ELBOW
Red

45. SUPER FURRY ANIMALS
Fire In My Heart

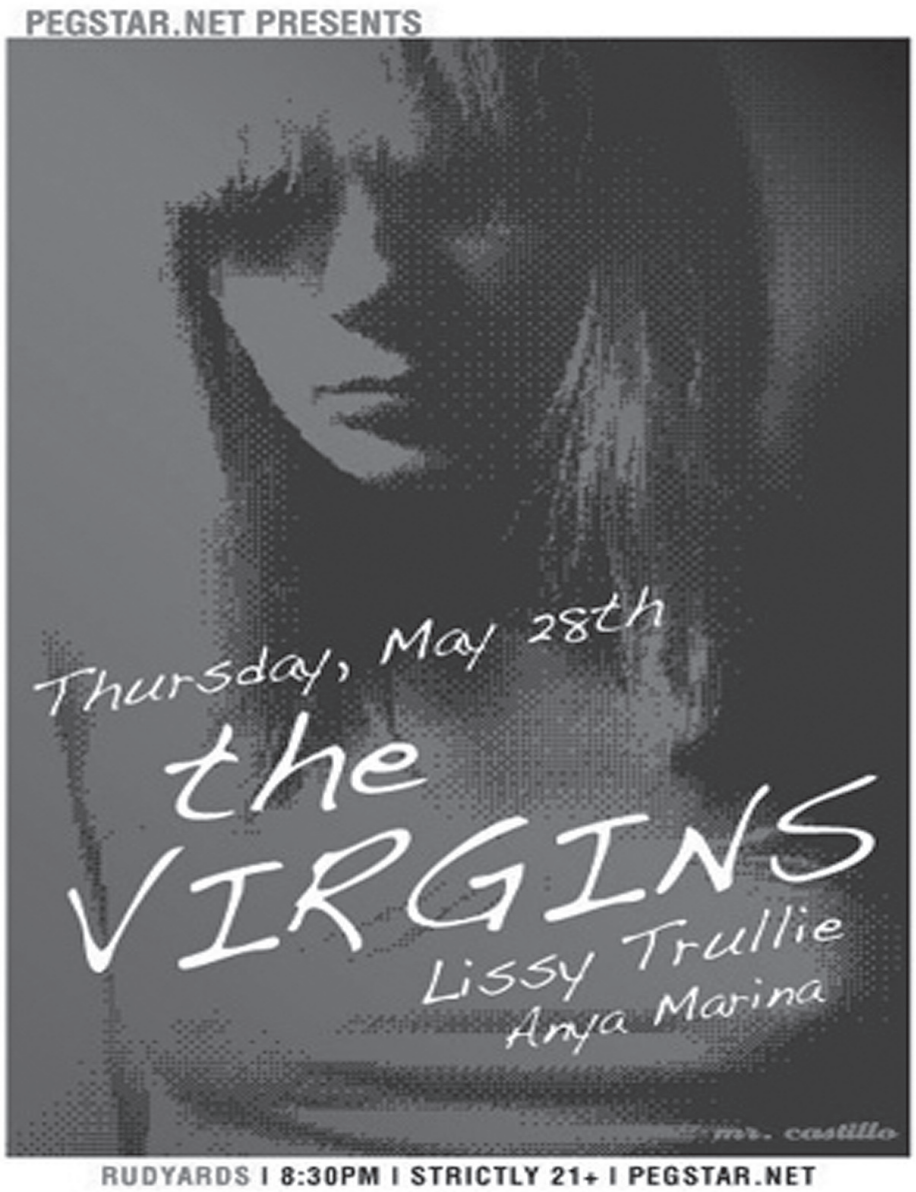
46. MUSE
Time Is Running Out

47. THE FLAMING LIPS
Yoshimi Battles the Pink Robots

48. DEPECHE MODE
Sweetest Perfection

49. HERMAN'S HERMITS
I'm Henery the Eighth, I Am

50. THE CURE
Fascination Street


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SATURDAYS
Live Bands Inside!
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WEDNESDAYS
May 6 - Nite-Shift
May 13 - Strange Brew
May 20 - Hurricane Dylan "Tribute To Stevie Ray Vaughan"
May 27 - E.P.V. Presents The Chronic Cowboys
FRIDAYS
May 1 - Echoz (Dance & Funk Band)
May 8 - Mambo Jazz Kings
May 15 - The Slags
May 22 - Alter Ego
May 29 - Funksion
June 5 - Aeromyth (Aerosmith Tribute)
SATURDAYS
May 2 - Mr. Hand's Revenge (80s Rock & Dance Band)
May 9 - The Fab 5 (Beatles & 60s Tribute)
May 16 - JDs Birthday Bash
May 23 - Vince King (Tribute To Elvis)
May 30 - Alcoholica (Metallica Tribute)
June 6 - Fearless (Pink Floyd Tribute)
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BOLT

BY JEREMY HART

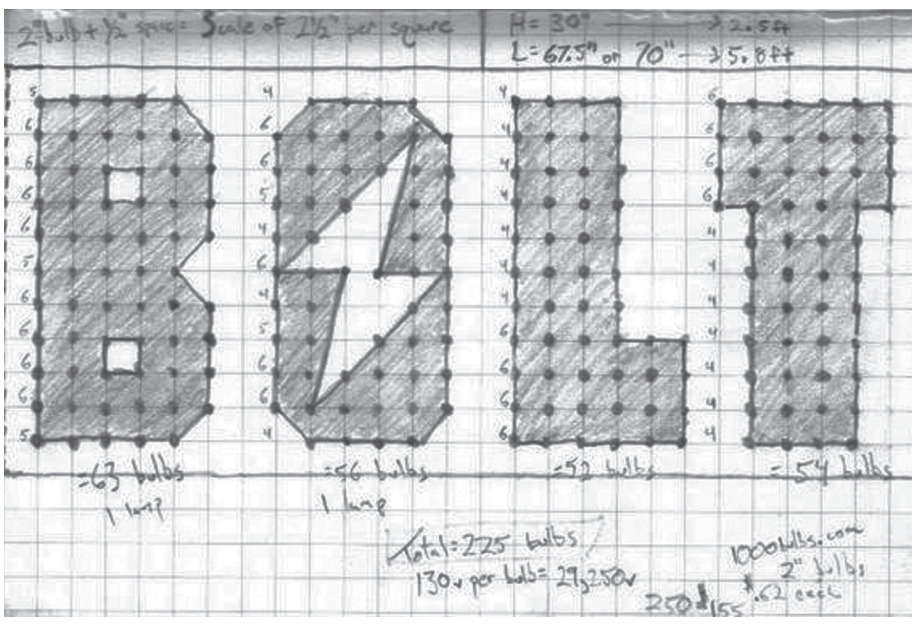
NO, THIS WASN'T WHAT I WAS EXPECTING TO HEAR COMING FROM A BUNCH OF GUYS WHO'VE MADE THEIR NAMES PLAYING RAW, PUNKISH GARAGE-ROCK IN BANDS LIKE THE MONOCLES AND AMERICAN SHARKS. THE GUITARS ARE THICK AND "ROUND"-SOUNDING AND BLUESY, THE SOUND'S WARM AND INVITING, AND SINGER MIKE HARDIN'S VOCALS ARE CONFIDENT AND IN-YOUR-FACE.

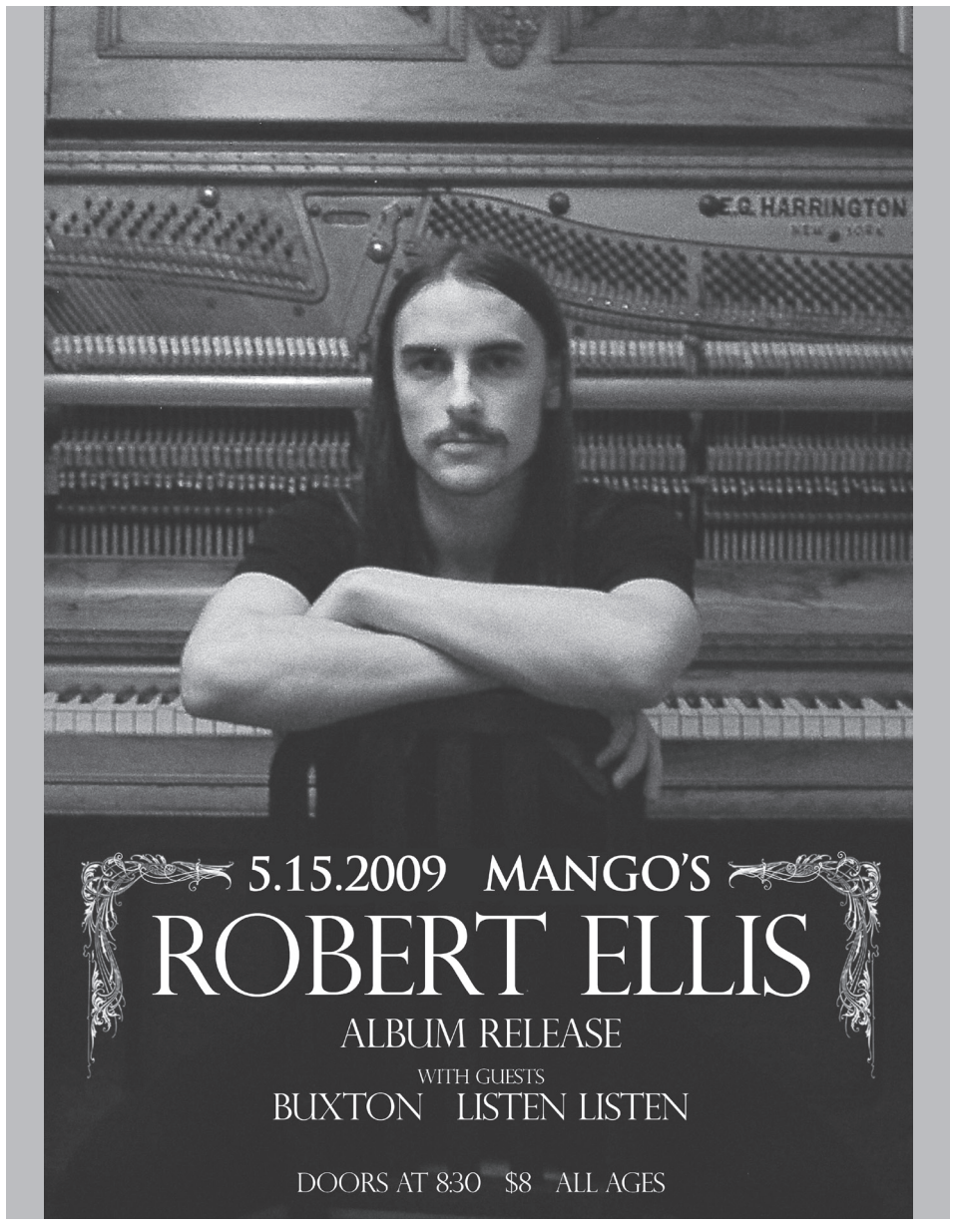
PUT TOGETHER, BOLT COME UP WITH A FLAMBOYANT, BRASH, ALMOST THEATRICAL chunk of '70s throwback rock, a cross between the boogie parts of the Rocky Horror soundtrack, The White Stripes (particularly the stomping groove of "The Man Who Couldn't Save the World") and, weirdest of all, Bowie.

"Hot Saturday Night" is the boozy roller of the pair, a song that sounds like it could've been playing on the hi-fi in the background of Dazed and Confused -- it's like a long, wild, warm night (duh) spent partying with your buds, just having fun and not giving a shit about the rest, even though you're due back at school in a month or two and you all know it. B-side "The Man Who Couldn't Save the World," though, is the one that really grabs me, more over-the-top and deliberate, sounding like the Thin White Duke could've easily written it himself (and the song title's maybe-unconscious nod to "The Man Who Sold the World" doesn't hurt). When singer Mike Hardin declares "We were born -- oh, baby, we were born!", I swear, I feel it.

The weirdest part is that if you were to describe this little two-song EP to me, I'd probably chuckle and shake my head -- nah, no way. I can't help it, though; put it on for two minutes, and the rest of the day, I'm singing along under my breath. The key, I think, is that there's not a trace of irony here; this is seriously retro-rock crafted by a bunch of guys who sound like they spent their formative years digging through their older brothers' record collections and loving every second of it.

FPH







Super Happy Fun Land

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May 2nd and 3rd: The Woodzie SHFL Camping Trip!

Tue May 5th: The Good Tryers

Thur May 7th: The Cave Reverend, Avenger

Fri May 8th:
The Umoja Orchestra, Free Radicals, The Grass Skirts

Sat May 9th:
2pm-7pm, Escape Family Resource Center Fundraiser

Sat May 9th: (doors open at 8pm)
The Electricks, Perfect Pants, Six Guns, Evak1, Lewee Regal

Sun May 10th: Trills, Nectarine, WretchedU, Death To Electric

Thur May 14th: The Cave Reverend, Generation:Landslide!

Fri May 15th: The They, Serum Fantis, Murex, Chin Xaou Ti Won

Sat May 16th: DIT Fest
The Blackmarket Syndicate, Cop Warmth, Bald Eagle Burger, The Delta Block, Death From Afar, Mugrero, The Mumps, Brutally Normal, Filler, Roots of Exile, endisnow, Blindfolded Robbery, Ballistic Youth, Room 101The Drafted, Battle Rifle, Bald Eagle Burger, Oscuridad Social

Sunday May 17th:--Bside

Wed May 20th:
Harder To Fall, Tour de Force

Thur May 21st:
The Cave Reverend, The Pack A.D.

Fri May 22nd:
Quiet Morning & the Calamity, Robert Ellis, Elaine Greer Dana Falconberry, Sunset

Sat May 23rd:--Super Happy Sat Afternoon Matinee Show

Sun May 24th
Apple Miner Colony, Georgia's Horse, Maco Terr, Everyone Only

Thur May 28th:--The Cave Reverend

Sat May 30th:--Super Happy Sat Afternoon Matinee Show

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LOCAL WOMEN IN MUSIC

SLIGHT RETURN

BY APRIL 5K

IMAGE BY NICK HOFF

HEY GUYS, APOLOGIES FOR NOT HAVING MY FOLLOW UP READY IN TIME FOR LAST MONTH'S ISSUE. I SUPPOSE THANKS GO TO THE SXSW CRUNCH AND GETTING EVERYTHING TOGETHER FOR MY BAND'S NEW RECORD. ANYHOW, LET'S GET TO IT.

LAST TIME WE HAD THE LADIES OF HOUSTON MUSIC giving their perspectives on what it is to be a female in the local scene. This time around I'm going to take a look at what exactly it is that these girls are doing. It ranges from being a musician (duh! it's a music scene!) to promoter, from radio programmer to producer. Women are contributing to more aspects of the Houston scene than ever before.

First off, let's take the musicians. Anyone who's been in a band knows that often times it's much more than writing and playing music. There's booking and promoting and the whole process of merchandising. Bands starting up usually don't have anyone doing these things for them, so it falls to the member themselves. Dominique from Delta Block not only writes the songs but also handles a great deal of the booking and promotions for her band as well as putting in time working with the other bands to make their shows a success. Natalie of Wayside Drive takes her interactions with other bands to another level with her ardent support of Band Camp, the forum for local bands to come together and gain invaluable tools for making their bands even more successful. Niki of Something Fierce finds having a hand in every step of the process from writing a song to designing a poster to the show itself, equally challenging and exciting.

And sometimes the musicians move outside of solely promoting their own projects to creating opportunities for other bands to do their thing. One such performer/promoter is the crazy-busy Kam who sings for more bands than pretty much anyone in this town (Heptic Skeptic, The Umbrella Man, The Pocket, and most lately Sideshow Tramps, to name a few). But she doesn't stop at lending her tremendous talent to these other acts; she also puts together the reoccurring event "Leave Your Genre at the Door". These showcases present myriad styles and expose bands to crowds they might never have played for, which as anyone in a band can attest to, isn't any easy feat in the Houston music scene.

Another promoter who has been going in an incredible job for years now is Anna. She was part of the original Hands Up booking collective that pretty much made everyone's lives infinitely more awesome for the years in which they were active. After they parted ways, Anna continued booking some of the best traveling acts and late last year with help of Rosa and Houston ex-pat Liz, put on the 2nd Noise & Smoke Fest which pretty much blew the roof off the 002. And Rosa, of course, is the force behind Ditchwater which puts out the stellar photo zine and the dirtiest of rock & roll records by folks like Born Liars. And if this wasn't enough, she pretty much saves the radio every Thursday night on Mutant Hardcore Flower Hour on KTRU (91.7 FM, ya dummy).

Oh, and Rosa isn't the only one saving the radio. KTRU's Jane noticed that the play list was dying and need some urgent resuscitating. Pushed by her love of good music, she stepped up to the plate to help the young student DJs make the right decisions when it comes to accepting, rating, categorizing and creating kick-ass play lists. And she's not just advancing the rock & roll agenda. She has a love for all types of music, helping to bring in more Latin, Calypso, and Smithsonian archive tracks in addition to hyping up the local element.

So, I just wanted to let you in on what exactly it is that some of the ladies are up to, introduce their roles a bit more and remind you that there's more to come in my look at the women of the Houston music scene. When I get back from tour next month, I'll be back in full force, as I've gotten new interviews with even more ladies and I'll get into what really inspires and drives them.

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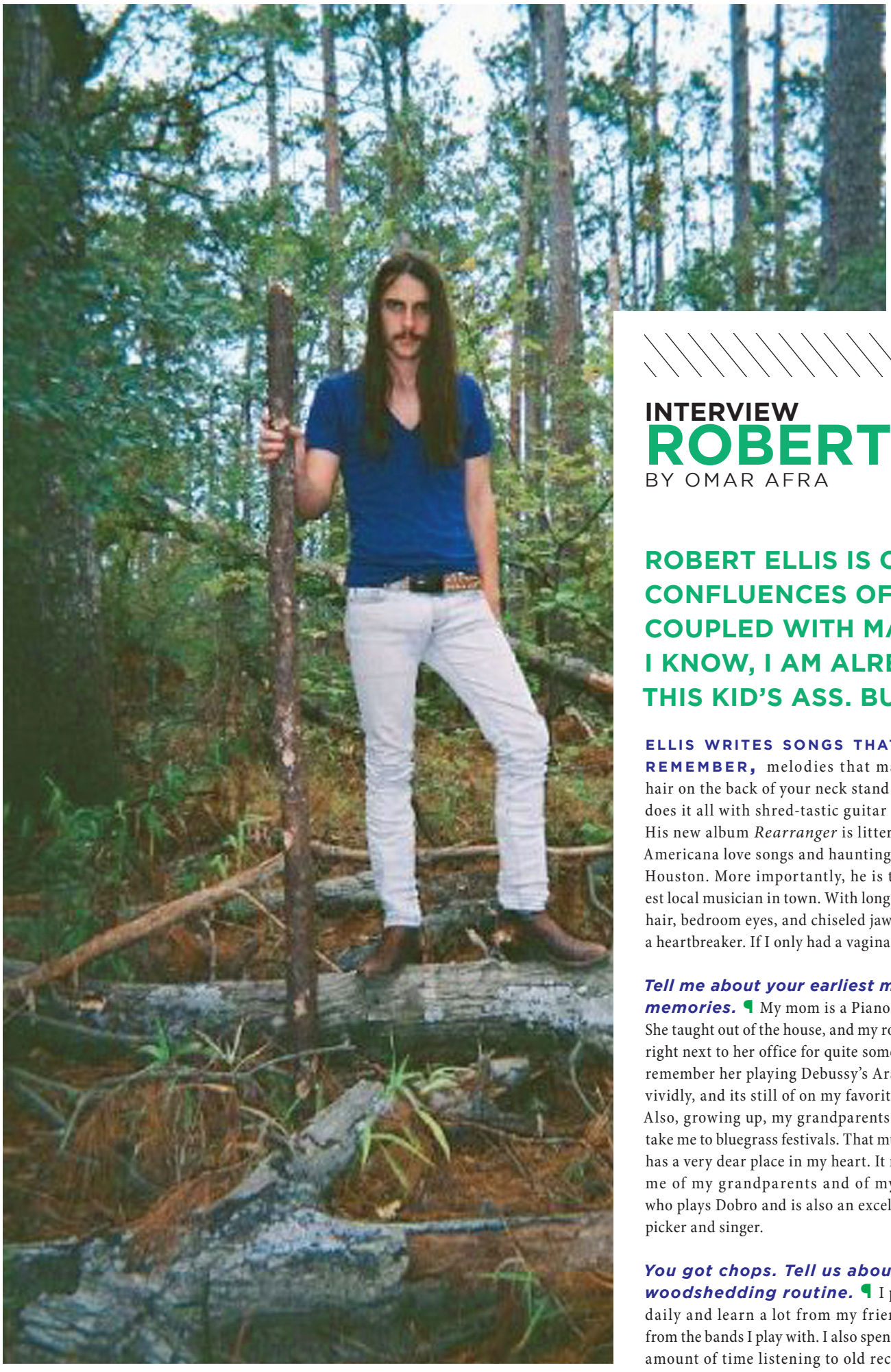
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INTERVIEW

ROBERT ELLIS

BY OMAR AFRA

ROBERT ELLIS IS ONE OF THOSE RARE CONFLUENCES OF AMAZING SONGWRITING COUPLED WITH MASTERFUL MUSICIANSHIP. I KNOW, I AM ALREADY BLOWING SMOKE UP THIS KID'S ASS. BUT DESERVEDLY SO.

ELLIS WRITES SONGS THAT YOU REMEMBER, melodies that make the hair on the back of your neck stand up, and does it all with shred-tastic guitar playing. His new album *Rearranger* is littered with Americana love songs and haunting odes to Houston. More importantly, he is the sexiest local musician in town. With long flowing hair, bedroom eyes, and chiseled jaw, Ellis is a heartbreaker. If I only had a vagina.

Tell me about your earliest musical memories. ¶ My mom is a Piano teacher. She taught out of the house, and my room was right next to her office for quite some time. I remember her playing Debussy's Arabesque vividly, and its still of on my favorite pieces. Also, growing up, my grandparents used to take me to bluegrass festivals. That music still has a very dear place in my heart. It reminds me of my grandparents and of my Uncle, who plays Dobro and is also an excellent flat picker and singer.

You got chops. Tell us about your woodshedding routine. ¶ I practice daily and learn a lot from my friends and from the bands I play with. I also spend a good amount of time listening to old recordings and trying to emulate my favorite musicians. (Doc Watson, Jimmie Rodgers, John Hurt, David Rawlings and Gillian Welch)

You're from Clute, Texas. Do you think developing your song craft in a vacuum outside of scenes and trends has had a large part in your development? Please elaborate. ¶ Yes. There is very little to do in the Clute/Lake Jackson area other than looking for ways to get out. Don't be fooled, scenes and trends tend to trickle down into that area just about as soon as they are not cool anymore. But there is definitely less of an influence than there would be here.

Tell us about recording this new album and where content and inspiration stemmed from. ¶ Many of the songs on this record are about splitting up with my ex over a year ago, that's when I began recording. That's where the breakup songs come from. Also my current girlfriend, Destiny was a big inspiration. Many of the song are about finding new love with her. Other songs are about my childhood, and family, friends and fond memories I have of them. I recorded in Austin with my friend Shawn Jones (The Lovely Sparrows). Between him and my friend Jason cooper I had a lot of support and constructive feedback.

Who are some of your favorite local acts? ¶ Listen Listen! Buxton, Sideshow Tramps, Airon Paul Dugas, Chase Hamblin. Those are the ones I listen to.

What are you reading? ¶ I have not been reading much lately. The last thing I read was A Brief History of Nearly Everything by Bill Bryson.

Springsteen or Dylan? ¶ The Boss Forever! I'm not a Dylan fan.

You are obscenely sexy. In last issue, we explained how Fat Tony is a close 2nd to you being the sexiest musician in town. What can he do to improve his running? ¶ I saw Fat Tony perform last week. I think someone may have us confused.

FPH

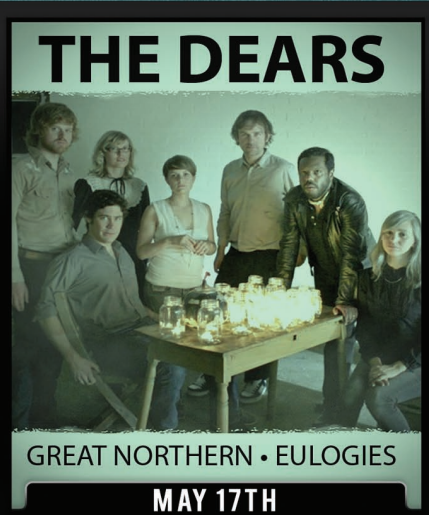
Robert Ellis' CD Release is Friday, May 15th at Mango's.

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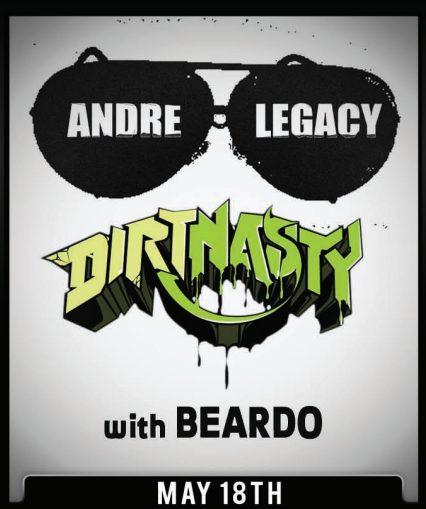


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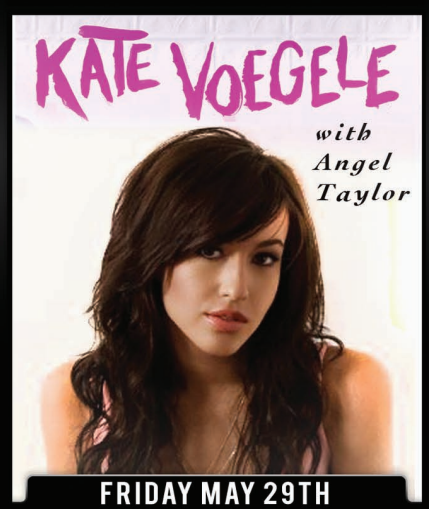


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LOST ON EPIC VIDEOGAME PLOTS

THE SOLUTION FOR BIGGER IS SMALLER

BY TYLER BARBER

IN FIVE YEARS I'VE WATCHED ROUGHLY 90 HOURS OF THE TELEVISION SERIES LOST. SPANNING FIVE SEASONS (SO FAR), I'VE SEEN CHARACTERS GO FROM GOOD-TO-BAD AND BAD-TO-GOOD. I'VE SEEN SCENES TOLD FROM MULTIPLE PERSPECTIVES AND TIME-LINES. I'VE DEDICATED ABOUT A FULL TWO-WEEK BLOCK OF MY LIFE TO LOST, AND I STILL LOVE ORDERING PIZZA, AND HAVING A COUPLE BEERS WITH EVERY NEW EPISODE.

AT THE SAME TIME, I'M WATCHING LESS AND LESS MOVIES. Lost turned me onto the renaissance of television, pointing me toward serialized shows. Sure I could watch a movie and get about two hours of entertainment, but with TV series' you get much more; More back-story, more mystery and more enjoyment. So, why when I play a videogame for 60-80 hours within the span of a few months, am I not as reeled-in, emotionally attached, and generally content as I am with my TV shows? It's not a matter of talent, or a lack of substance in our videogames. I think it could simply be the length of the content.

Five years is a long time to stretch out Lost's labrinthine plot. Factor in season breakes and you've got a logistical nightmare of reminding viewers what the hell happened. But TV shows have a simple solution for this with the venerable: "Previously on...," and some videogams have picked up on this concept. Alone in the Dark's story-arch, for example, was subdivided in "episodes" that could be played in any order (just like the options you'd have in an episode index of a DVD), each beginning with a, "Previously on..." clip summizing the story so far. I can't think of how many games I wish employed the same tactic. Metal Gear Solid 2, Grand Theft Auto IV, and Halo 3 all have a "universe" that is filled with the sci-fi, high-fantasy, nerd-shit that I love, but they all suffer from trying to cram too much in at once. Shit, it only took about two hours for me to become completely-fucking-lost on Metal Gear Solid 2's plot. Grand Theft Auto IV started out strong, but meandered toward the middle of the 20-plus-hour story. Nico Belic (the game's protagonist) went from this amazingly realized character, who shows empathy, to a in-and-out dance of guy-in-a-hard-spot-forced-to-do-fucked-up-shit, to engaging in behavior that seemed so inconsistent with his character that you loose any sympathy for him (kidnapping mission I'm looking at you).

Don't pitty them though, there is hope for videogames' narrative prowess: Downloadable Content. In March Rockstar (developers of Grand Theft Auto) released the first piece of downloadable content for Grand Theft Auto IV called The Lost and the Damned. In it, they side-step character inconsistencies, meandering plots and deliever it in under ten hours. And they do it all in the city they've already created, Liberty City. Instead of penning another adventure for Nico Belic, they put you in the role of The Lost biker-gang's Vice-President. And the neat thing about that is that you actually incountered the biker-gang in Grand Theft Auto IV as Nico Belic, but this time, you get to see and take part in the gang's back-story. Which is what I love about Lost (the show, not the gang): you see more than one perspective.

Epic games like Grand Theft Auto, Metal Gear Solid and Halo, having dipped their to water on this concept, are beginning to see these stories are better told not through one viewpoint, but through several. But what I'm saying is, let's go further. I don't want another epic Grand Theft Auto. I want smaller experiences that tie the whole world together. I don't want another Metal Gear Solid the size of the ones out now. We need side-stories, flash-backs, and maybe even flash-forwards (hell the Metal Gear universe spans a century). Watching Lost all these years has clued me into how videogames can find their way. Instead of looking toward movies for their story delivery, and inspiration, developers should be looking toward media that shares the same amount of entertainment: Television.

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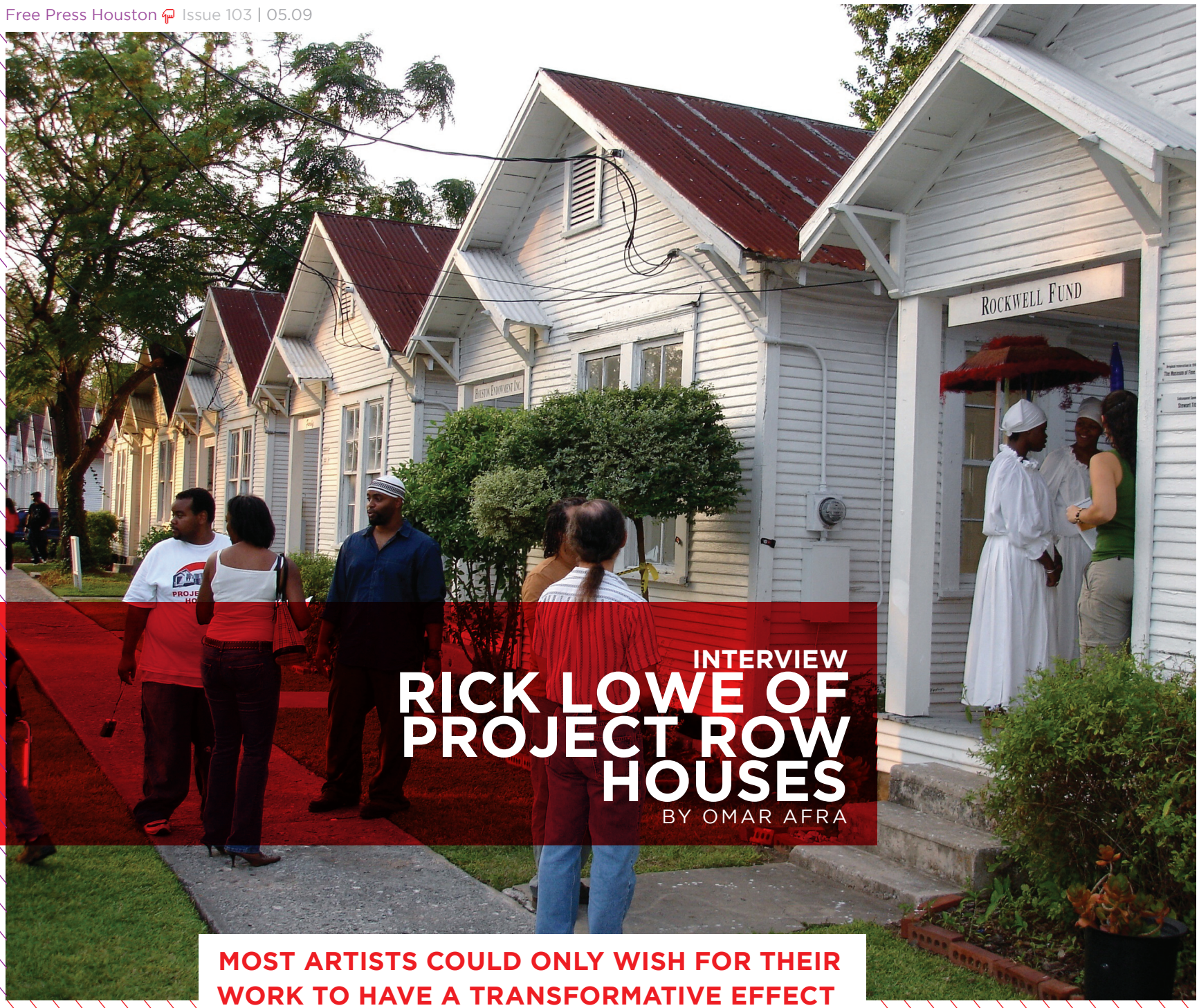
JOHHNY KLEBITZ - *VICE PRESIDENT OF THE LOST BIKER GANG IN THE* ***LOST AND THE DAMNED*** *DOWNLOADABLE CONTENT FOR* ***GRAND THEFT AUTO IV***


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INTERVIEW

RICK LOWE OF PROJECT ROW HOUSES

BY OMAR AFRA

MOST ARTISTS COULD ONLY WISH FOR THEIR WORK TO HAVE A TRANSFORMATIVE EFFECT ON THEIR COMMUNITY. THEIR EFFECT IS ULTIMATELY BOUND BY THE RESPECTIVE WORK THEY DO. BUT CREATOR OF PROJECT ROW HOUSES RICK LOWE'S WORK IS TRANSFORMING HIS NEIGHBORHOOD.

SINCE 1991, LOWE HAS BOTH RENEWED AND BEAUTIFIED HOUSTON'S 3RD WARD with his imaginative restorations, creative social programs (for lack of better description), and injection of artistic spirit into a community that sorely needs it. By adopting properties, organizing creative programs for kids, and generally giving people the tools to be creative in their community, the 40 something envelope-pusher has left an indelible mark on the 3rd Ward. One program, the Young Mothers Residential Program, has offered free housing to single mothers while in college since 1996. We had the pleasure to interview him and take a peek into his remarkably young looking head. Thanks Rick.

In your 12+ years of Project Row Houses, what has been your biggest obstacle? ¶ The biggest obstacles have been convincing people that the neighborhood is worth investing in. Although we have made some investments, it's just a drop in the bucket compared to what is needed and the potential for return on investment. The speculators are sure to win in this case.

Are you preserving the 3rd Ward or creating a new identity? Both? ¶ I think it's a bit of both. Even if I said we were preserving a part of the 3rd ward, we would still be creating a new identity within the changing neighborhood context. We can't live in the past. However, we can try to anchor ourselves with some aspects of the past and make it a part of our new identity. I think that honoring the historic context of a neighborhood is good development practice.

The Young Mother's Residential Program has been operating since 1996. Are you still in touch with many of the women who have been part of the program and what kind of impacts have you seen on their lives? ¶ I'm in touch with a number of women from the program. some have remained in our community after graduating from the program. some even after graduating still engage with certain aspects of the program. there have been a lot of success stories and some not so successful stories. Let's see, we have one who left the program and went on to receive her PhD from Penn State and taught at University of Pittsburg for a few years and is now back in our community. There's one who is completed her studies at TSU and when on to get a law degree and a masters in urban planning. She will be joining our board. There is a number who are now college graduates, Some now own their homes. There are a lot of success stories. Then there are the ones that we just wish we

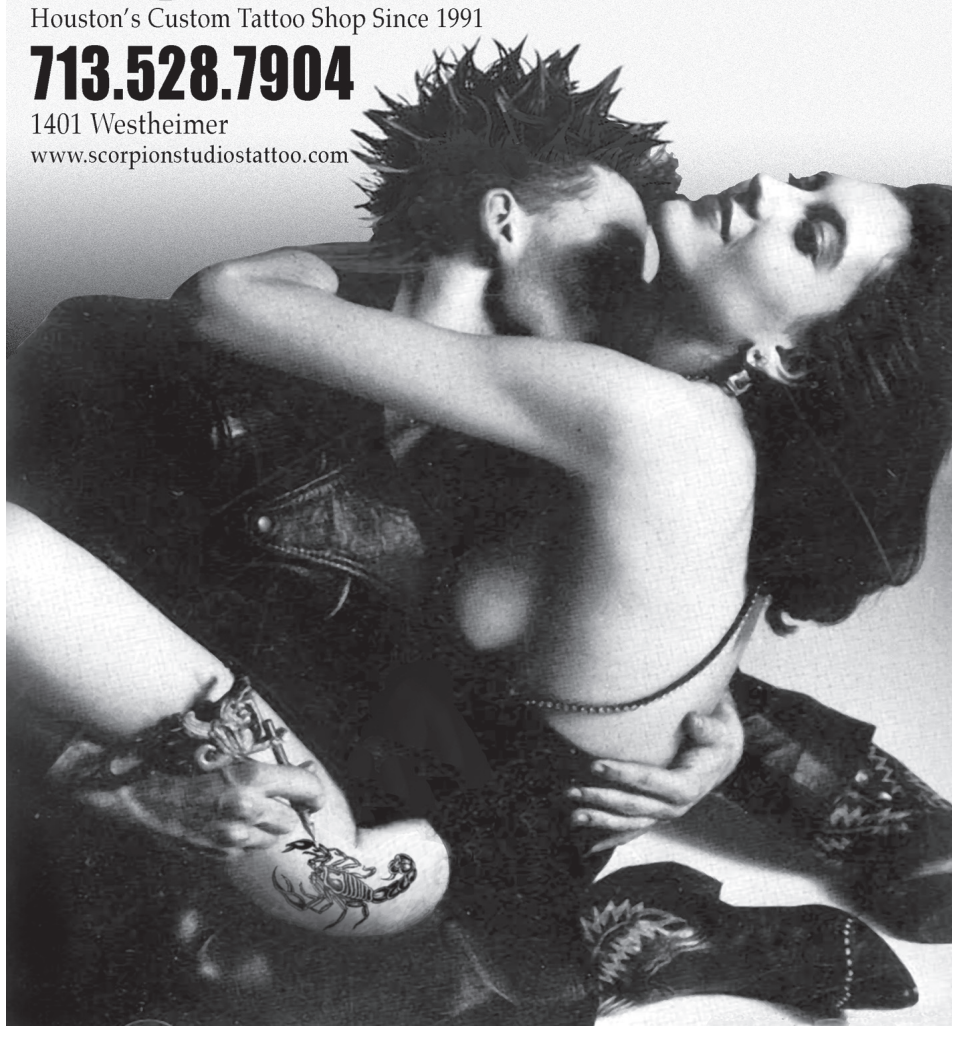
* continued pg. 24

LUCKY BURGER



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could have helped in some way but they just weren't ready.

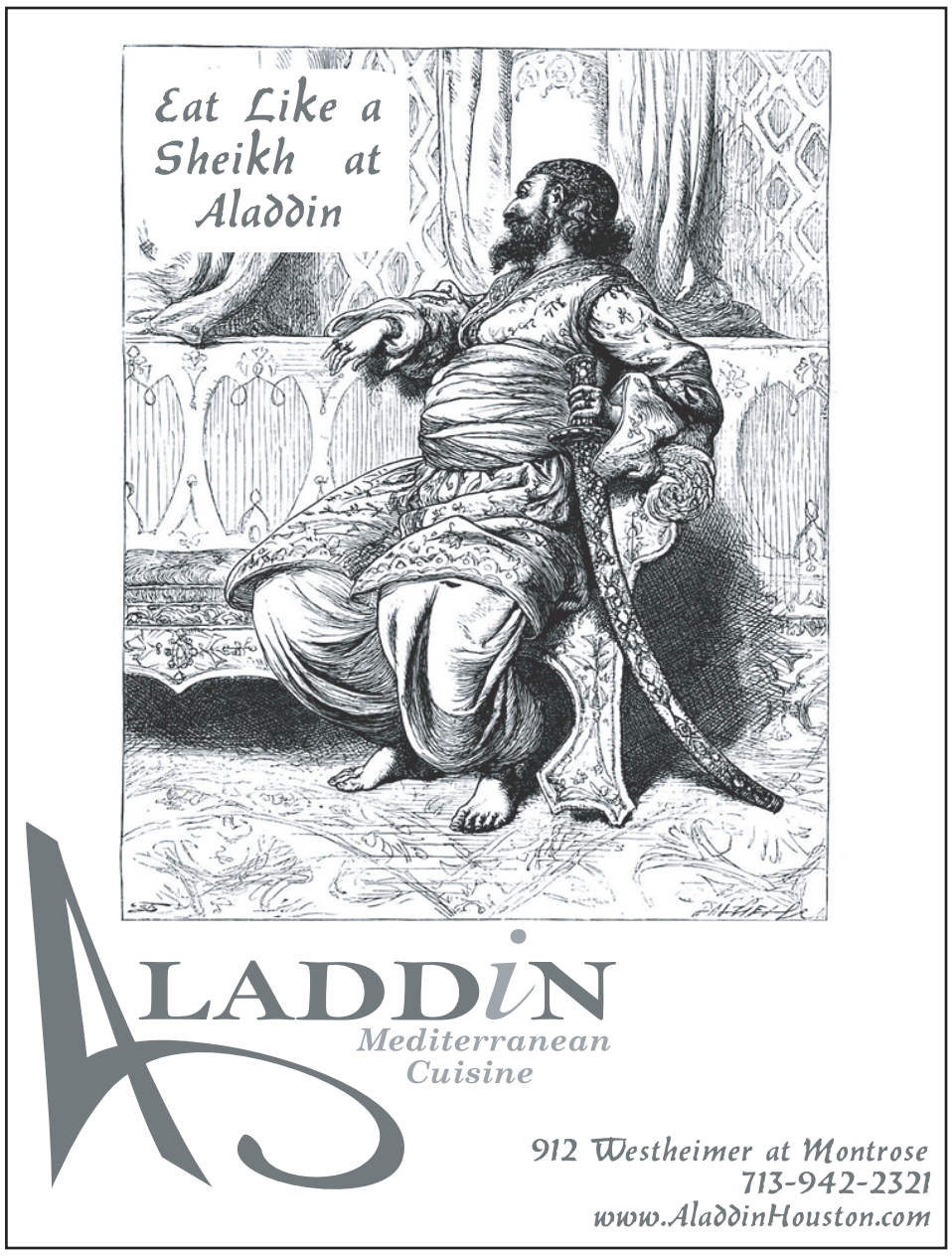
In an endeavor like Project Row Houses, can you ever really be 'finished'? ¶ If you are working in a social environment, I don't think things are ever 'finished.' There is a lot to do in this community to for it to be the kind of nurturing community that provides opportunities for folks comparable to other healthy neighborhoods. But even if we got it to the point that it was a healthy functioning neighborhood, you still have to work creatively with such limited resources to assure that it remains a healthy community.

Endorse anyone for the upcoming mayoral Election? What would you like to see from a potential new mayor most? ¶ I'd like our new mayor make some efforts towards planning for our city. At this point, development is so market driven that our identity is a bit schizophrenic. Transportation, housing, commercial development, historic preservation, infrastructure, etc., should all relate to each other in some way. But within our current way of approaching things, none of these things seem to be connected.

What other local Houston artists inspire and baffle you? ¶ I have so many artist friends and so many of them inspire me for completely different reasons. I've been fortunate enough to move in circles with some of Houston's finest artists. I can't really think of anything baffling about Houston artists.

How do you look so damn young at 47? ¶ Well, I'm not sure I look so young. I'm amazed every I see our new president on in the media and think about how young he looks. He's just a few days older than I and looks younger. Even with all the stress he lives with. Now that's amazing!

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IN THE HEART OF MONTROSE

IT'S TIME TO BEGIN HEALING OUR OWN BANKRUPTED LAND

PULL OUT OF IRAQ THIS YEAR

BY GEORGE MCGOVERN

PRESIDENT OBAMA HOLDS MY ADMIRATION WITH HIGH HOPES FOR HIS MESSAGE OF CHANGE IN WASHINGTON. IT IS PUZZLING, HOWEVER, THAT HE HAS ADOPTED MOST OF THE PREVIOUS ADMINISTRATION'S FORMULA FOR DRAGGING OUT THE WITHDRAWAL OF OUR TROOPS FROM THE MISTAKEN WAR IN IRAQ FOR NEARLY THREE MORE YEARS. VERY LITTLE "CHANGE" HERE.

THREE YEARS AGO, public opinion polls indicated that a majority of Americans believed our policymakers were wrong in ordering troops into Iraq. It is widely accepted that this sentiment more than any other factor in the 2006 congressional elections resulted in Democratic majorities in both the House and Senate.

Are we now going to ignore for another three years the public mandate of 2006 against this costly, preemptive war based on deceit? And how can we justify putting thousands more U.S. troops into Afghanistan? We have already exhausted our treasury. We are also close to exhausting our soldiers.

Can there be any doubt that the enormous war cost has contributed to the financial crisis here at home? The expense of waging two Middle East wars, plus the loss of revenue caused by the previous administration's tax cuts, have skyrocketed the national debt to a record high. Do we ever consider what the interest alone is on our $10-trillion national debt -- much of it paid to China?

Frankly, we cannot afford a two-war commitment year after year if we want to balance the federal budget and restore our economy. The huge bonuses that directors of failing corporations have awarded themselves and their chief executives have rightfully angered people, but those figures are peanuts compared with the $12 billion a month we have poured into Iraq and Afghanistan over the last six years.

Has either the great God above or his creatures here below designated us to run the Middle East? What do we say to the Iraqi people who have indicated overwhelmingly in several polls that they want U.S. troops out of their country now? Why would we not understand this sentiment considering that our military equipment has smashed Iraqi homes, public buildings and infrastructure, including electricity and running water?

Of course, the most painful cost of these wars is the deaths of more than 4,200 brave American troops and tens of thousands of Iraqi civilians. This is to say nothing of the decline of our political judgment and moral standing in the world.

The Obama administration recommends we leave 50,000 troops in Iraq to "police" that troubled country through 2011. There may well be flare-ups that will keep them there indefinitely, struggling to police the war-induced chaos.

In June 1950, President Truman ordered our troops into Korea, stating it would only be a brief police action that did not require a declaration of war. Three years later and after 38,000 American soldiers had been killed, the new American president, Dwight D. Eisenhower, the commander of Allied forces in World War II, promptly ended our involvement in the Korean War, to the relief of our combat soldiers and the American public.

Unfortunately, Washington left 40,000 American soldiers behind to police the 38th Parallel -- for a brief time. Yet, more than 50 years later, nearly 30,000 American troops are still in South Korea. So much for brief police actions.

Our policymakers in Washington contend that we must maintain U.S. troops in the Middle East to curb terrorism. I strongly believe that it is our military presence in Iraq, Afghanistan and elsewhere in the Middle East that is driving terrorism against the United States. No country that longs for national sovereignty wants a foreign army in its midst. We taught that lesson to the British Empire in 1776 when George Washington and his ragtag guerrilla army drove the British military from our shores.

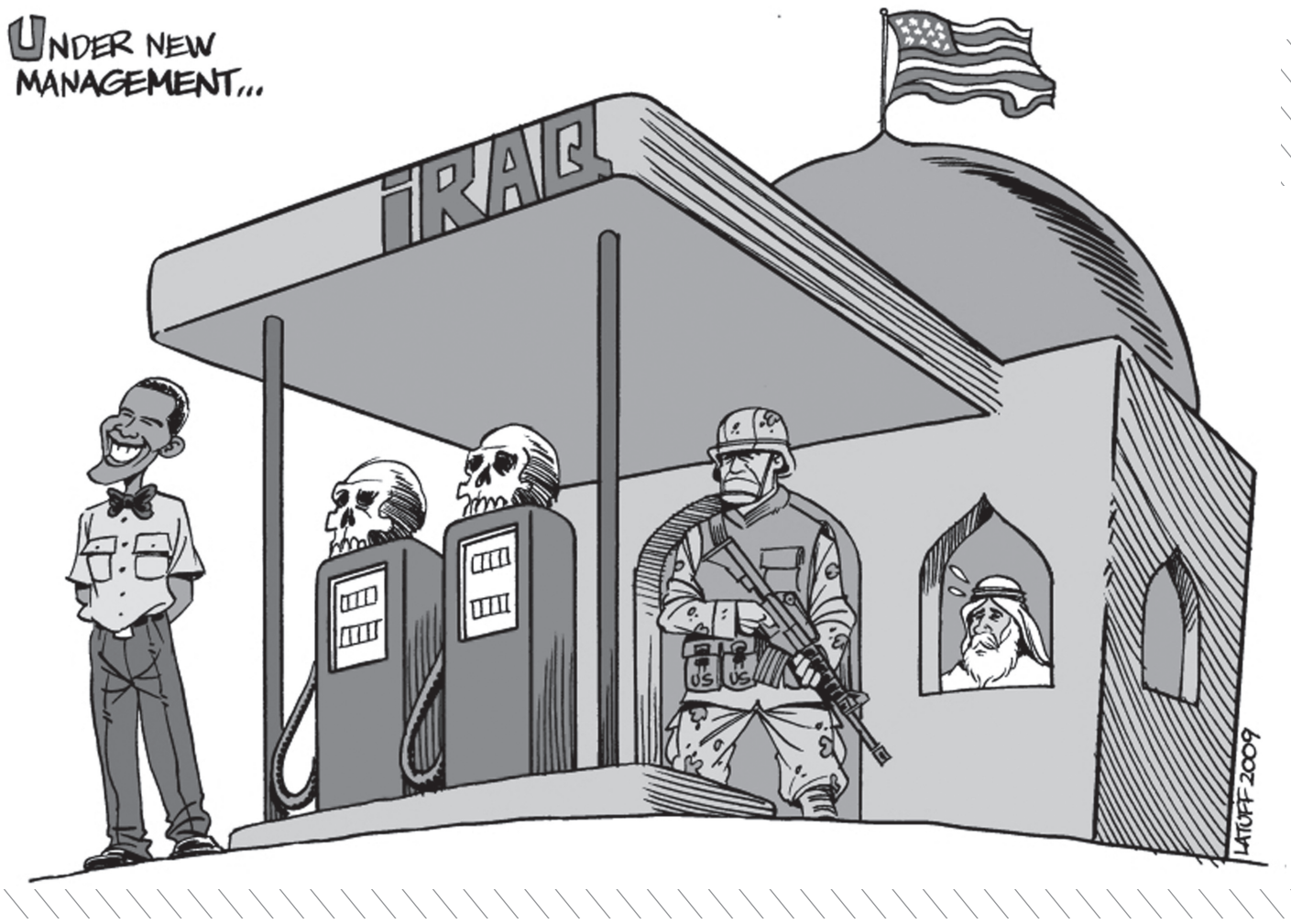
My generation has lived through half a dozen wars, beginning with World War II and then Korea, Vietnam, Iraq and several smaller conflicts. The only one of those wars I really believed in and still do was the U.S. participation in World War II, in which I served as a combat bomber pilot against Hitler's Nazi Germany.

I believe we aging veterans have an obligation to share what we have learned with the American people and with our young president, who seems open to well-meant suggestions.

In that spirit, I urge President Obama to bring our troops home from the Middle East this year. A good target date for completing an orderly withdrawal from two ill-conceived and costly wars in Iraq and Afghanistan would be Thanksgiving 2009.

For our sake and God's sake, let's get out of there and begin healing our own bankrupted land.

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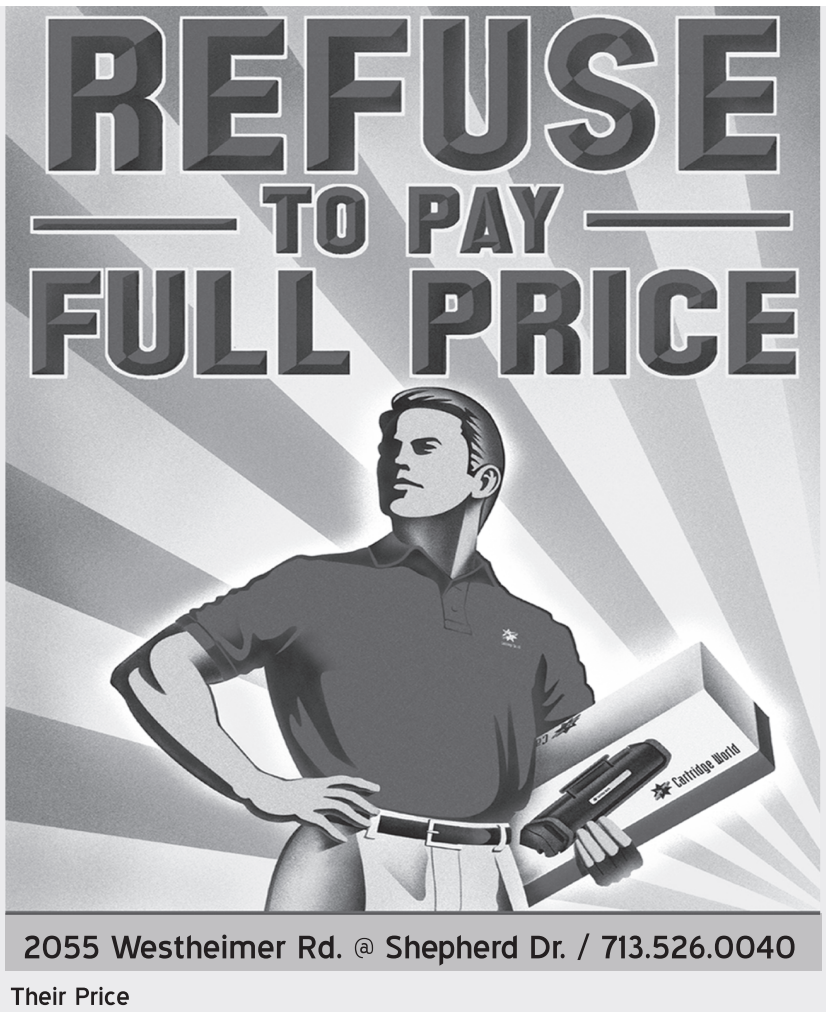
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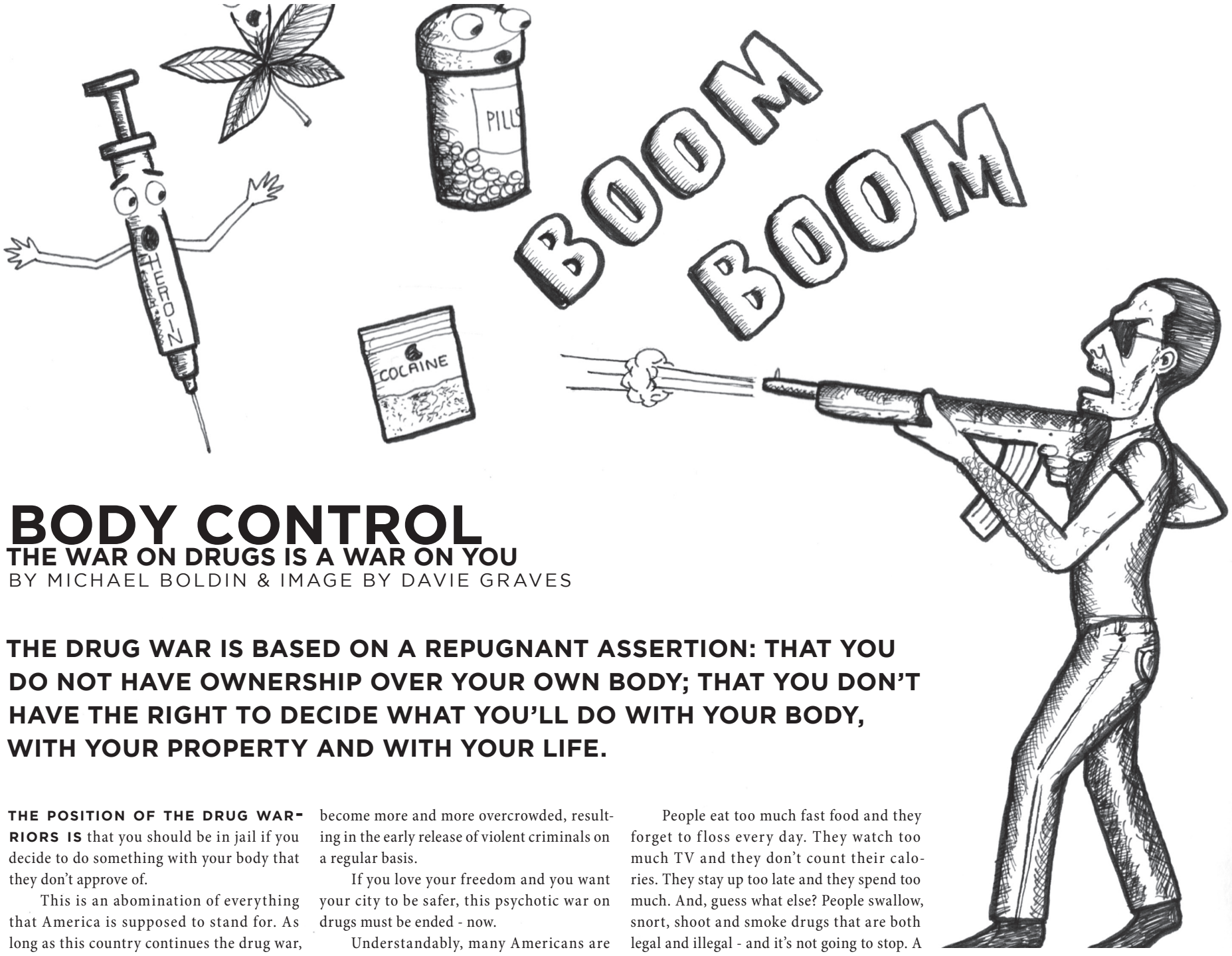
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BODY CONTROL

THE WAR ON DRUGS IS A WAR ON YOU

BY MICHAEL BOLDIN & IMAGE BY DAVIE GRAVES

THE DRUG WAR IS BASED ON A REPUGNANT ASSERTION: THAT YOU DO NOT HAVE OWNERSHIP OVER YOUR OWN BODY; THAT YOU DON'T HAVE THE RIGHT TO DECIDE WHAT YOU'LL DO WITH YOUR BODY, WITH YOUR PROPERTY AND WITH YOUR LIFE.

THE POSITION OF THE DRUG WARRIORS IS that you should be in jail if you decide to do something with your body that they don't approve of.

This is an abomination of everything that America is supposed to stand for. As long as this country continues the drug war, you are not free. At the root, then, those that force the drug war on you are enemies to your freedom.

If you are concerned at all about liberty, the economy, the Constitution and the power of the Federal Government - you cannot ignore the US government's longest and most costly "war" - the War on Drugs.

But no matter how long it lasts, how much is costs, how many lives are disrupted, and how much it fails - the war rages on.

Why? Well, because Federal "authorities" don't care what your local laws are, they don't care what your personal choices are, and they don't care what reason you have for your choices.

All they ever care about is their own power. Period.

In this ongoing drug war, you are always treated as a suspect and your neighborhood is much less safe. You are searched at airports and your bank accounts are spied on. While drug users who are no physical threat to anyone but themselves are put in jail, the prisons become more and more overcrowded, resulting in the early release of violent criminals on a regular basis.

If you love your freedom and you want your city to be safer, this psychotic war on drugs must be ended - now.

Understandably, many Americans are afraid that ending the drug war will result in countless drug addicts, including children. In reality, though, that's just what we have now!

On top of it, we generally don't even consider the people who are addicted to federally-approved drugs to be drug addicts. According to a 2004 CDC report, almost one-half of Americans use at least one prescription drug. It should be obvious, then, that the drug war has done nothing to reduce Americans' use of drugs - it's simply to control which drugs people use, and who can make a profit from them.

So what's really going to be different - can our nation's addiction to drug use get any worse? It's doubtful that legalizing all drugs could make things any worse, but even if it does, then so be it.

People will always do plenty of things that are bad for them, and there's no reason to put them in prison for it. Think about all the things that you do which are bad for your own health and well being - should the government outlaw those too?

People eat too much fast food and they forget to floss every day. They watch too much TV and they don't count their calories. They stay up too late and they spend too much. And, guess what else? People swallow, snort, shoot and smoke drugs that are both legal and illegal - and it's not going to stop. A free society just wouldn't force you, under the threat of punishment, to be "good" to yourself all the time. That was the job of your parents - unless, of course, you want the feds to be your new "daddy."

In all seriousness, though, if we are ever going to have a nation that respects the Bill of Rights, of which the Ninth and Tenth Amendments may be the most important, the DEA and the entire drug war must be eliminated.

If not, what's going to be next? Orwellian telescreens in our homes and a state-mandated morning exercise routine? That would most assuredly keep the cost down on the coming national healthcare system.

Won't that be nice?

Every day that the war on drugs continues is another day of injustice; another day of spending countless billions to lock people up that don't behave the way the bureaucrats want them to behave.

It's time to bring this multi-billion dollar attack on your liberty to an end.

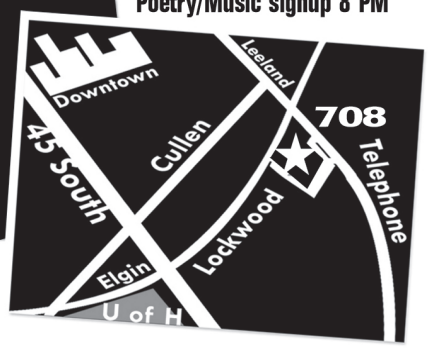
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LOUD AND PLOWED

BY CHRIS HUTTO & EDITORIAL SHENANIGANS BY THUNDER DENTON









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Okay we all know Barbara, and she has asked us to leave because we were wearing roller blades, but the casual jazz atmosphere (oh, you were too drunk to notice the wall of jazz giants?) makes it a bar where Mickey Roark would feel at home being a bar fly… but wait, you want great happy hour and daily drink specials and don't care for atmosphere (or jazz [yes now I hate you]} every day they have specials on different libations. And what a professional bar fly wants is to not get to the bottom of your drink before being asked, "Are you ready for another". Yeah, you know you are home. Oh and you know that about 1:05 pm John Henry will make his appearance. It doesn't matter if you know who he is or not, it's just fun yelling, "JOHN HENRY" with everyone else.

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2327 Grant | 713.528.8342

Roller blades are welcome… You want to be













dangerous; Lola's patrons have already done it better than you (STOP! You want to say, "I am dangerous". Unless you have branding on your junk, then you aren't THAT dangerous…and besides, those of you that are scarred for life are already familiar with Lola's). Great jukebox, cheap, strong drink, and two pool tables that are open most of the time (don't mind the 'sharks, just keep a large group of quarters on the tables.) Good times are sure to be had, especially during happy hour and special nights. Oh yeah, bring cash – they don't take you're crummy credit cards.

MANGOS

403 Westheimer | 713.522.8903

These newcomer vegan fuckers (yes, I am the old fuck sitting on the porch with my shotgun and squirrel stew) can put away some drink while enjoying live music almost every night, a recipe for loud, plowed and meat-free behavior (do you like how I finally brought back in the title of this story?)… One way to know these guys are cool is just ask their whiny neighbors! The parents (aka whiny neighbors/outer-loopers who have stolen property from us plebeians) are still saying, "The music is too loud."

NUMBERS

300 Westheimer | 713.526.8338

"She" was always dancing here every Friday (even though the biatch was almost 40 [okay maybe 35]). I am so jealous of you who can still go there (and if you are doing "her" I DON'T WANT TO KNOW.) This long-time Montrose staple still offers dancing with the city's most unique crowd (I HATE HER), It features loud DJ music (he did her) and cheap drinks (go upstairs and flirt with the bartender… watch that last step) provided by Punk Rock Jeff and the entire crew of mixologists. Bring your cash for a truly loaded evening; the bartenders love tips cash tips (no goats… this is not a dowry).

POISON GIRL

1641 Westheimer | 713.527.9929

Why do we wait for that steel pull down awning to open? It is because we want a drink served without judgment at a price that would bring out the homeless (yeah, I am benefiting from generosity of others). It features casual comfort inside and out (it is the best "kool-aid" area [picnic tables {much cooler than what my words can describe}] of the bars being reviewed). This bar offers a great selection of music, pinball, whiskey and bourbon at the best value on Westheimer! Oh and Shhhhh; they have naked women on their "calling cards."

RUDYARD'S PUB

2010 Waugh | 713.521.0521

"Bands! Bands! Bands! Live Music and Bands! Okay you want a nice lunch? They have a burger and beer lunch that is just what the doctor ordered (what? You are questioning my medical license now?) Go there for lunch on Wednesday…. You will see me there (please pay off my tab) enjoying the greatest "pub grub" found in Montrose ("pub grub?" no one does it better). Incredible beer selection (ask about the "blueberry beer"), live bands, Wi-Fi and great food to keep your buzz going all night long, who doesn't love loud arguments over darts?

SOUTH BEACH

810 Pacific St | 713.529.7623

You have seen the men walking down and wonder where they are going…well wonder no more. They are going to South Beach. They are waiting for you! You might have to wait in line for your little slice of heaven, but the fun crowd is there. The guy standing next to you may buy your drinks and the only thing you have to decide is, "Do I now have to go home with them [it depends on the tab, or your muscular companion]". Hundreds of loud and plowed patrons will get you in the mood to pound the night away.

WEST ALABAMA ICE HOUSE

1919 W. Alabama | 713.528.6874

Go early. Skip work. This is a kid (bring color books [JUST KIDDING, YOU SICK BASTARD]) and a canine-friendly watering hole that provides plenty of outdoor space for live music and picnic tables so multiple groups can get loud and plowed in a spacious ya Don't be crude. The ladies may flirt, but it is to create an atmosphere not be your toy… They will toss your inappropriate ass if needed.

FPH

Honorable Mention:* ***Boondock's,* ***AvantGarden****, and* ***The Flat***

houston.indymedia.org

Through the Rabbithole: Tea Party in Downtown Houston

by RoB

Out of some sense of morbid curiosity, I went to Jones Plaza 4/15 to see what the Tea Party would be like. I don't know what I expected, but it was very very well attended and an interesting (watching a trainwreck interesting) mix of folks and ideas that I am still trying to sort out.

Okay, so what should I say about this? There were clearly multiple thousands of people at this event; organizers are saying 8,000+ which is not that unbelievable. The crowd was 95% white and probably mostly middle aged and old. There were a number of young black and brown folks selling NObama buttons that seemed like they may have been hired by a temp agency or something. In addition to the small amount of photos I took, there were lots of signs about how the pirates in DC are the same as the ones in Somalia, "No Kenyan Pork", and lots of things against the IRS and against Socialism.

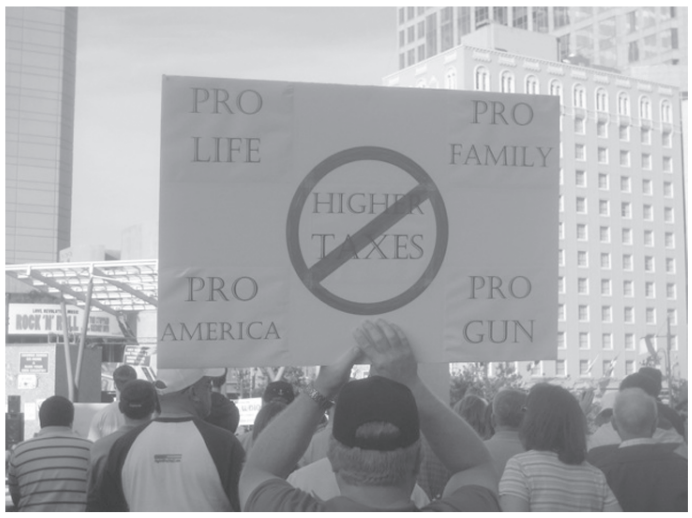
The crowd was an interesting mix of business folks leaving their downtown office buildings, lots of folks with veteran hats and clothing, and a lot of folks with very county aesthetics. The outside of Jones Plaza was the most interesting, people were checking out each other's signs and having conversations. The inside of Jones Plaza was packed to the gills and they had a stage with speakers, it was hard to move and folks basically just listened to the speaker and cheered periodically.

From looking at the speakers list I'm pretty sure the guy I listened to was John O'Neil from Swiftboat Veterans for Truth. While I didn't listen very intently, I nearly broke into laughter when he quoted Pastor Nimoler "When they came for the communists I didn't speak up for the communists..." The idea that these folks who are accusing Barak Obama of being a socialist standing up for communists is so absurd that my head almost exploded.

The politics of folks there seemed to spread the gamut of conservative, right-libertarian, ayn rand objectivist, Texas Secessionist, anti-immigrant, Ron Paulism, and business casual. I felt like I was in San Salvador at an ARENA rally, or maybe in Santa Cruz Bolivia. It really gave me the willies of a possible counter revolutionary movement. The uniting factor seemed to be dislike for Barack Obama and that love of country and hatred of government that is really in vogue right now.

Many liberal blogs I've looked at have been portraying Tea Party Events as astroturf and tiny. While that may be the case in many places, for the most part it did not seem to be so here. It is hard to tell what kind of staying power these events have and if it will actually be able to become a social movement. It seemed to me that there was far from a consensus amongst the folks present about a number of issues that I think will prove extremely divisive to any attempts to build a genuine grassroots movement and become more vibrant that the current talking point from think tanks and Fox News.

One thing that helps me put this in a reassuring context is that these folks are the minority. While there are a lot of them and they have a lot of clout, and judging by the signs, a lot of guns, white folks in Houston are already a minority, and by the time I become a geezer, the city will be a very different place, and these folks are going to have to get used to it or move to Ohio or something. They did not have the ability to win at the ballot box, and I'll be surprised if they can create a social movement dynamic enough to impeach or depose our current government. It will be interesting to see how polarized politics in the United States might get, I will be shocked if folks can overcome apathy enough to look like politics in Venezuela or Thailand, but some of these folks seemed to be looking for that kind of confrontation.



Going the way of Arpaio: Bill White asks DHS for Houston to join the 287(g) program

Houston's Mayor Bill White has asked the Department of Homeland Security to expedite entering an 287(g) program, making Houston's Local law enforcement responsible for enforcing immigration law.

287(g) is a tiny provision in federal immigration law that allows Homeland Security's Immigration and Customs Enforcement (ICE) to take local police away from their mission of fighting crime, and pull them into the murky territory of targeting immigrants for arrest without suspicion of crime. ICE described the 287(g) program as a public safety measure to target "criminal illegal aliens," but its largest impact has been on law-abiding immigrant communities. Rather than focusing on serious crime, police resources are spent targeting day-laborers, corn-vendors and people with broken tail-lights.

Residing in the US without proper documentation is a civil immigration violation, but it is not a crime. Imagine if the IRS empowered local police to check the tax records of every person stopped for a traffic violation to see if their filings have ever violated civil tax laws. If the police started filling our jails with people who might have made a mistake on their tax filings, citizens would be outraged. Yet under 287(g), people are jailed when their civil immigration status is in question.

For more information:

www.justicestrategies.org/2009/local-democracy-ice-why-state-and-local-governments-have-no-business-federal-immigration-law-en

http://hiphopnews.yuku.com/topic/1090

http://houston.indymedia.org/news/2009/04/67059.php



Tomorrow, our seeds will grow... Garden in Denver Harbour

by dee!colonize

From the OurDHStreets Blog - This blog aims to connect the people living in Denver Harbor- Houston to each other and the rest of the East End. This is a conscious space for neighborhood opinions, pics, going-ons, and to keep us all up to date on news that directly effect DH.

...All we need is dedication. ~ Lauryn Hill

To continue on with the Eco-Friendly mindset that this past Earth Day set, OurDHStreets is taking this opportunity to introduce you to our Original Jardin series.

A small group of local activists have joined knowledge, time, and efforts to create a garden that features foods that are/were indigenous to the Mexica People (The 7 Warriors) and have opened the gates to us in an effort to share & trade information that they are learning and to promote backyard organic gardening to all gente.

In conjunction, OurDHStreets will be giving you updates through interviews, vids, and pictures on the progress of the garden & connect it to bigger eco/political-conscious efforts in Houston. Enjoy!

Please feel free to ask questions, leave comments, &/or advice for our learning gardeners.WHY AN ORIGINAL JARDIN?

Several reasons. We've all seen what is happening in the grocery stores due to the current economy. Prices are going up and the quality of the produce available is going down. We are paying more for less and with many people now living under the constant pressure that they might lose their jobs..Well, it just adds more anxiety to our daily lives. We have land that is good to plant on and the reasons why not to ran out. The time has come to start planting. Not relying on 'the man' for our basic needs will get us to a more secure place. Having knowledge about the land and how plants grow will ensure that if/when prices inflate even more, we will still have access to foods we use regularly and conveniently out of our yards. Health-wise, if you are part of the process of creating it, you know what is inside of it. No additives, chemicals, non-pronounceables.

WHY THE 7 WARRIORS?

The 7 Warrior plants were the major crops of the Mexica (Pre-Spanish Inhabitants of Aztlan). The incredible thing about these foods is that they grow well together; Meaning, the environment created by each one directly and healthily affects the other. This makes them easy to grow with proper care. The 3 sister crops (corn, beans, squash) provide the necessary vitamins and nutrients to sustain the human body and the remaining 4 crops add in any missing elements. This makes for a healthy and more eco-friendly environment all in all- for yourself and the Earth.

WHAT PHASE IS THE ORIGINAL JARDIN IN NOW & WHAT'S NEXT?

The jardin came to be in a volunteered backyard that was not being used and was covered in high sprays of grass - seriously, the shortest activist was about a foot away from not being able to see anything back there! On March 7th, the yard was mowed and the top layer of grass was removed. Since then, the grass was mowed and the top layer removed, the soil was flipped and roots taken out, rows created, and maize planted. Last week marked about a month & a half since the project began and small developing maize leaves have begun to sprout in all but one row- that has been reserved for beans.

For now, we are watering and watching the maize take root & develop strong stems and as that develops we will be moving into the bean & squash phase of the project. Right now the jardin is semi-private, but as the crops and food manifest, so will our ability to reach out to the community to partake in the care and the amazing food that the jardin will provide.

Check back to watch the progress on the Original Jardin in DH- Houston & to find knowledge for starting your own organic garden.

ourdhstreets.blogspot.com/2009/04/tomorrow-our-seeds-will-grow.html

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NO ZONING: ARTISTS ENGAGE HOUSTON

OPENING FRIDAY, MAY 8, 7–10 PM
ON VIEW MAY 9 THROUGH OCTOBER 4, 2009



IT'S A MESS OUT THERE, AND NOTHING DEMONSTRATES THE RELENTLESS AND GRINDING CHANGE AND UPHEAVAL IN HOUSTON EVERY FEW YEARS THAN THE FATE OF THE *HUMAN TOUR*.

LAND ART IN AN URBAN SETTING, Michael Galbreth's *Human Tour*, 1987, mapped the inner city of Houston, marking limbs with bronze plaques from Frost Town in the 5th Ward through downtown south to the Astrodome. His attempted anthropomorphization of the city streets was an attempt to reach the public in a new way. At first the dozens of markers spelled a clear path through the city's core, but the city's relentless growth has overgrown the map drawn onto it. Streets have changed; plaques were removed by construction workers and vandals. A few markers remain, giving curious pedestrians strange proclamations, like "You Are at the Right Hand of The City" along with directions to seek *Human Tour* maps at your local library. Today Galbreth's project is a relic, a ruin only two decades after its creation.

A member of The Art Guys, Galbreth came to Houston from Tennessee. Open to the laissez-faire culture and open source urban planning dominated by developers with enough money to grease the wheels, he came to treat the glorified bayou of Houston as a landscape to by pushed and prodded, legally or illegally. Free from the zoning ordinances that shape other large American cities by separating residential, commercial, and industrial areas, Houston allows an approach where bizarre juxtapositions of architecture and sweeping concrete and steel overpasses multiply every year. In this chaotic urbanity, many Houston artists have been able to take to the streets, abandoned and unused lots and their own properties to transform banality into sustainable creativity. *No Zoning: Artists Engage Houston* considers the efforts of diverse artists working in this unique environment to grow mutated vines in the concrete soil of this toxic town.

Participants include The Art Guys, who will marry a tree; Mary Ellen Carroll, who is reconfiguring an abandoned tract house in Sharpstown; and Rick Lowe, founder of Project Row Houses, who will celebrate residents of the Third Ward in billboards. Also included is work by curator and artist Bill Davenport, Houston Chronicle muckraker photographer Ben Tecumseh DeSoto, sculptor Sharon Engelstein, outsider artist Cleveland Turner, aka The Flower Man, *The Fundred Dollar Bill Project* by Mel Chin, Andrea Grover, collaborators Dan Havel and Dean Ruck, photographer and art car documenter George Hixson, CORE member Lauren Kelley, graffiti crew Knitta Please, Eric Leshinsky, Lee Littlefield, avid boaters and bikers Benjy Mason and Zach Moser, Notsuoh proprietor and performance artist Jim Pirtle and utopian designer Nestor Topchy.

The catalogue for *No Zoning* will include examples and documentation of city interventions and visionary structures from the punk rock days of the budding art car movement and the Lawndale Annex in the 1980s, 90s experimental art spaces like CSAW, Templo, Sharon Engelstein's mini-gallery and The Artery as well as current alternative spaces like Bill's Junk, Westheimer Block Party, The Aurora Picture Show and The Flower Man's house. The exhibition will incorporate performances, lectures and video screenings during the museum's extended Thursday evening hours to enliven the exhibition throughout its run. Throughout the city, the CAMH will sponsor educational, historical and artistic events—seriously, this is a call to anyone who's been to those parties in underground warehouses, Montrose bungalows, parks, streets and festivals—you're the blood that makes this artworld flow.

FPH

WORLD RENOWNED

713

TATTOO PARLOUR

HOUSTON, TEXAS

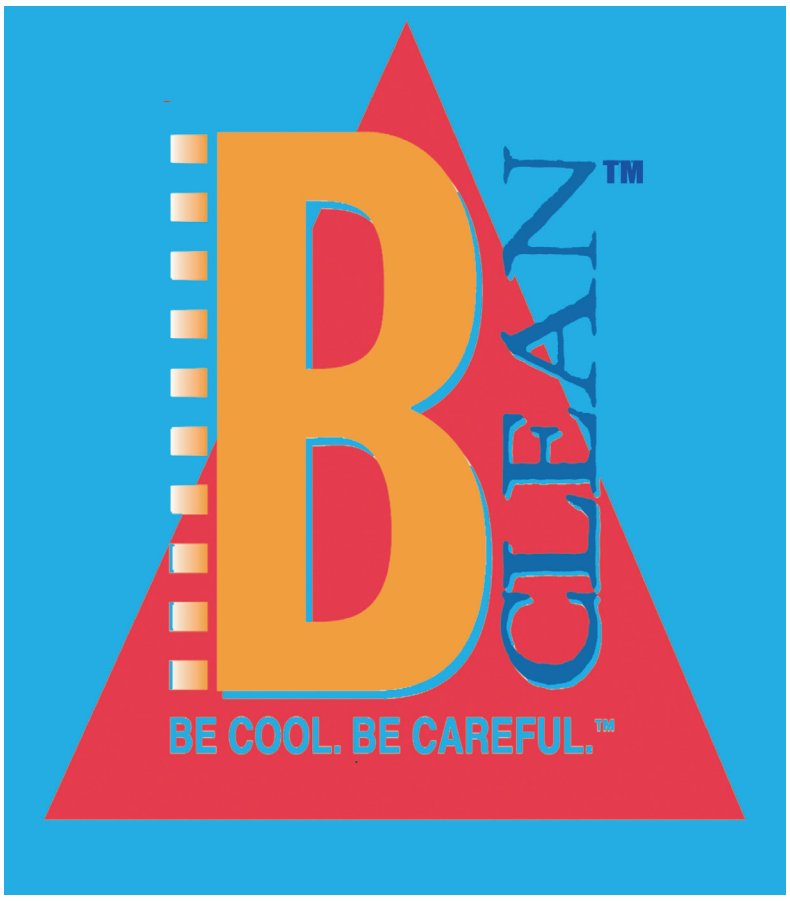
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