FREE PRESS

HOUSTON

MUSIC - NEWS - PUBLIC OPINION - ARTS - EVENTS

Issue 54
11/15-11/30
November 2005

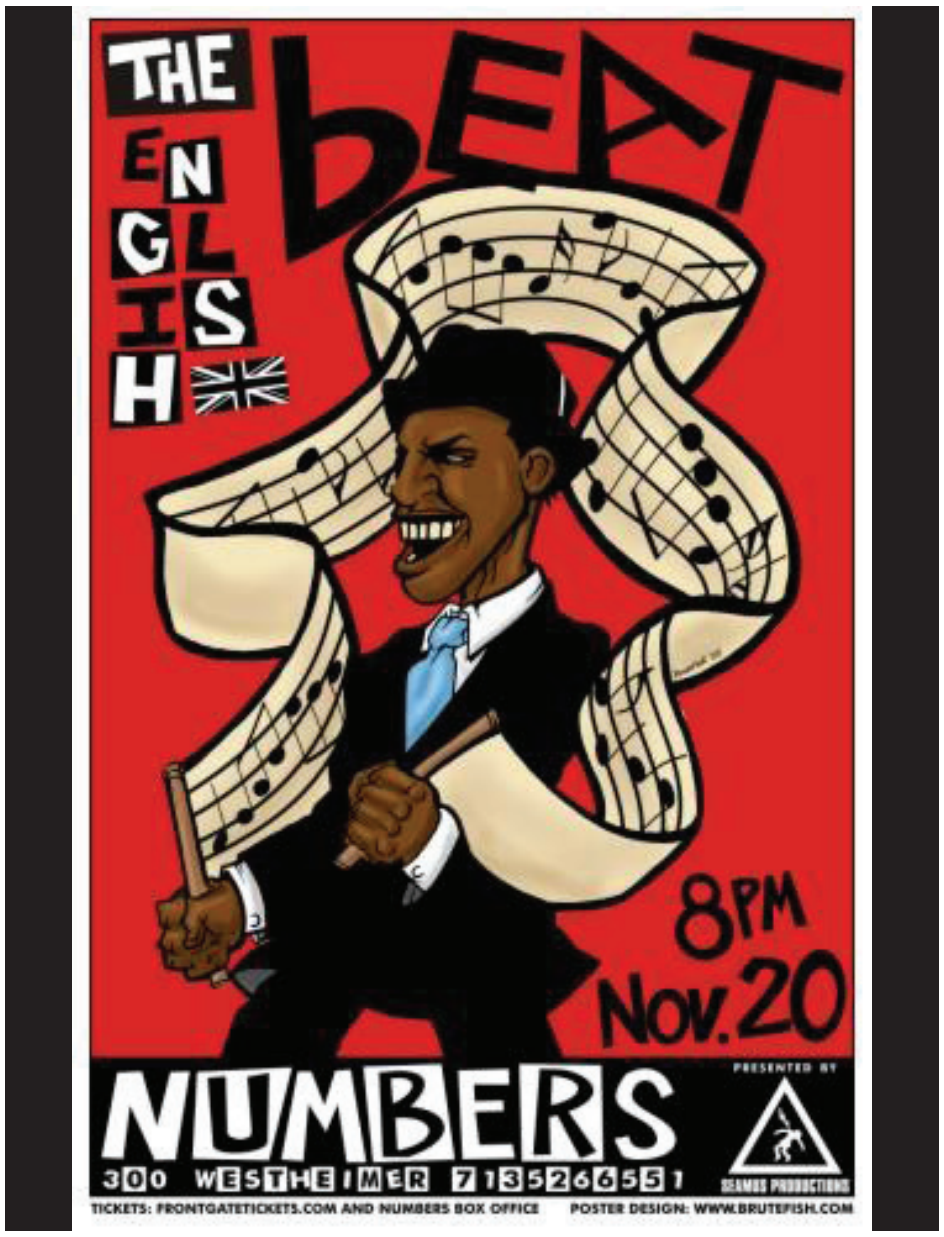
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Art Crawl Map and
Guide Inside

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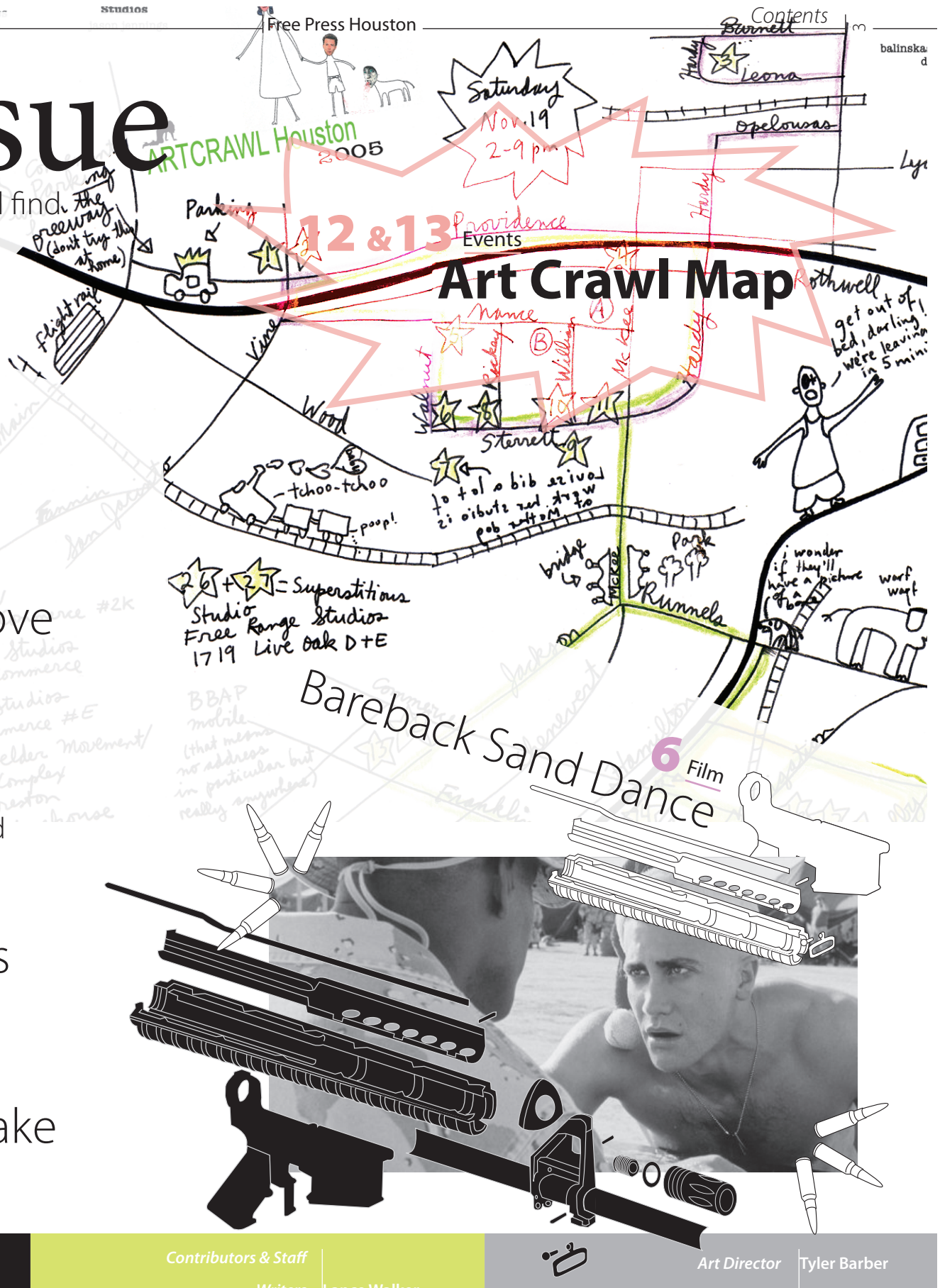
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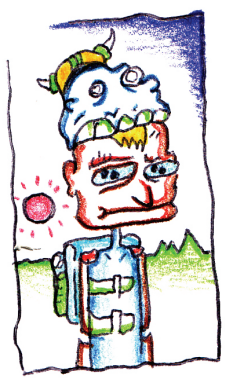


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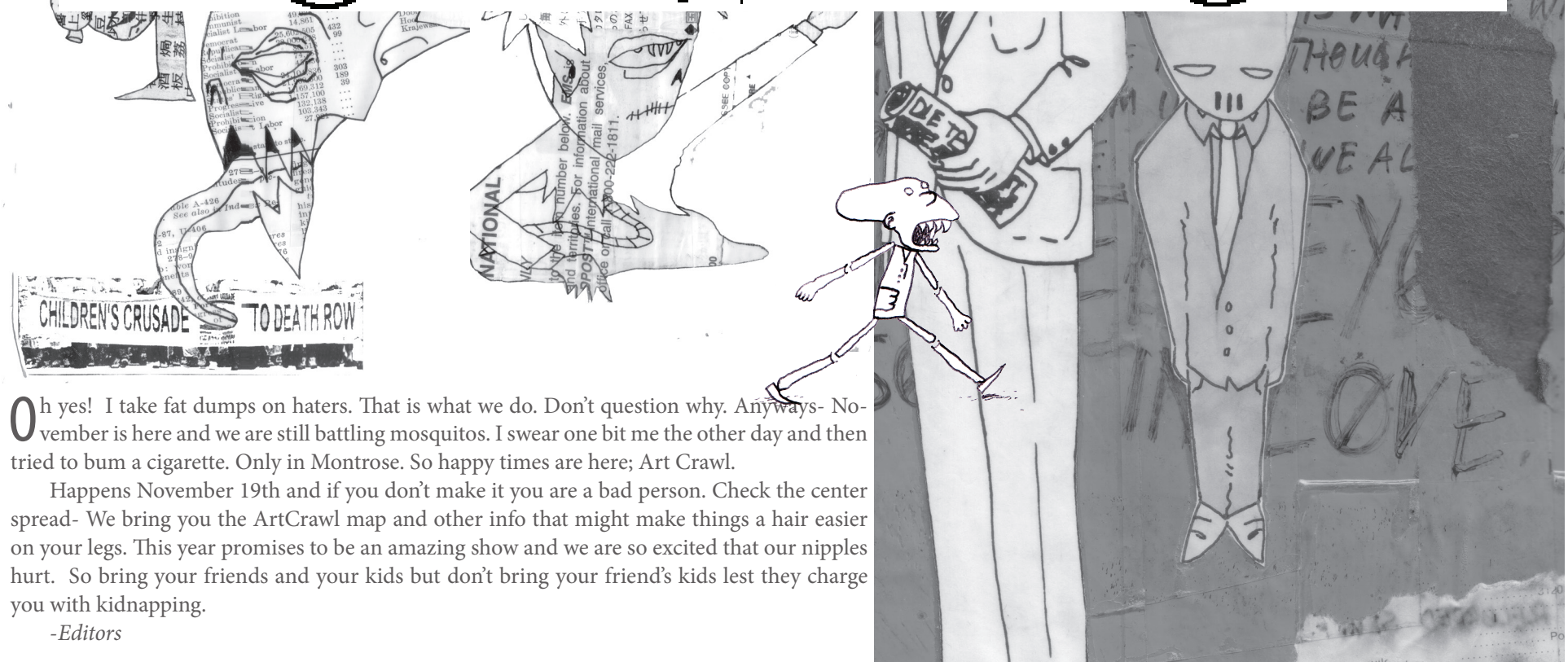


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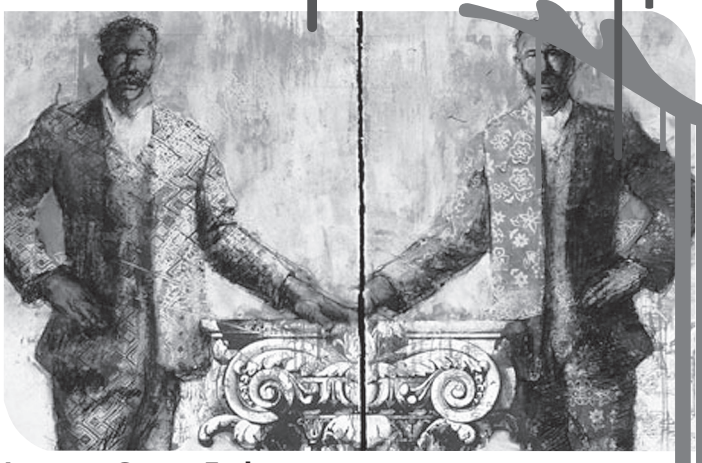
Oh yes! I take fat dumps on haters. That is what we do. Don't question why. Anyways- November is here and we are still battling mosquitos. I swear one bit me the other day and then tried to bum a cigarette. Only in Montrose. So happy times are here; Art Crawl.

Happens November 19th and if you don't make it you are a bad person. Check the center spread- We bring you the ArtCrawl map and other info that might make things a hair easier on your legs. This year promises to be an amazing show and we are so excited that our nipples hurt. So bring your friends and your kids but don't bring your friend's kids lest they charge you with kidnapping.

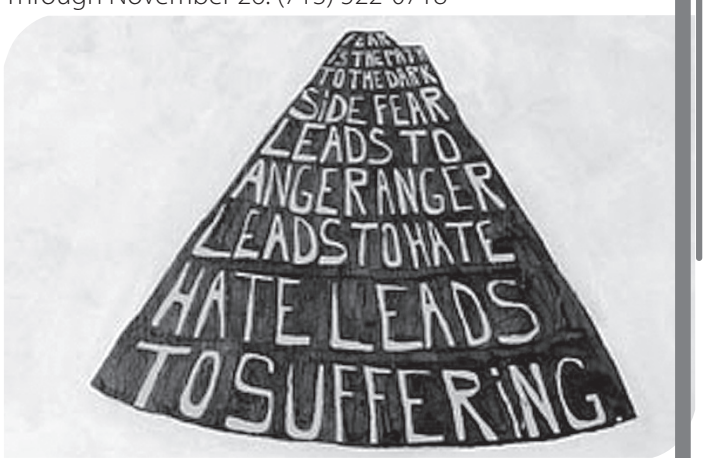
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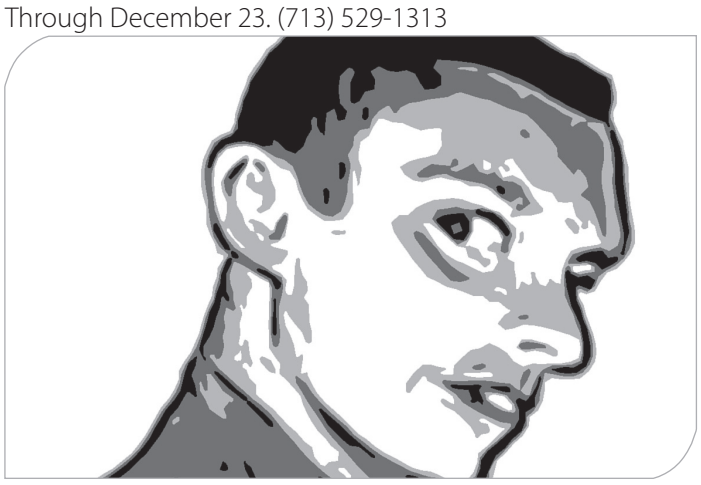
Leamon Green: Embrace
Hooks-Epstein Galleries 2631 Colquitt
Through November 26. (713) 522-0718



Eric Gibbons: Cut Your Damn Hair, Hippie
Gallery 1724 1724 Bissonnett
Through December 23. (713) 523-2547



Regina Silveira
Sicardi Gallery 2246 Richmond
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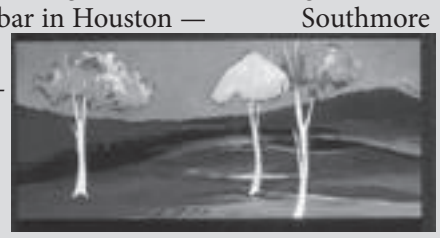


New Texas Painting
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DEBRIS: Nothing is true.

by Buffalo Sean

Deana's has decided to remove part of the Young Republicans' last exhibit at Main and Preston in Downtown Houston, citing its disturbing qualities. Pussies! Does the edgiest bar in Houston — and sanitized Downtown — really want the reputation of being a slave to the public's lowest common denominator? Please call them and let them know what you think: (713) 227-3326. Drunken ramblings encouraged.



I'm just going to quietly say that Eric Gibbons at 1724 (1724 Bissonnet) is a very pleasant show — I hope he sold a lot. I heard his last exhibit at Poissont was rushed like hell. She asked him to make a show in less that a month! Calling all artists — don't let someone do that to you. It's not polite, and sure as hell it means they need to give you more respect.



Note to self: call Frank Rose.

The Artcrawl! Need reasons? It's like 27 friends' houses to visit. It's like 27 bars all with free wine. It's over 150 chances to be inspired. A fire-breathing dragon car you can socialize in (parked in front of CSAW). A 10-year-old as a successful artist (at the Foundry). The psychedelic paintings of one of Houston's finest (at Mother Dog Studios). A racy show at Bootleg Studios (cover your eyes kids). American Consumer's American consumerism; and free hot dogs!



I'm foaming at the mouth to see Angela Fraliegh at Inman; no one I've seen in a while swirls real feeling so strongly. Next door the Finesilver franchise opens another Texas gallery. After conquering San Antonio and buzzing Dallas, let's see if Finesilver can give locals a fine shake.

If Basquiat at the MFAH doesn't interest you enough, throw in the fact that Peanut Butter Wolf and DJ Jazzy Jeff will be performing in the exhibit; shows once a month starting now! There'll be so many taggers and b-boys and rats that you may as well start confiscating markers at the door. Does the MFAH realize this show may really "leave its mark" in Houston?

Throwing a party after the Art Crawl, Superstition kicks off at 6:00 p.m. at 1719 Live Oak (the Nagle warehouse). Come check out the warehouse district bulked up, with Johnny from the Roberts warehouse throwing down, and Super Hero Tisha in charge.

Southmore 'Zine Fair brings all your favorite staplers and copiers together (hopefully) all night on November 19. Do you make things in page form? Go! There's an audience for your nonsense — and a heap of inspiration.

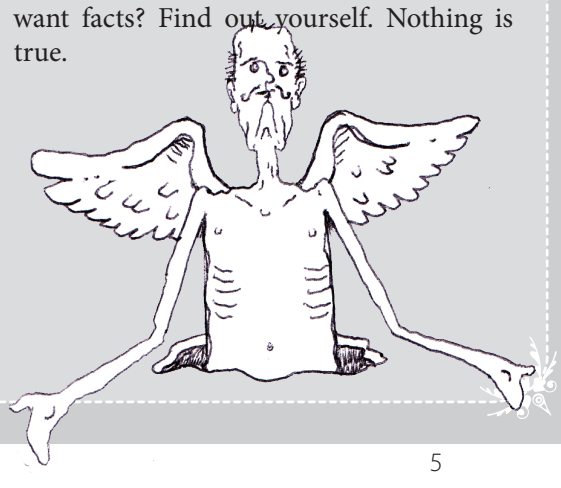
BBAP is now straight up BBAP; no more of this Buffalo Bayou Art Park crap. That's too long.

Jerry Saltz is my dad on the Jewish side I think. The ruthless art criticism he writes for *The Village Voice* came to Houston as a scalpel — he likes it here! One of the oddest things to hear: "You have such an advantage not having so many people in the galleries all day! You can see the art!" Saltz was a guest lecturer for Artlies, taking apart formalists at 9:00 in the morning and deconstructing the MOMA at night.

I know a certain formalist who got 80 free drinks in five days, and all I want to know is: artwork or experiment?

The Houston Center for Photography has been swimming in controversy ever since their recent expulsion of key employees, and board members these days are being described as "hobbyists." Was it really an incredibly inept plutocracy, or the inevitable end of non-profits everywhere? Did they really spend all that money?

This really is a gossip column. I don't check my facts. Sometimes I forget to hit spell check. Please don't think of this as real. It's media, we all get it wrong no matter how hard we try so I'm not going to bother. You want facts? Find out yourself. Nothing is true.



23 FILM 45

Bareback Sand Dune

by Michael Bergeron

Why is there a disconnect with the war allegory genre when viewed through different generations? Case in point: *Jarhead* and the references between today's war and *Full Metal Jacket* and yesterday's war.



Frankly, war in and of itself is anti-war, so presumably there was never a war movie that took the side of killing for the sake of pure death. Even the recruitment film that was the first title to sell a million units on video, *Top Gun* was more about misplaced sexuality than shooting down Russian MIGs. (Check out the Roger Avery script for *Sleep With Me* for a most outrageous interpretation of *Top Gun*, spoken in the movie by Quentin Tarantino no less.)

Every important war film of the last half century could be validly called anti-war. That applies to *Patton, Tora, Tora, Tora, Apocalypse Now, The Deer Hunter, Platoon,* and even the first American studio film to deal with the Gulf War, *Three Kings*.

Jarhead explores the mindset of military recruits whose total commitment hinges on whether they can pull a trigger and experience the visual splendor of pink mist spraying from an enemy's head, seen as far as 900 yards away through the scope of a rifle. This is not your father's war; the actors in *Jarhead* constantly remind, ever admonishing the choice of The Doors over hip-hop for background music.

"That's Vietnam music," says raw recruit Swoff (Jake Gyllenhaal playing source author Anthony Swofford). Showing the kind of directorial finesse that has made him a British theater stalwart as well as the award winning helmer of *American Beauty*, Sam Mendes intertwines the character arcs of Swoff and Troy (Peter Sarsgaard).

Swoff got into the Marines because he was financially strapped and couldn't afford college. Troy never aimed that high, and because he lied about a teen drug bust when entering the military he learns he will be kicked out as soon as his tour of duty is completed (but not before the audience does). These two guys are the spotter and the shooter, and their ability to work together under pressure requires a constant clear head. Occasionally thoughtful as Swoff and Troy are, they view the Ride of the Valkyries scene from *Apocalypse Now* not as part of an anti-war tract but a manual on how to integrate cool music into the ugly business of war.

Troy can't wait to detonate his personal rage and you feel the clock ticking whenever he's on screen. Swoff gets careless when he's wasted—at one point donning a Santa's cap over his dorkus, even though he's on watch.

When their moment of truth comes, they are working in tandem from a sniper's nest, moments away from the pink mist when Mendes starts to really the strings. The audience gets a payoff, but it's not the kind of over-the-hill-charge John Wayne would have led.

Jarhead depicts a world in crisis. Mendes and his team, including the awesome landscape centered cinematography of Roger Deakins, provide a view of conflict that escalates from parched sunlight overexposure to surreal nighttime oil well fires that turn the sand into something rhythmically alive.

Jarhead will attract an audience from across a spectrum of opinion because much of the film is presented objectively, and like a blank canvas the viewer tends to put his own opinion on the screen. Think about the fire and ice possibilities in the war film then consider Francis Coppola and *Apocalypse Now* writer John Milius were philosophic opposites. That's what made that film a classic. *Jarhead* culls images from *Full Metal Jacket* because both films have a scene with a tough drill sergeant.

What many don't realize is that Kubrick had modeled a couple of the most remembered scenes in *Full Metal Jacket* from the occasionally funny *Stripes*, a comedy starring Bill Murray (that was his stepping stone between Meatballs and Ghostbusters). Both *Stripes* and *FMJ* depict scenes with the tough drill inspector berating the troops and also a one-on-one confrontation in the barracks bathroom (think Warren Oates and Murray as the comic version of the D'Onofrio and Ermy stand off in *FMJ*).

There are similar classic moments in *Jarhead* (Jamie Foxx gets heavy as a military type), but it will take the toll of time to see if this view of 21st century schizoid man war will enter our lexicon.



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november & december

UPCOMING

Friday 18: Benefit-Fund Raiser for the Houston Homeless-Live Bands, DJs, Film projections, spoken word, art exhibits w/ music by: Georgia's Horse, Leah Sari, Million Dollar Dance, DJ Vincent, Studemont Project
Saturday 19: Discount Halloween show w/ The Black Math Experiment & Poison Apple Martini
Friday 25: The Medicine Show and friends "naked dead turkey thanksgiving party"
Saturday 26: Another Run, P. M. Theory, Brown vs Board and Mooney Monday
December Friday 2: Lots of Bands night
Friday 9: Six Easy Pieces, Chase Hamblin, Million Year Dance
Friday 16: The Invincible Czars , Two Star Symphony and Golden Arm Trio
Saturday 17: Isola and Catch 35
Friday 23: Kayumanggi Pinoy: Music Beyond Borders "Block Party"

ONGOING

Music
Acoustic Open Mic Every Thursday: All musicians welcome. Drink specials for musicians.

Jazz:
The Trade. Mondays 10:00PM upstairs
Quality music and a fun show are the most important elements in the creation of this band's perfect harmony. Lately The Trade alternates Salsa with their regular
Jazz show, inviting some of Houston's best Salsa dancers to their dance floor.

Spontaneous Jazz:
Mondays 8:30PM downstairs
Woody Whitt, Theo Bijarro, Keith Karnaky, Bill Miller. Wth different special guests every week. Always Houston's top players

Blue Grass:
Mondays 10PM, downstairs. The Medicine Show

Reggae:
Every Friday , 9PM, upstairs: D.R.U.M.
D.R.U.M uniquely combines continental African and African Diasporic rhythms with a healthy dose of jazz, funk, R&B and Latin influences to create a rich, earthy (and immediately accessible) sound.

Hip Hop/ Rap/ Poetry/ Spoken Word:
AM Stereo. last Saturday of every month, 9PM
Monthly art exhibition and gallery showing. Live Art Exhibit by: Color Brought by BBC/ Comp One. Resident Dj: Ceeplus & the house of Bad Knives. 90.1 KPFT Reprogram Radio & Monthly Guest. Drink specials all night!!

New Beatnik Review: First Wednesday of every month, 10PM
Rare Groove Plates. Mr E.Master of Ceremony. Lyric: Powered by Audience. Secret Beat Society. Featuring Kool B and the Imaginaries.

Poetry in Reverse:4th Wednesday,10:30PM:
by Mike McGuire. Poetry and music, open mic. Recorded live for KPFT

Sundays 6pm: Hi-Fly Poetry Open Mic; Music by Joe B. and Suma. Poetry Open Mic: Hip Hop, Latin Jazz, Reggae, dance party from 11PM till 2AM hosted by Members of the RebelCrew.com & Nuestra Palabra

Rock 'n Roll:
El Gato Negrito: Every Tuesday 10:30PM.

Belly Dancing:
Tuesdays 8PM:
An evening of traditional and modern Middle Eastern/Medeterranian Dance.

Poetry:
Every Wednesday: Mausoleum Poets Society: From different schools of poetry to the most original creations, every Wednesday poets share their minds and souls, making this Houston's most uninhibited and diverse Open Poetry Reading. Created in 1996, this is also Houston's longest weekly poet gathering.
The open mic starts @8PM. If you wish to read, please sign up before 9PM.

Comedy:
Wednesdays @ 8PM upstairs. The Really Big Show, presented by Massive Creativity. Check out the best longform improvisation showcase in Houston! Massive Creativity seeks to create theatrical experiences that are powerful, funny, serious, raw, real, thought-provoking, and relentlessly compelling.

Saturday 18, 9PM, downstairs:
Bayou City Babes Comedy Show (female comedy show)
10PM upstairs: Alligator Dave Comedy Show & Friends.

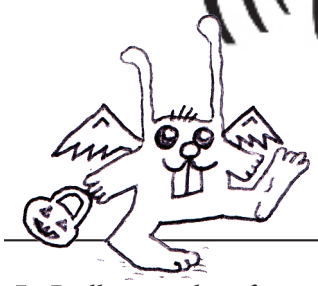
Special events of the month:

Saturday 30, 9PM, upstairs: AM Stereo Monthly art exhibition and gallery showing.
Live Art Exhibit by: Color, Brought by BBC/ Comp One. Resident Dj: Ceeplus & the house of Bad Knives.
90.1 KPFT Reprogram Radio & Monthly Guest. Drink specials all night!!

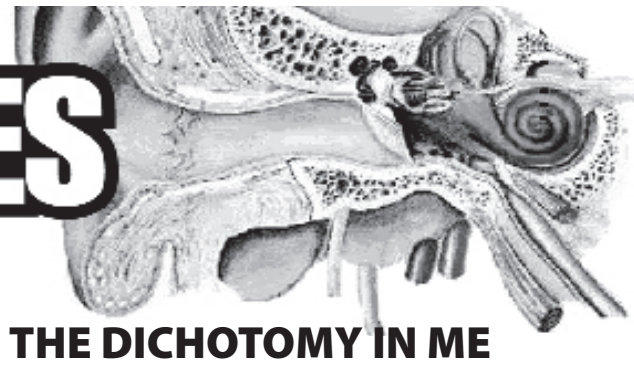
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SOUNDBYTES



I DON"T NEED PSYCHOLOGY TO SEE THE DICHOTOMY IN ME

Kwame M. Anderson

Hello people of Houston, Texas. That's a good start: Hello people of blah, blah, blah. Anyway, it's been an eventful few weeks, has it not? Did you know that more people fear spiders than they do death? Neither did I. My phone transmits knowledge from a distant netherworld; I feel so fortunate to be in a network. And speaking of Fox, President Bush is blasting critics of his Iraq war policy. He claims he did not mislead the country into going to war. Here's the thing though, this dude doesn't have to be re-elected—I mean, at this point it doesn't matter, it's like whatever he wants to do, Libby's not going to bring him down, Rove got off scot-free, the whole New Orleans debacle, the 200 plus dead while we attempt to "free" Iraq (with a war mind you). Then you go back to election time, and his boogeyman speeches about safety and liberty and something about God and country, and everyone agreed then. Hasn't it seemed like terrorist occurrences are much more frequent than say eight years ago? It's no thing to hear of 50 to 100 people killed instantly, and next, how to make your own Rice Krispy snacks. The other thing is, it's not even America getting these attacks. Our policies, again, have messed up other countries' sense of normalcy—way to go Prez. President Bush called Democrats who supported the war (and now oppose it) irresponsible. I completely agree with Bush on that one.

Nevertheless we must trudge on. So, um, Thanksgiving's on the way? All right, that's not the best transition, so here's another one. When you go to a show, don't drink too much and pass out. It's a tip that I offer to you. The point is to enjoy the show, and if you pass out drunk and miss the show, even the encore, well what was the point of that? Also, we all will one day be "that person." It's disappointing, but life is full of disappointment. They say, it's not whether you win or lose, it's how you play the game. This is so true, sometimes you're gonna lose, and you have to take that loss, but a lot of people just want a re-match, and they spend all their time pursuing that re-match, and then they lose again. They obviously aren't playing the game well.

Oh wellzy, here's a thought: do something. It's like that Brittany Spears song, the one about the soft drink and dancing. I love that one. So, what I'll do is tell you about some things happening in the city and some things that you can buy or download or burn, or whatever they call it these days. Maybe you'll be curious of my selections, who knows, I need a way to influence your decision. I'm reading a book right now, that should impress you. I've read whole books, which means I'm in awe of others' views on things. Follow with me precious sheep, for we have to graze on the grass. Speaking of grass...

SHOWS

EARLY MAN
11/20/05 Engine Room (1515 Pease)

Some of you loved the good Metallica albums, or at least act like you do now, and that's reason enough to go check one of the heavier bands of our present time, Early Man. In line with bands like The Oxes, Early Man clearly comes to hand you the head of bullshit rock on a platter, apple in mouth and everything. It's pure guitar-driven fueled gasoline to be pumped into your tank. If this description intrigues you, hit the highway and take the rock mobile down that road. Also, it sounds really heavy as compared to, say, the Fleetwood Mac song that followed it on my computer.

DILLINGER ESCAPE PLAN/ HELLA
11/26/05 Engine Room (1515 Pease)

Words to describe Dillinger Escape Plan: fuckin' awesome, mind blowing, dope. A few words to describe Hella: phat, funky fresh, magnificent, complex. Words to describe the union of these two bands: incredible, unbelievable, dynamic. There you have it, words to describe two great bands who will be in town to change your world briefly and return it you tethered and torn, and you will be grateful—and slightly deaf.

TRISTEZA
11/26/05
The Proletariat (Richmond @ Montrose)

Tristeza's latest album *A Colores* means *In Colors*. This was a good idea; the album can cause a writer to rely on words such as landscapes of sound, layered beauty, or Tortoise, and I've used all of those words as well. The album gives a beauty and excitement to any activity you may be involved in. I hoped that the exotic sound would give my tacos a special spice. While it made it more of an adventure to prepare them, the results were sadly the same. When they come to town, standing up in the Proletariat will never seem as special as it will that moment. Sure, there are people smoking and drinking and talking, but the music is so beautiful, it'll make a familiar setting strange and mysterious, like using someone else's bathroom.

MUSIC

System Of A Down
Hypnotize
(American)

Maybe you think that SOAD is not that good of a band, or they're too quirky, or you think the songs make no sense. And maybe I give two shits what you think, cause SOAD is fantastic to me. I recently saw the band live for the first time, and it solidified my idea that those dudes are pretty tight, but you don't have to agree. But you could, if you agree, pick up the second of their two-part album. This version, *Hypnotize*, follows *Mesmerize*. It's said to be harder,

Shows



Strapping Young Lad 11/18 @ Meridian



Tristeza 11/26 @ Proletariat



Walls You've Built 11/25 @ Super Happy Fun Land



The English Beat 11/20 @ Numbers



Dillinger Escape Plan 11/26 @ Engine Room



Lisa Noval 11/19 @ Rudyard's

for info on venues, visit **freepresshouston.com**

crazier, and weirder than it's predecessor. But let's say that means nothing to you: SOAD is not like every band out there, good or bad, they are their own entity, if some of it is formulaic, it's their formula, they do a great job sounding like themselves, which can't be said for 78 percent of the music industry. Most people sound like the last album that changed their life, I'm into consistency, I'm sick of the image and sound makeover, it's pretty difficult to expand within limits, SOAD have added and changed many things about their sound while still essentially being the band you love, if you love them. I think they're great.

Ginuwine
Back II Basics
(Sony/Epic)

Ginuwine has made some of the best R&B of the past few years. Sure, he talks a lot about sex and love, but he also talks about nosy women and women not taking crap from men—except maybe him. He began, like Missy, as a Timbaland-driven music machine, however, a few albums ago he wanted to blaze his own trail without the "famous 'cause of Timbaland" thing following him. The results have been mixed, but his good songs are good songs, and his bad songs are sort of corny, but it fits with the image he portrays. It's just sometimes he goes to far. The greatest did it, it's hard to hit that mark every time. Anyway, after much debate, I think I may buy his new CD, so I figured why not ask the same of you. For if it is bad, we failed together, and that's romantic, is it not?

Edith Frost
It's A Game
(Drag City)

It's A Game is Edith Frost's first album in four years, and that's a big deal, because her last album *Wonder Wonder* was impressive. Frost makes the type of songs that could be called country because of the utilization of instruments other than guitar, bass, and drums. Harpsichords and dulcimers aside, Edith Frost has a voice that exalts a song about typing into a heart-wrenching tale. Her songs never evoke anger, nor seem to come from a place of bitterness or malice, instead it's almost a reflection on a moment. Small details empathized and realized, the sound of acceptance rather than woe, it's good. Her albums are always recorded to bring out the space needed to allow the lyrics to breathe and linger. The effect may not be sudden, but it is inevitable.

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Friday, November 18th
KYLESA
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TORCHE
GODS TEMPLE OF FAMILY
DELIVERANCE

Walter's 4215 Washington Ave.
Doors @ 8:00 All Ages $8

Saturday, November 19th
WILL TO LIVE
THE JONBENET
KIDNAP SOUNDTRACK
IRON AGE
HOLDXFAST
THE GOLDEN AGE
BALLS OUT
BITTER END
KNUCKLE SCRAPER
INSECT WARFARE

Fitzgerald's 2706 White Oak
Doors @ 4:30 All Ages $10

Friday, November 25th
THE BRIEFS
CLIT 45
TOTAL 13
NEGATIVE OUTLOOK

Walter's 4215 Washington Ave.
Doors @ 8:00 All Ages $10

Saturday, November 26th
VADER
DECAPITATED
DEW SCENTED
LAY TO WASTE

Walter's 4215 Washington Ave.
Doors @ 8:00 All Ages $12 Presale
$14 at the door

Friday, December 2nd
SHATTERED REALM
HOODS
DONNYBROOK
BLACK MY HEART

Walter's 4215 Washington Ave.
Doors @ 8:00 All Ages $10

Saturday, December 3rd
THE JONBENÉT
THE KIDNAP SOUNDTRACK
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Numbers cleans "house" & "decks" out the club for the Houston return of
2005
DOC MARTIN
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Down in the Groove

By Timothy J. O'Brien



The Briefs
Steal Your Heart
BYO Records

The Briefs are back with their fourth essential long player. In case you've been hiding under a rock for the last five years or so, the Briefs are one of the hottest punk bands in the land, bar none. They specialize in class of '77 style punk that is nonstop fun, silly and contagious.

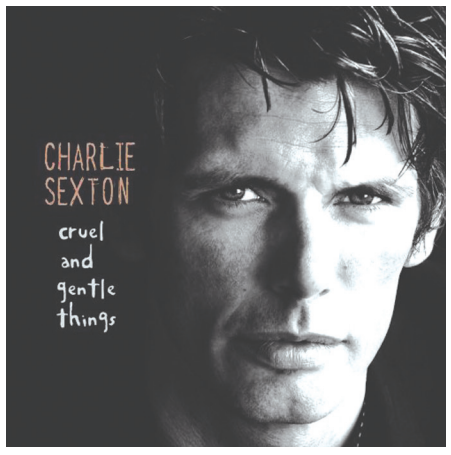


This time out they've gone for the love theme. "Forty and Above" a tale of an older lover has an instantly recognizable hook that you've sure you heard before but you just can't place it. The hyperactive "Genital General" is a kick in the gonads to get you up on your pogo stick. "Can't Get Through" is a commentary on the sad state of radio and difficulty in getting their music through the corporate-controlled media. Its slower tempo is a welcome shift of gears from the rest of their spastic tempos. This record is like their first three, the song writing is strong, there are tons of hooky melodies and it puts a shit-eating grin on your face. What more can you ask for when it comes to spending your money on entertainment?

The Briefs play with Clit 45 and Total Friday, November 25 at Mary Jane's Fat Cat, 4216 Washington Avenue, 713.869.5623.

Charlie Sexton
Cruel and Gentle Things
Backporch Records

Austin native Charlie Sexton has been in the music business for over 20 years. He started off in his teens in the early 1980s by fronting Little Charlie and the Eager Beaver Boys, a rockabilly outfit. After inking a major label deal with MCA he moved to Los Angeles. In 1985 at the ripe old age of 16 he released his debut album, *Pictures for Pleasure* which yielded the minor MTV hit "Beat's So Lonely." He took a few knocks from the Austin roots rock police who weren't too happy about Sexton's turn toward new wavy sounds on his debut. After another solo record he joined up with Doyle Bramhall II and Stevie Vaughan's rhythm section, Double Trouble, to make up the would be super group the Arc Angels. His latest gig was playing guitar for Bob Dylan. That's his guitar you hear on Dylan's *Love and Theft* album. Sexton quit working for Dylan to concentrate on producing other artists. *Cruel and Gentle Things* is his first release in 10 years. It's a nourishing blend of rootsy folk and blues with low key heartfelt lyrics and vocals. "I Do the Same for You" is the song that jumps out after a couple of listens. It was cruel to make us wait a decade for a record but the gentle songs made it worth the wait.



Various Artists
Another World Is Possible
Attac

If you don't like mixing politics with your music then this disc isn't for you. It is a project of the Association for the Taxation of Financial Transactions for the Aid of Citizens (Attac). It is mainly is concerned with striving for global policies that are just and sustainable. One of the organization's goals is for the creation of the international movement for democratic control of financial markets. The disc comes in a small hardback book that contains almost fifty pages of essays from folks like NoamChomsky, Arhundati Roy and Naomi Klein. The music is an eclectic mix of artists like Nigerian Afrobeat purveyor Femi Kuti, ska originators the Skatalites, Lee Scratch Perry, Granddaddy and the Asian Dub Foundation. Tiken Jah Fakoly contributed a dub version of his tune "Franafrique." Another interesting track is Emir Kustirica's and the No Smoking Orchestra's version of the Clash's "Lost in the Supermarket." It mashes up a marching style brass band with a reggae groove. It's adventurous music for people that can think outside of the box and envision a world without a corporate stranglehold on every facet of their lives. Open your ears and your mind and put some money down for this one.



Junior Brown
Live at the Continental
Telarc



Country twanger and inventor of the guitsteel guitar gifts his fans with his very first live album. As noted in the title he recorded it at Austin's famed Continental Club. The informative liner notes by club owner Steve Wertheimer explain Brown's relationship with the club before he hit the big time. Brown played Sunday nights at the club for the bartenders and an empty house for several months before things attracting a crowd. This show was fairly laid back with a set list that covers a variety of his albums. Included are favorites like "Highway Patrol," "Gotta Get Up Every Morning (Just to Say Good Night to You)," and "Broke Down South of Dallas." For those not fortunate enough to see Junior in the flesh this serves as a good documentation of what his shows are like. The added bonus is Flaco Jimenez sitting in on "Juan Charasquado." Its the next best thing to being there.

Friday December 2, at the Mucky Duck, 2425 Norfolk, 713-528-5999.

Various Artists
I Love Guitar Wolf very much…
Narnack Records

Tribute records are almost always suck. There are not more than a handful that have been worth buying over the last 20 years or so. That being the case the expectation was low when this disc was put into the stereo. Lightning Bolt starts off the noisy punk fest with their straight take on "Planet of the Wolves." Their cut demonstrates the uselessness of tribute records. What's the point of recording an exact copy of how the original band did it? Lightning Bolt doesn't add anything to the Guitar Wolf version so what in the hell is the point? One unusual thing here is that there are two versions of "Kawasaki Z11750 Rock and Roll" one done by the Jon Spencer Blues Explosion and the other by the Hellsquad which is probably really the Datsuns but no personnel is given. Spencer's version wins the day. He slows it down into butt shakin' Elvis lipped funked out party. One of the highlights is Puffy Ayumi's quirky cover of "Can-nana Fever." Puffy takes the garage rock of Guitar Wolf and turns it into an organ driven cutesy girly pop ditty. At the other end of the extreme is Jim O'Rourke's blazing turn on "Kamanari One." O'Rourke does justice to Guitar Wolf's red line ear-splitting original. Like all tributes and compilations this disc is pretty uneven but if you're a fan of Guitar Wolf you gotta have it.



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Jahrel

Thurs Nov 17th:
Baby Calendar
Boogdish
Fake Problems

Fri Nov. 18th:
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Over Sea, Under Stone
Rotten Piece, Dizzy Pilot

Sat Feb Nov. 19th:
Art show with
Donnie Moreland, Colleen Smith
Jenna Berman, Brandy Black
Anthony Benavidas

Sat November 19th:
Architect, Lions In Paris
Flying Fortress, Nebakanezzah
[illegible] Gooding

Sun Nov. 20th:
Kelly Rossum & Thomas Helton
Free Jazz Blow-Out

Mon Nov. 21st:
Open Mic

Thur Nov. 24th:
Super Happy Fun Land's
3rd Annual Vegetarian Thanksgiving Potluck
with music by Muzak John, A Pink Cloud,
Bully Pulpit, PSA, Organ Failure.
Films by Cinema Bomar
Doors open at 6pm

Fri Nov. 25th:
Cut Throat Productions Presents
The Walls You've Built
Fire Team Charlie
Toru Okada
Walking Distance To Your House
They're Only Tigers
I Cry Fire

Sat Nov. 26th
LAVA LAVA
JUSTIN CLIFFORD RHODY
FOOLS
Cockroach Cockroach
The Broken Hearted

Sun Nov. 27th
Nada Brahma
Time and Distance
Letters to Voltron
The Violence Brigade

Mon Nov. 28th
Open Mic

Thur Dec. 1st
Single File
The Lymbyc Systym
Shanghai 5
Mad Happy
LOW .Z
Lonely Ritual
The Wiggins

Fri Dec 2nd
Jazz night with
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The Last Bastions
Mike Switzer &
Charlie Naked 9pm
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Featuring DJ Keith Walker spinning in the Red Velvet Room

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Bienville Furniture Company Building
kelsey kapalski

No Ho Gallery
olivercharles gallery

Dharma Café

Dakota Lofts
ron gordon
john palmer
allan rodewald

Studio Twenty Twenty
katy anderson
rodeo circus films
pilates for sex
patrick medrano

Benner Studios
lee benner
sean duke
ceasar vaesa

The Docks
sylvia angeli
lucy caire
selma cooper
totsy boyd gano
peggy port
cheryl tamborello
janet trotter
frank white

balinskas architectural imports
diverse works art space

Francisco Studios
jessica bankes
nicole boarnet
shawn callahan
germaine...
"shea" compton
mike cotto
nathan densmore
eemal
johnathan felton
sandro gamez
andy howell
elisabeth jackson
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char koho
michael mendiola
dessie muñiz
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Nov. 19th 2-9 p.m.

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2 The Docks 1107 E. Freeway

3 The Foundry 1712 Burnett

4 Atelier Jacquinet 913 McKee

5 Fifth Ward Hotel 1206 nance

6 Sterrett Street.com 1209 Stearett

7 Mother Dog Studios 720 Walnut

8 Erie City Iron Works 1311 Sterrett

9 Dakota Lofts Gallery 711 Willian

10 Bienville Furniture Co 1355 Sterrett upstairs

17 CSAW 3215 Commerce #2K

18 Benner Studios 2315½ Commerce

19 misfit studios 2220 Commerce #E

20 Barnevelder Movement/ Arts Complex 2201 Preston

21 Preston Warehouse Art Studios 3200 Preston

22 American Consumer Consortium 409 Velasco

23 Luckie School House 1004 Palmer

24 Aerosol Warfare Gallery

26+27 = Superstitious Studio Free Range Studios 1719 Live Oak D+E

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William

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Vine

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Wood

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San Jacinto

flight rail

-tchoo-tchoo

-poop!

Bridge

McKee

Park

Runnels

Jackson

Commerce

Clenevert

Hamilton

Franklin

Navigation

Colby

St. Charles

Canal

Chartres

Congress

Hutchins

Preston

Minute Maid Park

get out of bed, darling, we're leaving in 5 minutes!

I'd rather be at the art crawl

i wonder if they'll have a picture of me

warf warf

Miaw!

grrr...

Charles, pass me the mustard, please...

where's the free food?

Runk Elementary

Park

N. Palmer

Girard

Lucky letters

A Last Concert Café 1403 nance

B Dharma Café 1302 nance

11 No Ho Gallery
1401 Sterrett #101

12 Eller Wagon Works
101 Crawford St.

13 Western Electric Warehouse Building
100 Jackson Street

14 Studio Twenty Twenty
2020 Commerce

15 Estrada - Solis Studio
121-A. St-Emmanuel St.

16 Bootleg Studios
2301 Commerce

25 Francisco Studios
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catherine white-swan
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/ nu-classic films

Bootleg Studios
valentin
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CSAW
daniel adame
the mexican arsenal
maggi battalino
berit bihl
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brad collett
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vicki fowler
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michael henderson
dale stewart
frances trotter
i love you baby
u of h annual juried sculpture show

Western Electric Warehouse Building
charla j bruce
david w lewis
paul sprohge



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big al consumer psychic
eric granquist
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Last Concert Café



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TECH-KNOWLEDGE

Turkey Day Cometh: Consider Yourself Forewarned

By Brandon Montes

Thanksgiving. When we as Americans get together to celebrate the Pilgrim's 21 to 3 victory over the Indians in the first Super Bowl by growing even fatter with all the people we're ashamed to call our families.

Now I'm sure a few of you out there have perfectly wonderful families that you just can't wait to spend a little quality time with. Or maybe you're an orphan and plan on spending this third Thursday sad, hungry and alone. Well, this isn't an article for you lucky fucks. No, this one's for those of you who are in my shoes, that is, those of you who would rather catch influenza or a mild case of food poisoning than deal with your relatives.

Personally, what I dread most about the whole ordeal is the hours of obligatory "meaningful" conversation I'm expected to hold with said kin. And they can only be dodged for so long. Sooner or later I always find myself pinned between the onion dip and an old lady blathering about how great the new ~~Summit~~ Oasis of Love is, and how handsome that Joel Osteen is, and how maybe I would meet a nice girl (instead of the sluts I've been dating) if I would just go to church.

It'll be rough. But, if your family is anything like mine, a few glasses of eggnog and a fifth of Bourbon should keep the peace till dinner is ready. And dinner is, after all, what Thanksgiving is about, right? Turkey, stuffing, cranberry sauce, mashed potatoes and gravy, and pumpkin pie and…

And after someone severs a digit or two with the motorized carving knife and at least two other people flee the table in tears, it might be a good idea to liven the mood with a fun little party-favor like the BreathScan® disposable single use breath alcohol detector. Save yourself the hassle of that whole "You're drunk, Drunky / Nyo Y'm mot!" debate.

"Using BreathScan® is as easy as 1-2-3. Wait 15 minutes after your drink […] squeeze the middle of the outer plastic tube between your thumb and forefinger to break the inner glass ampoule containing the yellow crystals. Take a deep breath and blow, in one continuous breath. Wait for two (2) minutes. Observe the color change of the crystals." You can order a 10-pack at AlcoTesters.com for $24.95.

At some point shortly thereafter you might find yourself trying to figure out some way to sit at the kids' table next year while pretending to watch the football game when the turkey and wine coma takes hold. Naptime.

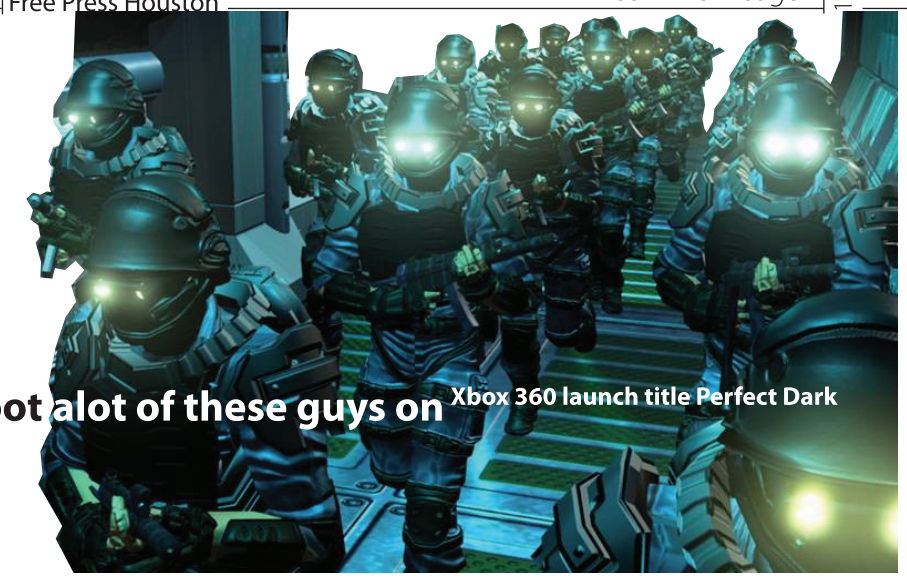
It's true:

"Turkey does have the makings of a natural sedative in it, an amino acid called tryptophan. Tryptophan is an essential amino acid, meaning that the body cannot manufacture it. The body has to get tryptophan and other essential amino acids from food. Tryptophan helps the body produce the B-vitamin niacin, which, in turn, helps the body produce serotonin, a remarkable chemical that acts as a calming agent in the brain and plays a role in sleep. So you might think that if you eat a lot of turkey, your body would produce more serotonin and you would feel calm and want a nap."

Thanks Howstuffworks.com.

For those of you who can't let your shady relatives catch you napping for fear of getting robbed, I recommend locking yourself in your teenage cousin's room with his new Xbox 360 and a gallon of coffee. And if your teenage cousin is anything like mine he's in his mid-thirties and still lives at home—so he's probably got some pot stashed somewhere in his room.

The 360, by the way, launched at the beginning of this month and goes on sale this Friday (Nov. 18) at Circuit City. There are four reasonably priced bundles to chose from: the Premium System Platinum or Gold packages, $589.95 and $739.92 respectively, and the Core System configuration also in either Platinum or Gold for $489.95 and $629.92. And one final parting piece of advice:

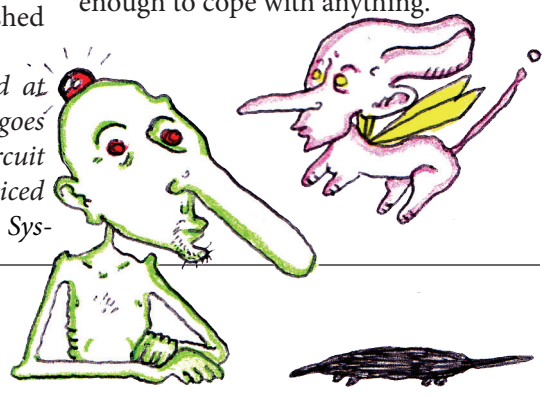


Shoot alot of these guys on Xbox 360 launch title Perfect Dark

"Now it might be a smart bomb, they find stupid people too. If you stand with the like of Saddam, well, one might just find you. Iraq, I rack 'em up and I roll, I'm back and I'm a hi-tech GI Joe. I got infrared, I got GPS, I got that good old-fashioned lead. No price too high for freedom, so be careful where you tread."

–Clint Black

Read it over and over until your brain stops wincing. By that point you should have numbed your noodle enough to cope with anything.



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WORLD VIEW

A name that lives in infamy

The destruction of Falluja was an act of barbarism that ranks alongside My Lai, Guernica and Halabja

By Mike Marqusee

One year ago this week, US-led occupying forces launched a devastating assault on the Iraqi city of Falluja. The mood was set by Lt. Col. Gary Brandl: "The enemy has got a face. He's called Satan. He's in Falluja. And we're going to destroy him."

The assault was preceded by eight weeks of aerial bombardment. US troops cut off the city's water, power and food supplies, condemned as a violation of the Geneva Convention by a UN special rapporteur, who accused occupying forces of "using hunger and deprivation of water as a weapon of war against the civilian population." Two-thirds of the city's 300,000 residents fled, many to squatters' camps without basic facilities.

As the siege tightened, the Red Cross, Red Crescent and the media were kept out, while males between the ages of 15 and 55 were kept in. US sources claimed between 600 and 6,000 insurgents were holed up inside the city—which means that the vast majority of the remaining inhabitants were non-combatants.

There were American snipers on top of the hospital shooting everyone

On November 8, 10,000 US troops, supported by 2,000 Iraqi recruits, equipped with artillery and tanks, supported from the air by bombers and helicopter gunships, blasted their way into a city the size of Leicester. It took a week to establish control of the main roads; another two before victory was claimed.

The city's main hospital was selected as the first target, the *New York Times* reported, "because the US military believed it was the source of rumors about heavy casualties." An AP photographer described US helicopters killing a family of five trying to ford a river to safety. "There were American snipers on top of the hospital shooting everyone," said Burhan Fasa'am, a photographer with the Lebanese Broadcasting Corporation. "With no medical supplies, people died from their wounds. Everyone in the street was a target for the Americans."

The US also deployed incendiary weapons, including white phosphorous. "Usually we keep the gloves on," Captain Erik Krivda said, but "for this operation, we took the gloves off." By the end of operations, the city lay in ruins. Falluja's compensation commissioner has reported that 36,000 of the city's 50,000 homes were destroyed, along with 60 schools and 65 mosques and shrines.

The US claims that 2,000 died, most of them fighters. Other sources disagree. When medical teams arrived in January they collected more than 700 bodies in only one third of the city. Iraqi NGOs and medical workers estimate between 4,000 and 6,000 dead, mostly civilians—a proportionately higher death rate than in Coventry and London during the blitz.

The collective punishment inflicted on Falluja—with logistical and political support from Britain—was largely masked by the US and British media, which relied on reporters embedded with US troops. The BBC, in particular, offered a sanitized version of the assault: civilian suffering was minimized and the ethics and strategic logic of the attack largely unscrutinized.

Falluja proved to be yet another of

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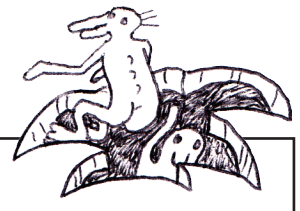
Saturday, November 19th



the war's phantom turning points. Violent resistance spread to other cities. In the last two months, Tal-Afar, Haditha, Husaybah—all alleged terrorist havens heavily populated by civilians—have come under the hammer. Falluja is still so heavily patrolled that visitors have described it as "a giant prison." Only a fraction of the promised reconstruction and compensation has materialized.

Like Jallianwallah Bagh, Guernica, My Lai, Halabja and Grozny, Falluja is a place name that has become a symbol of unconscionable brutality. As the war in Iraq claims more lives, we need to ensure that this atrocity—so recent, so easily erased from public memory—is recognised as an example of the barbarism of nations that call themselves civilised.

Mike Marquesee is a co-founder of Iraq Occupation Focus www.iraqoccupationfocus.org.uk



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What We Didn't Take on Thanksgiving

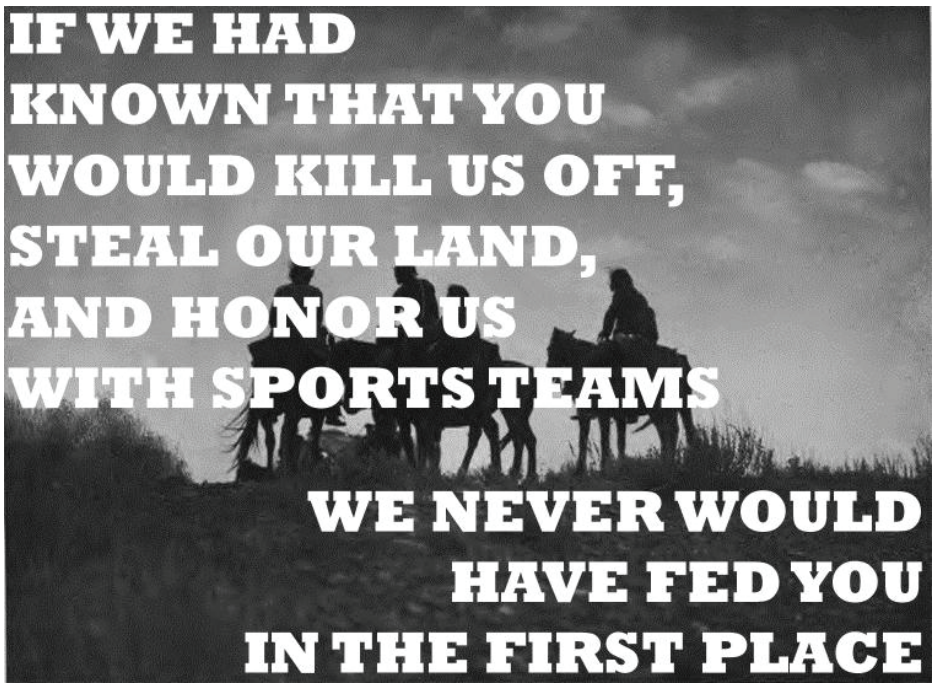
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On Thanksgiving, the same patriots who obsessively oppose illegal immigration will celebrate the first illegal immigrants, our forefathers, who were guilty of violating the most universal laws regarding murder, slavery, rape and genocide. Thanksgiving is like Columbus Day with an ironic twist—we thank the victims.

Families with some awareness of the history might feel uncomfortable celebrating Thanksgiving. During dinner, a cynical member of the family, perhaps bothered by some cartoonish Indian table decoration, might remind the others, "You know, we have never really been thankful towards the Indians for all we took from them, their agriculture, their land, their future...and really, the ways we treated them, violating our own treaties again and again, didn't make us seem more civilized or advanced than them, rather, it was quite the opposite."

But, in the greed and haste for gold and conquest, American culture failed to take the most valuable jewels the Indians possessed—the wisdom most Europeans could not comprehend, and still cannot today. The greatest crime against the Indians is not what we took from them, but rather what we failed to take. The important lessons were not about crops or weather or hunting, they were about ourselves.

Civilized Americans are still not ready to learn from the previous stewards of this land. Somehow we maintain a sense of superiority despite lifestyles which depend on supermarkets, sweatshop labor, and oil from halfway around the world. There is a sense that our system is the best despite littering the land with toxic wastes and pesticides. We believe we will solve our problems despite our tendency to put much more effort into lying about the messes that we create than cleaning them up. People trust that medicine and science will make our lives better despite constant new diseases, physical and mental, that we are causing. We feel fundamentally more progressive and gentle than Indians despite one in three of our women being raped or sexually abused.



Sally Roesch Wagner wrote in "The Iroquois Influence on Women's Rights" that "Indian men's intolerance of rape was commented upon by many 18th and 19th century Indian and non-Indian reporters alike, many of whom contended that rape didn't exist among Indian nations previous to white contact."

The Indians observed the early Europeans the way adults see children who have become far too sophisticated in the world. Lacking wisdom and a sense of fairness, Europeans nonetheless had much knowledge of how to kill, oppress, build and manipulate. The sophisticated children, who imagined themselves as the adults, were characterized above all by an addiction to more. It wouldn't occur to Indians of any tribe to try to fill up the contiguous land mass with their own. This type of idea was not appealing to them, nor was it sensible. If your goal is to live well as a human, you arrive at very different conclusions than if your goal is to dominate.

The addiction to more is a reckless pathology. With more weapons necessarily come more wars, more dis-



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The greatest crime against the Indians is not what we took from them, but rather what we failed to take

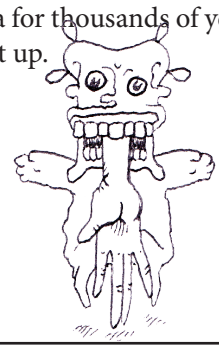
tribution of weapons to enemies, toxic wastes, and collateral damage. With more technology necessarily comes more pollution, more laziness, more dependence, and more detachment. With more consumption necessarily comes more waste, more obesity, and more leveling of forests. With more population growth necessarily comes more trampling, more competition, more disease, and more pollution. And psychologically, our need for more leaves us always disappointed with our partners, our families, and ourselves. Advertisements tap into our addiction and offer us the simulacrum of more. We allow ourselves to imagine, often against our own better judgment, that we will have more than we had before, or even thought possible.

In "The Dream of Injun Joe: A Page from the Alcatraz Seminars," Jack D. Forbes wrote, "It is not the having, but the getting! After the place bores them, or is destroyed, they can get some other place."

There are sociological and organizational reasons that our culture faces its own imminent destruction. It is not just some coincidence that Indians didn't happen to find themselves approaching credible threats of destruction by disease, climate change, pollution, war, market-crashes, terrorism, or peak oil. It's not some enigma that Indians didn't happen to need police or jails to keep from killing their neighbors, raping their women, forming drug gangs, or molesting their children.

Towards arguments which contrast our civilization to indigenous lifestyles, there is line of defense that writes them off as myths of "noble savages," as if any attempt to compare is a romanticized fetish. "What do you think—that Indians all lived together in peace and harmony and didn't kill each other?" someone will invariably ask. But the issue of violence and killing is distracting, in the sense that both Indian and European cultures included violence and killing. The difference is that the Europeans pretend there is some protection from it, as if making something illegal is necessarily the first step towards reducing or eliminating it. If violence is a part of nature and a part of human nature, it neither makes sense to imagine it eliminated nor to create systems intended to do so. It may be that legalistic policies based on the idea that violence can be eliminated by institutionalizing the its punishment, end up increasing it, or pushing towards more extreme forms of brutality. The drug war and the war on Iraq, which both drastically increase levels of violence, were sold to us with the same disproven model that somehow illegalizing and shooting at our problems is the only possible path towards solutions.

Indians didn't live together in peace and harmony, but they didn't torture, rape, imprison, enslave, or launch genocides against each other. The first step towards the liberty that Americans have been striving for since before the first Thanksgiving is to acknowledge that our basic systems of living together are fundamentally flawed. Through better understanding of indigenous models, we can begin to deconstruct our external and internal wars, dictators and prisons. It is ridiculous for a culture that has enacted a genocide upon another to attempt to offer them thanks. A restitution would be more fitting, but it would have to be one that went far beyond offering some tribe a casino or a tax break. We have much to do and learn in order to earn the right to thank the human cultures that lived in America for thousands of years without using it up.



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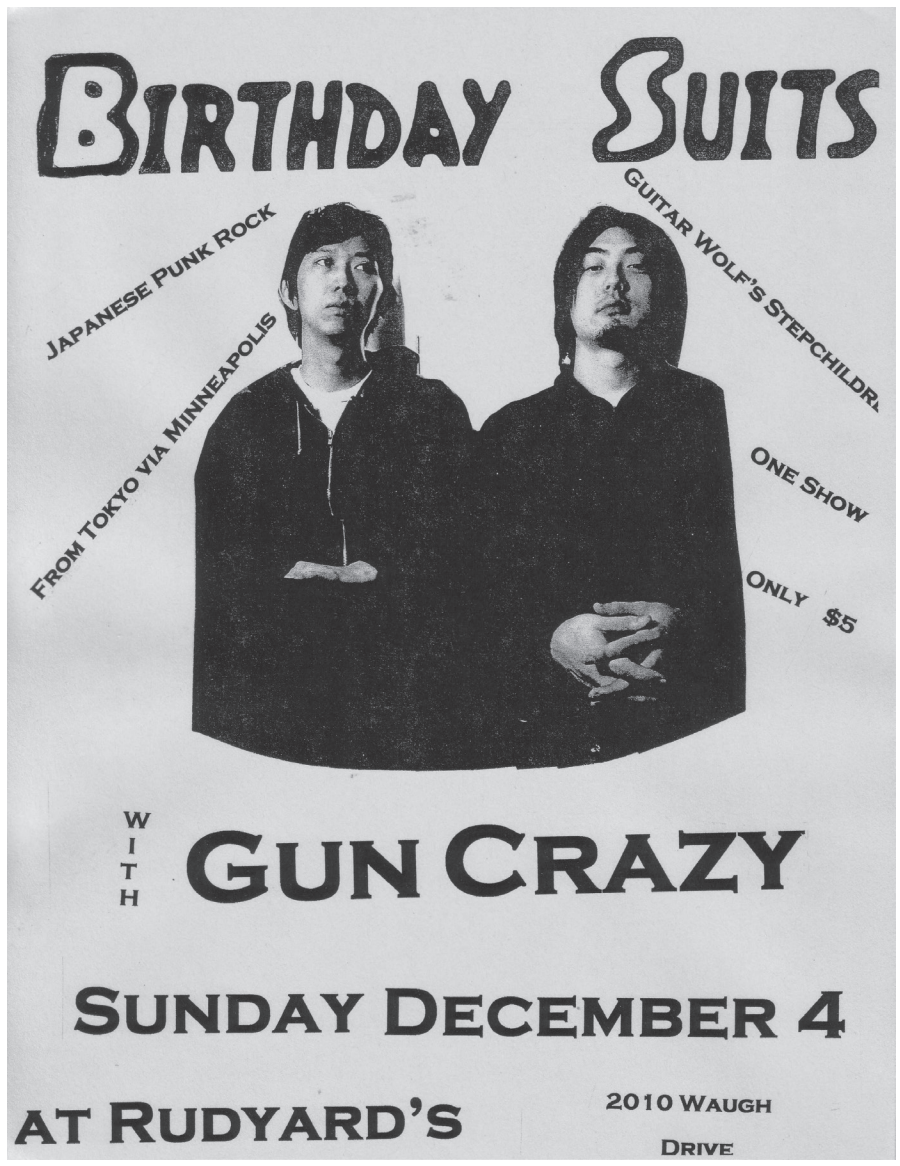
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Jury Duty

Editor's Note: The information in this column is not legal advice. It is merely intended to illustrate general information about the law by using hypothetical examples. If you have a legal issue, including one that resembles the situation described below, you should consult with an attorney regarding the circumstances of your particular problem.

I just got something in the mail saying that I have jury duty. I'm not sure how I got picked for it or what I will have to do. What's up with that?

Serving on a jury is every citizen's right, obligation and honor. Jury "duty" is obligatory and it initially always seems like a giant pain in the ass. But it's not. A summons for jury service does not mean you will serve on a jury. It means you have to go show up at the appointed date and time and see if you are eligible to serve on a jury and to see if you will be selected to serve on a jury panel. Actual jurors (for a case) are then selected from jury panels. The odds are overwhelming against you actually sitting on a real, live jury. In fact, if you get chosen to serve on a jury, it'll likely be one of the most memorable things you've done all year and it will certainly be more exciting than whatever you were planning on doing at work that day. Being on a jury means you get to act like a mini-judge and sit in judgment of alleged criminals or corporations. It is an awesome responsibility and it's almost unheard of that anyone who sat on a jury didn't end up enjoying the process.

The nuts and bolts of what you need to do are pretty basic. You just need to show up where and when you are told. You received a "summons" (an order) from the district clerk's office to appear at a specific date and time in the courthouse. The summons will also have a number on it. That number is important because it is how you will be identified (they don't usually call out names, they call out numbers). Do not be late to the summons room, because the doors get locked and you will have to reschedule. You go into a large jury pool room and sit down along with dozens or hundreds of others that responded to the summons. You were picked for jury duty because your name came up randomly based on records from driver's license and voter rolls.

Once you settle into the auditorium chairs, you will watch a short videotape on jury duty and its responsibilities. You should also bring a book, magazine, newspaper, crossword, etc. You may end up sitting for a couple of hours waiting to see if your number will be called up for a panel. You will also learn that there are several disqualifiers from serving on a jury, being under 18 years of age, not being a US citizen, having been convicted of, or under indictment for a felony or a theft conviction (even theft by check). If one of those applies to you, you'll still need to show up, but you will be able to talk with one of the clerks at the jury summons room and tell her that you have a disqualification. He or she will then release you from jury service.

Several exemptions from jury duty also exist. These exemptions are not automatic, but once you notify the clerk on your day of jury service then you may be allowed to leave the jury summons room. Exemptions are being the primary caregiver to a child under the age of ten during normal business hours, or being the primary caregiver for an invalid. If you are a paid caregiver then you are not eligible for exemption because caring or kids or invalids is your job. You may be automatically exempt if you are a full-time student or if you are over the age of 70 or if you have served on a jury that lasted six days or more within the past six months.

If no disqualifications or exemptions exist, then you are eligible to serve on a jury but it is still unlikely that you will. You will sit in the auditorium waiting to hear your number called. If your number is called then you will follow a bailiff and go with other people to one of the courthouses (yes, there are several). Once you get to the courtroom in whichever courthouse you've been assigned you will serve on a "jury panel." From the jury panel, the lawyers in the case will ask questions; have you fill out questionnaires to find out more about you and your beliefs and attitudes. Each side in a case gets to get rid of people they don't think will be helpful to their case. The lawyers try and guess who may have an axe to grind against their side or who might be biased against their client. For example, in criminal cases, the defense attorney will want to remove all the cops on the panel, or spouses, children, parents of cops. Likewise, prosecutors may be allowed to remove anyone who has ever been wrongly accused, or someone who says that they do not trust the testimony of police officers or detectives. The same applies for civil cases as well, the lawyers try and weed out people that are not sympathetic to their cases (e.g., plaintiffs will drop doctors from medical malpractice cases and defendants will drop people injured by doctor's negligence from the same case). Even then, if you're not shown to have any bias (it's always the quiet ones that end up on juries), you will still need to be have one of the lowest numbers that have been randomly assigned because the parties take the first 6 or 12 non-biased people out of the panel.

If you breeze through all of these hoops and you're selected to serve on a jury, you will be paid $6 per day for your services, although soon the stipend for jury duty is jumping up to $40 per day. This money is intended not to replace lost wages, but to cover expenses such as parking, travel and meals while you are coming and going to jury service.

To recap: No less than Thomas Jefferson thought that the right to a jury trial was more important in a democracy than the right to vote. Jury duty seems like it'll be a pain, but it'll be well-worth the day off of work and if you get chosen to sit on a jury you'll probably have an exciting, worthwhile and memorable time.

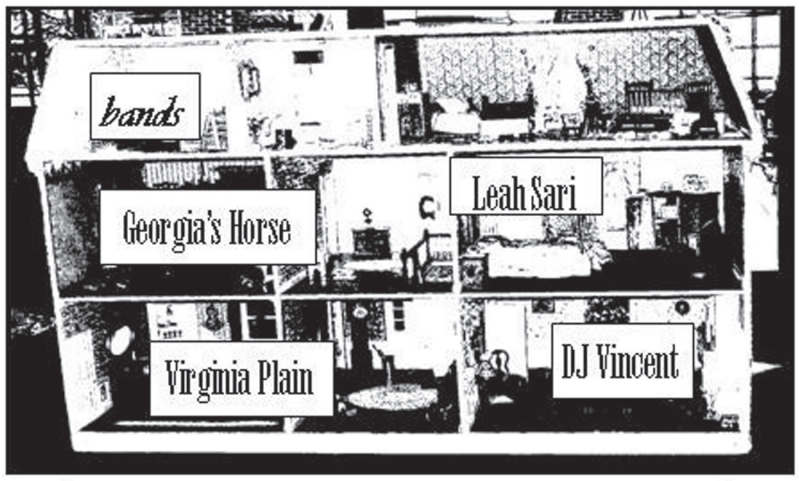
Devin C. McNulty, a former prosecutor, is engaged in the private practice of law in Houston, Texas. He can be reached at devin_mcnulty@hotmail.com with any questions or comments.



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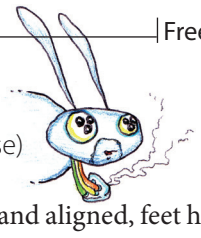
Urban Yogi Instruction

By Eric Anthamatten

"We should be warned that nature nostalgia detaches us from the urban present and promulgates condescension, disinterest, and eventually hostility. For better or worse, American man is now urban man. Nature nostalgia, no matter how subtle, does not serve him well. It is time for a turning and a celebrating of the dazzling experiences we have but do not witness for all to share. The city is now our home; in the most traditional and profound sense of the word, it is our land."

- John J. McDermott

We have much to learn from trees. I have always thought of trees as Zen monks who have truly mastered the art of Being. They are both part of the world, but indifferent to it at the same time; they breathe without being aware of it, and are never arrogant about how necessary they are for so many on Earth. The rhythms of the city often throw us out of balance. We are tossed about by the violent winds of our hustle-bustle schedules and uprooted from our sources of nourishment. We must daily remind ourselves to breath, gently sway, and draw energy from roots; we must constantly take moments, however brief they may be, to return to the wisdom of trees.



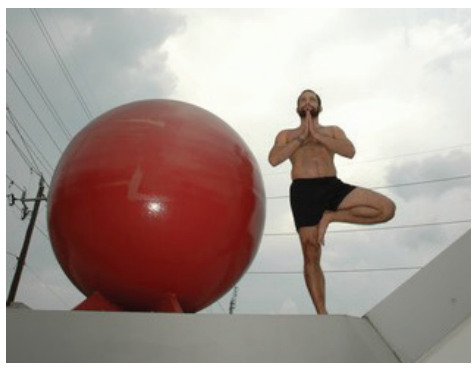
Vrksasana (Tree Pose)

Stand proudly and aligned, feet hip-width apart, heart shining. Slightly bend the right knee, shifting the weight to the left leg. At first, simply place the sole of the right foot on the inside of the left ankle, still keeping some weight on the right foot. Take a moment to find your alignment, keeping the shoulders up and back, and the eyes gently gazing forward.

There are several variations of this pose: only go as far as you feel necessary. As always, the full expression of the pose as depicted here is only a suggestion: each of our bodies are different, and you must always listen to your body, pushing where necessary, but not forcefully imposing with the ego. If you have not balanced on one leg before, then simply stay with both feet touching the ground, gradually taking the weight off the right foot as you feel comfortable. I like to call this variation "sapling pose." (Remember, even the mightiest oak or redwood starts as a tiny humble sapling!). You can then lift the foot to the calf, then to the knee, and eventually, pull the heel all the way in to the perineum. Always keep the head of the kneecap pointing 90 degrees to the side. Avoid lifting the foot too high, going past the point where the kneecap starts to break that perpendicular plane. Also, feel free to use a wall or any other supplement to help balance. The ego wants us to do these poses immediately, but haste defeats the purpose of the pose and makes for a mangled tree.

If you feel comfortable balancing, you may keep the hands on the hips, bring them to prayer position, or extend them to the sky as shown above. Wherever you put your branches (arms), make sure that you are engaging the biceps and triceps, for they are just as much a part of the pose as anything else. Once in your particular expresson of the pose (you may even want to visualize yourself as your favorite species of tree), relax the tongue, release the determination in the temples, revel in your participation with the plants, and hold the pose for three to five mindful breaths.







photos by **Sarah Lipscomb**



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Additional Regulatory Programs Fee of 86c per line/mo. applies. This is not a tax or government-mandated charge. Taxes and other charges (including Universal Service charges) additional. If you are not satisfied with our service, you may cancel within 14 days of activation (longer in certain states, e.g. 30 days in CA), with no early cancellation fee. Both this offer before activation, and this plan after activation, may be modified and/or discontinued by T-Mobile, with or without notice and with respect to all or only certain customers. 30c-45c per additional minute (or fraction thereof), depending on plan. 5c per additional text message. Rates are for calls originating and terminating in the US. Coverage only available on our US GSM/GPRS network and the network of our US roaming partners ("Get More network"). Credit approval, $35 activation fee and 1-year agreement required, with $200 early cancellation fee per line. Unused allowances lost. Partial minutes used are rounded up and charged at the full-minute rate; calls are measured from when the network begins to process the call (i.e., before the phone rings or the call is answered) through the network's termination of the call. Billing of roaming charges and minutes of use or services may be delayed to a subsequent billing cycle. Call duration and/or your continued eligibility for this plan may be limited or terminated in T-Mobile's sole discretion, especially if monitoring of your usage discloses abusive conduct or abnormal call pattern(s). Devices sold for use on our GSM/GPRS system may not be supportable on or compatible with other wireless systems. Weekends are midnight Fri to 11:59 pm Sun, based on commencement time of call. Nights are 9:00 pm to 6:59 am, based on commencement time of call. Mobile-to-mobile means a directly dialed call between T-Mobile subscribers while on our US network. Call minutes currently rate in the following order (as available): weekend/night, mobile-to-mobile, WHENEVER. **Phone/Rebate:** At participating locations; while supplies last; phone or accessories may be substituted for items of equal or greater value; additional taxes and shipping charges may apply. Rebate offer requires purchase of the phone listed and new activation on a qualifying rate plan. You must be on a qualifying rate plan when rebate is processed. Allow 8-10 weeks for rebate check. Use of our service constitutes acceptance of our terms and conditions (including mandatory arbitration), viewable on www.t-mobile.com. Additional restrictions apply; see a brochure and our terms and conditions for details. T-Mobile is a registered trademark of Deutsche Telekom AG. ©2005 T-Mobile USA, Inc.