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INTERVIEWS:

DANIEL JOHNSTON,

LINA DIB, REGINA AGU, AND DOMOKOS (YES!)

+

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OCTOBER 2010

NUMBER 120

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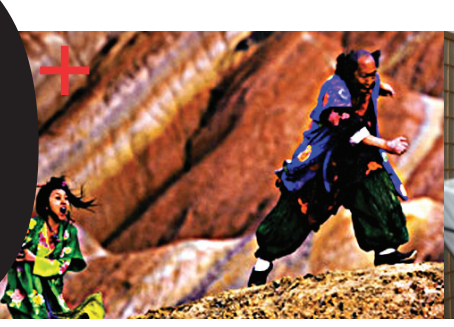
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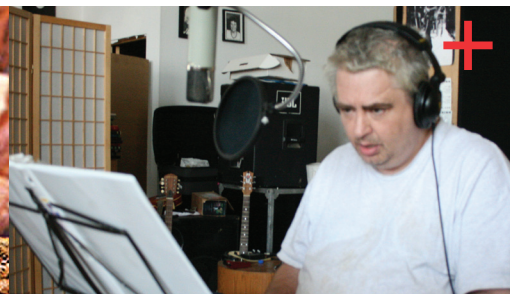
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OCTO-BER









Staff:

PUBLISHER
Omar Afra

ASSOCIATE EDITORS
Arts *Sean Carroll*
Film *Michael Bergeron*
Local *Alex*
Music *Kwame M. Anderson*
Managing Editor *Omar Afra*
Administrative Director
Andrea Afra

CONTRIBUTORS & STAFF WRITERS
M. Martin
Andrea Afra
Tyler Barber
Brigette Zabak
Mills-McCoin
Ramon Medina
Brittany Bly
Shelby Hohl
Nick Cooper
Brandon Holley

INTERN MUJAHEDEEN
Jack Betz

LAYOUT DESIGN
Tyler Barber

PHOTOGRAPHERS
Anthony Rathbun
Mark Armes

WOLF
Paul Holzhauer

DESIGNERS & ILLUSTRATIONS
Shelby Hohl
Tim Dorsey
Andrea Afra
Omar Al-Bochi

DELIVERY
Tim Dorsey
Jeff Storm
Paulski
Tony Kaelin
Belligerent Me
Ozcan Ozcelik

COVER ILLUSTRATION
DOMOKOS BENCZEDI

EMAIL US
editors@freepresshouston.com
713.527.0014

AWN

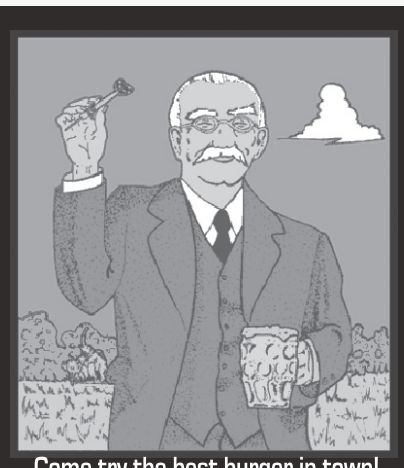
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- Sat. 23
  The Drunks (LP Release)
- Sun. 24
  Valient Thorr, Red Fang, Venomous Maximus
- Fri. 29
  Invincible Czars (performing Number of the Beast), Shaolin Death Squad (as Mr. Bungle)
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FEEL FREE TO TAKE US SERIOUSLY

Here comes the deluge. I definitely need an assistant. Personal hygiene is suffering from my stress-addicted schedule. I may need to start distributing several toothbrushes at my many work spots and hangs. Will Grand Prize mind if I leave some deodorant behind the bar? The last month has been batshit crazy and if the pretty -ass weather did not show up as it has then I surely would have pulled a Casino and popped a pen in someone's neck. Someone the other day asked, "are those stairs?" Yes Maa'm, those are stairs. Jacob Calle and Bryan Jackson got into a fight at Fitz the other night. It is always funny getting to live out white trash fantasies and hear the words, "Either both of you go to jail or neither." Nonetheless, the bass player for the Roller has the most obscene, brutal, tone I have ever heard. Also, Metro cops arrested and assaulted a friend of mine who was merely directing traffic on behalf of Critical Mass because he was filming. They deleted his video as well. Last time I checked, we do not live in North Korea. Korean Barbecue sounds great but I do not feel like driving to Longpoint area. Remember when my editor's letters used to be about calling your mom, spreading love, and such things? Well, I feel like I need to be a Sith-lord for next 30 days or so to purge the ambivalence from my insides and see right from wrong again. Until then, I will be making bad choices, yelling at friends, and incurring a karmic debt I will surely regret soon. Lastly, sorry Tim Dorsey. I love you. I would do anything for you. But if you ever log on to my computer again...



HAPPIER TIMES BETWEEN BRYAN JACKSON & JACOB CALLE

COME ON WITH THE COME ON





by DEBRIS:

BUFFALO SEAN

Two October exhibits in Houston exemplify the hubris of post-modernity to the hilt - one 20th century, the other contemporary. Cai Guo-Qiang's *Odyssey* at the Museum of Fine Arts and "Dance with Camera" at the Contemporary Arts Museum attempt to grasp the influence and impact of ephemeral art as the very genre strangles the artworld.

THE ACT, THE PROCESS, has eclipsed context and content - leaving us with a sodden mess of a legacy to impart to future generations. They will be fun, but they don't point to any way forward.

***ODYSSEY* BY CAI GUO-QIANG** will be exhibited in two parts, the live drawing executed with gunpowder and fireworks on October 5th and 6th streamed by culturemap.com (tickets are sold out) as well as the installation of the work and the inauguration of the new Arts of China gallery at the MFAH October 17th. Guo-Qiang has executed large scale gunpowder drawings across the world (most available on youtube) and it really is a big deal for him to come here and compose a work. His works have been in high demand and unlike many contemporary Chinese artists he did not suffer a precipitous drop in 2008. Cuo-Qiang explores pain and human frailty in his work like *Head On*, 2006, in Berlin. 99 life-size realistic wolves fly through the air, bashing against an invisible wall, shaking off the sting and trudging back across the room the rejoin the pack, flinging themselves through the air again. The imagery, sisyphysian statement and all, is frozen in time, a million dollar moment employable only in museum space. Here is Cuo-Quiang's paradox (along with Olafur Eliasson, Pipilotti Rist & others), an aristocratic message of solidarity with the world's people ownable only by institutions of power and valuing only what is common to everyone- a sense of awe.

"DANCE WITH CAMERA" on view through October 17th at the Contemporary Arts Museum, takes a look at dancers in art and artists employing dancing, touching on Merce Cunningham, Bruce Nauman and Trisha Brown in a museumification, of fleeting moments. The 'Camera' in the title freezes poses into sculpture and contains movement into painting-sized objects. Through video and photographs the postmodern deconstruction of the everyday is commodified and standardized, a realist image stripped of its context in the moment and historicized along with the other disciplines of the 20th century. Art changes radically as it flees from today through history. Our view is merely a kaleidoscopic fluctuation occasionally crystallized by seminal treatises or exhibitions. What can the history of postmodern art and dance say to our new century? The capturing of impermanence. The bottling of phenomenology. The packaging of transience. The sale of ephemerality. Man, I hope they have T-shirts. **FPH**

ART SHOWS THIS MONTH

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Weekly Shows unless otherwise posted

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Open Mic

Tuesday
John Hogan, Jambolism

Wednesday
Moonshine Summit, Potroast, Drum Circle

Thursday
Leslie Newman, The Hightailers

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

UPCOMING SHOWS

10/1 -
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PATTI CLARK

10/2-
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10/9-
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STALK BY

MICHAEL BERGERON

What does it say about my movie viewing habits when of the 17 films that I have seen in the last week the weirdest wasn't The Human Centipede but rather Trash Humpers?

IT'S NO SECRET THE ANGELIKA with its eight screens has closed. So now the AMC Studio 30 or the Edwards Grand Palace is the new art house only the films (Animal House, I'm Still Here) only play for one or two weeks instead of rotating for a four week lock.

Today at a movie during the coming attractions the trailer for the new Ron Howard film (The Dilemma) unreeled; fat guys (one-time sexpot Vince Vaughn and Kevin James) with hot wives (Winona Ryder and Jennifer Connelly). I heard someone mutter loud enough to be heard over the crowd during the end shot "Netflix." Is this what we have to look forward to in the fourth largest city in the United States; a second rate movie venue that's the last stop on the train track of coolness?

CATFISH

When the mocking laughter has faded, when the tears of forced emotion have dried you have Catfish. In this documentary about people deceiving other people, mainly through Facebook, the explanation of the title comes in an explanatory manner by one of the supporting players. It seems that the codfish, when being shipped a great distance would get mushy and tasteless. But if you put a catfish in with the cod they keep movement alive and therefore have some flavor. So metaphorically the catfish is a catalyst of change.

The truth is neither catfish nor cod is a great tasting fish, at least compared to say salmon or mahi mahi, but is enhanced in the cooking process through spice. The filmmakers of Catfish have served up a bland dish devoid of the kind of relish that makes a memorable meal.

Because of the plot that involves a fake user identity via a social networking website one has to ask if this is a faux documentary or real. Certainly on the heels of I'm Still Here the theatrical experience is ripe with deception. Another documentary from last year, Dear Zachary explored faked identity to a much more authentic conclusion, and contained a blast of human emotional fireworks. But DZ was in the end about murder

and guilt while Catfish offers no greater payoff than a kind of cautionary warning, barely a wrist slap about making friends online. Catfish too benefits from a smart advertising campaign and a major distributor (Rouge a division of Universal) while Dear Zachary was barely released by its boutique distribber Oscilloscope.

Catfish employs snazzy graphics as the filmmakers travel from New York to Vail, Colorado and then the upper Great Lakes region of Michigan. We zoom across the hemisphere with the rapid scope of Google maps, zooming down on the filmmakers from far above as they use, ah, the internet and global positioning software to stalk their prey.

At first the online communication is short and sweet but it soon evolves into trading pictures and songs over Facebook. It was especially eye-opening that the participants are at first fooled by an MP3 version of the song "Tennessee Stud" (they're into horses) that's assumed to be sung by one of the film's cast but turns out to be from a Youtube video of Austin based singer-songwriter Suzanna Choffel.

Looks are deceptive but the two-dimensionality of the web merely distorts what is already a carnival mirror image of life.

I'M STILL HERE

All throughout I'm Still Here, people refer to Joaquin Phoenix as JP. If you think about it, the physical act of saying "JP" makes sounds with your mouth that aren't pronounced when you say his name the long way. The softness of the "J" from his first name, voiced like a "WH," is replaced by a percussive "J" and likewise the "P" seems to pop from your mouth as opposed to the way it sounds when blended with an "H" to make a soft "F" sound. And like the difference between the two names, an unknown side of Joaquin Phoenix comes to the fore as he decides to quit acting to devote his life to music, in particular hiphop. I'm Still Here, which is also the title of what seems to be his best song, was directed by JP's brother-in-law Casey Affleck who's married to Summer Phoenix. Early on in I'm Still Here a video clip of the Phoenix clan shows them as youngsters singing their hearts out as part of a music routine, not unlike The Jackson Five but definitely looking more like the Brady Bunch. Like a post-modern Andy Kaufman, JP sets out to spoof his fans and the general public as well. But the deception is so carefully orchestrated that even when his personal assistant tries to shit on his face while he sleeps you keep asking yourself "Is this for real?" I'm Still Here varies in intensity between dorm room hijinx (way too much unnecessary male nudity) and insightful views of the way celebrities mingle. Just when the film seems to veer into incessant narcissism it steers right back to the road of revelation. This is never more evident than in two scenes, each with different well-known figures who are drawn into Phoenix's world. One is Ben Stiller who comes over to JP's house to discuss the movie Greenberg. Obviously Joaquin hasn't read the script but still launches on a diatribe about Stiller's style of comic acting. "You're not funny, there's nothing funny about a cat in a body cast," Phoenix says as he stomps off. Stiller merely looks confused as he says, "It was a dog." Even more to the point are two scenes where JP consults Sean Combs about producing an album. Diddy proceeds to set JP straight as to how much his act lacks credibility. In fact Diddy tells JP honestly that his music just isn't good enough for him to produce. As a director Affleck takes the reality of what's happening to JP along with every nuance of tabloid television and internet media and magnifies the images until the entire screen has morphed into hundreds of split-screen squares, all with people quacking like ducks about JP. I'm Still Here is never dull, but it almost seems like it was made to be put in a time capsule and viewed 25-years from now.

A WOMAN, A GUN AND A NOODLE SHOP

Zhang Yimou has always been a good fit for Sony Pictures Classics. For over 20 years films like Raise the Red Lantern or Red Sorghum were anxiously awaited as art house events. The leading movie director of his era Yimou cannot be easily classified. His latest A Woman, A Gun and A Noodle Shop (San qiang pai an jing qi) is as different from his films of a generation ago as it is from his recent martial arts films like Hero.

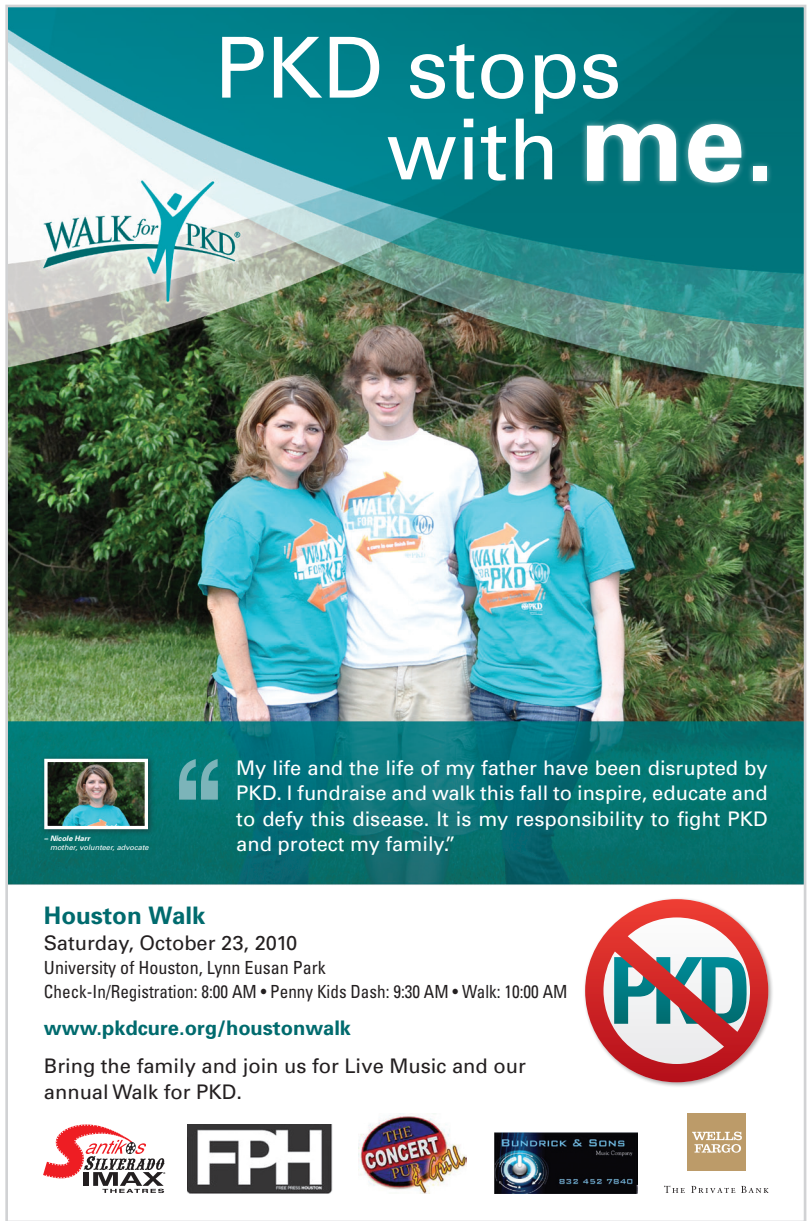
In fact, A Woman, A Gun and A Noodle Shop is a remake of the Coen Brothers debut film Blood Simple. As far as I'm concerned Yimou can remake the entire Coen canon.

Yimou doesn't let the storyline dictate a film noir look. Instead the setting is the feudal past and the characterizations are broad. For instance one assistant has buckteeth that would seem oversized on Bugs Bunny. Everyone wears strikingly colorful outfits and the camera alternates between static gazing at barren landscapes and hyperkinetic movement. There's a sense of silliness but also the feeling that Yimou is truly having fun.

A Persian adventurer wanders into the titular noodle shop and sells a gun, which is evidently the only such weapon in the land. Not that other weapons aren't evident; nearly everyone seems to have some kind of sword or dagger. And the galloping mounted patrol exudes a siren sound because of wind whistles attached to the horses.

Like Blood Simple the plot revolves around an adulterous couple who plan to get rid of the woman's husband, himself a cruel despot. Yimou finds inspiration is desert vistas and wacky character interaction. It may be a turn off to those who consider Yimou a much more serious director. But it also invites a whole other audience to discover his worldview. FPH













MUSIC SHOWS THIS MONTH

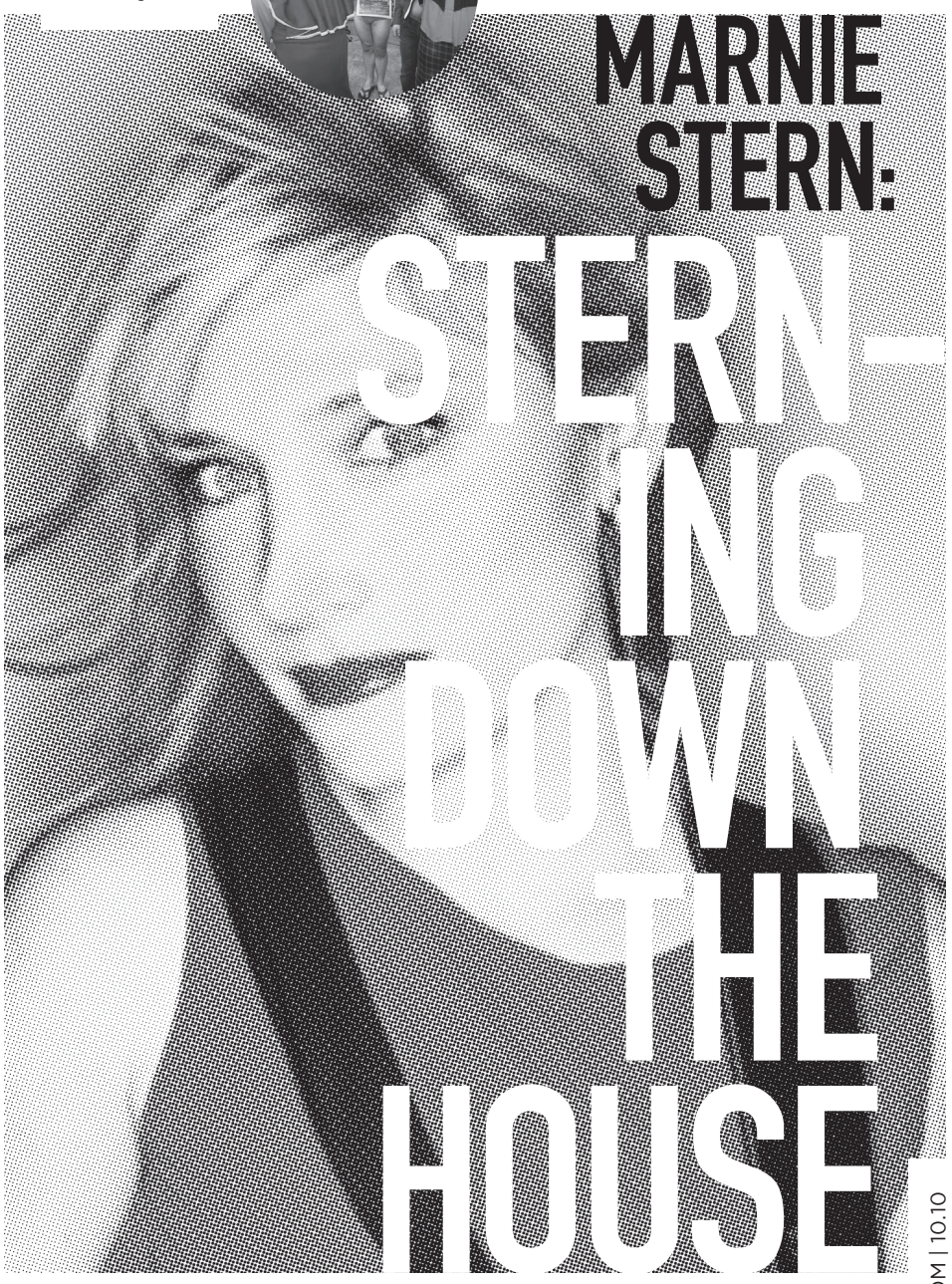
LIMB
10/16
Super Happy Fun Land

VALIENT THORR
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Rudyard's

GHOSTLAND OBSERVATORY
10/29
Warehouse Live

COLOUR REVOLT
10/30
Fitzgerald's

MUCH HAS BEEN SAID ABOUT MARNIE STERN'S GUITAR ABILITIES, IMPRESSIVE BY MANY STANDARDS. BUT JUST AS KOBE WANTED THE CHAMPIONSHIP, STERN WANTS MORE THAN THE PITCHFORK ACCOLADES, OR THE COOL ENOUGH TO NAME-CHECK BUT NOT SOMEONE YOU WOULD REALLY LISTEN TO THING. CONVICTIONS DO NOT EQUATE TO COMMERCE.



MARNIE STERN: STERNING DOWN THE HOUSE

by KWAME ANDERSON *(FATHER OF OLIVER ALEXANDER ANDERSON BORN 09/21/10)*

HER DESIRE IS TO CHALLENGE the audience, herself, and not just sell or do something for the sake of impressing the minority. Stern is a songwriter, she makes albums, she's more than fingertapping and tricks. But it is a new day in music, it is the hour of the minute, it's about the buzz and the moment, and some things are to be appreciated well beyond the moment.

"I feel like that's been a problem in the past eight tours. There have never been more than like 100, 150 people at a show for me, it's because, it's odd, I get a lot of buzz because I have this girl guitar thing, but people who come, they come because they hear that it's good, but they don't enjoy it, you know, they put their hands over their ears and leave, all the time, it happens constantly, and I don't mind it, but it's just hard to… because it's not the current thing, you know synthesizers, and all that stuff that's going on… on so many levels things are so different now, blogging, and people telling you this is good, and it's disposable…you know, I was talking to one girl today and I said 'Oh Dirty Projectors are a popular band,' and she was like what do you mean they haven't put out a record in forever, and I said 'Didn't they put out a record last year,' and she's like yeah, that's like forever."

So yes herein lies the dilemma. But Marnie Stern is a survivor. Self taught, trained in the ways she created. Her albums have always been statements, representative of all that came before her, and all that she may spawn from her existence. In Advance Of The Broken Arm, bold and fearless. This Is It and I Am It and You Are It and So Is That and He Is It and She Is It and It Is It and That Is That, fierce and grand. Now, Marnie Stern, her most realized effort. Stern is no longer reaching for the rock, she's standing on the rock looking down. Marnie Stern (the LP) is Stern perfecting all that she has done, but it is also a personal work, written from emotions she'd rather not have to revisit night after night on tour. The album had love songs written before a relationship, recorded with another boyfriend during another relationship, which ended before the record was released. Awkward? Possibly…

"It feels weird because that part of my life (relationships) has always been kept so private, and now it's on the record."

Marnie Stern has always been something of a conundrum in terms of being an artist, raised on what some might call mainstream, or rather, "regular" music only to veer into different territory as she developed her tastes. The attempt has sort of been to do something ostentatious (Ruler, Female Guitar Players Are The New Black, Risky Biz) or atypical (Gimme, The Weight Of A Rock, Building A Body) without being too much of either and ultimately being Marnie Stern. Each album has been more realized in this vision, but the inner struggle of sort of writing more accessible songs, amid and still maintaining a foot in the weird music square, does sometimes cause apprehension.

"Part of me feels like I have insecurities about that, like I feel that they (the songs) have become more accessible, but personally, that may just be a function of getting older and maybe wanting to be more direct. I don't know, I notice it, but most people… it's very bizarre what interviewers say, 'It's so weird, the music is so weird and out there,' and I'm thinking, huh?"

There is also the progression of Stern as an artist, wanting to merge the sounds in her head, pushing herself and the audience, but still maintaining what she worked so hard to create. In a strange way, sounding like Marnie Stern without having to sound like Marnie Stern, but still essentially being Marnie Stern.

"There's a fine line, where you wanna keep your style, because you worked really hard to find it, but at the same time you wanna grow and change… when you're sitting there writing everyday it's gets boring when you're doing the same thing, and it's frustrating that for me I don't know how to change it… but I feel like everybody has to go through that except for really weird egotistical people."

Still, there is another quandary. Marnie Stern makes guitar and drum based music, and is very critical of herself and what she hears. Nowadays music is in a different place. A place where performing on a web cam can create a career, a place where fuck off songs are appreciated more than earnest ones, a place where even nothing is something just because it exists. To someone so dedicated and driven (she sent a demo to Kill Rock Stars every year for like 5 years), the idea of music little effort , or at least poor effort as a tactic or aesthetic, is a little disheartening.

"First of all, guitar is not popular at all, period, like guitar based music, and also the young kids, don't believe in criticism, everything is cool. It's the strangest strangest thing. Everyone's a hater if they have an opinion, it's bizarre… all these kids don't have to work to get a record deal, the first thing that they make they put out, people listen to it, and it doesn't have to be very good, there's really less standards, and no one really criticizing anyone, because 'everything's good.'"

Whatever the state of music, Marnie Stern is a gem. She works really hard, she's sacrificed everything to make music people may or may not pay attention to, and yet it is always stellar, it always seems as if she is moving, her albums continue to top previous ones, and there is no other artist even in the room with Stern. Her sound is singular, it is rock, it is pop, it is not those things, you can sing to it, you can sigh in awe over the complexity, you can miss the complexity and still rock out to it. It's personal, it's moving, and it will be in town with Marnie Stern October 30th at Groundhall. Please go, and feel it, and when I see you I will turn to you and say, "What!" because it will probably be kind of loud.

FPH

SHOWS

Neon Indian, Prefuse 73 & Miniature Tigers
10/06/10 | Club 1515

Local Natives & Love Language
10/06/10 | House Of Blues

Vampire Weekend, Beach House & Very Best
10/07/10 | Verizon Wireless Theatre

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On The Patio

FRIDAYS
Live Bands
Inside!
Live DJ
Outside On
The Patio

SATURDAYS
Live Bands
Inside!
DJ Jason
Outside On
The Patio

OCTOBER EVENTS

Wednesdays
La Raza Connection
with very special guest
Marcie Chapa
(Beyonce's Backup Singer
and Percussionist)

FRIDAYS
Oct. 1 - Love And War
with Opus Chaos
Oct. 8 - 80 Proof
Oct. 15 - 8EPlus
Oct. 22 - Flannel
(formerly Thunderpants)
Oct. 29 *"Halloween Party"*
with The Spicolis
Nov. 5 - Rock Radio w/ The Remix

SATURDAYS
Oct. 2 - Molly & The Ringwalds
"Tribute to the music of the 80s"
Northshore Class of '85 Party!
Oct. 9 - Adrenaline
(Great Rock N Roll)
Oct. 16 - Echoes
(Pink Floyd Tribute)
Oct. 23 - Blaze Of Glory
(#1 Bon Jovi Tribute Band)
Oct. 30 - Outlaw Dave's Masked Ball
Music by
The Dirt (Motley Crue Tribute)
Ozzmosis (Ozzy Tribute)
Nov. 6 - 11th AnnualGoGirls MusicFest
featuring Sherree Bacarisse,
August 83/Spare Parts, Sheila Swift,
Staci's Edge, The Snake charmers,
Heidi Massin, Mary Saray, 3 Kisses

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WEEKEND HALLOWEEN PARTY!
JOIN US FOR 3 DAYS OF
"HALLOWEEN MADNESS!"
Friday, Oct. 29 - Sunday, Oct. 31
Friday - Halloween Party with The Spicolis
Saturday - Outlaw Dave's Masked Ball!
Sun. - Halloween Party with Rock Radio!
$1000 In Cash and Prizes!

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Battle
of The
Bands!

WEDNESDAYS
Ladies Night
$2 U-CALL-ITS
FEMALE
ROCK
BANDS!

THURSDAYS
BIG BEER
NIGHT!
LIVE
BANDS!

FRIDAYS
Live Bands
Inside!
Live DJ
Outside On
The Patio

SATURDAYS
Live Bands
Inside!
Live DJ
Outside On
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OCTOBER EVENTS

Starting Tues. Oct. 5
"Battle Of The Bands"
10 Week Battle
Over $5,000 in Cash & Prizes!
$2500 - 1st Place,
$1000 - 2nd Place,
$500 - 3rd Place

WEDNESDAYS
October 6 - TBA
Oct. 13 - Spare Parts
Oct. 20 - The Remix
Oct. 27 - Black Rose

WEEKEND HALLOWEEN PARTY!
JOIN US FOR 3 DAYS OF
"HALLOWEEN MADNESS!"
Friday, Oct. 29 - Sunday, Oct. 31
Friday - Halloween Party with Victim
Saturday - Halloween Party with
Whattzit2ya
Sunday - Halloween Party with
The Liars
$1000 In Cash and Prizes!

FRIDAYS
Oct. 1 - Sponge
with Paris Green
Oct. 8 - 3 Great Bands!!
Mary Mayhem, The Remix,
Whiskey Tango
Oct. 15 - Tribute Night
Alyson Chayns
(Alice In Chains Tribute)
The Dirt (Motley Crue Tribute)
Ozzmosis - Ozzy Tribute
Oct. 22 - Guns 4 Roses
(Guns N Roses Tribute)
Oct. 29 - Halloween Party
with Victim
Nov. 5 - Crash and
The Skinz

SATURDAYS
Oct. 2 - Judith Priest
(Judas Priest Tribute)
Oct. 9 - Santana Tribute
with La Raza Connection
Oct. 16 - Infinity's Twin
with Deep Ella
Oct. 23 - Tribute Triple Bill
Abbey Rode *(Beatles)*
Already Gone *(Eagles)*
Double Vision *(Foreigner)*
Oct. 30 - Halloween Party
with Whattzit2ya
Nov. 6 - The Fab 5
(Beatles Tribute)

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EAST END CULTURAL ARTS FEST

by

JACK DANIEL BETZ

Easy access to high culture and the performing arts is a luxury that the wealthy and middle class often take for granted. If you make enough money to have the leisure time to get out every once and a while you are actually very fortunate. When living from paycheck to paycheck and working twelve hour shifts to feed your family it is difficult to benefit from all that Houston has to offer, artistically. With this in mind, SER Jobs for Progress and Greater East End Management District have both teamed up to put on the third annual East End Cultural Arts Festival.

The mission of the festival is to provide these low-income families with a dose of culture from Houston and around the world while also showcasing the East End to all Houstonians. Going green will also be another focus of the festival. There will be space not just for the booths local artists but also for green businesses looking to advertise their products and companies. SER's Green Job Training Program will also be on site along with other green programs and exhibits such as recycled art.

The Visual Arts Quarter section will display the work of over fifty local artists, some of which will be available via silent auction, while festival-goers can see everything from spoken word to indie film in the Cultural Arts Scene area. Lastly, visitors can see local and international musical acts featuring jazz, flamenco, and hip hop at the World Urban Block. So far, announced performers include Gitanerias Flamenco with Lucia y Valdemar, the conjunto soul of the East End Pistoleros de Tejas, and The Rozz Zamorono Jazz Trio. The event will be held on October 17th from twelve to eight at Tlaquepaque Market on 700 Telephone Rd on Houston's East End. And of course, admission is free to attendants which should encourage lower income residents to enjoy a day of arts and culture that otherwise might have been out of the question. Please, come out and support the Ease End Festival in its admirable goal of promoting green businesses and giving all Houstonians some kind of access to the arts.

OCTOBER 17TH AT 700 TELEPHONE ROAD
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CONCERT PUB GALLERIA

OCT. 29
THE SPICOLI'S
OCT. 30
OUTLAW DAVE'S MAKED BALL
W/ THE DIRT & OZZMOSIS
OCT. 31
ROCK RADIO

CONCERT PUB NORTH

OCT. 29
VICTIM
OCT. 30
WHATTIZ2YA
OCT. 31
THE LIARS

COSTUME CONTESTS - $1000 IN PRIZES!

CLOCK-POLE

by JACK DANIEL BETZ



PRACTICE NORMALLY MAKES PERFECT WHEN IT COMES TO MUSIC.

THE BEST BANDS are either workaholics who spend hours and hours rehearsing every week or at least good at fooling you into thinking that they do, right? Not so for Clockpole. Started by photographer and musician Joe Ortiz, Clockpole is far from the average Houston band as I found out last night while chatting at Brasil. Relying on a lineup of ten regular players, CP brings audience members on stage to join in and they almost never rehearses their material before shows. Once the music starts, it takes on a life of its own based on the character of participants.

One of my first questions for Ortiz was: why the name Clockpole? According to Joe he stumbled across the band name when busking for tourists in Galveston with Darwin's Finches frontman, Justin Clay. Located in the immediate area was a pole with a clock on top. I was sort of puzzled at first but it was easier to understand later when I asked him to describe Clockpole in one word. "Clockpole. That's how I'd describe it. The name doesn't make any sense and the band doesn't make any sense." The lineup changes every gig and so does the music, so it doesn't much matter what the name is because one word will never accurately describe Clockpole's sound.

Ortiz explained to me the challenges of having so many musicians playing in Clockpole all at once. The difficulties revolve around starting and stopping the music.

"Adam Clay, Justin's brother, he's an accomplished pianist and he was on stage with us so I was like 'ok well Adam I want you to come up with whatever you want to come up with, make it about a minute or two, at some point we'll come in and we'll go from there'. But before he could do that all the drummers started playing and then everyone else started playing." Ortiz says has to stop performances by turning each amp off, one by one, or everyone will just continue to play.

Even though the band is starting to have more of their shows at normal venues they started out only doing guerilla gigs at house parties. Later they got the privilege to do a live a session for KTRU which Joe says is really their only recorded performance. Since the music isn't planned and the songs are radically different every time, Joe said that the band does not and probably will never produce any sort of album. "The band is not out there to make records and be famous," Ortiz said, We're just out here to have fun." Musicians will often times feed this line to interviewers in an effort to sound like they're not secretly fantasizing about riches and fame but when I heard it from Joe Ortiz, I actually believed it for a change. Clockpole is not about making it, Clockpole is about making music.FPH

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STUDIO GALLERY

SUPERHAPPYFUNLAND

Oct 3rd:
A.G.R.O.
12pm

Oct 4th:
Thuy and Keith and Baltimore Annex Theater

Oct 5th:
The Extraordinaires
The Flatline Shades
Chairs
Broadcast Mosaics

Oct 8th:
Death is Not a Joyride
Insert Credits
O.U.N.
The 24th
Components of the Modern Age

Oct 14th:
Black Swedes (Seattle)
The Ex-Optimists (College Station)
Davey Crockett (Houston)
Dee:Use (Houston)
The Tron Sack (College Station)

Oct, 16th:
Depth & Current
LIMB
Machinotaur

Oct. 17th:
Entertainical Launch Party

Oct. 19th:
Bogus
The Great View

Oct 21st-25th
Closed

Oct 28th-31st
8pm-2am
Spooky Haunted Fright Lair!
silly haunted were-house

Oct 29th:
THE RITA (harsh noise from Canada)
WEREWOLF JERUSALEM
VICE WEARS BLACK HOSE (Richard Ramirez/Sam McKinlay of The Rita collaboration)
IN THE LAND OF ARCHERS
PEIISTE (wall noise from Louisiana)
THE GODLESS GIRL (harsh noise from Dallas)
WHITE GIMP MASK
ILLICIT RELATIONSHIP

Oct 30th-Oct 31st:
SHFL Halloween Party

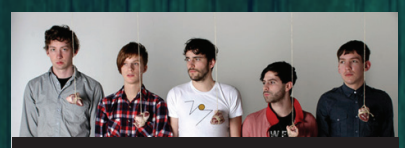
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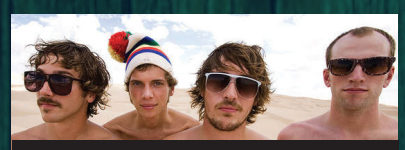
UPCOMING LIVE MUSIC



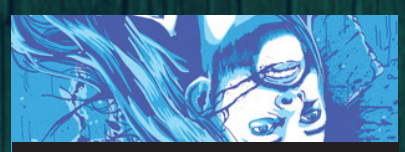
PEELANDER-Z
OCT. 06 FOR MORE INFO VISIT WWW.PEGSTAR.NET


FOALS
OCT. 08 WITH GUESTS ESBEN AND THE WITCH


WARPAINT
OCT. 10 WITH GUESTS YOUNG MAMMALS

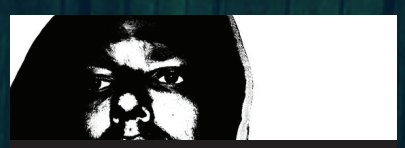

PORTUGAL THE MAN
OCT. 11 CHIEF MT. SAINT HELENS VIETNAM BAND


WOVEN BONES
OCT. 12 FOR MORE INFO VISIT WWW.SUPERUNISON.COM

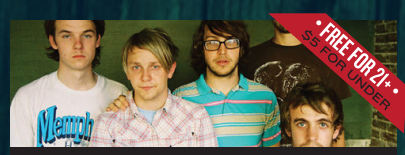

ROBERT ELLIS AND THE BOYS
• EVERY WEDNESDAY •
SANS BORN RUFFIANS, SOFT PACK


ELECTRIC SIX
OCT. 13 WITH THE CONSTELLATIONS

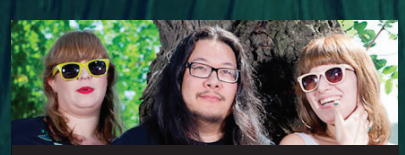

DAWES
OCT. 22 FOR MORE INFO VISIT WWW.PEGSTAR.NET


INDIE HOUSTON ANNIVERSARY
OCT. 23 WITH GIANT PRINCESS, BLACKIE

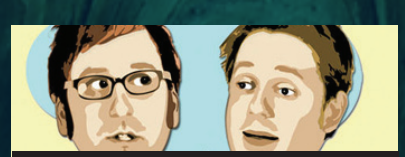

THE HEAVY
OCT. 28 FOR MORE INFO VISIT WWW.SUPERUNISON.COM



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OCT. 30 FOR MORE INFO VISIT WWW.PEGSTAR.NET


BEST COAST W/ POLVO
NOV. 06 FOR MORE INFO VISIT WWW.PEGSTAR.NET

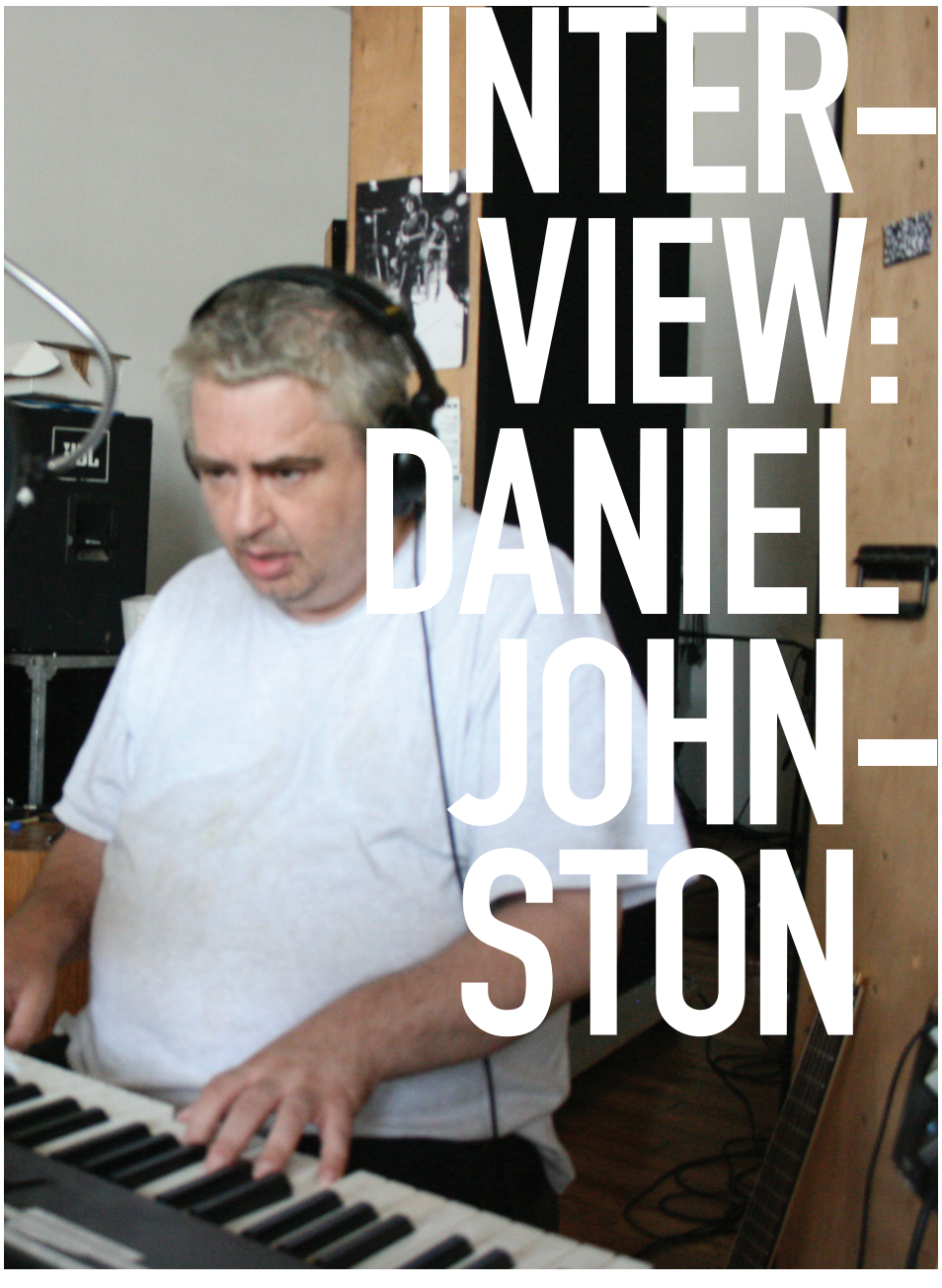

ARIEL PINK
NOV. 07 FOR MORE INFO VISIT WWW.PEGSTAR.COM


TIM AND ERIC: AWESOME TOUR
NOV. 12 WITH GUEST NEIL HAMBURGER

ALSO COMING APPLESEED CAST NOV. 5 | FUTURE ISLANDS NOV. 11
THE QUEERS NOV. 13 | THE DRESDEN DOLLS NOV. 20 | IRON & WINE NOV. 21

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AT THE INTERSECTION OF WHITE OAK & STUDEWOOD

INTERVIEW: DANIEL JOHNSTON



by JACOB CALLE (NOT A REPREHENSIBLE HUMAN BEING)

AS WE PULLED INTO DANIEL JOHNSTON'S DRIVEWAY THERE WAS A REALM OF SPOOKINESS THAT SURROUNDED HIS PROPERTY.

"I CAN'T BELIEVE we are at Daniel fucking Johnston's house!," my friend loudly whispered.

Walking up to his door we saw Daniel sitting at the kitchen table waiting for us. His father answered the door and invited us in, but we were taken right back outside for Daniel wanted to smoke before we started our video. Daniel bummed a smoke from my friend and decided that he would no longer smoke Pall Mall's and continue his bad habit with Camel's. "These are really nice. I'm going to have to tell my brother (Dick) to start ordering these!" One would assume that it would be an odd conversation where you would try to do something with your hands and look around for a topic to talk about, but Daniel was very wordy. After telling him that my mom was a big fan of his music and lyrics Daniel quickly replied, "Thank you, that is nice. I hope to someday be famous, but I'm not ready for it yet... someday." My friend and I both giggled as we told him that he is very successful and we all love his music. As if that was not enough, he told us of the time he was on MTV. "I really was," he said. He held on to this 1985 dream and told it to us as if it happened the other day. He was excited to share with us that he might be working with Simpson's creator Matt Groening in the near future. Daniel then gave me a large painting that he has been working on what seemed like that day. "This is for you." In my mind I was thinking, "I own a huge Daniel Johnston painting! I was already thinking of a place to hang it in my bedroom. Daniel then asked permission if he could have a soda pop. As he grabbed his Dr. Pepper out of the fridge his father explained how if he had the chance we would drink them all day. "Would you like a soda pop?" Daniel excitedly asked us as if he just raided the cookie jar while mom wasn't looking. After our interview he sang a song in the kitchen where he felt that it had the best lighting, as if he were on a large stage performing in front of hundreds when it was just my friend and myself. "Johnny layed on the rail road track. Let the train run over his head. They said he was curious to what it felt like to be dead," he sang. Suddenly his seventy plus year old mother yelled. After years of her son's lyrics and sometimes demonic illustrations, I'm sure she is done with it. Our welcome was over. Daniel laughs, "I must have scared my mother." His mother sits in her living room/makeshift hospital where she most likely spends most of her days. As she continued to moan her words it grew quite uncomfortable. It was time for us to go. As we shook hands with Daniel his father noticed the painting under my arm. "Did you give money to Daniel? He doesn't need to be carrying around money!" "No Sir, he gave this to me." His father looked at Daniel and told him that he couldn't just give out his art work. I held on to my new painting one last time before I had to kindly hand it back for it was the polite thing to do as Rachel still held her picture that Daniel drew for her. "Thank you for the millionth time. Please let me know when this is in the paper!" Daniel loves his PR work. His house was filled with framed articles and clippings of his interviews and reviews. This would be another collection to an empty spot on the wall. It was an honor to spend the evening with The Johnston family. A privilege it was. So how am I? I am fine thank you.

SO HOW DID THE TARGET COMMERICAL WITH THE "SPEEDING MOTORCYCLE" COME ABOUT AND WHAT DID YOU THINK ABOUT IT? ¶ Oh, for Target? That was cool! They were singing "Speeding Motorcycle" and had on motorcycle jackets for kids.

SO DO YOU STILL KEEP IN CONTACT WITH LAURIE? ¶ She came to one of the film premieres a couple years ago and I couldn't believe it was her, because nobody told me. It was pretty cool seeing her, but I've lost contact with her again. So I don't know if I'll ever see her ever again. It was cool seeing her, because it was like twenty years.

SO YOU DON'T KNOW WHAT SHE'S DOING NOWADAYS? ¶ One of the last things that she was doing was working for Marvel Comics.

AFTER READING YOUR OWN LYRICS, DO YOU FEEL THAT YOU HAVE FILLED YOUR VOID OF UNREQUITED LOVE? ¶ I've probably rode that horse too much. I don't feel that way anymore.

HOW HAS YOUR MOVIE (THE DEVIL AND DANIEL JOHNSTON) CHANGED YOUR LIFE SINCE IT CAME OUT IN 2006? ¶ Boy, has it been that long? Sure seems like a long time, 2006? Seems like it's been longer than that. I'm not sure.

SO SINCE THE MOVIE HAS CAME OUT YOU'VE BEEN DOING A LOT OF TOURING. EUROPE, NEW ZEALAND. JUST RECENTLY AUSTRALIA. DO YOU HAVE ANY FAVORITE STORIES OR ANYTHING INTERESTING THAT YOU WOULD LIKE TO SHARE? ¶ On tour? I'd be smoking and we'll be over seas. I'll walk outside and I'll say, "Hey, it's great to be back in Austin! (laughs) I never knew where I was. Then when I would finally come home, I'd wake up thinking I was in a hotel and I couldn't find the bathroom.

I'D IMAGINE IF YOU SEE A KANGAROO YOU'D KNOW THAT YOU ARE IN AUSTRALIA RIGHT? ¶ We weren't in Australia. We were in Austria. There's two different countries. One is Australia and the other is Austria. Austria is in Europe. I thought that too.

BUT ON YOUR WEBSITE YOUR TOUR DATES READ AUSTRALIA AND NEW ZEALAND. ¶ Yeah, (laughs) they must have reprinted it.

CATASTROPHIC THEATER DIRECTOR JASON NODLER CREATED "SPEEDING MOTORCYCLE" AND "LIFE IS HAPPY AND SAD". WHAT DID YOU THINK OF THEM AND HOW DID YOU FEEL THAT HE WANTED TO WRITE A PLAY ABOUT YOUR LIFE? ¶ Well good luck to him. We had a musical that they put together in Houston. They did a new one. When they did the show, the band came out and they were playing one of my songs like a KISS hit! It was so great! It was like a big time hit! (laughs) Best song I have ever heard.

THAT (BAND) WOULD BE SOME FRIENDS OF OURS. THEY ARE CALLED ROKY MOON AND BOLT! ¶ (continues to drink his soda pop ignoring my statement about ROKY.)

...THEY WERE THE ONES WHO PERFORMED YOUR SONGS. ¶ (continues to ignore.)

MANY WORLD KNOWN ARTIST COVER YOUR SONGS SUCH AS TOM WAITS, YO LA TENGO, BECK, EELS, AND MORE. DO YOU GET A SENSE OF SATISFACTORY THAT THESE ARTISTS WANT TO PERFORM THE SONGS THAT YOU HAVE CREATED? ¶ I really don't hear very many versions that I really like. My friend had a tape that was pretty good, but never released it. They held back on real albums and did other people singing the albums when I wish they were my albums that would be released. That's happened a few times.

WHAT KIND OF MOVIES HAVE YOU BEEN WATCHING LATELY? ¶ Monster movies. (giggles.)

ANY PARTICULAR FAVORITES? ¶ "The Brotherhood of Satan". It's completely scary. It's hilarious.

DO YOU EVER GO TO THE MOVIES AND WATCH ANY MAJOR MOTION FILMS? ¶ We used to when I had friends with cars, but the band broke up and we don't do much anymore now. Danny and The Nightmares was the name of the band. Our album is going to come out in November and the title of it is "The Death of Satan". It's a little influenced from all these horror movies.

HOW IS YOUR ART GOING? ¶ I draw all the time to get money to spend and stuff. I've got some offers to do some comic books from different companies.

OCTOBER 30TH YOU WILL BE PLAYING AT GHOUL'S FEST WHICH IS A HALLOWEEN THEMED FESTIVAL. WILL YOU BE DRESSING UP? WHAT WILL YOU BE FOR HALLOWEEN? ¶ (thinking) Maybe The Hulk. (laughs) FPH

Daniel Johnston is scheduled to perform in Houston at Tom Bass Park October 30th.



DOMOKOS OF FUTURE BLONDES INTERVIEW

If you ever been to a local show and experienced an individual that is equal parts a chaotic flurry of sweaty torn clothes and cosmic punk rock wisdom, there is a high likelihood you know who Domokos is.

by

SHELBY HOHL

Editors note: *Domokos speaks and writes in non-linear, sparsely comprehensible 'English'. We have used a soft hand editing his answers.*

HAVING AN EARLY BEGINNING with Houston noise children, Rusted Shut, Domokos is a sentinel of all that embodies "DIY" and is constantly re-setting the bar of what it truly means to remain "punk". Domokos' current priority is with Future Blondes, a dark, visceral journey into electronic infinity. He's pretty much been friends with all your favorite bands since before you were born and can tell you a million reasons why Future Blondes SHOULD play the Summer Fest, but that he really doesn't give a fuck about that "kiddie pool". Enter the Domokos!

How were you first introduced to the Houston music scene or maybe even better, what was your first show, Houston or not, that made you decide you wanted to make and perform music? (feel free to answer both)

RELOCATION. 1990. 718 -> 713. KTRU/KPFT were my gateway to the Houston underground... new friends... also the venues that were around at the time. At first it was the Axiom, Emo's, Pik and Pak, Fitzgerald's. Then, soon after The Vatican, The Unicorn, Goat's Head Soup, Urban Art Bar, Laveaus, and many many more. I was already "performing" music at that time - in NYC I played in grind/hc/death/punk bands that went on to integrate into the NYHC (New York Hardcore) network after I left...

What, if anything, is different these days about starting a band or playing live music in Houston?

Technology / Attitude / Taste / Medications / Venues / Body art...

Who are some of your artistic/musical influences? Who's some "new blood" the kids should be listening to right now (local and/or global)?

80's : Chuck Chill Out WBLS / DJ Red Alert KISS FM / Agnostic Front / C.O.C. / D.R.I. / Suicidal Tendencies / Cro-Mags / Carnivore / Discharge / G.B.H. / Slayer / grind core / death metal / nausea / nyhc etc...

90's : Butthole Surfers / Helios Creed / Truth Decay / Pain Teens / Rotten Piece / Black Leather Jesus / Rusted Shut / Sub Pop / Amphetamine Reptile / Crash Worship / industrial :: noise underground networks... brutal sound effects network... caroliner rainbow... Culturecide... Trance Syndicate... Wax Trax... tape trading... now file sharing... etc. I haven't been blown away by anything new lately but, and sure there's alot of gold out there, I just haven't stumbled across any. I've been listening to a lot of vintage house/acid house, and 4AD music, mostly Trax records related singles from the mid-80's... these move me. Also a lot of underground punk rock, video art, and frequencies manifested by those close to me. As far as projects, most likely under the Houston radar at the moment go: Darktown Strutters (Dallas), Perspire (San Francisco), Tongue and Teeth (San Francisco), Garbaj Kaetz (Los Angeles), Richee Sunshine and The Happy Endings (Austin), H.I.Q.C. and the entire Texas Love Trangle network in general. There are a lot of people doing amazing live video/dj manipulations in Dallas and Austin as well. The people @ Switched On in Austin are a part of this also. It would be great to get those people to integrate with us here (Fitzgerald's Texas Love Triangle Fest 2011?) Kinkade Video Regime Manifest...

How does it feel to know that everyone is probably 5-6 years behind you as far as music taste is concerned?

Wha??? Does this mean I will be performing at Summer Fest 7??? (joke...) Really, I listen to things mainly that I wasn't around for the first time around... or have been shown myself! I really obsess on moods and take it from there. We all have the love for music and art and free music is where it's at. I consider the purchase of a record the purchase of an art object.

What have been you been busy with lately as far as recording new material?

Future Blondes are releasing "vila'gok 2" cassette on the Robert and Leopold cassette label which is the starchild of Ryan Martin of York Factory Complaint in NYC. He is also half entity of Dais Records, and Genesis Breyer P. Orridge of Psychic TV's manager. The "vila'gok 1" vinyl is about to be reissued thanks to Cris Johnson and Death Exclamations investment into our HUMAN NON/FANTASY 1 imprint. Members of the Balaclavas and Twisted Wiress are present on this one. There's also an upcoming book/CD release coming out on Drippy Bone Books of Amsterdam/Denver run by Marius Zuits of Modern Witch and friends. The book will be a compilation of new collages and a CD which will include an hour long track featuring Bliss Blood of Pain Teen's fame on vox.

Our new recordings are in progress at Studio K/Eyes of Jade Dub Lab. This is the new lab of Kirston Otis and Future Blondes. Sessions with Elgin, TX's Book of Shadows and also a collaboration with //TENSE// are on the way. Also sessions are planned for this November in San Francisco/Los Angeles with the west coast Future Blondes members... and much more... if anyone is interested in working with us at the studio please get in touch. We are also mastering, producing, and making album/apparel art as well.

You create a lot of artwork and do the lion's share of printing for your music projects. Ever thought about taking on a protege of sorts to kind of, you know, carry on your "legacy"?

Proteges come and build soundsystems w/ us... then crown them.

to go solar :: lunar.

Lastly, what will be your weapon during the apocalypse, FPH already has dibs on Golden Axe...

:: entrance to thhen :: 0.0.0.0. :: angel vision. :: frequencie repulsion :: f a n t a s i a 0 .
now listening:
1. Adonis : No Way Back
2. Willy Wonka : Blow
3. Master C & J featuring Liz Torres : Love Dub
4. Youngbloodz - Got Me Burnin' Up (T Ass Kicker mix)
5. Mr. Lee - Art of Acid
6. Zsa Zsa Le Boum - Something Scary
7. Clan Of Xymox - Stranger
8. Clan Of Xymox - Stumble and Fall
9. Clan Of Xymox - A Day
10. Strawberry Switchblade - Nothing Changes (peel session)
11. Jamie Principle - Waiting On My Angel

Future Blondes / FANTASY 1 / Chemical Mange
contact:
domokos@rocketmail.com

HAIL CREATORS / MIGRATIONS. THANX TO SHELBY HOHL/FPH. FPH

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SUICIDAL TENDENCIES

"WEIRD AL" YANKOVIC
KICK-OFF PARTY
FRIDAY, NOV 5

DEERHUNTER
THE BRONX
BEST COAST
DEVO
SLICK RICK
PLAYING "THE GREAT ADVENTURES OF"
JEAN GRAE
DELOREAN
WAVVES
BAD RELIGION
CAPN' JAZZ
DEVIN THE DUDE
RJD2
MONOTONIX
YELLE
MAN MAN
COLD CAVE
MASTODON
DIRTY PROJECTORS
GWAR
THE HOLD STEADY
THE VANDALS
P.O.S.
MGMT
SNAPCASE
ARIEL PINK'S HAUNTED GRAFFITI
DAM-FUNK
STRIKE ANYWHERE
MARIACHI EL BRONX
A-TRAK
THE GORIES
DUM DUM GIRLS
PHAROAHE MONCH
DWARVES
MUNICIPAL WASTE
AND MORE BELOW!

NOV 5-7 2010

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ALAMO DRAFTHOUSE'S "AIR SEX CHAMPIONSHIP," ANARCHY CHAMPIONSHIP WRESTLING, THE APPLES IN STEREO, THE APPLESEED CAST, ARCATTACK!, ARIEL PINK'S HAUNTED GRAFFITI, A-TRAK, BAD RELIGION, TODD BARRY, MATT BEARDEN, BEST COAST, BIG FREEDIA, BLACK CONGRESS, BLACK NASTY, THE BRIGGS, THE BRONX, BUTCHER BEAR & CHARLIE, CAPN' JAZZ, THE CASUALTIES, COLD CAVE, CREW 54, CROCODILES, DAM-FUNK, DEAKIN (OF ANIMAL COLLECTIVE), DEERHUNTER, DELOREAN, DEVIN THE DUDE, DEVO, DIRTY PROJECTORS, DOMINIQUE YOUNG UNIQUE, DUM DUM GIRLS, DWARVES, EAGLE CLAW, FLOOR, THE GORIES, GWAR, JT HABERSAAT + THE ALTERCATION PUNK ROCK COMEDY TOUR, CHRIS HARDWICK, HATRED SURGE, HIGH ON FIRE, THE HOLD STEADY, ILOVEMIKELITT'S VEGGIE HOT DOG EATING CONTEST, INDIAN JEWELRY, INVINCIBLE, JEAN GRAE, JEFF THE BROTHERHOOD, JUNIUS, KAKI KING, MOSHE KASHER, KYLESA, THE LEAGUE OF EXTRAORDINARY GZ, LIVE STUNT SHOW BY JACOB CALLE OF "WHAT THE HELL," MAGIC KIDS, MAGNIFICO, MAN MAN, MARGOT & THE NUCLEAR SO AND SO'S, MARIACHI EL BRONX, MASTER PANCAKE'S "VIDEO JUKEBOX," MASTODON, SHANE MAUSS, MGMT, MONOTONIX, MOTHER FALCON, MUNICIPAL WASTE, NEW MOVEMENT COMEDY TROUPE, NICKNACK, OFF! (CIRCLE JERKS/BLACK FLAG SINGER), OS MUTANTES, SEAN PATTON, PEELANDER-Z, PHAROAHE MONCH, POLVO, P.O.S., POWER TRIP, PUNK ROCK STORY TIME WITH JOE SIB, RINGWORM, ANDY RITCHIE, RJD2, ROYAL FOREST (FORMERLY LOXSLY), SLICK RICK (PLAYING "THE GREAT ADVENTURES OF"), SNAPCASE, STRIKE ANYWHERE, SUICIDAL TENDENCIES, TERP2IT, TORO Y MOI, VALIENT THORR, THE VANDALS, WAVVES, "WEIRD AL" YANKOVIC, WOVEN BONES, YELLE

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- REGISTER FOR THE SCAVENGER HUNT AT BIT.LY/SCAVENGER
- AFTER-PARTIES & PRE-PARTIES TBA AT FUNFUNFUNFEST.COM



by BRIGITTE B. ZABAK

REGINA AGU

INTER-VIEW

WHEN DID YOU START CREATING? GIVE ME A LITTLE BACKGROUND INFO ON YOUR PERSONAL HISTORY. ¶ I started creating as a child. My mom was in college for fashion design at the time, and I used to copy the models and clothing out of her textbooks and magazines. I still have my sketchbooks from when I was around 5 or 6.

I was born in Houston, TX, but I moved around for most of my life. When I was in 6th grade, my family moved overseas and I grew up traveling throughout Africa and Europe because of my dad's work and research in public health for the World Health Organization. I returned to the U.S. to attend Cornell University. I am self-taught however in visual arts...this was not my area of study in college. After that, I moved back to Houston and have lived here since. Moving back to Houston is what caused me to start taking more risks with my art, and I transitioned away from working finance jobs in corporate America to now working primarily as a visual artist.

WHAT MEDIUM(S) DO YOU PRACTICE? WHAT IS THE INSPIRATION BEHIND THEM? ¶ I work mostly in drawing and collage. I also create paintings and sculpture.

WHAT INSPIRES/INFLUENCES YOU? AS SOMEONE WHO HAS BEEN SEARCHING FOR THAT MUSE, IF YOU WILL, I AM ALWAYS SO DRAWN TO THE STORIES OF CREATIVES AND ARTISTS WHO KNOW WHERE TO DRAW THEIR INSPIRATION, PASSION AND IDEAS FROM. ¶ My largest inspiration is the accumulation of experiences from moving around so much. My travels growing up had a huge impact on my perspective on people and cultures, and social issues such as urban decay and migration. I was never able to put down roots anywhere until recently. In my art, I explore that feeling of being "in-between" and the shifting of boundaries. These can be physical or geographical boundaries, or even the tensions in personal boundaries that we build up in our everyday lives.

I'M NO ARTIST, BUT I AM AN AVID ADMIRER AND SUPPORTER OF THE ARTS. HOUSTON SEEMS TO HAVE A PRETTY IMPRESSIVE BUDDING ART SCENE. WHAT ARE YOUR THOUGHTS ON THE ARTS COMMUNITY IN HOUSTON? WHAT DO YOU APPRECIATE ABOUT IT THE MOST? WISH WAS DIFFERENT? WHO, AT THE LOCAL LEVEL, INSPIRES AND MOTIVATES YOU TO CREATE BIGGER AND BETTER? ¶ Houston is an amazing place for the arts. I appreciate the fact that the scene here is still growing and artists are willing to be experimental and test their work and ideas in new spaces. An artist has room to develop here. There is so much potential for this city and an incredible amount of talent. It always shocks me though that so many Houstonians don't know about the artists, galleries, museums and diverse art spaces that the city has to offer. *Some local artists that consistently take my breath away are Rabe'a Ballin, Kaneem Smith, Lovie Olivia, Michael K. Taylor, and Molly Gochman. When I see their work I always feel inspired and compelled to push myself harder.*

WHAT HAVE BEEN SOME OF YOUR FAVORITE LOCAL EXHIBITS/PERFORMANCES IN THE LAST FEW YEARS? WHAT ABOUT THEM STRUCK A CHORD? ¶ One of my favorite local exhibits was the Helio Oiticia exhibit at the MFAH a few years ago. This year, my favorites have included Kaneem Smith at TSU Museum and El-Anatsui at Rice Gallery.

I'm starting to really get into the experimental music and sound performances put on by groups such as Nameless Sound, labotanica, and individual musicians. They have really expanded my mind artistically.

DO YOU THINK THE RISING POPULARITY OF SOCIAL MEDIA HAS HELPED PROMOTE THE ARTS BOTH IN GENERAL AND LOCALLY? HOW DO YOU USE SOCIAL MEDIA TO BRING AWARENESS TO YOUR ART? ¶ I strongly feel that social media is a crucial way for artists to connect and collaborate and to share their work with a larger global audience. I have various social media profiles where I will share photos of work-in-progress and finished pieces, and blog about my process and my inspirations. I also use social media to invite people to my shows and events.

WHAT IS IN THE WORKS FOR THE IMMEDIATE FUTURE? ¶ Right now I am finishing my first art residency, which is at labotanica as part of the School of Latitudes. I'll have new drawings and some other multimedia work on display as I complete the residency. Outside of this, I want to finish out the year focusing on growing my body of work. **FPH**





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GROUNDHALL
1515 Pease fka Engine Room

10.6
NEON INDIAN, PREFUSE 73, MINATURE TIGERS
DJS: GRRL PARTS & MR CASTILLO / all ages / 9pm

10.9
Lunaface Presents:
The Gold Sounds / Waking with Enemies
Born Again Virgins / Crash 45 / all ages / 9pm

10.10
The Jewels in my Backpack Tour:
FRANK NITT of Frank N Dank (Detroit)
ILLA J - brother of J. DILLA (Detroit)
SNAP of the Niyat / HasHBrown / Mic Skills (Houston)
Hosted by ZIN of SOS Radio KPFT 90.1 KPFT / 9pm

10.15
BLOOD TIES SUSPENSION BENEFIT & PARTY:
Veronica Von Horror, Sabrina Sin, Lizard Man,Mike Terror,
Erase the Virus, Satin Hooks,Born to Ruins & lots more / 6pm

10/16 DUBSTEP PARTY

10.17
THE INDEPENDENTS (NC)
Dead to the World / Skeleton Dick / Dickey Hands
9pm / $10/$15 / all ages

10.22 / SPELLBOUND HAUNTED PARTY & ART SHOW

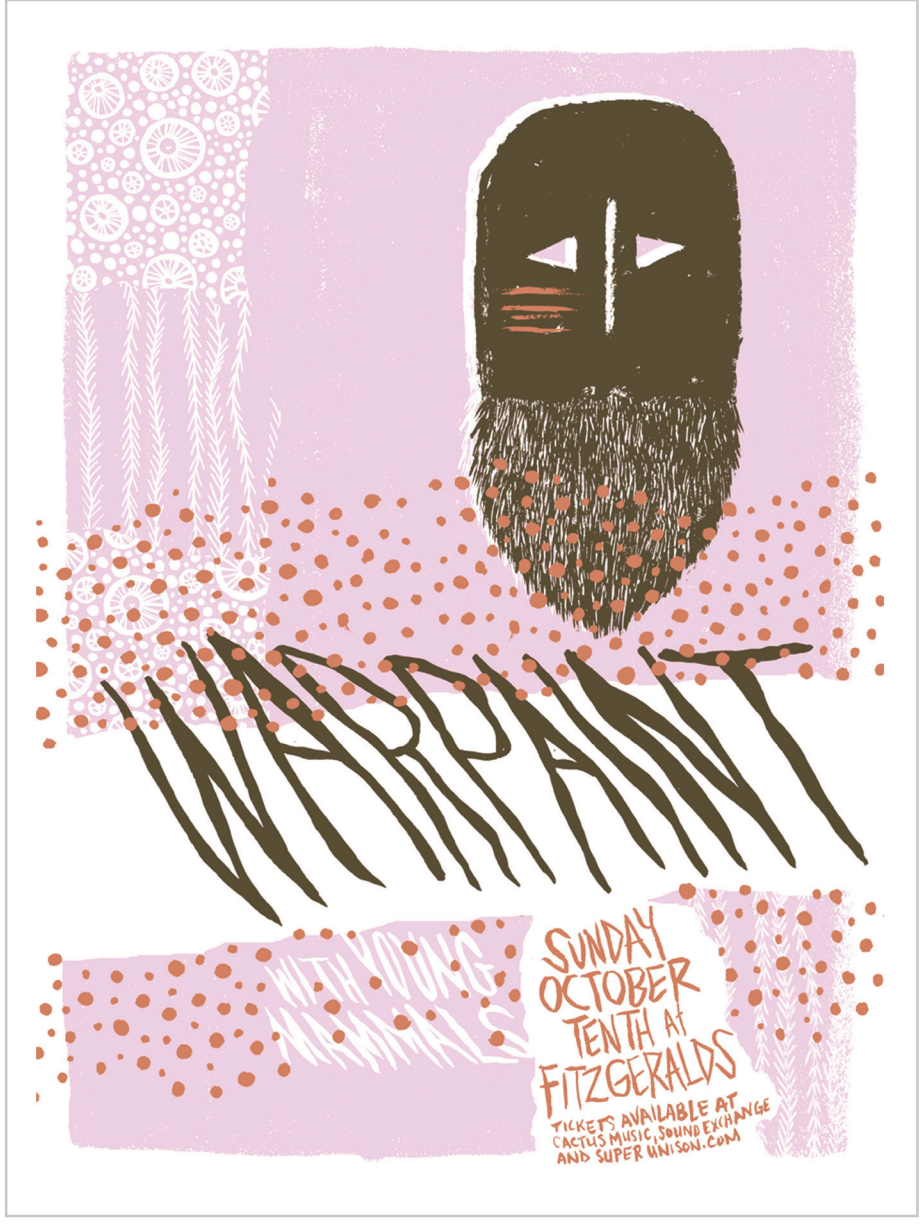
10.23 / HIP HOP HALLOWS PARTY hosted by B-Boy Craig more tba

10.29
HALLOWEEN IN THE SWAMP:
RYAN SCROGGINS & THE TRENCHTOWN TEXANS
UMBRELLA MAN / SEAN REEFER & THE RESIN VALLEY BOYS
PISTOLEROS DE TEJAS and more..
$8 21+ / $13 21- / $3 off with costume attire / 8pm

10.30
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11.6 / Southside SK8 Park MAKE A WISH AFTER PARTY!!!

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THE CONCERT PUB North

We live in a city where the residents watch daily as our history is demolished; where lack of zoning has created a gangsta's paradise for the developer who has the funds to sweeten the mayor's pot; where the suburbs sprawl in Roman proportions and the people's efforts to create a thriving metropolis are snuffed out by the very representatives they elect.

PART TWO OF A SERIES COVERING WALMART'S NEW DEVELOPMENTS IN HOUSTON & THE COMPANY'S NEGATIVE IMPACT LOCALLY & ABROAD

ANOTHER BREAK FOR THE WAL



WALMART USING LOCAL DEVELOPER AS LIASON TO GAIN MILLIONS

EVERYTHING AND EVERYONE has its price in Houston, and Walmart has sniffed out our weakest politicians like hyenas on wounded antelope. Now they are moving in for the big kill.

Having conquered Exurbia and Suburbia nationwide, the big box bonanza has its eyes set on untapped urban markets and using property developer Ainbinder as its middleman, it outbidded H.E.B. and recently secured its first urban store in Houston at the taxpayers' expense. The quintessential diss has now been served. Mayor Parker and the majority of our city council agreed to a deal through Ainbinder who plans to build a suburban styled shopping complex with Walmart as the anchor store north of Washington Avenue at Yale and Koehler, at the threshold of Houston's Historic Heights.

PER THE 'INFRASTRUCTURE DEVELOPMENT AND FINANCING AGREEMENT':

WHEREAS, certain public works and improvements, including water, sewer, drainage, road improvements, and traffic signals must be developed to serve the Project, and WHEREAS, the City recognizes the positive economic impact that the Project will bring to the City through timely development and diversification of the economy, elimination of unemployment and underemployment, and WHEREAS, the City has established a program in accordance with Article III, Chapter 52-a of the Texas Constitution and Chapter 380 of the Texas Local Government Code ("Chapter 380") under which the City has the authority to use public funds for the public purposes of promoting local economic development and stimulating business and commercial activity within the City...

To phrase this all more succinctly, you and I will officially be footing a $6 million tab to help open a Walmart in the Heights that will be built by a developer who claims on their website that their Cinco Ranch shopping center with tenants such as Fantastic Sam's and Discount Tire is a "Historical Project." The vast majority of Ainbinder's clients are suburban based big box stores and large scale retailers including HEB, Best Buy, Academy, and K-Mart, as well as chain banks and stores such as Starbucks, nearly all of which would have been more welcome than Walmart. In the end, after Walmart purchases 16 of the 23 acres Ainbinder is building on, it won't just be the residents who oppose the agreement who will be funding their foe's development, but companies that will be hurt by Walmart's overseas factory prices, like Blue Line Bike Labs in the Heights, who will now have to compete with the $50 slave wage produced bicycles offered at Walmart around the corner.

Slated for completion in 2013, Hermes Architects' renderings of Ainbinder's vision for the 'Washington Heights' development look like Sugar Land ate Cinco Ranch and regurgitated the results in watercolor. Subliminal messages abound. With less than 20 cars in the parking lot of one the main renderings of the store, our worries of traffic problems should be abated. In order to dissuade those who think the development won't contribute to the community or that Walmart attracts crime, there is a picture of two women, one jogging and one riding a bike, a mother and child holding hands, but there's also a man just standing under a tree looking totally creepy as he watches the ladies passing by. Along with the Walmart, there are four spaces for retail lease and one for a bank. There is even a spot for a restaurant, as leasing company Moody Ramblin hopes that the property will attract

'chef driven restaurants' and doesn't seem to think it odd that upscale diners might not look highly upon sipping a 2005 Chateaux Margaux by the light of a Walmart sign.

Those that appear to be in favor of the Walmart have made petty comments about the opposition being composed of elitist snobs, which belies their ignorance to the kind of people who live, work and play in the Heights and surrounding areas. Many also argue that the project isn't even in the Heights, but it is written very plainly in Exhibit D's 'Economic Impact Area' of the 380 Agreement that 19 of the lots being developed are indeed 'all of the Houston Heights'. While the Heights' residents will be most effected by the project, the landmark neighborhood is a place that the entire city can boast of being their own, a charming and thriving little bit of living history that has been hard fought for since its very inception. Building a Walmart in what amounts to the foyer of a historic community, as well as representing the northern entrance to Montrose, Midtown, and the West End, is a ridiculously regressive notion that offers zilch to fostering urban growth, and contrary to the Agreement's claim that there will be a positive economic impact, there have been no studies to prove this. Unless you count Ainbinder's election 'victory' gift of $10,000 to Mayor Parker, the public won't be seeing any returns on their investment until the $6 million plus interest is repaid to the developer.

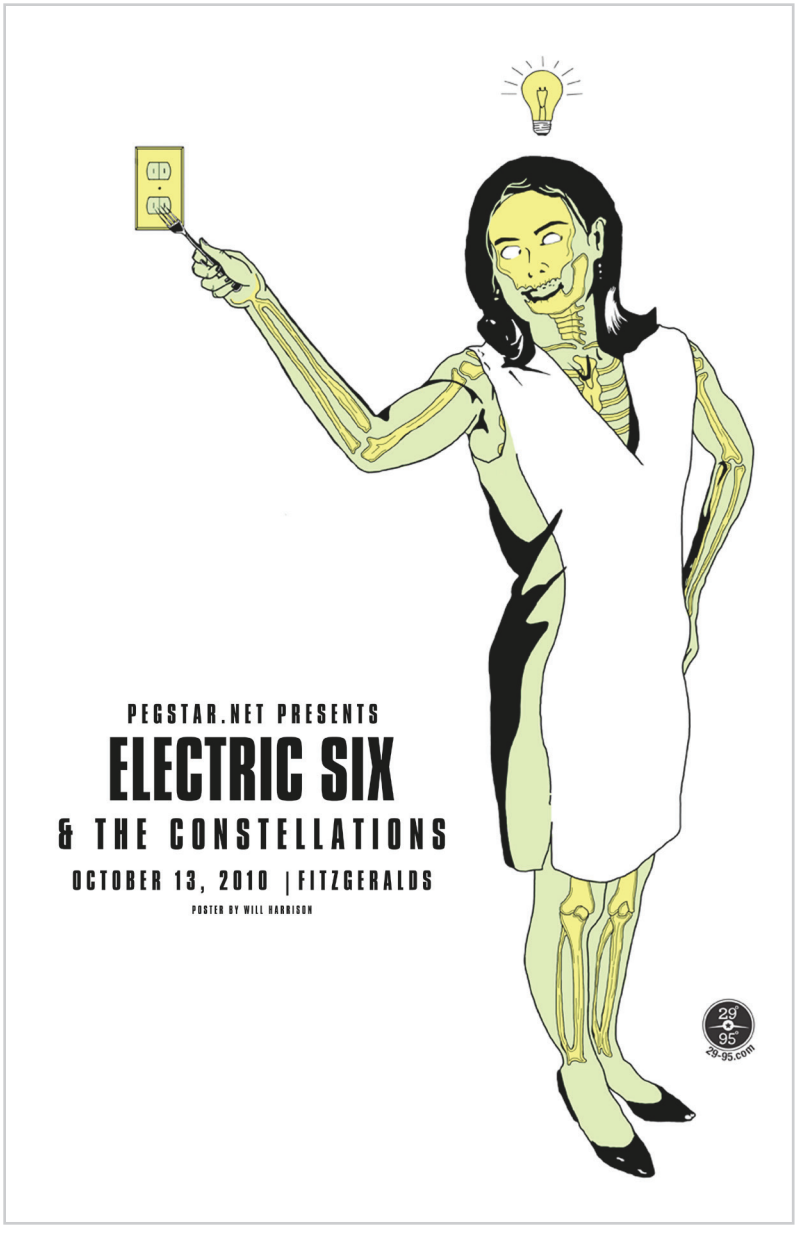
As our mayor hems and haws under the facade of lack of zoning and the laws of capitalism, let's look to Helotes, "We Fought the Wal and the Wal lost" Texas, a small town north of San Antonio, and its 2005 defeat of the opening of a new Walmart on their prominent Scenic Loop, which they didn't see fit for such a store. When their current mayor and council members seemed to be on the way to allowing Walmart to build in spite of the citizens' objections, they voted them all out of office. Landowner Balous Miller sued the city and the local heritage association, but the newly elected Mayor Jon Allan said, "Developers are using vested rights to force developments onto communities. Our charge is to protect communities...We have the right to make decisions and place the needs of community above an individual who wants to make gobs of money without concern for how it might affect the community around him."

In retrospect, it seems ironic that a tiny hill country town mayor had more huevos than the nation's first openly gay woman to be elected mayor, who is acting quite unprogressive-like for being in charge fourth largest city in the country. It isn't progressive to be bedding down with Walmart, a company who is in the midst of the largest gender discrimination class action lawsuit in history which was filed by its own female employees who have been fighting for equal pay and advancement since the first opened. It isn't very forward-thinking to allow suburban themed developments in the metropolitan area or to offer public money for a corporation whose imports displace 200,000 American jobs, while backing corporate welfare for Walmart's expansion to the inner loop under the unproven claim that it will help unemployment.

In the future, we will all pay closer attention to the relationships between those who have proven their control over our city and would put their own fiscal growth before the people's best interest.

Keep this in mind during the next elections.

"The short memories of American voters is what keeps our politicians in office"
***- Will Rogers,* FPH**

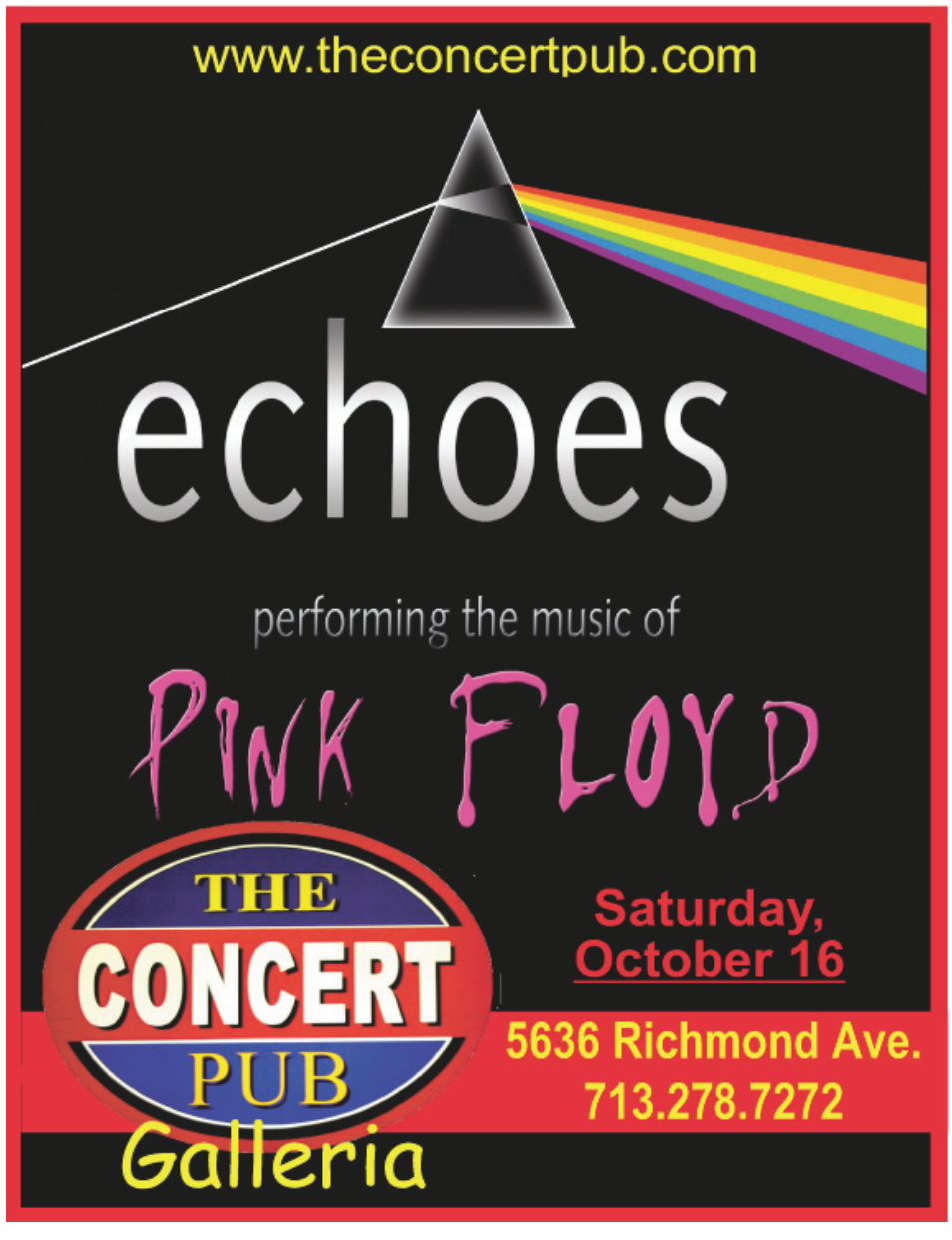




SLATED FOR COMPLETION IN 2013, HERMES ARCHITECTS' RENDERING OF AINBINDER'S VISION FOR THE 'WASHINGTON HEIGHTS' DEVELOPMENT LOOK LIKE SUGAR LAND ATE CINCO RANCH AND REGURGITATED THE RESULTS IN WATERCOLOR.

BY

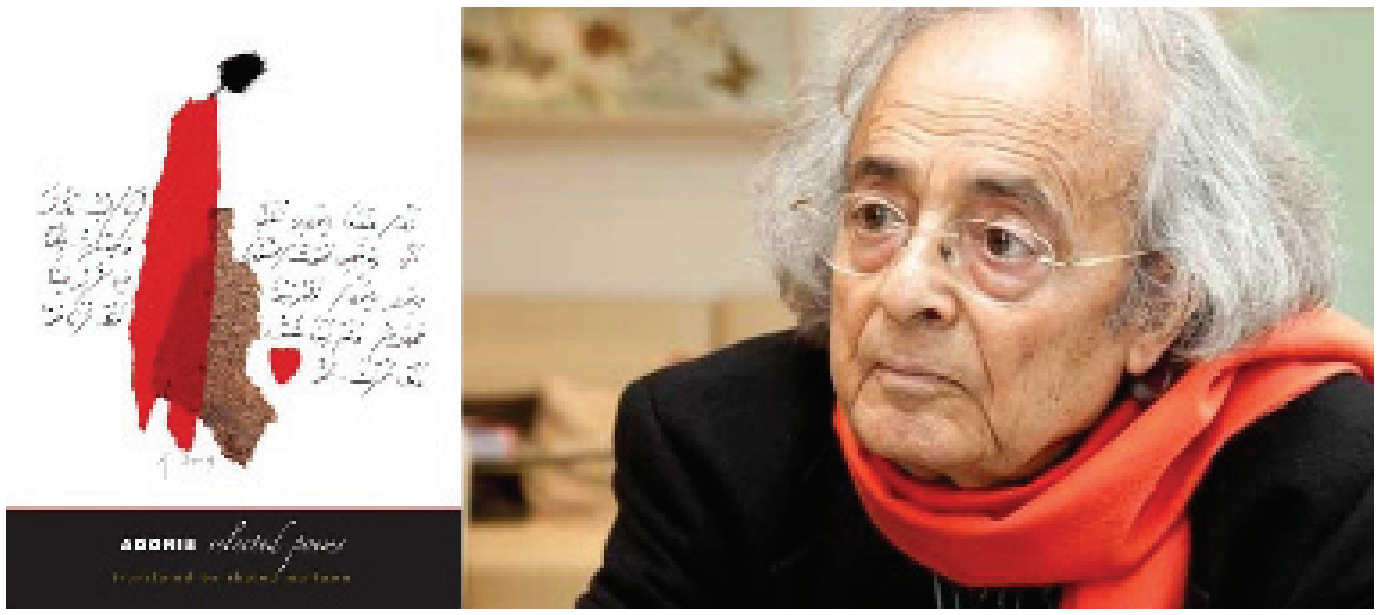
ANDREA AFRA



Rothko Chapel

An Evening of Poetry at the Rothko Chapel
With Internationally Acclaimed Poet Adonis

Wednesday, October 20, 2010, 7pm



"today's most daring and provocative Arab poet,"

Adonis has been called "today's most daring and provocative Arab poet," while his influence on Arabic literature has been likened to that of T. S. Eliot's on English-language verse.

Experimental in form and prophetic in tone, Adonis's poetry sings exultantly of both the sweet promise of *eros* and the anguish of exile. The just released English-language anthology, *Adonis: Selected Poems,* offers the first comprehensive survey of Adonis's work in English, as translated by the poet's handpicked translator, Khaled Mattawa.

Adonis has written more than 20 books in his native Arabic, including the pioneering work *An Introduction to Arab Poetics*. Adonis received the Bjørnson Prize in 2007, the first International Nâzim Hikmet Poetry Award, the Syria-Lebanon Best Poet Award, and the highest award of the International Poem Biennial in Brussels. He lives in Paris.

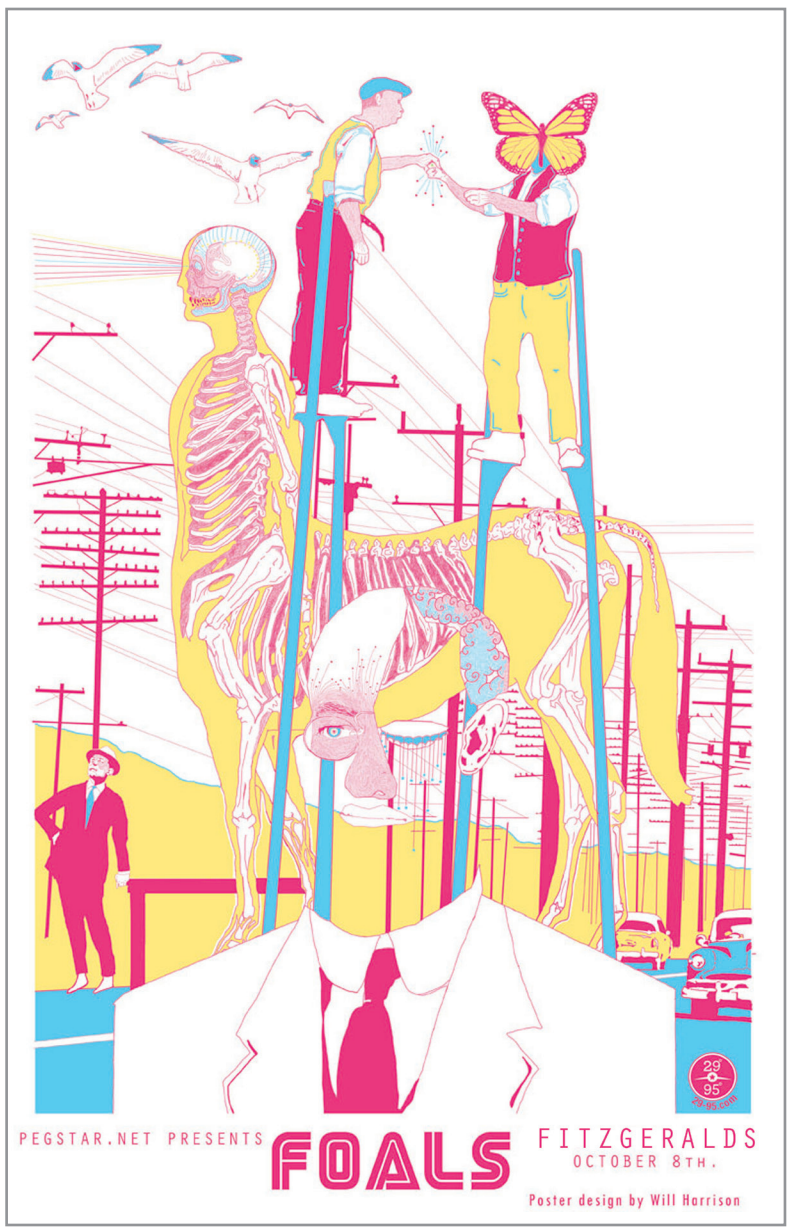
This event will be in Arabic and English with simultaneous translation.

Khaled Mattawa is assistant professor of language and literature at the University of Michigan. The author of four books of poetry, he is the recipient of the PEN award for literary translation, a Guggenheim fellowship, and two Pushcart prizes.

For more information, please contact Sean Carter-Hammerle at 713-524-2497.

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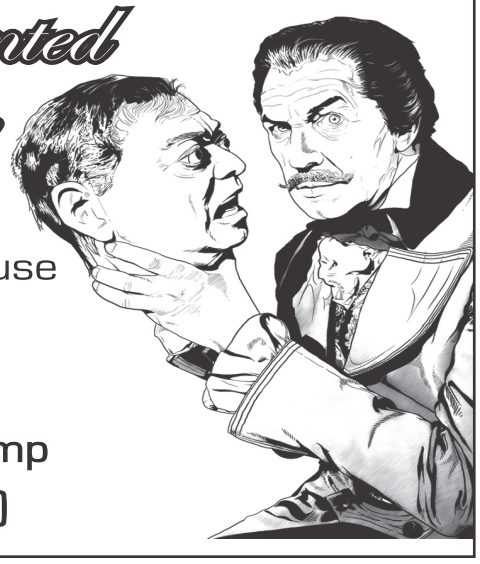
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THE REDISTRIBUTION OF WEALTH

STEAL FROM THE POOR, GIVE TO THE RICH

THE UNITED STATES IS UNDERGOING A GREAT REDISTRIBUTION OF WEALTH FROM THE POOR TO THE RICH. PRESIDENT OBAMA AND THE CONGRESS HAVE DONE NOTHING TO ALTER THIS TREND.

by IMAGE BY SHELBY HOHL
PATRICK IRELAN

DESPITE THE CORPORATE MEDIA'S obsession with the alleged differences between the Democrats and the Republicans, this transfer of wealth has increased in both size and speed regardless of the party in power. The number of poor people has steadily increased and their loss of income has made their situation increasingly desperate.

In September of this year, the U.S. Congress Joint Economic Committee released a report called Income Inequality and the Great Recession. A statement from that report summarizes the problem. "Over the past three decades, income inequality has grown dramatically…." Most of this inequality was observable in "…the share of total income accrued by the richest 1 percent of households. Between 1980 and 2008, their share rose from 10.0 percent to 21.0 percent, making the United States as [sic] one of the most unequal countries in the world."

The report also states that "Income inequality peaked prior to the United States' two most severe economic crises—the Great Depression and the Great Recession." If you want the rich to steal from the poor at a faster rate, join whatever political outfit seems most likely to promote economic disasters. At present, when comparing the two major parties, I see little difference between their respective abilities to promote economic crises at a rate satisfactory to the corporate plutocrats who rule our lives.

The Congressional report provides other examples of the redistribution of wealth from the poor to the rich and finally makes some tepid proposals to solve the problem, none of which would ever correct the central causes.

In order for the United States to recover from its present economic and financial disaster, it must do two things. The first is simple. The second is not. Neither is likely to occur.

First, following the failure of George W. Bush, the Obama administration and the Congress, which was controlled by Democrats, should have passed legislation to reregulate the banks that created the initial financial catastrophe that led to the Great Recession. The deregulation of banking during the Clinton administration had led directly to the introduction of banking practices such as subprime loans and credit-default swaps that eventually caused the financial crisis in the first place. One simple step needed to correct these problems was an updated version of the Glass–Steagall Act of 1933, which had created a firewall between depository banks and investment banks. This law had prevented the worst banking practices for decades. At this moment, nothing like the Glass-Steagall Act has been introduced by Congress or the President.

Regulations that prevented the issuance of subprime loans could have already been in place if the Bush administration had heeding the warnings that arrived years before. Even I could see the danger. An agent from Countrywide, a firm that mastered the subprime-loan racket, once offered me a loan for a condominium less than two hours after my initial inquiry, much too little time for the company to have checked my financial history and pondered the wisdom of the loan. All our discussions took place over the telephone. I never saw the agent, and he never saw me. I rejected the offer and remained in my apartment.

My second proposal will never be adopted because the politicians in this country are too meek and too stupid. Before millions of workers can rise from the poverty of unemployment and remain employed, we must reindustrialize the United States. We must again manufacture things. We must make our own washing machines, clothing, computers, and thousands of other useful products. A country that doesn't even make its own refrigerators is a third-world country. Manufacturing and strong labor unions raised millions of people out of poverty and into the middle class during and after the New Deal. The alleged benefits of a "post-industrial society" that became popular more recently were a mirage, the inventions of primitive thinkers trained in the universities of the Lower Paleolithic Period.

In order to convince corporations to again manufacture things within the borders of this country, tax incentives and tax disincentives could be offered. To really convince the corporate predators, an even better strategy would be to criminalize the export of jobs to foreign countries. To bring back the jobs that have already gone to foreign countries, we should try, convict, and fine the predators any amount of money required. I wouldn't oppose jail time for malefactors of great wealth. I'm a law-abiding citizen. I'd support such laws. It's a crime to rob a woman at gunpoint. Why is it less of a crime to rob her by stealing her job and giving it to someone in Asia?

This plan would not necessarily create ex post facto laws. Legislation could penalize the future import of products made by U.S. companies in foreign countries. Nor am I advocating an end to international trade. Maytag used to manufacture washing machines in Newton, Iowa. One of my uncles worked there during his entire adult work life. Whirlpool now owns Maytag, and the factory that used to be in Newton has now been replaced by a factory across the Rio Grande in Reynosa, Mexico. In a more perfect world, Whirlpool would have to sell or give that plant in Reynosa to the Mexicans, who could then use it for whatever they wanted. If they decided to continue making washing machines, I'm sure the people of Newton could still make better ones.

All this is so logical, practical, and moral that I can promise you that our rulers will never accept these modest proposals. We're supposed to let the magic of the markets save us. The notion that markets can solve our problems is one of most primitive superstitions I've ever heard of. It's more primitive than belief in a deity who lives in a volcano and requires the periodic sacrifice of a virgin.

If you want to remain safe from a volcano, don't build your town right beside it. If you want a good washing machine, don't buy one manufactured by Whirlpool in Reynosa, Mexico. And while you're thinking about it, don't buy Whirlpool refrigerators made in Reynosa. The people of Galesburg, Illinois, made them much better. **FPH**




Linus Pauling Quartet
Album Release
with
The Mathletes
Hearts Of Animals
Chris Cascio
Sat. 23 Oct. 2010
On The Khon's
Garage Roof
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THE JANGLE OF ICE IN A WHISKEY TUMBLER

by MILLS-MCCOIN

THERE'S A VERY SPECIFIC SOUND THAT HURLS ME BACK TO THE FLOOR OF MY PARENTS' LIVING ROOM WHENEVER I HEAR IT. SUNDAY, JANUARY 6, 1991; THE HOUSTON OILERS WERE PLAYING THE CINCINNATI BENGALS IN THE AFC WILD CARD GAME AND I WAS SITTING ON THE FLOOR RIGHT IN FRONT OF THE TELEVISION, WHICH WAS MUTED SO THAT WE COULD LISTEN TO THE ANNOUNCERS ON THE RADIO.

FORMER HOUSTON OILERS HEAD coach, Bum Phillips was the color analyst; and after Cincinnati scored two more touchdowns to start the second half, his voice took a turn for the grey. He also ended every sentence with a distinct jangle of the ice in his whiskey tumbler signifying to households all over Houston, "The game is over. We lost. Begin drinking in that particular kind of way that upsets your mother."

Almost two decades later, I find myself standing in the very crowded parking lot of Reliant Stadium, next in line for the Porta Potty, hypnotized by the sight and sound of a spirited tailgater jangling the ice in her whiskey tumbler... until some guy walked over to her and poured the contents of the tumbler into a plastic cup. Probably for the best.

Ticketless and considerably drunk, I strolled a Reliant Stadium parking lot paved with the public merriment of tailgating: Giant plasma TV's lining every row of the parking lot like downtown Tokyo, satellite dishes that could seat a dozen people for dinner, ambitious culinary devices requiring Plutonium 235 as fuel, loud music of all indiscernible genres, hooting & hollering coming from the mouths of fans dressed as neo-Romans with their Mario Williams jerseys, "Fuck Dallas" chants and a putrid yet prideful stench blended of sweat, alcoholism, smoke, exhaust fumes and rotting dead animal carcass... A party so grand that it caught the eye of Scott Bowen of ForbesTraveler.com who lists Houston's Reliant Stadium in the Top 5 Stadiums for tailgating.

The scene could not have been more antithetical to my parents' humble living room, which is precisely why I stumbled slowly back to the car. But in the process of taking it all in, John Facenda, the historic voice of the early NFL Films, took over the reins of my inner monologue.

"At the start of every NFL season, Forbes magazine publishes a special report on the business of professional football including statistical data and analysis of each individual franchise, as well as ranking the NFL teams by team value. In its eight pathetic seasons of existence, the Texans franchise has managed to rank in the Top Five with strange consistency despite never boasting a single winning season. Currently, Houston is ranked fifth between the two franchises in New York City. In eight years, the Houston Texans have never failed to sellout a game; additionally, the $300 million naming rights to the stadium is the richest in the NFL. Bob McNair bought the team in 1999 for $700 million. The franchise is now worth about $1.2 billion. Again... Not. A. Single. Winning. Season.

The 2010 NFL season, that which is currently underway, is the "Final League Year" of the current Collective Bargaining Agreement between the NFL Owners and the NFL Players Association (an organization no different than your Local 42). Sports Analysts and Talk Show hosts will be dramatizing this "situation" to an overbearing degree come Superbowl time. For now, what we have here is your garden variety Board of Directors vs. the Union dispute; the chips on the table (retirement funds, player benefits, player annuity, severance pay, performance-based pay, etc.) are basically the same.

In common consumer/tailgater terms, this could be the last NFL season for a while if the two parties do not come to an agreement after this season. The Man-drama is embarrassing.

In terms of non-players who rely on the professional football industry for employment and income, this might be Fourth and Long. And I'm not just talking about the agents, managers and coaches, but also all of the people that serve in the production of just one NFL Sunday. Camera crews, concession companies, the United Way, etc... many of the people (let's just assume "thousands") that work the NFL games will be out of a job if there's no new Collective Bargaining Agreement achieved this summer. That kind of drama sucks prison cock."

"What the FUCK, John Facenda!?!", I screamed suddenly becoming aware of myself in front of a lovely Hispanic family grilling hot dogs and quail wrapped in bacon on a modest Weber. I apologized for my outburst immediately, only to have them trump me by asking if I needed a refill. At that point I looked at my own plastic cup and jangled the ice. It made a very different sound lacking in the luxury of glass.

And that's when I finally understood the mania behind tailgating. It has hardly anything to do with the actual football game, which is nothing more than simulated battle. Tailgating has everything to do with partying and getting drunk with strangers. Tailgating doesn't have to submit to the depressing jangle of Bum Phillips' whiskey tumbler. It can be the hollow, carefree sound of ice in a Solo cup needing a refill.

So with my new friends, I toasted, "To Bob McNair's parking lot... Cheers." FPH



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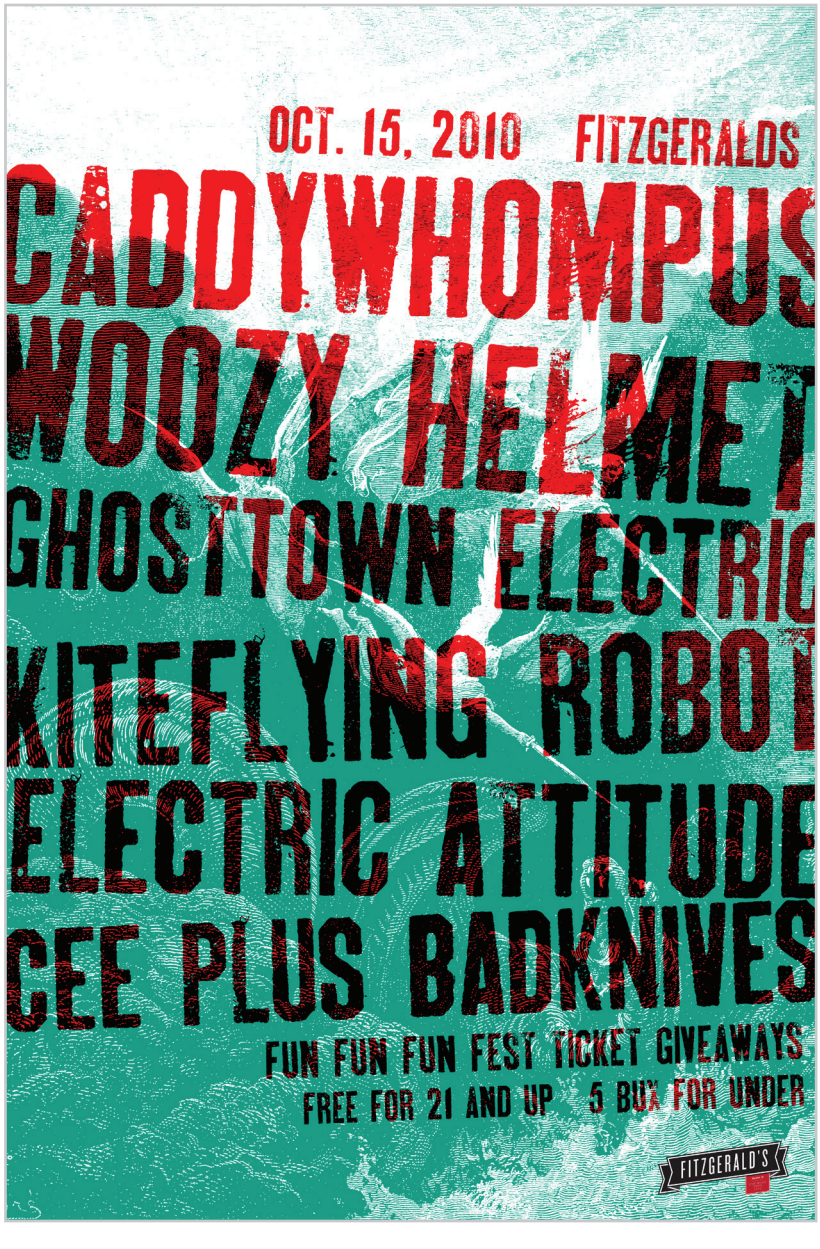
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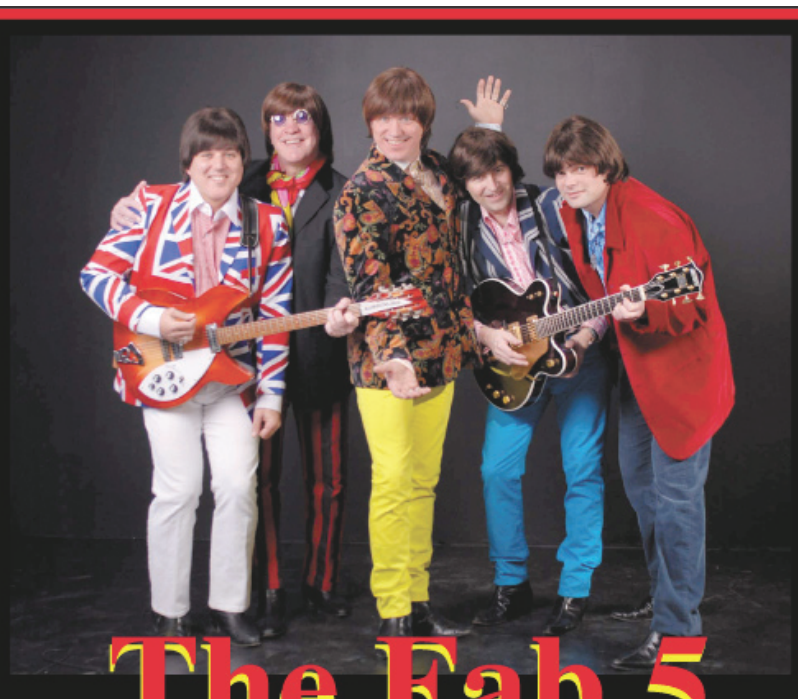
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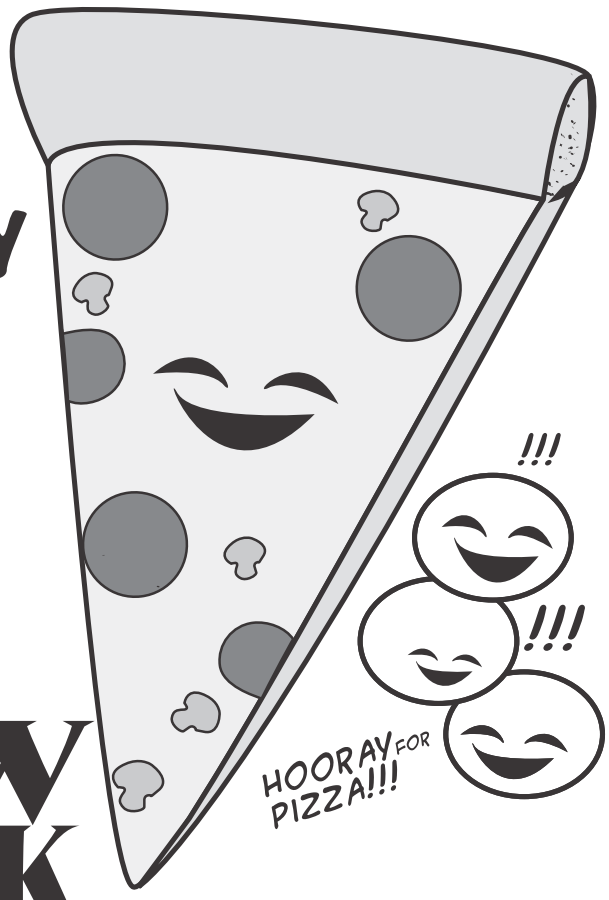
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“Florida’s Jewish Radio Show” Blacklists 14 Klezmer Bands

by Klezmer Musicians Against the Wall, press@kmaw.net



Shalom South Florida, “Florida’s Jewish Radio Show,” has responded to the new CD compilation “Klezmer Musicians Against the Wall” (kmaw.net) by stating “We will no longer feature any artist/band who appears on this CD.” This blacklisting of the 14 American and European klezmer (Eastern European Jewish folk music) bands appears to be an attempt to stifle dissent, though the short email from Shalom producer Roni (shalomsouthflorida.com) to KMAW producer Nick Cooper gave no explanation.

Claire Bergen, a participant in the CD as a member of The Shpil, and also a third-generation klezmer responded: “Jewish communities have long histories of internal debate and disagreement over the important issues of the day. The stifling of discussion and dissent within today’s Jewish community does not strengthen or protect it. We welcome the support of individuals and groups that value open discussion.”

The 14 bands’ collective statement was sent to Roni along with a press-release. Apparently now they will be blacklisted for it. It states: “Klezmer Musicians Against the Wall oppose discrimination, injustice, and brutality against living beings. We support opposition to Israeli apartheid and occupation through non-violent protest, targeted boycotts, civil disobedience, and direct action. We encourage the international community to join us. Musicians know how people from different cultures can build bridges, not walls.”

Individually, the participants in this project come from diverse backgrounds and several have written about their own reasons for joining in and thoughts about the project.

Claire Bergen of The Shpil (Los Angeles):

Claire is a third-generation klezmer whose obsession with Yiddish and Eastern European music begins with her great-uncle Harry, born in southeastern Poland, who played trumpet with the great Dave Tarras in New York. Her father and uncle carried the torch, playing the Borscht Belt resorts of the Catskills as teens in the 1950s. Her own studies have brought her to KlezKamp, KlezCalifornia, KlezKanada, and right back to southeastern Poland, where she basked in the birthplace of Yiddish language and culture and learned Polish folk repertoire from the Mudryk family band in the village of Lubzina. Claire is violinist in The Shpil. In 2006 she organized a Concert for Peace benefiting the American University of Beirut Medical Center and in 2009 she co-produced The Unity Project, which brought together klezmer, Arabic music and other genres.

I chose to participate in this project because I believe that music can be a powerful source of social and cultural change. I have been questioning received knowledge about Jewish history in the twentieth century and before since my days as a Hebrew School student, while remaining actively involved in the Jewish community, from which I draw spiritual and cultural sustenance. I hope that this project can contribute to a rich Jewish culture that upholds the dignity and human rights of all peoples and cultures, including those of Palestinians who today live under the occupation of the Israeli military.

KlezPO (Klezmer-Projekt-Orchester, Germany):

We are a 20-plus piece semi-professional band from the heart of Germany conducted by Wieland Ulrichs. We play Klezmer, liturgical Jewish music, Yiddish vocal songs, and add in some world music spices for concerts, workshops, and dance events.

Bint al-Shalbiye is the orchestral version of a Palestinian Love song. “The Daughter Of Beauty” is a woman who is always out of reach, it’s impossible to get close to her. The same story could be told in Germany, Palestine or USA.

This version was arranged by the Norwegian composer Bru Oystein Frantzen who once worked at the Edward Said National Conservatory, East Jerusalem. The score is courtesy of the Conservatory. With this piece we contribute some music from the other side of a wall we do not like at all - and we Germans do have quite some experience with walls!

David Symons of Inner Fire District (Vermont):

David Symons is a performer and teacher of Yiddish music, an accordionist, singer, cornetist, arranger, composer, band-leader, actor, and activist from Burlington, Vermont. He founded and led the bands Black Sea Quartet, Inner Fire District, and The Salt Wives, and was a founding member of Berlin’s The Painted Bird. He teaches klezmer music at the Summit School in Montpelier, VT. Last December, he traveled to Cairo, Palestine, and Israel as a delegate to the Gaza Freedom March, and chronicled the experience in a blog.

Why I contributed to the compilation: “Nick contacted me and asked if I would submit some music. The project brings together two of my primary, though essentially unrelated, interests, namely, Yiddish music and stopping the destruction of Palestine by Israel and the United States. How could I say no?”

Jesse Walkershaw of Go Van Gogh (San Francisco):

Personally, I am a jew, and as I utilize ideas and esthetics from cantorial and Ashkenazi folk traditions (among many others), I consider myself a creator of jewish culture. However, Go Van Gogh (the band) has no central political or musical theme. We are contrasting individuals, each with unique ideas and aspirations. The process of seeking common ground is the glue that holds us together. If only it were so for all the world.

My great grand father Israel Isaac Axelrod/Shamfrof/Shaw, with whom I cowrote Oif Der Fater (posthumously for great grand dad) was a political journalist among the variety of things he did to put bread on the table. Although he was a zionist, I have no doubt that he would be 100% in support of his work being included in the Klezmer Against The Wall project. How could a man who was for workers and civil rights in the early 20th century, be other than entirely opposed to the Israeli state policies of the early 21st century. The Warsaw ghettoization of Gaza, extrajudicial murder of political opponents, or the “Separation Wall” are made from the same fabric as manifest destiny, jim crow laws, and Imperialist wars of conquest. He did not support those evils, why would we support these.

Free Radicals (Houston):

Free Radicals doesn’t play klezmer exclusively, but when we do, it often tends to be our heaviest music. Maybe this is because our band members have several Jewish ancestors, because when we play one-two beats we get confused as to whether we are doing polka, klezmer or punk rock, or because we’re so frustrated that people in Israel Palestine are still killing each other. We criticize the brutality of our own government, but just as we like to internationalize our music, sometimes we like to internationalize our criticisms of oppressive policies. Our upcoming CD “the Freedom Fence” will look at some of the parallels between different walls like the one near us here in Texas with Mexico and the one in Israel Palestine, but we are glad to be teaming up with a bunch of other bands to underline a similar message.

In response to the call from Palestinian academics and intellectuals, Free Radicals is refraining from performing at or recording on projects sponsored by Israeli institutions unless they are explicitly anti-occupation.

Lisa Shawley of The Just Desserts (Austin):

“The Just Desserts aren’t a band, they’re a MOVEMENT!”. When we overheard this, we giggled, but also appreciated hearing it, since our official mission statement is “to encourage expression, exploration, and inclusion through music and culture in the human community.” Taken a step further, our goal is always to be ambassadors for peace by building bridges between people, generations, cultures and countries with music.

Since our incarnation 4 years ago, Michael and I have been bringing together our collective skills, past experiences and passions for the power of music as art and as a tool for healing. Through fifteen years of work as a professional music therapist (and accordion player), I came to learn that music is a powerful tool to create a safe, opening space for individuals to express their authentic voice simultaneously with others, making a powerful and equally authentic new and musical group voice. Before we met, my partner, the cellist Michael Shay, was likewise honing his craft and passion for bringing diverse artists together for mutually rewarding collaboration and creative innovation.

Together as The Just Desserts, we have begun to put this vision and principle of uniting individual voices into a co-created group voice on an international scale. Our latest album, La Valentina features collaborations between Ecuadorian and Austin musicians, interpreting songs from 7 countries. Next stop: Palestine? Being included on this compilation (KMAW) fits in with our belief that individual voices CAN come together happily and peacefully in a group to truly really create new solutions that work for everybody.

Nick Cooper, producer:

I am glad to be working with all these wonderful bands to bring attention to such an important cause. It seems like the energy levels of many forms of non-violent resistance have been growing internationally with the BDS Movement, the 2010 Assembly of Jews: Confronting Racism & Israeli Apartheid, and the Free Gaza Flotilla. I have written many articles about Israel / Palestine, but now I am using music to bring a “tough love” message to Israelis about policies that I find completely unacceptable.

If my birth in 1968 had been to poor parents in Palestine, I would have been under occupation or siege the entire 42 years of my life. Living in the former homes of my grandparents might be some Israelis, who unlike me, would be free to travel as they pleased. I would be 20 times more likely than an Israeli to have been killed or have my children killed in the violence.

I think Israelis would feel incredibly liberated if they left behind the role of jailer; needless to say, Palestinians would feel even more liberated. Maybe it takes an artist to visualize such a thing. I ask Israelis to imagine it, and to understand why this request, or rightful demand, from international civil societies is getting louder and louder. People are yelling, and interrupting sports events, concerts, performances, and conferences. I can imagine someone interrupting a performance of mine and yelling at me, and I imagine it would be miserable. It’s time for an end of this small misery and the deeper misery of life in Palestine. It is miserable either to be in jail or to be a jailer, but it is the jailer who has other choices, who has more luxuries, and who has the keys.

Please check out: Ethnic Cleansing of 1948, electronic intifada, Angry Arab, Arab Voices, and The Institute for Middle East Understanding.



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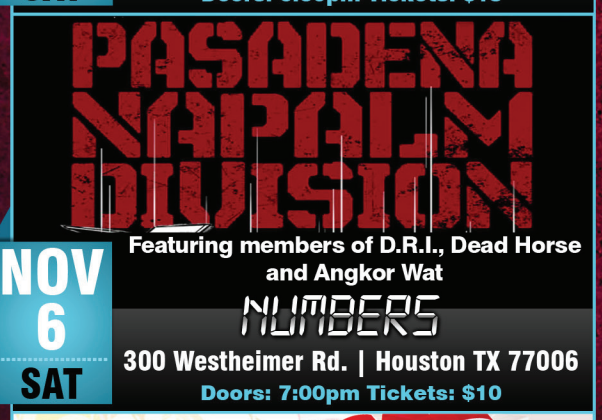
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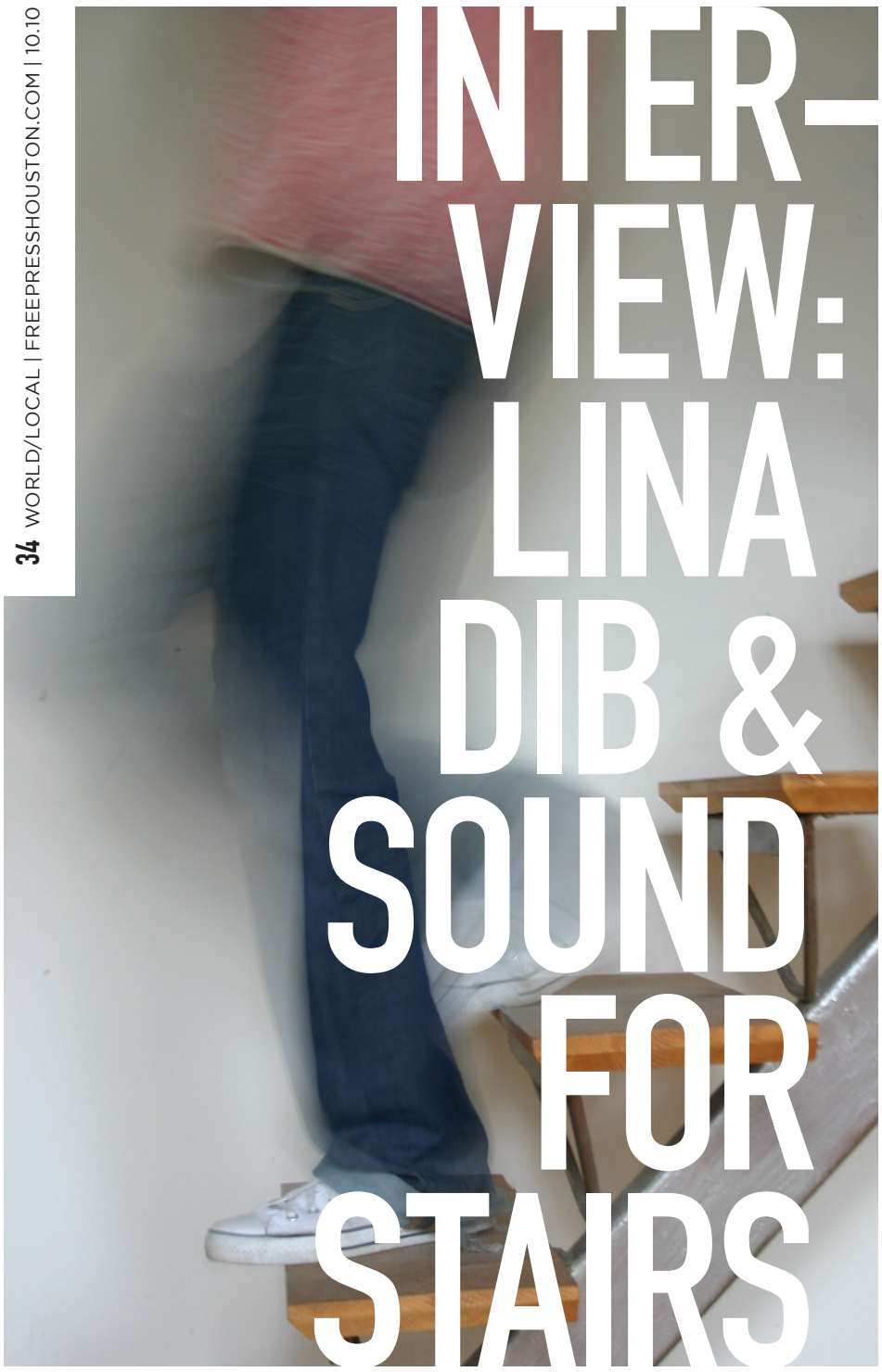
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INTERVIEW: LINA DIB & SOUND FOR STAIRS

LINA DIB HAS HER HANDS FULL. DIVIDING HER TIME AS AN INSTALLATION ARTIST, FRENCH-CANADIAN-LEBANESE DIB IS A RICE PHD CANDIDATE (NERD), RESEARCH ASSISTANT, AND VAGABOND.

by

OMAR AFRA

DESPITE MOVING TO HOUSTON 5 years ago, she has spent much of this time as researching memory in London and spending time Canada where she hails. Nonetheless, her time as a newbie Houstonian has been marked by the sounds that have inhibited her mind. She has captured this in her Box 13 installation Sound for Stairs. The installation, simple as it sounds, is a staircase whose steps are triggers to myriad sounds that are textbook Houston: Cicadas, an argument between Bud and Sissy from Urban Cowboy, and kids splashing in the pool. Amazingly enough, we managed to get Dib to sit still long enough to tell us about this project.

TELL US ABOUT THE INCEPTION OF THE IDEA FOR THIS INSTALLATION. ¶ Hmm. Tough one. Everything inspires so it's hard to point to just one thing.

A couple years ago I was doing research in the UK - hanging out at different labs exploring these recording machines that are being designed to improve our fragile memories. Although I don't share the goals of an indelible, infallible memory that some of the prototypes I've studied imply (I think it's sometimes good to forget), they've inspired me to take a playful approach to memory and technology in some of my art. I am now incorporating sensors and engaging with technology in ways I hadn't imagined before.

With the team in Sheffield, we started a project that involved giving families voice recorders to take with them while on holiday, and we asked them to collect what we called sonic souvenirs. The sounds these families brought back were so different and evocative. My recent sound installation was definitely inspired by them.

WHAT ROLE DO SOUNDSCAPES PLAY IN "YOUR" MEMORY? ¶ Now that I pay closer attention - they help me feel grounded. Last Spring, I brought these sounds with me to Montreal to put the project together. When I was there, they made me think of Houston, of what struck me when I had first moved here etc.

For example, when I first came to Houston, people told me I had to watch the John Travolta movie, Urban Cowboy. In the installation, one sensor sets off a series of mumbles and a lover's quarrel between Bud and Sissy, the main characters of the movie, with a friend and I reading the script. The piece is personal, but also evocative of much more than my own relationship with the city. (It incorporates Art car parade sounds, a helicopter, cicadas and trains.) When I composed these sound bites for the installation, I often remembered how others relate to these sounds, like how one of my friends loves to sleep to the sound of the train that goes by her sixth ward house.

When I got back to Houston (just a few weeks ago), was couch surfing and didn't have a place yet, the sounds made things feel familiar. I had been living with them so intensely over the last few months that the staircase became my world.

YOU HAD TO BALANCE SEVERAL MEDIUMS AND MANY PEOPLE TO BRING THIS PROJECT TOGETHER. IS THAT FRUSTRATING OR REWARDING? DO YOU RULE WITH AN IRON FIST OR SOFTLY DELEGATE? ¶ It's definitely rewarding when it all comes together. But sometimes it can be frustrating not being an expert at everything. I spent a lot of time alone collecting and composing the sounds. That said, I'm really lucky to be surrounded by great people who are better programmers than I am - hats off to Navid and JS from the Topological Media Lab. My dad is great with electronics so I dragged him into the project to make sure I didn't burn down the gallery with my home-made amps and circuits. David Greave gave everyone ladder envy when he showed up at Box13 with 40' firemen ladders, and Andy Klein was brave and tall enough to climb up and help me hang the speakers. And Houston's machines, critters and people just make awesome inspiring sounds!

As for the ruling aspect - I'd say a bit of both. I can be pretty demanding. I know what I want and how I want it to feel, although the piece evolves and changes a lot as I go. Often I don't take "I don't think that's possible" for an answer, but work hard to figure things out with the people I'm collaborating with. I want them to get excited about the project too - and I think they do and that's nice to work with. It probably helps that I always offer food and drinks when I keep people up late or wake them up early with something to troubleshoot. Seriously, we are all big fans of each others work and we like to hang out.

WHERE DO YOUR ART AND ANTHROPOLOGY INTERSECT? ¶ Oh man- they intersect all over the place. They mate and create ideas, questions and creatures that have a life of their own. To me, art and anthropology are not so different. Both disciplines are about looking around, looking in, and asking questions about how we do the things we do. How do we look at our environment? How do we shape it? How do we get attached to things, places and people? I try not to take the mundane for granted. Based on observed habits, objects and sounds, I like to stage encounters and frame the everyday in another context. What if time behaved differently? What if we had perfect memory? What if I took these things, or these sounds and placed them somewhere else? There's a conjectural element to my work that I think is important. Anthropology and art are fertile grounds for these kinds of questions.

YOU HAVE ONLY TEN DOLLARS TO SPEND TODAY. WHERE DOES IT GO? ¶ Glue.

FILL IN THE BLANKS: HOUSTON IS THE PERFECT PLACE TO BE RIGHT NOW BECAUSE _____ . ¶ of the people - they are crazy in just the right way; the highways that look like concrete snakes; the thunderstorms; the music and the art; the cicadas; the dive bars; the surprises; Did I mention the people? **FPH**

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