



FREEPRESS

H o u s t o n

Arts Film Music Technology World & Local News

November 2006
Issue # 73
Artcrawl

- Artcrawl 2006 Map and Guide
- Mr. Rogers Leaves the Neighborhood
- Our National Nightmare has Only Begun

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Saturday Dec. 23rd

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This Issue

November 2006 what you'll find



Feature: pg 14&15

Mr. Rogers Leaves the Neighborhood



Tech-knowledge: pg 18

Review: Gears of War



Film: pg 8

Cinema of Cruelty



World: pg 30&31

Begin National Nightmare



Art: pg 16&17

Six Reason to go to the Artcrawl

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- **World:** pg 26&27 **Democrat Problem?**

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Feel free to take us seriously

Bumbags and scumfucks-

Ding dong the witch is dead? Rumsfeld is gone? Dem Senate and House? Is universal healthcare and decriminalised marijuana just around the corner? Maybe not, but at least change is in the air. Nonetheless, this is no time to get complacent. There is no better time than now to put current leaders feet to the fire and make them accountable for all the promises we have been made. Sounds a tad too much like Nixon's election and every motherfucker waiting for him to withdraw from Vietnam as he simultaneously increased troop numbers. If these 'Democratic' fuckers don't get us out of this eternal set of wars, I swear I will take to the streets with a pitchfork and giant nude images of Ted Kennedy. No joke. So what if they are only artist renderings.

Thanks to the all of those who attended our most recent Westheimer Block Party and made it by far the largest and most successful so far. This is a free, non-profit event that is only driven by scores of people desire to keep arts and music on the streets on Montrose. This would not have been possible without the selfless and gracious help of:

Eddie, Steve Bundrick, Wes Wallace, Buffalo Sean, Eduardo Lopez, Tyler Barber, Sean Carroll, Shane from the Comic Zine Fest, Paul Holzhauer, Javier from Party Fone, Guy Schwartz, Tim Dorsey, Million Year Dance and the clean up crew, Mariana Lemeshoff, Boys and Girls Club, Jeff Storm, the myriad crackhead volunteers from the Montrose, and a dozen of other folks I am forgetting.

I get giddy inside when the new local residents who live in

stucco condos and drive by and give a look of disgust upon seeing the spectacle. Why crackers from Kingwood and Bellaire move to Montrose and expect a quiet, quaint neighborhood just baffles me. Let's do our best to keep Montrose ugly, loud, and most importantly: CREATIVE.

No thanks to the douchebagery of HPD and the 'Graffiti Task Force' for arresting one graffiti artist and hassling the rest of the Hieroglyphics crew. They were spraying on a non-permanent structure and still were fucked with. More info here:

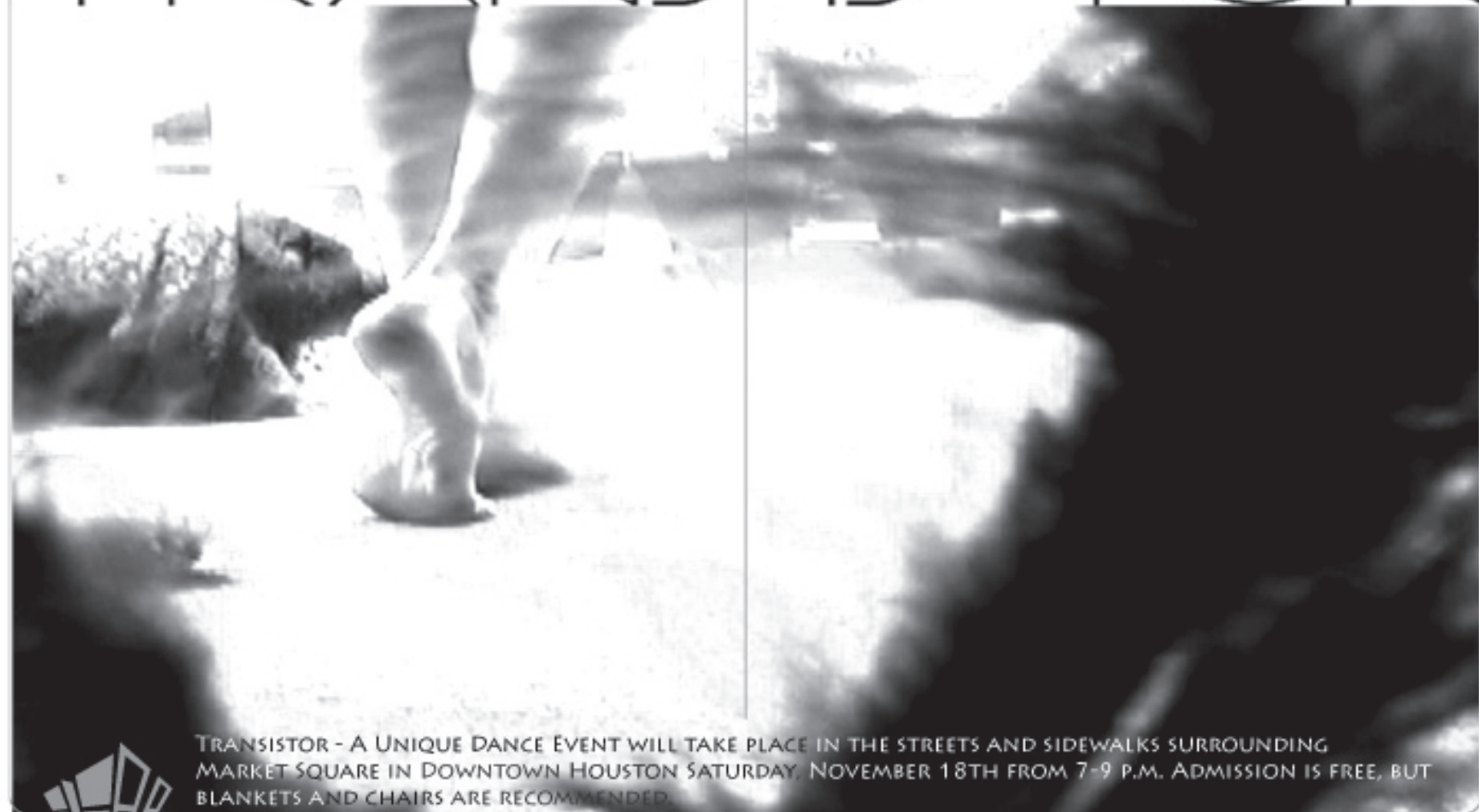
<http://houston.indymedia.org/news/2006/11/54003.php>

Thanks again folks—see ya there again in March.

—Editor



TRANSISTOR



TRANSISTOR - A UNIQUE DANCE EVENT WILL TAKE PLACE IN THE STREETS AND SIDEWALKS SURROUNDING MARKET SQUARE IN DOWNTOWN HOUSTON SATURDAY, NOVEMBER 18TH FROM 7-9 P.M. ADMISSION IS FREE, BUT BLANKETS AND CHAIRS ARE RECOMMENDED.



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Arts

DEBRIS: Not Yet...

Buffalo Sean

Check out Premium Goods (2416 Times Blvd.) over in the Village for a slew of artists trying to distance themselves from their schooling. I guess you could call them the House and Yard; a mix of works made in backyards and dining rooms out of the reach of studio influences. A more pointed example was last month's *Work is a Four Letter Word* at M2, here the group opens up to include a host of designs and styles. Jesse Edwards, YAR, Heidi Valdez, Failure, Derek Shumate, Eli Brumbaugh, Danny Gearing and more in a salon style show.

Barbara Davis may be very interesting this November 17th with Leipzig SELECT. Implying that this cream of the crop is handpicked, it seems that Sigmar Polke riffs and representational painting are on the menu- although I wonder what the School of Leipzig in Germany really holds.

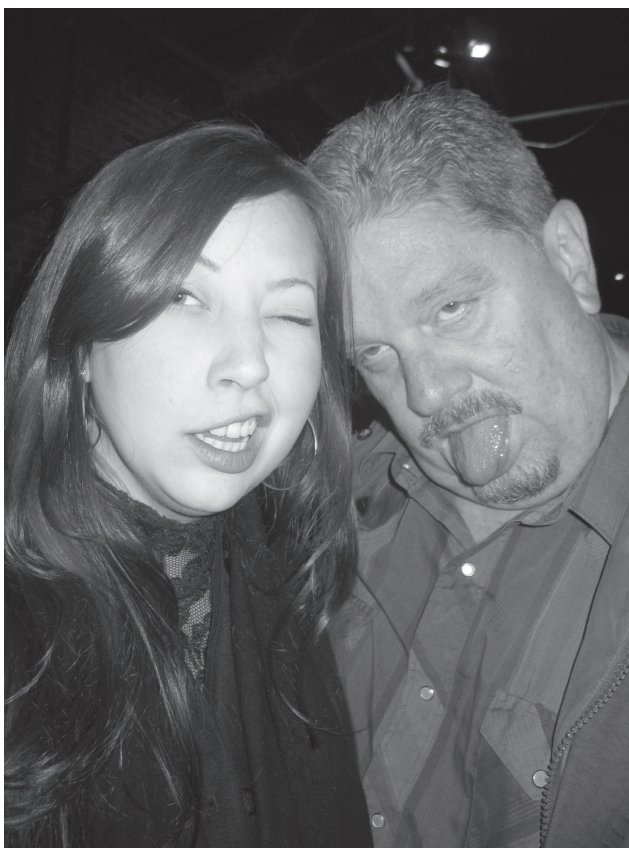
This February will bring a show of last year's Hunting Prize winner Francesca Fuchs to the CAM, look for Robert Pruitt in the basement this December after his show at Clementine in New York November 30th. The Manhattan gallery also shows locals Robyn O'Neil and Daniel Johnston.

Glasstire.com is holding a Warhol party December 2nd, the Factory Ball promises all the charm of a speed freak talking your ear off while your friend who came with you made out in the bathroom. Have fun staring at the writhing hippies in the corner! Aw, there won't be any of that- but rich people sure do get wasted when it costs them to get in!

Beer crits at Mackey pick off where BBAP's de-funct slide jams left off. If it has Beer and Criticism in the name you'd better hope this doesn't go too far. Howard Sherman and John Adelman hold court 7pm, Wednesday December 5th at Mackey Gallery (5111 Center St).

Stop by the Art Car Museum (140 Heights Blvd) sometime soon, you know you haven't been in a while- and that's too long. Katy Anderson, Patrick Medrano, Joyce Harlow, Shelly Long, and Andre Gandin wrap up the main space; new art cars too!

November 18th stop by the Artcrawl for their 14th year of neighborhood coagulation. Since 1992 John Runnels has been involved in the only artist-run event of its size in Houston; encompassing the East End, Diverseworks, and the Foundry to the north, and CSAW, Francisco and Preston Street to the south; this year you'll be able to drive by Runnels' installation of ambient blue light and seaworthy sculpture at Sabine Street on your way home!

**Leipzig Select**

Barbara Davis Gallery 4411 Montrose
through December 22, 2006 (713) 520-9200

**Impossible Exchange:
New Lens-Based Work from TX**

Lawndale Art Center 4912 Main
Through November 11. (713) 528-5858

**Ryan Geiger**

Rudolph Projects | ArtScan Gallery 1836 Richmond
Through November 25. (713) 522-2701

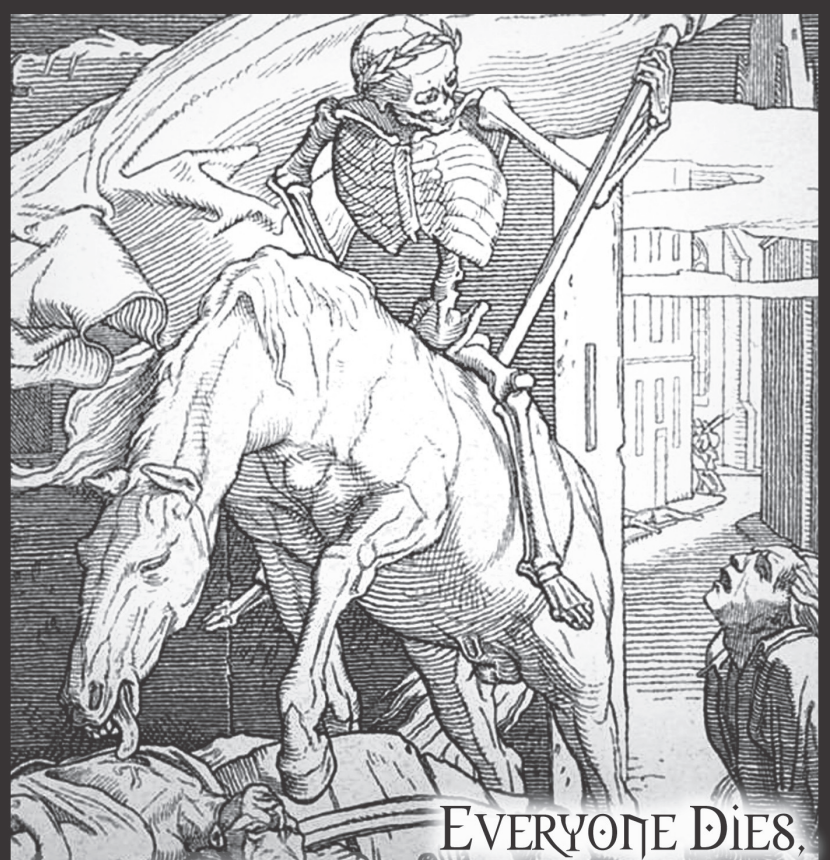
**New Gallery!**

Koelsch Gallery 703 Yale Street
Through November 26. (713) 626-0175

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Interviews
First born child
Commentary
Letters
Drawings
Comics

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Cinema of Cruelty

by Michael Bergeron

Babel

It's interesting how film as an art form appeases by making the audience feel good. But what about films that instead give us a cold slap of reality and expect us to learn from their tough love?

Specifically, *Fast Food Nation* examines the slaughter house conditions that lend credence to the phrase meat is murder. *Babel* demonstrates through parallel stories that humankind's collective inability to communicate in a common language dooms us to ignorance. *Running With Scissors* offers a cautionary tale of over medication and psychological domination. *Shut Up and Sing*, a documentary on the Dixie Chicks, equates free speech with tying a noose around your career. Even the PG-13 *Casino Royale* takes an undeniably sadistic viewpoint in the depiction of genital torture to the hero James Bond. It's the cinema of cruelty for the new millennium. Based on the theories of Antonin Artaud, the Theatre of Cruelty attempted to break the mirror of reality by revealing humanity's false perceptions. Moments like these are made for theater or books. In a similar manner, film directors with an occasional penchant for the profound, like Richard Linklater (*Fast Food Nation*) or Alejandro Inarritu (*Babel*), make films that show disturbing truths while applying the stylistic touches that have made them art movie household names. *Babel* cuts back and forth between

an American couple in Morocco, their (illegal alien) Mexican nanny and their children in San Diego, and a Japanese businessman and his deaf teen daughter in Tokyo. They're all connected by a gun and the bullet from same. Inarritu gets magnetic performances from his players. Gael Garcia Bernal plays a kind of sleaze his fans may not be used to, and Brad Pitt makes you realize that as a film actor he's always been better as part of an ensemble (*True Romance*, *Thelma and Louise*) than the main star. There are a lot of moral decisions on display in *Babel*, and at the end you're not sure if everyone has made the proper choice.

Fast Food Nation has a closing shot that is so sardonic it beckons the audience to think long and hard about what they've just seen. Not even *An Inconvenient Truth* hammered home its message so succinctly.

A fictionalized version of Eric Schlosser's expose of food consumerism (that itself inspired *Super Size Me*), this is one of the few American films that depicts life in the poverty spectrum with dignity. Workers at the bottom of the food chain are treated little better than cattle going to the slaughter. To make it's point, Linklater moves the film onto the killing floor of a meat packing plant in the third act. You definitely want to eat before seeing *Fast Food Nation* because you're not likely to have an appetite

afterwards. The film's distributor Fox Searchlight has its work cut out. How ironic is it that in one city the marketing company for Fox Searchlight outsourced duties on promoting FFN because they also represent McDonalds. Will Ferrell whose appeal I more than occasionally question, especially after his newest disappointment (*Stranger Than Fiction*), can at least rest assured that *Talladega Nights: The Ballad of Ricky Bobby* introduced the U. S. theatrical debut of Sacha Baron Cohen. Cohen has been in films, a voice in *Madagascar* is just one in a long list of credits, but his last big screen appearance, *Ali G. Indahouse*, was not released domestically. Cohen breaks through the obscurity of HBO and his *Ali G.* guise for *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*. There's evidently enough *Borat* footage that cutting room outtakes normally regulated to DVD extras are being sculpted into a television spin-off. Cohen has pre-sold his next movie project, a hairdresser character that he never breaks from, for \$40-million to a major studio. Before you get all gooey feeling sorry for Cohen also consider that he's romantically involved with Isla Fisher (*Wedding Crashers*, *Huckabees*). *Borat* has no place to go but up.

Unlike *Blair Witch Project*, a film where people were insisting

it was true weeks after it opened, the joke of *Borat* is knowing that Cohen's pulling the wool over the proverbial eyeballs. Still one has to see the obviously staged sequences like one where *Borat* attempts to kidnap Pamela Anderson at a Virgin Superstore book signing. Releases were signed and people were duped and those are the scenes that work the best. The biggest guffaws come from butt ugly moments although nothing equals the gross out levels of, say, the fluid gobbling antics of *Jackass 2*. Personally, the bear on the ice cream truck sequence was my favorite.

The film follows *Borat* in his rural village announcing he's going to America to put his newsworthy spin on things. Upon arriving in New York, *Borat* sees an episode of *Baywatch* and talks his obese manager into a trip to Los Angeles in order for him to meet Anderson. They lose all their money and end up strangers in a conservative land. High five.

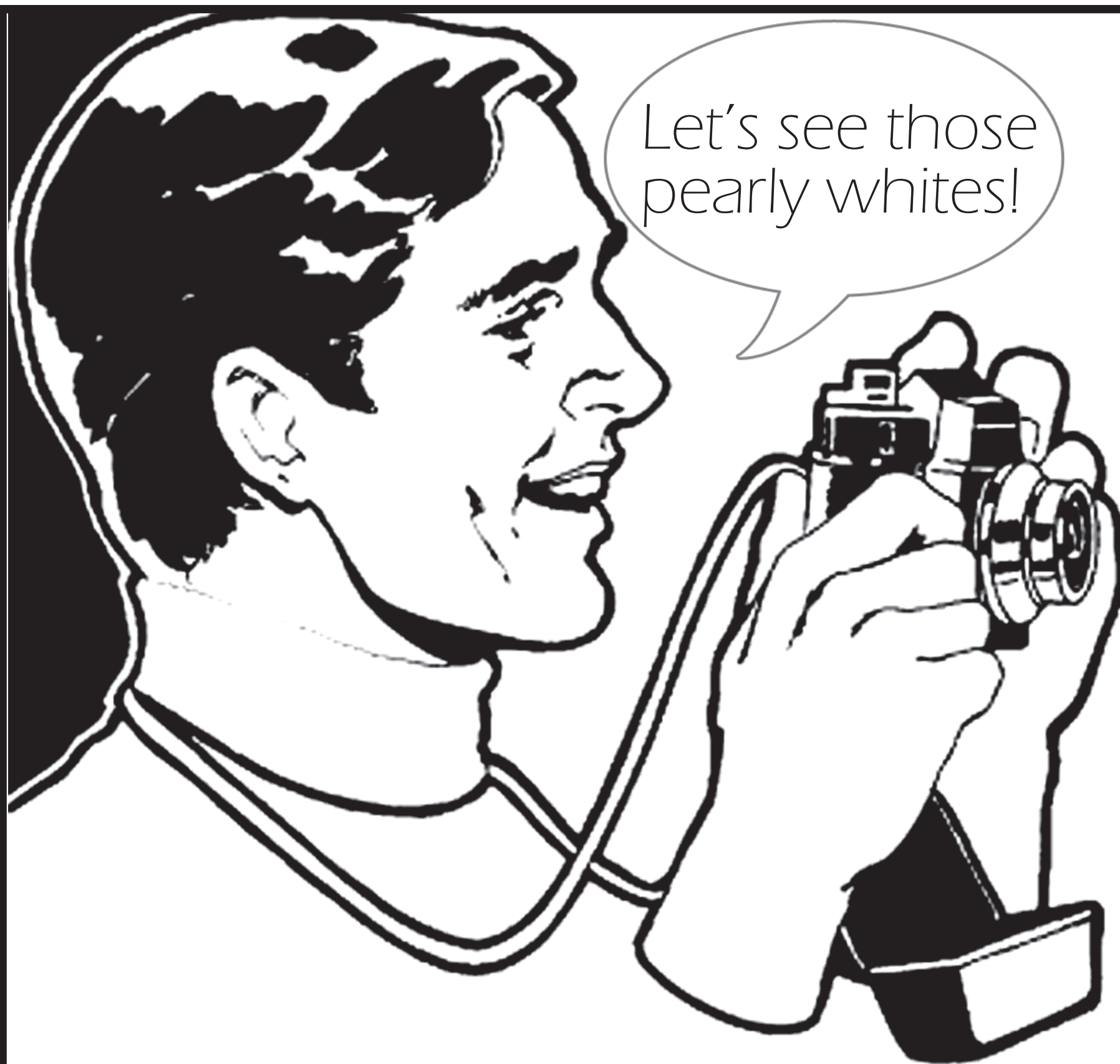
ALSO ON

It's appropriate that *Wrestling With Angels*, playing exclusively at the Angelika, unwinds across the street from Houston's Alley Theater. This straight ahead documentary about writer Tony Kushner takes viewers behind the scenes on the set of *Angels in America* (directed by Mike Nichols for HBO), and

for rehearsals and performances of plays and readings that Kushner has penned since 2001. Watching Marcia Gay Harden perform as Laura Bush, a magazine piece written by Kushner, shows the many levels that his text offers. Other performances include a bookstore appearance with Maurice Sendak and the play *Homebody/Kabul*.

Bobby, the film about Robert Kennedy, written and directed by Emilio Estevez far exceeds anything he has helmed before. There's so much positive emotion bottled up in this film that I can see it being rapidly recognized as one of the year's best when it opens in late November. One would have to go back to Robert Altman's *The Player* for a film with such a star-studded cast. *Bobby Kennedy* is only heard (we see an actor playing him but from the back) and the film really isn't even about him. But then again it's the hopes and dreams of a now remote era that RFK epitomized that makes *Bobby* so compelling.

Christopher Guest rules the market on pseudo documentaries, and *Best in Show*, concerning the antics behind the scenes at a dog contest, gets better with age. *Best in Show* unwinds November 25 & 26 (Saturday and Sunday) at 5 p.m. at the Museum of Fine Arts, Houston.



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MUSIC

OH HONEY, OH PLEASE, IT'S JUST A MACHINE

Kwame M. Anderson (no not that one)

RIP ED BRADLEY
GO DONKEYS!!!!!!

I'll be honest, my internet has been down, I haven't heard a lot of new albums, I've been swamped with work and bills and domesticity, and what I have heard? Well...I don't know...anyway, I'm trying to straighten out my shit, and I will return (hopefully on time) with my next article, and I'll have some records to pump up, or at least the last thing I've heard, and maybe by then I'll have heard that new Joanna Newsom CD, YS (Drag City), which I hear is great, and maybe that new White Magic album will be out, I think the Clipse album will be out (can't wait, it'll be the album of the year, it will) and also that new Young Jeezy will be out, so we'll see. Oh, and the new Jay Z, but fuck that, how do you become president of Def Jam, release numerous albums, let them all flop, and then come out of "retirement" to save your ass. I bet his album will get promotion, but he's all excited about Chris Martin and Gwyneth Paltrow, and doing videos will Dale Earnhart Jr. and he lets one the best albums of The Roots career, Game

Theory, flop? I'm with Cam'ron, fuck Jay Z!

SHOWS

11/17/06

LES GEORGE LENINGRAD The Proletariat

Les George Leningrad makes kind of electronic post rock no wave avant-garde music if that's an accurate description. Its sort of a 'you may or may not' like it kind of thing depending on your musical sensibilities. I've seen them perform opening for Trans Am and the grooves are good and it works a little better visually. They have an entertaining presence, and the Gang Of Four herky jerky-ness is good, but can get old, unless that's your bag, which it might be, and in that case this will be your cup of tea, or bottle of Lone Star or whatnot. UME opens and that's always good.

11/24/06

LADY SOVEREIGN The Meridian

Lady Sovereign gets a lot of publicity based in the fact that Jay Z signed her after one audition, and what exactly does that mean? Bono was probably like, "This girls is fooking great man, you should sign her, to that thing you're over." But, let me not hate, her single "Love Me Or Hate Me," or something like that, was real big on TRL and when I'm checking for the official hip-hop shit, I'm watching TRL. She's been called the female Eminem, and once again, you can tell the PR machine is really on top of it. Jay Z, Eminem, and TRL?! Let's run to this one...I have heard a few of her tracks...so yeah, she's coming to town...

12/2/06

PARTS AND LABOR The Proletariat

I saw Parts And Labor a few years ago and it was very good. Noisy rock, but not necessarily without good melody, in fact, they have this James Brown call and response thing I was digging (or they did when I saw them). The songs are brief and powerful, which is what you like songs to be, unless you like long and powerful songs, which can happen, but I heard that a person's attention span matches with their age, which means after 31 minutes, I'm done, or six 5 minute intervals, or fifteen 2 minute songs, or however that works. Parts And Labor released a split EP with Tyondai Braxton, and you should get that. I remember being kind of stoned at the show they played, and someone let off some fireworks, and TV On The Radio also played that show, and I remember after it was over, I was hungry and impressed, and for me it's usually one or the other, so...you know...it'll be good I'm sure.

ALBUMS I LIKE RIGHT NOW

THE ROOTS - *Game Theory*

(Def Jam)- so so slept on, but so so good

PAVEMENT - *Wowee Zowee*

(re- release on Matador)- same album, unreleased tracks and b-sides, concert songs, and it's from perhaps the greatest album from the greatest band of the last ten years.

ARCHIE SHEPP - *The Way Out*

(Impulse)- the title says it all

GINUWINE - 100% (Epic)- he brought sexy back like six years ago, isn't Justin Timberlake from Memphis, like Elvis, I see a connection here...

SPOON - Telephono (Matador)- oh to be young again...



Wolfmother
11/28 @ Meridian



Spain Colored Orange
12/2 @ Numbers



Los de Verdad
11/25 @ Rudyard's



The Low Ends
11/18 @ Super Happy Fun Land



The Black Keys
12/10 @ Numbers



Savoy Special
11/25 @ Last Concert

THE UNDERWORLD

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Movie Screening of
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"No Way Out of Texas"
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THUR. - NOV. 16
SHE WANTS REVENGE W/
PRETTY GIRLS MAKE GRAVES

FRI. - NOV. 17
MASTERY W/
ETERNITY BLACK
DEEP ABOVE SURFACE
COURSE OF RUIN
KILLING IN APATHY

SAT. - NOV. 18
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DISCO & CLUB CLASSICS
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WED. - NOV. 22
THE HUSH SOUND W/
MURDER BY DEATH
THIS PROVIDENCE
THIS IS ME SMILING

THUR. - NOV. 23
SKID ROW W/
KING'S X, NASHVILLEPUSSY
MARDO. STRIDE

FRI - NOV. 24
LADY SOVEREIGN

SAT. - NOV. 25
SANTOMOJO MUSIC FESTIVAL
FEATURING TONS OF BANDS-
CHECK WEBSITE FOR LINEUP

SUN. - NOV. 26
GWAR W/ THE RED CHORD

MON. - NOV. 27
THE ORIGINAL L.A. GUNS W/
TRACII GUNS
W/ THE BULLET BOYS

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WALTERS ON WASHINGTON

+++++

MONDAY 13TH, 2006

THESE ARMS ARE SNAKES
W/ MOUTH OF THE ARCHITECT,
THE NORTH ATLANTIC

+++++
WEDNESDAY 15TH, 2006

LEFTOVER CRACK
THE SAINTE CATHERINES
DEAD TO ME
I AM WOLF
O PIONEERS!!!

+++++
THURSDAY 16TH, 2006

THE PLOT TO BLOW UP THE
EIFFEL TOWER
(FINAL HOUSTON SHOW)
W/ GOD'S TEMPLE OF FAMILY
DELIVERANCE, BLADES

+++++
FRIDAY 17TH, 2006

THE ELECTED
W/ MARGOT AND THE NUCLEAR
SO AND SOS,
WHISPERTOWN 2000

+++++
SATURDAY 18TH, 2006

CATTLE DECAPITATION
DAATH
SCHOOL GIRL KNIFE FIGHT
FIGHT PRETTY
GYSTE

+++++
SUNDAY 19TH, 2006

ANATHALLO
W/ PAGE FRANCE, BY THE END OF
TONIGHT

+++++
MONDAY 20TH, 2006

SPITALFIELD
W/ PUNCHLINE, VALENCIA,
PEACHCAKE

+++++
FRIDAY 24TH, 2006

WILL TO LIVE
DIE YOUNG
KNOW THE SCORE
SUDDEN DEATH

+++++
SATURDAY 25TH, 2006

THE JONBENET
CHUCK RAGAN
FIGHT PRETTY
I AM WOLF
FIRE AT WILL

+++++
SUNDAY 26TH, 2006

STRAYLIGHT RUN
W/ MATT POND PA, STREET TO
NOWHERE

+++++
THURSDAY 30TH, 2006

INDIAN JEWELRY
W/ THE KIMONOS, A PINK
CLOUD, INOCULIST

+++++
SATURDAY 9TH, 2006

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MAGAZINE PRESENT:
THROUGH THE EYES
OF THE DEAD,
FROM A SECOND
STORY WINDOW,
THE ACACIA STRAIN
LIGHT THIS CITY

+++++

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Organ Failure

All Over

By Samuel Barker

There is something to be said for the freedom that comes with doing music for yourself. There is a luxury a band out working for a label will never have, the ability to create a picture much like the individuals who make up the band. There is no having to stick to a preset formula or hold to an idea of what is expected. On *All Over*, Organ Failure grasps the idea of non-conformity and runs with it.

The first song, "What We Really Want To Do," begins with a touch of funk, while the next song, "Devil Why Must You Pursue Me," borrows from folksy, Celtic influences, and "Worms" sounds like something from an old jazzy swing club. This is the mood that follows the whole CD: the utmost expression of whatever crosses the minds of the musicians that make up the band.

Nothing is left untouched. Music reminiscent of children's television shows are in abundance. The ability of this band to explore every avenue of music makes it all come together perfectly and somehow make sense.

Considering that the members of this band are the minds behind local club Super Happy Fun Land, there should be little surprise at the eclectic nature of the music in the CD. Night

after night of watching bands and performance artists of every genre and idea set play on the same bill will definitely open up your mind to any possibility under the sun. That's what you'll find on this CD, a full view of what the band wants to do.

Oh, yeah, and there are some covers on the album. A heart-wrenching version of "Folsom County Blues," recreated by Cookie Monster and titled "Cookie Prison Blues," pulls you near to tears of mixed laughter and sorrow. A folksy/Celtic-sounding recreation of The Clash's "Rock The Casbah" gives the old standard a fresh sound while making the song sound great. Then the cover of "Boom, I Got Your Boyfriend" just has to be heard — there's nothing I can really say to do it justice.

If you're a fan of produced rock bands that follow a specified path, this album is not for you. It will leave you confused, afraid, and possibly bummed out. If, on the other hand, you enjoy music that's made for the love of music and doesn't spend a lot of time trying to be polished, clean, and produced to no end, this album will get your motor running. Sure, there are a few spots where the insanity reaches uncomfortable levels, but the balance is good enough to earn high marks.



Organ Failure plays newly re-opened Notsuoh's November 24th

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**Poets
Fady Joudah
Marian Haddad**

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INPUT

GAIN 1

GAIN 2

VOLUME

TREBLE

MID

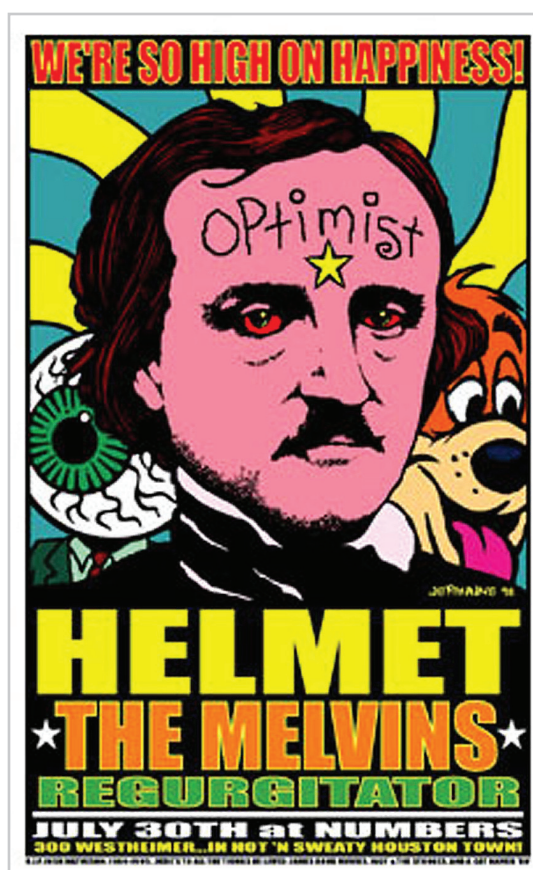
BASS

con

Mr. Rogers Leaves the Neighborhood

World Renowned rock poster artist Jermaine Rogers flees Houston before it is too late
By Omar Afra

What more can we endure? Helios shuts down. Cops brutalize music-goers at Walters. And now, Jermaine Rogers, arguably Houston's most notable homegrown artist, is moving away for the quieter, cooler landscapes of Colorado. Jermaine is known worldwide for his highly recognizable rock poster art characterized by iconoclast images and his own brand of hand drawn line art. Many Houstonian's are ignorant of how integral this city is to the modern poster art scene having produced the like of Jermaine, Uncle Charlie and a host of copycats.



Free Press Houston's owes an enormous debt of gratitude to **Jermaine** for his mentorship early on as he graced several of our initial covers





Jermaine derives much of his inspiration from his expansive knowledge of ancient scriptures, 'inner earth theory', and his general pulse of the underground and all things subversive.'

Having grown up in Houston and bred on the local scene, Rogers has maintained Houston as his home despite his work reaching worldwide acclaim and being recognized by the Rock and Roll Hall of Fame. Having created artwork for such bands as Radiohead, Deftones, Mars Volta, Tool, Neil Young, Tori Amos and scores of other monumentally important musicians of our time, Jermaine is a hometown hero that will continue to inspire artists long after he moves away from this town. Free Press Houston's owes an enormous debt of gratitude to Jermaine for his mentorship early on as he graced several of our initial covers, gave me several scholarly scolding, and inspired us with his matter

of fact insights. Why he helped out such a broke, ragtag group of neophyte publishers so early is beyond me. He either really cares about the scene or we just became a thorn in his side. I hope it is a combination of the 2. One noteworthy experience I had with Jermaine goes 'something' like this: While working on a cover for Free Press' series on meth-amphetamine abuse in the Montrose, Jermaine's power and computer goes out inexplicably. Turns out, his neighbors house caught fire. I happened to drive by as this was happening and helped Jermaine spray his house down with a garden hose to ward of the very close, impending flames. Luckily, he did not lose all of his work on his

computer that sporadically shut off. So after avoiding a fiery doom for himself and much of his artwork, Jermaine commemorated the incidence with a small piece of smoke emanating from the near finished image on our meth-story cover. But like all his work, it was inspired. You would think he uses psychedelics to conjure up such strange images but Jermaine derives much of his inspiration from his expansive knowledge of ancient scriptures, 'inner earth theory', and his general pulse of the underground and all things subversive. Besides all this, Jermaine is a plain nice guy and he will be missed. He says goodbye with this cover of his as a gift to Houston. Hopefully, it won't be his last.

Thanksgiving Eve - Wed. 11/22

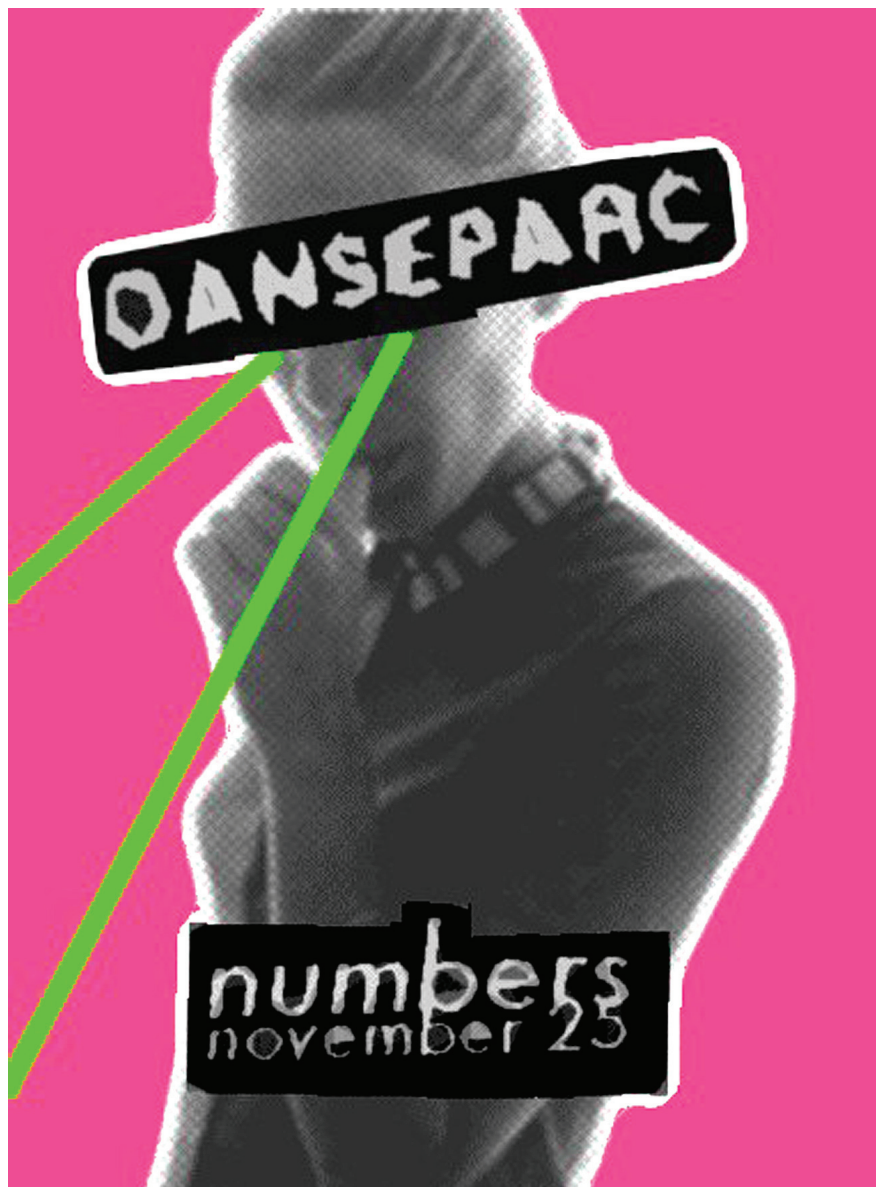
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NUMBERS

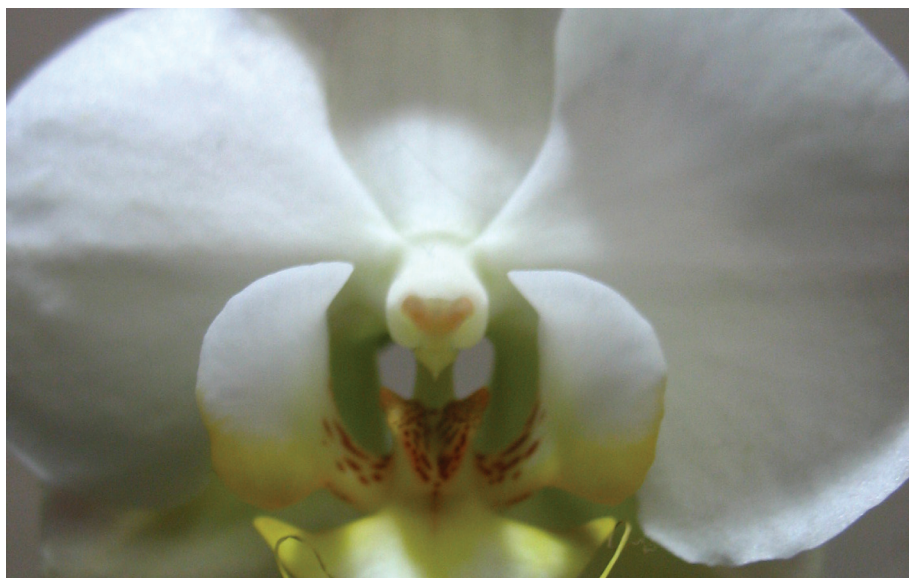




ARTCRAWL



Six Reasons to go to the 14th ANNUAL ARTCRAWL 2006!



It's Fun

Over 100 artists and non-profit organizations in 20+ warehouses are opening up, November 18th, 2006, and making their treasured territory accessible to all. Join in and see how this city really ticks!

It's Free

Art, Artists, and maybe a drink and a snack! Our event is always free to the public and free to the world!

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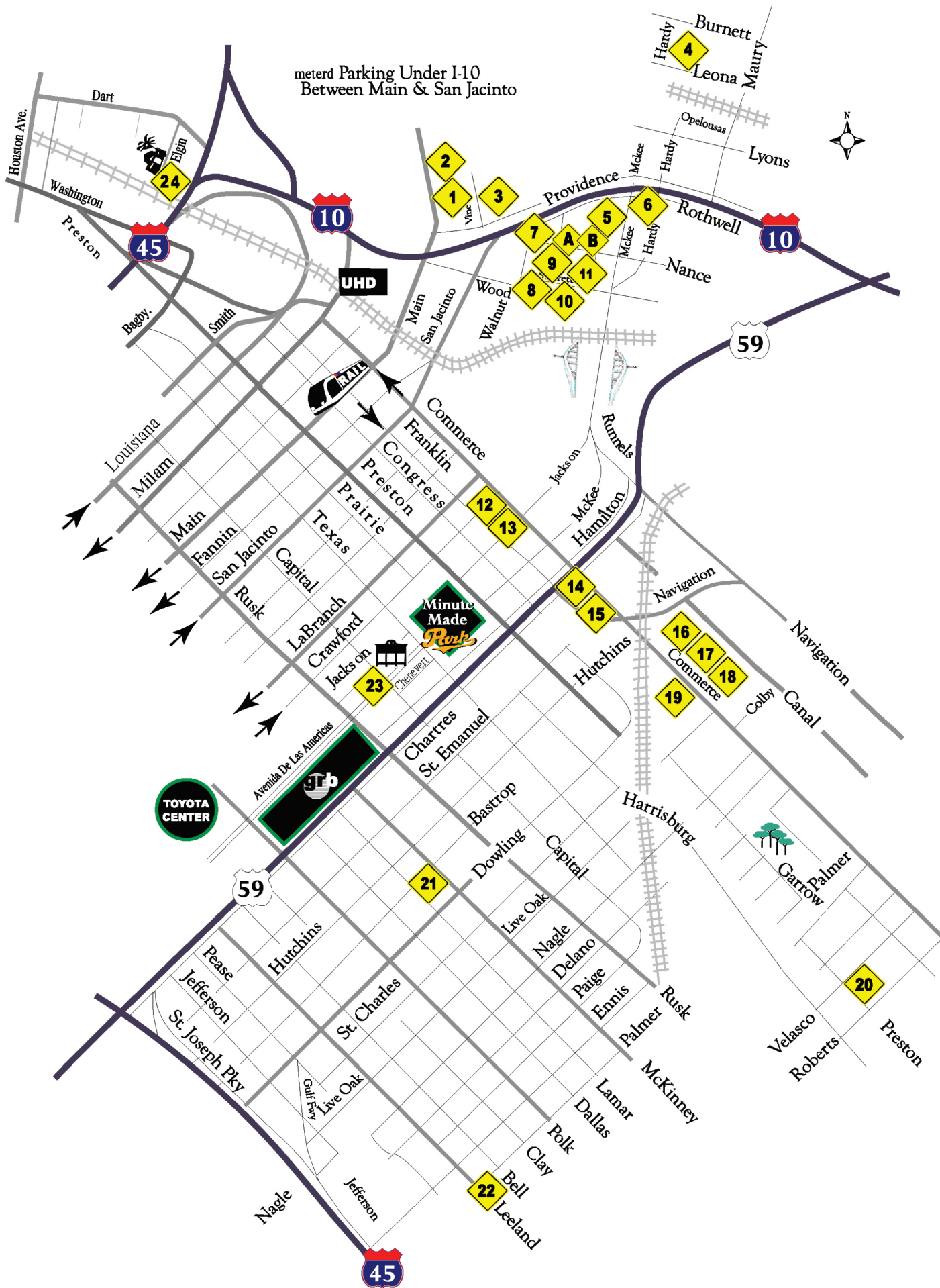
*Parking

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Downtown Houston, Texas

Saturday, November 18, 2006 2pm-9pm



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1113 Vine Street
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1116 Naylor
- 3 The Docks
1107 E. Freeway
- 4 Houston Foundry
1712 Burnett
- 5 Atelier Jacquinet
913 McKee
- 6 Visker Studios
910 Hardy Street
- 7 Fifth Ward Hotel
1206 Nance
- 8 Mother Dog Studios
720 Walnut
- 9 Erie City Iron Works
1311 Sterrett
- 10 Dakota Lofts Gallery
711 William
- 11 Bienville Furniture Co.
1355 Sterrett upstairs
- 12 Eller Wagon Works
101 Crawford St.
- 13 Western Electric
Warehouse Building
100 Jackson Street
- 14 Studio Twenty Twenty
2020 Commerce
- 15 Gribble Stamp Building
202 Emmanuel
- 16 Bootleg Studios
2301 Commerce
- 17 CSAW
3215 Commerce
- 18 Benner Studios
2355 1/2 Commerce
- 19 Misfit Studios
2220 Commerce
- 20 Preston Warehouse
Art Studios
3200 Preston
- 21 Francisco Studios
2300 McKinney
- 22 Southmore House
3107 Leeland
- 23 Parasol Project
Avenida de las Americas
between Jackson and Rusk
- 24 Elder Street
Artist Lofts
1101 Elder Street
- American Consumer
Consortium
Shuttles

A Dharma Cafe'
1302 Nance

B Last Concert Cafe'
1403 Nance

+Tech-knowledge

Video game news bites for the hopelessly hip
By Tyler Barber

Review: Gears of War

You get to Saw People in Half with a Chain-saw Machine-Gun

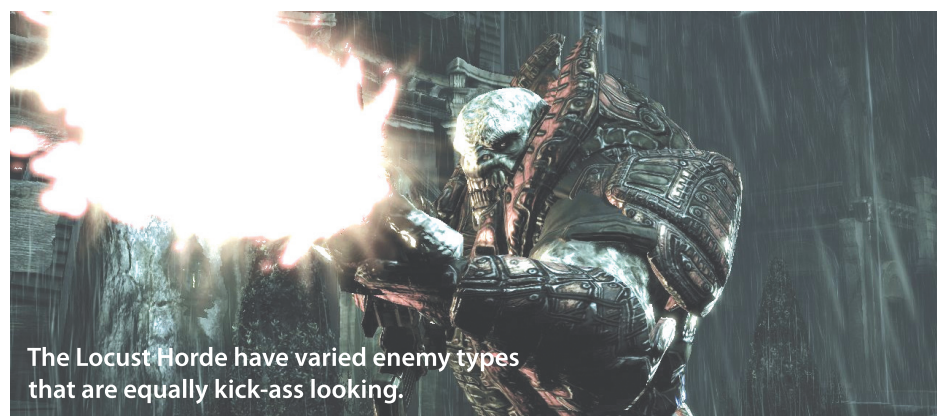
did I mention you saw people in half with a fucking chain-saw machine-gun?

score: **+A**

The first two minutes of *Gears of War* are shrouded in darkness, hiding the most hyped aspect of the game: its graphics. However, once you emerge into an open courtyard, the beautifully sculpted carnage of *Gears* sets the tone for this post-apocalyptic action game. Throughout the game's story mode and in its online-multiplayer counterpart, the grand, London-esque environments never recycle. While the landscape serves up plenty of eye-candy, the character models are OMFG-gorgeous (not gay). Humans have detailed pores, wrinkles and facial hair with armor that is textured to look like you've been fighting a war for years. In multiplayer, when you can play as either the Locust Horde, or the Human COGs, choosing a Locust character shows you up close how vile and visceral the antagonists are. A bit of warning, peep the Mature rating on *Gears*' box as this game turns the gore-o-meter up to eleven. My girlfriend even gagged a bit as she watched me saw a Locust in half. Couple *Gears* with a high-definition TV and you've got a red-light-district-cornucopia for the graphic-whore in you. Don't have that HD TV yet? Don't fret, this game translates beautifully on regular sets. Graphically, *Gears* raises the bar disappointingly high for the 360 (I doubt that any 360 game will satiate our visual palette for at least a year), but did I mention it plays even better than it looks.

Comparisons to Xbox's other megaton hit, *Halo*, are inevitable. Like the first *Halo* installment, *Gears* has nailed that perfect simplicity. When you start *Gears* it's not like you'll be overcome with orgasmic seizures from the spectacular gameplay. Rather, it's much more subtle than that. Teaming a very simple cover system (A button does all movement from taking and exiting cover, to dodging) with a perfect 3rd person-over-the-shoulder view (a la Resident Evil 4) create the perfect canvas for an immersive experience where even reloading is engaging (see side bar). While there are plenty of comparable elements between the aforementioned *Halo* and *Gears*, the pacing differences between the two are so vastly different that it may serve as the reason why *Gears* may not see the popularity of the *Halo* series. You will not survive in *Gears* if you play it gung-ho like you would with *Halo*. Instead, substitute "stop-and-pop" gun-play for *Halo*'s strafe and circle tactics. Taking cover will also heal your injured character, which provides the team work and flanking mechanic that works so well in both the story mode and online play. Online, you'll have to pin down foes in small-symmetrical maps while a buddy works his or her way around to flank and take out your opponent. Still, once an opponent is downed, they are not out (unless you exploded their head with the sniper rifle, or sawed them in half with the chain-saw). At this point you can deliver the ultimate humiliation to an online foe by enacting special close-range kills (the curb stomp, for example, follows a simple, gruesome equation: concrete + head + foot = bloody face salad).

As mentioned, there is a chain-saw in *Gears*, and it's conveniently attached to the Lancer Assault Rifle. A warning: you'll shriek like a girl for all to hear when an online opponent sneaks up on you and saws you in half. Likewise, the reverse scenario will have you doing your best touchdown victory dance. Weapon types in *Gears* are few, but perfectly balanced. The Lancer Assault Rifle is the default weapon and is the go-to weapon for suppressing fire. The shot-gun is perfect for exploding an enemies' faces close-range and grenades are detailed with an on-screen indicator projecting its trajectory for accurate dismemberment. The sniper rifle is well balanced with a one bullet clip (fire one shot, and its Active Reload time). Other fun notables



The Locust Horde have varied enemy types that are equally kick-ass looking.



A typical, frantic shoot-out in *Gears*.

are the Hammer of Dawn and the Torque Bow. The ladder uses satellite GPS to focus a blast of energy that incinerates opponents lurking behind cover and the former is a bow-and-arrow like weapon that sticks to walls or players just before exploding violently.

The story arch is passable with character archetypes that entertain in a stereotypical way. How many games cast the Black guy as the bad-ass-gung-ho-comic-relief? There's also the stereotypical loyal-yet-dependent-side-kick Hispanic guy, the annoying-nagging-blondie with raver-goggles White dude, and the tired-southern-military Colonel. The game's protagonist, Marcus Fenix, also suffers

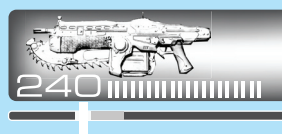
from the typical videogame war hero syndrome: grizzled, dishonored, and sounds like Chris Farley. Though, just like with porn, you won't buy this game for the story.

Ultimately, there's little not to like about *Gears*. Not since *Contra* (NES, and Super NES) has there been such a fun cooperative shooter. In fact, *Gears* is a game built to play with a buddy; a game that puts you and a friend through the grind of war to come out the other end with nerves shot, and adrenaline pumping. Bottom line, this is the most important game for the Xbox 360 for the foreseeable future. And, it's the only game that has me saying "*Halo* who?"

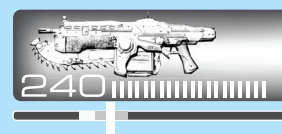
+ The Active Reload system

When your clip is empty you can perform faster reloads with Active Reload. Pressing the reload button once executes the standard reload, but pressing the button a second time at the right moment, (indicated by the slider bar) will reward a success, perfect, or failure reload. A perfect results in a faster reload with bullets that do more damage, while a success gives only a faster reload. But be warned, a failure will jam your gun, leaving you vulnerable, and cussing for a short time.

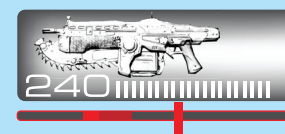
In active reload, your heads-up-display has a slider bar that moves left to right with dynamic speed—stressing precise timing.



+ perfect

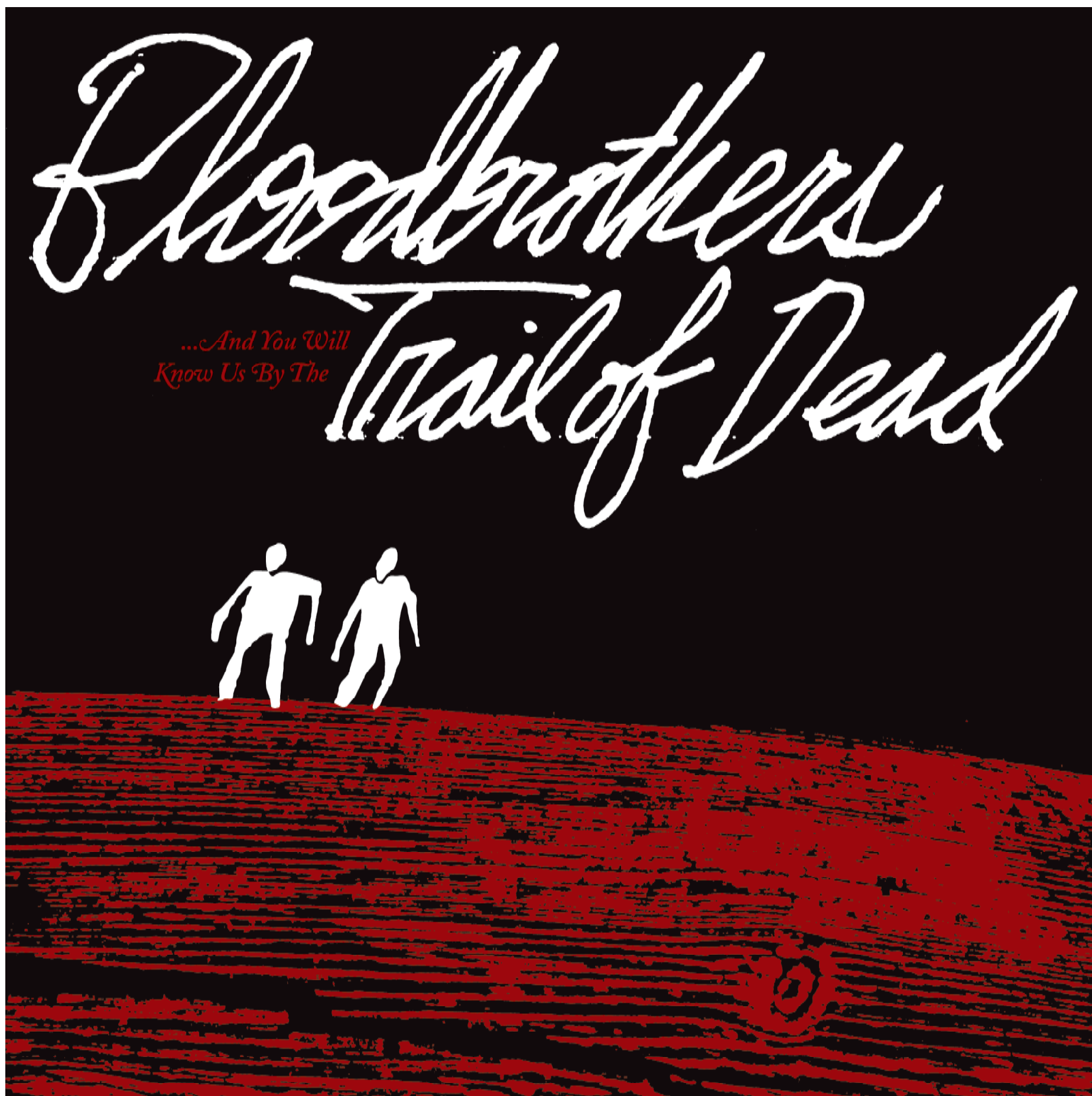


+ success



+ failure

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Metal Moment November: Machines at War

By Jeff Storm



My pick for the most kick ass live performance of 2006 went down just the other week as part of the Machines at War tour. Although it was Fear Factory's tour, it was Suffocation and Decapitated that totally blew me away with the two most brutal sets of 06'. Decapitated opened the show with an energetic and seemingly flawless set, which is no surprise to me. Every time I see Decapitated they deliver an even more solid performance than the time before. They ripped through songs off of their newest release Organic Hallucination, which is excellent, and they even dipped into material off of their first major release, The Winds of Creation. They ended with the best known song 'Spheres of Madness' off their Nihilism release, which finally got a pit started. It's not that their prior songs didn't warrant a pit, it's just that Decapitated is a band that is so entertaining it's hard not to stare in awe while they play. Decapitated never disappoints!

Hypocrisy was up next and I was hopeful that they would pick more up tempo songs to do live or at least play a bunch of tracks off of Virus, the band's latest. They came out blazing with the first few songs and then they proceeded to put me to sleep as they've done so many times in the past. As much as I respect Peter's work I wish he would create a set list that didn't bore the crap out of me!

Suffocation came on and totally tore Warehouse Live apart! Any band having to perform along side Decapitated really has to bring their A-game and Suffocation brought it and then some. It's seldom to see a band these days that sound better live than recorded, but somehow Suffocation makes the impossible happen and is actually heavier live! The band was tight as hell, Mike Smith's blasts were loud as fuckin' ever, and the overall energy of the band seemed to radiate throughout the entire audience. Ter-

rence Hobbs' lead guitar work was fluid and just as precise as Decapitated virtuoso Vogg, which is no small feat. Not to mention front man Frank Mullen's ability to control the crowd was uncanny and the refreshing thing about his performance was that he seemed to be really into it. I know I might be ousted of the metal community for this but seeing a death metal singer have fun on stage and smile was a good change of pace compared to seeing the evil charade over and over. All in all, the combination of Suffocation and Decapitated was one of the most fun nights I've had at a show all year, so sorry if you missed it!

Speaking of fun shows, don't forget to go see Gwar at the Meridian on the 26th, they'll be sure to play lots of songs off of the new Beyond Hell album, which is without question the heaviest Gwar album ever, don't miss it!

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World

Janitors File More than a Dozen New Charges Against Cleaning

Contractors for Illegal Firings, Threats, and Harassment

By them those

Cleaning contractors in Houston have unleashed an unprecedented campaign to punish workers who support the union or who are on strike. Since the strike began on Monday, October 23, at least 14 janitors have been fired for deciding to strike, and dozens of others have been threatened, harassed and intimidated for participating in union activity.

To date, janitors have filed thirty-five charges with the National Labor Relations Board (NLRB) for illegally retaliating against employees who've formed a union with SEIU.

"All I ever wanted was to have a better life and to be able to afford the basic things all families need," says Mateo Portillo. "But I was fired for speaking out for a better future for myself and for other hard-working families in our city."

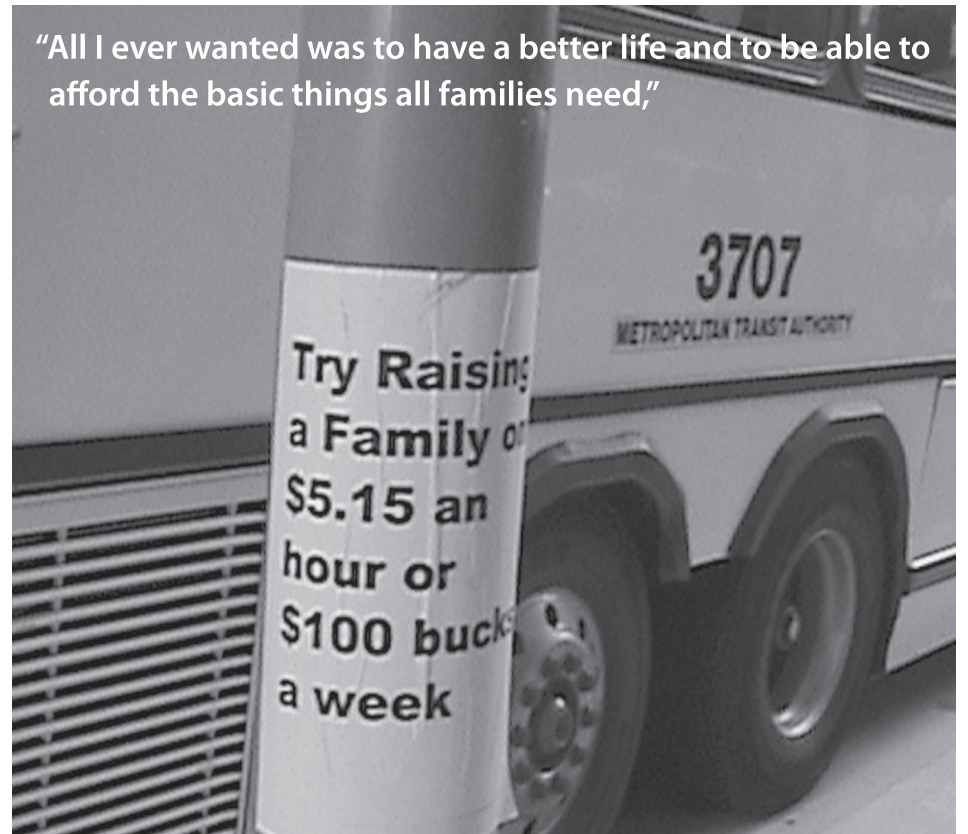
"Given two options, one that would put all of Houston on a path to a better future and one that continues to deny basic civil rights to people on the bottom, the cleaning companies seem to have chosen illegally to intimidate and coerce hard-working janitors," says the Reverend

David Meeker-Williams. "This is not our Houston."

More than 1,700 janitors are on strike in key buildings in Galleria, Greenway Plaza, and downtown Houston. Janitors who clean the majority of Houston's office space have among the lowest wages and benefits of any major city in the United States—earning an average of \$5.30/hour with no health or other benefits for almost exclusively part-time work. Since forming a union with SEIU last year, more than 5,300 janitors have been seeking a raise to \$8.50/hour, more hours, and health insurance in contract talks with the city's five largest cleaning companies, ABM, OneSource, GCA, Sanitors, and Pritchard.

Houston janitors walked off the job October 23 when the national cleaning companies they work for refused to bargain in good faith, and instead launched a campaign to fire and intimidate workers who spoke out for job improvements. For more information, go to houstonjanitors.org

"All I ever wanted was to have a better life and to be able to afford the basic things all families need,"



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I've heard a lot of banks offering "free checking." But then, they all have different ideas of what "free" means. For example, WaMu offers free checks for life, but other banks don't. What do you think a bank really means when they say "free"?

- Dumbfounded in Dallas

Dear Dumbfounded:

It means they want to go out of business. Actually, I have no idea. Are you sure it was a bank? Maybe you only thought it was a bank,

but it was really your next-door neighbor's garage sale. I can't imagine any God-fearing bank manager offering services for no cost and actually meaning it. Hogwash!

Dear Bankers Pen:

I'm in a real pickle here! I'm a bona fide cat lover, but my husband has severe cat allergies. He starts to sneeze and his throat closes up if he's within 200 yards of a cat, bless his heart, so I've learned to live without felines in the house. But my sister, who lives across town, just adopted the most adorable

pair of kittens ever. After antiquing on weekends, I'll follow her to her house and play with her kitties. Then, as soon as I walk through the door at home, my husband goes into a sneezing fit and accuses me of bringing cat hair into the house. I don't want to hurt him, but I can't help my love for these adorable little creatures. Is there any help for me?

- Hopeless in Houston

Dear Hopeless:

Shut up. Just shut up.

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3200 Carr St. Houston, TX 77026 www.houstontx.gov/health/BARC/index.html
Located 5 minutes from downtown, exit Collingsworth from 59 N.

Harris County Animal Control (281) 999-3191
www.harriscountyhealth.com/countypets2/index.htm
612 Canino Road Houston Texas 77076
Located in Northwest Houston, just west of the Hardy Toll Rd.

Citizens for Animal Protection Shelter (CAP) (281) 497-0534
11925 Katy Freeway, Houston www.cap4pets.org
Located on the west side, between Kirkwood and Dairy Ashford, I-10 (E. bound)

Houston Humane Society (HHS) 713-433-6421
14700 Alameda Rd. Houston, TX 77053 www.HoustonHumane.org
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Will the Democrats Become Part of the Problem?

By Paul Craig Roberts

It only took six years for Americans to comprehend George Bush and the Republican Party and to realize that the Republicans were not leading America in any promising directions.

Exit polls and interviews with voters across the country by CNN political analyst Bill Schneider show that the November 2006 election was a vote against both Bush and the war in Iraq. Schneider reports that voters did not even know the name of the Democrats for whom they voted. Voters said: "I am going to vote Democrat, because I don't like Bush, I don't like the war. I want to make a statement."

I believe that voters recognized that the peril of one-party rule is that political accountability exists nowhere except at the ballot box. With the Republican built and programmed electronic voting machines, even accountability at the ballot box was disappearing. Americans realized that they had made a serious mistake giving power to one party, and they rectified it.

With Republican control of the legislative branch ended, Pentagon Secretary Donald Rumsfeld was immediately swept from power. With the troops, generals, and the service newspapers calling for Rumsfeld's head, only the delusional warmonger, Vice President Richard Cheney, wanted to keep Rumsfeld in power.

It was a battle that Cheney lost. Cheney's defeat is an indication that reality has elbowed its way back into Republican consciousness, pushing hubris and delusion away from the control they have exercised over political power.

The lust for unbridled power proved to be too strong a temptation for normally cautious Republicans. The Republicans waved the flag and shouted "terrorist sympathizer" at every civil libertarian who attempted to defend the US Constitution, the separation of powers, the Bill of Rights, the Geneva Conventions' proscriptions against torture, and America's reputation from a nazified US Dept of Justice (sic) and a president who behaved—with the approval of Republicans—as if he were above the law. In violation of his oath of office, Bush used signing statements to negate laws passed by Congress, not with a veto, but with his personal opinion. Bush, thus, elevated himself above the rule of law that has protected America from becoming a tyranny and made a mockery of the separation of powers that are a foundation of American liberty.

Americans may not have understood this as clearly as the Founding Fathers did, but the people recognized, however dimly, a problem and exercised corrective action. The question now is: what will the Democrats do?

The Democrats clearly have no mandate for their pet issues of gun control, homosexual marriage, and higher taxes—especially at a time when the average American is deeper in personal debt than at any other time in history and jobs are being offshored at a rapid rate destroying the economic prospects of the American people.

After the years of illegal war and the overnight destruction of civil liberties that were 800 years in their creation, the United States stands at a watershed. If the legis-



lation that has been put on the books permitting spying on Americans without a court warrant, legalizing torture and self-incrimination, and repealing habeas corpus and the right to an attorney remains on the books, the United States will be a police state regardless of which party is in power.

If the Democrats are to make a real difference, their first task is to repeal the Orwellian-named "Patriot Acts," the torture legislation, the detention without court evidence legislation, and the right-to-spy and invade privacy without court warrant legislation. The White House tyrant needs to be quickly told that one more "signing statement" and he will be impeached, convicted, and turned over to the War Crimes Tribunal at the Hague.

The notion that Americans can be protected from "terror" by giving up the Bill of Rights is absurd. Democrats are complicit in this absurd notion. Many were intimidated into voting for police state legislation, because they lacked the intestinal fortitude to call police state legislation by its own name. The legislation that has been passed during the Bush regime is far more dangerous to Americans than Muslim terrorists.

Indeed, the prime cause of Muslim terrorism is the US interference in the internal affairs of Muslim countries and America's one-sided stance in favor of Israel in the Israeli-Palestinian conflict. When Jimmy Carter was president, his even-handed approach made the US respected throughout the Muslim world. 9/11, if it was actually an act of Muslim terrorism, was the direct consequence of US one-sided meddling in Middle Eastern affairs.

When, and only when, the Democrats have erased the Bush administration's police state legislation from the books, thus restoring the Constitution, they should clear the air on two other issues of major importance. The Democrats must convene a commission of independent experts to investigate 9/11. The 9/11 Commission Report has too many problems and shortcomings to be believable. Recent polls show that 36 percent of the American people do not believe the report. Such a deficient report is unacceptable. 9/11 became the excuse for the neoconservative Bush regime to launch illegal wars of aggression in the Middle East. The 9/11 Commission Report is nothing but a public relations justification for the "war on terror," which in truth is a war

on American liberty. As long as politicians with a police state mentality can cling to the cover of the 9/11 Commission Report, the Bill of Rights will remain endangered.

The other issue is the blatant corruption in the Bush regime's contract practices. So many contracts are tainted with their connections to Republican power brokers, including Vice President Richard Cheney, that the taxpayers are being fleeced on the level of the Grant administration. Indictments and long prison sentences are in order.

This leaves the wars in Iraq and Afghanistan. Both are lost. Both invasions were illegal. Those responsible must be held accountable. The American prosecutors of the Nazi war criminals at Nuremberg emphasized, as Robert Jackson put it, that Germany's crime was not in losing the war but in starting it. Under the Nuremberg standard, to launch a war of aggression is a war crime. It is punishable with a death sentence.

As the wars are crimes, they must be stopped. Having overthrown a stable secular regime in Iraq, the US and its craven allies have no recourse but to accept that Iraq will break into three states: In the north the Kurds will unite

with the Turkish Kurds, and Turkey will have to deal with the situation without US interference. In the south, the Shiites will have an Islamic regime similar to the government in Iran, with whom the Iraqi Shiites will be allied. The Sunnis will be isolated in the middle without any oil.

The US and Britain no longer have any role to play in the Middle East. As the King of Jordan predicted, there is now a Shiite crescent that runs from Iran through Iraq into Lebanon. This Shiite crescent is the most powerful force in the Middle East.

The Iraqi Sunnis can come to terms with Shiite power or be destroyed. The American puppet states of Egypt, Jordan, Saudi Arabia and the oil emirates are faced with the instability that comes from being allied with the "hegemonic" West against their own people. It is up to their own wits whether they can make the transformation. The US has neither the resources, the finances, nor the credibility to intervene.

The Israelis have isolated themselves with their genocidal policies against the Palestinians. Intelligent Israelis are already sending their children out of the country. Israeli peace groups have thrown up their hands in the face

of the persistent intransigence of the Israeli government and the disregard of common sense. It remains to be seen if the Israelis can learn to care about anyone but their own kind. Israel can save itself if its political leaders will stop pushing Palestinians off of their own land by destroying their homes and orchards and murdering their children, thus turning more Palestinians into refugees. It would be easy for the economically talented Israelis to pull the Palestinians into prosperity, thereby ending the conflict. Are Israelis capable of the humane leadership required to create a place for themselves in the Middle East or are they forever wed to Mao's dictum that "power comes out of the barrel of a gun"?

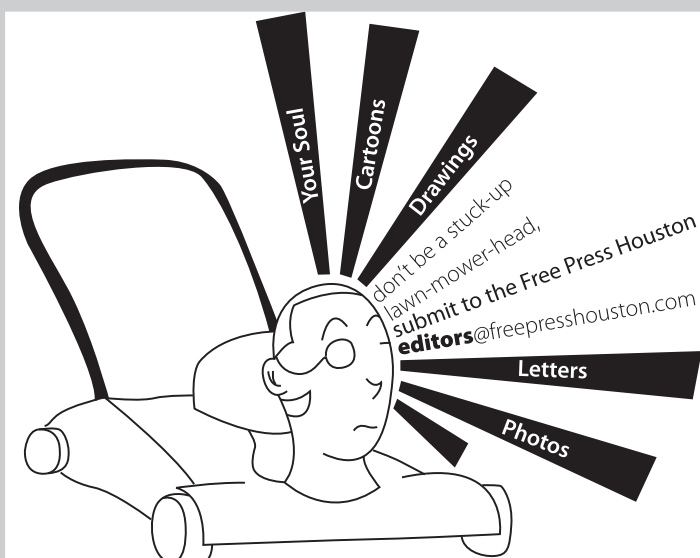
Republican rule in the 21st century has devastated American civil liberties and American prestige and leadership capability. Can Democrats restore American liberties and leadership, or will a lust for power corrupt them, too, and cause Democrats to retain the police state powers Bush has created?

If the Bush regime's police state legislation is still law in 2008, the Democrats will have failed.

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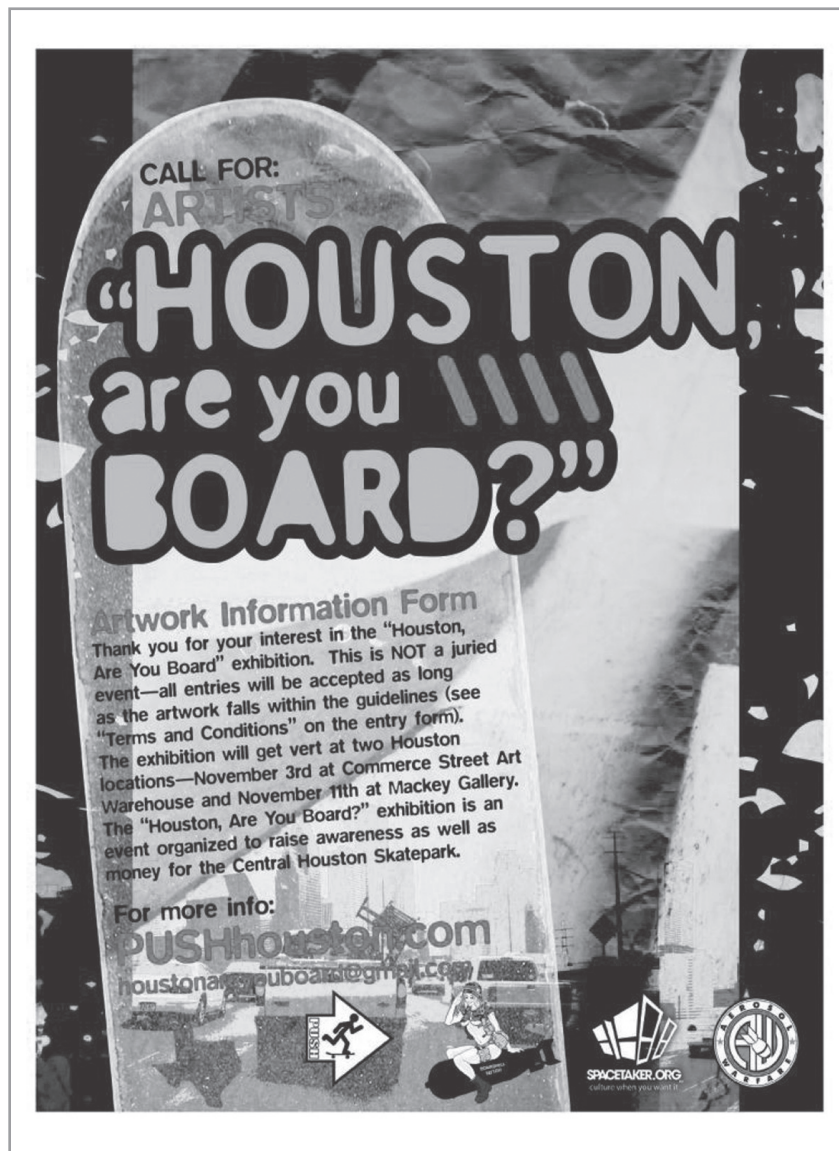
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Our Long National Nightmare Has Just Begun

Like Cornered Rats, GOP Losers More Dangerous Than Ever

By Ted Rall

My fellow Americans,” assured incoming president Gerald Ford hours after the Watergate scandals forced Richard Nixon to resign, “our long national nightmare is over.”

I’m tempted, in the aftermath of the widest and most stunning electoral repudiation of Republicanism since Watergate, to mark the Democratic recapture of governorships, the House of Representatives (and probably the Senate) as the beginning of the end of Bush’s fascism lite, and thus a long overdue vindication of what I’ve been saying about him since his December 2000 coup d’état.

Back in 2001 and 2002, state-controlled media called me radical. Now, with most Americans seeing things my way, I’m mainstream. Yet I’m more scared now.

“Iraq,” I wrote a week before the 2003 invasion, “will probably be Bush’s Waterloo.” And so it has been: Exit polls found voters more motivated by opposition to the war than any other issue. “There was general revulsion in the country, particularly among Democrats and independents, against the conduct of the war in Iraq,” said pollster John Zogby.

“This was, at the grass roots, a referendum against the war and the president. For Republicans, there was significant disappointment about opportunities lost through enormous budget deficits, threats to civil liberties, a failed social agenda, and the war.” Although Democrats failed to nationalize the election, Iraq succeeded: a pitiful seven percent of respondents to the latest Gallup survey still want to “stay the course.”

A White House controlled by an unpopular, highly partisan lame duck, a rival party majority without enough votes in Congress to override his veto, and the early start of a highly anticipated 2008 presidential campaign add up to one likely result: gridlock. Bush’s



legislative and military agendas are dead. But our long national nightmare has just begun.

A Frightening New Security State

We’ll be cleaning up Bush’s mess long after his scheduled abdication on January 20, 2009. But the trillions of dollars in national debt he has run up and his two

security apparatus the Bushists will leave behind—unless they use it to remain in power.

Shortly after 9/11 Bush began the first of a long series of power grabs that have transformed him from the leader of a country beholden to its people to an authoritarian despot. He signed a secret executive order

to our phone calls and read our e-mail. FBI, CIA and HomeSec goons “disappeared” thousands of people into a horrible new matrix of concentration camps and secret prisons.

On October 17, 2006 Bush signed the Military Commissions Act. The new law, scarcely mentioned in the media, is breath-

without the right to an attorney, for the rest of your life. You can even be tortured. Your U.S. citizenship can’t protect you. And it’s all “legal.”

Concentration Camps

In January 2006 HomeSec awarded a \$385 million contract to Kellogg, Brown and Root, the subsidiary of Halliburton Co., to

Bush and other Republican leaders have spent five years calling Democrats and others who disagree with them traitors

losing wars will drain our economy for decades to come. We’ve provoked a new generation of terrorists. Yet even more damaging and nearly impossible to unravel will be the threats to Americans posed by the neofascist national

granting himself the right to declare anyone in the world, including a U.S. citizen, an “enemy combatant”—without proof—and order him assassinated. Violating federal law and privacy rights, Bush authorized the NSA to listen

taking for the breadth of its attack on basic rights. Under the MCA either the president or the secretary of defense may declare you an “enemy combatant”—as usual, without proof. Under that designation you may be jailed,

build “temporary detention and processing capabilities”—internment camps—in the event of an emergency influx of immigrants into the U.S., or to support the rapid development of new programs.”

The question, asks Progressive magazine editor Ruth Conniff, “is what is the government planning to do with mass round-ups of people?” After all, Bush and other Republican leaders have spent five years calling Democrats and others who disagree with them traitors and terrorists. Following so much hateful rhetoric, you can’t blame liberals for wondering whether they too are about to be declared “enemy combatants.” They’re not paranoid; they’re just paying attention.

And Now, Martial Law

About a week ago some left-wing bloggers began circulating rumors that Bush had secretly signed something called the “John Warner Defense Authorization Act of 2007” that “allows the president to declare a ‘public emergency’ and station troops anywhere in America and take control of state-based National Guard units without the consent of the governor or local authorities, in order to ‘suppress public disorder.’” I couldn’t find the text of the law at the time, formerly H.R. 5122, or a reliable media account, so I decided not to report on it.

I can now confirm the bloggers’ account. Bush signed the JWDA hours after the MCA, in a furtive closed-door White House ceremony. There is, buried deep down in Title V, Subtitle B, Part II, Section 525(a) of the JWDA, a coup. The Bush Administration has quietly stolen the National Guard away from the states.

Here’s the relevant section of Public Law 109-364:

“The [military] Secretary [of the Army, Navy or Air Force] concerned may order a member of a reserve component under the Secretary’s jurisdiction to active duty...The training or duty ordered to be performed... may include...support of operations or missions undertaken by the member’s unit at the request of the President or Secretary of Defense.”

The National Guard, used to maintain order during natural disasters and civil disturbances and the sole vehicle available under U.S. law to enforce a declaration of martial law, has previously been controlled by state governors. They have now been stripped of that control. Thanks to the JWDA, Bush or Rumsfeld can now deploy National Guardsmen in American cities without obtaining permission from state governors.

Section 526 of the Warner Act goes further still. It states that the “Governor of a State...with the consent of the [military] Secretary concerned, may order a member of the National Guard to perform Active Guard and Reserve duty...” The key word is “may.” A governor can no longer deploy the Guard in his or her state without first getting Rumsfeld’s permission.

Patrick Leahy (D-VT) sounded the alarm during senatorial debate, but U.S. state-controlled media ignored him. The Warner Act, he said, “includes language that subverts solid, longstanding posse comitatus statutes that limit the military’s involvement in law enforcement, thereby making it easier for the President to declare martial law...We fail our Constitution, neglecting the rights of the states, when we make it easier for the president to declare martial law and trample on local and state sovereignty.”

Only one governor, Kathleen Blanco of Louisiana, made a fuss over the Warner Act. A spokesman for the National Governors Association requested a wimpy “clarification” concerning what circumstances might prompt Bush to impose martial law. As far as I can determine this column marks the first time the JWDA has been mentioned in the mainstream media.

Now the dark men who engineered America’s post-9/11 police state have watched the public reject their policies. The incoming Democratic majority Congress will be able to hold hearings and launch investigations that could lead to their indictments and removal from office. John Dingell, the liberal incoming chairman of the Commerce Committee did nothing to dissuade GOP fears of “a blizzard of subpoenas”: “As the Lord High Executioner said in ‘The Mikado,’” Dingell recently joked, “I have a little list.”

A year of crisis commences.

As ugly secrets surface, Bushists will turn desperate. Democracy has failed their grand schemes; token resignations like Rumsfeld’s come too little, too late. Only tyranny can save their skins. Will the beleaguered neocons led by Cheney and Bush, cornered like rats, unleash their brand-new police state on their political opponents? Or will they tough it out and suck up the fines and prison sentences to come? The next year or two could go either way.

The nightmare is not over.

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Gstyles
Eddie Parsec

Nov. 15th:
Matterlink
Elmapi
Plid
DJ taffee

Nov. 16th:
Moog Mafia
Vesper
Bizarre Musik Machine
DJ Cuba Gooding Jr.

Nov. 17th:
Heptic Skeptic
The Fad
Dumbarton
Brains for Dinner
Captain Bringdown and the Buzzkillers
The Rudiments
DooDoo Butter

Nov 18th:
Support Local Bands Fest with
5:00-5:15pm: Lauren Smyth
5:20-5:35pm: The Downbeats
5:45-6:00pm: Hear You Me
6:10-6:30pm: Hot Air Balloons
6:40-7:00pm: Barkus, Sly, and the Golden Egg
7:10-7:30pm: The Riff Tiffs
7:40-8:00pm: eat grapes
8:10-8:30pm: A Silhouette
8:45-9:00pm: P. Sims
9:10-9:30pm: The Low Ends
9:50-10:10pm: Tha Fucking Transmissions
10:30-10:50pm: Virgins
Doors open at 4:30pm

Nov. 19th:
Ghost of the Russian Empire
Maximilian Gutierrez
Alle Norton

Nov. 21st:
Ponieheart

Nov. 23rd
Free Vegetarian Thanksgiving Potluck
with entertainment by
The Andrew Lee Channel (of Dumbarton)
Brains for Dinner

Nov. 24th:
Abstraction sound evening/showcase

Nov. 25th:
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