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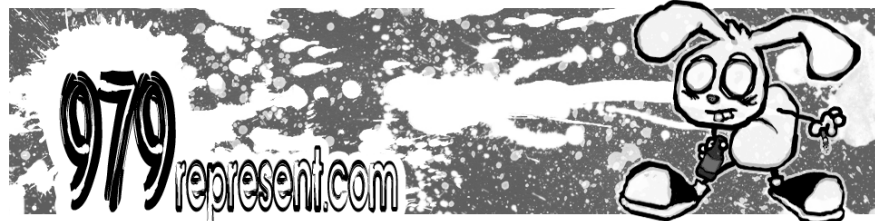


THE FREEWHEELIN' GUIDE FOR THE OTHER SIDE OF COLLEGE STATION/BRYAN

A black and white photograph of five young men standing in a row in front of a building. The man on the far right is wearing a t-shirt that says 'REPENE' and 'RISH' and 'DAY'. The image is heavily stylized with a dark, textured background and a large, ornate, gothic-style font overlaying the photo.

BEHOLD THE DIRTY THRONE

ALSO INSIDE: A DIRTBAG'S GUIDE TO ROCK THE REPUBLIC—CONCERT
CALENDAR—CD REVIEWS—STILL DRINKING—CHEF TAI'S MOBILE BISTRO



979Represent is a local magazine
for the discerning dirtbag.

Editorial bored
Kelly Minnis—Atarimatt—Niki Pistols

Art Splendidness
Wonko The Sane

Folks That Write & Draw Shit For Us
Jeremy Frank—Marina Briggs—James Gray—Steve Nam—Jason Clark—David
Lynch—Herb Nowell—Jessica Kempen—Kevin Still—Mikey Roe—Mike L.
Downey

On the Internetz Cloud Thingy at
<http://www.979represent.com>
Email to admin@979represent.com

Materials for review & bribery can be sent to:
979Represent
1707 Austin Ave.
College Station, TX 77840

LOCAL HIGH SCORE BADASS OF THE MONTH



NAME: Kelly Minnis
GAME: Mrs. Pac-Man
PLATFORM: Arcade
SCORE: 40070
DATE: 9/4/2010

You wanna be a local video
game badass too? For the
complete list of local high
scores and submission info
go to [http://](http://www.979represent.com)
www.979represent.com



10 Years Ago...A Lifetime Ago

October 19, 2000. That is the day that my wife gave birth to our first son. That is also the day that our first son died. He was stillborn, and we had no idea really that he was in any sort of mortal peril. All we knew was that my wife's blood pressure had been creeping up the previous weeks and that the baby seemed small (though my wife and I were both relatively small babies when we were born). Our doctors didn't seem really concerned, so why should we be concerned?

Turns out, obviously, everyone should've been A LOT more concerned than they were. But we seemed to have passed all the tests that are given to young'uns in utero. Well, we didn't get all the tests we should've. It turns out that Mrs. Minnis has a rare genetic disorder known as Factor V Leiden. I could get Latinate here and just paste in the official definition, or I could give it to you straight and in plain English. It means my wife is more susceptible to blood clotting than the average person. In our case, her Factor V is only present during pregnancy. Our son basically starved and choked to death because of the clotting. We knew nothing about this and were never tested for it.

This is not uncommon, as Factor V testing is not part of the cocktail of tests most pregnant women endure. The sad thing is that the Mayo Clinic estimates that one in 20 women have Factor V. Most of those cases go undetected. For example, gestational diabetes occurs in three to ten percent of pregnancies (according to eMedicine) so we are talking roughly the same numbers of cases here, but every pregnant woman is automatically tested for gestational diabetes. It's an educational issue. Our doctor knew nothing about Factor V. She does now, as do we. I'm not trying to scare any of you pregnant folks out there, but you owe it to your child and yourself to be tested for Factor V. You can learn more about it at www.fvleiden.org

On a personal level, that was easily the hardest day I have ever had to endure in my life. You are always warned in pregnancy classes and at prenatal visits that there are always dangers but you never think that will happen to you. And when it does...man oh man. We eventually were able to have two other children successfully but those pregnancies were serious nailbiters with a team of high-risk perinatologists helping out. But you never forget losing that first child, holding him in your arms and wishing like crazy he was alive, wondering how the hell this could happen to anyone, let alone you. To say it was difficult is an understatement.

The death of our firstborn resonated in many strange ways throughout the course of our marriage and child-rearing. Although my wife and I shared this experience we did not have the same experience. I did not know our child in the ways my wife did. I did not carry him. The difference in that same experience nearly destroyed our marriage. I felt I was supportive, but really I wasn't. When you get married to someone for better or worse usually means to you that you'll argue about money and stuff. This is what that part of your vows *really* means. It's been 10 years and it's not entirely passed, you know?

Ten years later and we have two lovely, healthy sons. But we will never forget our first boy, Peanut. You see, we didn't know his gender but we referred to him as Peanut, since that's pretty much what babies look like in utero. He has a legal name (his maternal grandfather's) but he will always be Peanut to us, an unfulfilled promise, Langston Hughes' "dream deferred".

October 19, 2000. George Munro "Peanut" Minnis. Our family misses you.—KELLY MINNIS



For the last decade, Northgate Vintage has been providing premium vintage clothing in College Station. Located in the heart of College Station's restaurant and bar district, Northgate, and directly across the street from Texas A&M University, Northgate Vintage offers a fresh and unique shopping experience to each of its customers. This experience begins the second you walk into the store, as you walk up the spiral staircase, viewing the massive record collection of owner Ryan Ewing covering the walls. Once up the stairs, you are sure to find something from our wide variety of vintage T-Shirts, sweaters, jackets, shoes and boots, skirts, vinyl records, and other accessories. We are open Monday – Saturday and offer weekly specials and in-store coupons, so if you are in the neighborhood, come see us!

Online @ www.northgatevintage.com

On Twitter and Facebook



Phone: (979) 691-8820

Address: 403 University Drive West, College Station,
TX 77840 (located upstairs above Pita Pit)



Still Drinkin': Real Ale Brewing Co.

In last month's edition of *Still Drinkin'* I explored three Texas-brewed Oktoberfest beers. I also announced that, after Ian Nelson and I waged a grueling taste test between these three Texas born Marzen-style lagers, Real Ale Brewery won our Gold Medal for best Texas Oktoberfest in a landslide victory, which did not surprise either of us. Due to Real Ale's Oktoberfest (5.7% ABV) win, and to my own personal claims that Real Ale is the best brewery in the Republic of Texas, I decided to dedicate this month's *Still Drinkin'* to Real Ale Brewery and their solid gold line-up.

Tucked back in the Texas Hill Country, just a few miles from the Blanco River near the town of Blanco, the Real Ale Brewery boasts a brewing capacity of 54,000 – 72,000 barrels of handcrafted ale each year. This is good news for Real Ale fans like me who single-handedly put away several barrels of Fireman's #4 Blonde Ale (5.1%) a year. For three years straight, I've declared to friends in my native Midwest that Fireman's #4 is the finest beer brewed in Texas. And while the blazing red bottle and ornate golden tap handle of the Fireman's #4 may be familiar to most beer lovers in Texas, the remainder of Real Ale's line-up may not be as well known. This is a shame since, arguably, Real Ale has yet to produce even an average beer. Regular year round offerings, such as Brewhouse Brown Ale (5.4%), Rio Blanco Pale Ale (5.3%), and Full Moon Pale Rye Ale (5.7%), are sold singularly, in sixers or prepackaged in convenient three beer sampler packs, which offer more opportunities to taste the Real Ale line-up, slamming together three different styles of beer for the price of one. However, like their Oktoberfest Marzen Lager, which is only available in the fall, Real Ale produces an impressive line of seasonal beers that come and go quicker than the whims of a curious palette. Following the success of their Oktoberfest, Real Ale's Coffee Porter (5.6%) will hit shelves in late fall, preceding the release of Phoenixx Double ESB (7.2% and amazing) and Sisyphus Barleywine Style Ale (10%) in the Winter.

For now, I'd like to draw attention to two of Real Ale's year round releases: Brewhouse Brown and Full Moon Pale Rye Ale. Although I'm generally not a fan of brown ales, Real Ale's Brewhouse Brown begins with a slight caramel sweetness that dries on the tongue with a bitter cocoa finish: a unique turn from the nutty aftertaste that turns me off to traditional English browns. Brewhouse Brown's hoppy backbone makes for a far more complex (and better) brown ale than the watery Newcastle Brown and elevates it to stand alongside great American brown ales such as Bell's Better Brown, Smuttynose Brown, and Brooklyn Brown. Real Ale's Full Moon Pale Rye Ale offers an intriguing twist to the American amber ale (think Fat Tire with an attitude) by adding rye grain into the brewing process. Personally, I consider Full Moon Pale Rye Ale a favorite rye because the sour notes are toned down, allowing the rye to shine through with a shining subtle cameo rather than a walloping palette splatter of pure sour. The subtlety of Full Moon Pale Rye makes it much more drinkable than, say, Bear Republic's Hop Rod Rye, Founder's Red Rye, or Goose Island's Rye Stout, which over-stress the rye, leaving you batter tongued and dumbstruck.

As far as American craft brewing is concerned, we're sitting on gold mines of great brewing and fine beers right here in Texas. Small town companies are producing bigger, bolder, more memorable beers than the major American domestic market. For my money, Real Ale Brewing consistently creates the finest beers in Texas. And our only assurance that they will continue is to support them by word of mouth and glass-by-happy-glass.—KEVIN STILL

Look for Real Ale online at <http://realalebrewing.com>

Asian Persuasions with The Dahli Rama: Captivity



It's a sad thing coming to the realization that you have other people to answer to for your actions; what is essentially your life. This is different than having responsibilities. It's the notion that you are looked down upon and judged when you conduct in activities that at the moment give you a sense of relief and pleasure. Have you ever taken a look at other peoples' posts on Facebook about their perception of the purpose and enjoyment of life? It's cliché, tre' chic, it's the shit that comes stuffed in fortune cookies. Intellectually, it all makes sense; the pieces fit together nicely and should therefore run its course when applied in action. But shit doesn't work out that way. For example, it's easy to say that you don't care what others think about you, but in reality, when people talk shit you either get mad or get angry. How does the "I don't give a fuck" attitude come into play when you naturally react in these situations?

It got me thinking when I heard a discussion about how animals in captivity must really feel. One side of the argument from a hipster dude with cool tight pants (I don't get those) was that the animals were living a perfect life. They were fed, had medical care, etc. It was benevolent of the collective "us" to care for these animals in this fashion. The opponent expressed that this was not the natural order of events for said animal and that a conclusive analysis of what this animal considered enjoyment was not something that could be understood by us as humans. My question at this juncture is then, what the hell is a marriage or a long-term relationship? On one hand, said construct offers the benefits of not being alone, companionship, a organized regiment of affection and shared experiences that is what many of us search for. But what they don't tell you about is the responsibility that comes along with this, the element of trust that has to constantly be looked after and nurtured. The underlying component that fucks all this shit up is power in the form of control. It gets dressed up with fancy relationship words like compromise, but in reality, it's just one huge mind fuck that distorts the mental thoughts of individuals into second guessing what their initial animal intuitions are.

I think about the situation like this. Staying at home is relaxing. It has all the comforts afforded when you live in a place. But what is the result of constantly staying at home, watching all that is available on cable, and interacting with the outside world virtually via the internet? You get stagnant. My opinion is that it brings about nothing but clinical depression. It's natural for us to enjoy the emblems that the world has made available to us. It is natural for us to enjoy the company of some and despise that of others. It's what builds experience. Why should you feel guilty about that? Why should your significant other, or roommate as may be the situation, feel that this is something that should result in a displayed expression of regret or guilt? What is the life of a lion in a perpetual living room really amount to? Regret. I think the word that sums up that life is regret.

The Dahli Rama

Chef Tai's Mobile Bistro: a Profile

The concept of the mobile lunch truck has its historic roots in the post-war 1950's. The taco truck figures highly into Texas food culture, but on the West Coast and in other urban centers the mobile food truck offers a more adventurous fare. Veritas Wine and Bistro executive chef Tai Lee grew up in California familiar with the food truck culture and kept it in the back of his head as something he might want to try someday. Recently Veritas placed an order for a custom-built catering truck. "I figured I needed to have some way to use the truck on the other 28 days a month we're not catering." Lee told me recently, and thus an idea was born: Chef Tai's Mobile Bistro.

The truck began serving the parking lots of Bryan/College Station in mid-September with a limited selection. Just like at Veritas, the Moblie Bistro offers fresh high-quality Pan-Asian/Pan-American fusion cuisine...but on the go at an affordable price. Entrees are all \$8. Seems pricey but that includes tax and portions are pretty hefty for lunch (but we're all Americans and that's how we roll). All ingredients are fresh and the meals are cooked right in front of you in Chef Tai's state-of-the-art air-conditioned mobile kitchen.

The cuisine consists mainly of three ingredients: Korean BBQ baby back ribs, BBQ pulled pork, and sautéed tofu/caramelized Brussels sprouts. Chef Tai's packs these main dishes into tacos, one-pound burritos, rice bowls, and Vietnamese banh mi sandwiches. The pulled pork rice bowl I had was hefty with a startling combo of fresh vegetables, sweet BBQ sauce, smoky pork, cilantro and the dry spiciness of the Ssam Jang sauce that comes on the side along with pickled onions and lettuce. The flavor was complex and seemingly more expensive to my pallet than the \$8 price of admission. Chef Tai calls it "gourmet quality on a mass scale". I'd say that's about right.

Chef Tai's truck is the only one of its sort in the Brazos Valley. I'm personally surprised this idea has taken so long to take off here, as most larger urban centers with expensive land values and prohibitive tax structures have made terrestrial restaurants very difficult to open. Sounds pretty much like Northgate, right? By its very nature Chef Tai's can move around to find the most patrons. Northgate at closing time, downtown Bryan at lunch, etc. The Mobile Bistro also hits the road at a time when the eclectic mobile food truck is starting to get some publicity courtesy of Food Network's *The Great Food Truck Race* and favorable write-ups in mainstream magazines like *Time*. Chef Tai's should be poised to capitalize from this cultural crossroads. So much so that the rumor is that other proprietors around town are now planning trucks of their own.

You can follow Chef Tai's schedule through <http://www.cheftai.com> You can also access their schedules from Facebook and Twitter through the main website. I'm no foodie but I can tell you that the eats coming out of Chef Tai's Mobile Bistro are A-plus and I hope the concept has staying power.—KELLY MINNIS

B-Bit Burgers with Atarimatt: Brazos Bingo Jessburger



For this review I don't really need a lot of words. Because pretty much I'm just about speechless.

The "Jess Burger" from Brazos Bingo in Bryan at the corner of Villa Maria and E. 29th St. has become my new favorite burger in town. A good-sized patty topped with shredded cheddar cheese, with piled on perfectly crispy texas toothpicks, and then a big glob of BBQ sauce all between a super butter grilled bun. These separate ingredients are nothing all that special on their own. The magic is all in the way it's cooked and put together.

This is something you can't get there all the time. Only Jess can make it. Others can try, but will fail. So call ahead and make sure she's on the grill and get your ass out to Brazos Bingo and take a short trip to burger heaven, while tripping on all the bingers. There is nothing more awesome than a mouthful of a Jess Burger and hearing that huge collective sigh of defeat as that one asshole yells out BINGO!

BitRate: 11.5/10



THE DIRTBAG'S GUIDE TO ROCK THE REPUBLIC

PROFILE BY KELLY MINNIS

The 2nd annual Rock The Republic invades downtown Bryan October 21st–23rd, and I know you are wondering is it worth braving downtown for this year. Well, I know in the past I have had my quarrels with RTR. I've come to peace with my issues. It doesn't really matter to me anymore that Rock The Republic really doesn't do anything for the local music scene.

RTR is not about local performers. Rock The Republic strives to be a regional festival that showcases the talent from elsewhere in the state (ie. where the "republic" part comes in). Since many of you are from somewhere else in Texas you will get a chance to take your friends to see that band from Houston/Dallas/Austin/Denton you've been telling your pals all about but you haven't had a chance to take that road trip together.

Or, say, you don't really know much about Texas music beyond what you hear on KORA or see live at Schotzis or the Hall of Fame. Here's your chance in one weekend to get acquainted with the wide range of professional music that is made in this state that flies below the radar of most major media outlets and record companies.

Rock The Republic is spread out over three nights amongst many venues around downtown Bryan. Many artists perform at the same time as the other. So who should you be seeing? Never to worry, mein dudes/dudettes, 979Rep has got you covered. I present to you The Dirtbag's Guide To Rock The Republic '10.



The Tontons are pretty much for me the obvious superstars of the entire event, though they aren't headliners. They've been wowing folks at Westminster Street Festival and SXSW now for a couple of years with their post-modern blend of soul and indie rock. Frontwoman Asli Omar can coo in a pre-WWII jazz crooner sort of way and roar like Karen O.

The Tontons play the Main Stage Thursday 10/21 @ 9:10 PM
<http://www.thetontons.com>



Bright Light Social Hour rattle along like the psychotic dance punk little brother to Cold War Kids. At times they add in a little Killers-esque New Wave sheen but for the most part they are on the Modest Mouse tip.

Bright Light Social Hour plays the Main Stage Thursday 10/21 @ 8 PM
<http://myspace.com/thebrightlightsocialhour>



979 Represent 4

Featherface also carves out a similar corner of the subtle and textured musical universe, but without the obvious radio-ready choruses. Their sound is woozy, almost psychedelic with soft synthesizers, slide guitar and reverbed vocals.

Featherface plays The Palace Stage Thursday 10/21 @ 8 PM
<http://myspace.com/featherface>



The fellas in College Station quintet **The Heart Is a Lonely Hunter** have a certain comfort with tone, taste and subtlety that could only have been inbred and not learned. These guys write good basic modern commercial alternative rock songs with a definite American sound. There is a definite Jim Adkins bent to Collin Brewer's vocals, but applied in a less over-the-top fashion.

The Heart Is a Lonely Hunter headlines the Revolution Stage Thursday 10/21 @ 12:45 AM
<http://myspace.com/theheartisalonelyhuntertx>



Austin's **Wiretree** really loves Elliott Smith. You can hear it on their album *Luck* from the hushed acoustic guitars, brushed drums, bent George Harrison guitars and the sad sack vocals. The lyrics aren't nearly as weighty as Elliott's, and live they have an almost power pop energy.

Wiretree plays The Palace Stage Thursday 10/21 @ 10:30 PM
<http://myspace.com/thewinetree>



Austin's **Razberry Dazzle** are one of the loudest, most brutally dynamic electro-rock bands you will ever hear. If there is one band at RTR this year that you must see it is these guys.

Razberry Dazzle plays The Stafford Stage Thursday 10/21 @ 11:15 pm
<http://myspace.com/blackcockrock>



The Orbans are that uniquely Texas kind of band that isn't afraid to let their country roots peak through whatever they may be doing. In their case it's a AAA thoughtful kind of indie rock.

The Orbans play The Main Stage Friday 10/22 @ 10:40 PM
<http://www.theorbans.com>



Austin electro/rock/hip-hop quintet **L.A.X.** are a strange band. 8-bit production vies for bandwidth against rock drums/guitars, modern pop radio autotuned vocals and sophomoric hip-hop rhymes. Not entirely kitschy, their take on dance music is somewhat sincere.

L.A.X. headlines the Revolution Stage Friday 10/22 @ 1:00 AM
<http://myspace.com/dancewithlax>



Dallas band **Ishi** refers to themselves as folktronica...but the focus is much more on the latter half of that phrase. The beats are slamming, the vocals dolorous, and rather than having that chimey post-punk guitar like so many post She Wants Revenge nu new wavers Ishi fingerpicks acoustic guitars. Live they are more of a rock band.

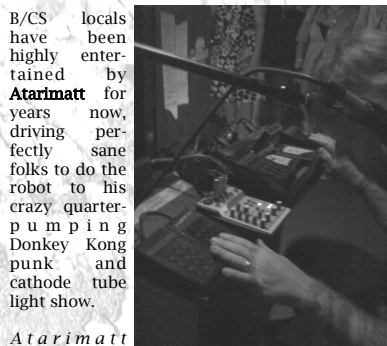
Ishi plays The Stafford Stage Friday 10/22 @ 12:00 AM
<http://myspace.com/ishiisound>



The White White Lights take the uglier side of Kim Deal and infuse it with a Pink Spiders kind of noisy punk-informed indie rock clatter that can take it down just long enough to grab you buy the hair and smack your face into the stage.

The White White Lights headline the Stafford Stage

Friday 10/22 @ 1:15 AM
<http://myspace.com/thewhitewhitelights>



Atarimatt plays The Stafford Stage Friday 10/22 @ 9 PM
<http://myspace.com/atarimatt>

B/CS dubstep DJ **Tigerdust** spins wobble-wobble low end heavy electronica.



Tigerdust plays The Main Stage afterparty Saturday 10/23 @ 2 AM

Constant Seas are an epic instrumental post-rock band in the vein of Explosions In the Sky and Godspeed You Black Emperor, lots of dynamics, echo, ebb and flow. Lulling you with warmth and then bashing you with volume, kinda like their name.

Constant Seas plays ????? Stage Friday 10/22 @ ?? PM
<http://myspace.com/constant.seas>



The Burning Hotels play The Palace Stage Saturday 10/23 @ 12:00 AM
<http://myspace.com/theburninghotels>

B/CS electronica producer **Vegenaut** has a relaxed, chilled and lite dance sound that isn't so bottom heavy that it's murky, but not so delicate that the beats don't keep you moving.

Vegenaut plays The Stafford Stage Saturday 10/23 @ 1:15 AM
<http://soundcloud.com/vegenaut/>



Beaumont's **We Were Wolves** are no strangers to B/CS dirtbags, who dig on their QOTSA-inspired stoner punk/hard rock alloy.

We Were Wolves headlines the Revolution Stage Saturday 10/23 @ 12:00 AM
<http://myspace.com/wewerewolvextx>



Post-rock instrumental band **Stars Make Shapes** sounds so much like Explosions In the Sky that you can close your eyes and pretty much pretend that's who you're hearing.

Stars Make Shapes play The Stafford Stage Saturday 10/23 @ 12:15 AM
<http://www.shapesmakestars.com>



DFW rock duo **The Phuss** have more in common sonically with Wolfmother and other edgy classic rock combos than the obvious Black Keys/White Stripes comparisons.

The Phuss plays The Main Stage Saturday 10/23 @ 8:00 PM

<http://myspace.com/thephuss>



If Minus the Bear could somehow be reimagined as a brocore band then it would probably sound something like **Legacy Fails**, one of the few really aggressive bands in RTR's lineup this year.

Legacy Fails plays The Stafford Stage Saturday 10/23 @ 11:15 PM
<http://myspace.com/legacyfails>



College Station's **The Hangouts** are an honest-to-goodness classic punk rock band that runs through power chords at lightning speed with a sassy tough chick frontwoman.

The Hangouts play The Revolution Stage Saturday 10/23 @ 9:30 PM
<http://myspace.com/thehangoutsrule>



Paperthreat combine modern commercial alternative pop with the shiny electronic pop of Owl City.

Paperthreat plays The Stafford Stage Saturday 10/23 @ 7 PM
<http://myspace.com/paperthreat>

For Rock The Republic ticketing information log onto
<http://rocktherepublic.com>

BEHOLD THE GREAT THRONE

HEAVY METAL WORSHIP

PROFILE BY FOILFACE

Folks, the Brazos County Metal Music arena has a new Christian Hardcore Metal Band that's quickly rising to the top as heavyweights locally. Behold the Great Throne formed in January and by February played their first powerful set as a Hardcore Metal band. And let me tell y'all sumthing...it's serious Metal music with a positive message.

If ya haven't heard, the whole Christian Metal scene has really grown over the last five years and its music and message is very heavy. Not sugar coated like the now almost comic music in the 80's & 90-'s. Today's Christian Metal is a fury of blazing guitar riffs, deafening drums, and deep deathcore type growls that deliver the positive words of the Christian Faith .

Meet the members of Behold The Great Throne:

John—lead vocals; not a fan of Thrash Metal...

Matt—guitar; loves guitars and Jesus and you the Fans!

Will—guitar; likes to throw down and make chug-chugs...

Colt—bass guitar (Stoker); loves playing a simple instrument and making it complicated

Jake—drums; single & loves his drums and the chance at being goofy while performing onstage...

Here's some of the short interview I got with the band :

FoilFace: How did Behold The Great Throne become together as a band?

BTGT Will: John and Matt both played for The Divine Wakening, they then broke away to form up with their own band. Jake was Matt's new neighbor and Matt heard Jake playing his drums one day and went to investigate, thus becoming good friends in Metal Music. A friend of Matt's then recruited Colt to the band and Behold The Great Throne was formed...

Have y'all always been more geared towards Christian Metal?

John: I used to be in the band Lysis, which was a Darker Evil, it was all about the Party. Which wasn't the life I wanted. We went to Christian Metal so we could redefine an existing genre, deliver a message to those who might not understand the message of God through traditional music, but yet understand Metal....

Jake: I've always been a Thrash Metal type of guy and was never really into the Christian scene until I met Matt and saw The Divine Awakening. That sparked my interest in the Lord and helped deepen my spiritual beliefs. It's almost like God directed me to this genre of Metal music..

Will: Everybody has a point in their life where they need a form of escape. We chose to follow God as ours and we share positive beliefs through the Spiritual Metal Music we make.

How did you learn to play your instrument? Were any of y'all in school band or church choir?

Colt: I learned to play 6 string guitar on my own by ear, but really became a better bass player at the age of 14, but then I also found Satan and my life went off the path for awhile. It was joining Behold the Great Throne that's really brought me back to mainstream and complete as a bassist.

Matt: I was in church choir and for Christmas, while I was in the 8th grade, I got my 1st guitar and started to learn to play with help from friends. My Step-Uncle had a Death Metal band, and I loved that style of music, listening to them play. I practiced the cords of fast Metal over and over...

Jake: I learned the drums in middle school in band class and did so well my parents got me my first drum set for Christmas when I was 15. I was in that Metallica stage (still am!) and Metal Drumming was



Behold The Great Throne: John Gray; Matt Minard; Will Anderson; Colt Streakfuss; Jake Northam

FORTHCOMING SHOWS

OCTOBER 8TH THE STAFFORD, BRYAN
OCTOBER 15TH THE STAFFORD, BRYAN
OCTOBER 30TH THE STAFFORD, BRYAN
NOVEMBER 13TH THE STAFFORD, BRYAN
JANUARY 7TH-14TH SOUTHWESTERN TOUR

for me...

John: Jake has a separate brain to operate his footbeats opposite of his hands. I never seen anyone that can make his legs do what Jake does with his. He has got to have a separate brain in his pelvis.

I've noticed y'all perform original music and not do cover songs by other bands. Who does the song writing for BTGT?

BTGT: It's a group effort....

Jake: We all together work on drum breakdowns, guitar moments and even John's vocals while writing new songs, It's not just one person who writes our music.

John: That's what is working for us as songwriters in this band. None of us are selfish. We know what we want to play and what message to deliver.

— * —

During the interview with Behold the Great Throne, the conversation with each band member always ended up like a spiritual /music inlaid testimonial.

I can tell y'all first hand, this band doesn't push their beliefs on ya during a set. They just let everyone know that if you want to talk with them after Moshing to their intense hardcore metal ,they are e-z to reach!

In the past four months, BTGT has been in two Battle of the Bands contests here in Bryan and Houston. The band received high marks for their stage presence, teamwork, and overall extreme Metal sound while keeping the metal music evil & sin free.

The excitement this band produces onstage is a "Biblical Ballet of Brutality ", Folks. The higher power of believing' is fuelin' this band to go all out while performing to deliver their entertaining, headbangin' sets.

This year the band has totaled out some quality equipment from a guitar to drum skins only to come back three times harder. Jake, the drummer, is sponsored by Shine Drums.

The last two shows BTGT has performed they debuted a new song each show. This proves the band is serious about writing new music. They released "X Takes the Square" and "Counterstrike" - both songs get at it with dual guitars, a blazing hymn with no effect pedals, insane double kick drumming and deep low growls louder than Angels can sing !

BTGT is working on getting their new music recorded and also has a west coast tour scheduled for Jan 2011 to help spread the gospel using Metal Music. Get out and see this band at an upcoming show this month, but let me warn y'all. A

BTGT Mosh Pit ain't no walk in Heaven.

Stop by their sites here and add them as friends, let them know you read about them here on 979represent.Com :
<http://beholdthegreatthrone.com/>
<http://myspace.com/beholdthegreatthrone>
<http://facebook.com/pages/Behold-The-Great-Throne>

No matter what you chose to worship in Folks-Behold the Great Throne has the Metal Music covered.

To see more pics /video of all Brazos County Metal Music bands ,stop by :
<http://myspace.com/brazoscountymetalmusic>

Rush Time Machine Tour

Houston 9/25/10

Most of you know that I am a maniac for the Canadian prog rock trio Rush. I learned how to play drums at Neil Peart's knee, I used to know every one of their albums drum lick for drum lick, I certainly know all the words and, well, I'm a Rush nerd and damn proud of it. Sadly though, I had only seen the band once before, way back in the summer of 1992 at Starwood Amphitheater (R.I.P.) in Nashville with (gulp) Mr. Big opening. Great concert but...18 years is too long to go without seeing one of your favorite bands. So September 25th I corrected that oversight and saw Rush at Cynthia Woods Mitchell Pavilion near Houston.

First off, it rained. A lot. But the rain was over by the time the show started. The good thing about the rain was that I spent a lot of time wandering around the pavilion in the covered areas, marveling at the crowd Rush attracts. Nary a hipster in sight, but lots of grizzled old dudes, fat dudes in polos, young couples and LOTS of kids. I was very impressed that there was a wide spectrum of ages present. Right on. Eventually my bro Jay Satellite showed up and then about 7:45p the shit *was on*.

The premise of the Time Machine Tour is that the band plays their most popular album, 1981's *Moving Pictures*, in entirety in the middle of the set. But the talk



Rush onstage @ Cynthia Woods Mitchell Pavilion, Houston 9/25/10—photo by Dave Rossman (Houston Chronicle)

into the electric. Just forgetting to stomp a pedal. Still, it reminded that the band is human, they perform completely live and although they know these songs by heart it is still a challenge nightly for this band to play these songs.

The first set included a lot of older gems (lots from the '80s and '90s...more than I expected) plus some stuff from their last album *Snakes and Arrows*. The band also debuted two new songs from a forthcoming album. This is a big deal because Rush doesn't really debut new material on the road like this. Then the band took a break and came back out to play all of *Moving Pictures*. I was excited to hear the second half of the record live, as the stuff on the first side has been played in pretty much every Rush concert. "The Camera Eye" was one of the two big highlights for me, as they just killed it. After a little breather, the band kicked back in and played some more older stuff, but not as much as I would've thought...given the title of the tour. "Closer To the Heart", the first two parts of "2112", but mostly newer stuff. Nothing from *Grace Under Pressure*, etc. But this band has dozens of albums out. It's hard to please everyone. The band played an encore and that was pretty much it. Three plus hours of great music from one of the world's premiere bands. And all without breaking much of a sweat.

There were certainly some unique aspects to this tour's shows. For starters, the films the band plays throughout the show are unique to the tour. The band shows their sense of humor pretending to be Jewish store owners, fat entrepreneurs and Scottish cops...working with a band called "Rash" (if you look closely at the photo above you will see that Geddy Lee is actually wearing a Rash band shirt) that fat Alex sends forth into the world with a magic Time Machine. The videos play off of this theme, and the band even plays off of it live somewhat, especially in an oompah polka intro to "La Villa Strangiato". Instead of a second encore the band plays a film featuring the characters from *I Love You, Man* which is pretty damn funny. Search YouTube and you will be able to see these film shorts for yourself. Neil's drum solo continues to entertain. Lots of drum chops flying at you but his solos from recent years have all been very musical. This time he played along with a full-on MIDI big band with a synced video that was pretty cool. Drum solos are usually boring but nearly 40 years on Neil is pretty much still the best at keeping it entertaining AND technical.

Overall I was very pleased with the show. It reminded just how incredible at their instruments each member of this band is. Everyone talks a lot about how awesome Neil Peart is. His name is included in the top three of rock drumming alongside Keith Moon and John Bonham regularly. And although Neil's thickened up a little bit he still fucking brought it all night long. Geddy, of course, is always considered highly among bass players and his playing was over-the-top and lyrical all night. What I was most impressed with is that Geddy can still nail the high notes. They only keyed down "The Temples of Syrinx" for him, but at close to 60 his voice was enviable. Not a lot of keyboards this tour but I'm pleased as punch that he's back to at least using a Moog for his lead synth work. And Alex...man, this guy is the unsung member of this band. He is easily one of my favorite four or five guitarists of all time and I just don't think he gets his due. He went from balls out rock to atmosphere to playing a saz live too.

If there was any criticism for me...well, I'd hoped maybe they would have used more period equipment. That would've been nerd city, but still I wished Alex had rocked that weird single cutaway ES guitar from the *Moving Pictures* tour, and that Geddy had slapped on the Rickenbacker bass and had the Oberheim and Moog synths too. Plus...well, it's hard for a band with that much catalog to please everyone but...I really missed some of the more obvious stuff like "The Trees" and "Big Money" and such. That's small criticism for sure.

So although I got lost trying to get out of The Woodlands, overall I'd say it was an awesome rocking night with what has to be probably the most vital of classic rock bands still operating right now. I can't really think of another band with that much history under their belt still making good music.—KELLY

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MINNIS

HIP HOP ATTACK



Saturday, September 18, 2010—Stafford Main 8:40pm: As they took the floor, no one at Stafford Main knew of the demolition that was about to happen. The beat swiftly began to deploy its groove missiles at the audiences' ears. The black suited mystical flow master began to serve up the splurge of a thousand limp dicks. The voice of an ever ready homie began to intertwine with the rhymes. A symphony of metamorphic sinister rhythm and sexiness caused the unknowing to become educated on the new wave of hip-hop awesomeness. If only, I was there to witness this momentous occa-



sion. A new group has emerged from the streets of B/CS. Who are they? What are they? I can only imagine their incredible-ness in my mind's eye. Just as they mysteriously appeared, they have vanished back to the gutters and sewers of our swank downtown; most likely planning their next attack on our quiet neighborhood.—JESSICA KEMPEN

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concert calendar

10/1—Behold The Great Throne @ The Stafford, Bryan. 9pm
10/1—Sideshow Tragedy, The Hi Tones @ Revolution Café & Bar, Bryan. 10pm

10/2—Blackie, They Mean Us @ The Stafford, Bryan. 9pm
10/2—Plump @ Revolution Café & Bar, Bryan. 10pm
10/2—2010 muSECCfest w/John Wolfe, Valley Junction, Rankin Twins, Southern Threat Entertainment @ Wolf Pen Creek Amphitheater, College Station. 6pm

10/3—Luster @ The Stafford, Bryan. 9pm

10/6—DJ Get Low @ The Stafford, Bryan. 9pm

10/7—Death Is Not a Joyride, Gobi, Panjoma @ Revolution Café & Bar, Bryan. 10pm

10/8—Beat the Hell Outta Breast Cancer Benefit with **Die Among Heroes, A Theory On Conquest, Remember This, Varekai, Painfilled Silent, Falsetta, Behold The Great Throne, Predominant Mortification, Nox Cimmerii, Mymik, Sorry For the Mess** @ The Stafford, Bryan. 4pm
10/8—Hindsight @ Schotzis, College Station. 9pm

10/9—Jay Satellite, Alkari, Spain Colored Orange, Bacehlor Police @ The Stafford, Bryan. 9pm

10/13—The Private Life of David Reed, Clairmont, Michael Child, The Heart Is a Lonely Hunter @ The Stafford, Bryan. 9pm

Totally Insane Must-See Show of the Month



It's pretty rare we get a bluegrass legend playing in the B/Cs but that's what we've got October 14th when **J.D. Crowe** comes to town. JD came up in the '70s bluegrass revival picking with Ricky Skaggs and Keith Whitley in The New South. Crowe will perform alongside **Bobby Osborne** (millions of Tennesseans know him as the man who wrote "Rocky Top", the TN state anthem) for the *American Bluegrass Masters* show at Rudder Theatre for the OPAS Series. Crowe and Osborne are backed by younger musicians from the Kentucky School of Bluegrass and Traditional Music on this tour. Sure, we got lots of Texas country around here, but you owe it to yourself to get some learning from two of the genre's living legends.—*KELLY MINNIS*

10/14—Bus To Brooklyn, State & Madison, Without a Face, Laura Meyer @ The Stafford, Bryan. 9pm
10/14—Puentes, Vanessa Peters @ Revolution Café & Bar, Bryan. 10pm

10/15—Black Swedes, The Ex-Optimists, Coast of Nebraska, Invincible Czars @ Revolution Café & Bar, Bryan. 10pm
10/15—Bonnie Blue, Legacy Falls, Myka, Relocate, Set Aflame, Fire From the Gods, The March of the Bull, Behold the Great Throne @ The Stafford, Bryan. 6pm
10/15—A Formal Affair, Empty Hollow @ Schotzis, College Station. 9pm

10/16 - Grupo Fantasma @ The Stafford, Bryan. 9pm

10/18—Sour Soul @ Revolution Café & Bar, Bryan. 10pm

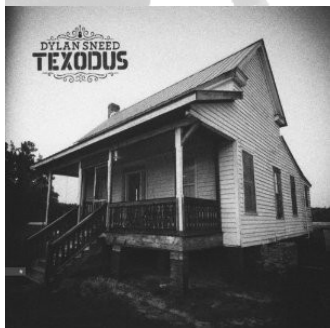
10/19—Gold Magnolias @ Revolution Café & Bar, Bryan. 10pm

10/21—10/23—Rock The Republic in Downtown Bryan. See rocktherepublic.com for complete details
10/23—Soul Track Mind @ Schotzis, College Station. 9pm
10/23—Stay In Touch (farewell show), The Hangouts, The Ex-Optimists @ artBAC, Bryan. 11pm

10/28—Circle Paleo @ Revolution Café & Bar, Bryan. 10pm
10/28—Signal Rising (CD release) @ The Stafford, Bryan. 9pm

10/30—Prolicide, My Devastator, Behold The Great Throne, Domain of Arnheim @ The Stafford, Bryan. 7pm

record reviews



Dylan Sneed
Texodus

Neo-folkie Dylan Sneed raised \$8,000 through Kickstarter to fund recording his latest album *Texodus*. The 12 tunes from the long-time Texan now living in South Carolina embrace 11 originals (including one instrumental) and a mournful cover of the late Robert Hazard's "Girls Just Wanna Have Fun," made popular by one Cyndi Lauper.

Sneed's acoustic meditations on love and faith are couched with tasteful guitar picking approaching Leo Kottke-quality, feathery percussion, quiet keyboards, and an evocative fiddle. The presentation is reminiscent of an old friend on a stool in your favorite coffee shop, surrounded by like-minded musicians, delivering songs just for you in his warm, earnest whisper.

However, for all the hushed cuts on *Texodus*, the best song is the uncharacteristic "Selfish Boy" that gallops along nicely. The title cut and "Climbing the Wall" also clip away at a lively pace. That spirited approach effectively buoys the loping layers of "Love You like I Do" as well, pondering the value of grace.

Yet, the core quieter tunes wrestle with matters of the heart and soul, such as the strength of memories in "All Around Me" and especially in "The Garden" as Sneed sings he will "never know what I have/Until it's gone." The supple guitar exploration finds the mind is like a garden that "keeps alive the things I've left behind."

Texodus closes with "Under the Sheets," a fiddle-driven lullaby about living life sung as a duet that languidly morphs in a waltz that reminds us to "Don't keep your eyes on a mountain that's so steep/The best thing to do is to breathe deep/Now." - *MIKE L. DOWNEY*



Sufjan Stevens
All Delighted People

I'm no Sufjan fanatic, though like pretty much everyone in 2005 I really, really loved *Come On Feel the Illinois*. That was kinda the hipster album du jour that year. And what's not to like? Somehow Sufjan was able to merge indie rock with folk, alt-country, '70s electronica, avant-garde, musique concrete and that *Up With People* fun church singalong. And with a nerdy concept like writing an album all about the history of our country, one state at a time? It was like catnap for hipsters. Hipsternip, if you will.

So how do you follow that up? Well, Sufjan decided that maybe the 50 state idea sounded good on NPR but probably isn't practical (and would shackle his creativity) so instead he's rather unexpectedly after five years of releasing outtakes and making films to drop this EP on the unsuspecting public.

While Sufjan says it's an EP...honestly folks, this is a full-length album. It is weird to throw this one out a couple of months ahead of his "official" new album *The Adz*. You get a couple of different versions of the title track and a few other songs. The big question is what, if anything, is different about the Sufjan formula this time. The lead-off

11-minute version of the title track encapsulates what you are used to from Sufjan, banjos, plaintive vocals, squiggly synths, 20th century minimalist classical strings, school choirs...y'know, the sound that you'd get if the drama kids made records with the school marching band and symphony. But rather than hit you off that way, he instead starts this one off as if he has been listening to a lot of Bell Records and Philly International stuff. We're talking blaxploitation soul strings, the kind of sturm und drang that Isaac Hayes so memorably took to the bank in the early '70s. But without that deep chocolate soul syrup on top, instead you get Sufjan's subtle Paul Simon-esque delivery. "Djohariah" expands that approach, coming off like perhaps the love scene from "Black Caesar" as realized by Roos-wearing white kids who halfway through think maybe taking it to Chocolate City might be a better idea, and blast off with psychotic synthesizer solos and moody lazer harps. There's even some righteous electric guitar on that one as well the classic rock version of the title track.

The middle of the album certainly slides into a more intricate and introspective gear. But after the epicsness of the opener and closer you kinda appreciate having some time to comedown.

I personally welcome this new approach. I don't really miss the cuteness that is so pervasive in his earlier albums. This time it feels like maybe he wants to be a little more adult in his approach. It suits him. But I feel like although he's changing the scenery around a bit it's still roughly the same film. If you didn't like him before, *All Delighted People* is not going to change your mind about Sufjan Stevens. If you are a fan, there's enough new growth atop what you've grown to love about him that it will delightfully surprise you. And those of you who wrote him off as an indie pussy, load up "Djohariah", grab the tron sack and your significant other and hit the shag rug.

Besides, anyone who channels Philip Glass, Polyphonic Spree AND The Spinners in one 90 second turnaround is jake with me.—*KELLY MINNIS*



Interpol
Interpol

If you expect Interpol's new eponymous record to tease, chill and suspend you like their earlier three works, I'm sorry to say you might be disappointed.

The last record to be recorded with their original bassist Carlos D, their music already seems to lack the driving force his cool-as-cucumber nonchalance brought to the proverbial table. Where Interpol made their name on precise, dirty song structure, *Interpol* is composed of meandering, too-glittery tunes that, while not totally disappointing, fail to encapsulate the grimacing alacrity that really *made* Interpol.

That said, it *is* an Interpol record, and Interpol is synonymous with quality in my book. "Lights" has some lovely architecture to it, actually aided by Interpol's newfound tendency to meander, melodically speaking. "Barricade" explodes with the kind of itchy melancholy that makes Paul Banks a delight to be totally bummed out by.

Then again, to the point, the album just never manages to go anywhere. The aptly titled "Always Malaise" very nearly reaches a satisfying climax. But only just. It leaves you jonesing for a little blood on the knuckles. "Safe Without" has some really classically Interpol-esque lyrics (I'll be okay/I've got my shapes/We are not alone/We share our stake/And I think the winds/All will be wonderful), but the song just doesn't *do* anything. "All The Ways" is a gaudy, hazy proto-panic attack just begging for

something important to happen, and the shitty part is that I can't figure out if I need it to be that way or if I think they all should start doing coke again.

I don't know. All of my nit-picking aside, I know I'll be listening to this record for a while. 7.5/10—*MARINA BRIGGS*



Deerhunter
Halcyon Digest

I remember when I was a teenager in Houston I discovered used record stores and it changed everything. Suddenly I was able to walk into a store and leave with a huge assortment of new and old records, and that is really where my musical education began. Collecting records is still a big part of how I enjoy and make music, but what it really is for me is research. Finding something out of print, lost, forgotten, undiscovered is a huge part of the attraction of record stores for me.

I have a feeling Branford Cox of Deerhunter is pretty much the same way. Listening to his records is like listening to a great mixtape, the kind a record collecting geek friend might make you. The first song might be like nothing you've ever heard before, by some obscure band, and then song 2 is a Bee Gees song from the 60s that sounds like the Beatles. To prove my point, head over to his blog and download one of his micromixes, and you'll see what I mean.

Deerhunter's breakthrough 2008 LP

Microcastle blew me away by its excellent balance of song and sound. The hooks abound, and the sounds never overpower them. It's probably one of the best indie rock records of the Aughts. Cox has spent the majority of his time recently working on his Atlas Sound side project. Atlas Sound focuses more on sounds as the name would suggest, but *Logos* proved that AS is grounded in the same crafty songwriting that made Deerhunter such an indie staple.

It would seem Cox's time working on Atlas Sound has had an impact on the new Deerhunter record, *Halcyon Digest*. The first track "Earthquake" could easily be an Atlas Sound track, but as "Don't Cry's" lo-fi pop follows it up it's clear Deerhunter is still about hooks. Much of the record veers between these two extremes, the ambient and the wall of sound of 60s pop. "Memory Boy"’s strident drums and 12-string guitar highlight the 60s pop influence present in so much of Cox's work. "Desire Lines" also brings to mind Echo and the Bunnymen, particularly the hook in which Cox cops a dead-on Ian McCullough vocal. "Helicopter" finds a way to bridge the song and the sound - a lovely, lilting chorus makes great use of the sounds to almost float over the rhythm. "Fountain Stairs" sounds like a much less fuzzy Jesus and Mary Chain, and "Coronado" boasts a killer sax solo (seriously) that brings out a certain Motown vibe. Like I said, Wall of Sound.

In our post-modern world of indie rock, so many bands base everything they do on their influences or the sound they are going for. It's becoming rarer and rarer that bands find that balance between influence and imitation, but as long as artists like Bradford Cox keep digging through the crates and finding their muse, there will be great bands and great music.—*JASON CLARK*

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