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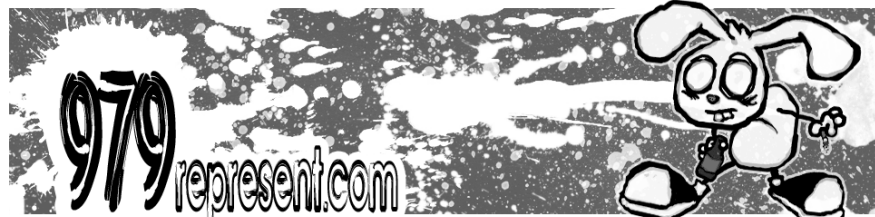


hairy bimmers



locals make tv history

Also inside: *Oktoberfest Beer Guide—Chad Petty—Shea
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Metal News—CD reviews—Concert Calendar*



979Represent is a local magazine
for the discerning dirtbag.

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How Can \$5 Be Classist?

How? When that \$5 becomes the fee that the City of Bryan charges to let people into Texas Reds Festival Oct. 7th and 8th. Hold this thought for me while I explain what exactly the city is doing. They are fencing off downtown Bryan for Texas Reds and forcing everyone who wants to come downtown to pay a \$5 fee to get into the downtown area. Regardless of whether they wish to participate in Texas Reds or go to Revolution to drink or Halo to dance or go to Maddens for a nice dinner or to The Village to hear a singer-songwriter or Charley's to watch the game. This is such utter horseshit.

The City of Bryan's response? Well, we lose money every year on Texas Reds and rather than make Texas Reds perhaps smaller and more within the city's means we'll just charge everyone \$5 to get into downtown...regardless of whether you are attending Texas Reds or not. Perhaps last year paying Kevin Fowler in the five figure range instead of finding a better band for less money wasn't such a good idea. What is it about festival planners that makes them want to go BIG AND BOLD and not do something cool within a small budget? That kind of planning nearly killed Rock The Republic, and has apparently given Bryan an excuse to excise a de facto tax on downtown Bryan. At least the City just recently decided to change the two-night fee to just a \$5 cover for Saturday day and night, leaving First Friday the way it should be: absolutely free. That wasn't altruism. That was Bryan trying to avoid a pitchfork brigade.

But I also don't think that this \$5 fee is all about the money. Last year Texas Reds saw record crowds during an extremely warm June weekend. Texas Reds was 100% free if you didn't partake of the wine tasting, steak tasting, or kids zone. Which meant that EVERYBODY AND THEIR GRANDMA came out to Texas Reds. People of all ethno-economic statuses mixed it up. And I think this populism runs against what downtown Bryan really wants downtown to be about. The City does not want downtown Bryan to remain proletariat. It wants the area to become more patrician. The city does not want just anybody coming to downtown Bryan. Just the people with full pockets.

How do you keep the riff-raff out of your beautiful festival? Make 'em pay.

Why would you place an artificial buffer on the one time a year that you are opening your town up to the public and enticing them to come in?!!?!?! Texas Reds is a gigantic publicity generator that shines much-needed attention on not only the vendors that come to downtown Bryan with their food, wine and entertainment, but it also helps downtown businesses who don't quite receive the attention they deserve. So that's great, right? It means the TX Reds participants will still get into these establishments which puts as many or more bodies in these businesses that they would lose because of the admittance fee, no problem so why pitch a fit? Because it means that downtown Bryan is displacing regular customers to downtown's establishments for the weekend while keeping out the poor and people who would normally be attracted to downtown. Texas Reds is already nickeling and diming them to the nth degree. I'm sorry, but the food and wine costs for Texas Reds are prohibitive enough already. The average family of four can now add an extra \$20 on top of paying for parking, paying for wine/food tickets as well as Kids Zone tickets.

If you pull aside area vendors and ask them about this new admission policy I guarantee you the lion's share will tell you this is complete madness. According to KBTX, Peter Madden intends on closing down Maddens for the weekend. I wouldn't be surprised if other businesses follow suit. Is Bryan going to compensate the downtown businesses for their lost revenue from their regular traffic? Not gonna hold my breath on that one.

Texas Reds used to be a somewhat wallet-friendly public service of the city, provided you passed on the wine and steak, but it has now become a miserly effort that has more than just the whiff of social engineering tied to it. For most people a trip to downtown Bryan is compulsory because they have to pay a traffic fine, attend court, heed a jury summons or some other official business that the city or the county requires of them. Basically you go to downtown Bryan to spend money you don't want to spend. And now the city puts on something cool for citizens that is traditionally free but now wants to charge you for it. That's one hell of a non-representative sin tax. Good going, Bryan...—

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B-Bit Burgers: Shea Stuffed Home Burgers

So I'm broke as shit, have pretty much eaten at most of the good burger places in town and I had Kelly crackin' the whip on me to get a burger review out so I decided to review some bad ass burgers that got woofed down at the house a few weekends ago.

Thanks to the Dahli Rama and Niki for busting these bad boys out. I'm talkin' about stuffed burgers. We had three different kinds. One was of the Greek variety that was stuffed with tzatziki sauce, olives and purple onions. Holy shit! It was awesome.

We also had a pimento cheese and bacon stuffed one and a Southwest cream cheese, picante and bacon stuffed one. All were the shnit, but I do think the Greek one was my favorite, which is weird because it didn't even have bacon in it! Bacon.

Normally I'd be talking up some local business made burgers, but really I think quite often, the best burgers in town are going down right in my driveway. So next time you crave a killer burger, maybe grab a couple pounds of meat, fire up the grill and stuff that shit with random awesome things from the fridge and treat yo self.

Bit Rate: 10/10



Asian Persuasions: First World Problems

I've been running into a series of problems. The last few months have forced me to change what used to be my everyday routine. I've had to endure the inconveniences of changing over my utilities. I've had to look for cheaper groceries, apply for new services at my new place, etc. Through all this I was thinking about how stressful this all was. That was until I came to the realization of how unrealistic I was really being.

FIRST WORLD PROBLEMS!!

I first encountered this phrase whilst listening to the Jason Ellis Show on Sirius Satellite radio. It's a term used to describe the things we deal with everyday and how we place entirely too much emphasis on a perceived stress that has no real value when it comes to the meaning of existence. Some other examples of First World Problems: being entirely too stressed out because regular cable isn't as accommodating as my Netflix service; having to use the bathroom when I've achieved just the right amount of comfort in my bed; being forced to find a way to get a battery for my key-less car remote; etc. All of the recently mentioned are prime examples of inconveniences that enable us to get pissy.

Compare that to real problems like not being able to eat, be free of disease, or provide a safe home for your loved ones. It puts things in perspective to what is really important. This reasoning of organizing things with reference to importance got me thinking; if these specific instances described problems based on first and third world relations, what are second world problems? What constitutes Second World Living? Thanks to the wonder that is Wikipedia, the term "Second World" refers to life in a communist nation. But now that communism has, for a lack of a better explanation, ceased to exist as a popular form of government, what could we constitute as second world problems? I've come up with two possible answers to this irrelevant yet for this month's article comedic responses. First: Canadians. Any culture that has a fiscal system that utilizes monetary denominations that co-exist with first world goods in higher prices, you can't be having the same problems. Has anyone experienced the cinematic goulash that is a Canadian movie? I recently experienced one aptly named *Grace*, for which it had none for its audience. I refuse to go into the details, but will say this movie made very little sense and even though the actors were Canadians who didn't utilize the ever prominent "Eh," it was definitely a situation where I wished that my time spent on the movie was given back.

My second response would be that the second world and it's problems have to do with the Amish. What kind of problems can exist when technology and material wealth are verboten within a community where everyone shares everything based on the teachings of God? Not a whole lot that compounds to the drama associated with first world living. Basically, the problems of the Amish have to do with real life meaning, which to me isn't a bad thing.

While the last two examples were used to illustrate some sense of comedic relief, what is pretty evident is that we as a community and as a nation tend to be experiencing life through the experiences presented to us in a very stressful fashion. The everyday intricacies that are in truth self-inflicted, seem to be instances that we place a great amount of emphasis into. We neglect to see the trivial nature of these things that we carry with us as a burden; to the point where we let the importance of the moments we can't get back pass us by. So be thankful that you exist in a place where you don't endure and suffer third world problems; be mindful of how insignificant your first world problems really are, and hope and strive that one day you'll be lucky enough to exist in a commune where you and your friends can experience second world problems.—THE DAHLI RAMA



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October Beers

reportage & liver damage by Kevin Still

Before diving into the malty marshes of fall beers, I need to make two quick announcements. First of all, to correct mistakes in my previous review of BCS's own New Republic Brewery, I should add that New Republic's Bellows Amber Ale is available in the following locations: Church Street BBQ and O'Bannons, both on Northgate; as well as Good Times Charley's, Revolution Café, Murphy's Law, and the Village Café (on weekends), all in downtown Bryan. Also, I need to mention that Dean and John are both owners and head-brewers at New Republic. If you have not toured their brewery and received your official New Republic glassware, check their website - www.newrepublicbrewing.com - for event calendars.

UN-FALL RECOMMENDATIONS



As a second announcement, I would like to offer the following two un-Fall beer recommendations: **Left Hand Brewing Company's Wake-Up Dead Imperial Stout** craps-out as bottom barrel stout-age, while **Stone's Japanese Green Tea IPA** tops most top-shelf Imperial IPAs. I knew something was amiss when Left Hand's Wake-Up Dead poured Dr. Pepper-purple. Lifting the glass, slivers of a 40-watt reading lamp squeezed through Wake-Up Dead's body, and this "Imperial stout" tasted as thin as its appearance. Soggy raisin cake notes peeled through the nose and the palette, but, overall, the 10.2% ABV burned back into my cursing wind-pipe. Skip it.

In stark contrast, I dare you to find a more beautiful single bottle beer than Stone's Japanese Green Tea IPA, collaboratively brewed by American and Japanese brewers to benefit Japanese Tsunami relief. Using hops from America, New Zealand, France, and Japan, as well as Japanese Sencha green tea leaves, this is truly an international effort as big as the passion behind it. Huge bitter citrus bursts flush before a wash of sharp green grass, rising and falling on the palette like a blade.

The lingering aftertaste consists of subtle grapefruit rinds nestled in a bed of abrasive green tea leaves and potent Sorachi hops, which is a unique excursion from the usual blunt of brown malted bread. Both beers are available in single bottles at Spec's (while supplies last).

OCTOBERFEST ALES

Alright, announcements out of the way, let's talk Fall beers. I've split this year's batch of fall beers into three locally available categories: traditional Marzen-style "Octoberfest" lagers (Texas-brewed and beyond), American-style Pumpkin ales (plus one unique Fall brown), and Woodchuck's Fall seasonal ciders (for Danny and Ben). Due to the large number of ales represented, I intend to list titles in order of preference, followed by a brief reactionary blurb. Further notes should be collected first-hand by readers.

Two American-born Octoberfests reign high enough to deserve full reviews. **Brooklyn Brewing Co.'s Oktoberfest** (5% ABV) defines, in pitch-perfect



12-ounce verbiage, traditional Marzen-style lager profiles. Malt-focused and full-bodied, Brooklyn's Oktoberfest ignores the American-hop craze by paying tribute to traditional recipes. As beautifully authentic as Paulaner, Warsteiner, Spaten, or Hofbrau, Brooklyn's Oktoberfest lays a thick cracker crust beneath a smooth toasted-toffee and roasted-nut flavor. Expect some dried fruit notes at the end (plum, mostly), preceded by a warm caramel finish. Switching style flags altogether, **Harpoon's Oktoberfest** (5.5% ABV) boasts a true American translation of the traditional Marzen-



style. Hop-heavy throughout the mouthfeel and finish, Harpoon's Oktoberfest sips spicier than the average Marzen. This is what American craft beer does best: take great old-school recipes and amp their hops levels, usually boosting ABV (alcohol) and IBU (bitterness) levels in the process. I've publically lauded Harpoon's Oktoberfest as my go-to Fall beer of 2011. Although I possess great love for Germany, I'm an American hop-head through and through. And Harpoon's addition of spicy Tettnang and bitter Willamette hops are for fellows like me.

While the Fall season is young, and more Octoberfests will surely still surface, I wanted to mention seven - yes, seven! - Oktoberfest beers currently available in BCS, ranked in order of personal preference. First, **Real Ale Oktoberfest** is nestled somewhere between Brooklyn and Harpoon for old-to-new school balance. A favorite from last year, I was not disappointed in the year-long wait to try Real Ale's Marzen-lager again. Second, **Rahr and Sons Oktoberfest** is purely old-school Marzen with a hint of sweet roasted squash on the back end. Heightened veggie tones triumph over traditional baked toffee and bread, making this a uniquely noteworthy interpretation. Third, **Saint Arnold's Oktoberfest** features enough Hallertauer and Czech Saaz hops to clamp down the buttery sweet mouthfeel. Much more complex and balanced than I imagined from Saint Arnold's, I consider this one of their better brews. Fourth, **Live Oak Oktoberfest** - not available in BCS, but poured pint-ly in Austin - features enough hops to reveal a balanced attempt, making it memorable at best. I didn't hate it, but I also didn't want to pay \$4.50 for another.

These first four Oktoberfests afforded a positive tasting experience. The following three did not. Fifth, **Leinenkugel's Oktoberfest** is, in my recollection, neither good nor bad. In fact, it's totally forgettable - which I take as the worst review possible for a beer. I neither liked it nor hated it enough to make a mental note about it. Take that for what it's worth. Ranking in at number six, and definitely on the downward slope, **Sam Adams Oktoberfest** sucks. I remember several years saving my allowance to purchase cases of Sam Adams Oktoberfest. And I remember relishing each bottle over Halloween horror-film marathons and zombie-themed short stories. Not anymore. While I don't want to be one of those jerks declaring the brewery changed their recipe, I declare that Sam Adams changed their recipe. Super thin and syrupy sweet, Sam Adams Oktoberfest tastes like a carbonated version of kettle corn butter. I implore you to skip it. Finally, I just down right don't like **Shiner Oktoberfest**. No offense to Shiner fans, but Shiner Oktoberfest tastes like burnt hay drizzled with torched toffee. Last night at HEB, I saw a fellow with a sixer of Shiner Oktoberfest in his buggy and I felt it my Christian duty to suggest Real Ale. But I didn't. The Devil won that round.



PUMPKIN ALES

Outside of traditional Marzen-style interpretations, the American craft market offers pumpkin ales, a fairly new craft phenomenon. The wife and I are huge pumpkin beer fans, and we begin watching shelves as early as

August for pumpkin ale releases. Through experiential wisdom, we've learned to skip **Jack's Pumpkin Spice Ale** and **Buffalo Bill's Pumpkin Ale**. Still, the BCS market offers four pumpkin ales worth trying, presented in order of Still family preference. First, **Brooklyn's Post Road Pumpkin** features a pale ale mouthfeel and finish, thanks to generous heaps of Willamette and American Fuggle hops, quelled on the end by roasted pumpkin rind. Far more complex and pumpkin-heavy than other ales of this sub-genre, I plan to clean Spec's out of Brooklyn's Post Road Pumpkin before winter. Second, **Harpoon's UFO Pumpkin** marks the first fall seasonal in Harpoon's unfiltered UFO line-up. Because Harpoon's UFO ales are unfiltered, UFO Pumpkin features citrusy flavors peppered with various, unnamed spices. Though quite good, Harpoon UFO Pumpkin too closely resembles a spicy Hefeweizen for my tastes.

This next paragraph is where I may lose you because I'm about to rate Blue Moon alongside Dogfish-Head. For an everyday, light pumpkin-ish beer, I suggest **Blue Moon's Harvest Pumpkin**. Although I've never appreciated Blue-Moon, in any fashion, this Harvest Pumpkin is wonderfully refreshing and pumpkin-y. Several BCS drink holes offer Blue Moon Harvest Pumpkin on tap, and you could certainly do worse. Jumping to the opposite side of the pumpkin spectrum, **Dogfish-Head Punkin'** is a liquid spice cake. After finishing off a four pack of Dogfish-Head Punkin' this past week, I can attest to plenty of cinnamon, nutmeg and brown sugar, but very little pumpkin. As a spicy fall dessert beer, Dogfish-Head Punkin' is pretty. As a pumpkin ale, it's mislabeled. Therefore, I give it the lowest rating.

THE LONE AUTUMN BROWN

In the running for great fall beers, Sierra Nevada has ignored seasonal craft trends by releasing **Tumbler Autumn Brown Ale**. While several American craft breweries offer brown ales year-round, Sierra Nevada, always innovative and savvy, only offers Tumbler Autumn Brown Ale in the fall. Dry-nut and toffee flavors are followed by a spicy, dark chocolate finish, making Tumbler more complex than most brown ales I've encountered. I recommend Tumbler to fans of **Real Ale's Brewhouse Brown**, **Saint Arnold's Brown**, or **Avery's Ellie Brown**.



SEASONAL CIDERS AND THE FUTURE

Because my wife despises beer, I've had occasion to explore the various hard apple ciders of Woodchuck Brewing Company. Both of us had a major crush on **Woodchuck's Summer Cider**, which featured a bright blueberry squeeze. After putting away several sixers of Woodchuck Summer, we were sorely disappointed by Woodchuck's fall seasonal. Cinnamon and nutmeg heavy, smudged by a hint of smoke, **Woodchuck Fall** tastes like chilled-Wassail. We didn't love it. This year Woodchuck also offered the world's first pumpkin cider, which I enjoyed more than the wife did. While it does taste something like a blended fruit Jolly Rancher, **Woodchuck Pumpkin Cider** adds a new dimension to apple-ciders. Even after three bottles, I had a difficult time tasting the actual pumpkin, but I still liked the blend of flavors. Due to uniqueness and limited availability, I highly recommend grabbing a sixer while supplies last.



Next month's Still Drinkin' will be a special edition for me, as I'll report my trip to the Great American Beer Festival in Denver, Colorado. Hopefully, one day, I'll report adventures from the actual Oktoberfest in Munich. Till then Denver awaits, and my liver anxiously quivers.—KEVIN STILL

You can find most beers reviewed at Spec's, 1729 Texas Ave. S. in College Station. (979) 696-7100

local bikers on tv!!!!

story by Kelly Minnis

Longtime readers of 979Represent know about Bill Allen. He runs Bill Allen Motorcycles, the raddest motorcycle customization shop in a 100-mile radius of Bryan-College Station, if not all of South Texas. He's a punk rock bass player with decades of beer-soaked guts-baring rock and roll experience around here. Bill's so awesome a mechanic that he's crew chiefed a national championship drag racing team. And what about Paul Patranella? He's been a part of some of the most successful fine eateries (Square One, Café Eccel, Christophers) in Bryan/College Station for nearly two decades, chefed at Harrods in Vegas, and has cooked many dinners for George



and Barbara Bush during his tenure catering at Texas A&M's Bush School. Bill and Paul go way back with each other, to the mid '80s when the two first met at a local show for Street Pizza, Bill's punk rock band. The pair have gone on to be very successful, two local boys done good

But reality television stars? Are Bill and Paul some of those too?

You're damned right they are. Bill and Paul are now the stars of *Hairy Bikers*, a new program that has its debut Monday, October 10th at 9pm on History. If you got good cable or dish, then you get this channel. *History* describes the show as "a fun-filled but informative road trip along back roads to immerse themselves in local American history and longstanding traditions." This program is based on a successful BBC Two series also called *Hairy Bikers*. It is a cooking show with the premise that the "hairy bikers" ride around to interesting nooks and crannies of the country. History brought this format across the Atlantic, let Bill and Paul mount up on their motorcycles and sent them on the road discovering America's many local food and beverage traditions with a camera crew capturing every detail. The cool thing is not only did Bill and Paul get to cook the food, but they also participated in everything that it takes to put the traditional meals on the table. That means killing AND grilling. So you get part reality, part foodie, part travelogue, and part buddy show all in one.

But how in the name of all that's holy did these two ever wind up as *Hairy Bikers*? "I met a History Channel producer last year during the filming of another show," remembers Bill. "History was looking for the guys to work the American version of *Hairy Bikers* around, and they got to talking to me, then I called Paul and it went from there. Paul and I used to run the streets of Bryan/College Station raising hell and now we're grown up, raising families instead. Then we get this offer to get back on our bikes and to hit the road, and of course we took it. Who doesn't want to go out and do it like you used to again?!"

This summer both Bill and Paul took an epic motorcycle ride around the country, a grand sum of 65 days through 46 cities and over 8000 miles. "The whole premise of the show is just local culture," Bill elaborates. "You get to the bottom of that area. Is it Cajun? Then you get down in the bayou and learn what they do. You go to Maine, then you go to a lobster man. You go to Kentucky and make bourbon. Basically we learned how these local traditions got started, how the traditions are what they are and how they continue to be carried on."

Paul says that's the key difference between the American version of the show and the BBC original. "They travel and then cook a little dish indicative of where they are, we actually

get involved in the local traditions and whatnot and actually end up working or killing something and then cooking it and eating it. You just have to see it!" Bill sums it up: "We traveled the highways, the byways, the backwoods, and the bayous searching for local culture...and this is what we found."

Throughout their summer on the road the producers at History were able to compile twelve 30-minute episodes out of their experiences. The traditions range from frog gigging in Arkansas to turning nutria into sausage in Louisiana to harvesting winter wheat in Oklahoma to discovering an interesting pig roaster in Maine. Mostly what you get a sense for with *Hairy Bikers* is the immense diversity of our country, its many rich traditions and its storied history.

I couldn't really get either Bill or Paul to nail down one particular moment or experience that stood out from the others ("Maybe when we got a chance to film around here with our friends and family" Paul suggests). Bill says it was a total experience. "I'd never been around the country on an epic bike ride like this before," says Bill, "And the biggest thing I took from filming the show was just how much our country changes geographically.

There are so many different beautiful places to visit. It's kinda like sensory overload with so many cool things out there, and I was so amazed how much people are willing to share about their part of the country and its heritage and where they came from, and they're just so quick to show you about it, so proud of it"



Bill and Paul have been back home now for several weeks, but it took nearly that long to recuperate from the experience. "I used to make fun of rock & roll dudes who'd have to check into a hospital after the tour," jokes Bill, "But I had to check out from the world for a week to come down from it all." Bill goes on to make the rock and roll analogy complete. "It was a lot like touring, you know, where you'd be like 'Hello Cleveland' only to be reminded 'Uh, this is Asheville, man.' You'd just lose all sense of time and space, especially since we filmed a lot of late night sequences too."

Overall, the *Hairy Bikers* really shows off the easy comraderie between Bill and Paul, forged over decades of doing pretty much what you see on the television show: riding around backroads finding cool new places to eat, drink, and learn about interesting local

stuff. Reality shows aren't 100% reality, and a lot of it is in the editing, but there's not much to edit here. You don't get much realer than this. *Hairy Bikers* could not have found two better candidates to follow around than Bill Allen and Paul Patranella.

You'll just have to tune in this month to find out all about Bill And Paul's Excellent Adventure for yourself. The debut episode airs on History (Ch. 269 on DirecTV; Ch. 120 on Dish Network; Ch. 44 on Suddenlink) Monday night October 10th at 9PM. Bill and Paul will host a viewing party that night out at the Beer Joint on Highway 30 in College Station. This airing is just a sneak peak at the program. More new episodes will begin airing Friday October 14th at 9pm. You can learn more about the show at its official website <http://www.history.com/shows/hairy-bikers>



Artist Profile: Chad Petty Brazos Valley Metal News



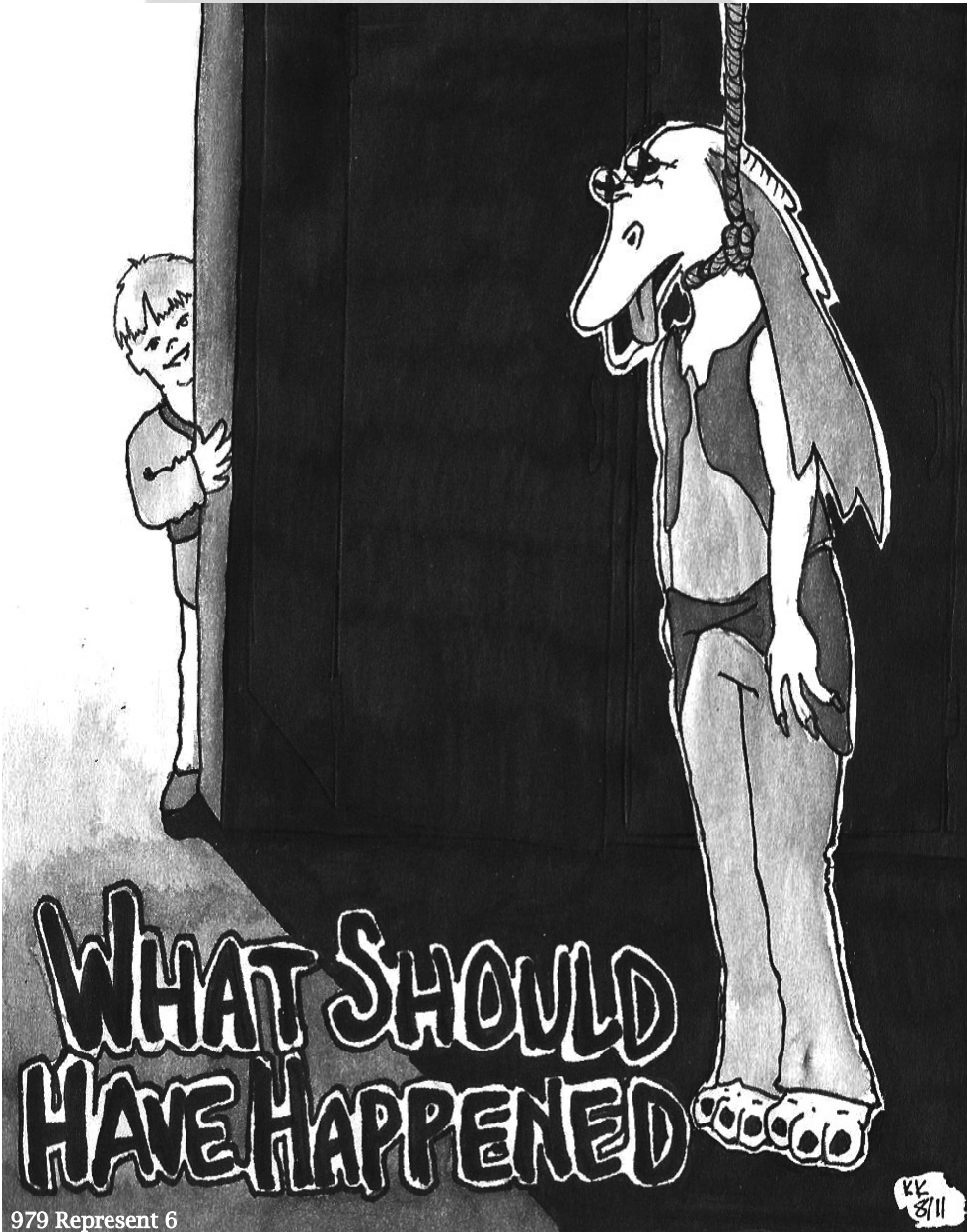
If you don't already know who Chad Petty is, you're about to find out. Soon. This hometown folk favorite has just announced the formation of a new group, Walking Bear, a move that is sure to flesh out his humble acoustic sound. Petty is bringing a true rock 'n' roll vibe to the Bryan/College Station Area, and it's going to be as big as its forest-dwelling namesake.



Walking Bear, whose name reflects Petty's diverse Native American heritage, features a new, complementary lineup that increases the volume, intensity, and complexity of Petty's bare-bones Texas country tunes. The group will incorporate the musical stylings of Jacob Asbill, a bluegrass vocalist and standout guitar player who has been a staple of the area music scene for several years. Among other standing gigs, Asbill hosts open mic nights at Revolution in downtown Bryan, and has also been featured during the Friday Night Music Series at Terrazzo Coffee and Wine Bar. His experience with the local music scene will make him a valuable asset to the group, says Petty. "Our musical styles just mesh really well. We can't wait to get out there and start playing." Walking Bear will also feature guest appearances from Nicholas Bauer on keys and area drummer Chazz Emile Besette.

The group is in the midst of writing and recording a 5-song EP at the legendary Arlyn Studios, home to both Willie Nelson and Sublime, among other major acts. Fans can anticipate a pre-record "teaser" album fashioned from acoustic renditions and live shows, slated to drop before the year's end. The group is preparing for an appearance at the Folk Alliance Music Conference in Memphis in February 2012 in preparation for upcoming national tour dates. After the demo's completion, Walking Bear will begin a 2012 summer tour throughout the United States, followed by a musical quest through Europe in 2013.

Chad Petty devotees don't have to wait until next year to hear his smoky, soulful tunes at live shows.—
KATHRYN BENNETT



Metal Music at the Lakeview Venue has been the talk over the last couple of months here on 979Represent. On Sept 15 & 16, The local Metal Music bands unloaded a lot of music on the local Metalheads with two nights of loud and live trashin'/headbanging at its finest. The show went off amazingly well with only a few surprises that popped up during the two day event. We had a "New" young band appear in the local scene that kicked ass, then we learned that even out in the country at Lake View Venu we must hire off duty Police/LEO's for security, and local heavy-weights BonnieBlue played with one guitarist and then announced they are taking a break for a little while.

The first surprise was a New Melodic/Death Metal band called **Blood Magistrate**. They entered the Metal Scene with a first performance that put them with the top of Local Metal bands of 2011. They played a 30 minute set with such skill and stage presence that you would have thought they have been playing together for years when actually they formed in April this year. James Moore is on Lead guitar/vocals,



Bob DeBorde on Rhythm Guitar, Jerad Heintschel is on Bass, with Tim Filth on Drums. Check out their video performance on their Facebook page. Welcome to the Brazos County Metal Music Scene Guys! \m/ **BonnieBlue** played without Patrick ,who left the band to pursue other interests, leaving a very noticeable gap onstage and in sound. Marty announced onstage that BonnieBlue will be taking a break for a little while and the new album is on hold. I'm sure we will see the Boys back ,hell, every new hardcore local band plays BonnieBlue's riffs during soundchecks - BonnieBlue is an icon in this area. For the record, BonnieBlue was the first band to have a Noise complaint at the new Lake View Venu . The Noise Police showed up asking to turn down the over 10,000 watts of Cerwin Vega sound system the Metal scene was using. Yep Folks, The Sheriff's Dept was called all the way out to the Lake View Venu and gave a warning on the second night for a loud noise complaint. Even while having two Off Duty-Uniformed Police officers/Law enforcement outside the front doors. The venue must have two off duty officers that are paid for security purposes onsite because the venue holds so many people. In between sets, the Officers broke up any groups of people that formed outside in the parking lot and around the bands. All the people/fans did as they were told and stayed inside the venue the rest of the night.

Overall, the new Home for Metal Music is an expensive venture with the "must have" Security, the Sound System/People, and paying the bands for performing, etc. And all of these costs come out of the door money. I predict that future shows scheduled for Lake View will have a higher entry door price to cover the extra expenses required to host Metal shows there. As for future METAL shows scheduled, there are none at this printing . Stay tuned to the Lake View Venue/Facebook, SNA Photography/Facebook or Foil-face the Metalheads/Facebook page for any updates.



In other local Metal news, local radio station **Rock 103.9** had its first year Birthday Party at Hurricane Harry's with the bands **Signal Rising**, **Fair to Midland**, and **10 Years**. Local Hard Rock/Metal band Signal Rising started the night with a new and very heavy song called "Envy" and performed an outstanding set including another new heavy song called "Switchblade Lies" for the packed house of Partiers. This was the largest crowd of people SR has played for to date and the response was exciting. As Roger, Chris, Ryan and Michael left the stage, the Smiles they were wearing showed just how much fun they had. Fair to Midland took the stage next and completely controlled the crowd with new music including their radio song "Musical Chairs" in which everyone in Hurricane Harry's was singing. Darroh, the lead singer of FTM, was all over the stage and even hanging from the rafters at times. The energy and all out performance /quality of show that Fair To Midland gave is what has made this little band from Sulphur Springs, TX liked by thousands of fans nationwide. 10 Years finished off this special party night by playing a song off of every album they have produced since 2001 including the latest single "Fix me". The crowd was really charged for this whole show all night. Plenty of crowd surfers and mosh pits were common. That's what Great Live Music should be! Happy Birthday to Rock 103.9! Thanks Kotter, Dee, Cris Pate, and the crew from the only radio station in B/CS that supports local Rock/Metal Music scene.—
FOILFACE

concert calendar

10/1—Puate @ Revolution Café & Bar, Bryan. 10pm

10/6—The Ex-Optimists @ Northgate Vintage First Thursday, College Station. 10pm

10/7—National Acrobats of China @ Rudder Theater, College Station. 7:30pm

10/7—Rattletree Marimba @ Revolution Café & Bar, Bryan. 10pm

10/8—The Ex-Optimists (7" release party), **Alkari, Jay Satellite** @ Revolution Café & Bar, Bryan. 10pm

10/8—Texas Reds Festival featuring **Joe Nichols** @ Downtown Bryan. 9pm

10/12—Cris Cab, Charlie Gore, Ben Baxter, Lindsey Harris @ Schotzis, College Station. 8pm

10/14—Immortal Guardian, Brothers N Arms @ Lake View Venu, Bryan. 9pm

10/14—Elektronik Movement, NoOze, The Draso, Roussi One @ Velocity, College Station. 9pm

10/15—Nelo @ Schotzis, College Station. 9pm

10/15—Singer/Songwriter Jamboree @ Revolution Café & Bar, Bryan. 10pm

10/18—Natalie MacMaster, Donnell Leahy @ Rudder Theater, College Station. 7:30pm

10/28—White Crime (cd release), **The Wrong Ones, The Ex-Optimists, The Misfats** @ Revolution Café & Bar, Bryan. 10pm

10/29—Strawberry Jam @ Revolution Café & Bar, Bryan. 10pm

10/31—Dmitry's Rail @ Hurricane Harrys, College Station. 9pm

11/11-12—Rock The Republic, downtown Bryan

11/18—Busy Kids (CD release), **Vivian Pikles & The Sweethearts Über Alles, The Ex-Optimists** @ Revolution Café & Bar, Bryan. 10pm

12/9—The Excuses, The Ex-Optimists, Jay Satellite @ Revolution Café & Bar, Bryan. 10pm

12/29—Electrofucker, Bryce Eiman, Waspandpear @ Revolution Café & Bar, Bryan. 10pm



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!

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record reviews



White Crime *White Crime*

Houston's White Crime is a punk rock super group of sorts, pulling its members from folks associated with Muhammadali, Davey Crockett, The Cutters, Funboys and Cop Warmth. That's pretty much the crème de le crème of Houston dirtbag punk rock. So you would expect that the debut EP for White Crime would forge some of those other bands' highlights into this band's. You would be about half right.

White Crime has the same rhinoceros-charging breakneck cocaine rush of The Cutters, but the music is not quite so monochromatic. The vocals and guitars of Jonny Patrick lend a different vibe up top. The obvious Ramones comparisons have been completely ironed out in favor of perhaps a Misfits influence. White Crime's vibe is much, much darker. The chords are stranger (especially on "Standby"), and Jonny's vocals are thuggish and manic to the point that they are somewhat unsettling. Kind of like a grainy low budget 1970s horror movie set to music. The lo-fi cassette production just adds to that overall feeling, like someone has pulled a pillow case over your head. Five songs in Jonny chants "Don't come out tonight!" and you believe him.

It's a timeless recording. There's no telling whether you are listening to some obscure 1980's death punk cassette unearthed on a hipster's MP3 blog or something brand new. I say all of this like it's a bad thing, but it's the definite salient point of *White Crime*. It makes a case for scaring the shit out of you while rocking balls. The perfect music for dying drunk after midnight on a backwoods Texas highway — **KELLY MINNIS**



Nick Lowe *The Old Magic*

If you're looking for the Nick Lowe of old, the "Jesus of Cool" who rocked the '70s and '80s with witty and rocking tunes like "Stick It Where the Sun Don't Shine," "So It Goes," "Cruel to Be Kind," "Half a Boy and Half a Man," "I Knew the Bride (When She Used to Rock and Roll)" and many others, skip *The Old Magic* because it's not . . . the old magic.

This is a competently-done album that would have not been out of place, musically or lyrically, in the 1940s big-band swing jazz era – talk about retro. Tony Bennett or Johnny Mathis could have released this in their heyday – heck, they could release it now. So could Dean Martin or Bing Crosby if they were still alive. If you're into crooners singing about reading, moving, flowers, and all that moon, June

and spoon stuff, this is your cup of tea.

You can't really fault Lowe for pursuing his musical muse of soothing ballads as he moves through his sixth decade, but you don't have to follow. Give me Rockpile and the Cowboy Outfit – this is too somnolent for me.— **MIKE L. DOWNEY**



St. Vincent *Strange Mercy*

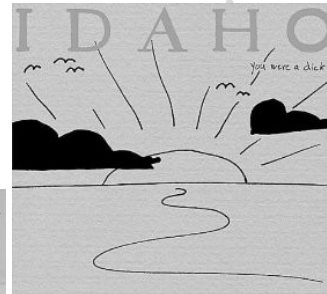
It is a rare occasion these days that I listen to an album on repeat. I sometimes go back after certain songs but never just continue to play an album right after the last song ends, to just flip it over and put it back on again. That's what I've been doing with St. Vincent's *Strange Mercy* the past week or so.

I'm no St. Vincent groupy. I liked *Actor* a bit, but I wasn't like absolutely crazy over it. Recently a band friend accused dudes of liking St. Vincent because principle musician Annie Clarke is like hot and stuff. Well, I don't think she's particularly hot, but the interesting mélange of styles she mixes together to make a 21st century avant-pop on par with the multi-ethnic work of early '80s Talking Heads or mid-'80s psychedelic Prince is completely hot.

You get it from the start of the album where strange *Around the World In a Day* period Prince synthesizers whistle while Annie weaves a breezy melody arhythmically atop stuttering blockbeat drums, before shoving too many syllables into a chorus, all seemingly without any effort. That is "Chloe In the Afternoon". This is par for the course, from the *Remain In Light* Talking Heads via Sheila E's "The Glamorous Life" strut of "Cruel" to the Robert Fripp math guitar meets Bernie Worrell synth soloing in "Surgeon". Analog synthesizers warble and fart everywhere, Annie's guitar work leaps out in phaser stunned attacks and distorted runs. The drums sound super flat like they could be live or they could be programmed (that's a good thing BTW), and 1940's film score strings pop up in the strangest places.

While so many artists make these "name the influence" Monet pieces, it's rare that an artist like this makes something new and recognizably their own out of it. But that's what St. Vincent does. Her vocals really help to nail it all in place. Her singing is languid, rarely insistent, just floating over the music, which helps to hide the urgency of her pathos. St. Vincent the character is kinda fucked up, pleading "Best find the surgeon/come cut me open" in "Surgeon", threatening "if I ever meet the dirty policeman who roughed you up/ just don't know what" in the album's title track. It's kind of dark lyrically.

I guess what really nails this album for me is that it reminds me so much of the solo work of Prince & The New Power Generation. St. Vincent alums Wendy & Lisa, especially their 1990 album *Eroica*. Clarke's voice even sounds a lot like Wendy Melvoin's. This is not entirely different than *Actor*. But *Strange Mercy* has had much more profound an effect on me and that is somewhat surprising. This year has been feeling like it was going to be an off-year musically. Thank you, *Strange Mercy*, for turning that around for me.—**KELLY MINNIS**



Idaho *You Were a Dick*

Idaho are one of my favorite bands, and more than likely you have never heard of them. Beginning in the early '90s, Idaho were part of the slowcore movement that included bands like Low and Red House Painters. While they shared those bands' narcoleptic sense of rhythm and timing, Idaho always stood out by rocking just a bit harder than their super-slow, super-quiet counterparts. They continued making record into the 2000s, but by 2008's *The Lone Gunman*, Jeff Martin (essentially Idaho) had mostly abandoned guitar in favor of keyboards and piano, and most of the record was instrumental. This had a lot to do with Martin's work in scoring for TV and film.

I had a chance to chat with Martin through Facebook earlier this year while he was working on this year's self-released *You Were a Dick*, and I told him how much of an influence his guitar playing was on me. He told me that he had been adding more guitar to the new album, so I was hopeful for something along the lines of 2002's *Hearts of Palm*, and I was not disappointed. "You Were a Dick" kicks off the record and the sound is instant Idaho, soft strummed guitars with tremolo accents, soft slow drums, pretty much everything I love about the band. "The Space Between" is another return to the classic Idaho sound, with Martin pleading "Is there nothing that I can do to make you see it's not the shape, it's the space between?"

The best part of this record is hearing how Martin brings together his two worlds of music – Idaho and his score work – and really makes them complement each other rather than seem like a pastiche or a hodgepodge. The piano based songs work just as well as the guitar based songs, and the instrumentals compliment the vocals. It all works very well together.

There are few things in life cooler than being able to make a direct connection with a musician you admire. It was really amazing being able to get an inside view during this record's creation, and to see how it turned out. For me, Idaho is all about chiaroscuro – the spaces between me and you, dark and light, good and bad, everything. Their beauty lies in the small places between the sounds, between the words, between the feelings. Pretty much what we all go to music for.—**JASON L. CLARK**



The Ex-Optimists *Nightmare City*

Since I google translated the crap out of the Ex-Ops interview last year...I

thought I should keep with it in the record review.

The original optimism huge beard, loud amplifiers and effects for many of their guitars, bare breasts, is an independent rock.

Their Sebadoh hauntingness have a reaction to the rock and roll like they want to play and take in the vein of old school '90's underground rock, like Dinosaur Jr.

Their first release of this record "Nightmare City" is mostly a song with great optimism so far confirmed. It will go, a huge rock like a monkey with a stick and go really big. Dual guitars, big bass, heavy drums and vocals float bottom. This song sounds like to me old days. Heydays. The good old mid-90s, post-punk, post-punk when it was not called, it was the only song that sounds like something at the time.

There are songs on the opposite side of the moon. "February". It's about what was happening at that particular writer of lyrics for the song so much per month, probably not more. Plus is almost always cold. Gone are the cold Motherfucker!

Blue plastic sweet ass in this one, it's the shit. Completely bad ass. You must be logged in to see what was strange that you personally, as if the band was hoping it came out. It sounds like you should hear how these songs. Past. The music was new and different genre when I was there in 5000 not just for metal. Thanks to your washing machine and a large bird of the sun from broken homes for children in the heart of the falls.

Translation: I really like it. It sounds like the old days of '90s post-punk when they didn't call it that.—**ATARI MATT**



Lenny Kravitz *Black & White America*

I like Lenny Kravitz. This knowledge can and will be used against me in a court of law. Up until 1998 the Kravitz could do no wrong...but then he decided he *wanted* to make hit records. With each album ever since, he puts maybe two or three good rockers per record with several songs calculated for radio play, and some bullshit Jay-Z joints where he tries to remind black folks that he is not just a rocker.

This album is once again in that same format. Except DJ Military AND Jay-Z line up for the embarrassing hip-hop crossover. The playing is great. Lenny's guitar tones are killer but the songs are just painfully awful. And this is by Lenny Kravitz standards. Even though I consider myself a fan, even I cringe at some of his lyrics. The title track and "Boongie Drop" are ridiculous. "Stand", the lead off single, shows promise but he completely rips off Andre 3000 in the video. And I just can't help feeling that 22 years past *Let Love Rule* that Lenny just can't find his place musically. He really couldn't then, being an anachronistic blend of Prince and Sly Stone 20 years too late. 20 years after that, Lenny still can't find his place. Is it me? Have I changed? No, because I will happily still rock *Circus* loud and proud. It's you Lenny, not me. And that's why we have to break up.—**KELLY MINNIS**

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