



## ABOUT

Wake the Zine is a monthly DIY publication that gets the word out about local music in Galveston. We distribute primarily through MOD Coffeehouse. Huge thank you to our volunteer team and our local sponsors!

## STAFF

### Editors

Lauren Eddy  
Jorja Zywczuk

### Contributors

Julian Jimenez  
Kevin Barnes

### Copy Editors

Grant Loomis  
Lisa Gulesserian

### Printer

Dan Schmahl / Super Hit Press

### Cover Artist

Natalie Villarreal

**Are you our next cover artist?** Contact wakethezine@gmail.com or pull us aside if you see us at The Proletariat or other Galveston spots (which you mostly likely will).

## SPONSORS

3rd Coast Kombucha  
Galveston's Own Farmers Market  
Mary and Jim Bratton  
The Proletariat  
Visker & Scrivener

## FOLLOW

Instagram / Twitter: @wakethezine  
Facebook.com/wakethezine

## CONTACT

wakethezine@gmail.com

# NO. 8

Wake the Zine / June 2016

## LEVITATION 2016

Kevin Barnes, local barista and bassist, shares his festival experience

1-2

## LISTENING GUIDE

Two songs you need to hear this month

3

## INTERVIEW: PETE HESHER

Julian asks Pete about his work bringing bands to Galveston

4-6

## AT THE WORKSHOP: "LOVE, OPTIMIZED"

The Wake Gang participates in the Object Solutions workshop at GAC

7

## BEFORE THE SHOW: GAR

Lauren visits resident artist Zachary Moser at GAR

9-10

## LOCAL CALENDAR

Hand-picked Galveston events list

back cover



# LEVITATION 2016



Kevin Barnes is a barista at MOD Coffeehouse as well as an excellent bassist. He recounts his experiences at Levitation 2016.

Levitation is the premier festival celebrating psychedelic rock in the US. Launched in 2008 as Austin Psych Fest, the event has since grown into an annual festival held at Carson Creek Ranch, just a few minutes outside city limits. This year's lineup featured some titanic names including Brian Wilson, Ween, Sleep, Slowdive, Flying Lotus, and Lee Scratch Perry, as well as cult niche favorites like The Black Angels, Brian Jonestown Massacre, Ty Segall, Melody's Echo Chamber, Animal Collective, Allah Las, and King Gizzard and the Lizard Wizard.

My friend and I were among those excited masses converging on Austin for the weekend. We were just outside the city when I received a phone call from my girlfriend. "Did you hear yet?" she asked in a concerned voice. Levitation had been canceled due to severe weather. Crushed, we considered turning back, but I had a friend flying in from Philadelphia and we still had tickets to a pre-party at Barracuda, headlined by one of our favorites, Mystic Braves. After meeting up with the third member of our party, we decided to take a chance. With most of the bands already in town, surely something good was bound to pop up.

The Barracuda pre-party delivered a stacked lineup featuring The Veldt, Sugar Candy Mountain, Levitation Room, The Turns, and Florian. The night's standout performance easily belonged to Sugar Candy Mountain. Consider this band my artist to watch of

Levitation 2016. The Oakland based psych-pop quartet's new album, *666*, comes out this July, but the eponymous single is available now. Mystic Braves returned with their own special breed of psychedelia, an amalgam of equal parts modern garage energy and exquisitely studied recreations of classic 60s-pop guitar sounds, that had the crowd somewhere between dancing on the ceiling and melting into the floor. A feeling was in the air that anything was possible if you looked in the right place.

Back at the hotel, in a mad dash for information nectar, we scoured the internet hoping to get the scoop on shows that might pop up over the weekend. I happened to stumble across a tweet from Brian Jonestown Massacre front man Anton Newcombe stating that the band would be playing a show at the Historic Scoot Inn alongside Twin Peaks and Slowdive! Tickets would be first-come, first-served at the door.

Friday morning found us at the head of a three-block line. Waiting hours in line after the collapse of Levitation-proper might seem like a bummer, but we were making friends in line and I was still excited to finally catch a Brian Jonestown Massacre show. Baristas from a nearby coffeehouse passed out free cans of nitro cold brew to the already sweaty, hungover masses, further lifting the mood. The doorman passed by and mentioned that we were certain to get in, as we were in the front 10% of the line.

Then I began to overhear comments about purchasing tickets online. Within

minutes, everyone around me was even more engrossed with their phones than is typical for members of our age cohort. My peers were tapping and swiping away at their phones like crazed techno gazelle. Levitation had posted a link to online tickets for makeup shows across the city. Frustration ensued as thousands of fans attempted to access the poorly and hastily constructed website which lacked essential buttons, while other links led to bewildering dead ends. Overwhelmed by the surge of activity, the servers crashed and the shimmering pools of positivity that surrounded us boiled over into resentment. The doorman announced that the promoter had made a mistake and sold every last ticket online. While we were reluctant to disperse as ordered, my compadres and I decided to retreat back to downtown and plan our next move over several pints.

With every makeup show for the weekend sold out in minutes, my friends and I decided to check back at Scoot to see if some last minute tickets might become available at the door. We quickly found that this was not the case. However, what we did discover was a massive festival-style party raging in the parking lot which backed up against the outdoor stage, separated only by a fence. As *Twin Peaks* took the stage, it quickly became obvious that it sounded just as good in the parking lot as in the venue. Without the inside security to deal with, it could even be argued that the lot party raged a little harder. Brian Jonestown Massacre delivered an amazing set, a spectacle I've been waiting to experience for something on the scale of 10 years. It was everything a fan could hope for and was further enhanced by the fact that so many people who were locked out of the festival were coming together to make it happen anyway. Amid the fire spinning and dancing, we were making new friends from different parts of the country and world. It was as if all the magic of Levitation had been boiled down to this one beautifully potent party-outside-of-a-party.

Later that night, I came across a post from King Gizzard that stated their show at Barracuda would have tickets available at the door. Somewhat wary of the post after the night before, we rose early Saturday morning to get in line at the venue. We were among the first five psychopaths in line for the show and felt good about our

chances. As the line grew longer and the door time approached, a doorman emerged and announced the very unpopular news that the show was sold out. He called on anyone with tickets to come to the door. Incredibly, of the hundreds of people in the massive line, less than 5 had actual tickets. The stench of ticket scalping was palpable.

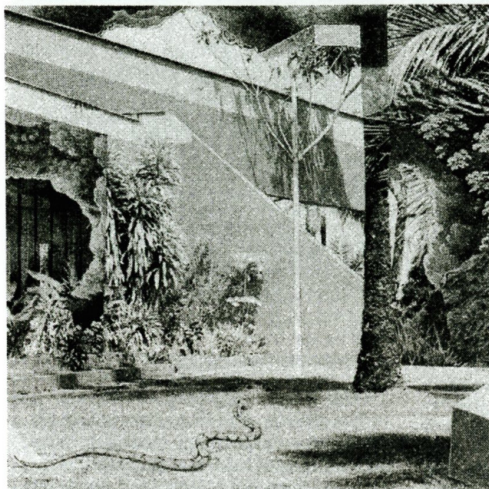
As the door time came and went, and with the venue virtually empty, the organizers finally agreed to sell tickets at the door to the first 100 people in line. We had made it and were in for a serious treat! The afternoon's highlights included the surfy psychedelic bliss of the all female band La Luz and the pleasant surprise of the instrumental group Delicate Steve. The virtuosity of Delicate Steve's lead guitar player accentuated the band's diverse sound and called up influences of John Scofield, Duane Allman, Frank Zappa, and Paul Simon fusion of African and Western pop melodic sensibilities.

The festivities culminated with the sets of The Murlocs and King Gizzard and the Lizard Wizard, two of my most anticipated sets of the festival. I was surprised to find that, from what I could tell, nearly all the members of The Murlocs were also in King Gizzard and the Lizard Wizard. The Murlocs made their American debut with seething bravado. King G brought an insane amount of energy along with a new sound cultivated on their latest album *Nonagon Infinity*, which could be described as a groove-oriented psychedelic punk approach. The album itself features nine songs that seamlessly blend into each other, with the last track even segueing into the first. We found ourselves seamlessly segueing back to Scoot Inn to catch Allah Las and The Black Angels from the lawn behind the fence, a perfect cap to the weekend.

Online you will find plenty of complainers and bellyachers, but credit must go to the organizers of Levitation for attempting to put on as many shows for as many people as possible, despite the fact that the festival grounds were destroyed by a major storm. Furthermore, my own experience was that if you really wanted to get into the shows you wanted to see, you could make it happen. At Scoot Inn, the experience and culture of the people who came together to have fun regardless of circumstances underscores the fact that the festival experience is truly built on a sense of



# LISTENING GUIDE



## ► "666" BY SUGAR CANDY MOUNTAIN (JOSHUA TREE, CA)

Guest contributor Kevin Barnes recommends this single from his *Levitation 2016* "artist to watch." [soundcloud.com/sugar-candy-mountain/03-666a](https://soundcloud.com/sugar-candy-mountain/03-666a)



## ► "HAPPY FACE" BY THE MURLOCS (MELBOURNE, AU)

The Murlocs made their American debut at *Levitation 2016* in Austin, Texas. [themurlocs.bandcamp.com/happy-face](https://themurlocs.bandcamp.com/happy-face)



# INTERVIEW: PETE HESHER

We could easily run a dozen interviews with Pete Hesh, covering just as many projects! He fronts local band Gnar World Order, heads the kitchen at Brews Brothers, hosts retro video game nights around town, DJs and books under the banner of Grease Trap Syndicate, and brings in killer lineups from around the world. Julian talks with Pete about the booking and promotion side of his work.

**Julian:** I think a lot of people who are watching the music scene grow right now see you as one of the biggest promoters on the island. Between the Japanese bands you've brought over and the growing number of shows that we have coming up, we've noticed that it's all because of you. So let's start at the beginning: how did you get started?

**Pedro:** First I have to say that that right there is the silliest thing to me.

**Really?**

The fact that that is even the scenario is the silliest thing to me, because it's just like, "what the fuck am I doing?" "laughs"

**Well, let me ask this: why do you feel like that? We would have never had any of these Japanese bands around if it weren't for you, right?**

I just wanted to have parties with all my friends. Just want to party with my friends.

**Well that's just about as pure a motivation as you can get. Let's bring it back to the original question then: how did you get started? What was the first show you remember booking?**

I think it was my band's show...October 2011. Yeah. We played our first show outside of the Banana Cabana, which was the little house that was a cafe and sandwich shop outside of the skate park.

**Oh, hey, yeah! I remember that place! Yeah!**

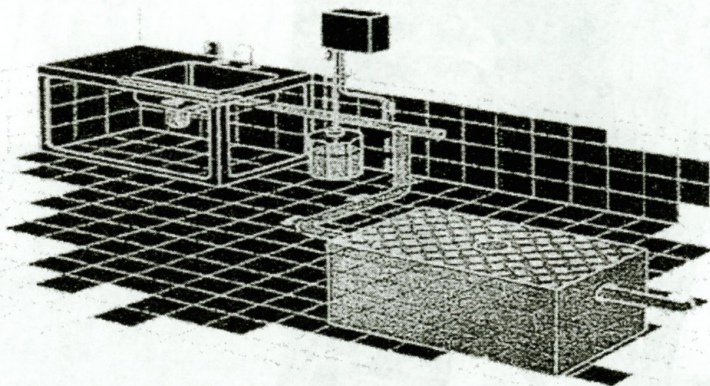
Yeah, run by that skater mom? Skater mom was hot, and she had like a cool crib where everybody got to buy ice tea and stuff and enjoy some air conditioning.

**And was that show just for your band?**

We had like three bands play there. We had Necrotix play, Darwin's Finches, and another band...Clockpole. I played a cheeseburger. Yeah, it was silly.

**So when would you say you started pulling bands in from out of town?**





## GreaseTrapSyndicate

Grease Trap Syndicate is a local team of promoters run by bands and dedicated friends in the Houston/Galveston area. The overall mission is "to spread local music, art, and ultimate raditude!" Follow them on [facebook.com/greasetrapsyndicate](https://facebook.com/greasetrapsyndicate).

Well it all started with Houston bands, and that was immediately, because there aren't many bands in Galveston.

**How would you characterize the music scene in Galveston now?**

Versus four or five years ago? It's definitely changed. There was a scene in 2003, for a little while, when there was a bunch of punk bands and metal bands coming down to play, but that kinda just stopped when Lenny's place closed down. That was the only venue. But [Lenny] also sold underage kids beers and sold cocaine, I think...So that's probably why...

**So what's Galveston's biggest problem in bringing the kinds of acts that we'd love to see?**

Having venues. It's having an actual music venue. There's only like one or two.

**So how did you manage to get bigger acts down here? Bands visiting from other countries? Peelander Z?**

A lot of those Japanese bands that I was bringing down know each other. One band told another band, told another band, told another band and so there is this network of bands. And somewhere down the line they were friends with Peelander Z. So I

got an email with a contract for them and I just had to meet their requirements. That's it.

**Where do you see the music scene going now?**

I can only see it getting bigger, even with the lack of venues. Right now, Nu Groves is a really good spot that we've found. There's plenty of room, it's got the perfect stage for a venue, and it's got a PA if we need it if we don't bring our own.

**What about the Proletariat becoming a venue?**

The Proletariat isn't bad, but it isn't exactly the best spot for some of the shows. Some of them get pretty rowdy. It wouldn't be a metal venue, know what I mean? It wouldn't be like...it caters to a certain sound.

**Doesn't that criticism apply to Nu Groves as well?**

It would, it would.

**Do you think that Galveston has any advantages for a music scene?**

Oh yeah, definitely! It has a booming tourism economy, and that alone means we're growing all the time. Every year we're

growing more and more, with more and more businesses everywhere. They're a lot of new businesses right now and they seem to be doing pretty well.

**Who would you say are the big acts in Galveston right now?**

I wouldn't know. Because the bands who do make money in Galveston, I don't really know them. \*laughs\*

**Who would you consider as a dream promotion that could feasibly come play in Galveston?**

Right now? I mean Peelander Z was like my first one I was trying to knock out. I kinda want to book Sauce Twins next. They're Houston trap. Yeah. And they're just ridiculous and I think it would be kind of fun.

**Do you consider yourself to be a promoter?**

I do. I don't make money off of it, typically. I usually end up losing money out of it. It's about bringing shows down for me and my friends to enjoy. See, I don't mind paying for the acts to come down, because I'm trying to put on for my community.

**Lay it out for me then: how does the entire process work?**

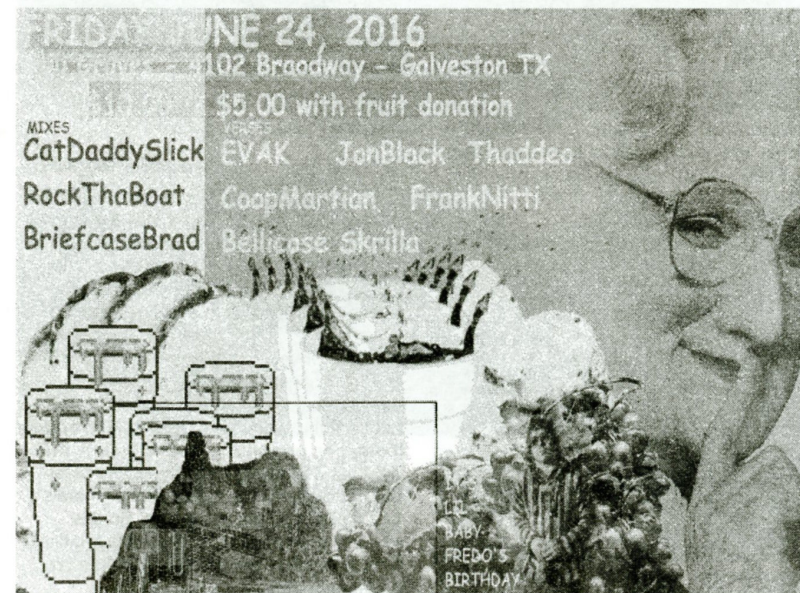
I have to ask bands. I'll get emails from bands that say they're coming by on tour and they need a show. I'll ask them how much money they need for traveling and all that, and I'll try to work the door to reach that goal accordingly. I typically just like to charge a cover. The money will typically be divided among the bands and the sound man and anyone else that needs to be covered.

**When I think of the kinds of people who visit Galveston, it's usually families, or older, rich retired people.**

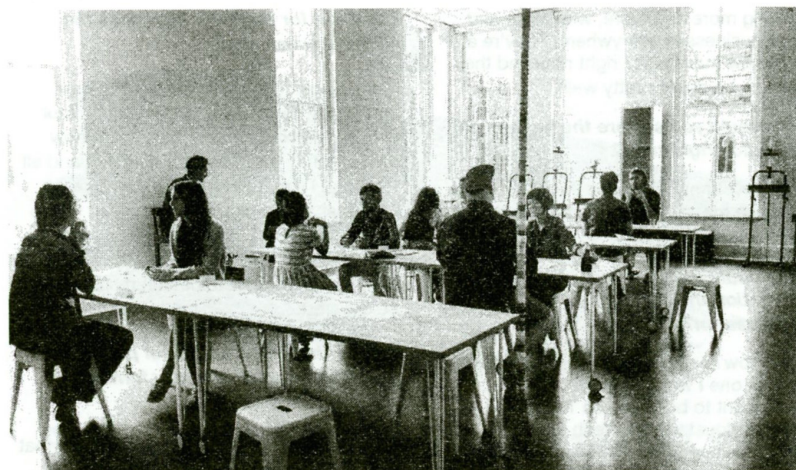
Who usually go to see the cover bands that actually make money.

**Right. So how does this dynamic leave any space for any unique individual acts?**

There's at least 15 to 100 locals that are willing to go out of their way to catch fresh music. They live here. They're not gonna go to Houston for the shows so if I can bring [the bands] to Galveston, it'll work.







## AT THE WORKSHOP: "LOVE, OPTIMIZED"

The Wake Gang showed up in full force for the Love, Optimized workshop on May 28th. After a presentation from Ernesto Morales of the quasi-real company, Object Solutions, we chose cards with a relationship context (such as "breakups") and a challenge (like "dividing possessions"). Then we paired with a rotating partner for a total of three brainstorming sessions. The upstairs studio space at Galveston Arts Center was stocked with cerveza mexicana and white wine, perfect for getting through our presentations (and the more awkward cards). We asked a few of our collaborators to share their favorite inventions of the afternoon.



Ernesto Morales, the man behind Object Solutions. Check out [objectsolutions.net](http://objectsolutions.net).

**The Wake Gang: What was your favorite invention?**

**Erica Fletcher:**



"My favorite invention is the [Vaperos]. It's a device that will blend pheromones together to create a scent for people to get aroused. But I really appreciate

the emergency shutdown mechanism too that will just kill the mood instantly, no questions asked. "laugh"

**Alexandra Morales:**



"My favorite invention today was the Burn-Up, and basically it's a machine that, when a couple goes through a break up, it runs their objects

down a conveyer belt. And the two people are on either side of the conveyer belt, they can't see each other, and they push a button if that object means a lot to them. If only one person pushes the button, then they get that object. If both people press the button, the object gets burnt. There's just a pile of ashes at the end. So this reduces the stress of both people fighting over any one object and of any lingering bad emotions."



## VISKER & SCRIVENERS

Handcrafted Quills, Books & Oddities

406 23rd Street

Thursday - Sunday: 11am - 4pm



## THE PROLETARIAT

Gallery & Public House

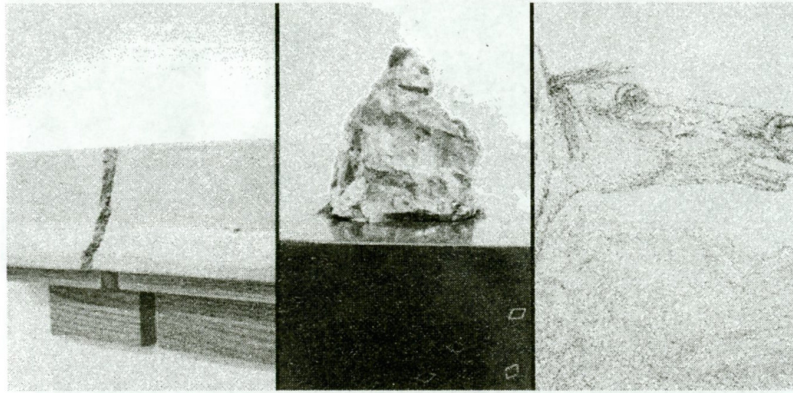
2221 Market Street

Sunday - Thursday: 4pm - 12am

Friday - Saturday: 4pm - 2am



# BEFORE THE SHOW: GAR



In anticipation of the 5th Annual Artists in Residence Exhibition, Lauren visited her across-the-street neighbor, Zachary Moser, at the GAR building at 25th and Mechanic. Along with Diana Purta and Michael Waugh, Zach is preparing for the opening on June 4th. Stop by between 6 - 9pm to see the show and enjoy music by Thomas Helton's Boomtown Brass Band and food by Himalayan Taste! If you missed the opening, the show will be on view through July 23rd.

Galveston Artist Residency hosts events on par with the big city, so it may surprise you that the GAR team is so welcoming and laid-back. During openings, you might wind up shooting hoops in the front courtyard or making s'mores around the campfire. Initially, I assumed that the artists lived at GAR. It felt intrusive to drop in, but the space is a lot more public than I imagined—a public gallery rather than a private residence.

The residency opened in 2011 and is now celebrating its fifth year. Each fall, three new residents are chosen through an open application process. The GAR artists live off-site, but have studios on the north side of the building. The gallery is free and open to the public Tuesday - Saturday, from 11 in the morning to 4 in the afternoon.

GAR rhymes with bar, which is where I usually run into current resident Zachary Moser. Based out of Houston, Zach is living and working in Galveston through the eleven-month program at GAR. The residency includes a studio, a monthly stipend, and an apartment in downtown Galveston that is convenient to the Proletariat Public House—a life challenge to which I am highly sympathetic.

We are both significantly less lively in the AM when I stop by GAR for a sneak peak. It's a toasty mid-morning in May, and Zach

is circling an object in the courtyard with a spray can of something caustic, trying to achieve a rust effect. The object—a barge, as it turns out—looks sufficiently rusty, and we agree that more coffee is in order. Caustic substances and brain fog do not make for a winning combination!

On the way to coffee and Zach's studio, we pass large concrete ramps and pillars on the gallery floor. This is a small-scale freeway in the making. Zach notes that the largest ramp weighs 500 - 600 pounds, even after using the lightest type of concrete.

He puts a kettle on to boil and we continue down the hall to his workspace. In Zach's time here, the light-flooded white studio has taken on a blue-collar vibe, like a garage workshop. Printouts are taped to the wall in groupings: satellite images of crop circles; photos of sulphur pyramids; highway on-ramps. In response to these images, model pyramids are springing up around the studio. He points out a slab of wood on the table, a recent find. It had a much higher chance of becoming a coffee table, but here it is, waiting to conform to the precise lines of the highway system.

The GAR exhibit may be of living-room proportions, but Zach is hoping to achieve a much larger vision in the future. A print on the wall shows a network of highway ramps

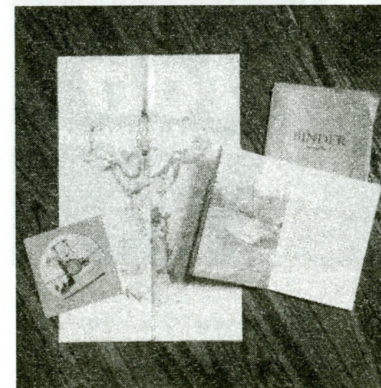
in the green setting of a public park. These freeways are for people, not vehicles, however. The pedestrian "spaghetti bowl" may be fraught with safety issues, but it's arguably less dangerous than vehicle freeways. If realized, I imagine it would end up in a ton of skate videos as well.

In profile, the freeway ramps and columns are not exactly the Parthenon. Still, Zach lauds them as "the cathedrals of our time," with a touch of humor. "I think they are feats of engineering...but also really destructive and wasteful." He notes that this kind of infrastructure is not a part of the material culture we like to celebrate.

One thing that strikes me about Zach is that he is genuinely in touch with the place where he lives. Although I have only seen the unassembled pieces so far, I already sense that his work reflects the heavily industrialized landscape of Houston, his home base. Before the residency at GAR, he spent many years operating a bike shop in the Third Ward that offered bike repair tools and expertise to the surrounding community. Zach's work is aware of and responsible to the community in a very hands-on way.

Dan Schmah pop in to announce that he is finishing up the coffee-making. Dan is a former GAR resident who, fortunately for the island, never left. He works at GAR and runs Galveston-based Super Hit Press, which prints the zine in your hand. Dan also designs and prints *BINDER*, Galveston's first art zine. Today he is capably repainting the small gallery with a long-handled roller.

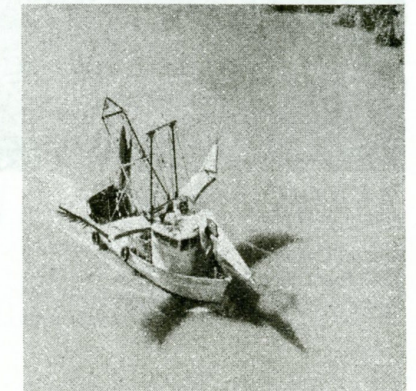
*BINDER*, limited to 200 numbered copies, is still available for \$12 at GAR. In it, you



The first issue of *BINDER* with all the fixings

will find a strong Galveston flavor, from the Shrimp Man poster by GAR's Sallie Barbee to a CD of Zach Moser's sound project, *Music for Dolphins*, with accompanying captain's log and photos.

Yep, that's Captain Zachary Moser. He owns and operates the *F/V Discovery*, a commercial shrimp boat. Local shrimping, according to Zach, is an industry in decline. It surprised me to find out that the majority of local restaurants do not even serve Gulf shrimp—despite what their locations suggest.



The *Discovery* outfitted as the Divine Pelican

Zach describes shrimping as "the last form of labor wholly dependent on this landscape," although he will be the first to tell you that the work is difficult and increasingly unprofitable. However, this particular shrimp boat has a diversified resume, including being outfitted as a deity for a shrimp festival that Zach hosted in 2014.

In December of 2015, the *F/V Discovery* delivered strange underwater music via trombone and saxophone mouthpieces and PVC pipe. Originally, the piece was intended for a special audience of aquatic mammals in the bay. Now, Zach quips, we have "Music for Dolphins for People." The submerged, garbled tones and subtle engine whir make the perfect soundtrack for an immersive reading of *BINDER*.

**Read more about GAR:**  
galvestonartistresidency.org

**Also, check out Zach's website:**  
zachmoser.com





## AFFAIRE D'ART

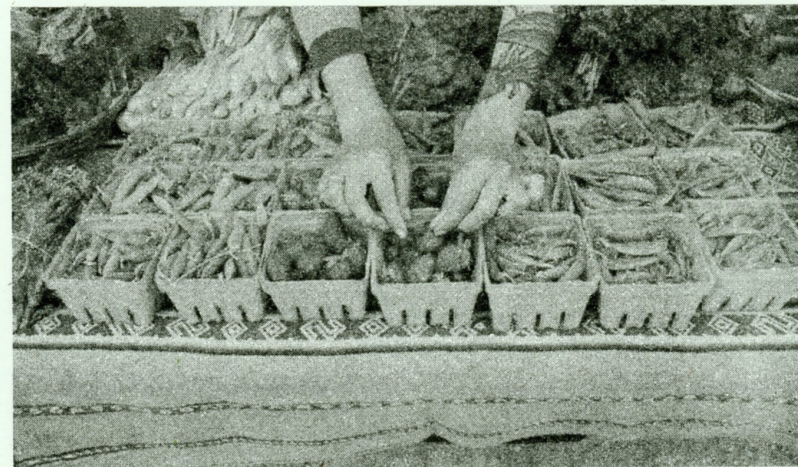
Fine Art Gallery  
2227 Post Office Street  
Thursday - Monday: 12pm - 6pm

Affaire D'Art Gifts & Gallery  
2317 Strand  
Thursday - Monday: 11am - 7pm



## JIM BRATTON

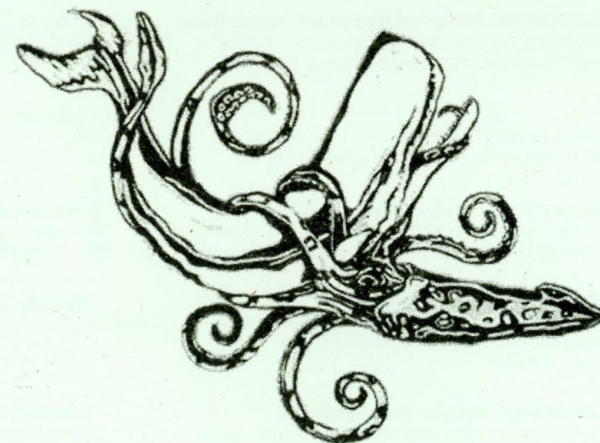
-the voice that explains things-  
Galveston-based voiceover professional  
jimbratton@jimbratton.com  
jimbratton.com



## GALVESTON'S OWN FARMERS MARKET

Sunday Market  
2508 Post Office Street  
June - September: 9am - 12pm  
October - May: 9am - 1pm

Thursday Market  
2222 28th Street  
McGuire Dent Rec Center  
3pm - 7pm



## 3RD COAST KOMBUCHA

Full-bodied, Local, Organic & Live  
AVAILABLE AT:  
Galveston's Own Farmers Market  
The Proletariat  
Oasis Juice Bar



# LOCAL CALENDAR



Houston's Mouthing returns to Galveston this month.

## Artists in Residence Exhibition w/ Boomtown Brass Band

Featuring 2015-2016 resident artists Zachary Moser, Diana Puntar and Michael Waugh. Live music and food by Himalayan Taste!

**Saturday, June 4th**

Galveston Artist Residency  
6pm - 9pm / free

## Dem

Stock up on local bounty at GOFM (25th & Post Office location) and enjoy a set from local reggae band, Dem. Run come, as they say.

**Sunday, June 5th**

Galveston's Own Farmers Market  
9am - 12pm / free

## Junior Contour w/ Tight Cloak / EVAK

This show was word-of-mouth only...until we got word, anyway. Rumor has it that this could be the first of a series of free outdoor shows that don't suck.

**Saturday, June 11th**

The Clam @ Menard Park  
8pm - 10pm / free / BYOB

## Wake Gang DJ Set

Wake co-editors Lauren (EL LAGO) and Jorja are bringing out the suitcase turntable during Galveston's Own Farmers Market (25th & Post Office location).

**Sunday, June 12th**

Galveston's Own Farmers Market  
9am - 12pm / free

## P I N K O w/ Mouthing / Grease Trap Syndicate

Make an earplug run and bask in the post-hardcore-and-noise combo of San Antonio's P I N K O and Houston's Mouthing. N64 open play!

**Tuesday, June 14th**

KONA House of Culture  
8pm / \$5 / BYOB

## Hesher's Friday of Summer Freshness

Enjoy DJs and a hip hop show featuring EVAK and more! If you bring fruit for aguas frescas, the cover is only \$5!

**Friday, June 24th**

Nu Gruves  
9pm / \$10 or \$5 with fruit

## Passport to Postoffice District

Pick up a free passport at three locations including Affaire d'Art, get a stamp from each participating show, then enter to win prizes!

**Saturday, June 25th -**

**Sunday, June 26th**  
Postoffice District / free