



## 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!

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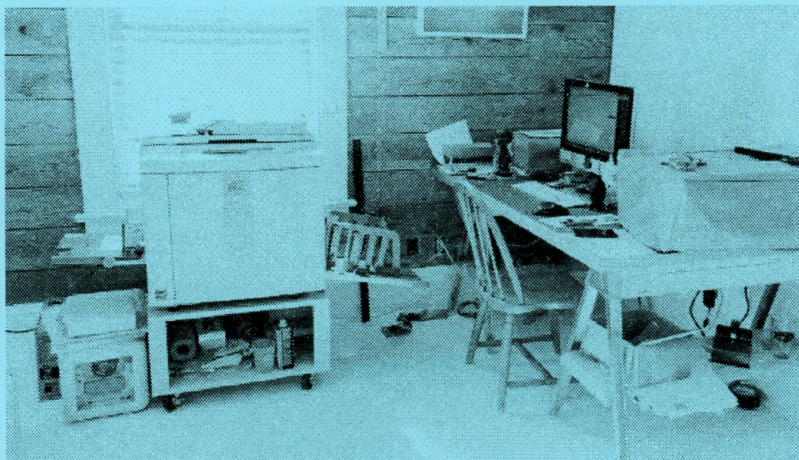
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# NO. 10

Wake the Zine / August 2016

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# VENUE UPDATE



A lot can happen over the course of a month! In July, we filled you in on the latest venue openings and closings. This month, Lauren follows up with details on the ongoing evolution of the scene. One thing is certain: Galveston will find a way to throw a party regardless of the ups and downs of local businesses.

## SIN LOUNGE

1828 Strand Street  
Status: Closed

Last month, Grease Trap Syndicate had to pull the plug on their first BYOVinyl Night: Free Spin at Sin. The club advertised July 25th as the "last night to s.i.n.... Come hold down the east end of the strand with your favorite bartender" [sic]. We can only hope that savvy entrepreneurs buy the building and give us something to dance about.

## DTO

2711 Market Street  
Status: Winning

Islanders are already stoked on this new craft cocktail bar. Grease Trap Syndicate is DJing the grand opening on August 14th, which has us hoping that this glorious cocktail bar is also hip to the local scene.

## THE PROLETARIAT

2221 Market Street  
Status: Fake Out

We reported that "live shows are back in a big way" at the Proletariat, but unfortunately we spoke too soon. The Dressy Bessy and Rose Ette show on August 6th will be the last of the year

(although the establishment has been inconsistent on the subject of live music). We can report that Wake will now be looking elsewhere to book shows.

## OLD QUARTER

413 20th Street  
Status: For Sale

We couldn't confirm the rumor last month, but according to The Houston Chronicle, Rex Bell "already has a potential buyer negotiating." The party in question wants to preserve the current decor, aptly described as "a comfortable shrine."

## VFW HALL

1014 24th Street Rear  
Status: Dark Horse

We booked our very first show at the VFW on the recommendation of Michael Stuart Allison of Live Visuals. To our surprise, the beer is inexpensive and the bartenders are eager for a good crowd. This place has the makings of an all-around DIY paradise! Check it out on August 12th when Houston's Mojave Red and MiddleChild are in town. We're wrapping up the night with Galveston's Mother Harvey (formerly Harvey, formerly The Poor Throws, formerly Balinese).



"Studies of Prince", 2016  
by Andrew Maxwell-Parish  
manila folder, waterbrush, robot



# LISTENING GUIDE



► **"FIRST TIMES"**  
BY MIDDLECHILD  
(HOUSTON, TX)

Check out the new single by MiddleChild before the show on August 12th with Mojave Red and Mother Harvey.

[middlechildtx.bandcamp.com/track/first-times](http://middlechildtx.bandcamp.com/track/first-times)



► **"SEA BABIES"**  
BY HEARTS OF ANIMALS  
(HOUSTON, TX)

Mlee Marie plays a rad solo set at Galveston Artist Residency on August 27th along with Karima Walker and Houston's Deep Cuts.

[heartsofanimals.bandcamp.com/track/sea-babies](http://heartsofanimals.bandcamp.com/track/sea-babies)



## INTERVIEW: ROSE ETTE

Houston's Rose Ette played in Galveston for the first time early this month. Jorja speaks with frontwoman Teresa Vicinanza. They talk about Rose Ette's sound, recording, and the Houston-Galveston scene.

**Jorja:** *Introduce us to the members of Rose Ette. How long have you played together? How did you meet?*

**Teresa Vicinanza:** We are Teresa Vicinanza, Daniela Hernandez, Jessica Baldauf, and John Baldwin. Rose Ette has been a band for nearly two years and we have all been friends for even longer. We all met by being involved in the Houston music scene.

**Are any members of Rose Ette in other bands? How does that work as far as practice and shows?**

Yes, I have my own project that is currently under my name, Teresa Vicinanza or Tee Vee. John is in a hardcore band called Lace and Dani is in a lo-fi electro-pop band called Sand Dunes. All of our schedules are pretty tight but we love what we do so we make it work.

**Your style has been described by others as a "mix of indie rock and dream pop with saccharine vocals." It was also said that there is an air of the psychedelic to the vocals even if the music is not.**

**Would you agree? Can you describe your musical style in your own words?**

Sure, I can agree with those things. I think the vocals do give off a very saccharine feel. I have a very soft voice and Daniela's vocal melodies compliment that very closely. I like to create an ethereal atmosphere with the vocals. I like the interaction of that atmospheric sound with the more metallic sounds of the guitar.

**I really enjoy Rose Ette's stage presence. What direction would you like to see the live performances head?**

A good performance should look effortless and confident. I would, personally, love to interact with the crowd more. It's something I think about a lot and I'm sure it will work itself out one day.

**You are coming to Galveston, but are you planning on touring any other Texas towns? Where would you like to play?**

We don't have anything planned, currently, but would love to tour all of Texas in the near future. We are taking a bit of time to work on some new material and then we should be out and about.



***I am super pumped to see you come down to Galveston. Have you ever played here before? What did you imagine when you were approached to play a show here? Did palm trees and sand come to mind?***

We haven't had the chance to play in Galveston, but we are beaming with excitement. Galveston is one of my favorite cities and I have very fond memories of spending my summers in Galveston as a child. When we were approached, we were all really excited. Most of us grew up here in Houston and hold Galveston really dear to our hearts.

***I have a copy of your cassette tape, Jungle. It's a jam for sure. Do you plan on recording again soon?***

Yes, we do plan on recording in the near future...We HOPE by the end of this year.

***How was the experience recording Jungle? As a band, was recording a get-down-to-business and in-and-out, or more of a jamming, flexible process?***

It was a mixture of both. We did very lo-fi recordings for *Jungle* and a lot of the tracking was done in one take. There are some noisy parts on a few of the tracks which were really fun to create. I would say those parts were more flexible. We tried a lot of things with out with our guitars — I think at one point I was playing my guitar

with a drum stick. Also, my good friend, Collin Hedrick, came in and worked some magic with his synth. I think that was the most fun part for me. Those sounds would probably be really hard to recreate.

***What is your writing process as a band? Is it experimentation and jamming first and lyrics later? What instrument do you primarily write on?***

I usually write the song structures, melody, and lyrics at home with just my guitar and then take them to the band. From there everyone begins to work out their parts and we work together on the arrangement. It is important to me, that everyone in the band feels they have creative freedom. Part of the beauty of being in a band is being able to share creative input with one another. We are a team and it's important for everyone to feel that way.

***How do you feel about the Houston/Galveston music scene? Do you think the diversity of Houston translates into a diverse enough music scene? For being such a small island, Galveston offers a diversity in bands as well. Would you be up for playing the island more often?***

I didn't know there was much happening in the music scene in Galveston until I met Lauren and Charlie Eddy. They are working really hard to create a diverse scene in Galveston and I truly admire

them for that. Houston has a really diverse music scene which we are very proud to be a part of. Our drummer, John Baldwin, books shows for Walter's, which has been around for nearly 16 years. This venue, formerly known as Walter's on Washington, hosts both local and touring acts on a regular basis. Also, we would LOVE to play Galveston as often as we can.

***You received really good response to your album, Jungle. I read the review, "You Might Have Missed: Rose Ette" by David Garrick with Free Press Houston. The songs are described as having a "complexity and yet breezy softness... with bubblegum pop elements that go hand in hand with indie rock elements which doesn't happen much anymore." He asked why artists like Colleen Green and Peach Kelli Pop don't use this structuring. What do you think about that description?***

The review painted a great portrait of how he views the band and of how we view ourselves. I feel very inspired by dreamy, ethereal sounding vocals. I also like the dichotomy of mixing both noisy and soft elements together to create a tension or struggle within the songs, and I find this fun to do all inside of a pop song structure.

***Which bands are you currently stoked about?***

Currently I've been really into the new Blood Orange Album and Christine and the Queens. I am also really anticipating Angel Olsen's release this year.

***Women are leading more bands in the Galveston/Houston music scene. Would you agree?***

I feel as though this has been changing quite a bit lately and in a positive way. There are quite a few female fronted bands in Houston in particular — Hearts of Animals, The Lories, Dollie

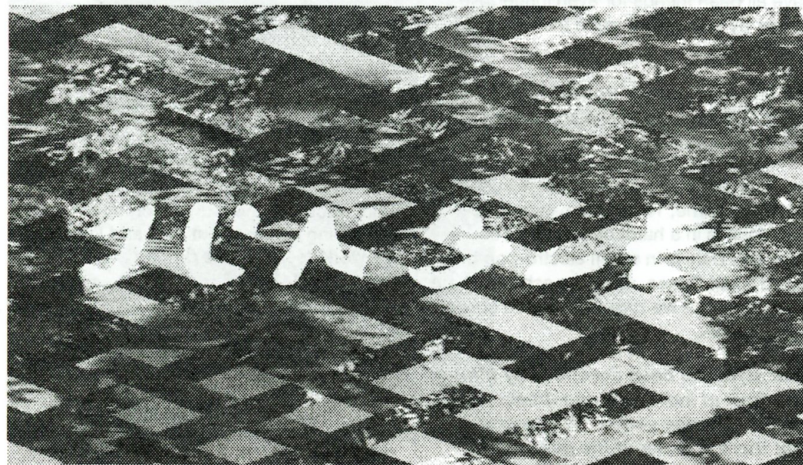
Barnes, The Wild Moccasins, The Ton Tons (just to name a few)... I think this will continue to change in a positive way and we will continue to see more women fronting bands and just playing music in general.

***Back to women in the scene...I've heard that female band members will experience others directing questions directly to the male member of the group rather than a female member or frontwoman. I've also heard that female members are mistaken as the girlfriend of a member and not an actual band member when showing up to play a show...Have you experienced this?***

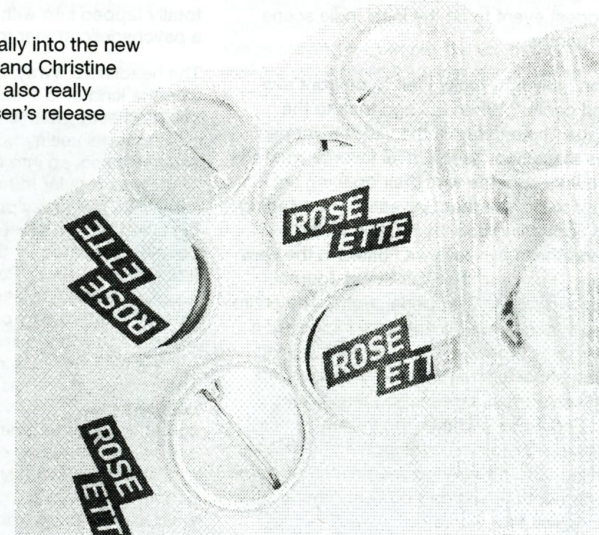
Hmm...I do believe there is a power imbalance across gender. It is a relatively male-dominated scene but I think it is becoming much more accepting. That being said, I have experienced all of the things mentioned above. It can be challenging and it's important to keep a positive attitude about it all.

**Listen:**  
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*Jungle* album cover art by Camille Domangue







## AT THE SHOW: WRAY w/ \GT/ & EL LAGO

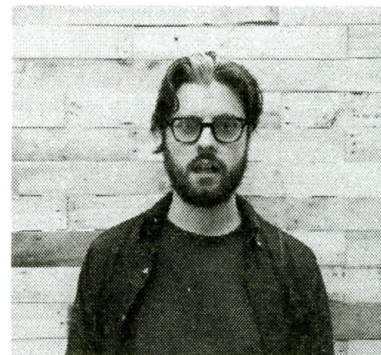
Julian takes time to interview members of the band the night of the show and describes his experience.

I was hanging out at the bar really early on, before the show started, when I overheard one of the owners, Becky Major, doing some quick calculations. Two more regulars had texted her begging to see if they could squeeze in without tickets. The Proletariat, after all, was featuring a show that sold out nearly a week before, and people had been badgering her all day trying to get into the biggest event to hit the local indie scene in months.

Can I say how lucky I felt to be front row and center? When El Lago took to the stage, the entirety of the venue swarmed the stage floor as the local favorite whet the crowd's appetite with their opening set. It's hard to believe that Galveston was starting on something cool by hosting an indie band that's had reviews floated in the New York Times and the Wall Street Journal. Major props to the opener, right? The entire show literally would not have happened if they didn't make it so. Lauren, El Lago's lead singer, seemed just as surprised. "It was surreal. I messaged these guys on Facebook and then wow- they're here! It's been a slow process getting the scene rolling, and it's strange seeing a show come together that wouldn't be here otherwise. It's weird, like magic."

It touches upon something wonderful in how Galveston is beginning to stir up a more independent mentality with its culture and music. Growing up here, I always wished for something more for the city, that special sense of something that made places like Austin or Montreal interesting. Being at that show brought to life the kind of scene I've dreamt of for years. It's an aesthetic that the following band, GT, totally tapped into with their vibe, bringing a psychedelic/stoner rock groove.

The headliners, Wray, filled out their set with the kind of lo-fi surfer rock that made my heart ache when it ended. But it was so wonderful seeing how everyone in the venue was so, so into their music. And it was regular music lovers that made it happen. Not crazy promoters or some big ticket hub, but just people, Galveston's people, motivated by the pure love of a damn good show. Perhaps it's out of necessity? Time and time again I've seen that the only way my city is ever gonna turn into the awesome place I believe it can be is if people step up and do it themselves. This concert stands as testament to how beautiful that sentiment can be. It's been something amazing being here at the beginning. This Wray concert set the tone for the music scene, and I can tell the people are listening. I can't wait to see what the city does with it.



David Brown from Wray

**Julian:** What was it like playing in Galveston?

**David:** It was amazing—it was a great show! The crowd was real excited through the whole show, there was a lot of enthusiasm. When people are that psyched about a live show, whether it's for us, or anybody...being a musician, that makes things ten times better than if you go to a show and there might be fifty people there who don't care, you know? And that happens. But we had a great show, good experience. We'd love to come back here someday and play.

**How does the Galveston music scene compare to some of the other places you've played?**

**David:** El Lago is definitely better than most local bands that we've played with,

so, really, I'm a fan of their stuff, they're really really good. From everything I saw here tonight, you guys have a collective appreciation of music outside of your city and inside of your city. You have a really cool scene going on.



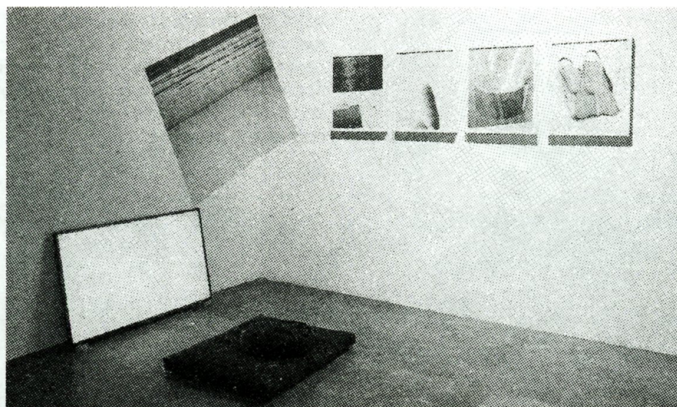
Byron Sonnier from \GT//

**Julian:** What is it like playing in Galveston?

"It's been great. We've toured quite a bit so we always love coming down to smaller cities. For instance, we go up to New York, play a show: it's gonna suck. You get swallowed up, it's an ocean. But you come to smaller places people are way more appreciative. Coming to places like this? We're playing for people like us, trying to make a difference. It's a low stage, we're on the floor it's DIY—that's where it's at."







## INTERVIEW: DAN SCHMAHL

Former resident artist Dan Schmahl continues to contribute to the Galveston arts scene through Super Hit Press and his work at GAR. Julian and Dan discuss Galveston and why it's a great place to create.

**Julian:** *You're in this really interesting space where you're associated with both the music scene and the art scene in Galveston. So how would you characterize the art scene here in town?*

**Dan:** I don't know. I like it a lot. I'm attracted to it because it has a little bit of everything I'm interested in.

**Like what?**

Cheap rent, surfing, I can afford to have a house with a studio space, which is important. "laughs"

**Is that what brought you to Galveston in the first place?**

I came here because of the Galveston Artist Residency. And I feel like I've been mainly connected to the art scene here through that scene, it's a part of it, but it's separate, too.

**Interesting point. Since you come from outside, how does Galveston fit within the greater context of art in the US? I've always associated culture with big cities like New York, LA...**

I think Galveston is pretty... Well, the scene here is pretty tourist-driven, I think, as far as how Post Office galleries are for a large

part geared toward pelican paintings and stuff, which is cool--

**But the Galveston Artist Residency goes past that.**

For sure. I think it is amazing that they bring contemporary artists from around the country to experience Galveston. They also help keep a connection with Houston, which has great artists, galleries, museums, and the Menil Collection... which is one of the best museums in the world!

**What does indie mean to you?**

I like to think of it in the context of decentralizing the art world. New York is great, but crazy expensive, and LA is great, but crazy expensive, and there's more artists now than there's ever been. I think by having some independence from those places there is room to do some interesting things. The stuff I'm interested in I could never do in New York, but I can do it here.

**Well, I see a lot of the commercialized stuff on Post Office. But how big is the contemporary art scene? I don't know much about the independent side of things.**

It's pretty big, but you're gonna find that more in New York, LA, Houston... to me

GAR represents it in a good light. The first time I heard about GAR was at their first resident show, which I stumbled into while visiting family on the island. I remember walking in and thinking it was gonna be painted sea shells or something, but was stoked to see a really nice show of thoughtful contemporary work... I'm excited about Galveston's scene because it exists both in and out of the "art world".

**What's the emotional drive behind your work?**

I'm just trying to find ways to convey the things I'm thinking about. I'm continuing a project I started at GAR. I'm still trying to figure it out, but I'm trying to tie together interests in Zen Buddhism and surf culture and anarchism and punk music and Galveston's untapped potential that could maybe someday become real...? You know? "laughs"

**If you had asked me back in high school if I ever thought Galveston could become cultured, I would've laughed in your face. There are a lot of entrenched powers here who want to keep things the same. It's kind of disappointing...**

I definitely feel that sentiment. Like, I mean especially around where GAR is located, to find out cruise ship parking has a lobby that is powerful? That makes me feel like my head is going to explode. But it seems like that stuff could topple if we keep pushing stuff that's culturally relevant.

I was also inspired—my mom grew up in Rockaway Beach, New York, which is like the Galveston of Brooklyn "laughs" and it was like...nothing was happening there, all of the charm was being torn down to make room for apartment buildings. It is one of the last stops on the A train, and there's pretty decent surf there. A couple people opened a taco stand, and then an Italian ice place, and suddenly a little strip of super scrappy and awesome DIY shit existed, and literally changed the entire thing. Now it's like a beach Mecca for the city. And definitely, it's a total Brooklynite's paradise, but it finally seems to have tapped into the exciting energy it had when my mom was growing up... all because of one plywood taco stand!

**And you see that happening in Galveston?**

[Rockaway] is an hour from New York and Galveston is an hour away from Houston. "shrugs" If we can keep making the push for more fun stuff in Galveston...

**Then you let the cynicism set in and you realize, "Oh wait! City council sucks. Fertita sucks."**

The thing is, the people who have power here have power by name and by running mediocre restaurants. It's not impossible to topple uninteresting mediocrity if people step their shit up and offer something better. This is the kind of town where someone in this scene could become mayor. It is the kind of place where if you get involved you could totally get into city council. You couldn't do that in New York.

**You mention this DIY aesthetic. What does that mean?**

That's a big thing for me. After I graduated high school...I was in Tallahassee, FL and the punk scene there had a very tight-knit, positive, and diverse DIY scene. There's lots of bands, a whole network of houses that had shows. We lived in this big six-bedroom place called The Mansion where we'd have big shows and potlucks. It was super fun, and super easy because we all worked together to make it happen.

**So for someone who wants to jump into that kind of scene, and try to find it here: how would they do it?**

Well if they have this zine that's probably the best way to do it "laughs" I think that is why DIY is important. When I first found out about cool stuff it was usually at house shows, which was already an intimate setting, where even introverts like me can meet new people. And the bands that were coming through were all on DIY punk labels so they'd bring a briefcase filled with all their friends' bands and zines of political shit and all this stuff. There's was not much separation between music, art, and politics. Everything was cheap and accessible, and everyone was helping each other out. By plugging into one thing you're automatically plugging into everything else. And I think that's the appeal of it to me.



## 3RD COAST KOMBUCHA IS GOOD

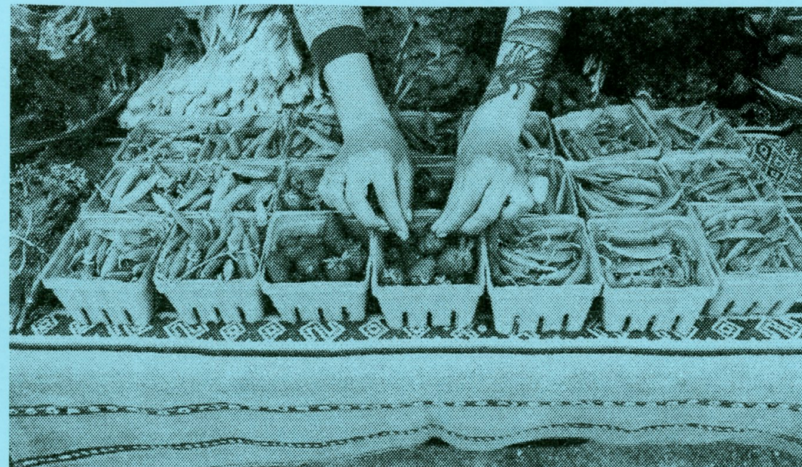
### 3RD COAST KOMBUCHA

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



### JIM BRATTON

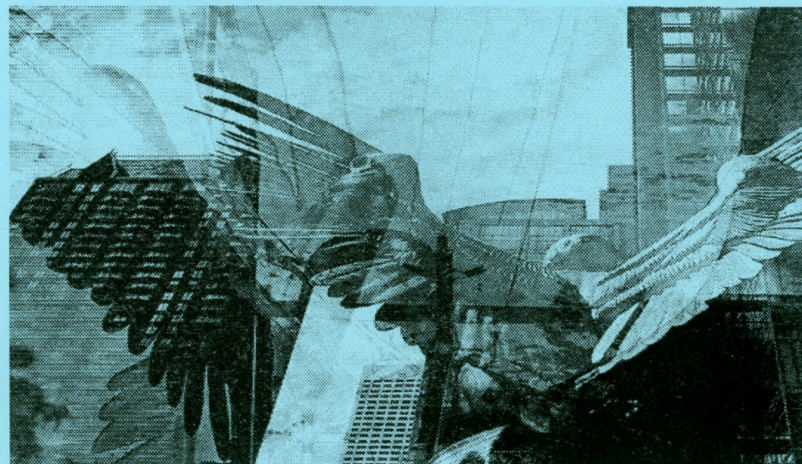
-the voice that explains things-  
Galveston-based voiceover professional  
jimbratton@jimbratton.com  
jimbratton.com



### 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



### 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



# LOCAL CALENDAR



*MiddleChild will play a rare acoustic set at the VFW for Wake the Zine's first independent show!*

## **Dressy Bessy w/ Rose Ette**

Galveston gets a visit from Denver's Dressy Bessy and Houston local shredders, Rose Ette. Happy birthday to Becky Major!

## **Kalico w/ Matt Mejia**

Galveston locals pioneer Seasons as a venue for live shows. Matt Mejia's soulful, bluesy vocals are a mainstay of the island scene.

## **The White Moth Project**

This fairly new Galveston band is known for photoshopping white months onto venues in their promotion fliers. Check them out soon!

## **Secret Group Comedy Invasion ft. Andrew Young, Gabe Bravo, Jaffer Kahn, Dusti Rhodes, Scotty Peterson + MORE**

Grease Trap Syndicate brings in a comedy lineup from the big city.

## **Mojave Red w/ MiddleChild & Mother Harvey**

Mojave Red returns to Galveston with a full band. MiddleChild opens with an acoustic set, and local rockers Mother Harvey close out.

## **DTO Grand Opening w/ DJ Set by Grease Trap Syndicate**

Blaine Lunz and Pete Hesh of Grease Trap Syndicate will be spinning old school hip hop, R&B, and house B-sides on vinyl from 6pm - 10pm.

## **Galveston's Own Farmers Market's OkraFest**

GOFM's okra-themed fundraiser features incredible eats and the roots Americana sound of Grifters & Shills. Presale tickets are available online or at GOFM's Sunday and Thursday markets.

## **THE CLAM w/ TBA**

The third installation of a new Galveston summertime institution, will feature dazzling visuals and danceable beats.

## **Deep Cuts w/ Hearts of Animals & Karima Walker**

Galveston Artist Residency steps up to the plate with what could be THE way to wrap up the Summer of 2016.

## **Saturday, August 6th**

The Proletariat  
9:30pm / Free

## **Saturday, August 6th**

Seasons Gourmet Food & Grocer  
8pm - 12am

## **Saturday, August 6th**

Drunken Monkeyz  
10pm - 12am / Free

## **Friday, August 12th**

The Proletariat  
9pm - 1am / Free

## **Friday, August 12th**

VFW Hall  
9:30pm - 1am / \$5

## **Sunday, August 14th**

DTO  
4pm - 2am

## **Thursday, August 18th**

Riondo's Ristorante  
7pm - 10pm  
\$30 presale / \$35 door

## **Saturday, August 20th**

The Clam @ Menard Park  
8pm - 10pm / Free

## **Saturday, August 27th**

GAR  
7pm - 11pm / Free