





## 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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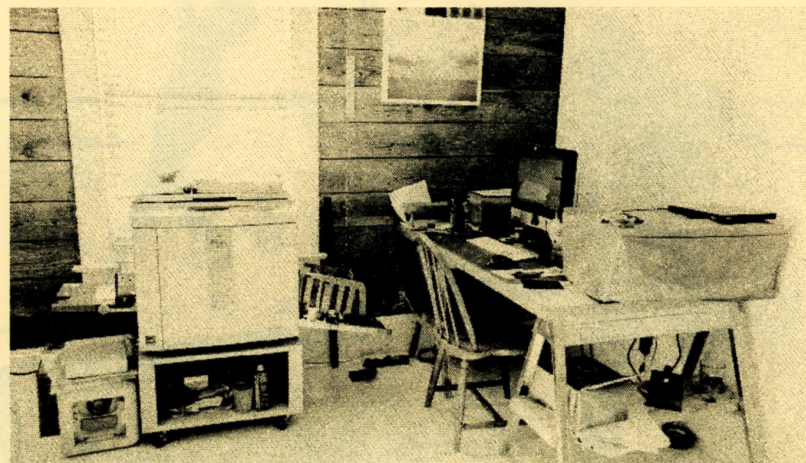
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# NO. 13

Wake the Zine / November 2016

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## INTERVIEW: CRUSHED OUT

Michael interviews Frankie Sunswept (left) of Brooklyn husband-wife duo, Crushed Out. Frankie and Moselle will be performing in Galveston for our first annual year-end bash! Houston's masked surf rockers, the Phantom Royals, will kick off the event in style as we celebrate the first year of Wake at one of our favorite discoveries: "The Clam," a neglected outdoor bandshell between 27th and 28th on Seawall.

**Michael:** Every musician / artist has a rehearsed spiel they regurgitate when someone new asks them about their work. Have you figured out a way to explain what you're doing?

**Frankie:** Surfy, garagey, bluesy rock 'n' roll!

**On November 18th, the two of you will be playing in Galveston for Wake's one year anniversary party. We've been doing a lot of work to build our little scene, but you've lived and played all over the country. Tell us about the most memorable city / music scene / venue you've experienced.**

We are very stoked to come rock with y'all! Some of our favorite venues have been Bottom of the Hill in SF, Satellite in Los Angeles, and Mississippi Studios in Portland. Honestly, we don't hang around long enough to get to know the scenes. We got to keep movin'.

**Having seen so much and been so many places, what's your barometer for**

**gauging the health of a music scene? What's most important to you in that regard?**

It's really amazing when you have a tastemaker and trusted party-thrower that can spread the word and get friends out to an event. Bands that support each other are also crucial. Promotion is a steady and difficult thing.

**I've been impressed by the sheer volume of work the two of you co-create. In addition to your latest record, Alien Ocean, you've released several stylistically consistent music videos that accompany those new songs. When / where / how do you manage to film and edit all that content?**

Thank you so much. We worked all summer on our videos while booking the tour, working a farmers market to pay for our label. We sometimes have really tight deadlines, which I find helps for motivation and just making something happen with what you have.

**Forgive me if these next few questions are too personal, but... I'm very interested in the dynamics of your relationship. Being that you're involved in an artistic venture together, travel constantly, and effectively run a business / your own record label from the road, how do you find time for yourselves and time for each other?**

We are very lucky in that we love to be together and get along quite well. There isn't a lot of alone time on the road, and that can be a bit difficult. I'd say that having each other is what gets us through the crazy chaos of touring. Being together is not really one of the challenges of this lifestyle.

**While I'm asking taboo questions: most people never consider the possibility of making money playing music and touring, but you seem to make it work for yourselves. Is living on the road full time the only way it's feasible?**

Quite honestly, we have to save up for tour, and come home and work to pay off the credit card. I go through the gamut of emotions when a venue hands us \$60 at the end of a night where we booked the locals, designed and printed posters, spent hours of time on promo, and drove 6 hours to get there. I'm not even sure I should share this because there is a lot of misunderstanding around independent musicians, and when I share details this personal it allows people to make snap judgements about something they don't necessarily understand. We have to fight tooth and nail for any dollar we earn. Some nights, it's the merch that really saves us. When people buy records and t-shirts, it's the biggest support for us.

**Crushed Out has a very distinct aesthetic that's cohesive from your live shows, all the way down to the new record's packaging, which was pressed in multi-colored vinyl and on sparkly green tapes. With the shift to streaming music services, it seems like physical media is released more as a souvenir these days. Is purchasing records and merch at shows the best way to support the band?**

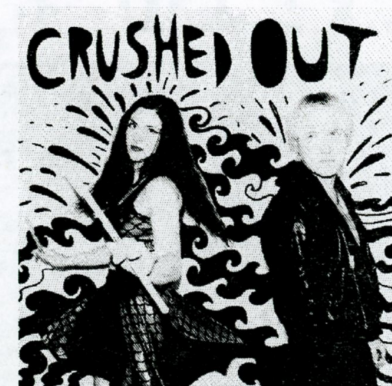
Yes, buying merch is the most direct way to support a touring band. I really don't understand how streaming is going to work for independent artists. Physical merch is what sustains touring bands. If all music is free from anywhere at any time then the music is devalued, plain and simple. We need to value each other and our unique creations. If I dig a band, I buy a shirt or their record. I like vinyl, tapes, CDs, whatever. We make our merch as exciting, fun, and inspiring as possible because, why not? If you are going to buy our vinyl, it's going to be swirly blue-green!

**Any plans for expanding your record label, Cool Clear Water, to include other bands?**

I would love to! I am thinking about it and have more than a few artists in mind. It's just sales and promotion that hold me back.

**What's coming up for Crushed Out in 2017?**

We are touring Europe, and probably the States again a few times! Working on new music starting in December!



**Listen:**  
crushedoutmusic.bandcamp.com

**Follow:**  
facebook.com/  
instagram.com/

**Experience:**  
11/18 at The Clam



# LISTENING GUIDE



RUINERS

► "KAAM"  
BY RUINERS  
(HOUSTON, TX)

We had a blast hosting Ruiners in partnership with our local VFW! Don't miss their 2016 EP, *Wasted Years*, as this band is definitely one to watch in the Houston area.

[ruinertx.bandcamp.com/track/kaam](http://ruinertx.bandcamp.com/track/kaam)



► "OUT OF THE BLUE"  
BY CRUSHED OUT  
(BROOKLYN, NY)

Read our interview with surfy, garagey, husband-and-wife duo *Crushed Out*. They are performing at our year-end party at the Clam on November 18th!

[crushedoutmusic.bandcamp.com/track/out-of-the-blue](http://crushedoutmusic.bandcamp.com/track/out-of-the-blue)



"Liberty On ICE" 2016  
by Charles Eddy  
Collage on chipboard





## INTERVIEW: CHRISTIAN BLAND

Kevin and Julian represented Wake at End Hip End It Festival last month, where they caught up with Christian Bland of the Revelators and the Black Angels. They bring us up-to-speed on Christian's solo project, the upcoming Black Angels release, and the future of Austin-based psych festival, Levitation.

Christian was at the festival with his band Christian Bland & The Revelators, and we wondered how this project fit into the bigger picture of what he's working on with the Black Angels.

"Well you know the Black Angels is my main project. The Revelators has been another nice creative outlet just 'cause I'm creating a lot of stuff these days, and the Black Angels albums can only have so many songs. It's nice to have another outlet. Otherwise those songs could be left and forgotten in the dust and the past, you know? So a lot of Black Angels songs that we created have just gone by the wayside because they didn't make the cut for a particular album, and then by the time we're starting the next album we're like 'Ahhh, that's old.' But I don't want that to keep happening with the ideas that I have, so that's why it's nice to have the Revelators."

New ideas certainly don't seem to be hard to come by in the Angels camp these days. Christian confirmed that the Black Angels will be releasing a new album early next year.

"Yeah, so we did the first half in Austin and we're really happy with how it's coming along. We'll do the second half in Seattle. We're working with this guy Phil Eck."

And with the prospect of a new album on the horizon, fans will be eagerly awaiting

the possibility of tour dates. Catching the Black Angels live has become increasingly difficult in recent years. This year, the band played just 3 shows: one during their set at Scoot Inn with the Allah Las and Mild High Club during the chaos that ensued after the cancellation of Levitation in May; a full concert for the grand opening of White Oak Music Hall in Houston; and an appearance at the psych rock fest Desert Daze in Joshua Tree, California, where they played their first album *Passover* in its entirety. The Angels' increased reclusiveness is another reason Christian is enjoying time with the Revelators.

"It lets me play live more, especially more around Austin. Because, you know, the Black Angels don't really play as much in Austin anymore, and if we do we like to be at our festival, Austin Psych Fest, Levitation, that we started."

Which brought us to the topic of the future of Levitation. This year's festival was set for record attendance at nearly 10,000 but had to be canceled due to extreme weather and flooding. With the cancellation came the financial strain of refunding tickets while still trying to compensate touring artists and workers. In fact, the holding company of Austin-based booking and promotion company Transmission Events is suing Bland's Reverberation Appreciation Society

for losses incurred during the disaster of this year's Levitation cancellation. There still hasn't been a public announcement from the festival about what, if anything, will happen next year.

"Yes, I'm so glad you asked. We're definitely gonna do it again next year. After this year there was a lot of debt and the weather just caused a lot of problems. But somebody's gonna be helping us. I can't say yet because there's some red tape involved. But yeah, it will happen again next year."

In fact, just one week after we conducted this interview, it broke in the Austin Chronicle that leaked emails revealed C3 Events will be partnering with the Reverberation Appreciation Society to make the finances work for Levitation this year. This news was bittersweet for some fans who fear that C3, a subsidiary of Live Nation that controls uber-sized festivals like Lollapalooza, will bring about the mass commercialization of what has been, so far, a very organic labor of love by the Reverb camp. However, during the course of our conversation, Christian reassured his supporters.

"It's a very positive thing because it was a little iffy for a sec. We weren't sure what the future would hold. So we're blessed to be able to continue doing it and still control the aesthetic and pick the bands, and I'll be directing all the artwork, you know? Which is what we wanted to be doing from the get-go, but it got out of control with so many people coming, and it grew way quicker than we thought it would. It had basically doubled every year since it started in 2008, and now we're at a festival with like 10,000 people attending."

With numbers like that, there is undoubtedly a need for festivals like Levitation that spotlight today's up-and-coming psychedelic artists. We asked for Christian's perspective on how modern psychedelic rock fits in with today's counter-culture as well the mainstream.

"In the mainstream? Ah man, I feel like psychedelic rock isn't meant to fit into the mainstream... [not] quite yet. Like, except for maybe Tame Impala. But I'm not really into their new stuff as much, mainly for fact that it is sounding more mainstream and has less of a focus on the guitar riffs."

And we couldn't agree more. Kev's take? Currents sounds like the Bee Gees on bad acid. Christian is a bit more forgiving in his assessment of Tame Impala's latest album.

"I do appreciate that they're trying to infiltrate that mainstream audience and reach out."

With a new album and the confirmation of the return of Levitation, fans of the Black Angels have plenty to look forward to in the coming year. In the meantime, you can catch Christian Bland and the Revelators along with Tele Novella and Annabelle Chairlegs at Austin's Empire Control Room on November 25th.

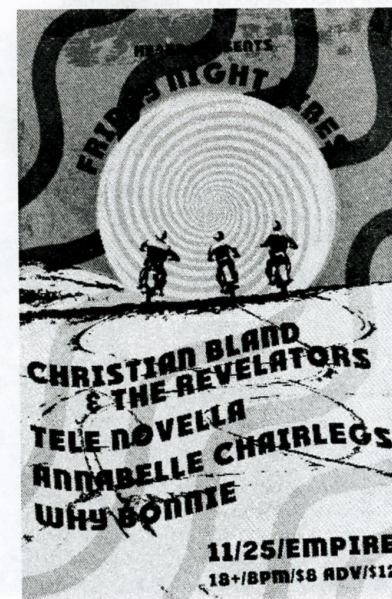
### The Black Angels

**Listen:**  
blackangels.bandcamp.com

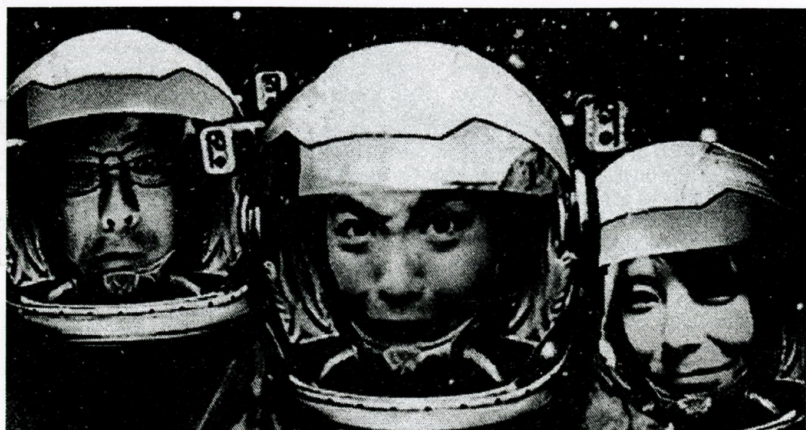
**Follow:**  
facebook.com/theblackangels.tx  
instagram.com/theblackangels

### Christian Bland & The Revelators

**Follow:**  
Facebook: goo.gl/rJUZX  
instagram.com/christianbland







## AT THE SHOW: OTONANA TRIO

*Julian reports on what is now a Galveston tradition: Otonana Trio's annual Halloween party, booked by Grease Trap Syndicate. This year, they played with FUBAR, also from Japan, as well as two Houston acts: Whit, and Devil Killing Moth. Dive into the conversation with Madison (Whit) and Kentaro (Otonana Trio)!*

It's hard for me to remember seeing a venue that oozes as much personality as Gypsy Joynt. The interior is incredible. I can't help but smile. You can tell it's a project of passion: pictures of family and friends decorate a visual facade that takes your preconceptions of "family-owned," throws it into a blender with Woodstock, and blasts the new concoction all over the interior in a style that would look at home on the back of a Santana album. The ground-floor stage, set in the corner under a veil of glittering beads and star-shaped lights, creates an even closer intimacy with the crowd that literally puts the music on your level. Throw in the classic video game consoles on the side (Rampage!? Man, the hours I grinded!) and what have you got? A new venue that's sure to infuse the local scene with the kind of vibe that will shake things up.

All in all, this made for an incredible night for the Otonana Trio Annual Halloween Show. No joke, I'm being completely honest here—I haven't danced that hard in years. My legs are literally aching as I write this up. Between the funky grooves of Japan and the opening acts—Houston ambassadors Whit and Devil Killing Moth—it was impossible not to get excited about the music. Throughout the night, I got a few

chances to talk to some of the bands to see what they thought about the scene of the Houston area and what Galveston has to offer.

**Madison Whitaker, frontwoman of Whit**

**Julian: Can you describe what the music scene around Houston is like?**

**Madison:** It's like big, tight-knit, open-arms family kind of thing. People are so welcoming, kind, and supportive. People go to shows, people like your music and there's also... it's so funny, because in the Houston music scene everybody is in everybody's band. So, often, Chris Dunaway [bassist for Devil Killing Moth] will play for us sometimes if Bob can't make it.

**What brought you to Galveston? It's been tough to bring acts from across the causeway down South. Anything past Bay Area seems too far. I've heard some Houston bands say Galveston is too far, why even bother?**

**Madison:** Bob Lane, who plays bass with us, knows Otonana Trio. And I also knew Devil Killing Moth was on the bill. So yeah. We knew Pete was behind it, too, so it's a chance to hang out with homies from a long time ago.

**What do you know about the Galveston scene? Is this your first time playing here?**

**Madison:** I think I played here a couple years ago with this band called the Easy Credit Dance Theatre, and that was kind of like... drunk swamp-pirate music. It was at this vintage clothing store that I don't think is around anymore.

**What are your overall impressions about playing in Galveston?**

**Madison:** Chill. Not scary at all. I don't feel out of... like I'm not from Galveston, I'm not from around here, I don't really visit here very much... but I don't feel like I'm visiting. I don't feel like an outsider or a tourist or anything like that. It's just people hanging out on the sidewalk or on the street or whatever, and it's easy. It's just easy.

**Kentaro Saito, frontman of Otonana Trio**

**What do you think of Galveston?**

**Kentaro:** I used to like Pete's band—I like his performance a lot. The bands here have... I don't know. Little more open-minded. It is like... these places, you get a complete show. Whereas if you move to place, much more [populated] place...

you know, I talk shit about New York all the time. There, there's a drummer who like wants to get picked up by someone else, and bass player is like thinking something else, you know that? People are generally more about themselves, they are thinking this is not 'the show,' someone else gonna pick me up, some other show will show up. We just practice for sake of practicing. That type of feeling exists in big towns, other places. But small places like Galveston, you feel that this is [a] complete show. This is how it is.

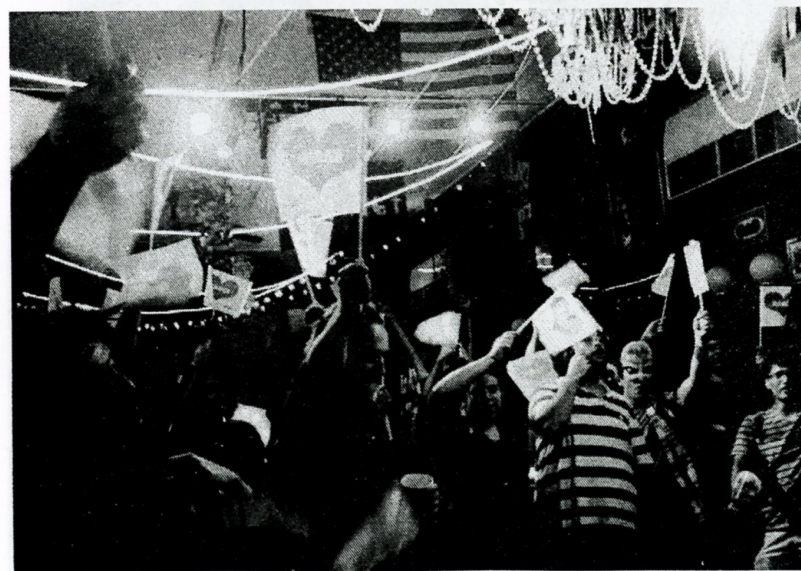
**People are more genuine?**

**Kentaro:** Yeah. People are like. this is the entertainment today, and this is what we got today, this is what it is. That's how I see it. Some places are better—they make you do that.

**You've played shows in Japan, right?**

**Kentaro:** Not as much. Very rarely. Very rarely. Here more.

**Well, I guess this changes the question because I was gonna ask how you compare the music scenes in Japan to the US.**





**Kentaro:** Well, I mean, I compare the music scene in the city to the music scene in the countryside.

*So it's more like rural versus urban?*

**Kentaro:** To me, to me. I live in Tokyo. Tokyo is like New York. Everyone is like... it's a disease. Some people cannot take what it is in front of you, you know what I mean? "This doesn't sound like other band," or, "Does everyone else like it?" It is very superficial. It is, it is! Whereas like, if you live in countryside of Japan, some guys go crazy. It's very clear. Place like LA was kind of interesting. Of course like, they are into [our music]. No matter what they say, they are into it. Some may say it is too much, but that's a good thing, they're into it. Places like New York and Tokyo, they are not into it at all. Unless they are proven otherwise by media, they're not into it. Tokyo is such a hard town [for local bands]. It's almost like it is—the delivery—what do you call it? Dating club.

*Really?*

**Kentaro:** Yeah, it feels more like it. Because when you're playing in those big towns the singer has to be young, cute,

single. SO the opposite sex shows up. \*laughs\*

*Man, that sounds so cliquey—it seems so image-driven. It's less about the love of music.*

**Kentaro:** Well, the reason it happens to be that way is that the ticket is very high. It's like \$25 for like any show. Whereas, you know, we start at \$5. If it's \$5, guys [are] gonna show up, just to see what it's about. But if you have to pay \$25 or \$30 just to get in, then I can't even call my friend to say, "Hey I'm playing tonight." \$25? What the fuck? We have to sell 10-20 tickets just to [break] even. We start at \$250 negative. The whole thing has something to do with land prices being extremely high in Japan. Because otherwise club cannot maintain. They have to make money. So they don't give shit about good music. If it's good music that doesn't make money, they don't give a shit about it. And the ones who give a shit close down because they give a shit, you know what I mean? Because of [this] the bands get cautious... [the music] gets either very, very academic, or very, very mainstream. Playing in a bigger city is not my favorite thing. I like small places like Galveston.

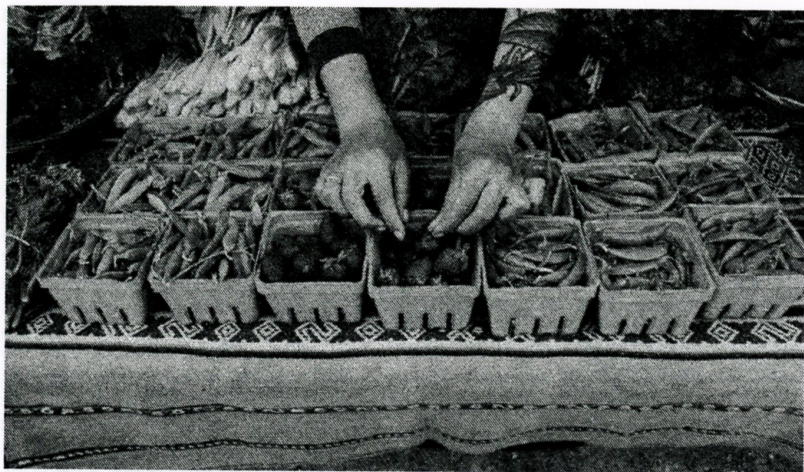


Thanks &  
keep on  
reading



"Thanks & Keep On Reading" 2016  
by Natalie Villarreal  
Marker on paper





## 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  
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## 3RD COAST KOMBUCHA

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Galveston's Own Farmers Market

The Proletariat

Oasis Juice Bar



## AFFAIRE D'ART

Fine Art Gallery

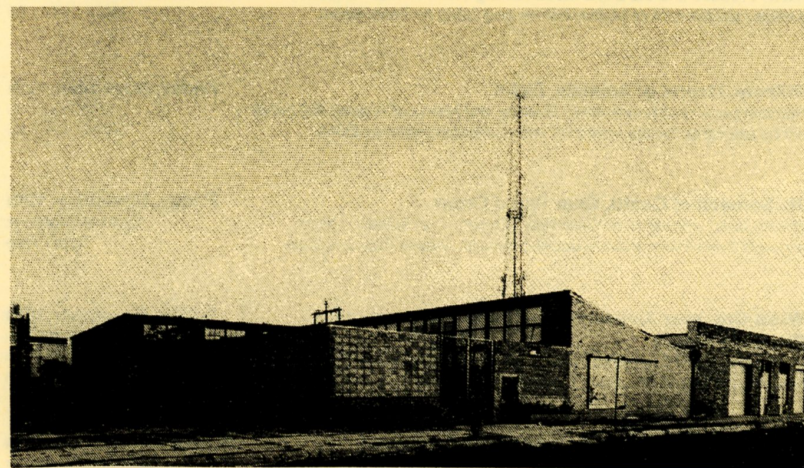
2227 Post Office Street

Thursday - Monday: 12pm - 6pm

Affaire D'Art Gifts & Gallery

2317 Strand

Thursday - Monday: 11am - 7pm



## GALVESTON ARTIST RESIDENCY

Gallery and Artist Resident Studios

2521 Ships Mechanic Row

[galvestonartistresidency.org](http://galvestonartistresidency.org)



# LOCAL CALENDAR



Houston's Phantom Royals will be playing on November 18th at our one year celebration at the Clam.

**Kiddoo and the Dude, Mother Harvey, Chef Fresh Hesh**  
Austin's Kiddoo and the Dude will be rocking the VFW with the punk / garage / slacker rock of Mother Harvey and DJing by Pete Hesh.

**Thursday, November 3rd**  
VFW Post 880  
9pm / 18+ / \$6

**Ruiners, Hearts of Animals, EVAK**  
Houston punk / post-punk band, Ruiners, and Hearts of Animals (full band) will be playing at the the local VFW with Galveston mainstay EVAK.

**Friday, November 12th**  
VFW Post 880  
8pm / 18+ / \$6

**76, Screech of Death, Gnar World Order**  
This show is rumored to be Gnar World Order's final Galveston show, although they remain active in booking through Grease Trap Syndicate.

**Friday, November 12th**  
Drunken Monkeyz  
9pm / Free

**Wake One Year Anniversary: Crushed Out, and the Phantom Royals**  
The surfy rock of Houston's Phantom Royals and Brooklyn's Crushed Out bring the party to our first year celebration! Bring blankets and snacks!

**Friday, November 18th**  
The Clam  
Free, accepting donations  
8-10pm

**Zine Fest Houston 2016: Year of the Ama-zines**  
Wake and Super Hit Press represent Galveston at this free event featuring over a hundred zine vendors and free programming!

**Saturday, November 19th**  
Lawndale Art Center  
2-8pm / Free

**Mantra Love, Kalico, Murderboss Deathking, EVAK**  
Houston psych band Mantra Love (you may remember them from their Mardi Gras show) returns to Galveston with locals Kalico and EVAK.

**Friday, December 3rd**  
VFW Post 880  
8pm / 18+ / \$5