



No. 14



## 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, but you can also find us at Deep End Records and wakethezine.com. Huge thank you to our volunteers and sponsors!

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# NO. 14

Wake the Zine / December 2016

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## INTERVIEW: KINK SHAME

One of the freshest new bands currently coming out of the Galveston area, Kink Shame is composed of Sara Sims and Blaine Lunz. (After Julian's interview, Jake Harris was officially added as a third member.)

**Julian:** How did it all start?

**Sara:** Uh...at an illegal show. "laughs"

**Blaine:** We met at the SLBBR KNCKR ["Slobber Knocker"] show at the Clam. Yeah, that's the night we met. So, we just kind of became best friends and started jamming together.

**Wait, what's SLBBR KNCKR?**

**Blaine:** Yeah, that was at the Clam, and it was me and Chris Williams playing loud and sloppy punk music.

**Sara:** I was there with my friends. I made them come with me. I didn't want to go by myself. I didn't really plan on going that night either.

**Did you just meet after the show, or jive with the sound he was making or what?**

**Sara:** Well, yeah. It was like a psychedelic band that was playing that night, which is cool, you know. I didn't know that many people who played punk music. So, when I heard [Blaine] I was like, "Fuck yeah, that's tight dude. Let's jam sometime!"

**So you guys just met up sometime and started jamming? How did those first sessions go?**

**Blaine:** It was really cool. It took us a while to kinda figure out each other's style, and you know, get a cohesive sound, but it really didn't take long. It took maybe two practices, and we just kind of figured out where we fit together and the sound we have together.

**You mentioned that you each have a different style. Could you tell me more about that? How would you describe each other's sound?**

**Blaine:** I was pretty new to playing drums at the time, so I was still figuring out drums in general. I guess playing with Sara is different because I'm more used to playing guitar. It's different playing drums with someone while they're playing guitar when you're used to playing guitar, you know?

**So it was a shift getting into a different mindset?**

**Sara:** It's kind of weird. Like, I've never

really played electric in a band. I usually do just acoustic stuff. Playing an electric was kind of like...well, with punk music, it was the first time. I always wanted to be in a punk band, but all my friends who play punk music are from Houston. So, trying to play in Houston was always kind of inconvenient.

**And what is it like up there?**

**Sara:** The punk music is coming up. I used to like metalcore and deathcore music, but it's kind of lame, in my opinion. I just kind of got tired of it—the same generic breakdown over and over again.

The punk music now is kind of angsty, and a little violent, but at the same time everyone's really cool with each other. Like, if you get hit in the pit, someone will come up to you, and be like "Oh, I'm sorry." Especially if you're a girl, someone's going to knock the shit out of you and be all sorry. Everyone is so open minded and talented. I don't know if you've heard of Lesser Degree, but they kind of sound like Backtrack or Expire, or Norma Jean. I don't know if you know those bands.

**Nope, you're teaching me.**

**Sara:** Well, one of my favorite bands, Privilege Abuse, broke up recently. They had a girl front person. Her name was Gracie. Also, Common Ignorance had a girl front person. Lately, the scene has been

coming up with getting girls into hardcore music, because [having a girl front person] has been an issue before.

**Do you see Kink Shame being one of those forerunners, too?**

**Blaine:** Well, it's the first time I've ever been in a band like this. Like, the other bands I've been in have always been me and a couple of buddies, you know? It's definitely tight. It's different. You get a really cool sound. Like, I think her vocals are amazing—I love the way she sounds. It brings a whole different dynamic to the punk sound.

**How much stuff have you guys put out so far?**

**Blaine:** We're working on our first EP right now. We have like, what, five songs done?

**Sara:** Yup. Five. "nods"

**Blaine:** We just played our first show in Houston at Notsouh, a few weeks back. It was super fun. We played with GWO [Gnar World Order], and there was a good crowd. We were pretty well-received. I had never played drums at a show before. I was kinda like, "Oh man, I'm gonna totally screw this up."

**Can you guys name your biggest influences?**





**Sara:** Knocked Loose, for sure.

**Blaine:** GG Allin, Stone Cold Steve Austin.

**Sara:** Oh my God... \*laughs\*

**So actually I don't know too much about the punk scene in Galveston. What exists outside of you guys and GWO?**

**Blaine:** We're trying to help make it. I would even consider what Flynn does, EVAK, kind of punk in its own way. There's a lot of amazing musicians down here.

Seeing the shows at the VFW, [the musicians are] bringing in a lot of really good bands. Every show there has been great, and what Michael [Allison] is doing with the Clam is awesome, too. That's punk in its own way, and it's perfect because it's hiding in plain sight. That show me and Chris played, I was like, "God, we're so loud, how are people just walking past this and not like, 'What are they doing?'"

**So what is punk to you guys?**

**Blaine:** I think it's breaking the mold of complacency. Like, when you see things kinda floundering around you, and you just

want to punch it \*smacks his fist\* and make it exciting and put danger in rock and roll.

**Sara:** I kinda feel like punk is...you can state your opinion all day but no one's gonna listen unless you're sitting there screaming at them. What better way to get someone to listen to you then to just yell it at them?

**Blaine:** Yeah...Music for me is like riding a rock-and-roll guided missile, and wherever your target is, you hit it hard, and hit it loud as you can.

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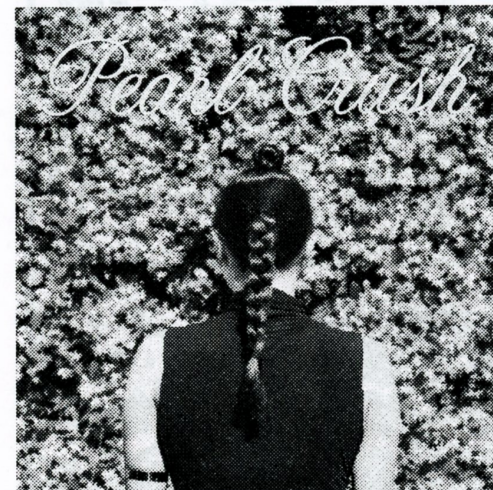
1/20 at VFW Post 880

Kink Shame performs as part of the "Primordial of Human Experience" event. Presented by the Galveston Synergist Project, the event showcases the musicians participating in the compilation album "Primordial of Human Experience."

The multi-media project includes the performance, an album presented on CD, and an art zine.



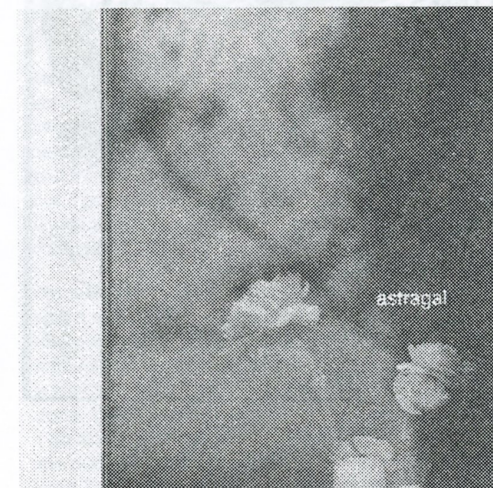
# LISTENING GUIDE



■ "SEMPRECIOS STONE"  
BY PEARL CRUSH  
(HOUSTON, TX)

Mandy Clinton fronts the Lories. The Galveston debut of her solo project, Pearl Crush, will be on January 9th with Camp Howard and Astragal at the VFW.

[pearlcrush.bandcamp.com](http://pearlcrush.bandcamp.com)

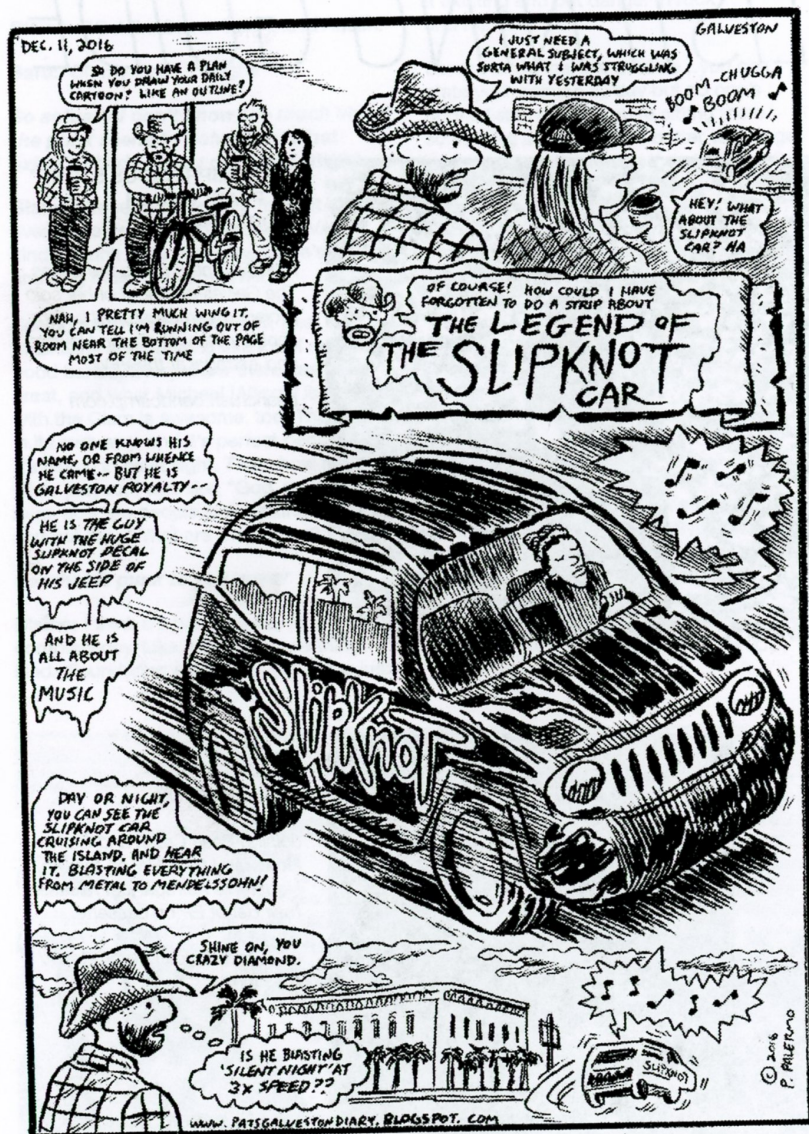


■ "NOTATIONS"  
BY ASTRAGAL  
(HOUSTON, TX)

Joining Pearl Crush and Camp Howard at the VFW on the 9th, Houston's Astragal just released their debut EP on cassette.

[astragal.bandcamp.com/track/notations](http://astragal.bandcamp.com/track/notations)





Pat Palermo  
patsgalvestondiary.blogspot.com



## INTERVIEW: MANDY CLINTON

Mandy Clinton brings her solo project, Pearl Crush, to Galveston on January 9th at the VFW. In addition to the "unabashed pop" of Pearl Crush, Mandy fronts the Lories and works with the Houston-based booking collective DAMN GXRL, which was recently awarded a grant through Idea Fund along with Wake the Zine.

**Lauren:** When I first met you, you were balancing two projects: playing lead guitar for Rose Ette and fronting the Lories. You mentioned that Rose Ette was your first opportunity playing lead guitar in a band. How did that come about?

**Mandy:** It came about kind of randomly actually. Basically, I just offered to play lead even though I hadn't done that band role before (I had always been the songwriter and front person), but it seemed to work out. I got really positive feedback about what I was doing and grew a lot as a musician.

I'm really glad I just jumped in, no fear. I was a super cautious young person—like it was a little debilitating—so I think now sometimes I'll make a quick decision as a way to push myself out of my comfort zone. Then I'm left to kind of figure it out as I go along. Playing lead in Rose Ette gave me confidence to go out on my own and start Pearl Crush because I knew I'd be able to write other complementary melodic parts and arrangements and stuff.

**For Pearl Crush, did you intentionally set out to write a new set of songs, or did some of it come out of your writing for the Lories?**

I set out to write songs specifically with Pearl Crush in mind. With Pearl Crush, I'm really beginning to explore pop unabashedly. The Lories is pop, but it has pretty deep alternative influences like shoegaze, dream pop and even a little grunge.

**You mentioned that there were four songs in the catalog at this point. Will you be potentially adding more for an EP or a full length?**

Yes, definitely more songs! I'm having so much fun with Pearl Crush. I'm learning recording, engineering, and producing as I go along with each release—so it hasn't been an incredibly prolific project so far, but I'm building the catalog slowly.

I work a 9-to-5, I have two bands, I'm interning at a recording studio, and I'm organizing a feminist booking collective, so I've got a lot on my plate. I don't want



to give anything up though. It's all so important to me, so I am just doing what I can with the little time I have outside of working and sleeping. But, yes!! I do intend to release an EP in the second half of 2017.

***It's been very intense following the news and observing ongoing challenges in our society. How do you choose to balance social consciousness with your work? Does it ever bleed into lyrics or the songwriting process?***

I would say that my reactions to social and political issues and my feelings about them play a large part in my writing process. I've always had a really strong sense of justice and am very aware of power dynamics (micro and macro). I think that informs everything I do and every relationship I have. Indignation is an emotion that I've always been in touch with, and especially recently.

I think it's important for people to see women, especially women of color, be angry, and I'm conscious of that when I perform. There are so many white-authored narratives that depict women of color as being angry and crazy. It's dehumanizing. There's certainly plenty for us to be angry about, which is, in part, the point of being deliberate and explicit with our anger, even when it might not be comfortable or familiar for the witness (or the voyeur). It's a way for us to take control of our own narratives. It's not the only emotion I want

to convey on stage or with my music, but I'll never be ashamed of that emotion. It's as human and important as any other, and to be in touch with it allows me to feel more and care more for other people.

At its core, that's what music has always been for me: a deliberate expression of my emotions and experiences with the hope others can relate and maybe feel comfort in that shared experience when they might otherwise feel alone. And in a time when your aesthetic, your production, and your musical imprint can be so easily co-opted by someone else, your experiences and your perspective remain one of the only things that can't be taken away from you. So, yes, as a social and political being, social consciousness will always inform my music.

***For this 7-inch, you recorded it yourself, had it mastered, and then self-released the vinyl. Was the process easier or more difficult than you anticipated? Would you do it the same way next time?***

I'd say that the process was mostly easier [than anticipated]. "First Blush" and "Semiprecious Stone" were the first two songs I ever recorded, and I would say that before I began that process I thought it would be impossible. There's a lot of myth and obfuscation surrounding engineering. I mean it's definitely a skill—or an art or whatever you want to call it—but, like many

things in the music industry, it's still very much a space reserved for men. Women are so underrepresented.

Pearl Crush is partially a reaction to that. I wanted to learn it and do it myself instead of having to rely on some guy to do it for me. Until you take that leap, recording is a black box. I still have a lot to learn, but right now self-recording is the way I'm getting shit done.

I would do it the same [way] again for sure. Being in control of everything is so, so fun. The cover art was maybe the most challenging part of the process for me, but I had a great photographer and the direction of a couple of encouraging designer friends who helped me to turn the ideas in my head into something real and palpable.

I also had help from my label co-owner, Kirke. He handled all of the vendor communications, which was hugely helpful. It's a lot of time and energy to take a DIY approach, but it's always worth it for the artistic control and the experience.

***Your primary instrument is guitar, but you laid down some really cool keyboards on the Pearl Crush tracks. What kind of keyboard did you use? Is that new territory for you?***

Oh, thanks so much! I used a Roland JUNO-G on both songs on the 7-inch. It

is new territory. I've dipped like one toe in, really. I have no plans of becoming a synthesis nerd, but I'm learning what I need to know to enhance my songs and challenge myself as a songwriter. Most of the synths I use are analog modeling with lots of presets that I can then manipulate or send through effects to get the texture or create the mood I want.

My intent is for every noise, melody, and tone I put on a track to be in service to the emotional core of the song: the vocal melody and lyric idea. I'm super melody-driven, but I'm also really into making beats right now. It's one of the things I'm probably worst at, but it's one of my favorite parts of producing.

***After many people came forward about a man who booked for several venues in Houston, you organized a workshop called "Book Yr Own Shows" for women and LGBT members of the music community. It has since evolved into a booking collective. What has the group been up to since the workshop?***

DAMN GXRL is a feminist collective comprised of Houston-based musicians, artists and community advocates committed to making Houston area venues and art spaces safer and more inclusive for women, gender diverse, and





other marginalized communities. We'll have an education and advocacy arm, but we mostly want to change the makeup of the scene by diversifying it in every area. Period.

We're not in the business of having well-intentioned, white cis-males make the scene safer and more inclusive for us. We believe the only way to achieve our goals is by having more equal representation in the scene, so we're going to book our own shows, organize our own events, and provide skills and support to women and other marginalized people who are wanting to do the same.

We're getting ready to go live, so we've been honing in on our mission and values, and also the scope of the collective. We're planning another skill share workshop for early 2017. Like Wake the Zine, we were recently awarded a grant from the Idea Fund, so be on the look out for us next year. We'll be organizing a big "HEY HOUSTON, WE'RE HERE" event. Sorry, I can't be any more specific than that!!

**Early on, there was some criticism about the workshop "excluding" cis-gender men, although a lot of men in the scene were incredibly supportive after the**

**incident. How did you handle the stray complaint or two?**

There will always be people that don't understand what you're doing, but the goal is always more important than pleasing everyone. The line had to be drawn somewhere with that workshop, and Anna Garza [of Girls Rock Camp Houston] and I made the decision to exclude cis males from our event because we thought it would best serve the goal of the workshop and make for a more positive experience for the attendees.

The music scene is a cis male dominated space and always has been. We're trying to change that, and sometimes that means not giving cis males every single opportunity.

**Did you grow up in Houston? What do you most enjoy about the city itself?**

I mostly grew up in the upper middle class suburbs of Houston, and as a teenager I was terrified of driving on the freeway, so I was hardly even in Houston proper. I really value and appreciate Houston's cultural diversity. Montrose or the music scene doesn't always feel incredibly diverse, but if you ever go to a huge event, like a

Rockets game or the Rodeo or something, you're reminded how diverse Houston is. Houston has its problems, but I would hate having to live somewhere where there's no diversity. That's like my biggest nightmare!!!

**Which local bands are you most excited about right now?**

Oohh, hmmm...Birthday Club! Stephen [Wells] is a great songwriter, and the band is really energetic and lush. EL LAGO!!! Y'all are so polished and dreamy, and I love the vocal melodies you come up with. Also, Giant Kitty, Buoyant Spirit, Fat Tony (though he's not a 'band' technically). I guess I'm all over the map!

**Does the music scene in Houston seem to be changing?**

I don't really know how much it's changed to be honest. I've only been playing in it a couple of years. I guess I just know how I'd like it to change.

**What's in store for the Lories in 2017? Your live set has really evolved over the year and is really amazing right now! Any plans to take that into the studio?**

Oh, thank you!! We are in a really good place as far as band vibe and members for

the first time, and I think that really comes through in our live performance.

Recording is still kind of up in the air. Part of us wants to do it ourselves, but Alex [the lead guitarist for the Lories] and I are perfectionists, so we could really benefit from going into a studio and having someone trained be like, "No, that take was good. Let's move on."

We're mostly focused right now on writing new stuff, so that will likely inform the recording route we take.

**Thank you for taking the time to answer. Looking forward to your show on the 9th!**

**Pearl Crush:**  
pearlcrush.bandcamp.com  
facebook.com/pearlcrushmusic  
instagram.com/pearl.crush

**The Lories:**  
thelories.bandcamp.com  
facebook.com/thelories  
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**Experience:**  
Pearl Crush on 1/9 at VFW Post 880 with Camp Howard and Astragal

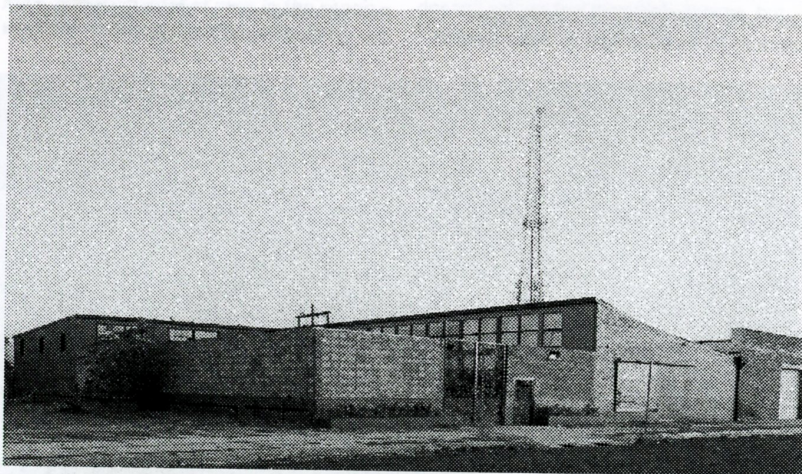




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The Proletariat



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Gallery and Artist Resident Studios  
2521 Ships Mechanic Row  
[galvestonartistresidency.org](http://galvestonartistresidency.org)



### 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



Wake the Zine / No. 14 / December 2016

Galveston DIY Music Zine

# LOCAL CALENDAR



Indie rockers Camp Howard are touring out of Richmond, VA in support of their self-title debut album.

## Alex Dupree w/ David Feil

Monday, December 11th

Alex Dupree (L.A.) has a vocal style reminiscent of Willie Nelson, bringing a timelessness to his indie rock 3-piece. Local songwriter David Feil opens.

Old Quarter Acoustic Cafe  
8pm / FREE

## We Wish You a Merry Beat-Mas

Friday, December 23rd

Greast Trap Syndicate presents a stacked hip-hop lineup and free posole while supplies last.

Old Quarter Acoustic Cafe  
8pm / \$10

## Galaxy Cat, EL LAGO, EVAK, India Tigers in Texas

Saturday, December 31st

The long-lost psych of Galaxy Cat kicks off 2017 with a surprise reunion show featuring an all-local lineup and the debut of India Tigers in Texas.

O'Malley's Stage Door  
8pm / FREE

## Grease Trap Syndicate DJ Set

Saturday, December 31st

Chef Fresh Hesh and Cat Daddy Slick bring in the new year Grease Trap Syndicate style. Expect tape, vinyl, and vibes.

The Proletariat  
8pm / FREE

## Camp Howard, Astragal, Pearl Crush

Monday, January 9th

Camp Howard (VA) is joined by Houston's Astragal and Pearl Crush. Read our interview with Pearl Crush's Mandy Clinton before the show!

VFW Post 880  
8pm / \$7 / 18+

## notLando, Regulus, Blast DAD

Friday, January 13th

Catch the the loop-heavy, math rock of notLando and Regulus, both out of Austin. The local "spazzy dad punk" of Blast DAD opens the show.

VFW Post 880  
8pm / \$5 / 18+

## Bourgeois Mystics, Los Dientes, TBA

Thursday, January 19th

The eclectic, funky hip hop of Austin's Bourgeois Mystics is a surefire fun show in what promises to be a more genre-diverse era for the Old Quarter.

Old Quarter Acoustic Cafe  
8pm / \$7