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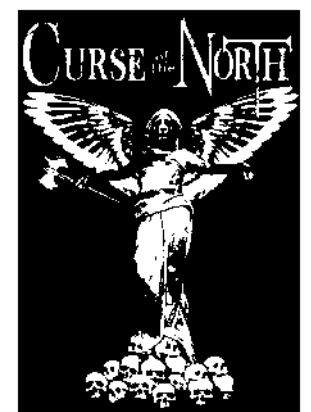
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**ISSUE : #1**



**he whose  
ox is gored**



**SERIAL KINK**



**MONOGAMY PARTY**

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Letter from the Founder:

Hello everyone, and thanks for picking up the very first copy of the Seattle Passive Aggressive. My goal for this publication is pretty simple. To get all of Seattle's great heavy bands out there more, and help build a closer, tighter scene. Seattle is yet again on the verge of exploding, but in a different fashion than before. The music "business" has changed. Long gone are the record company vultures ready to pick Seattle bone dry of talent. Bands can do so much more now, on their own without any help from major labels, and social networking has made it easier to promote your band and shows. As vinyl records have made a comeback, it proves that new isn't always better. Print publications are closing left and right, blogs are going up on the web by the dozen, and it's easier than ever to hear about new bands, and get access to the music almost instantly. The idea for this zine is pretty simple, mix the old way with the new way. I plan on having the print edition focused more on individual bands and features, mixed with the website focusing more on quick access to the bands links, reviews, show info and more time sensitive information. The website is a work in progress for sure.

This has been a labor of love. It's been a long process from the inception, to the actual printing, folding, stapling etc of the first print edition. All of this has been independently financed, without the help of any sponsors. I've got so many people to thank for the inspiration, encouragement, and help getting this off the ground that I could fill this page up with just names. Hopefully, I'll get to that for the next issue. For now, know that I'm thankful for all the help and kind words, and hopefully we can get some music related sponsors going forward. If you are interested in donating your time, abilities, or are interested in advertising, email me at [theseattlepa@gmail.com](mailto:theseattlepa@gmail.com) for more info. For now, I hope you enjoy reading this. Thank you.  
Sincerely, James Ballinger



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# NW NOISE

By Nik Christofferson



Between Helms Alee's much anticipated follow up to "Night Terror" to the scorching debut from Smooth Sailing to Sandrider's self-titled masterpiece finally seeing the light of day via upstart label Good to Die Records, there were quite a few reasons to be stoked on local rock and heavy music in 2011. In all honesty I found myself listening to more NW music than anything else this past year.

So much so that I had trouble piecing together some semblance of an end-of-year non-local top 10 list for Seattle Rock Guy. These are exciting times in the city, and I don't see anything stopping this NW rock and heavy music train from continuing full speed ahead in 2012. Already, there are quite a few releases to look forward to, so here's a brief low-down on a few notable ones.

Seattle's own Grenades recently spent 8 days at Red Room Studios with Christiaan Morris, and the result is a stifling and brutal debut full length. While a beefed up version of fan favorite "Syria" will surely be welcomed with open arms. The album as a whole keeps you on your toes as the band ferociously blends their post-hardcore roots with post-metal for a varied and devastating listen.

Seattle's ambassadors to the metal world, Black Breath, is readying their second release on Southern Lord Records. "Sentenced to Life" was recorded by Converge guitarist Kurt Ballou, and early reports are saying that this record is faster, and more brutal than "Heavy Breathing". Only time will tell, but at their recent Comet show I got a very intimate preview and can say with certainty that this record will not disappoint.

For post-rock fans, you'll want to keep your eyes and ears open for the debut from X Suns. This band has been turning heads lately with their brand of heavy post-rock ala Russian Circles and Explosions in the Sky. The band recently added a second guitarist beefing up their sound and tightening their songwriting. Though details are scarce at the moment, the record is finished, and the band is currently readying its release.

I would be remised not to mention what's happening in the world of Good to Die Records in an article about upcoming local releases. This April you can expect two major releases. First, the long awaited debut from the Absolute Monarchs. The album was recorded at Red Room with Matt Bayles (Helms Alee, Narrows, Russian Circles), and features 10 killer tracks. While not necessarily a heavy band, when the Monarchs hit their stride on tunes like "Attack" and "It's Bad" there is no denying they are one of the most explosive rock bands this town has seen in years. Look for this release on gatefold 180gram vinyl with artwork and layout by notable graphic designer Aaron Edge. Also, on its way is the next vinyl release from Bellingham band Dog Shredder. "Brass Tactics" is a whirlwind adrenaline rush that only this talented trio could have conjured. Look for this release on 12" 180 gram vinyl with amazing artwork by John Overly. Last but not least the first release from local punk act Deadkill; an explosive 4 track 7". Deadkill features current and former members of the Absolute Monarchs, Himsa, and Whiskey Tango.

Also keep an eye out for releases by Serial Hawk, Samothrace, Android Hero, Mico De Noche, Cold Lake, Lozen, Kinski, Brothers of the Sonic Cloth, and Akimbo.

# "Superfan" Adam Noble Bass of Ladies' Choice

Story by James Ballinger

Photo by Invisible Hour



There is this guy, you may have seen him. He is at every local show. He is always smiling, always nodding his head to whatever band is on, and is all about the local music scene in Seattle. Yeah, his name is Adam Noble Bass, and chances are you know exactly who I'm talking about. The "Superfan" as he is commonly referred to, was raised on Weird Al tunes in his home town of Anacortes, before moving on to more of the popular rock-era 90's bands, especially Nirvana and a deep admiration of Kurt Cobain. After meeting Zak Tripper and his band The Weirding Way, he expressed interest in learning the bass to his drumming step-brother. "All my dumb friends ever listened to was Green Day, Nofx, Screeching Weasel and shit. No one played bass, so I figured I'd learn how; all those bands made it sound simple" says Bass. "Then I met Zak, and by the end of the second lesson, he showed me what can be accomplished with the bass. Things present in the music I was listening to, but had never heard."

Adam thinks it maybe might have been his lack of discipline, but eventually was less interested in developing any skill he might have had, and applying more interest in applauding the artwork that he knew needed the audience. Fast forward a few years, Adam lured his friend Zak down to Seattle, to get their own apartment; right above the apartment he stayed at after living on his cousin's couch. At the apartment, they allowed anyone to answer the phone, but banned the use of traditional greetings, and encouraged more creative greetings. "The most eloquent one was 'Ladies Choice Bargain male escort service, and local battered Women's Shelter'" Bass says, "This was eventually shortened to Ladies' Choice" and became a somewhat known brand itself. After doing the Graceland scene for a while, he became more into local bands, starting with bands like Akimbo, Wormwood, and Teen Cthulhu. While hanging around the now closed Second Avenue Pizza, Adam met Colin Bush who asked him to help promote a show at the Rendezvous. On the flyer for the show, the heading made was "Colin Hell and Adam Superfan Presents..." instantly giving him the nickname. They did a few shows under that heading, before Colin put "Ladies' Choice Presents" after always liking the way he did, and still does, answer the phone. After an amicable split with Colin in 2006, Adam took over booking and promotion, and Ladies' Choice is still the way he books his shows. Colin is still putting out records from time to time under the Ladies' Choice Records name.

Now, Adam has just finished booking his first "CHOICEFEST", Thursday April 12th though the 15th, at The Comet, Highline, Funhouse, and the Black Lodge. "19 bands, all featuring at least one rockin' chick in the ranks" Bass says with Lozen, He Whose Ox Is Gored, Broxa, and many, many more. You can find more about Adam and his productions by checking out his Facebook page, and of course going to see local bands around town.

# HE WHOSE OX IS GORED

By Alina Shanin

Photos By Jesse Barracoso

The band He Whose Ox is Gored obscure name comes from a phrase that appears a few times in the Old Testament. To the band, the metaphor represents the underdog or "having your heart on your sleeve," said guitarist and vocalist Brian McClelland. This underdog, however, has enjoyed quite a bit of success throughout its evolution.

It's been three years since Travis Brenden, the original bassist, and McClelland established the band and composed their first demo. Synth player and vocalist Lisa Mungo was quickly recruited after the trio met at the music store Guitar Center in Seattle, and started developing their sound deemed "doom gaze" - a blend of textural, atmospheric feel and rhythm. According to Mungo, the band wanted to do something a little different from everyone else in the genre, which led to the creation of their melodic, yet very low, heavy and sludgy sound. "It's not really about any genre ... it's about pushing ourselves to be better musicians all the time," said McClelland. "We just want to make the best art that we can."

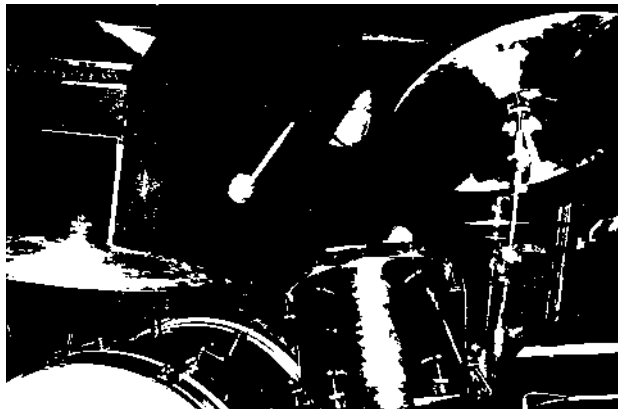
Today, the band consists of McClelland, Mungo, bassist Mike Sparks (from the band By Sunlight), and drummer J.C. (Jason Conrad). Conrad is the newest addition to the band and is the ninth drummer who's kept He Whose Ox is Gored on time. All of the band members were drawn to Seattle's vast music scene, like many musicians before them. McClelland is originally from New Mexico, Mungo and Sparks are from California, and Conrad is from New York.

When it comes to performing, it's all about the energy and crowd response. Mungo said that it's not so much the size of the crowd, but the attitude that matters. McClelland added that music is an important and fun outlet for all of the acquired tensions of daily life stresses.

According to McClelland, every day brings something "awesome" for the band; "It just keeps getting better," he said.

He Whose Ox is Gored follows a "two-month strategy" when it comes to touring as they try to get out for a few weeks at a time. Their most recent tour was stress-free, enjoyable and rewarding. "All the pieces lined up," said Mungo.





McClelland referred to touring as taking vacations - they get to meet great people, explore new cities, all while promoting their craft. "At the end of the day, all I want to do is play music," he said. The band appreciates listener support so much that they have their discography up for grabs at [hewhoseoxisgored.bandcamp.com](http://hewhoseoxisgored.bandcamp.com).

"We love doing this; we just want to share it with anybody that wants to be involved," said McClelland. One of the better experiences for the band was the July 2011 Capitol Hill block party. Mungo said she was surprised by participant support and how quickly everyone packed Neumos' dance floor for the early show. She also said the staff worked really hard to help the band sound its best.

Another memorable experience McClelland and Mungo recalled was a last year's New Year's show at the Comet Tavern, where technical difficulties forced McClelland to race off stage to find replacement gear. He sprinted two blocks from their rehearsal space with a 75-lb Sunn Model T head in his hands, trying not to break anything and avoid passersby so the show could go on.

The biggest obstacle for the band has simply been "life." Day jobs can make it hard to stay productive and get out on the road, McClelland said. Mungo recommended taking a "crappy" job that is flexible (or even expendable) instead of getting locked in a career. "Don't let anything get in the way," she said.

While McClelland agreed that being able to hit the road is extremely important to a bands growth and success, he added that staying positive and pushing yourself artistically is of equal value. He said it can be easy to become stoic, but a true passion deserves 150 percent dedication and effort. To aspiring musicians, McClelland advised, "Be cool, don't ever be a dick. Work your ass off [and] just have fun and never quit."

The band's great dynamic has allowed them to take great strides in writing, promoting and perfecting their songs. He Whose Ox is Gored is releasing their next 7-inch vinyl in March (tentative) and is currently working on a full-length CD.

To get band updates, tour dates and music visit [facebook.com/hewhoseoxisgoredseattle](http://facebook.com/hewhoseoxisgoredseattle), [twitter.com/oxisgored](http://twitter.com/oxisgored), or [reverbnation.com/hewhoseoxisgored](http://reverbnation.com/hewhoseoxisgored).



By Aneesh Patel

In music, maturation is key - the trademark of a good artist, and sometimes the saving grace of a mediocre one. The best bands make profound strides, forging new ground in an increasingly banal

genre, or marking their territories in the various sonic niches that exist within an ever-expanding musical universe. Retroactively, it's easy to see that local metal group The Abodox, whose tenure lasted from 1999 to 2011 hardly remained the same band from release to release. The band's first album, simply entitled The Abodox, was a raw and intrepid colossus of an album, equipped with a debilitating vigor and draped in torment. With progressive structures, reckless instrumentation, and vocals that were equal parts black metal, death metal, and crust punk, the album - and, by its coattails, the band - proved inaccessible. As a result, the band never gained a large enough following to build a name for themselves outside of the local scene, despite a uniformly strong discography.

On their second album, the band changed their style up a bit, losing the death metal edge that was so pervasive on their eponymous debut and embracing a more direct heavy metal sound - with a few twists. New Knife of the Berserker places a greater emphasis on instrumentation; the vocals are almost entirely dropped in favor of intermittent screeches and occasional ululations that augment the authoritative leads and tumultuous drum-hits. "Jones of the Bridge" displays the band's insouciant style and versatility, meshing chaotic, breakneck thrashing with brief, brooding interludes before regressing back into the maelstrom, as well as a free jazz-fueled clamor and a sample as audacious and incisive as the song itself. Hell bent on eschewing convention, the track's almost palpable dearth of structure masquerades as absurd, but offers all the organic intensity and refined flair of a calculated opus. It's all very maudlin of the Well, and it's done with an unassuming jauntiness that permeates the album and is, retrospectively, almost a staple to the band's every facet.

After releasing a third album in 2008 which propagated the band's heavy metal sound while restoring some of the elements that were displaced between the first two albums, the band decided to call it quits in 2010. A year later, the group reunited to play a show with the legendary Swarming Hordes, and in November of 2011, the band released their final EP, entitled Blown Depot, before dissolving once again. Along with significantly cleaner production, Blown Depot played with an unprecedented maturity, a circle-of-life denouement to the band's impressive career. Since disbanding, each of the members has gone on to continue their musical journeys in different groups and genres - drummer Ben Thomas-Kennedy now plays with bassist Dorando Hodous in Lesbian, and the two, along with vocalist/guitarist Nathan Smurthwaite and "lots of special guests", play in the band Fungal Abyss - but with three LPs and a brief, yet stalwart EP, the legacy remains.

Editor's Note: The bands full discography is available at the bands bandcampsite for free.

<http://theabodox.bandcamp.com/>

# SERIAL HAWK

By James Ballinger

Photo by Michael Leask

There is something about three piece bands that I've always really loved. If it's well done, nothing sounds out of place, nothing is lacking. Serial Hawk is one of the latest bands to really catch my attention. The band sounds so massive live; you can't help but watch closely.

The trio brings the big, slow, molasses-style riffs, with an intensity that is as infectious as it is brooding. The band was formed as a two piece in the Ballard basement of the band By Sunlight by singer/guitarist Will Bassin. After recording a few demos on Will's iphone, Serial Hawk played their first show in November of 2010 at the Sunset with Dark Country from Portland, OR. After the second show was finished, they recruited bassist Adam Holbrook to add some more low end. The final line-up was complete, and in 2011 they played 45 shows, over four states. The band has proven to be both a workhorse on the road, and playing a wide variety of local venues around the Seattle area as well.

Recently, they have added new drummer Justin Rodda to the line-up. The drummer brings a little more technical side to the band, adding a slightly different dimension and a unique energy to the mix. As of now the band is finishing up their debut 10-inch, recently recorded with Adam Pike at Portland's Toadhouse Studios. The band looks to be finished with the record by March, and release plans are set for this summer. Definitely keep an eye out for the band playing around town live, and a west coast tour is being planned as well.

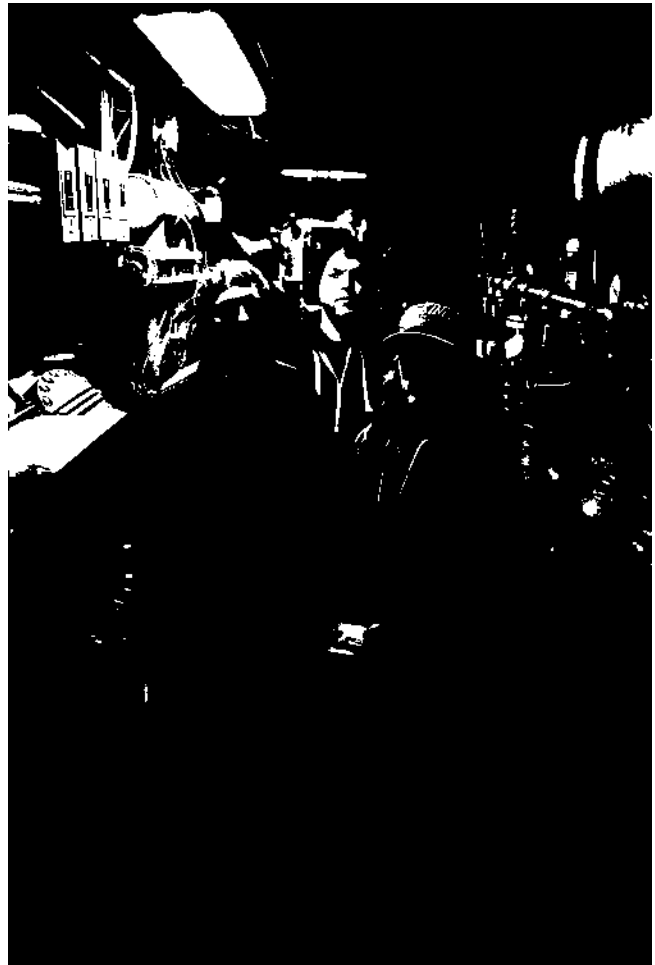
Serial Hawk is:

Will Bassin (Guitars/Vocals)

Adam Holbrook (Bass)

Justin Rodda (Drums)

[www.serialhawk.com](http://www.serialhawk.com)





# CURSE of the NORTH

By Joe Frothingham

When I first heard Curse of the North I was taken back. Something seemed familiar and resonated with me, but it was also very fresh and new. I enjoyed the heavy music accompanied by discernible vocals. This trio (at the time, they have since parted ways with bassist Nick Cates) hit hard. Not because of simply putting together heavy guitar parts and haunting words over hard hitting drums and rad bass lines, but because they tap into something. Create something greater than the sum of the parts. With a notable Slayer influence, they also site inspiration from the likes of Baroness, The Sword, and Mastodon. My ear also hears hints of such possible and perhaps unlikely muses as old Offspring and Load-  
era Metallica (all of which have been distilled down to the spirits without the extra pollutants).

I think this group shows enormous potential and is a band to watch within our scene and beyond. Having only being together for "a year and some change" COTN have released a 6 song EP entitled Revelations. It was recorded by Matt Bayles at Red Room Studios here in Seattle. Also in that short time they have shared the stage with the likes of The Sword, Red Fang, Valliant Thor, NOLA based sludge legends Eyehategod (featuring Jimmy Bower of Down and Superjoint Ritual), as well as running a west coast tour with the Hookers from KY. In the coming year we can expect a full length LP and plenty of live shows across the city. If you get a chance be sure to check these guys out, you won't be disappointed.

Curse of the North is:

Christiaan Morris - Guitar/vox (former bands include Black Houses and School Yard Heroes)

Patrick Taylor - Drums (formerly of Black Houses)



# MONOGAMY PARTY

By James Ballinger

I'm starting this feature off right; with a rock journalist faux pas. Monogamy Party sounds like The Jesus Lizard, some Fugazi, Big Business, godheadSilo, Black Eyes, and a pinch of Karp, mixed with some Pabst Blue Ribbon and PCP in a blender. Mix well, and serve chilled. Rinse and repeat. Always repeat. Ok, so the band's sound isn't exactly like that, but Monogamy Party is that poisonous residue left in the bottom of said blender after you left it out for a few days (I told you to rinse and repeat). It's the musical equivalent to what I'd imagine the sound of bone being sawed in two would sound like.

Monogamy Party is three guys, four strings, and all pure rock goodness. No six string guitars, no bullshit, no gimmicks. Just bass, vocals, and drums. Vocalist Kennedy, drummer Keith, and vocalist/bassist Yos-wa have only been playing together for a



little over two years, but have managed to create an impressive amount of buzz in such a short amount of time. The band has released their stellar first 10-inch entitled "Pus City" on Seattle label Good To Die Records in November of last year. Clocking in a little over 20 minutes in length, its six tracks it does more than demonstrate the bands abilities, it's a showcase of what to expect of the band live. Recorded with producer Chris Proff (Mercy Ties, Strong Killings, Ravenna Woods) it's a fine example of the bands live performances, which in my opinion needs to be seen in person. The band musters up an uncontrolled, frantic show with a varied amount of internal chaos. It's just a band doing what they do very well in the moment, and it couldn't be more entertaining. Do not miss out.

[www.goodtodierecords.com/artists/monogamy-party/](http://www.goodtodierecords.com/artists/monogamy-party/)

# GOOD TO DIE RECORDS

SEATTLE, WA



MONOGAMY PARTY  
"PUS CITY"  
(NOV 2011) - GTD001



SANDRIDER  
"SANDRIDER"  
(DEC 2011) - GTD002



BROKAW  
"INTERIORS"  
(JAN 2012) - GTD003



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