

SEATTLE PASSIVE AGGRESSIVE

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ISSUE : #3



Brothers of
the Sonic Cloth



GRENADAES

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Letter From the Founder:

Thanks for picking up issue number three of The Seattle Passive Aggressive. Since our last issue, we have doubled our print run and amount of drop off locations, hit several neighborhoods we weren't really prominent in, co-hosted and picked a playlist on KISW's Loud and Local with Jolene, have been added to outgoing orders all over the world as a free bonus to Good to Die label orders, and on and on. The goal is to keep expanding, while continuing to support the heavy scene in town. We've still got lots of things to do and things we want to accomplish. We plan on updating the website to be more of a destination online supporting both local and national acts, putting together a street team, expanding our roster of writers to keep things fresh and multi-voiced, putting together shows, and much more. Eventually we will get there. I'm very proud of the work we've done so far, and there is more to come. If you or anyone you might know is interested in helping us out, send us an email. We have a great group of dedicated people, and this wouldn't be possible without them. Sorry to be cliché, but it also wouldn't be possible without you. I appreciate all of you who have picked up the zine, ran a ad, allowed us to stock at a location, liked the Facebook page, followed the Twitter, sent us music, or even just read a page or two. This issue has been especially fun to put together; I'm excited to get it out there. I've appreciated hearing from readers, so email us if you'd like at theseattlepa@gmail.com and follow us on Twitter and Facebook if you haven't yet. Thanks for reading.

Sincerely,
James Ballinger



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By Nik Christofferson

This past June 11th was the 1 year anniversary of the launch of Good to Die Records. It's been a productive, educational, and mostly successful first year to say the very least. With 6 solid releases under my belt from Monogamy Party, Sandrider, Brokaw, Dog Shredder, Absolute Monarchs, and Deadkill (in that order), it has been an extremely busy and easily the most productive and rewarding year of my 32 on this planet.

Without a chance of slowing down I recently signed one of my favorite bands from our sister city, Portland, Oregon. 2 weeks ago the announcement was made that Gaytheist had been officially added to the roster, with the release of the band's 3rd and finest effort to date, STEALTH BEATS, slated for August 21st. Along with this killer news, keep your eyes peeled for another signing announcement in late July as well. Good to Die has added not one but two of Portland's finest to the roster, and I am beyond stoked to share the news...but all in due time.

Going into the summer, there are many excellent opportunities to see the Good to Die roster in action starting with July 13th where Monogamy Party will open for Seattle punk legends The Spits at Chop Suey. The following weekend Good to Die takes over the Capitol Hill Block Party where Deadkill will rock the Neumos stage on Friday afternoon at 4:15pm. Saturday of the festival, Absolute Monarchs hit the main stage at 2:15pm, and Sandrider is set to destroy the intimate Barboza at 7:30pm later that evening. Once the main stage is finished, keep the party rollin' with Monogamy Party and Brokaw, who will play the Good to Die sponsored Block Party after-party at the Comet that is FREE to the public and starts promptly at 11pm.

August is busy as well. Brokaw have been added to a huge show with Portland's Red Fang and local blackened thrashers Black Breath at Neumos on August 10th. For those looking for a road trip, look no further than the weekend of August 16th-18th. This is the weekend of Total Fest in Missoula, MT, and Sandrider will be joining the likes of Torche, Harkonen and many others for a weekend of BBQ's, river hangs, and of course the best in underground rock, punk, and metal music. Finally, keep Saturday September 15th open for the Gaytheist record release show at the Comet with Deadkill, Monogamy Party, and Battle Stations. For more info about all the Good to Die happenings please feel free to follow myself on Twitter @GoodToDieRecrds or find Good to Die on Facebook at facebook.com/goodtodierecords.

Just a quick and sincere thanks to everyone who has supported this endeavor thus far. Starting a record label in 2012 is a risky financial venture, so thank you to everyone who has come out to a show, picked up a record, bought a shirt or digital download, and of course helped spread the word. You are appreciated more than you know, and I hope to continue to put out records for a very long time.

Cheers and see you at a show! - Nik

PS. The official music video for Deadkill's "Oh God Help You" is now on YouTube! Directed by Joe Jacobs, produced by Jerry Howard and myself, and filmed by Wes Johnson, this is the first video from Good to Die Productions. Please take a few minutes and check it out!



Story by Pamela Sternin
Photos by Invisible Hour

In any given genre of music there is an over saturation of substandard bands. Bands that take the path of least resistance thus causing the least amount of musical impact. It's only when a band traverses the road less traveled that it will outshine any others in its class, Bell Witch is a proven carrier of that independent torch. Bell Witch embraces the morals of Doom metal full on and then some. There's this pensive, earthly vibration setting themselves glaringly apart from any other gray day contender. Spanning like a novella their songs are relatively complex and slowed sufferingly down pulling you into your own head, for better or for worse. Vocals are choral, almost chant like at times and other times squelchingly shrill like that of a dying skeksi ornamentally placed as pure emphasis on a song who's instrumentation is solid enough to stand on its own.

Low end is sludgily heavy with epic arrangements made all the more significantly manifested via a 6-string bass and an array of effects. Drums are metered so precisely and explicitly pummeling on a tectonic level. Beneath the Mask (Demo/2011) instrumental hosts a Vincent Price

sample circa Masque of the Red Death blanketed over an isolating, funerary bass melody. The simple existence of this song in your ears leads you through a fog of ancient loss and the ceaselessness of seasons, leaving you with the feeling that human legacy is a blemish of a bookmark in the natural agenda of time and everything eventually returns to the soil.

This seasoned musical duo, Adrian Guerra (Drums/Vocals) and Dylan Desmond (Bass/Vocals) are the soul proprietors of Bell Witch. They share an upstanding musical resume. Guerra's extensive involvement in Seattle's heavy scene has graced us with past bands Golden Hour, Victory Garden, Sod Hauler and Lethe.



Desmond's unmistakable bass tone brought Samothrace to life; he also played alongside Guerra in Lethe. In late winter of 2010, Lethe was requested to play a show at the Josephine but unfortunately had to confess that Lethe had since disbanded. With that understanding, the inquirer suggested that Guerra and Desmond should consider putting together a set on the fly and play the show anyways, why not? In preparation they spent a week solid working on the skeleton to two drawn out songs which live ended up being mostly improvised. Their one-off performance was received very well cementing the imminent birth of Bell Witch.

Fast forward a little over a year and a half after that fateful night at the Josephine; Bell Witch has made their mark quickly with no sign of letting up. They recently recorded at Jack Endino's studio, Sound House with Brandon Fitzsimons (Airport Grocery Studio), engineer at the helm. Drum and bass tracks were recorded onto tape for an overall warmer tone with vocals being recorded separately at Airport Grocery Studios. They're also recruiting a Portland friend, Erik Moggridge of Aerial Ruin to supply guest vocals on one of the tracks. Their forthcoming album entitled, Longing is being released on Profound Lore Records. Staying true to the extended breadth of doom form, Longing is expected to clock in at 55-60 minutes in length with just 5 tracks. Following the release of Longing the duo plans to head out on a national tour come October (Tour kickoff show October 5th).

Beginning with two shows here in the NW: One in Seattle at the Comet Tavern with Cross, Usnea and Crawlin' and the other in Portland at Plan B with Stoneburner and Usnea then it's straight over to the East coast. They did mention they were looking for a roadie. So, if you're into spending some time at the wheel, moving gear, watching over a merch table and delight in dick and fart jokes this could be your ticket.

Bell Witch sonically drags you on a slow death through an emotional tar pit. This coming from two of the nicest people you will ever meet, their combined alchemy creates a scene that is so brilliantly bleak yet crushingly beautiful that the end result births an entity greater than themselves. Word to the wise, check em' out locally as soon as possible because once these guys blow up nationally, it's gonna cost ya.

<http://bellwitchdoom.blogspot.com/>



GRENADES

By Brian Kim

Capitol Hill's Comet Tavern is sweaty and crowded on a lukewarm Saturday night in June. There's a small mountain of tallboys collecting in the trash can, and cigarette butts litter the pavement outside, as per the usual affair. However, on this particular Saturday night, Seattle Rock Guy is celebrating their 3rd anniversary and local up and comers Grenades are taking the stage to a packed and eagerly awaiting audience. Drums are assembled and heads loom over tall cabinets as they become powered on and anxiously begin to hiss. The dull roar of bar conversations dwindles to a quiet murmur. In a moment, the band will plunge into an orchestrated cacophony of thrashing guitars, throbbing distorted bass, and thunderous, unstoppable drums.

Grenades have been crafting their intense and dynamic brand of Botch-worship hardcore since 2009, when bassist Aaron Yost and guitarists Jerome Sauer and Eric Christianson of Kane Hodder began making new music together. "We thought about a band that was more in line with what they were actually listening to, day to day" explains Christianson. Enlisting the help of Schoolyard Heroes drummer Brian Turner, they recorded a demo and began playing shows in early 2010. Turner decided to leave the band several months later, but after responding to an ad in the Stranger, the hard-hitting Trent McIntyre stepped in to fill the role. May of 2011 saw the release of Grenades' 12" split with local thrash/screamo outfit Mercy Ties, recorded by

longtime Kane Hodder producer Tony Reed and released under Echolalic Records. Gracefully bridling blistering intensity with a whirlwind of colossal riffs and reeling, caustic vocals, this white-hot LP seems to unwaveringly demand your attention.



From the opening sonic bombardment of "Handbook For The Recently Deceased" to the drawn out, sludge-assault ending of "Chrononaut", this record never lets up.

Riding the waves generated by this tsunami of a record, Grenades have been playing outstanding shows all over Seattle and surrounding areas, winning over crowds of Seattleites hungry for fast-paced, high-energy, loud-as-fuck rock and roll. They've even gotten the opportunity to share the stage with local heroes like Akimbo, Helms Alee, and Narrows, It's a long way to have come, as Christianson states "I know it's not cool to gush about your peers, but we're kids from Kitsap County. For years a lot of these bands, and people in these bands, weren't our peers, they were people we were looking up to. And now we get to play shows with them? Are you kidding? It rules!"

"Playing with bands that I listen to is pretty fucking awesome" adds McIntyre. "For me, the fact that people, sometimes a lot of people, actually come out to our shows and seem to enjoy it is pretty great".

Like hot lead penetrating the tightly woven fibers of a kevlar vest, Grenades are an explosive force rupturing the heart of the Seattle heavy scene. They are now gearing up to release their highly anticipated debut full length album, ominously titled Heaven Is Empty. Recorded by Christiaan Morris at the infamous Red Room studio and mastered by Ed Brooks at RFI Studios, Heaven Is Empty promises to be a big step for the band. "Grenades figured out what the fuck they're doing" jokes Yost.

According to the band, Morris had a much more hands on approach in the studio. "If something sucked [he'd tell us] to change it" explains Sauer, "He helped out a lot, and in the end it turned out better than I expected". Aside from this being the band's first time working with a producer other than Reed, this was also their first time recording in a digital environment, as well as to a click track. "It was very different, and I was hesitant of that at first but very glad we did it in the end" McIntyre reveals.

The band intends to release Heaven Is Empty late summer or early fall, pending any label interest in releasing it. "If worst comes to worst, we'll be putting it out ourselves. Either way, it's coming!" assures Christianson. "We're really excited for people to hear our new record. But, I'm excited about the next one, because I can't wait to write it with my friends, and I think that we can keep getting better."

The band has several shows in the works, including a Ladies Choice joint at the Funhouse with Lesbian, City of Ships, and Smooth Sailing on July 19th.

<http://wearegrenades.com/>

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

Brothers of the Sonic Cloth

By James Ballinger

Photos by Melissa Bird

It's 6pm on a weekday, and I'm at Randy's Diner. A place it seems that has been around since the beginning of time. The greasiest of greasy spoons. Pictures of planes, pilots, newspaper clippings, and the consistent "dinging" of the order bell create the ambience. I've figured out that the place offers three beer choices, so I opt for the best of the three and get to thinking of more questions to ask for this interview. The pie the older couple across the way ordered looks pretty damn good too. I'm early. Time for another beer.

Finally Peggy Doyle from the Brothers of the Sonic Cloth makes her way to the table and greets me with a big smile and hug. She orders her pie and coffee, and we chat for a minute before diving in to this interview.

There is no denying the importance of the band Tad to this music community. One of the most influential Seattle bands, Tad the band disbanded in 1999, but its legacy still carries on. Vocalist/Guitarist Tad Doyle and Bassist Peggy Doyle have been doing this project since 2006. A perfect blend of the old and new, Brothers of the Sonic Cloth absolutely crushes you with riffs. A slow motion replay punch to the face, pure sonic devastation. The perfect embodiment of the heavy music scene here.

"I started playing bass when I was 19, in the Army. I played in Punk bands, everywhere. D.C. even in the 80's, up until I met Tad I was still playing in punk bands. Tad started out playing the Tuba when he was nine, he didn't pick the tuba, but it was the only instrument in the house." says Peggy.

So how did this duo actually come together, living at different points on the West Coast? "Tad and I met through an old friend of mine, and he wanted to introduce me to a good guy for once, ha ha" Peggy reveals. "So we started communicating, you know, writing each other, and talking on the phone.



He eventually moved to San Diego after we were together for a while, and that's where Brothers was really born, it was his solo project." After living in California for a couple of years, Peggy and Tad decided to move back to the Northwest. "We kind of gravitated back to Seattle. But this is where I've always wanted to be, in the Northwest somewhere, so it worked out perfect."



"Tad and I have been the core members since the beginning, Tad first, and then I kinda hopped on the bus. I told him there was no way he could possibly get a different bass player when you've got one living in your house that would love and support your vision as much as me."

Currently, Dave French from The Anunnaki is playing drums for the band. As far as the current state of what the band is working on, they are working on finishing their debut full-length. "We have an album sitting there, we just gotta finish it. We recorded it at Robert Lang Studios, it's good. I can't wait to get it out there."

The band has a two song demo from 2009 available on Bandcamp, as well as a digital version of their 10" vinyl split with Mico de Noche recorded at his own Witch Ape Studios. A full multi-track facility, Witch Ape has already got an impressive list of clientele (Mike Scheidt of Yob, He Whose Ox is Gored, Enemy Camp, Swayze, Lesbian, Roareth, to name a few). "We are both doing Witch Ape, we are equal partners but he does all the technical aspects of it. It's our practice space, our recording space; it's an ever growing thing" Peggy explains.

"Tad's a huge music lover. He's into what's going on right now, he's not a nostalgic ol' geezer, he's really current. We both are. We want to see what's going on now and support that. I love it."

www.brothersofthesoniccloth.bandcamp.com
www.taddoyle.com



Local Artist Spotlight

by James Ballinger

Nat Damm is an extremely busy guy. If he isn't playing drums in his five (soon to be four) other bands, he is working on some of the most unique and interesting show posters you've ever seen. Of course, Nat plays drums in the legendary Akimbo (playing their last show August 11th at the Comet Tavern, with the Brothers of the Sonic Cloth), Sandrider, Head Like a Kite, Daydream Vacation, and new project Demön Hämmer with Akimbo/Sandrider frontman Jon Weisnewski.



When it comes to posters, it started out with modest beginnings. "I started making them in high school. I was in a punk band with Jon called The Dissidents. We played a bunch at Ground Zero and the OFH. We did everything ourselves. When we had a show, we did our own promo. I'd make a poster and put them up in record shops and at venues. We'd also make handbills and give them out to people at other shows and leave stacks around town".

Also during that time, At 16, Nat got an internship in the music program at Ground Zero. "That turned into a paid position. I got a lot of experience booking shows, doing promotion and managing shows. I met a lot of musicians and other promoters doing that. When I left I used some of those connections to start out doing posters on my own. My first real client was the Breakroom. After that was the Sit & Spin, SAAS (Seattle All Ages Shows) which was the precursor to Vera, and Graceland. It sort of took off after that."

When it comes to inspiration for the artwork, Nat says "It's never been about one thing or the other. I like to think of posters in the punk rock/utilitarian way. It's advertising. They should represent the band and people should be able to read a poster on a pole from their car." As far as work he is most proud of, he had to think for a second. "Jello Biafra's 50th birthday, the Jesus Lizard, I just did Australian tour posters for Nasum, Earth and Russian Circles that I'm super happy with. I'm also happy with how my Brian Posehn poster turned out." One would think with all this going on, finding time between all of the bands and jobs could get overwhelming. But Nat says it's pretty simple. "I work from home which helps. Wake up - put on pants - make coffee - take a leak - drink coffee - start working."

Nat will have a table for his work at Flatstock, the annual show poster and artwork area at Bumbershoot September 1st through the 3rd.

natdamm.com

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