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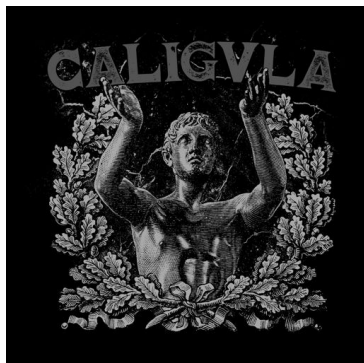
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FREE



ISSUE#7

HELMS ALEE



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Letter from the Founder:

Hello, and thanks for picking up issue number 7 of The Seattle Passive Aggressive! This will be our biggest issue to date, with over 2500 copies printed, at locations all over the Seattle area. In addition to that, we have expanded to Tacoma, Lynnwood and surrounding areas, Spokane, Portland, and we will even have some in Missoula, Montana at this year's Total Fest.

I've got so many people to thank for offering to help us out bringing The Seattle PA to their cities; I just don't have the room to thank everyone individually. Your support has been amazing, and I thank you all in helping us grow.

In addition to the print zine, we have been posting a ton of new content on the website, putting on shows, doing ticket giveaways, and more. Make sure you like us on Facebook, and follow us on Twitter and Instagram too. Thanks again for reading, supporting us, and supporting local heavy music.

Sincerely,
James Ballinger



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HELMS ALEE

By Pamela Sternin

Photos by Melissa Bird

It's undeniable how good this band is. From the music they play to the sweet-natured personalities of each member they are one of the truest forms of DIY. They are an explosive supernova of rock under the influence of an avant-garde spell. This trio bursts through genres emerging on the other side a new breed of musical composition. Their sound is unpredictable. Songs breathe with swaying, dreamy female/male vocals cascading over rivers of Sonic Youthy riffs then collapse into a powerful, stratospheric roar. Ben Verellen's guitar tone and structure is unmatched and customized as he uses and is the father of Verellen Amplifiers. Both twinklingly intricate and titanic in its heaviness at times, you are left mesmerized drawn to every note. Dana James' bass presence saturates like mortar to Verellen's masonry, gluing and guiding the songs through what would be psychedelic chaos if not for her control. Hozoji Matheson-Margullis' tribal drumming is the heartbeat. Hers is a percussive experience that hovers around odd time signatures and unwavering rhythmic command, so busy and involved but not to the point of overbearing. Every inch of Helm Alee's music feels like the beginning and end of the world.

With the advent of Kickstarter, fundraising has become a new and accessible possibility for bands to generate funds on an international level with the promise of providing neat prizes to backers in exchange for their financial support. In March of this year Helms Alee set out a campaign to raise \$5,000 to record their



upcoming album, *Sleepwalking Sailors*. In just over a month they raised close to \$8,000. "It was very heartwarming to have it come together like that," says Verellen. "We spent more time recording than we ever have before but we did way more songs this time around. We recorded 16 songs in two weeks and we did everything to tape." That being said he added that the album will be about 40 minutes long and is comprised of 11 songs. "Some of the things that speed up the process (recording digitally) we didn't have the luxury of. We didn't want to give ourselves the opportunity to do a whole lot of nitpicking. We wanted to do the best job we could and have that be documented. We used Pro Tools after recording was done, not for editing but basically for play back because the tape machine started to have some problems. The tape we used I bought off Ebay and it started to fall apart, so in a last minute "Save the Session!" situation we dumped everything onto the computer and just mixed off of Pro Tools."

"The reason I like to use tape is because there is dynamics within the way you and your band play off each other.

When you start to record on Pro Tools and go down that rabbit hole of editing and correcting everything, you can do that to the point where you've squashed and smothered out of your recording session all the good shit. There's unspoken stuff that happens when you're at practice, like the way someone leans forward on that one little beat. Stuff that is "wrong" but is part of making your band sound like your band. Helms Alee is especially weird like that because the three of us come from such different backgrounds playing music that we don't speak the same language at all, so communicating verbally at practice is a lot of goo-goo gah-gah talk and through that weird communication you end up with these songs that no one of us could have come up with on their own; it's all weird shit. The idea of having an engineer wrap their head around that and take advantage of digital tools to manipulate that into perfection is just unrealistic. Us just doing it like we do at practice onto tape and listen until we like what we did and calling it good just works better, and recording on tape forces that," describes Verellen. Initially, Sleepwalking Sailors was to be released on Helms Alee's personal label, Rolf Neslund (named after a ship pilot whom in the late 70's "accidentally" steered a barge carrier into a pillar of the West Seattle bridge destroying and collapsing the bridge single-handedly. There's more to this Neslund character, look it up). As it stands, Sleepwalking Sailors projected release date will be November of this year. A very recent and awesome development is in the process though, and details are being worked out at the moment. At this point in time it can only be speculated if this new development will alter the release date of their upcoming album. Regardless this is wonderful



news for a hardworking hometown band that honestly deserves the support and recognition of an esteemed label once again. And, if that wasn't enough they are also scheduled to release a 7" split with Ladder Devils on Brutal Panda Records.

Continued on last page...

Helms Alee continued...

Total Fest is closely approaching on the horizon (August 15-17), and Helms Alee along with many other Northwest acts will be making the trek to Missoula, Montana. This won't be the bands first appearance nor Verellen's first time putzing around big sky country. "I've been there five years in a row, and every time I go it's with mostly the same people", says Verellen. "We always go to the same beach, we always go to the same breakfast joint. It's kind of a Groundhog Day thing but it's comforting like that." Also in the works is a two week long West coast tour in October with Portland's beer-swilling rockers, Red Fang. Did you get a kick out of the hilarious and tastefully executed video for "8/16" off of Helms Alee's last full length album Weatherhead? Well, get ready for one if not two more videos to compliment their upcoming album. "It's going to be not as silly but more sci-fi. We have lofty ideas and talented friends in the video game and art world that are offering to help, so we're gonna try some shit," Verellen says with a smile.



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Story by Brian Kim
Photo by Mike Walker

It's a crowded Friday night at the Josephine, Ballard's neighborhood underground music and art space, and seasoned heavy metal upstarts Dogs of War have stirred the boiling cauldron of a room into a hot, smokey mess. This is their home turf, and as an eclectically mixed crowd of young party rockers and grizzly old barflys soulfully bang their heads in unison and shove each other around the expanding mosh pit, it is clear that at this moment, Dogs of War have become successful of that most prized musical achievement: melting faces.

Drawing from a wide array of influences ranging from High On Fire to ZZ Top, Dogs of War churn out a blackened amalgamate of classic heavy metal, sludge, thrash, and good old fashioned rock and roll. Guitarists and co-founders Danny Even and Jeremy Lawless frequently take extended trips into the territory of intricately intertwined guitar harmonies and blistering dueling guitar solos. "One of the principles about us playing together is that we want to have that guitar interaction," states Even. "I mean, I don't know if it comes out at the shows or if we're too fucking loud to hear what's going on".

The enormous amount of air being pushed by Even and Lawless' obelisk-like full stacks is nearly overwhelming, but their thunderous tone is equally as clear as it is crushing, expertly honed over the years spent together in their previous musical endeavor, the epicly heavy Vultures 2012. "I met Jeremy on Craigslist five years ago, and I had just started working [at the Tin Hat]," Even explains. "We met there, and that's when we started Vultures 2012."



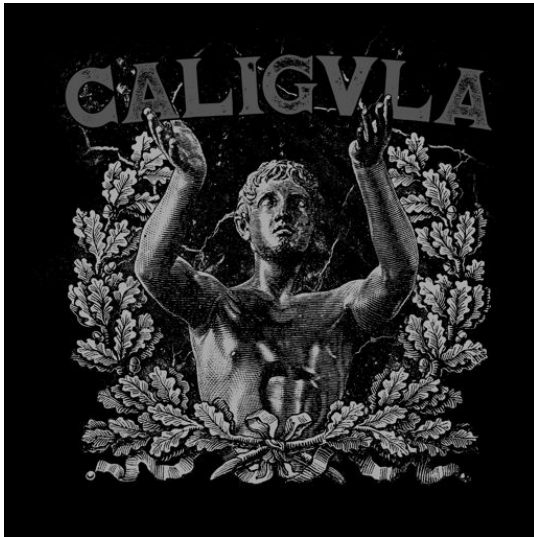
"And once Vultures broke up I started playing with them," adds drummer Ian Iddings, who previously had been pounding the skins with experimental indie rockers Smile For Diamonds. "The three of us got together last July... and had our first show in November." For a band who will soon only be celebrating their first year together, Dogs of War has been making some big strides in the local underground metal scene. With a highly successful live debut in November of 2012, opening for rising stars Princess' record release show, the band set their eyes on putting their scalding brand of death 'n roll to a recording. March of 2013 saw the release of Dead Eyes, three monumental tracks clocking in at just over fifteen minutes in length and a powerful testament to the songwriting abilities of Lawless, who generally sparks the creative engine of the band with a seemingly endless supply of riffs. "It's a demo," Even points out. "We just wanted to get some recordings quick and cheap so we recorded with my friend Ian LeSage".

Despite being just a demo, Dead Eyes sounds utterly massive, boasting rich, thick guitar tones and huge, thumping bass, all expertly reined in by the unstoppable freight train of Iddings' drumming. Lawless' snarled vocals are also accompanied by growls from doomy stargaze outfit He Whose Ox Is Gored's Brian McClelland, a subtle but savory detail when heard at high volumes.

Since the release of Dead Eyes, Dogs of War have been showcasing some mind blowing performances, winning over crowds with their high octane chugging and shredding while opening for Seattle Passive Aggressive favorites Grenades at the Black Lodge and conjuring raging circle pits performing at long standing local punk heroes Strong Killings' farewell show. Most recently, the band acquired new bassist Curtis Parker, who is also the guitarist and vocalist of local stoner metal rockers Witch Ripper, and are gearing up for a slew of upcoming projects.

Approaching quickly on the horizon, Dogs of War are preparing to record a music video for a track off the Dead Eyes demo, a venture aided by Even's involvement in directing and filming. "We're trying to do a video, just cause it's fun, and it's kind of a way to stand out," states Even. "It's hard not to just get lumped in with the eight million bands in this city." Also on the agenda is some studio time in August to record a full length record, and further down the road, regional performances around the northwest. "We're trying to get our feet under us and trying to get more productive," Even explains. "Everybody's grown up and got jobs and shit so it's hard, but it's fun".

Keep your ears to the ground for the next Dogs of War performance, but in the meantime download Dead Eyes on Bandcamp for name your price at <http://dogsofwarseattle.bandcamp.com>.



By Jeffery McNulty
Photos by Sara Brazeau

I am stoked to have seen Caligula play a couple of times recently, and their set is a sonic assault on the ear drums even with the obligatory earplugs. Caligula's drummer Austin Hugill is a crushing drummer who hits harder than most and is super fun to watch. Jared 'Burke' Eglington doesn't just hold it down on the bass, he plays almost like a second guitar player, just with WAY heavier strings. His nimble fingers play lots of notes and pull-offs and hammer-ons, but he is not showing off. Caligula's rhythm section is locked in tight, backing Doug Lorig's heavier than hell guitar riffs and supporting them like a bulldozer's treads. At first Doug was "pretty insistent about not singing, so we thought we were going to add another guitar player/singer. But as we started playing, I just felt like keeping it simple, and so I just started singing myself."

Having only been a band around 2 years, the story of their genesis is a convoluted one at best. "This is going to get crazy, so hang with me here, I will attempt to keep it simple," says Jared, "Doug and I are currently in another project that we are resting from called Bitches Crystal which we started after a band we played in for several years broke up (Patrol). Jon Weisnewski (Akimbo) and I really dug Patrol before I ever played with the band, and we would play shows with them." Then Patrol's bass player quit, and they were looking for somebody new. Doug says, "We had tried quite a few avenues to get someone to no avail. Out of nowhere Burke sent a MySpace message saying that he would be interested. We ended up jamming together and it was good from the start."



Patrol ruled the school for some time, but when it was done "we wanted to do something a bit heavier and started playing with our buddy Lincoln," explains Jared. "The drummer from Patrol, Eric Junge lived with Doug at the time in White center with Doug and his girlfriend. Doug and I practiced in the basement with Lincoln, which was the original Bitches Crystal lineup as it were. Eric, through no choice of his own, would listen to those songs through the walls over and over. Lincoln eventually decided to retire from drumming."



Eric, a great drummer who played with us in Patrol basically said, 'I have heard those songs so much, I could just sit in and play.' So he did."

"About the same time," Doug remembers, "I felt like I had a good amount of free time and wanted to try to put another project together with some bass and vocals. I had met Austin while he was playing in The Senate Arcade. Patrol played a couple of

shows with them, and we thought he was a ripping drummer." When both bands dissolved, they made some contact with each other about playing together. Doug contacted a few other friends about playing guitar and bass and singing but nothing ever materialized, so Jared asked if they would mind him joining in on bass. Things went smoothly and that was the dawn of Caligula.

For those of us lucky enough to get a sneak peak of Caligula's new record, the overwhelming response is that it is CRUSHING, and given the band's pedigree and the extra heavy production courtesy of Sir Tad Doyle at Witch Ape Studio, it's not too much of a surprise. There were times when listening to this on my system at home that the subs rattled my windows. (I had to turn this thing up - much to the chagrin of my neighbors, I'm sure!) The low end is bombastic with the guitars mixed up loud and proud. Doug holds his own on the vocals, the simplicity of which comes across as a distorted Am-Rep style on the record further adding to the badassness of the mix.

When I asked the guys how their recording session went they had glowing reviews. Jared said, "Tad really knows what we were going after, and we share much of the same musical tastes, so it was easy to get done. Plus, Tad is a very relaxing, positive, and encouraging engineer/producer. He is easy and enjoyable to work with and brings in many great ideas. He loves what he's doing, and it shows." Doug agrees, "Tad is an awesome guy! It was a really easy and laid back type of recording session. It took about 5 days to do 5 songs. I was and still am a huge fan of TAD. So I was stoked just to get to hang with the dude for a few days." The record is in final stages of tweaking and will soon be sent to mastering with a tentative release date of September or early October. Adds Jared, "It needs to drop! We would love a label, but hey it's gotta drop eventually one way or another, and sooner the better!" So while you are impatiently waiting for the record to come out, in the meantime go out and see them play live. Their next show is at Chop Suey Friday, Aug 3rd with Heiress, Argonaut, and Eternal Bad.

Local Artist Spotlight

by James Ballinger

When it comes to the FM radio waves, Jolene is one of the queens of the mic. Even if the music played isn't your cup of tea, you can't help but notice her bold presence on air. On top of being a DJ, Jolene is also the music director for KISW and the host of Loud and Local every Sunday night at 11pm. She got her start in broadcasting at the age of 16.



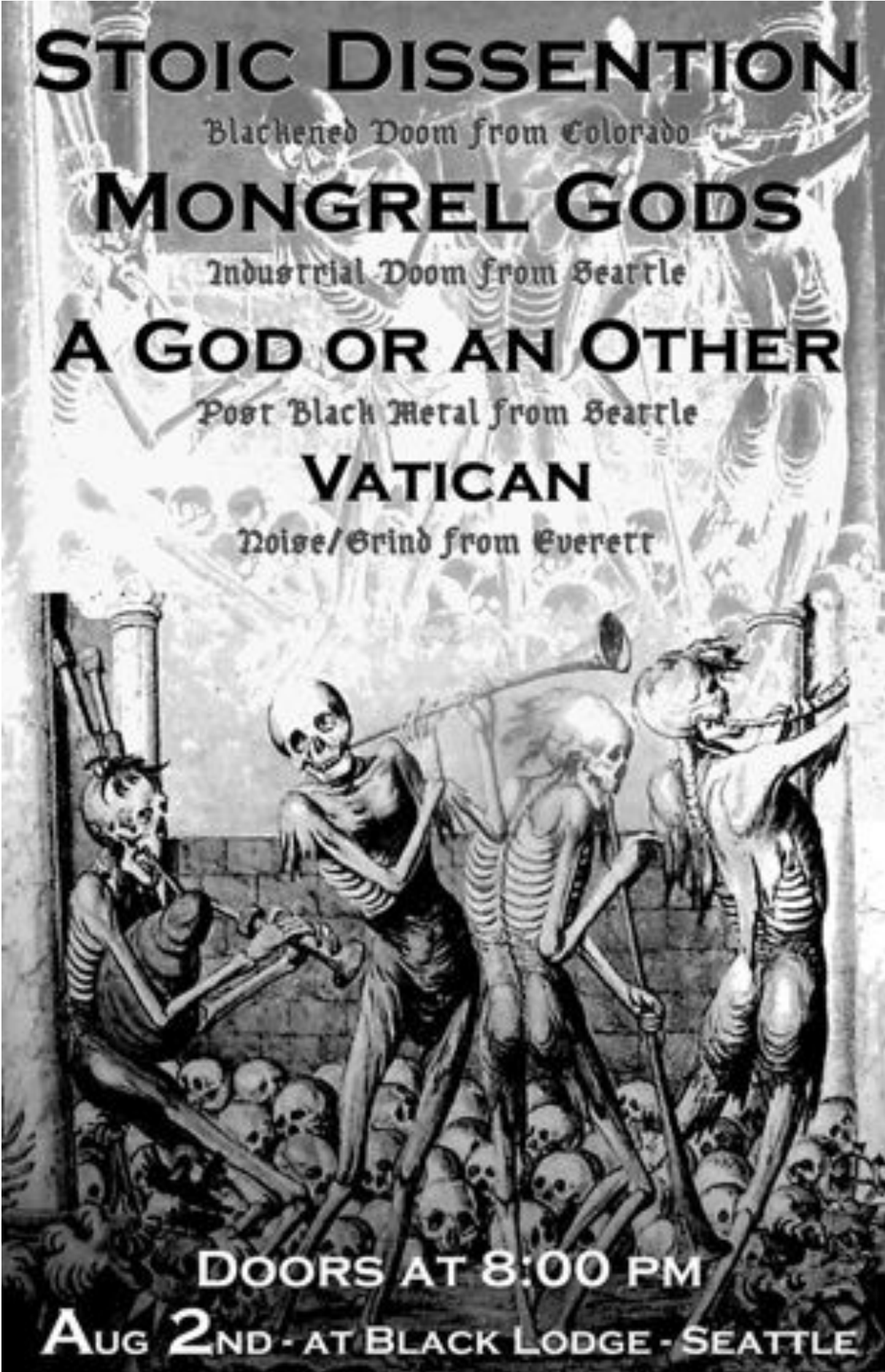
"I got my start in 94, by taking a running start program through a local community college in Eastern Washington, so I started doing college radio when I was a junior in high school. I got my first radio job when I was 16, but I got in a fender bender and my parents wouldn't let me keep the job. So I started the night after I graduated, then I had my first full time job by 98, in the illustrious market known as Yakima, Washington" Jolene said.

"After that I moved to De Moines, Iowa. You kind of just go where the jobs are. I did midday's there, and it ended up being an amazing place. I saw so many fucking great shows, like The Melvins, Fu Manchu, Queens of the Stone Age, Hank III, just so many great shows and amazing people. After 6 years I turned down a lot of jobs, I was holding out, and got the call from Hairclub here at KISW to do nights about 9 years ago. Then about 6 years ago I became music director, and took over doing "Loud and Local" in March of 2006."

When asked why she wanted to make radio her career, she said "It was the love of music and being able to connect with people, to find away to be part of people's lives, to be a friend to people. As hokey as that sounds, when I would listen to the radio as a kid and emotional teenager in a isolated small town, it was comforting to hear that voice, it was like they were my buddy, and I connected with that. I was also enticed by the mystery of it; you were just hearing what this person had to say. It had nothing to do with what they looked like, what kind of money they made, and blah blah blah."

Doing "Loud and Local" for over 6 years now, Jolene remembers some of her favorite moments hosting. "There have been so many! When the Tad documentary came out, I had Tad and Kurt Danielson come in. I had a really tough weekend, and we got to shoot the shit for a little bit before the show. It was just this really special night for me. Having the Sonics in, that tops everything. Those guys rock so hard, and have so much more passion then some of the young whipper snappers out there. There have been a lot of really special nights. It's always been my passion with Loud and Local to take care of that delicate balance between the mainstream and underground bands. There are mainstream bands around town that work so hard and never get noticed by other media publications too. But we are not without this amazing underground scene here too."

Finally, I asked Jolene if she had any tips for bands looking for airplay. "You don't need a fancy press kit; I don't even care what you look like. Send me your music, tell me what songs are profanity free, help me help you" she said. "Keep it simple, and let me know your contact information. For Loud and Local I do prefer physical copies of the music, it makes it easier on me to keep it organized, but I'll take whatever works. Oh, and BE NICE. Don't be a fucking dick!"



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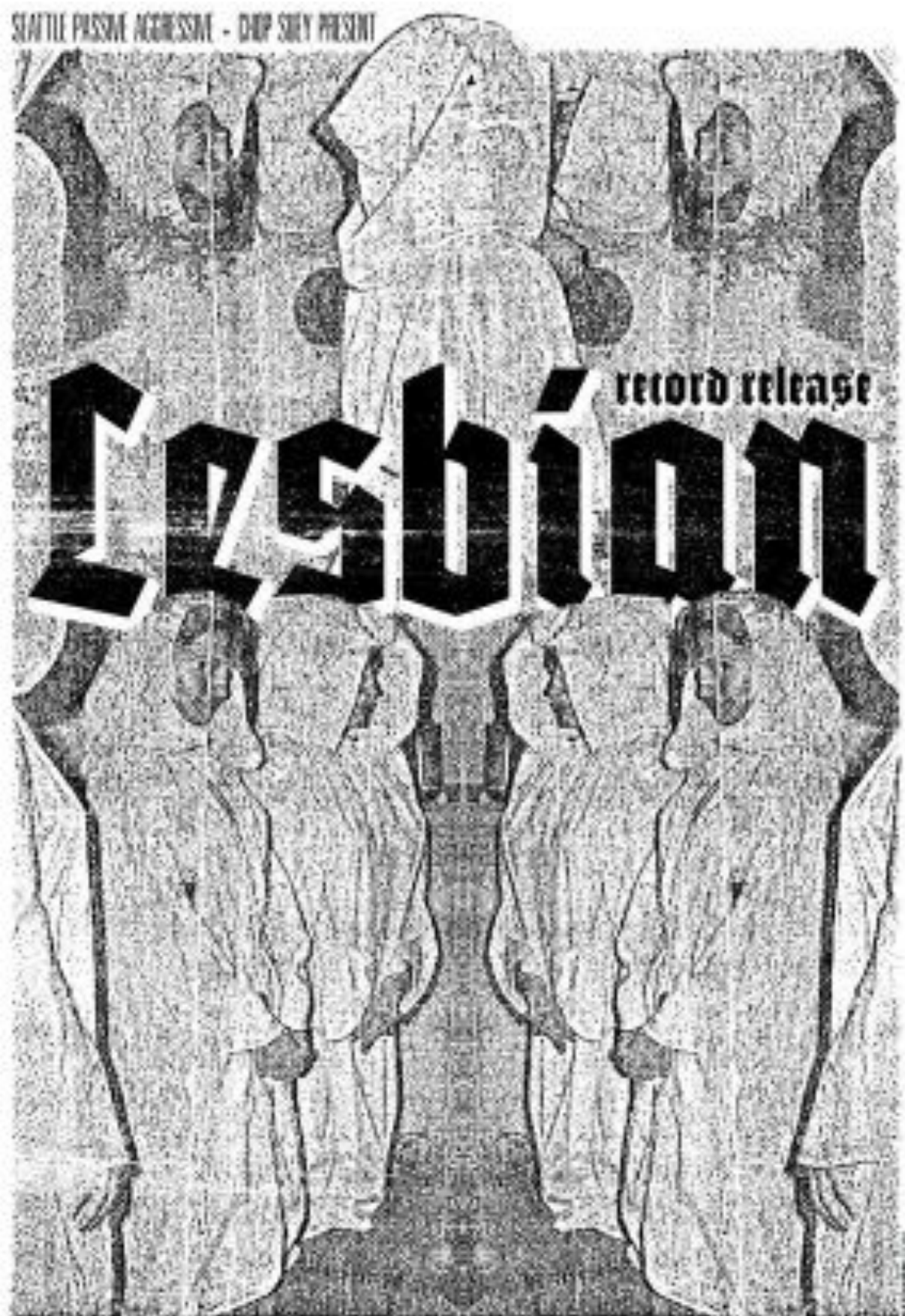
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