

**(SEATTLE
PASSIVE
AGGRESSIVE)**
WWW.THESEATTLEPA.COM

FREE

ISSUE#8



HEADLINES

Big Trughk

HAUNTED HORSES

Facebook: facebook.com/theseattlepassiveaggressive
Twitter: @theseattlepa email: theseattlepa@gmail.com

Letter from the Founder:

Hey everyone, thanks for picking up Issue 8 of the Seattle Passive Aggressive. We've got a lot going on, so here's the rundown. On top of the shows we have featured in the back of this issue, we are planning a benefit show for December 14th at The Black Lodge. More details about that soon. We are also going to have a table at this year's Short Run print fest, November 30th at Washington Hall. We are working on putting together something special for this, like copies of past issues, posters, stickers shirts, merch galore. Check out shortrun.org for more details on the expo. Speaking of merch, I'm working on putting together another run of shirts, buttons, koozies, and other items for sale. The response to the first run of shirts was overwhelming, so we will get more made soon. It's a great way for you to support us and keep us alive. Thanks to everyone who has offered to help out in any way, as always thanks to our amazing staff and to Brandy Rettig for the shirts. Special thanks to Invisible Hour, and William Baker for letting us use his photos of Heiress this issue. As always, follow us on Instagram, Twitter, and Facebook, and keep an eye on our webpage for the store coming soon, and all the content there too. Thanks for reading and supporting local music. Sincerely, James Ballinger



James Ballinger
Founder/Editor/Layout/Writer
theseattlepa@gmail.com

Pamela Sternin
Co-Editor/Writer
paramountnow@yahoo.com

Lori Baron
Copy Editor

Distribution:
Tyann Draper
Bree Siegel
seattlepadistro@gmail.com

Staff Writers:
Brian Kim
Dustin Carroll
Jeffery McNulty
Brandy Rettig
Lee Newman

Web Management:
Ryan Adams
mradamsemail@gmail.com

Cover Photo:
William Baker

Logo designed by:
Andrew Crawshaw
broken_press@yahoo.com

Want to write for us?
Help us distribute?
Want copies at your location?
Let us know!
theseattlepa@gmail.com



Big Trughk

By Pamela Sternin
Photos by Invisible Hour

"Our songs are REALLY good. You should emphasize that," Billy Hamilton (vocals) and Jeffrey Poso (drummer) comically insist of me. "That's because we're a really good band," Erik Edwards (slide/rad guitar) chimes in. "Yeah, you should bold and underline that. Use italics," Hamilton and Poso muscle in. This is the brotherly, barking cacophony of Big Trughk, a five-piece rock band who will literally expect you to go insane at their live shows or you will be ridiculed humorously for their own personal gain. "In regards to the music scene, I would cut off my hand if we could get one genuine fan that wasn't a drug addict," says Matt Judge (guitar). And what the fuck is up with the spelling of Big Trughk? "It puts oomph on the meat of the name," says Hamilton. "Yeah, 'cause it's TRUGHHHHK, not truck," Edwards bellows.



It's hard not to headbang along to Big Trughk. Go ahead and try: (<http://bigtrughk.bandcamp.com>). Edwards' raunchy, road-worn slide guitar gives this band a unique twist as it rambles alongside Judge's rock heavy seasoned licks. Hamilton's Daughters-esque vocals careen over a rhythm section that can only be described as solidly playing-in-the-pocket with Lee

Mcglathlen (bass) and Poso shooting their Big Trughk straight down the throat of groove city. "I guess our sound could be described as the Cows playing Melvins songs," describes Hamilton. "We're just a noisy, rock band but with twang", says Poso. "I think the slide guitar makes a big difference. I was kinda skeptical at first, but it ended up working out really well." Hamilton adds, "Every member brings a style to the table; we've all found a musical middle ground on how we create songs. Basically, we show up to practice, and we feel great, and if one of us isn't feeling as good then we wait till he feels great, then we practice and feel really great about it." I ask if that means they just smoke weed, and when they're feeling upset they just smoke more weed to which they reply, "Well, that doesn't fuel the greatness; it just adds to it! We definitely have a lot of fun at practice. There's casual Seattle, and then there's awesome Seattle. We're awesome Seattle, not casual."





With songs entitled Ernest Goes to Uganda, Alderaan Hubbard, and a shout-out to our jock-itchy Seattle burrow with Burning Belltown it's hard to take anything Hamilton sings about seriously. Take the lyrics to Fat City for example: Limited to 36 plates, All you can eat/Vegan Turducken contains beef, Fat free grease. They're seriously bordering on the Weird Al of rock bands.

"It's bullshit. Stupid, fucking bullshit," Poso spits. "It's just tongue-in-cheek, totally making fun of everything," says Hamilton. "Kinda narrative, things that annoy me, and things that are awesome at the same time. The songs do have substance to them if you want there to be, but otherwise it's just fun. It's fun to laugh at." Asked if there was any room in Big Trughk's repertoire for deep, emotional lyrical content I was pie'd in the face with, "Absolutely not. All the emotion is dispatched through boners and electricity," Hamilton chokes. Poso asserts, "We're the most emotionally cold band ever."

Hopefully recording again before this year is up, Big Trughk is currently awaiting the shipment of their first release on tape via Condition Records (SF) containing all songs recorded by Tad Doyle at Witch Ape Studio (keep a keen ear out for Tad's vocal cameo on Fat City. Something to the tune of: "I'm sorry, Sir. This is a Christian Restaurant."). Esteemed local artist at Rabid Hands Tattoo, Jerad Shealey will be designing the sleeve artwork.



Supposedly, it's going to be a big, buff, sexy merman a la Tom of Finland with a huge merbuldge. BUT, that could change being as how this band is a posse of practical jokers that just might be pulling my chain, butt faces.

Our conversation concerning their most recent confirmed show lead us to a hot topic heavy on the hearts of many Seattle show goers. "One show was scheduled for Dec 9th, but it was booked at the Comet. Now that the Comet is closed we're not sure where the show is going to be moved to." Hamilton exclaims, "I'm bummed 'cause I love shows at the Comet; it's one of the last dive bars in Seattle where people actually move around and have fun. As soon as that space goes up for sale I fear it's going to be bought out by some land developer." Poso replies, "I heard it was just temporarily down for two weeks. I feel like it's a city landmark. If it doesn't reopen then I guess we're all fucked. The closing of the Comet is a sign of things to come. Places are gonna shut down, the art of the city is going to be killed and people are going to be stuck and miserable. Honestly, I think that place will be back and everything will be fine. Then, eventually, someone will buy the place and turn it into condos."

SEATTLE ROCK GUY AND THE SEATTLE PASSIVE AGGRESSIVE PRESENT:

SMOOTH SAILING

ANCIENT WARLOCKS
ANDROID HERO • OLD IRON



9PM

OCT

31ST

PARTY!

JOSEPHINE

COSTUMES
STRONGLY
ENCOURAGED

HAUNTED HORSES

By Brian Kim

Photos by Invisible Hour

Amidst dark, nightmarish visions, damp with the sweat of several dozen bodies huddled closely together and feverishly writhing deep in the belly of the Black Lodge, Haunted Horses conjure shadowy, otherworldly sounds like witch doctors raising the dead. Their songs seethe and rise, contorting themselves into abstract apparitions as the band artfully maneuvers their ghostly soundscapes through wild, primal sonic rituals.

Haunted Horses have been patiently honing their signature cacophonous sound on the gloomy streets of Seattle for roughly three years. Driven by the devilish beats of drummer Myke Pelly, the band combines abrasive noise with compelling and energetic rhythms. The Watcher, their newest release and first full length record, is teeming with ghastly, hypnotic chants and relentless, pounding beats. Much like their live performance, the songs tend to bleed into one another, creating a seamless descent through the records various ominous dimensions.



"We're trying to do the opposite of what everyone else does, of what's expected, and what's been heard before," Pelly explains. "We like different time signatures and dynamics." "A lot of the stuff we do is to fill gaps. It's like 'what can we do?' So, it's all figuring out a creative way to do it," describes co-founding guitarist/vocalist Colin Dawson. "Everything's problem-solving in this band."

The Watcher is just one piece of Haunted Horses' plan for domination, paired with an extensive twenty-seven day nationwide tour, the biggest the band has yet to attempt. The band also put together a strong crowd-funding campaign using Indiegogo as a method to both pre-order The Watcher on luscious 12-inch vinyl as well as help fund the record and tour. "We were able to get everything we needed to get. We also got a van; we're pretty set for tour. It's hard to do something like that, but it exceeded my expectations," remarks Dawson. "People have been saying they want it, and it turns out they did".

Originally conceived as a two piece by Pelly and Dawson, The Watcher also marks a significant evolution of the band with the addition of bass player Troy Ayala. "I knew Pelly for a long time," states Dawson. "I moved up to Seattle and he was living in Seattle, and we just started playing as a two-piece for a few years."

"We wrote a whole set of songs, played those for like six months, then Colin moved to New York and hated that, so he came back, and then we wrote all new songs," Pelly adds. "And eventually, we evolved into a 3 piece after we finished writing the new album, The Watcher," Dawson concludes. "We wrote it, and then we added bass in the studio, so we knew we needed a bass player," explains Pelly. "Colin's already in a band with Troy called Stickers, and we all live together; it was the easy choice."

Having come from Southern California, and experienced New York, there is without a doubt a unique creative environment in Seattle that nurtured the growth and development of Haunted Horses. "Seattle's got a great music community. There are tons of artists and musicians just constantly doing things," states Dawson. "In places like LA and New York, you see a lot of communities cannibalizing themselves because everyone's in such high competition. Cost of rent and more people, everyone's spread so thin just trying to do what they do and survive. I'd always start trying to do things with people and would never be able to leave stage one." "People are hungrier here to be an artist," says Pelly. "Community is the big thing. The thing about Seattle is all these bands that go to see each other's shows all the time! I go see my buddies' bands play. It's not like we're in competition, and we're all striving to make some different music together. Other bands come through and are like, 'Whoa, you actually hang out with other bands in this town?' I love Seattle for that reason, playing with your friends, a lot of bands doing different stuff... You see a lot of mashed up genres; it's great."



Upon their return from tour, Haunted Horses will be holing up to take some time to write fresh material before once again entering the studio. Catch them at their tour homecoming show on November 1st at Cairo with Crypts, Dreamdecay, and Darto.

hauntedhorses.bandcamp.com/

By Jeffery McNulty

Photos by William Baker

HEIRESS

Heiress is a band that will sneak up on you. It took them almost six years to get a full length released, but it is an amazing record. Early Frost, recorded by Jack Endino, is all

at once heavy, expansive and dense. The vocals are personal and intense, mixed lower than most modern records with just enough effects to keep it interesting. The title track is an epic twelve minute piece comprised of mostly guitar loops. Wes Reed, Heiress' principal guitar player explains, "You can do stuff in the studio you would never do live... Everybody was gone, and Jack and I just dorked around with my loop pedal for a while. So it didn't waste everybody's time. If we did that on stage it's not fun for anybody."

Finished in 2011, Early Frost had to be pushed back by their label Deathwish and ended up becoming one of the best releases of 2013. Heiress has another album that is completely done except for vocals, but they have put off releasing it until next year. This one promises



to be another step forward musically. They went into Witch Ape Studio with Tad Doyle, who like Endino is another Seattle legend. "He's obviously got a lot of experience in the game, and I liked that he considers himself both a drummer and a guitarist. So he just doesn't just focus on one thing," Wes explains, "and he's got really cool equipment. He has a really laid back, no pressure studio presence." Adds drummer Justin Martinez happily, "I think he's gotten the best drum sound that I've ever recorded."

Extremely prolific, Heiress already has an album and a half of new material written as well. "We wrote a song at last practice!" exclaims Wes. Second guitar player Jeremy McAlister adds, "We are hard pressed to play more than one or two songs off that album (Early Frost) live. Our sound has changed since then." (And for the better - their live set is crushing, and the new songs are amazing.)

They always seem a step ahead of your expectations with their continually evolving stage show. This could be due to the fact that they tend to ignore any rules of "right or wrong" genre-wise in their songwriting. Wes tells us how their sound has evolved, "It's still one step away from being kitchen sink-y... We will do post-hardcore, we will do metal and rock and do some strange things in between, but it used to be more what people would call Metal-core like Turmoil or Starkweather. But we went from fast muffled picking to fast mandolin strumming." Eric Severson, Heiress' bass player says, "We tend to write songs pretty often, and we get bored easily 'cause we want to play the new stuff. " "Well, we don't have 15 people in the front row demanding one of our old songs!" quips Wes.

Their influences are all over the map ranging from French black metal and Enslaved to classics like Kraut rock and King Crimson. "Yeah King Crimson," mused Justin, formerly of Bellingham's Jough Dawn Baker, whose style is integral to the Heiress sound, "or Zeppelin; I don't like playing drums metal at all because it doesn't work for us. I'm not a really technical drummer." These disparaging interests combine to great effect. "When we wrote Early Frost I was constantly listening to Behemoth and Cindy Lauper," says Wes, "I like the pop melodies that guy writes with his guitar and I was like, 'How do we have that idea within a Post-hardcore framework?'" Another reference for the whole group is the music of 90's band Thirty Ought Six, an amazing power trio from Portland contemporaneous of Sunny Day Real Estate but often overlooked and highly underrated.

Heiress's origin story is convoluted at best. When Wes proclaimed a need to record some solo material he was convinced by their first vocalist Adam to start a band instead. "So he sang," remembers Wes, "and Tim from Owen Heart was supposed to play, and he cancelled on the first practice, so we got Jules who played drums in Bookburner from Tacoma."

Then Jules asked Eric to play but there was a potential problem: "He actually said I know a guy that can come and play bass; the only problem is he looks a lot like you! I go, that's not a problem, and then he shows up, and I'm like, he DOES kinda look like me!" This original line up recorded an E.P., and that drummer quit, so they hired Justin with whom Wes had been in a couple of bands before. Their first singer Adam quit after their first tour, and that's when John Pettibone signed on to sing. "Then Tony quit," continues Wes, "and Legends (Jeremy) started," on second guitar, "And Legends has quit and Josh from Himsa has played with us as well. Then he quit, and we tried a couple people and then got Legends back!" So, this is what stuck - a conglomeration of musicians from the Seattle and Bellingham areas.

The band has now been around 7 years and through personnel changes it continues with the Heiress moniker. This is intentional says Wes, "I had been in bands where I wasn't the idea songwriter person, and they would say if a new guy joins the band then it's a different band and change the name and drop all these songs, and what I said from the very beginning is anybody can quit when they want to but we are going to keep going with this name, and if I quit you can keep the name, keep the songs and keep going. I didn't want to start over and lose all the material we don't necessarily play a lot of old stuff, but we can!"



Although they are a definite highlight in the Seattle scene Heiress considers themselves a little out of the loop. Jeremy has two kids and is leaving the band again soon to deal with parental responsibilities and they don't often go out, but they do play a lot of shows even if they claim to be old. "I fuckin' go to bed at nine o'clock if I can ha ha," says Eric, "I think the Seattle scene is pretty healthy; regardless of what kind of music is being played, there's always a show." Adds Wes, "I'm not critical of the Seattle scene but what I'd like to see more of is mixed bills. When I first started going to shows in Bellingham, every show would be mixed. It doesn't bore your ears. That might have been a side effect of being in Bellingham where there weren't a lot of bands." In Seattle there could be many different shows on a Friday night, and they tend to polarize along genre lines, indicative of how many more bands there are in Seattle. Justin muses, "Maybe it's because we are all pushing 40, but there were also a lot of all ages shows back then, and they would mix it up more. We don't really know those (all ages) shows now." Given opportunity, they would play them more. When they do, it seems that they either blow the younger audience's minds, or they confuse them. Maybe it's because as Wes says, "We are working from a context of music from 20 years ago. There is something about the 90's sound that we like, the loud/quiet dynamic and the concept of melody. We also don't mind the term grunge because it describes music we relate to. Pretty/ugly, heavy/quiet, loud/soft... we all like melody and dissonance." That being said the band recently played with Deafheaven at an all ages show at El Corazon, and the place was completely packed with what we can only hope are new Heiress fans. "We just get up there, and we do



what we do, and if you know what our band is you are happy, and if you don't hopefully you will be pleasantly surprised."



what we do, and if you know what our band is you are happy, and if you don't hopefully you will be pleasantly surprised."

heiress.bandcamp.com/

DON'T MISS HEIRESS WITH CLERIC, LB!, CZAR AND UN AT THE HIGHLINE NOVEMBER 15TH.

Local Artist Spotlight

By Brandy Rettig

Photo by Invisible Hour



On October 12, 1998, Matt Koroulis (ko'r-rül-əs) moved from a small town in Utah to Seattle. "It was the best decision of my life," the smiling music photographer said, tipping his Rainer tall boy my way as we sat in Café Racer 15 years to the day of that fateful move. Of Seattle, Koroulis says, "I love it here. The longer I live here, the more I love it, despite the fact that everything I love is closing," a brief, but fleeting melancholy allusion to the recent shuttering of The Comet.

"When I was in high school (91-93), all I wanted was to move to Seattle and be part of the music scene; only I thought it would involve playing guitar and screaming into a microphone." Indeed, Koroulis did pick up a guitar to play in the band that eventually became Vendetta Red. But getting to know his new city took priority over the touring Vendetta Red had planned, so he instead chose to spend his time falling in love with the local music scene. He was blown away by how vibrant it was compared to what he had just left. "I was so impressed that on, like, a Wednesday night, there were bands playing here and bands playing there. I thought it was amazing that there were just bands playing everywhere! I just started going to lots of shows."

At some point in 2007, Koroulis, a huge fan of Charles Peterson, had a passing thought, "Wouldn't it be cool if he were still taking photos of Seattle bands?" Inspired, Koroulis he grabbed his point-and-shoot film camera - "the second best decision (of his life)" - and shot his first roll: The Ruby Doe at the Crocodile. He had it developed at Walgreens, and was actually surprised to find he really liked how they came out. From there, he just kept getting better. He upgraded his equipment and now has his film developed at Panda Labs. While not adverse to digital photography, Koroulis prefers to stick with film, and he rarely does any computer manipulation of his scanned negatives. "If I'm gonna shoot with film, I'm gonna try to get it right in the camera instead of just fixing it on the computer."

This past summer, Koroulis had four pieces hanging in a group show at The Sunset, and you'll be able to see his work on the upcoming Deadkill album. Plans are currently in the works for a joint photography show with local photographer and artist David Choe AKA Invisible Hour. The vision for the show is to include shots of both Seattle and Portland bands. "We're currently looking for a place, but yeah, that's gonna happen sometime soon."

If you ever want to meet Matt, look in the front row of any show you're at, he's the one in the black stocking cap enjoying the fuck out of what he's seeing. Don't be surprised if you don't see his camera right away though, remember, he's using film and with a limitation of 24-36 frames, he only aims it when he's ready to shoot.

SEATTLE PASSIVE AGGRESSIVE PRESENTS

CLERIC

HEIRESS
L.B.I. · CZAR · UN



NATDAMM.COM

HIGHLINE · NOVEMBER 15

Interested in advertising with The Seattle Passive Aggressive? Contact us for rates and other info at theseattlepa@gmail.com

THE SEATTLE PASSIVE AGGRESSIVE PRESENTS
SECOND ANNUAL HOLIDAY BASH AND BENEFIT SHOW

FEATURING

D I E S T O
S A M E - S E X D I C T A T O R
B I G T R U G H K
G R E E N R I V E R T H R I L L E R S



12/14 9PM
BLACK LODGE