

# SEATTLE PASSIVE AGGRESSIVE

WWW.THESEATTLEPA.COM

FREE

ISSUE#11



DEAD KILL



# TACOS!

Facebook: [facebook.com/theseattlepassiveaggressive](https://facebook.com/theseattlepassiveaggressive)  
Twitter: @theseattlepa email: [theseattlepa@gmail.com](mailto:theseattlepa@gmail.com)

Letter From the Founder:

Hello everyone, thanks for picking up issue 11 of the Seattle Passive Aggressive. As we try to bring you a new issue every few months, sometimes things get in the way. This issue had its own share of issues around it, but luckily everything worked out for the better. I'm happy to bring this issue to you, with three great bands around town from different genres of heavy, and all worth your time checking out. Thanks to the PA staff, and Dylan at the Highline for choosing to advertise with us again. As always, we want to hear your band, so email us at [theseattlepa@gmail.com](mailto:theseattlepa@gmail.com) to send us music, press releases, etc. We are always looking for knowledgeable and passionate writers around town who want to help out as well. We would love to hear from you. Check out our webstore at [theseattlepassiveaggressive.bigcartel.com](http://theseattlepassiveaggressive.bigcartel.com) for shirts, koozies, stickers, and info on how to subscribe. But for now, enjoy the new issue, and thanks for reading.

Sincerely,  
James Ballinger



[WWW.THESEATTLEPA.COM](http://WWW.THESEATTLEPA.COM)

James Ballinger  
Founder/Editor/Layout/Writer  
[theseattlepa@gmail.com](mailto:theseattlepa@gmail.com)

Pamela Sternin  
Co-Editor/Writer  
[paramountnow@yahoo.com](mailto:paramountnow@yahoo.com)

Lori Baron  
Copy Editor

Distribution:  
Bree Siegel, Sean Booth,  
Ian Etheridge  
[seattlepadistro@gmail.com](mailto:seattlepadistro@gmail.com)

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

Web Management:  
Ryan Adams  
[mradamsemail@gmail.com](mailto:mradamsemail@gmail.com)

Cover Photo:  
Matt Koroulis

Logo designed by:  
Andrew Crawshaw  
[broken\\_press@yahoo.com](mailto:broken_press@yahoo.com)

Want to write for us?  
Help us distribute?  
Want copies at your location?  
Let us know!  
[theseattlepa@gmail.com](mailto:theseattlepa@gmail.com)



[WWW.THEPORTLANDPA.COM](http://WWW.THEPORTLANDPA.COM)

Be sure and also check out...



By Brian Kim

Photos by Matt Koroulis

Smashing together raw, cutthroat intensity and sticky, razor sharp hooks, Deadkill have

honed in on writing explosively efficient punk rock. Their songs are fevered and unruly like a drunken mosh pit. Vocalist Bryan Krieger snarls and barks his way through the hammering guitars of Michael Stubz and Kirby Johnson, whilst bassist Michael Loftus and drummer Shawn Trudeau ferociously hold down the pounding rhythm section. The songs are short and to the point, belligerent and aggressive, and yet simultaneously fun and catchy. "Hooks and having fun. Those two things haven't changed since the beginning." states Stubz, who founded the band in 2011. "We're just a bunch of dudes hanging out and making jokes and writing good songs".

Whether it's the unforgettable chorus to "Oh God Help You", which was the first song Stubz ever wrote on guitar, or the anthemic chants in "Ghost Out", Deadkill have succeeded in writing some deadly hooks. Nearly every song has a riff or vocal line that will haunt listeners for the rest of their days. "Always looking for the perfect hook" adds Loftus. "Even if it's depressing, it needs to be catchy".

The powerful combination of scorching live energy and expert songwriting have earned Deadkill a strong local community dispersed throughout the dense jungle of the Seattle underground music scene. The band has found itself playing with bands as wildly varied as twangy outlaw country outfit Country Lips to hip hop shoegazers Champagne Champagne, along with innumerable other locals in the rock, punk and metal scene, including Trash Fire, Haunted Horses, He Whose Ox Is Gored, and Don Peyote. Ultimately, as with many things in the ethos of Deadkill, it simply comes down to having fun. Playing great shows with friends is the goal, and that goal is frequently accomplished with flying colors. "We just like to play with our friends and that's all that matters," Loftus points out. "And, not to break anyone's hearts here, but punk rock don't pay the bills, so you have to really love it and want to do it".

Along with playing a slew of impressive and diverse local bills, Deadkill have also had the opportunity to open for like-minded national acts like hardcore punk pioneers the Zero Boys, the iconic Bl'ast, and punk supergroup Off!. In addition, the band will also be playing this year's Capitol Hill Block Party, which will be their third consecutive Block Party performance in their three years of being a band, an accomplishment few local bands can boast.



In true punk fashion, Deadkill hit the ground running as soon as they formed, which started when guitarist Michael Stubz, former drummer for Absolute Monarchs, came to something of an epiphany that led him to take action to form a new band. "I just realized that I can write songs on guitar and they don't have to be the greatest songs in the world, they just have to be out there," explains Stubz.

It was this realization that led to Stubz forming Deadkill. After playing with Bryan Kreiger in a previous band, Stubz was certain Kreiger would be the frontman Deadkill needed. He then recruited veteran drummer Shawn Trudeau, whom Stubz had known while working as a roadie for Trudeau. Kirby Johnson, formerly of melodic heavy metal outfit Himsa, initially declined Stubz' offer to play guitar in Deadkill, but eventually got on board and offered his extensive experience and guitar playing prowess, Lastly, longtime friend and former Whiskey Tango bassist Michael Loftus was recruited just before the band released its debut self-titled 7" on Good To Die Records. "I was just looking around for guys who I thought were nice and whatever," Stubz reveals.

The debut 7" captured Deadkill at that moment and set the pace for their future endeavors. The production is raw and intense, the vocals were recorded in a scummy punk basement in the Central District, but the energy is alive and apparent. While comprised of only four tracks and



clocking in at a modest eight minutes, Deadkill's debut is a fortified shot of solid, well-crafted punk rock. "It was a good record, I think it has that urgency and rawness that you almost have to do it as shittily as possible to capture, but just have good musicians behind the songs," Loftus states. "I think it's important for any punk band, no matter how veteran the members are, to always have that first recording that's just done super DIY".

The self-titled 7" also spawned a music video for the track "Oh God Help You", which featured an axe wielding murderer chasing a terrified young woman, a hilarious plot twist, and footage of Deadkill at their best and in their element, performing live. The video was the first ever Good to Die Productions release, and was a collaboration between label owner Nik Christofferson and friend Jerry Howard, who approached the band with the full concept and storyboard of the video in mind. "Jerry liked the band a lot and he had this idea for a video and I was just like, I dunno dude, guy chasing a girl with an axe? I'm not really feeling that. I don't know if my mom would be stoked," jokes Stubz.

After successfully gaining some strong buzz and attention off their Good To Die debut and causing a stir in the Seattle underground with their wildly energetic live performances, Deadkill began to prepare for their full length follow up, No, Never!, and entered the infamous Red Room Studio with renowned local audio mastermind Matt Bayles in 2013. While Bayles may be more well known for his work with legendary metal acts like Mastodon, Isis, and The Sword, his discography is also peppered with lesser known punk and hardcore bands, and his brilliantly rich yet raw production style matches Deadkill's brazen sound perfectly. "I felt like if we recorded with him, then we didn't need to worry about jack shit," Stubz describes. "We just needed to worry about our songs, and executing them and playing them". Deadkill released the hotly anticipated full length record No, Never! in January of 2014, once again via Good To Die Records. The sound is incredibly full and powerful, guitars cut through the mix like chainsaws, the bass is massive and enveloping, the drums hit hard and heavy. The record is a definite step forward both in songwriting, which has switched from being mostly done by Stubz into a more collaborative band effort, as well as production, which is immaculately refined while still maintaining some grit and bite, finally harnessing the powerhouse of energy that Deadkill puts off live.

Although No, Never! is now out in the world and spreading amongst the masses, Deadkill continue to work hard and push themselves towards new goals. The band is currently planning on taking some time off after their performance at Capitol Hill Block Party to work on their next record. Details are forthcoming, but mysteriously,



the record is said to be a concept album of sorts. Deadkill are also hoping to hit the road for the first time in the late fall, taking a couple weeks to unleash their chaotic live show along the west coast. Lastly, the band is in the process of planning a new music video for the song "Shakes" off of No, Never!, once again with Jerry Howard. The video promises to be extremely entertaining and feature a slew of cameos from friends, fellow local bands, and underground celebrities. Filming will take place on August 4th and 6th, and fans are encouraged to get in contact with the band via Facebook, Twitter, or Good To Die Records to appear in the video.



Seamlessly blending together punk, hardcore, and good old fashioned rock and roll, Deadkill are without a doubt a band Seattle needs to watch out for. Catch them at their sweaty best at Capitol Hill Block Party's Cha Cha stage on Saturday July 26th.

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

By Brandy Rettig  
Photos By Invisible Hour



Ryan Schutte grabs his guitar and beckons the crowd in front of him to push in closer and bellows, "GET THOSE THUMBS UP IN THE AIR!" just seconds before shredding out beard-curling tuneage. David Stickney sits behind him, thump, thump, thumping in his sock covered feet, swiveling left and right between the two sides of his Siamese twin style drum set. Lb.! (pronounced pound) is grinding out the tunes, rocking the crowd. Everyone watching is rhythmically swinging their heads to and fro, thumbs high up in the air, smiling.

Ryan and David were born and raised in Missoula, MT. The duo met in high school at a choir retreat but didn't start playing together until about two years after they were out of school. Ryan explained that Lb.! formed out of "frustration and a desire to better ourselves. We started playing together with the goal of becoming better musicians. We had no intention of starting a band, and we weren't really writing songs. We would just pick something that we wanted to get better at and work on it." David adds that "the first year we were [playing] together neither of us had jobs, we were living at our parent's houses still. We spent at least 6 months playing 4 to 8 hours a day."

People quickly began taking notice of what they were doing. Ryan recounted, "A mutual friend knew we had been jamming, so he asked us to play a house show. We thought it would be kind of a onetime thing. After our set I made some comment along the lines of, 'Well that was fun. Glad we at least played one show.' My buddy Tyler slapped me and told me we were a band and we've been going ever since." Lb.! "moved to Seattle about three years ago to pursue music and bigger things than Missoula had to offer."

When Lb.! began playing in Seattle, the Emerald City immediately began digging around in its pockets for earplugs because Lb.! is LOUD. I'm, talking the kind of loud that feels like you're getting a massage. Both Ryan and David recalled early day problems with venues telling them they were TOO loud, but David



explains that "I think that was more of a problem of the past, when people didn't know who we were or what we were about...but now people know us better and know what they're getting into when they book us, so it's never a problem anymore."

Ryan's roar is created "(mostly) through two 300 watt Verellen heads and two Emperor cabs (a 6x12 and an 8x10)." He explains that "both cabs are capable of handling over double the max output of the heads, so I can feel safe REALLY pushing them." And push them he does.

"When the volume knob gets past about 3 o'clock...that's the sweet spot. I split my signal and go one octave down into the bass rig. The goal is to make it sound like there's a bassist that's playing everything I'm playing, just one octave lower." David, whose parents have pictures of him banging on a pot and pan drum set at roughly 3 years old, plays on a unique setup he developed with Ryan's input. It allows him to play both "doomy stoner slow shit and spazzy grindy fast shit." He explains his kit: "On the right hand side is what we call the 'speed kit'. It's got a 24x18 bass drum, a 16x14 floor tom (both by C&C), a 13x4 Spaun snare, 18" hi hats, a 24" Paiste Rude Mega Bell Ride, and a 20" Wuhan China. On the left side is the 'Doom Kit,' where I have a 30x17" bass drum, a 13x6 Pork Pie Pig Lite Vistalite, and two 22" rides for crashes." David swivels from side to side on his throne, in his socks (shoes are just too heavy to wear while playing) alternating between the speed and doom sides.

Not only is Lb.! hellaciously loud, they're unpretentiously fun. They're not interested in being physically separated from the audience. When they first moved to Seattle, Ryan explains they played "with a black metal band and they were just WAY too into it...they kind of went out of the way to



alienate the audience, and that really bummed me out. During our set I started doing the thumbs up thing. Between songs I was putting the mic in people's faces and asking them about their day and what was going on in their lives. Then after the set we jumped off stage and hugged ever person in the place and shook everybody's hand and personally thanked them for coming out to the show." Tuned down with thumbs up and hugs all around, that's Lb.!

Watch for them playing around town and find them on Facebook at:  
<https://www.facebook.com/pages/Lb-pound/174746389244560>.

# TACOS!

By Jeffery McNulty  
Photos by Matt Koroulis

If there is one thing about this great nation of ours you can count on, it's tacos. "Everywhere but Montana, usually even bad tacos are good. Eut even their good tacos are bad," says Lupe Florez, drummer for the band named after the delicious staple food, "We love Montana, but their tacos are bad!"

Tacos! formed from the ashes of Swayze, a three-piece started when Lupe and Don Stewart were at the Federation X reunion show in Bellingham in 2010. They had met in Austin when Lupe's former band Sugar Sugar Sugar played with Migas, another of Don's projects. Don, who had been living in Austin for some time, moved back to Seattle "and started Mico de Noche with Mike (Crum). I had never played drums in a band and it started as a drinking game," but it soon became a celebrated four-piece. Lupe had heard that Mico's drummer was leaving and suggested that they jam, "I was like, I can play metal!" Don (otherwise known as 'Coach') was looking for a side project and called the next day. They began playing in Lupe's living room. Things got loud!

Looking for a fuller sound they asked Mike to play guitar and Don switched to bass. They played around for a year or so as Swayze but when Mike couldn't keep up with the touring demands they parted amicably and decided to continue as a two-piece. "After practice Coach and I would go to Rancho Bravo and have tacos, and have life talks over tacos," Lupe explained. Their new band practically named itself; Don quipped, "why not Tacos!? And we are adamant about the exclamation point!"



In their three years they have toured extensively playing SXSW's dirty cousin FXFU and traveling up and down the West Coast garnering praise along the way. "South-By was a weird thing cause I was there to work and play with Migas and Lupe came down with SSS and we played as Tacos! 'cause Mike couldn't play. We've done two full western US tours and we did the Lozen tour," Don said.

After all their time on the road it was time to record and they had only one man in mind, Chris Common. "It worked out amazing. He taught me so much about drums. I've never had a drum lesson in my life, and just really basic things like how to set them up to get the best sound out of them and he's worked at the Red Room for so long he's putting mics in the right spots cause he knows the room" says Florez.



Don elaborated, "Helms Alee planned on having him come up and record so he ended up doing a bunch of demo work for them and they bought his plane ticket. So it made it easier for us. It was more me wanting to record with him." Lupe chimed in, "Every record Coach would play on tour where I wouldn't know the band but I'd recognize the Chris Common ones because the drums sound so big. The only drawback to it was he was a little burnt out from Helms Alee but the end product is great!" The end product is indeed crushing. We had a listen to the test pressing and it is excellent work all around. The self-titled album is already out on Bandcamp, and the vinyl version will be released in the next few months.

They also have a stand out track among all the remarkable bands included on the Cha Cha compilation 'Seattle Noise Vol 1.' It sounds like it's popping out of the speakers, which is saying something since it was recorded live. Don said, "It was fun but weird in the



Vault. It's in a vault of an old bank and it came out sounding strange to me because it wasn't all our gear. And we got all drunk." "But all of the new songs are more aggressive than the ones on the record," added Lupe, "It was total hands off." "Yeah," Don agreed, "we had one listen to the rough mix it was a fast thing. It's raw and super aggressive sounding and we got third on the track list, which was amazing!"

Their live shows are aggressive as well. Lupe pounds the hell out of her drums and although she hasn't had a lesson in her life, her skills are now highly sought after. Is it because she is such a good drummer? "Maybe being a good drummer helps," says Lupe, "and boobs has something to do with it. Everyone loves tits, myself included!"

All boob jokes aside; the two of them together are a force to be reckoned with. Look for Tacos! at Capitol Hill Block Party this summer and keep an eye out for that record release party, then go buy the vinyl, put on headphones and rock the fuck out!

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

## Local Spotlight

By Pamela Sternin

Seattle is in the middle of a severe drought when it comes to DIY venues. So many have come and gone, as they do, leaving lasting memories of being able to crowd surf while making contact with the ceiling. The Nuthole is positioned to be the next big punk/hardcore DIY venue in Seattle. Crowds explode at every show with bands like Hysterics, Nudes, GAG and more tearing up the front line. The first show launched around Spring of 2013 and took off like wildfire from there. "We have a good turnout because of the location and there's a lot of space to fit people," says Chad (omit last name), "I'm stoked we got the place cause it's a good resource and it's really good for the community to have shows like this. Everyone who comes is very respectful, people don't want to jeopardize this place. People who don't normally go to punk shows come out and everyone is really good about donating money to touring bands. I'm really stoked on the energy and the environment the shows at the Nuthole produce, I know everyone feels comfortable and everyone dances around. There's so much good shit going on in the northwest right now. The energy, the essence is alive and kicking. It's a good time to be punk!"



Chad has had his hand in the punk scene for quite some time. When he was 17 he moved into a show house coined Frank's House in Shoreline. After that he moved to Seattle and started another house called the Snakepit which Chad describes as "fucking gross". The Snakepit was followed up by the Nuthut. "A group of us started the Nuthut where we'd stuff 50-60 people in a living room, it was gnarly," says Chad, "Society Nurse played there, Walls played. We kind of got on Jensen's radar as far as raging house shows so he started hitting me up about booking shows at that time." "In the past couple months I've noticed younger kids coming out to shows which is really fucking cool," says Chad, "There was this one girl, she was probably like 18, pulled me and my girlfriend aside and told us that her and her group of friends have all agreed that the Nuthole represents them more than any other venue in Seattle and she just wanted to let us know that coming to shows here has changed her life. My girlfriend and I were both trying not to cry. It was so pure. Things like that make it all worth it. I have the understanding that it's all temporary. Any DIY space is not going to last forever. However long that we're able to do shows here I'm just grateful for that and even if we had to stop doing shows it's still like, "Shit well, we did killer shows for a few years, that's sick! Alright, let's start the next thing...!"

---

---

# HIGHLINE

Vegan food, live music, 25+ beers and 10+ house made booze infusions  
[www.highlinesseattle.com](http://www.highlinesseattle.com)

---

- Sat 8/02 Absinthe Rose, Dreadful Children  
Sun 8/03 Crossbows and Catapults, Mi'ens, Minor Plains, Shiitake  
Wed 8/06 Enemy Combatants, On The Ground, Pyscho Theory,  
A War In The Sky, HadesMachines  
Fri 8/08 Distress Fest Day 1  
Brain Oil, Graves At Sea, Bell Witch, Ephemerus,  
Gravecode Nebula, Pendulous  
Sat 8/09 Distress Fest Day 2  
Ritual Necromancy, Dead Conspiracy, Bone Sickness,  
Astraea Pestis  
Tue 8/12 Usnea, Förn, Serial Hawk  
Thu 8/14 Pizzafest 2014 Day 1  
Numbers, Blood and Thunder, Never Met A Dead Man,  
Decimate The Ruins, The Whywolves  
Fri 8/15 Pizzafest 2014 Day 2  
Black Olives, The Shivas, Acapulco Lips, Big Eyes  
Sharkie, and guests  
Sat 8/16 Pizzafest 2014 Day 3  
The Coathangers, VEXX, White Fang, The Birth Defects,  
Freak Vibe, Musk, Pony Time, and guests  
Sun 8/17 Maaillmanloppu, Kuudes Silma, Ritual Addict, Bad Sect  
Tue 8/19 Buddy Banter, Vapor Trails  
Fri 8/22 Zeke, Derelicts  
Sat 8/23 Dirty Kid Discount, Wilt, Endorphins Lost  
Sun 8/24 A Province of Thay, Divine Circles,  
Lo' There Do I See My Brother  
Thu 8/28 Sacrament Ov Imputity, Tokul, Hereticon, Nekro Kommand,  
Lightning Kills Eagle  
Sat 8/30 Tacos!, Sioux, Lb.!, Ex-Gods
- 

210 Broadway Ave E. Seattle, WA 98102  
(206) 328 - 7837

*Interested in advertising with The Seattle Passive Aggressive? Contact us for rates and other info at [theseattlepa@gmail.com](mailto:theseattlepa@gmail.com)*

AUGUST 8TH // COLUMBIA CITY THEATER

# SERIAL HAWK



ANCIENT WARLOCKS

MOS GENERATOR // CURSE OF THE NORTH

9PM-21+ \$10