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ISSUE#13

THIRD ANNIVERSARY ISSUE



he whose
ox is gored

CURSE of the NORTH



SERIAL HAWK

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Letter From the Founder:

Well, we made it three years, and thirteen issues in. It has truly been a honor working on this, and it absolutely wouldn't be possible without so many people helping out. What started out getting assembled in a living room back in 2012 has turned into something that so many of you really enjoy, and that is absolutely the best feeling, thank you all. To the staff, you have been so critical to the momentum we have gained, and I can't wait to see it grow even more. Thank you to anyone who has helped along the way, you know who you are. For this issue, I decided to feature three bands we did in the first issue to kind of catch up with them, all three have great things in the works so the timing is perfect.

Looking back, we've really done some amazing things and covered some incredible bands. We have seen bands come and go, clubs shut down, clubs open, reopen, and move locations. The music scene in this town is still very much alive and flourishing, and in the midst of Seattle is growing and expanding, as it always has. At times it's hard not to get frustrated with some of the change. All we can do is keep pushing things forward, and make the most of it by going to shows and clubs around town, we know all too well they won't always be there.

Thank you again for a great three years Seattle.

Sincerely,
James Ballinger

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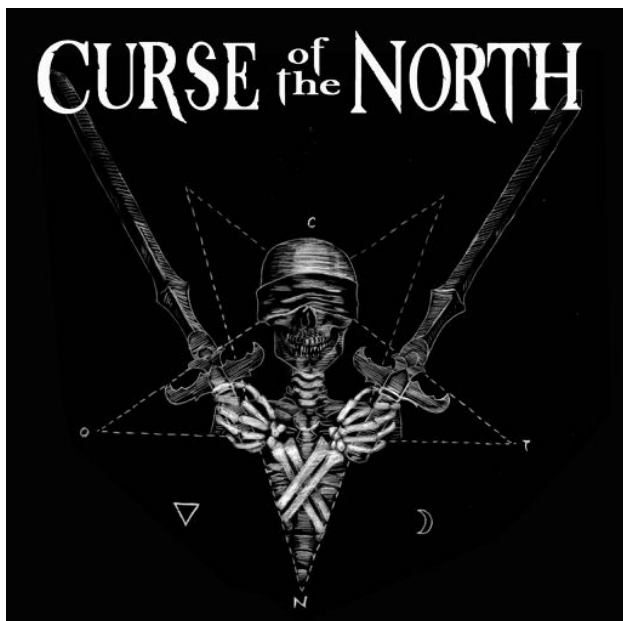
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By Brian Kim

Photos by Ashley Goris

There's something to be said about rock that is straightforward and pure, and Seattle's Curse of the North smash this nail on the head with their high energy brand of classic heaviness. Bringing together elements of classic rock and old school metal with a razor sharp modern edge, Curse of the North slash and shred their way through epic compositions with finger lickin

guitar solos and unshakable melodic hooks.

"Anything that's more fun and less pretentious is badass. That's all we're about right now," explains co-founding guitarist and vocalist Christiaan Morris. "Things should just be fun and honest, we're just trying to play some good music and have a good time".

The good times are apparent in the band's most recent music video for the track "Sleep While You Can" (off of the upcoming debut full length record I), which features an impressively massive wall of cabinets, a simple yet powerful light rig developed by none other than Ben Verellen, and some good old fashioned rocking out. While the rest of the new record remains in the shadows awaiting release, "Sleep While You Can" demonstrates exceptionally solid and dynamic songwriting and a keen ear for both crushing heaviness and sticky melodies.



Morris started the band with bassist Nick Cates (formerly of 3 Inches Of Blood and Kane Hodder) following the breakup of his former band Black Houses, in which Cates filled in on bass during their final shows. Sharing a mutual desire to play heavier music, the two soon began jamming and Curse of the North was born amidst the collaboration. The band released the Revelations EP in 2011, recorded by Matt Bayles, but hit stormy waters shortly afterwards when Cates departed from the group. Morris continued with the band as a two piece for some time and began writing a new record titled The Empress, which

Morris refers to as a "more like a Christian solo record than Curse of the North". Cates rejoined the band February of 2014 and began writing a new record with drummer Burke Thomas (Duff McKagan's Loaded).

"I think both of us just needed a mental refresher," Cates describes. "We cleared our heads, figured things out, and when we revisited it, it was really really good".

Back together as the power trio they were always meant to be, Curse of the North regrouped in the studio and wrote their debut full length, I, within a matter of weeks. Utilizing Morris' years of experience as a recording engineer, the band spent the next several months tracking the songs before sending everything over to Kurt Ballou (Converge, High On Fire, Black Breath) to mix at his Godcity Studio. The finished product is an extremely well put together debut full length, that's raw yet polished, and packed with destructive hooks and explosive shredding.



With final product in hand, Curse of the North now patiently plan their next move with the impending release of I. In the meantime, Morris has been putting his time towards opening his own studio, called Electric Wall, on Capitol Hill. "The idea is for it to be a really down and dirty, rock and roll, affordable studio," Morris states. "I want to give people a place to be creative and not worry about paying \$500 bucks a day to be stressed out".

With a slew of solid local shows on the horizon including an yet to be announced show at one of the cities biggest festivals, as well as plans for regional touring, Curse of the North are poised to make an even bigger mark on the hard rock and metal scene.

You can catch Curse of the North April 2nd at the newly reopened Funhouse lounge next to El Corozon with Wounded Giant, Teacher, and Saviours.

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he whose ox is gored

By Brian Kim

Photo by Invisible Hour

"To be honest, it's kind of a burden to talk about the history," admits Brian McClelland, founding member and guitarist/vocalist for Seattle's relentless doomgaze/post-hardcore He Whose Ox Is Gored, as he and co-founder and synth/vocalist Lisa Mungo sip coffee in their practice space and living quarters amongst walls lined high with amps and speaker cabinets. "We had a lot of moving parts as far as who was in the band at different times, who did this tour or that. It's what got us where we are, but in the scope of things, it's all about now, and I'm super excited about where we are at".

He Whose Ox Is Gored have been crafting hot riffs and enveloping Seattle, along with most of the western United States, with their sludgy, atmospheric rock for nearly seven years now, and have had no shortage of setbacks along the way. Despite this, the intrepid duo of McClelland and Mungo have continued to move forward, accompanied by the solidified rhythm section of bassist Mike Sparks and drummer John O'Connell.

The Seattle Passive Aggressive featured He Whose Ox Is Gored in Issue #1 back in 2012, shortly after the band had already begun making a name for themselves in the local heavy music scene with their second independently released EP, OP AMPS II: Into The Ethers. Since then, they have released a split 12" with Boston's progressive post-metal outfit InAeona, as well as the



incomparably epic Nightshade EP, and most recently the incendiary Rumors EP. Over the course of this expansive discography, it's clear that He Whose Ox Is Gored is not just another ephemeral musical fling, but a dedicated and evolving instrument of artistic expression.

"I would say our ideology changed along the way," states Mungo. "Our idea of fun maybe shifted from 'lets chug a bunch of beers and party and write riffs', to having a shared experience together and really striving to write interesting music".

The full extent of the band's creative growth and ambition will be on display on the impending debut full length record which the band has spent over a year writing and recording. Titled The Camel, The Lion, The Child in reference to the writings of Friedrich Nietzsche, this conceptual opus has seen several different studios, waited through

tours, been mixed and mastered twice, and is as of this writing still enduring its final tweaks before a tentative fall release. "We wanted to take our time with it, so a lot of it was twiddling knobs and trying to dial in the perfect tone," McClelland explains. "Some of the songs sound like one guitar but it's like eighteen guitars just siphoned into the perfect thing".

However, before the band could even complete this painstaking endeavor, they were contacted by Paul McConaghy, founder of exciting new Arizona based indie label Bleeding Light Records, and eventually agreed to putting out the recently released Rumors 7" EP. Recorded with producer Brandon Eggleston (Pelican, Swans) at his Portland, OR studio Cloud City Sound, Rumors is an incredible sonic journey of explosive guitars entangled with immersive layers of synth, hammered down by pounding, unstoppable drums and driving bass, all enveloped by entrancing, ethereal vocals. Despite only being three songs on seven short inches of wax, He Whose Ox Is Gored manages to create a vast and beautiful soundscape of crushing, unrelenting heaviness. "We had just finished recording the full length, and like before we could even take a breath, we were asked to do this," Mungo recalls. "But that was probably the best thing that could've happened to us, was just going right back into that mode".

Since then, He Whose Ox Is Gored had been laying relatively low, occasionally making a live appearance to remind the city of their mind blowing live show and working on the members' various other projects, until they were approached by local artistic community the Fainting Room Collective to record new material for their Triple-Six 7" Series, a box-set of six 7" records pairing six Seattle bands with six Seattle artists. For the first time in nearly a year, the band got back into writing mode and recorded two new songs with Brandon Fitzsimons at his Georgetown studio Airport Grocery. "We've had enough time where we've all grown a little bit and the songs are a little different, but they're still consistent in that they're very much how we play," reveals McClelland. "It's fun to keep moving and keep putting out short releases. I don't necessarily want to be tied down to having to play the same songs, the same way, for a long time".

The Triple-Six 7" is also planned for a fall release, falling just after the band's spring tour, which will set them out across the country to the east coast for the first time in their career. Coupled with the debut full length *The Camel, The Lion, The Child*, and the possibility of another nationwide tour in support, 2015 looks to be a wildly promising year for He Whose Ox Is Gored.

Purchase the Rumors 7" from Bleeding Light Records or from the band directly, then catch them at their tour kickoff show April 5th, Easter Sunday, at the Narwhal.

[facebook.com/hewhoseoxisgoredseattle](https://www.facebook.com/hewhoseoxisgoredseattle)
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SERIAL HAWK

By Jeffery McNulty

Band photo by Amy Peterson

Live shots by Gabe Priestley

Seattle's Serial Hawk has been through a lot of growth since they were new and featured in our very first issue. The most obvious change is in their line up; stalwarts Will Bassin and Adam Holbrook have been joined by their new drummer, Sean Buckley. Sean was born and raised in Ballard and for a while he attended Cornish but left when he realized his dream was to PLAY LOUD! When he responded to a Craigslist post Sean was happy to find out the people placing the ad were Serial Hawk, the same act that had blown him away on stage at the Highline a few weeks earlier. In the two years since Sean has taken on the roll as their third drummer they have become a well oiled machine, touring the states twice, meanwhile recording a 7" and a soon to be released full length.

Touring has a magic way of breathing life in to a band's music says bassist Adam, "You just feel like you are slaying all the time. There are other levels in a song when you get to know it. It's not like just playing the part, but something more where you are kind of lost in the rhythm and you are beyond what you are playing physically. You are gelling as a band in a different way."

Guitarist Will backs him up, "There has been so many times where a song has almost completely changed from before to after, especially for vocals. You get a chance to try so much different stuff out, play a riff in a different way then when you were rehearsing it in the practice space months ago. You come back and you are so much



more in tune with each other and the songs. Honestly, I feel like it creates momentum moving forward. You are itching to write new songs. It motivates you to try out new ideas."

Serial Hawk is one of the heaviest bands in Seattle and part of that is their gear. They tour with four monolithic stacks and arrange them as a wall behind their drum set. It can be very imposing both visually and volume wise. "You can tell when we just set up and someone is walking by and they've come out of the bathroom and they see it with all the lights on and they are just like 'Oh fuck!'" Adam tells us. Sean illustrates with this story about a house show on the East Coast: "The owner of the house had a mental break down when he saw how many

amps we had and the way we set them up. He was freaking the fuck out! He was just out of his head..." He was having a panic attack because he took one look at their gear and assumed they were going to destroy his house!

The monoliths are not just for show; sure they are crushingly loud,

but they spend a lot of time working on dialing in their frequencies and making sure they all compliment each other. "That's my favorite thing about seeing a band and they just have this tone, a rawness, and a sound that hits you in the gut." Will says. "Sometimes I'll see a band that's really loud and all it does is hit your ears, we want to hit your core!"



When Seattle Passive Aggressive #1 came out there was an obvious need to chronicle this emerging heavy scene but things have changed some good, some bad, "I feel like I go to less shows now" Will muses, "I feel like I'm more focused on what we are doing as opposed to what other people are doing but... on the other hand I feel like there's probably more bands than there was when we were first getting started in terms of local community. It's hard to say because when I think about the venues that have changed and shut down over the years it feels like kind of a different place when I go to Capitol Hill I don't even really feel it's like what it was at one point."

And shows by heavy acts are selling out bigger venues, "You go to shows and it's bigger than you remember it's like Whoa!" Adam exclaims, "I'll go see an all ages show at El Corazon and there's tons of kids at High on Fire! Even seeing Sleep was kind of intense to me because there were so many people. Where do they come from? To go to a show and have to try to spot your friends is kind of a trip."

Sean who is 23, is one of those young people that goes to heavy shows, "It's weird how on the surface it seems like Seattle is going to the dogs but some of the best music is thriving! I think there is about to be a very appropriate reaction to where Seattle is going. There are all these packed metal and punk shows all over the city. Not just on Pike. I'd really like to see even more DIY spaces where people who are pissed off that they can't afford rent (can go) and this might be personal now, but I can't afford rent in the place I grew up in! It's bullshit."

Local Spotlight

By Brandy Rettig

Jodi Ecklund

When I caught up with her on a Sunday evening in the middle of February 2015, Jodi Ecklund was neck-deep in the controlled chaos of everything imaginable involved with the reopening of Seattle's Chop Suey. We sat in a booth at Big Mario's Pizza as her phone buzzed with incoming texts. At one point, the three new owners of Chop Suey descended on our table, piling it high with lamps, knickknacks, and oddball framed pictures they had just purchased for the place, practically burying us underneath.



Much press lately has been about the Chop Suey itself, but I wanted to know more about the star Booker behind it, the woman who had once been an outside Booker in the Bay Area, and after relocating back to Seattle, basically brought the former Chop back from the grave when she was hired as an Assistant Booker there in 2011. I asked her to start with her musical beginnings.

Originally from Port Orchard, Ecklund explained that she grew up "in a really musical family." When she was young, she was "fixated on having a disco dance machine." To her delight, her brother got her one for Christmas. After nabbing a few Blondie records and subsequently discovering Def Leppard and Mötley Crüe, there would be no turning back from her newfound path of rock and roll. "Rock has always been at the core of me," she says matter-of-factly.

Even with rock so deeply embedded in her soul, Ecklund's own taste in music still varies widely and she consciously puts an emphasis on maintaining diversity in her booking noting "What's really important to me is community." And whether it's booking a rock club, speaking as a panel member for the City of Seattle's Office of Film & Music, or helping curate Mo-Wave, a three-year-running awesome (and totally non-stereotypical) queer arts and music festival, she consistently throws her all into it. "Three weeks ago, I had absolutely nothing on the [Chop Suey] calendar," but once given the go-ahead to start booking again, she booked an astounding 32 shows in 15 days. Humbly, she credits the local music scene for this saying that the effort "took a village and people really came together for me." She pauses briefly in reflection, "There's a lot of great local bands here."

Ecklund's phone buzzes again, demanding her attention. "I have to learn to say no" she laughs. But for every yes Jodi Ecklund voices, the Seattle community benefits.

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Tue 4/7 Falty and the Defects
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Kinski, Lorelle Meets the Obsolete, Mall Walk, Wood Knot (9PM doors)
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Sat 4/11 BUM, The Tripwires, Thee Sgt Major III
Sun 4/12 Hot Death, Sworn in Blood, Aemaeth, Dark Mystic Woods, Oxygen Destroyer
Wed 4/15 The Last of Lucy, Zan, LB!, Faus, Czar
Thu 4/16 We Joke Econo Show
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