

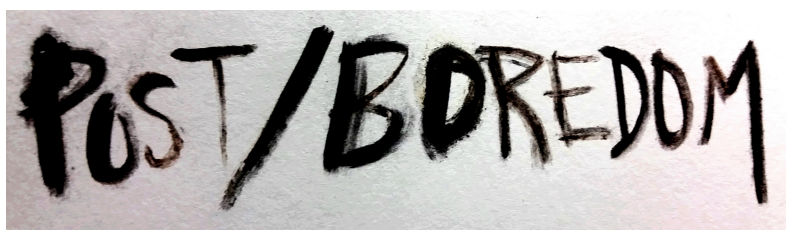
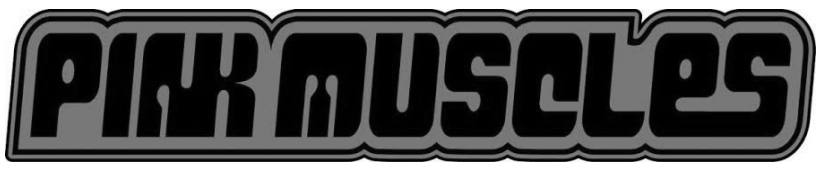
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ISSUE#15

The "Full Disclosure" Issue



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Letter From the Founder:

Thanks for picking up issue 15 of the Seattle PA, the "full disclosure" issue. Each band featured in this issue is a band of one of our contributors. Typically, we don't talk much about our staff bands to be fair to everyone else, and try and not show any favoritism. I've had the idea of doing something like this for quite some time, I figured now is the perfect time to pull it off. So here it is- five bands, all great, all completely different, all worth your time checking out, and all wrote by us featuring us. We also have a show coming up at the Lo-fi January 28th, featuring 4 out of the 5 bands featured and we'd love to see you come out for that.

Thanks to Mike and Rachel from Devil's Child Records for their support this issue- make sure you check out the great list of upcoming Seattle releases they have out and coming soon this year. Of course thank you to the amazing Seattle PA staff, and anyone that has helped us out. As we start year four of the print zine I'm excited for the future of the Seattle PA and Seattle music in general. We have a few things coming up this year I'm excited about. We are always looking for writers and people that want to help us out, email us at theseattlepa@gmail.com if you want to lend a hand in some way. Thanks for reading, and enjoy the issue!

Thanks,
James Ballinger

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

Distribution:
Bree Siegel, Sean Booth,
Ian Etheridge
seattlepadistro@gmail.com

Staff Writers:
Brian Kim, Pamela Sternin,
Jeffery McNulty, Brandy
Rettig, Lee Newman, Jake
McCune, Dustin Carroll

Web Management:
Ryan Adams
mradamsemail@gmail.com

Logo designed by:
Andrew Crawshaw
broken_press@yahoo.com

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PINK MUSCLES

By Jeffery McNulty
Photo by Cindy Hepler

The Seattle band Pink Muscles is known for their costumes and lively stage antics as well as their noisy tunes. Toy geeks might make the connection to the Japanese collectible erasers known in the States as M.U.S.C.L.E.S. but there are some vaguely weird physiological connotations going on with the name as well; which makes sense since their music is perhaps more related to Butthole Surfers than anything else. There are lots of phaser and other guitar pedals in evidence, and they have already played shows with such heavies as Author & Punisher and Nasalrod.

Beginning as a recording project for singer/guitarist Marshall McLaughlin and only a proper band for a little more than a year, they have already made more than a name for themselves. "I started writing songs to learn guitar. My dad was a really stellar guitarist and I was always interested in making music but never really put forth the effort to learn an instrument. After he died, I inherited his guitar and that motivated me to hunker down and write an album on the thing." After the recording was finished he placed an ad on Craigslist and got a response from guitarist Eric Elliott almost immediately. They met for drinks and hit it off.



Around the same time, bassist Lee Newman found she'd been introduced to Marshall just days before she answered his post, "I was at Hail Santa last year at the Josephine, and there was this dude on the couch clutching a beer like it was his last tether to earth. I didn't know him, but a good friend of mine did, and he gave us both a ride home after the show. I didn't think anything of it. The next day, I was looking through Craigslist and

found one for a noise punk band, it sounded cool. I sent the guy an email and he said I was in!" So they began rehearsing at Eric's place for a few months before playing their first show in May at Lucky Liquor with just the drum machine.

Having just recently lost their first live drummer, finding a replacement was "a mercifully short hunt thanks to our friend Tobias from Power Skeleton," explains Marshall, "We rehearsed with a drummer he suggested for the first time tonight and we're all really excited about it. Nothing is official yet but she's rad as fuck and as far as we're concerned, she's in if she wants it."

"Janet Trares is fantastic," agrees Eric, "The chemistry feels amazing right now. 2 Virgos and 2 Capricorns."

"It's actually going startlingly well," says Lee, "I feel like we caught a rare Pokemon. We have some cool shit in the works already," that includes a new record and a short tour down the west coast in 2016.



By Brandy Rettig

Photo by Matt Koroulis

I walked in to Post/Boredom's practice space carrying a slightly used 18 pack of Rainiers. "Just put those down right here" guitarist Pam Sternin (Don Peyote, Brothers of the Sonic Cloth) says as she pulls out a container of hummus, a bag of pita chips, and a box of Aplets and Cotlets. "Yeah!" she declared triumphantly, "Snacks! Dig in!" When vocalist Yoswa (Monogamy Party, Audrey Horne) and bassist Billy Hamilton (Blood Drugs, Big Trughk) show up, Pam turns around, pulls up her shirt up partway and lowers her pants just enough to show us her newly sharpied tramp stamp. "I wrote it in the bathroom looking in the mirror" she laughs. We all laugh when we read the shakily written message: "I'M ALREADY BORED." Drummer Jeffrey 'The Bear' Poso (The Helm, Big Trughk) walks in and surveys the scene. "Well" he declares, smiling, "now that the interviewer is here, I'm gonna get undressed." And, as drummers are prone to do, he proceeds to strip off his pants.

Climbing behind the drumset in his underwear Jeffrey asks me, "Did you have ear protection?" The band all turn to me, concerned. When they see me pull a pair of earplugs out of my pocket, they all seem relieved for me. Later, Jeffrey will tell me that "the emphasis [of Post/Boredom] is on the music as opposed to the volume" but, sitting there with my ears packed full of foam, it's readily apparent to me that volume is still a massive part of the package with this band.

The practice session I was sitting in on was not the one I had imagined I'd attend. I had been picturing one where songs would stop and start and one person or another would mess up or apologize for forgetting a part. But this was not that. This practice was more of a private concert--an almost seamless run-through of six bitingly intoxicating songs, most of which Post/Boredom has been working for the better part of a year. Once the music fired up, there were very few stops save for a momentary snack break after the third song which was punctuated by a brief but unmistakable bass rendition of Melvins' Night Goat.

"The songs have to be tight, but played loosely" Billy explained once they finished blasting through their set. Having just listened to their practice, I understood what he meant. Because as physically and musically intense as Post/Boredom songs are, they are temporally longer than one might expect. As a result, the songs allow space for Pam's shredding guitar riffs to breathe on their own and for Yoswa's frenetically sung/screamed vocals to run unrestrained, all without

distracting from the underlying song structure.

Talking about how Post/Boredom formed, Pam says "We were first called Don Peyote and then we pretty much morphed into Post/Boredom because we were just writing new stuff. Now we have a different singer and a different drummer so now it's, like, a new band." Highlighting some of the differences between Don Peyote and Post/Boredom, Billy says, "We're trying to write more cohesive songs and less just all over the place." Jeffrey and Billy finish each other's sentences when explaining that they all "want this band to have an emphasis on the music as opposed to being heavy or crazy just for the sake of being those things."

The songwriting process for Post/Boredom, the band agrees, is democratic. Billy says "me and Jeff usually come up with the backbone of a song and Pam figures out all the annoying shit about it." They laugh as Yoswa adds, "I just try to write down as much garbage as I can and just pick out lines that I like from it and make it into some kind of cohesive narrative."



Post/Boredom recently had their six songs recorded by Morgan Travis of local Seattle punk band Violent Human System (VHS). "It'll probably be out like within 3 months" Billy says. There are still vocals and "a lot of other shit" to be done before it's ready for release. Austin based Conditions Records will be putting it out once it's done and once it's out, Post/Boredom will put up a Bandcamp page. For now, the best way to check them out is via facebook at <https://www.facebook.com/6post6boredom6/>.

There's a great quality live recording on their page from an earlier 2015 Tacoma Real Art show done by Ahren Lanfor, which gives the listener a good sample of Post/Boredom's noise-rooted sound.

There will be plenty of chances to see Post/Boredom in the flesh this month. On Wednesday, January 20th, they'll be at Tacoma's Real Art, on Sunday, January 24th they'll be doing a den show at Chop Suey, and on January 28th you can see them at our own Seattle Passive Aggressive show at the LoFi.

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GLADIATORS EAT FIRE

By Dustin Carroll

Photo by Invisible Hour

Eight years ago, the groundwork for what would eventually become Gladiators Eat Fire started the way many projects do - with an impromptu jam session at the house of long-standing members Mark Blazer and Brian Kim. Despite being involved in other projects at the time, Kim picked up his guitar, Blazer picked up a bass, and former Gladiator James Erwin got behind the drum kit. The jam session was fun enough to warrant a second one, with Blazer switching over to vocals. A basement show soon followed, and thus was the maiden voyage of the band, complete with gorilla masks and strobe lights. The beats kept flowing, the group chose their name (the origin of which is a closely-guarded secret) and hit the ground running.

In 2008 the band released their debut EP, *Keep the Beat Alive*. A dirty, noisy record, it set the framework for the experimental approach G.E.F. took to heavy music. At times hinting at Deftones and Refused, the group was never afraid to groove amidst the chaos, with jazzy basslines and funky drum-beats fluctuating throughout.

2010 brought the release of their self-titled album, which further descended into psychedelic territory. It also included some unique viral marketing to promote its release. Utilizing some friends with audio-visual talents, the group put together a labyrinth of weird, trippy videos, audio snippets from the record, and assorted puzzle pieces leading curious fans to insider information about the upcoming album's release. The band then marauded through Capitol Hill, leaving VHS tapes of the same content in trees scattered about the neighborhood. The stunt piqued the interest of not only confused residents of Capitol Hill, but also local paper, *The Stranger*. Few bands approach marketing as more than posters and press releases, so this was a refreshing bit of textural art to see coming from an unsigned band.

2012 saw the release of the *Psychedelic Hogwash* EP, in which the culmination of all the various sub-genres in G.E.F.'s repertoire come full-circle. Just short of a half hour, the EP's four songs are heavily drenched in reverb, massive riffs, and resin-smoke. The group shot a video for 'The New Paradigm', at The Black Lodge.



I spoke with Brian about the process and idea behind that: "That was a really fun video to shoot. We wanted to do a video that we could include our friends in and have a good time with, and we wanted to showcase what we love about our music the most, which is playing it live. We've had friends in the Black Lodge for a while and had played there a bunch of times, so when we were thinking of a location to shoot it was a perfect choice. We pretty much just had a bunch of our friends come out and drank beers and played the one song a whole bunch of times. Our friends Ken Lapworth and Nick Tobin shot and edited it for us, and they did a really amazing job with it. We've been talking about shooting another video soon, probably sometime after we get back from tour in February."

The band isn't strangers to being on the road, and Kim laments one of the more interesting tour experiences of the past: "On one of our very first tours, we broke down in the middle of fuck nowhere, southern Oregon, in the middle of the night. This was a bit before everyone got iPhones so we had no service, no idea where we were, and no way of getting help. Luckily by dawn, local police found us and we got towed into the nearest town, Jordan Valley, population less than 200. After the mechanics checked it out, we learned that we're stranded for at least a full day. In a town that small, word travels fast, so everywhere we went people knew we were the band on tour, which was met at times with comical disdain, and other times with some level of awe and fascination. We spent a couple days camped out in the junkyard behind the repair shop, known as "The Ghetto", where the two mechanics also lived in their trailers. One of the mechanics had a full on recording studio in his trailer, and we got to jam with him and he showed us some songs he wrote. By the time we left, kids were hunting us down and asking for autographs, which was hilarious and awesome."

After a series of rhythm section replacements and fill-ins, the lineup seems firmly set with the addition of Dogs of War drummer Ian Iddings behind the kit, and Witch Ripper shredder Curtis Parker taking up the bass.

The four musicians released their latest EP, *Avant Garage*, in April of 2015 (see a review of this album on our website).

The group has no plans to slow down anytime soon, with a West coast tour slated for February, another music video shoot in the near future, and a full-length to be released hopefully in the coming year. The next time they bring their sweaty, high-energy live show to your town, make sure to be a part of the experience.

<http://gladiatorseatfire.bandcamp.com/>
<http://www.facebook.com/gladiatorseatfire>



By Jake McCune
Photo provided by AGOAO

It's appropriate that the genesis of A God or An Other occurred at an early Wolves in the Throne Room show, where founding member and guitarist Trent Boyd was drawn to the band's sound and aesthetic, an expression most commonly grouped under the flag of 'Cascadian Black Metal.' That term both describes A God or An Other perfectly as a unit, yet places the music they make into a box that doesn't quite fit. "I think the idea of "Cascadian Black Metal" as a genre is something far more embraced by the Internet than by any of the bands that actually get called that. You'll see very few acts self-identify or pigeonhole their music in that way," bassist Dustin Carroll comments. "I do think that there tends to be some over-arching themes or ideas amongst those of us that reside in the Pacific Northwest, and that can carry over into the art we create."



Inspired by the raw, no-frills, no-theatrics nature of the performance he saw from Wolves' set and feeling a desire to create his own moments of sonic catharsis, Boyd started writing music. He teamed with former drummer Sam Pickel (Hissing) to bring the project into physical existence. Carroll joined the group a year into the duo playing shows while their recording engineer, Jon Lervold, eventually took over drum duties. Kyle Valery was added to the lineup 6 months later on second guitar, a role that became essential the moment he was brought into the fold. Though the first several years of the project saw Boyd performing sole vocal duties, currently all members of A God or An Other contribute vocals in various degrees. "This was something I always wanted to incorporate into the band, so I would definitely expect more of it. Some of my favorite bands have used antiphony and call & response vocal parts in their music and performances...it has become a much bigger part of our writing process as well." said Boyd of the band's branching out into new territory. "The sound has changed quite a bit since the early years, but only in the sense that it is becoming a much better representation of the artistic ideals and mindset of the band."

The band's name, a string of particles that somehow sticks in one's brain very well, is drawn from a well known work of existential horror. "It's a line from the book 'House of Leaves,' by Mark Z. Danielewski. The line itself refers to both 'gods' as a plural noun, discrediting the idea of any one true "God" existing, and the 'Other' refers to a specific, unknown entity that exists beyond the concept of gods and men." Carroll explains. "This is why we always feel the need

to correct promoters that incorrectly spell it out as "Another", as the meaning changes significantly based on that one little typo."

Still plotting a full length follow-up to 2013's Towers of Silence, 2015 has nevertheless seen two landmark releases for the band. In February they contributed a new song to an anti-fascist extreme music compilation entitled 'Crushing Intolerance, Vol. 2.' with guitarist Valery debuting on record and a frantic pace that brings d-beat bubbling up from the surface. Their second release, and most intriguing one to date, is a split EP with skuzzy grind freaks The Vatican. Entitled "The Great Northern," the EP presents an odd pairing, but one very much intentional and true to the nature of the bands' relationship. "The Vatican discovered us by mistake, when one of them came to a Black Lodge show we played thinking it was an entirely different show...since then we've played many shows together, became close friends, and partied together far beyond what our human bodies should physically allow." The friendship led to a desire to leverage each other's distinct styles into a comprehensive release. "The split was an idea that we were originally hoping to also include 'Czar,' but we were just at different places in regards to what each group was realistically able to do. So we opted for the two band split EP, knowing that our demographics were generally different, but that was part of the appeal. Jon recorded and engineered both sides of it, and members lent guest vocals to each others sides."

In many ways the band have begun to operate in a fashion reminiscent of DIY all stars Thou, maintaining a simple website (www.agodoranother.com) as manageable and minimal basecamp for the bands activities and keeping all business strictly in-house. With Lervold's day job as an audio engineer and studio owner, they have the ability to record at a moment's notice. Boyd has the means to design and print merch in his spare time, while Carroll does the brunt of the band's booking and promotion work. "We have no intention of slowing down any time soon," assures Carroll. "We have plans for another release, probably an EP, that will ideally be out by the end of the springtime. We'll be performing at Northwest Black Circle Fest in Portland on April 7th. We're currently in the process of booking a tour with our friends in East Sherman that will take us through Montana, Wyoming, Utah, Idaho, and Colorado, centered around the 7-1-Grind Festival in Colorado Springs, which we'll both be performing at. We'll also be appearing at a harsh noise/black metal festival at a new DIY space North of Seattle in February. Ideally we'd like to do a second tour by the end of 2016 as well, along with writing new material for a future full-length release."

Even after a decade of making its mark on the genre, the future of Black Metal is alive and well in the Northwest and A God or An Other are directly at the forefront, gnashing their teeth and baring their souls.



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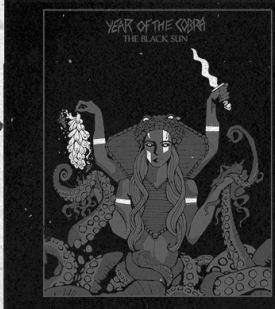
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