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FREE

ISSUE#17

FIFTH ANNIVERSARY ISSUE



VOYAGER

MOS GENERATOR

CONVICTIONS

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Letter From the Founder:

Hey everyone thanks for picking up issue 17 of the Seattle Passive Aggressive. It's our 5th anniversary issue, and I couldn't be happier to still be doing these five years later. We've seen quite a few amazing bands come and go in that time, and we've had some great people helping us out in that time as well. I'd like to take this opportunity to welcome two new writers to the team, Marisa Kaye Janke and Matt Scherer. I'd also like to thank everyone who has donated their time helping us out over the past five years. While that list would take up more space than I've allowed myself to babble, please know that I'm forever grateful to all of you. In the next coming months, you can expect us to be more active around town. We are proud to be sponsors of the very first Northwest Terror Fest, and I'd also like to announce we will be providing the program for the entire festival. We are also going to try and grow our web content as well, with more reviews and show previews available on our website. I know it's been a while since our last issue, but there are so many great new bands around that I hope we can continue bringing these issues to you, for free, for as long as I can. As long as you keep picking them up we will keep churning them out. Thank you so much, it's been a privilege to be a part of the Seattle music scene.

Sincerely,

James Ballinger

This issue of the Seattle PA is dedicated to the memory of Chris Cornell.



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CONVICTIONS

By Jeffery McNulty

Convictions is a relatively new Seattle band formed by friends who met in the Midwest, finally realized through a series of members and unfortunate events involving guitarist Lee Cizek's surgery/hospital stays. Drummer Joe tries to explain their convoluted history, "Me and Pete were in the Beggars for years and years while I was still living in Iowa and Pete was like, 'move out here and we will start a hardcore band and we will call it School Shooting!" But by the time Joe moved out and they got around to really doing it, Pete was already in a punk rock band where he played drums. "We started with Anthony from Lysol on bass, and Anna from the Beggars playing guitar. Anna was soon replaced by Anne before Lee joined the band gigging back and forth between bass and guitar depending on whether or not Anthony could make the show."

Lee continues, "Anthony's last show was when I was in the hospital again, and I was integrated around the time Adam joined the band. Adam's first show was with Black Breath at Neumos and Anne left that summer and then Casey came on board." And the final line up solidified just in time for them to jump into the studio and record their first record, Disengaged. When asked how they felt about this line up Lee commented dryly, "I'm oozing with confidence!"

Convictions music almost defies description other than it's fast, heavy, brutal and unmistakably punk. Pete's vocals are a distorted ode to the music he grew up listening to, "The point of the band was, 'Let's just play the style of music we grew up on.' People think of me as a blues guy but I wasn't raised on blues, I was raised on punk and heavy metal. I wanted it to be a punk rock band." Adam agrees, "I think fundamentally this is a hardcore punk band even though some people may misinterpret some of it as being black metal, and it has that element. I've been in a lot of black metal bands but this is a hardcore punk band that has an eclectic array of influences." Their sound is inarguably built of varying styles like noise rock and power violence, but living under the overarching name of hardcore punk, without the capital H, and like all great punk rock it isn't pretty and it isn't clean. A little filthy even.

In fact this band is something of a youthful dream come true for more than one band member: Lee has spent many years playing within different genres like prog or shoegaze but says, "When I was a young kid...15 through 21...I always wanted to be in a grindcore, or a Born Against style hardcore band. I never got to play guitar like that and in a way for me it's finally my chance to be in a band like that. I always wrote music like this on guitar but never got a chance to play it. But I feel we transcend all that and make it our own."

Adam has a few thoughts on why it works so well for this group, "I think what separates us from a lot of groups is that we have all spent a LOT of time in our prospective scenes that we were playing. I've been in bands since the 90's." Casey, for her part has usually played in more rock and roll acts saying, "Yeah it's exciting! (At first) it was challenging, Joe had asked me if I'd like to fill in and I was like, 'I'll give it a shot, to see if I can even hack it' and I loved it, I love playing this style of music. I've never played anything this fast or heavy!"

"This is the closest thing to a metal band that I've ever been in and I wanted it to have that tinge," says Joe. "I was a screamo-Locust-chaotic-hardcore kid growing up, so black metal and early death metal were where I went next because hardcore got really shitty there for a while. I write a lot of the songs so I feel that seeps into it. I think we're a punk rock band, but if you ask any metal head they will say we are punk. Ask any punk and they might call Convictions a metal band." And 'don't lump them in with any specific scene' says Pete, especially punk rock. "You can of course print this because I don't give a fuck, for me that scene isn't happening because aping music that was created 40 years ago...and think you really have it is stupid."

What's next for Convictions? Making proper merch says Joe, "We've been playing and getting tight and haven't had anyone thinking about merch and money and there has to be someone in the band that does that so I'm kinda realizing we need to." "But it's tough having that burden," adds Adam. "My last band in Indiana I basically made the art, came up with the concepts, did the layout and sent it off to the manufacturer of whatever merch was being purchased. I also had a small tape label...I just need to get back into that mindset." Even though the band has purposely tried to keep a low internet profile, their music is still garnering them a lot of attention, so they plan a short Northwest tour and then a longer trip out to the Midwest, where this story began!

<https://convictions333.bandcamp.com/>

MOS GENERATOR

By Brian Kim

Live photo by Edko
Fuzz

Band photo by Audrey
Reed

Those who find their faith waning, fear not, rock and roll will never die. Washington's long enduring power trio Mos Generator are a time capsule of concentrated and pressurized vintage rock, perfectly capturing the groove and soul expressed by classic 70s era rock legends and evolving that sound with epic modern heaviness and a slight psychedelic twist. Combined with an immense discography and relentless touring, Mos Generator are a substantial force to be reckoned with.

Led by guitarist and vocalist Tony Reed, Mos Generator has been churning out hard hitting rock and roll since the fall of 2000. Their no-frills, straight-forward approach to songwriting was exemplified in their 2002 debut self-titled full length, and their ability to blast off into proggy conceptual headspace was aptly demonstrated on the 2005 follow up, *The Late Great Planet Earth*.

Mos Generator have continued to steadily release unfailingly prodigious full lengths, EPs, live albums, and splits over the years, but it wasn't until 2014 when the band acquired a new rhythm section comprised of bassist Sean Booth and drummer Jono Garrett, restructuring the group with an emphasis on more extensive touring and musical exploration. "The biggest thing is the positive energy and all of us seeing the same goals," Reed states. "We all get along well and have as good of a time as you can have traveling around in a tin can."

Since the lineup change, Mos Generator fans have enjoyed an explosion of activity from the band. Just last year saw three stellar releases including the ultra-analog, 4-track tape recorded split 12" with Seattle-based doom duo Year of the Cobra shortly before their joint nationwide tour together. The band quickly followed that up with the release of the phenomenal, earth-shaking full length *Abyssinia*, a hard hitting beast of a record that seamlessly switches from crushing Sabbath-worship riffage to spaced out Pink Floyd inspired psychedelia.

"Abyssinia is a very wild compilation of sessions" explains Reed. "Abyssinia is also a favorite because it is the beginning of the next phase and although most of the songs were written before the new band came in, it still shows the growth I'm interested in."

The growth and direction of the band is perhaps even more present in their most recent release, *The Firmament*, a live album recorded by Chris Mathews Jr in conjunction with an experimental live concert film. Taking some inspiration from the iconic Pink Floyd *Live At Pompeii* music documentary, *Mos Generator* showcase a breathtaking collection of compositions pulled from *Abyssinia* and *The Late Great Planet Earth*, plus a Joy Division cover which works surprisingly well. This performance also incorporates the addition of friends Bo McConaghie on second guitar and Andy Sorter on the Fender Rhodes, and sees Booth singing backup harmonies as well as Reed switching over to acoustic guitar and mellotron. The end result is an instant classic and a phenomenal viewing experience of masterfully crafted songs performed with equal parts artful expertise and innate soul.

"I'm ready to explore all of my musical interests and try to put them all into this format," says Reed. "We've already made some great leaps forward with that."



Mos Generator supported the release of *Abyssinia* with a lengthy European tour, including a performance at Heavy Psych Sounds Fest, and followed up the release of *The Firmament* with a strong US West Coast tour. All in all, 2016 saw *Mos Generator* perform over a hundred shows.

Despite the distance between its members, frequent touring has become an essential goal for Mos Generator, and has been rewarding both stateside as well as overseas where the band enjoys an excess of enthusiastic fans and professional respect.



"The days can be long and grueling but you're rewarded with getting to do what you love every night," explains Garrett. "And that instantly reminds you of why you make the effort." "My favorite moments have been at shows abroad where friends, family & familiar faces from being on the road have been out to see us play" adds Booth.

It is really an impressive feat that Mos Generator is able to squeeze in the time to write and release such consistently strong material around their stacked tour schedule. As the principle songwriter for the group, Reed takes full advantage of the fact that he owns his own recording studio and is able to work on new ideas as the creative urge strikes him.

Mos Generator shows no signs of slowing down in 2017. At the time of this writing, the band has over 40 minutes of new material demoed, with plans to double that before piecing together and recording a new full length this summer. They also have plans to put out a vinyl reissue of 2007's *Songs For Future Gods*, a monstrous banger of an album, as well as release a batch of songs Reed wrote in the mid-80s while in the hardcore band *Lies of Liberty*.

In addition to the slew of releases in the works, Mos Generator is already looking at performing at a handful of regional shows around their summer recording sessions, including playing in Seattle on June 9th at the Substation. Alongside talks of yet another European tour surrounding an appearance at Germany's Keep It Low Festival in October, it's clear the band will continue hitting the world hard with their distinctly refined brand of heavy rock and roll. Without a doubt, the future of Mos Generator is looking very busy, and exceptionally bright.

<https://mosgenerator.bandcamp.com/>

VOYCHECK

By Brandy Rettig

Live photo by Basement Productions

It took almost three full years for Seattle's Voycheck, a heavy rocking, noise influenced band, to form. It was around 2011 when bassist Jake Reisenbichler (Patrol) got the urge to play music again. After taking a full five years off from playing or really even listening to music, during which time he got married and had a baby, Jake went running one day. On a whim, he switched off the NPR in his headphones and put on some tunes, "I think it was probably [Drive Like] Jehu" he recalled. It was the spark he needed to remind him how much he loved and missed listening to and playing music. Shortly after that, he bought a Rusty Box pedal, started playing bass again, and put an ad on Craigslist: bandmates wanted.

The ad was quickly answered by guitarist Jimmy Eager (Gravelheaver, Mindless Thugs), who met up and played with Jake. They worked on a few songs by file sharing back and forth, but at that time Jimmy realized he just had too much going on to be able to commit to playing. So Jake went back to Craigslist.

Over the next year, he met with a number of musicians, some who seemed promising, but none who quite fit. Finally, he met up with vocalist Chas Roberts (Sellout Posters, Genital Hospital), and lo and behold, a core unit was formed.



It was about a year after Jimmy had first played with Jake, when his schedule cleared enough to leave him once again searching for a band to play with. In a funny twist of fate, both Jimmy and Jake had each placed ads on Craigslist at the same time. They answered each other's ads, met up again for a second time and, after laughing over the coincidence, decided to give it a go. Voycheck now had a guitar player. They just needed a drummer to complete the lineup. "We had, like two or three songs written when Jeremy came," explained Jimmy. The final addition to Voycheck came in by way of central Illinois, drummer Jeremy Anderson (Goatboy). On Halloween night, 2015, Voycheck played their first show at Seattle's beloved Blue Moon Tavern.

Almost a year and a half later, Voycheck are still going strong. On Saturday, February 25th, after I spent an hour talking to the guys, they got ready to play to the crowd at Tukwila's Lucky Liquor by zipping into their signature blue coveralls. Chas, the consummate showman, seized his spot on the floor in front of the stage, right in the center. As the music started up, Chas' hips began swaying Elvis-style and his hands shook frenetically, evoking Little Richard's piano moves. Voycheck's noisy style puts a modern spin on (and adds a dash of swing over) solid elements of what feels comfortably reminiscent of the mid-90's Chicago post-hardcore sound. At key points when the music feverishly thunders in, Chas kicks the mic stand into the crowd, pulling it back with his foot, skillfully missing the incredibly enthusiastic audience members who eat up the theatrics.



Voycheck currently has four songs on bandcamp at <https://voycheck.bandcamp.com/>, and they're extremely excited about having just wrapped up their first album, #fuckingprofessional, due out May 16th. "We've been working on it pretty much the entire time we've been a band," Chas says. He goes on to explain that it's a concept album that has a lot to do with things like "trying to find home where home isn't...like being lost in a

familiar place," reflecting that it was likely the result of "our environment and a result of the political climate that was going on this past year." The album is "the story of a culture of war." It was recorded by Scot Michael (Dry T-Shirt Contest) at Titan Recording Studio.

Voycheck is a band who works hard to make things happen for themselves. At the time of this interview, they were gearing up to do their first video shoot for "Behemoth," a song off of their forthcoming album. And although Chas has an (incredibly smart and beautiful) baby girl who is just over a year old, small-scale touring for Voycheck is "not off the table" he says. "We could maybe do a Bellingham Friday, Saturday Seattle, Sunday Portland thing." Visit www.voycheck.com or www.facebook.com/voycheck to keep up with latest info on the band.

Upcoming live dates: Record release show May 19th at the Victory Lounge, June 14th at the High Dive, and June 24th at Black Zia Cantina in Burien.

<https://voycheck.bandcamp.com/>

Local Spotlight

By Jake McCune

Rich Hall of 1000KNIVES



Rich Hall is an underground promoting legend. Many of his shows in New York, booked as '1000knives,' were documented on BrooklynVegan.com in the late 2000s. "I started doing shows by helping a friend Tyler King, of Kingsize booking" Hall recalls, "Handing out flyers, working security for his gig and just hanging around him made me think doing the behind the scenes stuff was really interesting. So I was involved in a collective in Long Island, as well as working at CBGB."

After booking hundreds of gigs over two decades, his favorite being the incredible hardcore lineup of UNBROKEN, INDECISION, JESUIT, DAMNATION AD, UNRESTRAINED, and PSYCHIC LIMB in 2011, Hall began to tire. "I didn't want to do shows anymore. I basically booked my bucket list of bands in a few months. I didn't know where it would go from there, [my partner's] freelance job was ending and we just looked at each other and [said] 'Let's go.' ... Seattle was the choice."

It took a year or so, but when '1000knives' started showing up on show posters in town, it was a noteworthy appearance. "I took a few years to really decide if it was for me to do again. It was actually a friend's band who didn't know who [any] promoters were in this town. So I was like 'If you're asking me, I'll just do the show.'"

One show turned into more than a few, and even partnerships with other bookers in town. "There's a lot of promoters who have roots here before me, I didn't want to step on toes. I do shows with Adam Noble Bass (of Ladies Choice) a lot, because we love the same stuff and we get along really well. So that partnership works."

Hall eventually moved further south, putting roots in Tacoma. "There was a Narrows show at Real Art and we were down there early and checked it out. We both agreed it was like Seattle 20 years ago and was the main reason I wanted to move there and same when she did."

Now, Hall helps out at Real Art, an all-ages venue in Tacoma where some of the best local hardcore shows have been happening over the past year. "Great venue all around great volunteer staff, great stage, with a smaller stage option coming. Great pro sound system. And, of course, it's all-ages...they're my friends and I believe in their space. Also, being down the block from my house doesn't hurt either."

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