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ISSUE#18



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Letter From the Founder:

Hey everyone! Thanks for picking up issue 18 of the Seattle Passive Aggressive. We are heading in to our 6th year now, and that is fucking crazy. This year we had a blast working hard on the Northwest Terror Fest program, and we are all excited about next year too. Coming up on Halloween, we've got a great bill lined up for you, with two of the bands featured here, and we will have a table at this year's Short Run Comics and Arts Festival November 4th. We will have everything available to buy from our webstore, as well as copies of every past issue up for grabs. You can get all the info for both of those events on the back page of this issue.

I'm pretty excited by this issue, three really great bands to tell you all about, and a write up on a local drummer turned drum maker too. As always, thanks so much to the team of writers for all their hard work and dedication to the zine, and special thanks to Matt Koroulis for all the photos. He's inadvertently assumed the role of unofficial zine photographer, and we couldn't be happier to have him let us share his work with all of you. Thanks Matt.

Finally, thanks to all of you who have picked up this issue, or any issue, of our zine. I can't thank you enough, this wouldn't exist without you.

Sincerely,

James Ballinger



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

Distribution:
seattlepadistro@gmail.com

Staff Writers:
Brian Kim, Jeffery McNulty,
Brandy Rettig, Jake McCune,
Dustin Carroll, Marisa Kaye
Janke, Matt Scherer

Web Management:
Ryan Adams
mradamsemail@gmail.com

Cover Photo:
Matt Koroulis

Logo designed by:
Andrew Crawshaw
broken_press@yahoo.com

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FUCKED AND BOUND

By Brandy Rettig

Photo by Matt Koroulis

The goal with Fucked & Bound, according to the band's guitarist, Brian McClelland (He Whose Ox is Gored, The Great Goddamn), is to "whip up an absolute shit storm in sixty seconds or less." With a rhythm section of Curtis Parker (Witch Ripper) on bass, Matt Chandler (Repudiate, Cascabel) on drums and a powerful banshee of a frontwoman, Lisa Mungo (He Whose Ox is Gored) on vocals, any listener would agree: Mission. Fucking. Accomplished.

Formed in 2015, every member of Fucked & Bound is and has been involved in other projects, however, Brian explained that "there were always riffs that didn't fit with other bands, but were too fun to just throw away." Smartly, they never shit-canned those riffs. Instead, they squirreled them away for the future. Bit by bit those riffs added up and Brian says, "There was a point where we realized these songs were going to be their own thing." Once the songwriting began in earnest, they also realized "that we could use that process as a practice to hone vocal development, song structure, hooks, or whatever." Those saved tracks were dusted off and polished up for use in an entirely new project that "allow[ed] for a different kind of intensity."

'Intense' is a rather modest descriptor for that new project. I mean, come on, just the name Fucked & Bound grabs your attention faster than sticking a paper clip into an electrical outlet does.



That was no mistake on the band's part. Brian explained matter-of-factly, "We knew this band was going to be more off the grid, so we wanted to get gross with it. With a name like Fucked & Bound, you can get as gross as you want. You already know what you're getting."

And what Fucked & Bound fans do get in a live show is collectively one of the most energetic, audience inclusive, punk rock/thrash heart pumping experiences provided by any band in Seattle today.

A good portion of that is due to frontwoman and vocalist, Lisa Mungo. Those who know Lisa from He Whose Ox Is Gored are used to seeing her physically surrounded by a synthesizer and keyboard setup, thrashing around in an area strictly defined by equipment. But in Fucked & Bound, she's unrestrained—an escaped tiger, thrusting herself into the audience, hurdling herself to the floor, clawing at every square inch of space, unapologetically claiming it as her own. "I had all this room to work with that normally would be unavailable to me in OX," she says. The moment she "realized the potential for my expressions by the manner in which I was connecting with my audience" happened when they played a Dillinger Escape Plan after party. "Everything that night just came together."

Fucked & Bound played their first live show at the Black Lodge in August of 2016. It was a release for the *Live at Black Lodge* 7-inch, a plexiglass lathecut (with a digital download code). The lathecuts "are like the perfect lo-fi sound" Brian says. "I wanted to do that as a way to combine the artwork with the actual record too, like a DIY picture disc. They're great also since you can do smaller runs with quicker turnaround time." They did two pressings of it and both are completely sold out. If you shit the bed and missed your chance to grab one, you can still hear the tracks over on Bandcamp.

On the recording front, Fucked & Bound have a full-length entitled *SUFFRAGE*, which will be out on vinyl on the Rhode Island hardcore label Atomic Action! Records sometime next year. The band is also toying with the idea of putting out another 7-inch before the full length is released. Luckily you don't have wait for either of these releases to hear this band because they've got a couple of killer shows coming up. If you're down in our sister city to the south, Portland, they'll be shredding at Blackwater on October 21 with WORWS and Maximum Mad. Then they'll be back in Seattle for the Seattle Passive Aggressive's Halloween show (10/31) at the Victory Lounge with Old Iron and PissWand. Finally, on December 5, you can catch them with UNSANE and Plaque Marks at the Highline (tickets on sale now).

For up to date information on Fucked & Bound, check out the Void Assault Records Facebook page at www.facebook.com/voidassaultrecords, or, just go hang out at the corner of Eastlake Ave. E. and Republican St. after 10:00 p.m., odds are you'll run into one of them.

<https://voidassaultrecords.bandcamp.com/releases>

PISSWAND

By Brian Kim

Photo by Matt Koroulis

Sometimes, the fresh and idealized vision of a band is realized seemingly effortlessly, with an undefinable raw energy. Seattle power trio PissWand exude this potent aura, cohesively welding together influences of post-punk, post-hardcore, and metal. They wield this destructive force like a barbarian bludgeoning with a wizard's staff; effective yet perhaps without full realization of the potential energy in their hands. PissWand instinctually smash together dense sludge metal riffs with intense, hard hitting punk viscera, creating a distinct brand of engaging and progressive heavy punk.

Comprised of vocalist and guitarist Adam Jones, bassist Brock Bledsoe, and drummer Geno Grissom, PissWand's brazen style of sludge punk is captured phenomenally on their self-titled debut EP. Recorded and mixed by the renowned Robert Cheek at Electric Wall Studios and mastered by Black Bickel at Dynamic Sound Service, PissWand's powerful debut wastes no time on frivolous soundscapes or self-indulgent soloing. Instead, these four tracks clocking in at just over twelve minutes go straight for the jugular, delivering a nonstop barrage of fierce riffage peppered with desperate and disgruntled vocals and disheveled by immense doom influenced heaviness.

From the first dingy, unabashedly discordant riff of opening track "Panic Mode", it's clear that PissWand has no intention of beating around the bush. They intend to beat right through it, with ferocity, honesty, and a hint of malice. The band relents halfway through the song, just enough for the listener to catch their breath, or perhaps for the band to catch their own, before leaping headlong into a simultaneously soaring and crushing breakdown that invokes anthemic headbanging on a deep, primal level.

PissWand continue their wanton rampage of metal infused punk with reckless abandon through the fast burning banger "Transfix/Depress", a cacophonous sprint through skull-splitting riffs towards a mosh-inducing power-outro. The band quickly dismantles into the gritty bass and drums intro of "Sprawl", which transforms into some very 90s noise-rock inspired sludgery before diving off the deep end into an epic doomy conclusion. "Hands Below", the final track brings the riffs back to a razor sharp edge with a tinge of southern influenced smokiness. The EP ends like many greats, leaving the listener wanting more.

The concentrated dynamics fearlessly displayed on PissWand's debut EP are the transmuted result of the individual members' distinct influences, an artistic tradeoff towards a communal goal. "We each come from different places musically," explains Jones on their diverse backgrounds. Bledsoe has a history of punk and post-hardcore bands, Grissom's hard hitting drums drove his rock and roll tastes towards heavier influences, and Adam draws from the wide spectrum of metal and it's many sub genres. The band works together to build upon riffs and rhythms, crafting something cohesive between the three members. "We're definitely a band of checks and balances. If I have a riff that sounds too death metal or whatever, Brock will be the first to let me know," Jones states. "And vice versa if he brings in a Nirvana tribute song. We try to have a good mix of everyone's style present in each song."

PissWand has its origins back in 2015, when Jones moved to Seattle from Indiana. It wasn't until after arriving in the Emerald City that Adam discovered that Bledsoe, who was from the same little town and had admired Adam's previous band back in Indiana, had also moved westward to Seattle. The two jammed



for several months before finding fresh NYC transplant Grissom via the classic musician matchmaker, Craigslist. "The very first reply to my Craigslist post for a band was, 'Don't move here. The music scene fucking sucks'," states Grissom. "Not very passive aggressive." Having been building a buzzing reputation locally for their no-holds-barred musical stylings and impressive live show, PissWand utilized the release of their explosive debut EP to spread their harsh sonic onslaught, embarking on a fourteen day tour of the US West Coast. Through the hardening crucible of tour, PissWand found a receptive and welcoming public throughout their eclectic audiences. "It's always exciting to play new areas and find thriving DIY music scenes and communities," adds Bledsoe.

Currently, PissWand is hard at work preparing a new full length record to unleash upon the masses. Writing fresh jams, recording demos, tweaking and revising, ultimately distilling what will assuredly be a potent cocktail of their varied and fortified experience. Plans for continued touring also await in the near future.

PissWand's debut self-titled EP is available now for digital download on Bandcamp. For further exposure, catch their explosive live performance on October 31st for the Good To Die Records/Seattle Passive Aggressive annual Halloween show at the Victory Lounge along with the crushing Old Iron and volatile Fucked & Bound.

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

SASHAY

By Jeffery McNulty
Photo by Matt Koroulis

Sashay is Seattle's answer to all the great Queercore bands that came before them; not as pop punk as Pansy Division, or as floor-punching as Limp Wrist, but leaning more towards the hardcore of Closet Burner or Black Flag. As guitar player Mike explains, "I think a big part of it was taking the most hardcore bro things... like how can I turn *Nine Patriotic Hymns for Children*, my favorite album... and also be influenced by Megadeth, but make it as gay as possible? Chris and I talked about this a lot: how can we make a hardcore band and make it really feminine and break stereotypes of what it means to be Queer. Even more so than what Queercore punks have been doing..."

A huge part of that was hiring the right singer, Vincent tells us, "I met Mikey originally at an Ex-Girlfriends show and he was super drunk and I was there with my friend and he approached me and I was like, 'Who the fuck is this guy?' And two days later he showed up at my work! He had gotten a job there and I was like, 'Oh my god there he is!'"



Mike would pester him with questions about punk music, and asking him if he had ever been in a band, "I'm like, 'Do you know what this band sounds like?' And he's says, 'Never heard of it!' Every band I said he was like, 'I don't know what the fuck you are talking about.' Finally I asked him 'Do you want to be in a band?' And he's like 'Get the fuck away from me!'" Although Vincent felt that he and Mike were into totally different musical genres he eventually met them to check out a band, "We ended up getting a bunch of Limeritas and getting really drunk and me sitting down with a notepad just writing shit down and we would laugh so hard!"

"The first practice Vincent came to we wrote like four songs and we were laughing hysterically," remembers Mike, "then it was like, shit, we just started a band!" Vincent had never sang in a band before says Chris fondly, "I think it was a huge advantage for us to have a pet project and here's this bad-ass performer, super sassy and he didn't know any of this music so Mikey and I would send him home with little homework assignments like, 'Go listen to Slayer and Minor Threat!' These are the records you need to think about. So we got to help shape and decide what his punk influences would be as far as being in a hardcore band. That has nothing to do with how he functions as a performer because that's a whole other thing. It was really fun for me."

And having seasoned pros backing him up certainly helped Vince's confidence, "I think that we had an instant connection and we loved each other a lot and having that security put me at ease. Being around these guys made it much easier to get in front of bunch of people and scream my lungs out. It's just so much fucking fun!"



Kerry chimes in, "The first time I ever saw Sashay play, I thought Vinnie reminded me of a cross between Josh Ploeg and Urkel haha, it just blew my mind! I was like, this band is gonna do shit."

After Vincent worked out so well it took them a while to hire a bassist, says Chris, "We eventually landed on our friend Connor from Broken Nobles and Holy Ghost Revival. He played with us for a little over a year... and then we booked a tour alongside Blood Drugs and Kerry was filling on bass for them. Connor decided to go back to school and couldn't do the tour so we were like, shit Kerry is already gonna be on tour so maybe he can fill in for us too?"

They knew Kerry's reputation as a musician and thought he would be a great fill in, says Mike, "What was funny about having Kerry on tour was he was our fill in but he was in Blood Drugs. He spent the whole tour hanging out with us and not them. After we got back to Seattle we kept saying to ourselves we are going to find a queer person or, literally anyone except a straight man, but Kerry, he's so cool! What really matters is that we make really great music together!"



One time Kerry even asked them if they were uncomfortable with him being straight and in the band, Mikey answered "Well you did a lot of drugs and I know what happens when you get fucked up so... let's not worry about it." (Before this interview the author watched as Mike gave Kerry a shirt that read boldly, "I think this guy is gay!" with an arrow pointing left. "It works because you are always on stage right!" and Kerry answered, "This is my tour shirt!")

Chris chimes in with, "It might be important to note that when we started Sashay we were very decidedly against being a political queer band. All of my favorite Queercore bands are ultra political and I love them for that but we were just like, how should we talk about it? We were not going to talk about the gay struggle."



Instead their stellar first EP *Kate Moss Un-Break My Heart* includes song titles like "66 Dicks", "Gaysted" and "America's Next Top Bottom". Sashay are taking off for a two week tour down the west coast in early October in support of their "Selfie Split" 7-inch which includes two songs from the EP and two off their forthcoming full length, both of which were masterfully recorded by Aaron Schroeder. The newest was tracked at Hall of Justice and took just 3 days. On the last day Vincent was tracking most of his vocals when his right arm froze! "He was screaming so hard that he couldn't move his right hand!" remembers Chris. Vincent adds "I was trying to pick up a glass and I couldn't!" Mikey jumps in, "And he was on the phone with a friend who was a doctor asking, am I having a stroke? And then he'd be like, 'I can do one more' and go back into the booth, sing a song and then try to deal with his paralyzed right arm. It was the most rock star I've ever seen! ...And then he went to the ER." (Vincent is fine by the way!)

Watch for that new record on Bandcamp and definitely go see them live! Sashay is without a doubt one of the best punk bands in the Northwest; their irreverent lyrics and brutal hardcore always make for an amazing show.

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

Local Spotlight

By Matt Scherer

Photo by Brandon Sawaya

Trent McIntyre of McIntyre Drums



Trent McIntyre is one busy dude. The prolific drummer who shares time between bands Grenades, X Suns and Old Iron is also a full-time dad. Not only that, in 2015 Trent started his own business, McIntyre Drum Co. in his backyard workshop making snare drums. "I've been very interested in building my own drums for years, and finally just decided to make it happen," he explains. To make it happen, Trent took a huge leap and decided to quit his day job in 2016 to focus both on his burgeoning business and also being a full-time father. "What really drove me to just go for it was my desire to free myself from the sorts of jobs that make me feel like a wage slave. I couldn't stand that crushing feeling that I'm wasting my life for a tiny paycheck anymore. If I'm gonna be poor, I'm gonna be poor doing something I actually give a shit about, that I can be proud of, and that is somehow connected to the things in life I love the most."

Trent has been a drum fiend for nearly his whole life, getting his first drum kit in 1997 at the age of 11 and learning how to play from his multi-instrumentalist father. "My Dad taught me some basic rhythms, and eventually taught me 'In-A-Gadda-Da-Vida' by Iron Butterfly" he says. Not long after that McIntyre found himself joining his first band in 2004. He then moved to Seattle right out of high school in 2005 in order to be closer to Seattle's exploding local music scene. "Seattle was way different than anywhere I had lived prior, and opened my eyes a lot. I quickly fell in love with the music scene and all the people involved in it, and just tried to be in as many bands as possible, play as much music as possible, while learning how to book shows and just be a better musician."

Trent believes that Seattle's close-knit scene has helped him build McIntyre Drum Co. into what it is today. "I was and am continuously inspired by people within the music scene here, and have been overwhelmed with the support and encouragement from everyone I know and have met since I started making drums." He says. It's the support of his wife Kelsey that has allowed him to focus on building his home business, with all profits he makes going into developing his business even more.

His goal for McIntyre Drum Co. is to continue to grow while taking care of his family. Eventually he'd even like to move to doing full drum kits. But at the end of the day, it's really all about having the self-sufficiency to walk away from the 9-to-5 job. "I do think there's a general spirit/desire among the people within this scene to free themselves from normal soul-sucking jobs," Trent muses. "I think when people realize they hate their jobs, and have a strong enough desire to figure out a way to make money without submitting to the accepted normal system, they just find a way. Or they find a job that doesn't feel like a complete waste of life. Everyone wants the same things, and I think everyone within the scene wants to help each other and other humans achieve a greater standard of living."

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