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SIXTH ANNIVERSARY ISSUE

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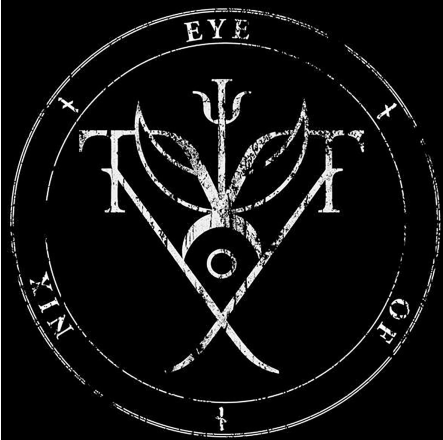
ISSUE#19



NO LEASH, NO MASTER



MATRIARCH



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Letter From the Founder:

Hey Everyone,

Thanks for picking up issue 19, and what is our sixth anniversary issue. It's coming out a little later than I wanted, but hey, shit happens. I'm extremely happy with this issue, so many great bands and people crammed in one little issue. As always, thanks so much to my incredible team of writers, Matt Koroulis for the cover photo, and Pam Sternin coming back out of PA retirement for one last hurrah. I'd also like to thank our two sponsors this issue, Sonic Boom in Ballard, and Smooth Sailing/Into the Storm for choosing to advertise with us. It's much appreciated. Lastly, I'd like to thank all of my friends and the Seattle music community for all your support and help over the last few months. Our next major project is the program for Northwest Terror Fest, so this will be our last issue until after that festival, but we will still be posting on our webpage and all of our social media pages. If you don't already, give us a like or a follow and if you're interested not helping us out in anyway, please email me at [theseattlepa@gmail.com](mailto:theseattlepa@gmail.com). Thanks again for picking up an issue, and thanks for 6 great years Seattle.

Sincerely,

James Ballinger



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

James Ballinger

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

Distribution:

[seattlepadistro@gmail.com](mailto:seattlepadistro@gmail.com)

Staff Writers:

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

Special Guest Writer:

Pam Sternin

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?

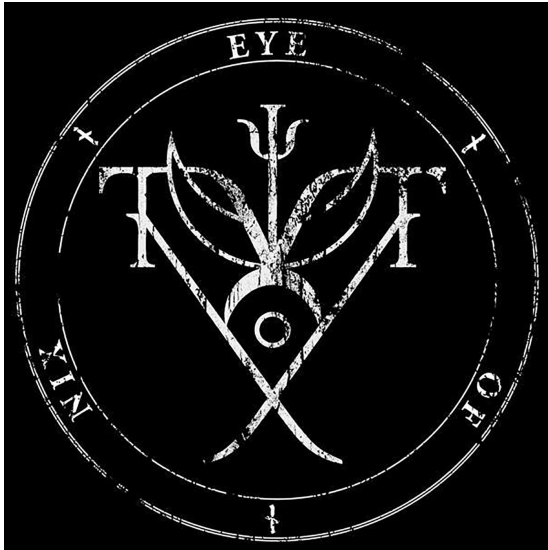
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By Jeffery McNulty  
Promo photo by Seer Productions  
Live photo by Wade Risteen

Eye of Nix is a multifaceted heavy gothic-tinged doom band formed in 2012. They put out a four song demo in 2013 and followed that up with their first full length *Moros*, released in 2015 via Eugene-based imprint Belief Mower (Muscle And Marrow, Hungers). The album was recorded by adept Seattle-based engineer Brandon Fitzsimons (Bell Witch, Anhedonist) at Airport Grocery in Georgetown, Seattle. Their sophomore release *Black Somnia*, produced by

"legendary sound sage" Billy Anderson (Neurosis, Om, Pallbearer) at The Hallowed Halls in Portland, Oregon, was released in December of 2017. It is available via Bandcamp and on vinyl from Scry Recordings.

Eye of Nix went through some lineup changes in 2017, with two of their founding members leaving the band at separate times and for different reasons. Last year a Facebook post caught the eye of Hissing bass player Zach Wise who was well acquainted with their sound since their bands had played shows together around town. Joy sat down with him at his house and taught him all the bass parts in a day. They practiced as that line up for about a year until drummer Gerald left the band. Says singer guitarist Joy Von Spain, "We tried a couple of other folks and either it just wasn't the right fit or sometimes they were just way too busy."

Luke LaPlante of Spacebag was interested in the job but didn't pursue it actively until he ran into Joy at lunch near their workplaces explains Luke, "We were at a Thai restaurant and I was like 'Can I be in you band? I'm here! I want to be in a Zeni Geva meets Siouxsie and the Banshees band!'...and they kept me!"

His description is not far off, Eye of Nix's sound is like a cauldron recipe; equal parts Dark Wave, Noise Rock, Black Metal and Post Rock seep into each song on their most recent album *Black Somnia*. The first cut, "Wound and Scar" indeed has a gothy Zeni Geva feel. We were able to catch their first show back in action at the Highline in February. Watching the new line-up is interesting as the rhythm section leans into a more disconnected sound. Each song seethes, whether at a fast or slow pulse, always with the undercurrent of Masaaki Masao's brilliant sound design of noisescapes. Verbed out vocals trade out between controlled singing and completely unhinged screaming. There is a LOT going on and it is very well orchestrated.





Which is not exactly what one would expect from a project that was originally created out of a disparate group of people whom Joy brought together, ostensibly to play a festival she was booking. "It was an idea to put together people who had different musical backgrounds and see what would happen if we try to make band," explains Joy. So she gathered people who she thought would make an interesting sound when they played together. She asked guitarist

Nicholas Martinez, bass player Gerald Hansen and drummer Justin Straw (the original rhythm section) and then brought Masaaki onboard to make sounds... and they hadn't even met each other yet.

"I think it worked out really great," says Nicholas, "This incarnation and that incarnation, it's a really a great combination of personalities. The band sounds the way does because it's got some weird fucking people in it. It shouldn't work on paper but it does."

"But musically I feel like this group right here is going really great!" chimes in Joy. They are well on their way to writing a new record and everyone is enjoying the interplay between members. Luke, well known as perhaps the only grind keyboardist in existence, has a dynamic and eclectic drumming style. The new songs seem to be leaning away from what little traditional rock format they had in the past. Joy continues, "I feel that we're just kind of going into more you know asymmetrical places and stuff that's a little more fluid. We are able to do more weird directions for whatever reasons it's going in that direction naturally, so it's really fun."





"I'm trying to make up for not having a double bass pedal," quips Luke, "I'm usually in two-pieces so I'm all about the arrangements and trying out different arrangement styles from all these other bands that have always impressed me. The best bands that aren't over the top tech are really good at laying shit on top of each other." In other

words, they are well orchestrated. Neurosis' *Souls at Zero* is an excellent example of this.

Nick agrees, "Another thing is giving things space. Some bands forget to let things breathe. I've been accused of being a very lazy guitar player. And I take that as a compliment. There are a lot of shredders out there that can do things that I can't do, but I think I let things breathe in a way that's unique to myself. That breath makes things bigger and to me way more interesting. What I like about bands like Neurosis and Swans is that they sound so big and they take their time to develop and figure it out. You don't need to be in a hurry. You know, it's nice to make and listen to that type of music."

"As a bass player I've always liked bands that leave you room to hear what the bass is doing," adds Zach. "Instead of everybody at once, things comes and go."

Eye of Nix are also leaving themselves room to focus on finishing writing this new record, intentionally playing only a few shows this year, primarily festivals. The next chance we will have to see them is at Northwest Terror Fest (May 31-June 2) where they are the very first band on the very first day. They are also slated to play Thirst for Light Fest (Jun 21 - Jun 25) which is an outdoor three stage festival in the woods of Pel El, Washington. Eye of Nix's eclectic sound pairs well with almost any other band in the Northwest underground music scene and the lineups for both fests look amazing this year so they are definitely recommended.

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



By Dustin Carroll  
Photo by Malcom Griffes

Seattle's metal scene was caught off guard when one of our most celebrated heavy acts, Brain Scraper, came to an abrupt end without notice. No farewell show, just a "so long and thanks for the memories" post on social media.

Fortunately, many of the members were not yet done creating music, and other, newer projects have started to surface from the wake of Brain Scraper's demise.

"We started writing music for this project the day after Brain Scraper broke up" remembers guitarist Sam Bovington. "This is the first band I've been in where I'm the only guitarist, and that freedom to play anything I want is a really interesting experience." The group was birthed as a trio, with Sam handling vocal guitars as well as sole guitar, alongside bassist Daniel Creim and Brain Scraper's drummer. "We really wanted to push ourselves outside our usual song structure," voices Creim, "The first stuff we wrote sounded way more like Brain Scraper, but after we added Justin and Tom to the lineup everything became more forward thinking. It's hard not to sound like a million other bands but we really try to bring something different." The initial lineup had written a full records worth of material, as well as rehearsed a full live set and were just about ready to start gigging, and then suddenly hit pause and had a change in drummers, adding Transient's Justin Rodda behind the kit. After teaching him most of the previously written album, they opted to just toss the entire thing and start from scratch after writing one newer song with Justin handling drum duties. "It's been a project that has progressed very quickly and without any hang-ups really. We're all on the same page and writing exactly the kind of music we want to be writing." Rodder recites, "It's kind of a benchmark to play as hard and as fast as you can while still creating quality songs." Shortly after, Sam stepped back from doing vocals to focus fully on writing more difficult guitar parts, and Tom Gannon joined the group on vocals. The quartets official debut record, aptly titled "Stress", measures 12 songs long and clocks in at as many minutes. Yet, despite the shorter runtime, the album feels full. The band doesn't sacrifice quality riffs, but rather just plays a lot of them really, fucking, fast. The quartet takes elements of traditional grind and old school death metal and blends them in a unique way. The bass and guitar tones are thick but clear, cutting through the wall of blastbeats and really showing off their technical prowess without ever overdoing it. Recorded by Jeffrey McNulty at Killroom Studios and mastered by Greg Wilkinson at Earhammer Studios, both men have done a fantastic job with the production here. The record sounds raw but doesn't lack clarity and has a very balanced mix of everything.

I asked Tom about the lyrical content, and was elated to find solid substance behind the anger. "Feelings of destitute and struggle, relative to where we are technologically. A lot of human things are being replaced in a void of technology. The mental health aspect of the future



we're driving towards with devices and humanity turning into a tech-dependent monster, it's a scary reality. Lots of feelings of internal struggle, stressors, being incomplete. Why do we have a tech boom with the most money ever seen but we have one of the biggest homeless issues in the country? But I'm trying to convey that more in story-telling form rather just shouting random uncomfortable facts. There's nothing Satanic or evil, we're definitely not going down that path, it's more built around current social issues and stigmas. Dystopia's "Human=Garbage" was a perfect example of that to me. That album struck feelings in me I've never felt before. It was just raw, utter emotion and it forced the listener to reflect on why it caused that uneasiness." The album will be released exclusively on tape at the Black Lodge on April 14th alongside Theories, Spacebag, and Portland's Burials. "We'd like to eventually do a West Coast tour, but we've really been focusing all our energy into getting the tape out so we can prove that we're a real band. We've already started writing music for a split release in the future. We've been trying to incorporate different time signatures and dynamics into what we're doing with newer songs. Being in this band is making us all much better musicians, and I'm excited to keep moving forward with it. The songwriting process is very collaborative. Dan will come up with a bass riff we'll write off of, or Justin will come up with a cool drum progression and we'll riff off of that. We gel well when writing and pretty much any time we focus on writing something, it happens." Beyond the album release, the band have shows booked alongside Toecutter, Lb.!, and Florida Man in April. Sam and Justin also continue to play in Endorphins Lost, who have a forthcoming split and LP, as well as shows with Ghoul and Brainoil on the horizon. Justin drums for Transient as well, they'll be performing at this year's 71 Grind festival in Colorado, and will be touring Europe in the fall.

<https://impulsenoise.bandcamp.com/releases>  
<https://www.facebook.com/impulsenoisegrind/>



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**MTRIARCH**

By Pam Sternin

Photo by Chrissy VonNyvenheim

"It was a rainy, cold ass day, the fact that we both decided to walk that day and ran into each other on the street...I don't believe in a lot of superstitions or anything but it's just a little too fucking weird!", Malia Alexander, drummer of Matriarch said of crossing paths with Rachel LeBlanc, future singer of Matriarch, "By the time Rachel and I ran into each other, I had almost given up hope that anyone would want to sing for our band."

Because at this point in time Alexander, Casey Nolan (Bass) and Marietta Crockett (Guitar) had been without their original singer for about three months. "I was really motivated to join some sort of punk band, which was something I had been thinking about for the prior two years since I quit my last band, WAMU", says LeBlanc, "I really wanted that outlet of yelling, being a frontwoman. It crossed my mind very strongly earlier in the day that I was going to send a message to Malia saying, "Hey, you're really plugged into that world, do you know anybody who's looking for a singer...". But, I just started a solo project and was trying to get away from doing too much shit and thought the better of it. Sooo, I'm walking home one day and I hear someone say my name, I look up and its Malia." Alexander added to LeBlanc's tale, "I remember your words distinctly cause I texted it to everyone right afterwards: "Man, ever since this election and all this shits been going on, I just really have this strong desire to stand in front of a band and scream angrily into a microphone." And yeah, I'm sure my whole body image and face changed in response to what you said to me!" LeBlanc continues, "Malia said, "Did you know that my band,

Matriarch is looking for a singer?" It was a crazy moment of serendipity."

Matriarch is a hardcore/metal enthusiasts dream team. Crockett's riffs are shreddy as hell and meaty as fuck (personally, one of my favorite guitarists in town) with that "Get the fuck out of my way" heavy, classic Marshall tone.



With Nolan's punching, hardcore basslines, Alexander's heavy, confrontational drumming and LeBlanc's almost spoken word shouting commanding your attention, this band is going to be changing a few things around here by just purely being themselves. "I never wanted to be in another political band." Nolan says, "I wanted to be in a majority female identifying band and just play music and not have it matter. But then it got to a point where it became impossible because no matter what, it's going to be political." "I've played in other all female bands and



had that conversation about "I don't want to be a political band." Alexander adds, "And my response was always "We are". Just by being a band, we don't have to write about politics, but just doing this, to me, is a political act." "This band takes their hard-hitting, zero tolerance attitude to the stage as well as social media. "This is the first band I've been in that does sponsored posts on Facebook." Nolan says, "Not like, "Hey! We got a show tonight!" but like the band Decapitated and the rape case they were involved in that was dismissed, we paid for a sponsored post for about two weeks. It was amazing seeing the stats of the sponsored post, you got to see how many people who clicked on it and read it. Because it was targeted towards metal, hardcore and punk, 70% of the people who saw it were dudes in between the ages of 18-27 that had to CONSISTENTLY see that in their feed. And, whether or not they agreed or disagreed, they fucking read it." Alexander followed solidly, "It was rape culture in action in our community. There is no clearer example of how every level of society is still entrenched in this shit, even our tiny little punk scene."

"I just feel lucky that we were all in the same place at the same time", Crockett muses. Alexander sums it up nicely, "I think we're all so thoughtful about what are we putting out into the world, what are we putting out into the community, what's the language we're using to talk about things, what's the way we're promoting it, who do we want to connect with, what venues are we willing to play and not willing to play? We don't make a single decision as a band without intention. These things add up."

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

# Local Spotlight

By Brian Kim

Photo by Neil Lim Sang

## Kevin Diers, Ian Reas and Ryan Schutte of KISW's Metal Shop



Local radio station KISW's Metal Shop has been a prominent force in Seattle's heavy music scene since its inception in the 1980's. Today, it's one of the longest running live metal radio shows in the world. Averaging over 50,000 listeners each night, DJ's Kevin Diers and Ian Reas have spent eight years broadcasting a wide spectrum of metal, ranging from international favorites to local up and comers.

"One of my favorite parts of Metal Shop is that we are given 100% control of the playlist," explains Diers. "People assume that our bosses or the company that we work for is in charge of making our playlist - it's quite the opposite." With help from background/infrastructure man Ryan "The Beard" Shutte, Metal Shop curates a weekly playlist with the goal of accurately representing the metal scene of the Northwest and to expose bands that would otherwise be looked over. "My goal is most definitely to help focus our strange broadcast strength on supporting legitimate local artists, bookers, venues, and anyone who's put their heart and life on the line to help further this weird little club that is heavy metal, hardcore, punk, etc," states Reas. "The numbers are there. The genuine love for this music and life exists. It should be allowed to take a step up and out into a bigger set of exposure."

Weaving together interesting stories and interviews with people from all different aspects of the global metal community with a solid weekly playlist of new music, mixed with a strong sense of connectivity and community, puts Metal Shop in a special little niche. There's no denying Metal Shop has and continues to be a positive force in the lives of thousands, whether matching someone up with the love of their life via tickets to Slayer, or giving a young fan their very first live metal experience. "We get calls all the time from people that are working a bummer of a job or have just lost a loved one or are going through a rough patch," Shutte explains. "It blows me away how much impact that little 10-15 second interaction on the phone and hearing a song they like on the radio can have on someone's life."

Listen to Metal Shop on 99.9 FM Saturday nights between 10pm and 2am, as well as Kevin Diers' other KISW show Loud and Local Sunday nights between 10pm and 12am.

*Read the full interview on our website at:  
<http://theseattlepa.com/kevin-ian-and-ryan-from-kisws-metal-shop/>*





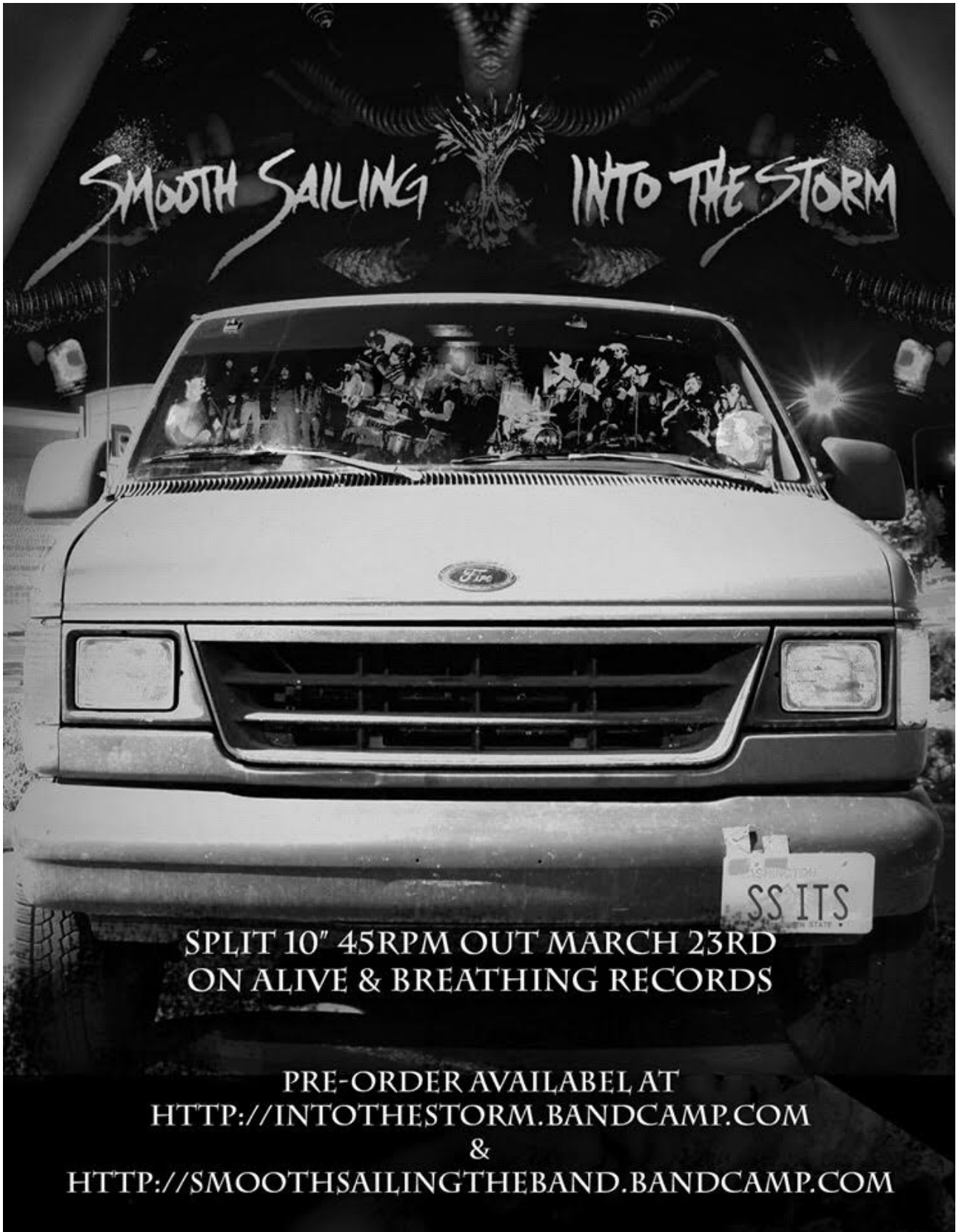
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