



MAXIMUM ROCKNROLL REVIEWS #499

DECEMBER 2024

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MAXIMUM ROCKNROLL

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This issue contains 136 reviews, contributed by:

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Seth McBurney	Noel Gardner
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THE COUNTERFORCE

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ZEALOT – 2024 cassette

Violent and fiery two-track tape from this Houston, TX mayhem power trio, providing a dosage of blackened crust and metallic punk. Demonic forms are exalted and the lyricism is great in both songs regarding the doom we are all in (and that which is to come). Great dragging sludge cadences with gracefully executed string sections. Recommended.



Reviewer: Gonza Perez
Label: self-released

НЕКРОЈАГОТКИ – Мајчице Вештице LP

Deluxe vinyl issue with screenprinted cover of a DIY boombox recording from 1992. Why this dogshit recording is being lovingly reissued is beyond me, but someone is about to end up with a full box in their garage. There are ten tracks here, recorded by two Macedonian friends, that draw from and/or parody early grindcore, glam metal, hard rock, and worst of all, funk. The vocals move from hair metal wailing to raw and reverbed growling, while the guitar and drums never move beyond beginner level. Nearly every song starts with an overlong found TV recording, which gets old in the middle of the first one. The members may have fond memories and do sound like they are having fun, but fellas, this shit sucks.



Reviewer: Nick Odorizzi
Label: ОПАЧИНА

34 TROLLEY – Relaxation 12"

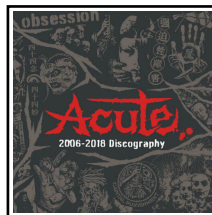
34 TROLLEY is the new solo(-ish) project from Jarrett Dougherty, the drummer of SCREAMING FEMALES until their recent demise, which I am only bringing up here because the hype label on this 12" name-drops Dougherty's former band rather prominently. I never really got the appeal of SCREAMING FEMALES, and for anyone who feels similarly, it's a connection that could likely serve as a deterrent rather than an enticement. These four songs, however, are absolutely my kind of shit—loose-limbed mutant funk, *Downtown 81* done 2024-style, riding the 99 Records express train direct from LIQUID LIQUID to ESG. Möbius loop bass lines and dead-stare disco drums carve out some extended, rump-shaking minimalist grooves, punctuated by quick slashes of Andy Gill-esque guitar and Brittany Luna's sparse, sung/chanted vocals that mirror 34 TROLLEY's guiding musical principles of economy and repetition with lyrics pared down to only the most direct calls to action. There's some subtle, slinky vibraphone texture, there's brief blasts of sax and trombone and trumpet, but the rhythm rules everything, from the caustically danceable and defiant "Go Ahead" (a pseudo answer song to BUSH TETRAS' "Too Many Creeps"), to the percolating, nearly eight-minute roundabout of "Relaxation." Instant hit.



Reviewer: Erika Elizabeth
Label: Feel the Four

ACUTE – 2006–2018 Discography CD

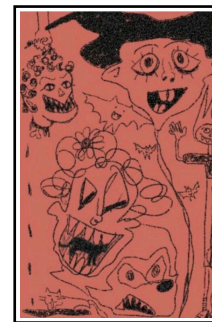
ACUTE is not one of the Japanese bands that is totally blown-out-sounding. Think tight, more in the vein of BASTARD or LIP CREAM, mixed with DROPDEAD and Japanese melodies. However you want to describe it, I'm lucky I wasn't listening in my car or I would have had a bunch of speeding tickets. Black Konflikt does it yet again and gives us a fantastic discography CD.



Reviewer: Bill Chamberlain
Label: Black Konflikt

AMOR, MUERTE Y LEONORA – Amor, Muerte Y Leonora cassette

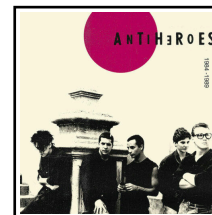
A cassette collection of the first two EPs recorded by this Spanish egg-punk band. I am unsure if there was a physical release of them independent of this collection, but seeing as how each is a mere two songs long and the artwork is almost indistinguishable from one cover to the other, I am glad that Knuckles on Stun has done us the service of putting both EPs on one cassette. Poppy, bouncy egg-punk, quite possibly the poppiest of this style I have yet to encounter. I know a lot of people seem to be a bit over the egg-punk phenomenon, but if new projects are popping up and releasing wildly catchy bops like the four tracks contained on this cassette, I will personally never tire of it. Knuckles on Stun limits all their releases to 25 cassettes, so act now or forever miss out on a physical copy of these four killer, scrambled tracks.



Reviewer: Biff Bifaro
Label: Knuckles on Stun

ANTIHEROES – Presentes Urbanizados / Algo Nos Sucede 7"

In the mid-'80s, a five-piece band from Argentina scraped together their meager resources and recorded a two-song cassette. The cassette was a success and helped ANTIHEROES gather some momentum, but the recording became quickly lost in time. Fortunately, Munster records and Twistin' Bones have gotten together to issue a 7" containing the two original songs recorded by ANTIHEROES. Danceable post-punk with a raw edge; bass-and-drums-driven macabre. Occasionally, synthesizers and guitars take angular jabs back and forth. It's bittersweet knowing these two songs were the only ones recorded by ANTIHEROES, but at least they have that bop and can now be a unique artifact from a sparsely documented scene.



Reviewer: Seth McBurney
Label: Munster / Twistin' Bones

ARTIFICIAL GO – Hopscotch Fever LP

They apparently only started the project at the beginning of this year, but Cincinnati’s ARTIFICIAL GO cut right to the chase with their debut LP (and debut, period) *Hopscotch Fever*. An incessant wiggle of sparse and trebly guitar, solidly skeletal drumming, and mannered, alternately animated/nonplussed faux-Brit-accented vocals are roughed-up in a charmingly lo-fi and ramshackle recording, placing yet another daisy in the chain connecting today’s Midwestern post-punk weirdos to both the art school new wave eccentricity of SUBURBAN LAWNS and the scratchy naivety of late ’70s/early ’80s Rough Trade—the sort of band that would perform on rollerskates while decked out in loud, upcycled vintage outfits neo-*New Wave Theatre*-style, as they do in the video for “Pay Phone.” The taut, rhythmic herky-jerk of “Artificial Go” and the spacious brokedown disco groove snaking through “On Off” cast ARTIFICIAL GO as the less rambunctious kid siblings to their Feel It fam SPREAD JOY, as “Walk Like a Dog” and “Feeling Foxy” unwind into an ultra-minimalist, lopsided jangle like a modern BONA DISH, with Angie Willcutt’s too-cool vocal indifference but-toning everything up just so. Can’t really blame them for skipping any demo/single introduction formalities when they had this up their sleeves.



Reviewer: Erika Elizabeth
Label: Feel It

ATOMIC PREY – Atomic Prey 12”

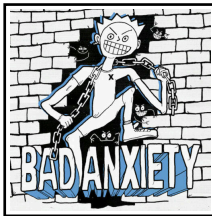
Newly-formed band from the murky, damp and dark corners of PDX. ATOMIC PREY heaps out spacy, primal D-beat that orbits around the topics of modern ills and malcontents. The sound is cutting and agitated, I can hear the likeness of SIAL, MALDITA, and other hometown greats LEBENDEN TOTEN. Now just imagine all of that with a hell of a lot more reverb. There is some live Black Water footage to familiarize yourself with, which I have now watched far more than I would care to admit... a morsel until they get out on the road. Best cover art of ’24??



Reviewer: Johnny Leach
Label: Iron Lung

BAD ANXIETY – No Shit EP

Hattiesburg, MS has in recent years cultivated a reputation for churning out some killer punk and hardcore—BAD ANXIETY upholds and furthers that tradition with their first vinyl release. This slab ‘o wax absolutely smokes! The ten cuts were originally released on two separate tapes, the COVID-era brainchild of Mississippi madman Hampton Martin. This solo project cum full band has stirred a lot of interest in the punk world for good reason. The songs are quick, ferocious, and catchy as hell. Smart, biting lyrics are delivered with the right blend of snot and snarl, backed by an aggressively overdriven rhythm section and contrastingly clean guitar. This combination leads to the perfect lo-fi cohesion, where the production doesn’t get in the way of the songs nor detract from the eruptive energy. The release has a timeless quality that makes me think it could’ve come out forty years or forty days ago. The second track, “Police,” bears a striking resemblance to the CIRCLE JERKS song “Red Tape.” I doubt that’s coincidental, but either way, it rips. As someone who has mostly lived in small towns, “Big City” strikes a particular chord, and when BAD ANXIETY barreled through my town, I’m pretty sure the kids picked up some of their “Cool Moves.” This is a crucial ripper of the finest variety. 10/10.



Reviewer: Matt Casteel
Label: Feral Kid / Refuse

BAVURE – Demo 2024 cassette

I have to listen to a fair amount of demos as you may well imagine, and I sort of get a sense of what I’m in for within the first 30 or so seconds. Within the first 20 of this demo, I’d already started pulling a grimace of recognition, and considering whether the landlord would cover a spinkick-related hole in the wall as “reasonable wear and tear” come security deposit season. This demo from Lille-based BAVURE is a lot of fun, Oi!-influenced hardcore played at blistering speed, replete with perfectly moronic breakdowns. Real trogolyte shit, Good fun.



Reviewer: Ben Marshall
Label: Dirty Slap

WITCH PISS – Tape 2 cassette

It’s been a relatively long wait since *Tape 1* from California’s WITCH PISS, especially considering their penchant for blazing hot and concise punk. I suspect it takes a little more than meets the ear to write tunes this dense and ferocious, though. Borrowing from the tight-but-chaotic bouncing corners of garage punk with throaty vocals laden over like gravel, it’s a winning sound that takes hold of your attention and doesn’t let go. It’s not quite hardcore, but I imagine it commands a room the way hardcore does at its most literate. Plus it’s just a hell of a lot of damn fun, with trebly rumbles of bass, just a kiss of synth, and riffs that will make you pogo like a fool. Just my kind of stuff, like bubblegum in a studded jacket.



Reviewer: Luke Henley
Label: self-released

X-EYES – X-Eyes cassette

Seattle, Washington self-proclaimed “aggro-surf,” but I’m not entirely sure what is special enough about X-EYES to warrant a brand new genre. Considering myself a bit of an amateur surf music aficionado, I cannot understand attaching surf as a genre on this tape. There’s a couple songs with noodly guitar lead parts? Is that it? If I had to give this a non-existent genre tag referencing pre-existing musical genres, I would go with something to the extent of “politically-driven melodic karaoke bar-rock punk.” The band is tight and the songs are well-played. The singer clearly has a good voice and can actually sing, but at times it feels that they are hamming it up a bit in the spotlight rather than having their voice be one of the instruments in the band. There are a few moments that kinda reminded me of TEM EYOS KI, but without the harmonized guitar leads. Seven-song cassette with only a few tracks from it being available on the band’s Bandcamp, so the only way to hear all the songs is on a physical cassette or the included download code. Attempting to use that download code, I was told that it had already been used too many times. I assure you, I did not download this cassette multiple times.



Reviewer: Biff Bifaro
Label: self-released

YELLOWCAKE – A Fragmented Truth EP

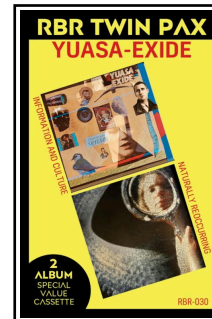
Easily one of the most intense blasts of hardcore that I’ve heard put on record this year. The vocals are just as intense as the music and sound like they’re filled with passion, as does the music. It’s quite difficult for me to compare this band to anyone. Maybe they sound like a cross between DROPDEAD and ANTISCHISM, that’s intense! This record is making me seriously consider changing my already-written top ten list for the year. A fantastic record.



Reviewer: Bill Chamberlain
Label: Not For The Weak / Total Peace

YUASA-EXIDE – Information and Culture + Naturally Reoccurring cassette

The lo-fi bedroom jangle of YUASA-EXIDE finally lands on hard-copy! From the Twin Cities of Minnesota, Douglas Busson and a close group of contributors have been making music under this band name since 2006, releasing albums directly to Bandcamp on Busson’s Ape Sanctuary label, with over twenty-five singles, EPs, and LPs on offer. YUASA-EXIDE’s latest two recordings (*Naturally Reoccurring* and *Information and Culture*, both from 2024), are packed on this Round Bale two-album cassette. The first releases of the band, nearly twenty years ago, are much more experimental, sparse, and noise-focused, featuring solo guitar instrumentals, distorted vocals, and mechanical grating. After undergoing spinal surgery from a 2021 injury, Busson could only play guitar lying in bed, where he proceeded to record the majority of his work under YUASA-EXIDE and where he developed something closer to the bedroom sound we hear on this cassette. That said, the experimental and noisy roots are not forgotten—songs like “Fuck You Duracell” feature ringing feedback and bleak, groaning vocals pushing out a bleaker-still subject matter, with lines like “When I say petrochemical / What does that call to mind? / It recalls to mine / The acidic slime.” Whether you’re an ardent fan or coming by with passing interest, this Twin Pax cassette offers a great take on the prolific YUASA-EXIDE.



Reviewer: Willis Schenk
Label: Round Bale

VALUE ADDED – Tell Us Like We Are CD

Former members of SOME VELVET SIDEWALK and JAPANTHER board a time machine bound for the heavy fuzz and wry, observational songwriting of the late '80s-mid-'90s subterranean rock scene. Opener "Inside/Outside" and "Endless Grid" could have nestled nicely on SONIC YOUTH's landmark *Sister LP* but also recall the thick layered distortion of bands like CHAVEZ and DEAD MEADOW. The slow-moving grooves here are enough to get your head bobbing, and the lyrics are frequently funny. Take the rambling storytelling of "Endless Grid": "I'm at my desk and my phone is ringing, but it's not ringing cause it's 2022 so it's this nice melody thing / I pick it up and I can see the name of the person calling, which still fucking amazes me / And so I say 'Hi Dylan, it's nice to hear from you, what's up?' / Dylan is 22 and he says, 'I'm living in Albany, I have six roommates, we just moved the drums into the living room because it's getting so crowded in the basement!' / And I say 'Oh, that's great to hear, it sounds like you're in a community, that's really important' / And Dylan says 'Yeah! things are going pretty good' — and I want to say 'Don't take drugs!'" That's the first verse out of three, and after a while, you're like, "What did he say next? What are Dylan's plans?" There are also a few instrumental fuck-arounds (I'm pretty sure "Unroll (Unroll Inside)" was just an excuse to play with a vocoder), but they thankfully don't take away from the vibe too much. If you miss the heady, honey-thick tones of years past, check this one out.

Reviewer: Nick Odorizzi
Label: Harriet

W-2 – Demo Tape 1980 cassette

After the supremely damaged mid-'70s New York proto-punk/no-wave-anticipating band JACK RUBY splintered, vocalist Robin Hall started W-2 with Russell Berke (pre-CERTAIN GENERAL) in 1979. The project lasted for less than a full year and only circulated a four-song demo for purposes of landing shows, thought to be lost to the sands of time until turning up recently in the archives of Danceteria manager Jim Fouratt and now collected here (with one additional rehearsal recording) as part of W-2's first-ever legit release. At times hitting closer to the menacing, messy precariousness of Jim Shepard's early work with VERTICAL SLIT than the overly art-conscious downtown sound of early '80s NYC no wave ("Toxic Love" and "Sprezzatura" especially), the collapsing mutant funk beats of "Dancing on the Head of a Pin" and "Soho What" have some definite parallels to the likes of COME ON, if



COME ON had been scuzzy punk degenerates instead of geeky clean-cut nerds. What's not to love? The B-side of the tape is given over to a seventeen-minute interview with Robin Hall that digs into some interesting background history—there's an anecdote about hooking up with Berke because Hall was searching for a guitar player in the style of Pat Place of the CONTORTIONS/BUSH TETRAS or Andy Gill of GANG OF FOUR, then recruiting a non-musician video editor for the band because she wanted to play bass, and it all makes total sense after hearing the demented disco of the A-side.

Reviewer: Erika Elizabeth
Label: Vacant Stare

WEEGEE – Primitive Thrill LP

Dirty, sludgy, sexy—Brooklyn/Queens-based WEEGEE plays vampire rock that'll have you sharpening your incisors. Sink your teeth into this debut LP made up of six longer-format songs, leaving plenty of room for dirgeful rhythms, squawking saxophone solos, muddily pummeling, and breathy snarls. Julie Congo plays guitar and contributes most of the vocals, saving room for drummer Michael Rekevics and guitarist/synth Adam Kastin to add some low-end verses before giving way to John Rekevics's saxophone and clarinet madness. I hear deathrock inspired by the CRAMPS and SONIC YOUTH mixed together to form something that is as ghoulish and cunning as it is heavy and driving. Each song is tragic, hungry, and compelling, to put it plainly. No skip tracks here. I find great catharsis in this *Primitive Thrill*.

Reviewer: Willis Schenk
Label: Dot Dash Sounds

WET SPECIMENS – Dying in a Dream EP

Excellent release from Albany's WET SPECIMENS, whose brand of deathrock-tinged hardcore punk never disappoints. *Dying in a Dream* features four tracks that see the band sounding cohesive and powerful, leaning into goth territory without ever sounding like a novelty act. In particular, the buz-zaw guitars on the opening title track and the doom-and-gloom of "Curtain Call" sound great, but this one's a banger from start to finish. Highly recommended for fans of other evil punks ZORN and NURSE.

Reviewer: Eric Anderson
Label: Brain Slash / No Norms



BEEF – II Manzo EP

Synth-y garage punk band with a slight touch of horror punk at times. I loved how cohesive this EP was throughout and how the songs continued to build off of each other. That being said, I feel like I wanted a little more variation with the synth throughout the different songs as it seemed quite similar in a couple of them, but I do think that it added another dimension to the songs. The combination of edge and a bit of goofiness, like in "Secondhand Toe Jam," really made the songs come to life. In "Spell," it felt like the synths were taunting me and egging me on to go and do something like run into a wall.

Reviewer: Emma Miller
Label: Goodbye Boozy

BLACK BUTTON – Internal Life 12"

Here is a band that knows how to break the molds of its genre. Their previous release *Rejoice* really nailed the strange hardcore sound of bands like NO TREND and mixed it up with "drunken late-night loneliness" noise rock à la JESUS LIZARD or BRAINBOMBS. The new EP *Internal Life* seems more urgent and anxious, whereas the previous one was more contained and focused on creating an aural picture of malaise. Opener "Feed" slowly builds up into a frenzy of skank beats and angry verses, moving away from the tension-building modus operandi and moving closer to their first album *I Want to Be in Control*. Standout track "Better To Wait" could easily be in the same universe as RASPBERRY BULBS due to its darker, off-putting riffage. A more diverse release in terms of malleability within the hardcore genre and a step towards its roots.

Reviewer: João Seixas
Label: Dynastic Yellow Star

BLACK ENDS – Psychotic Spew LP

Vocalist Nicole Swims must get this a lot, but she seriously sounds like Gwen Stegani pivoted to a career in swampy ballads and Seattle post-punk experimentation. Upon a first listen to *Psychotic Spew*, it's clear BLACK ENDS has chemistry between members and a shared goal in mind. Quite frankly, it sounds really good, rehearsed, a perfect witchy brew of alternative girly rock. However, I cannot shake the utterly contrived feeling I get from this release. Maybe it's from them making a self-proclaimed genre of "gunk-pop," or the fact I cannot

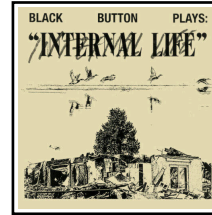
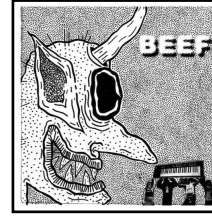


figure out how a small-ish band can headline its own EU tour in 2023 without a single album released. I am no Debbie Downer, though; they do deserve recognition for this debut album. Comprised of pleasantly discordant melodies and sultry lyricism, tracks like "Pour Me" and "She Speaks of Love" speak to the release's off-kilter but inventive sound. Bassist Ben Swanson's and drummer Billie Paine's rhythmic spell over the songs never gets old, and I also appreciate cellist Lori Goldston's addition of an instrument you don't often hear in releases like these. With the satisfyingly clean guitar on "Suppin' on Stage" and the fun sample near the end of "When I'm Alone," I'll forget the curious self-insistence and categorize this as a stellar premier of albums to come.

Reviewer: Fiona Rae
Label: Youth Riot

BLACK & WHITE CAT / BLACK & WHITE CAKE – Black & White Cat / Black & White Cake LP

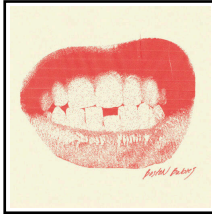
This nine-song full-length by Buffalo, New York's BLACK & WHITE CAT / BLACK & WHITE CAKE is an entertaining rollercoaster. A general post-punk vibe crosses through all the songs, but some are synthesized punk and a few are plodding towards darkwave. When you realize BLACK & WHITE CAT / BLACK & WHITE CAKE is a reference to the 1977 horror film *The Sentinel* and their favorite band is KILLING JOKE, then things start to make a lot of sense. Two guitars dance around in chaotic repetitions as digital drums and dirty, distorted bass keep time. "Invoke" is perhaps my favorite song with its build-up and very Jaz Coleman delivery.

Reviewer: Seth McBurney
Label: Swimming Faith

BOSTON BABIES – Boston Babies LP

Not really memorable at all. I've never really been a fan of that NEW YORK DOLLS style of punk, and this seems to fit right in with that. Just really boring, felt overly long for an album of that style. Honestly, come to think of it, I can't remember a single lyric off of this thing. It would be one thing if they actually tried something original with their sound, but no, they continued to water it down with crappy production and mediocre (at best) performances. Yawn.

Reviewer: Neal Ray
Label: Slovenly



BRAIN BLEED / INFURIATE / RIOT DIVISION / SHIT TAX – Four Way Split CD

Four-way split effort delivered to us by Hey Fuck You! Records, featuring two tracks per band coming from Chicago, Minneapolis, Richmond, and Montreal. Crust punks BRAIN BLEED really stood out here with their forceful, female-led vocals in the track “Empty,” while INFURITATE grasps at much more precise, metallic-driven crust punk that features a minimum of powerviolence stances. RIOT DIVISION lacks precision and the mixing efforts are missed, as it sounds like rotten bananas, perhaps better live. SHIT TAX is near noisecore in its purest form, recommended for lovers of such, as it still lacks mixing effort, or rehearsal, hard to tell.

Reviewer: Gonza Perez
Label: Hey Fuck You



BROWER – Flour LP

In looking through the notes, it seems BROWER is part solo project (of Nat Brower) and part collaborative effort. I'm not sure anyone would really call this punk—I'm not suggesting that Nat or anyone else suggested they were, just stating that for fact. I'd say part power pop, part glam, part rock, part pop, and part bubblegum. Which of those is most prominent depends on the song. Very jangly and catchy, this is easy to like. Vocals remind me of GOOD LOOKING SON at times.

Reviewer: Kenny Kaos
Label: Dig!



BURNING BUSH – Demo 2024 cassette

While hardcore continues to grow in all sprawling directions, it's refreshing to hear someone doing it as concisely and '80s-indebted as this. Think more NEGATIVE APPROACH and MINOR THREAT than some of the more metal-leaning HC swinging hard today. It's funny to think that resembling anything like those two giants of the genre would feel novel in 2024, but here we are. There is an undeniable punk energy here, along with juicy riffs and a lyrical ethos that peers into singer Aaron Rhodes' interior landscape of modern day stresses through the lens of Jewish tradition and folklore. It's an interesting angle, adding another layer to an already noteworthy hardcore act.

Reviewer: Luke Henley
Label: Delayed Gratification



BUSTED HEAD RACKET – Go! Go! Go! LP

Third LP from Newcastle, Australia's BUSTED HEAD RACKET! While Riley Gardiner takes care of most of the drumming on the album, this project is otherwise the solo effort of Arden Guff, blasting us gracious listeners with a the lo-fi bedroom sounds of farty bass, piercing synth, and cuddlecore vocals that, while playful, still ask for our attention with tracks like “Poor No More” and “Girl Anymore (I Don't Wanna).” The songs are catchy, fun, carefree, and short, necessitating many replays. You may ask, do we need more of this thing? This heartfelt yet fun synth-driven journal entry music? The answer is yes. With a back catalog of two other LPs and a few singles/EPs, there is plenty to enjoy here, even a collaboration with BILLIAM on *Genetic Southern Hemisphere Christmas* from November of 2023. *Go! Go! Go!* will serve a variety of purposes, from not getting out of bed all day (“Anxiety”), to enjoying the freedom of the road (“Need for Speed”), to loosening up a crowd on the dance floor (“Doo Wop”)—whatever it's use, get your head busted by this racket now!

Reviewer: Willis Schenk
Label: Erste Theke Tonträger



CATSPIDAR – Catspidar CD

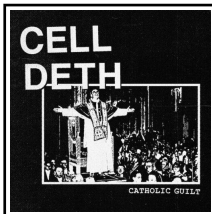
Noisy, loud, and chaotic! Twenty “songs,” or bursts of noisy grinding hardcore punk, solely focused on venting about how bad random things are. Song titles like “Knocked Loose is Bad” or “TikTok is Bad” instantly makes one think of ANAL CUNT and Seth Putnam's hatred towards the world. Sonically, it is tamer than the aforementioned band, and in a way comes close to some of the more punky PIG DESTROYER songs. CATSPIDAR only wants one thing: to tell you that everything sucks!

Reviewer: João Seixas
Label: Hey Fuck You



CELL DETH – Catholic Guilt EP

Super-fast, super-punk band from Canada. Most of their songs clocked in around the one-minute mark, very classically punk. I really enjoyed the overarching themes of the album that were incorporated throughout each song, I found that it really tied it all together, and I thought it was great. I also enjoyed the switching of tempos in a couple of tracks from the super-fast to the (slightly) slower, more classically HC beats. That being said, sometimes the tracks



just be waiting in the shadows for you. Good hardcore punk all around.

Reviewer: Bill Chamberlain
Label: Ken Rock

V/A – Action Rock Jukebox 45 Series, Vol. 1 CD

Fun little comp with a neat theme. Each band submits two songs: one original, and one cover song from a band commonly found in jukeboxes from the '70s and '80s, with pop punk renditions of groups like GOLDEN EARRING, KISS, and my personal favorite, the J. GEILS BAND. The originals are decent enough; it's just your typical, modern day pop punk teetering on the indie side of things. If I'm being honest, the meat of the record comes solely from the tributes. If you loved that *Punk Goes...* compilation series from the mid-to-late '00s, then you'll adore this. It's a throwback to a throwback.

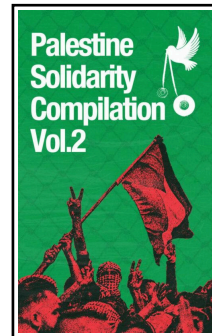
Reviewer: Jake Joyce
Label: Screaming Crow



V/A – Palestine Solidarity Compilation, Vol. 2 cassette

The second volume in an ongoing series of compilations to help raise funds in solidarity with Palestine. You get 27 tracks from 27 different artists contributing unreleased demos, covers, and live versions of songs, so you already know there is great diversity of sounds to be had, and new gems to uncover from bands like SPREAD JOY, CITRIC DUMMIES, SICK THOUGHTS, URANIUM CLUB, and more. The content that makes up this compilation doesn't matter that much, even though it is a great collection to be sure. But the content as a vehicle to try and help others is and should be the focus here.

Reviewer: D. Gregory
Label: Dirty Slap / Grog / Iron Crotch / Noise Merchant / Painters Tapes / Swimming Faith



V/A – Punx for Gaza: Benefit Compilation for Mutual Aid In Gaza cassette

As heartbreaking as the situation in Gaza is, I have to take some slight comfort in the fact that the punks have stepped up in a big way and raised a lot of money to get food and other needed things to the people of Gaza. I have seen people working tirelessly to make a difference in Gaza, and I have personally seen these punk compilations make a difference as well. I suggest that you buy this and donate what you can, it is saving lives. My favorites on here are NARKAN and GOLPE. If you like hardcore punk, then there is definitely something for you on this compilation, so buy it! Free Palestine!

Reviewer: Bill Chamberlain
Label: Sentiero Futuro Autoproduzioni

V/A – Yes Liberation: A Benefit for Mutual Aid in Gaza cassette

The third and (sadly) final installment to a series of international compilations whose proceeds support mutual aid efforts in Gaza. This is a great opportunity to contribute to an important cause and hear some exclusive/rare cuts by some of the most ripping bands on the planet. Featuring songs from all-time favorites like ZOUNDS, BURNING KITCHEN, and HELLSHOCK, to the cream of punk's current crop such as GOLPE, CHAIN CULT, FAIRYTALE, and QUARANTINE, the tracklist reads like a hardcore who's-who. All told, there are 23 selections and not a single dud in the bunch. Israel's repugnant assault on Gaza is an insidious and growing stain on the decency of humankind. Here's a chance to channel funds to where they are needed most, and add a badass tape to your collection at the same time. Collect all three! It should be mandatory!!

Reviewer: Matt Casteel
Label: Symphony of Destruction



sound at all out of place with the current crop of modern bands playing the same style. I really have no further notes other than that they unfortunately lose one point for the album artwork, which is confusing in my opinion. Anyway, if you're into your crew vets BERTHOLD CITY, you'll like this.

Reviewer: Eric Anderson
Label: Crucial Response

TUBE ALLOYS – Evil Angels / Lizard Kingdom 7”

TUBE ALLOYS return on the heels of last year's fantastic debut album with a double A-side single for their most recent US tour. These tracks are taken from the same material that became *Magnetic Point*, so if you dug their debut, you'll be drawn to these tracks right away. Both tracks here are stellar post-punk. "Evil Angels" is stocked with a propulsive bass line, wiry guitars, snotty vocals, and a brilliant sense of urgency. "Lizard Kingdom" is more post-punk, but you can feel the krautrock seeping in from all sides with its repetitive, almost droning instrumentation, not to mention its brief sample of TRIO's classic "Da Da Da" to kick things off. Top-tier stuff, as you might expect from the always reliable La Vida Es Un Mus.

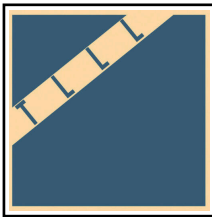
Reviewer: D. Gregory
Label: La Vida Es Un Mus



TÚ LA LLEVAS – Tú La Llevas LP

There's a certain nostalgia at the core of this band's sound, harkening back to when indie was a methodology and labels like Matador were standard bearers of guitar pop that stood left of center. The band's name is even an homage to YO LA TENGO, so the mission statement is pretty clear. There's a sort of dreaminess to the shimmering guitar and plaintive vocal melodies that really lands, lending depth and substance to what is ultimately a brisk listen. It's not exactly life-changing, but it will bring a nice breeze to your day. It's definitely exciting to hear music that calls back to a particularly rich era of indie rock that seems all but forgotten in today's landscape in which "indie" can fill arenas. This harkens back to something simpler, personal, and expressive.

Reviewer: Luke Henley
Label: My Ruin



UKABILKADA – Guretzat LP

Long-term readers may know that I, generally speaking, absolutely adore Basque punk, and specifically the Oi! that this region pumps out with a near clockwork regularity. This release from UKABILKADA promised a lot: a classic Oi! laurel wreath, a skull wearing a beret, a name that literally means "fist;" I was anticipating a good time indeed. But you know, they can't be all heaters. It's perfectly fine, workmanlike street punk. It's not going to set the world alight, but that's okay. Sadly, I think the most damning verdict I can give is that I can imagine it would be enjoyed by the sort of flat-cap-wearing, camo-shorts-bothering, and flesh-tunnels-sporting Euro skins who love this kind of thing.

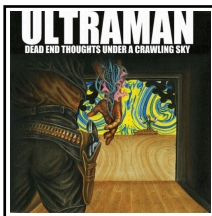
Reviewer: Ben Marshall
Label: Tough Ain't Enough



ULTRAMAN – Dead End Thoughts Under a Crawling Sky LP

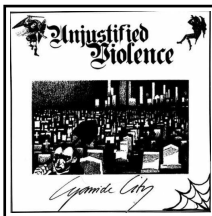
This Missouri band returns with its first full-length of original material in twenty years, and it sounds pretty damn good. These thirteen tracks hit with that satisfying weight of distinctly midwestern melodic punk with just the right amount of grit. This fits nicely alongside acts like DILLINGER FOUR and OFF WITH THEIR HEADS, to give a slight frame of reference, but this band is doing its own thing with a lot of heart and a lot of hooks. The harmonies hit on tracks like "Second Hand," which has teeth and left while sticking to a strong melodic center. It's nice to hear a band that lives the punk half of the pop punk equation so that both elements work together. It creates a balanced and thoroughly addictive sound. It's heartening to see this band get back in the saddle. Here's hoping for more music on the trail ahead.

Reviewer: Luke Henley
Label: Rad Girlfriend



UNJUSTIFIED VIOLENCE – Cyanide City LP

UNJUSTIFIED VIOLENCE has their boots laced up tight and is ready to rock. Musical kin to bands like NO TIME, NEGATIVE APPROACH, and the earliest 7" records put out by FUCKED UP. Tough-sounding hardcore filled with melodic hooks. If that sounds like it's up your alley, these guys might



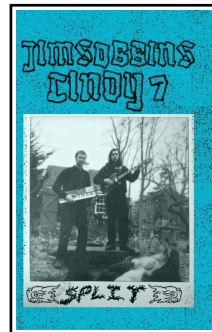
felt quite similar to one another, but I was still jamming out.

Reviewer: Emma Miller
Label: Sewericide

CINDY7 / JIMSOBBINS – split cassette

The two bands featured on this split appear to be intermingled, as writing credits for all of the songs are attributed to "Adam + Lucy." JIMSOBBINS kick things off with a synth-driven garage punk sound that hews closely to the egg-tastic racket being produced by Aussie heroes GEE TEE. Their four tracks are fun, frenetic, and well-executed. CINDY7 is not as easy to pin down. Freewheeling and unmoored, they do a little genre hopping, flittering from a loose and blown-out BLATZ sorta thing to something approaching crusty D-beat, and back to the egg-punk thing. In theory, I don't mind the dabbling, but the end result feels half-baked rather than hard-boiled.

Reviewer: Matt Casteel
Label: XTRO



CITRIC DUMMIES – Trapped in a Parking Garage EP

Hyperactive, absurdist goofball punk that has me imagining the SPITS on speed in a street brawl with HENRY FIAT'S OPEN SORE. I saw DEAN DIRG once and their singer was wearing sweatpants. CITRIC DUMMIES wear matching satin jackets! They may be dummies but they ain't no idiots. *Trapped in a Parking Garage* takes all the vim and vigor of the 2023 full-length *Zen and the Arcade of Beating Your Ass* and cooks it down to six minutes of sheer lunacy. Fast and fun garage punk where the punk part should actually come first. Look out world... they're eating Arby's!

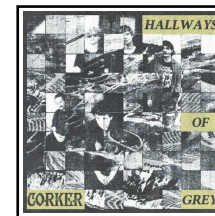
Reviewer: Matt Casteel
Label: Feel It



CORKER – Hallways of Grey LP

Darkwave post-punk with the occasional touch of gothic or otherworldly synths. CORKER's LP starts off with a powerful rhythm section of pounding drums and a menacing bass line, setting the tone for the rest of the record. I appreciate the variety they managed to capture with the spoken word in "Forever Silent," to a short noise section in the middle of "Distant Dawn," to the faster, more punky guitar in "Wiring." Some of the tracks blended together a bit for me, but I loved the choice of ending the LP with "No Necessities," as it's the darkest and gloomiest track that seemed to encapsulate their vibe as a whole.

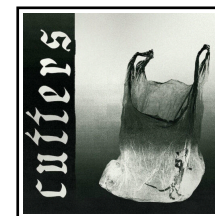
Reviewer: Emma Miller
Label: Feel It



CUTTERS – Psychic Injury LP

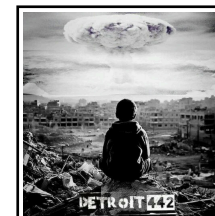
Full-bore hardcore from Melbourne, CUTTERS' second full-length *Psychic Injury* is a dynamic and textured wrecking ball of an album. Featuring fifteen tracks and clocking in at thirty-five minutes, *Psychic Injury* is on the longer end of hardcore records; fortunately, the band provides enough variety to keep it interesting. Ironically enough, the song "Doomscroller" is about losing your attention span thanks to social media, so clearly the band is aware enough to keep it fresh. Highly recommended for anyone whose patience hasn't been completely eroded by the internet.

Reviewer: Eric Anderson
Label: Drunken Sailor / Legless



DETROIT 442 / SUPERDEVIL – split LP

Solid split here from these Eastern Michiganders. DETROIT 442 sounds like an Americanized version of the DAMNED if they adopted the vocal styling of LEFTOVER CRACK and the HOLD STEADY. Yeah, I know. That's a wild combo, but the singer has a lot of range and bounces between brutal screaming, melodic mumbling, and Fred Schneider-esque sprechgesang. Great guitar leads laden throughout glue everything else together. Old school, dystopian punk'n'roll. "I'm Not Crazy I'm On Drugs" may as well be our national anthem at this point. On the flipside, the vocalist from SUPERDEVIL has an impressively deep growl of a voice. It's like if Tony the Tiger decided he wanted to take up a pack-a-day habit, and start singing in a band that took all of the best qualities from



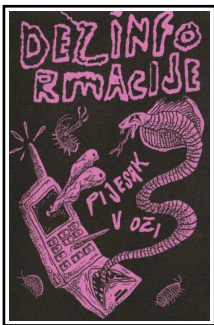
DEAD KENNEDYS and ANTISEEN and molded them into one big rock'n'roll monster. There's a pretty great STIFF LITTLE FINGERS cover here as well. Both bands sound different enough that this makes for a pretty satisfying split LP.

Reviewer: Jake Joyce
Label: self-released

DEZINFORMACIJE – Pijesak u Oči cassette

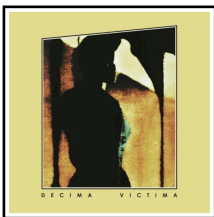
Croatian egg-punk via the Fort Myers, Florida-based Xtro label. This is six tracks of high-energy, all-gas-no-brakes, synth-laden freakouts, a twelve-minute sugar rush after-hours. The short runtime plays to the band's favor here; much longer and a cavity might set in from just too much of everything. It's fitting that the last track translates to "Electric Orgasm," because that really seems to illustrate what is happening here. The build-up is fast, the pace is almost unsustainable, and the result is an explosion of synth, guitars, and wails all over the place.

Reviewer: D. Gregory
Label: XTRO



DÉCIMA VÍCTIMA – Décima Víctima LP reissue

Originally released in 1982 by Grabaciones Accidentales, the label that DÉCIMA VÍCTIMA helped form, this self-titled debut LP has been reissued by Munster. Formed in 1981 by Swedish brothers Lars and Per Mertenan, playing guitars/keys and bass respectively, they later brought on Spaniards Carlos Entrena for vocals, and José Brena to replace their drum machine with a full kit—all to form this legendary, yet very short-lived darkwave group, ultimately playing their last show at Madrid's Rock-Ola in 1983. These tracks are largely bass-forward, with that classic JOY DIVISION way-up-on-the-neck fretting; guitars rattle simply in the background and emerge through a veil of reverb for lead lines, vocals are hollow yet give off a certain warmth in their resonance, drums are precise and may, in some way, aim to replicate their machine origins. For a piece of Spanish darkwave/post-punk history, and in the genres globally, this reissue is a must! I wasn't able to learn how much the members of DÉCIMA VÍCTIMA contributed to Grabaciones Accidentales after they disbanded, but the label had quite a run before it was incorporated with fellow independent label DRO, and before both were ultimately and sadly bought up by Warner Music in 1993. But that is not the legacy of DÉCIMA VÍCTIMA! With this LP, *Un Hombre*



Solo two years later in 1984, and a handful of singles and EPs, there is a lot to listen to (if you parse through streaming service comps or cough up the dough for fleeting original copies), starting with this perfectly haunting self-titled reissue. Enjoy.

Reviewer: Willis Schenk
Label: Munster

E.V.A. – II EP

As soon as I looked at the album cover, I was hooked: badass gothic imagery. Their music built off the artwork to create a new universe where you're utterly immersed in their post-punk/gothic music. The long melodic vocals at the start of "El Fuego" made me feel like I was wandering around an abandoned church or graveyard, in addition to the darker and more ominous feelings in "La Muerte" (a fitting title). Similarly, I enjoyed the simplicity of the titles, being only one word, as it didn't take away from the complexity and layers of the music. At times, the vocals had a droning quality reminiscent of Siouxsie Sioux, which is an immediate thumbs up from me. Overall, I thoroughly enjoyed listening to this.

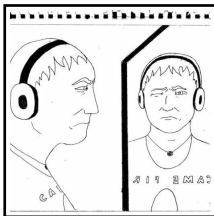
Reviewer: Emma Müller
Label: Andaluca Über Alles / Chicken Attack / Fleardiscos



ELIMAXX – Rotting in Unison cassette

One-person-band from Utah specializing in shambolic indie garage punk. Earnestness and charm go a long way on this twelve-track tape of tinny guitar and drum machine beats. The vocals register somewhere between a manic JONATHAN RICHMAN and Hutch from the THERMALS, and the songs touch on all sorts of relatable modern ills, like working for Amazon on the standout "Bezos Bop," inequality on "Lunch Debt," and pollution on "Yellow Air Day." There is nothing particularly sophisticated here, but sometimes it's refreshing to just hear someone pick up their guitar and go for it.

Reviewer: Nick Odorizzi
Label: self-released

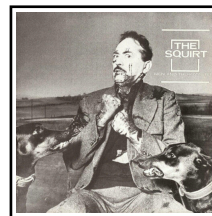


Reviewer: D. Gregory
Label: Chaputa!

THE SQUIRT – Men and Their Masters LP reissue

Remastered reissue of this fairly obscure Swiss band's LP from 1983. If I didn't read the bio, I would have placed them on the US West Coast, as they pull from the early recordings of bands like BLACK FLAG and DEAD KENNEDYS with their speedy, simple hardcore attack and occasional dissonant solo runs. If this is an era of punk you enjoy, it completely rules. What is striking is how crisp the production is and how it accentuates the playing, especially the killer drum patterns. This is a tight band playing hyper-speed rock music, stripped of all the feedback and grime that accompanies a lot of modern HC. Drop the needle for a full-tilt Alpine time capsule that is just as potent now as it was in '83.

Reviewer: Nick Odorizzi
Label: Beat Generation / Take the City



THE TEMPLARS – The Return of Jacques de Molay LP reissue

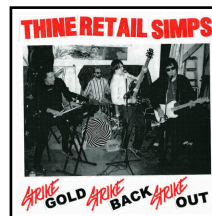
Another month, another TEMPLARS reissue, and a litany of close-cropped completists will rejoice as their scorching debut record appears on vinyl for the first time outside of a few limited pressings here and there. What more is there to say about this record? A bona fide US Oi! classic, with one boot in the Oi! camp, and another dipping a steel toecap into other less meat-and-two-veg genres; it was and continues to be a lot of fun. Fuzzed-out guitars, furiously barked vocals meeting nicely surprisingly bass melodies. The blueprint for a generation. If you know, you've got it, but if you haven't, you need to give this a go.

Reviewer: Ben Marshall
Label: Templecombe



THINE RETAIL SIMPS – Strike Gold, Strike Back, Strike Out LP

On this third full-length album, the RETAIL SIMPS remain an anomaly, serving up an uninhibited procession of jams that impedes succinct description. Christened with a new iteration of their ever-evolving name (which Discogs has mercifully compiled as a single artist), this record is decidedly less traditionally cohesive than the previous two LPs



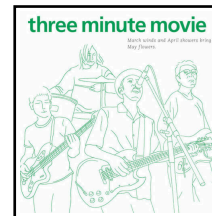
with its mix of zappers, stewers, and instrumental breaks. Here you'll find elements of old-fashioned boogie-woogie, barked poetry invoking the spirit of HOMOSTUPIDS, the herk and jerk of an off-kilter sonic threshold not unlike that of TYVEK, and other unlikely ingredients, all bookended with themeage including a rousing rendition of "Disco Duck" on the outro. But the space the SIMPS serenade is a grimy way station for rock'n'roll hold-outs from decades past; a weird zone where shaggy 1960s garagers, cigarette-lipped 1970s longhairs, 1980s art school students, and guys who look like the saxophone player from the Muppets brush shoulders in passing with drinks in their hands. In this brilliant swamp of sound, they sometimes come across as the world's most delusional party band, sometimes like a fentanyl-laced GRATEFUL DEAD, and occasionally like art-punk auteurs in the vein of LE SHOK (see: "Prismic Dangle"), always keeping you on your toes and never resting on their laurels. It's exactly the type of curiously addictive concoction you might expect from a band that covers both UNNATURAL AXE and NEIL YOUNG.

Reviewer: Jason Harding
Label: Total Punk

THREE MINUTE MOVIE – March Winds and April Showers Bring May Flowers LP

For 25 years, this Japanese act has been cranking out power pop with a punk crunch, and while not a hair is out of place on their seventh album, I wish it weren't such a tidy affair. The facile guitar leads that dot these tracks don't do much to boost them and the hooks just don't grab me like others working in the genre. That isn't to say there's anything wrong with this music, but that's sort of the point. It's polished to a point of diminishing returns. Pop songs can sound too calculated, and that's exactly what happened here. They even straight up steal the lead from BLONDIE's "Dreaming" in the track "Talking to My Heart," and that's about the most brazen move they make. That's not to say there isn't heart and craft on display, it just ultimately doesn't grab me.

Reviewer: Luke Henley
Label: Bloated Kat / Dead Broke



TIEBREAK – Hardcore Bugs EP

Oslo's TIEBREAK returns with *Hardcore Bugs*, their first release since 1998's *Stand Hard* EP which made some waves before the band broke up a couple of years later for one reason or another. In spite of the band's decades-long absence, they sound good here, playing youth crew hardcore that doesn't



THE EXILE – The Real People EP reissue

Exposing a new generation to obscure Scottish first-wavers the EXILE's second and final 7" from 1978, this reissue from the awesome Italian archivists at Breakout Records allows you to claim another forgotten fragment of punk history. The title track is tuff stuff, compounding a '70s hard rock charge with a rhythm section that vaguely recalls RAMONES' "Commando." "Tomorrow Today" is standard UK pop punk of the era led by a slinky guitar line. Finally, we land on "Disaster Movie," a snappy, STOOGES-lite affair that's the most solid cut here by my estimation. The band's debut EP has also been granted a new pressing, but if you had to grab only one of them, *The Real People* is by far the punker of the two records and the one I'd recommend.

Reviewer: Jason Harding
Label: Breakout

THE FIALKY – Punks Not Dead flexi 7"

Maybe it should be.

Reviewer: Ben Marshall
Label: PHR / Vinyl City Rockers



THE ICHI-BONS – Get Away / Heart Attack 7"

Great, old school rock'n'roll played how it's meant to be. The first side is just really fun and has a lot of top-notch soloing that's very LINK WRAY-inspired. The second side is a radical instrumental with some spirited shouting in the background to give the song that extra kick in the ass. Not really much to say other than get your hands on this single if you can. This is the shit I'd rather be hearing in stores across America instead of whatever the sick bastards that queue the music in there play.

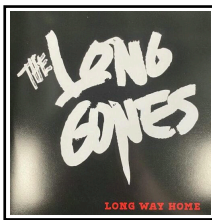
Reviewer: Neal Ray
Label: Ugly Pop



THE LONG GONES – Long Way Home EP

Trying to sound like the STOOGES can be a great thing, and naming your band (presumably) after a classic CUSTOMS single can be a great thing. The LONG GONES seem to have done both, but unfortunately nailed neither. The A-side is a mid tempo affair that plods along and greatly overstays its welcome, while the B-side takes two more swings at garage rock which also miss the mark. There seems to be a desire to give the impression of "drugs, sex, and rock'n'roll," but there's no real danger here, no spontaneity. I wanted *Raw Power*, but was instead served burnt infirmity.

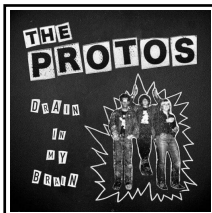
Reviewer: D. Gregory
Label: BG3



THE PROTOS – Drain in My Brain LP

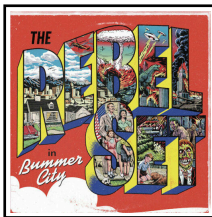
Garage punk with good whiny shouting to hop around to. There were a couple of tracks where I felt my mind wandering as I wasn't particularly captivated, but then the track would change and I'd be alerted back to the present with something new. Every song had a good hook to start with (usually either feedback or unique riffs), but a couple of the tracks started to lose that in the rest of the song. That being said, I loved "Forever," with heavy ghost notes and noise with intense screaming. There were other elements too that kept luring me back in, like different tempo changes with "I'm Into It," or the witty lyricism in "Stab a Speaker."

Reviewer: Emma Miller
Label: Gips / No Front Teeth



THE REBEL SET – Bummer City LP

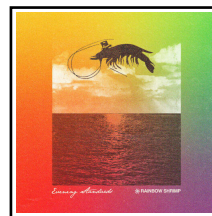
It can feel trite to describe something as "fun," but as soon as this record kicked off, I was having a good time. The REBEL SET plays surf rock filled with awesome organ sounds, tons of handclaps, and verb-soaked guitar solos. The energy stays high throughout the eleven tracks that comprise *Bummer City*, and each individual track tends to fly by. I think the vocals could be a bit more dynamic, but that's just a personal preference; heck, so much great surf rock doesn't even have vocals, so it's cool that that's not the case here. Fans of garage rock in the vein of the MYSTERY LIGHTS and other Wick Records sounds will feel right at home here as well.



EVENING STANDARDS – Rainbow Shrimp cassette

I'm a total sucker for male/female vocals, always have been. While this is pop/power pop/folk music, it's got a darkness to it. There's a kind of jitteriness to the guitar which reminds me of SONIC YOUTH, and the harmonies have a somberness to them. At first I was unsure whether I liked it or not, but by the time we were midway through the third cut, I was hooked. Plus, the band name and the album name are pretty sweet.

Reviewer: Kenny Kaos
Label: Dead Broke



EYES AND FLYS – All the Tigers in Texas / Seabird 7"

The two-song single can be the ultimate medium to tell potential listeners exactly what your band is about. There's no world-building, no narratives attempting to be woven, just a single and its flip. The perfect format. And EYES AND FLYS definitely seem to feel similarly, as this single follows the given mold, but it's only in theory. The A-side is the rocker, the B-side the more exploratory side. As soon as the needle drops, you get what this band is about. Nailed it. The A-side "All the Tigers in Texas" does indeed hit the ground running with fast guitars, dual shouted lyrics, and energy that jumps out of your speakers, but for me, it seems to run out of breath before getting to any destination. The song feels like it's going to culminate into something awesome, given how strong it starts. Instead, it just slowly comes unbound in a wash of guitars, like they went in without an ending and it just stayed that way. In theory, this EYES AND FLYS single is how the medium is done. In practice, I'm still not sure what this band is going for, even after multiple listens.

Reviewer: D. Gregory
Label: Record Beach

FASHION TIPS – I Wish You Every Success LP

FASHION TIPS, from Newcastle (England, not Australia), released a lush debut tape in 2023 on which they more or less single-handedly revived early 2000s white belt sasscore, but in their own weird and indeed queer image. On this longer eight-song follow-up, they've changed that up again, spin-



ning off in a few different directions—so not only is there more electronic danceability, with all-programmed beats and ADULT. coming to mind on "Quelle Surprise," for example, there are also heavier, sludgier bass lines courtesy of Liam Slack. "Lunched Out," from the 2023 tape, gets a do-over here, and makes as big a splash as the first time, with Esme Newman's lyrics a rush of intriguing imagery. I saw FASHION TIPS play live in a cinema a few weeks ago and people were quick to shake their stuff in the aisles. Rightly so!

Reviewer: Noel Gardner
Label: Human Worth

FOOD FIGHT – Zeitgeist Impressions LP

Absolutely stellar power pop out of France. Sounding like Joe Strummer fronting a mod revival band, these twelve tracks are truly top-tier. I was pulled in from the jump with the call-and-response of "What's Wrong?" and locked in till the end. Truly surprised to find this their debut full-length; it's clear that this group is made up of veteran musicians who know their way around a three-minute tune. There was also clear attention given to the sound on this record, as the bass tones are so clean and warm, the group vocals sound so full of life, and the guitars are crisp and bright. If you dig the 101'ERS, PROTEX, the NIPS, or any notable '70s punk, this album will feel familiar. One of the finest albums in a minute, *Zeitgeist Impressions* is an absolute standout.

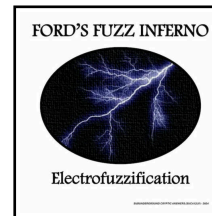
Reviewer: D. Gregory
Label: Juvenile Delinquent / POCH / Roaring Blood



FORD'S FUZZ INFERNO – Electrofuzzification LP

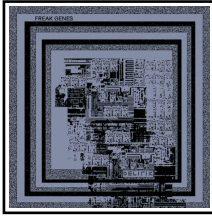
Electrofuzzification, the latest 45rpm 12" from FORD'S FUZZ INFERNO, features four new tracks along with six selections from their earlier 2024 release *Fuzz Up Your Electric Chair, Baby!* Comprised of ex-members of Dutch '80s punk bands SCOUNDRELS and WASTE, this prolific duoturned-trio (two guitarists and a drummer, no bass) leans hard into their fuzz-drenched garage rock aesthetic. The new songs? Straight-up rock'n'roll that wouldn't feel out of place in a sticky-floored New Jersey dive bar, while the earlier songs, recorded live-in-studio, feel harder-edged, probably because of how they were recorded. Props to these aging punks for keeping the fire alive. Check out "Body Functions."

Reviewer: Jeff Cost
Label: Subunderground Cryptic Answers



FREAK GENES – Delirik LP

New industrial-drenched synth punk offering from FREAK GENES out of the UK; their sixth record thus far. I love that this was released by the imitable Feel It records in Cincinnati, because while on the surface it sounds quite different than SWEEPING PROMISES, MAN-EATERS, or CITRIC DUMMIES, there is a distinct energy and attitude that makes the record feel right at home next to the rest of the roster. There is a fantastic pacing and variety to be found in these twelve tracks, and even if “industrial synth punk” isn’t your comfort zone, allow yourself to step outside that zone and digest these sounds. By the second track alone, you encounter a pulsating standout track in “Clear in the Night,” with other highlights (“Neoware,” “Forgotten Gods”) paced out nicely throughout the remainder of the exciting run-time.



Reviewer: D. Gregory
Label: Feel It

FREAT – I.H.T.U. cassette

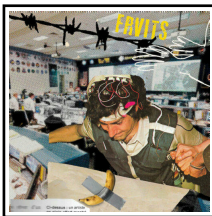
Politically-charged Midwest synth punk that is virtually unlistenable. These folks have their hearts in the right place, and sing (vocalize?) about bodily autonomy, the pervasiveness of QAnon-fueled conspiracy theories, and the growing hate group Moms for Liberty, but it is done with such inept musicianship that it runs the risk of losing all meaning. The tracks feature simple drum programming and synth washes with growly, bluesy, out-of-time spoken vocals that sound like they are being read from a notebook. This is backed by rudimentary guitar phrases and occasional gang vocals (I’m assuming from whoever else was in the bedroom at the time of recording) that yell out the song titles. I give FREAT maximum DIY spirit points and applaud their punk effort at creating an outlet for their frustrations. But, sonically, it’s remarkably bad.



Reviewer: Nick Odorizzi
Label: self-released

FRVITS – The Great Internet EP

FRVITS’ *The Great Internet* EP is a garage rock whirlwind from this Montreal-based four-piece, cranking out five multilingual tracks with samples and spastic synthesizer noises like it’s a party you’re barely keeping up with. The energy is relentless and unapologetically wild, driving the whole thing forward at breakneck speed. Their thrashy cover of



“Wipe Out” by the STUPIDS doesn’t mess with the original’s raw energy—it just adds to the frenzy. This whole damn EP is an absolute riot.

Reviewer: Jeff Cost
Label: Slovenly

GEODUCK DIODES – Must Fry All Planets! cassette

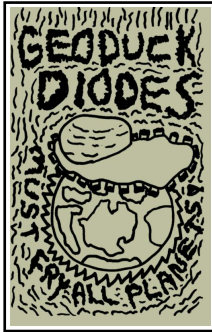
Fourteen-song cassette, though two of the “songs” are each a mere two seconds long, so I’m not sure if those truly count. Bonkers, lo-fi, spaced-out boppy egg-punk, a whopping ten minutes and fifty-seven seconds worth of it! Only one track here just barely crosses the one-minute threshold, aside from the bizarre two-minute-forty final outro track “Trapped Here.” Physical cassette is dubbed on a ninety-minute cassette with the recording repeated over and over on each side. Absolutely wild solo project from Tübingen, Germany, “recorded on my intergalactic couch and bed!” If you’re of the mindset that egg-punk is over, I suggest you let GEODUCK DIODES have a word with you. Personally, I am in full support of the home-recorded solo projects. I mean, what are the truly maniacal wacko punkers out there supposed to do? There’s no way a group of friends could be convinced to learn and record this mayhem, so it’s off to the intergalactic bedroom! Keep ‘em coming, GEODUCK DIODES rule.

Reviewer: Biff Bifaro
Label: self-released

GOAT ROPE / KILLED BY FLORIDA – DCxPC Live Presents, Vol. 27 split LP

Another nicely-produced live LP from DCxPC, this time a split between two bands who have a similar style of beer-drenched political punk. On the A-side, KILLED BY FLORIDA plays street punk with some blastbeats and occasional Jello Biafra-style banter. I particularly enjoyed the parts where they drag Tucker Carlson and Ron DeSantis. On the flipside is GOAT ROPE, who lean a little more into a ’90s skate punk vibe with a fairly odd mix of vocal styles ranging from deep growls to melodic singing. They also end with a cover of BEASTIE BOYS’ “Sabotage.” Overall, I can’t knock it too much. While none of this is really my style, it definitely sounds like everyone involved had a fun time at these shows, and at the end of the day, that’s all that really matters.

Reviewer: Eric Anderson
Label: DCxPC



THE APOSTLES – There Can Be No Spectators 2xLP

This is a compilation of the APOSTLES’ earliest EPs. Anarcho-punk, post-punk, a combination of both—either way, this is great stuff. I love music that has a message or that really explains how I personally feel, and the APOSTLES do it in a big way for me. Musically, it reminds me of bands like ZOUNDS, FLUX OF PINK INDIANS, SUBHUMANS, and CRASS, ranging from standard anarcho-punk anthems to well-thought-out post-punk and an experimental sound of their own making. This is an excellent collection from an excellent band and the preeminent anarcho-punk label of our time.

Reviewer: Bill Chamberlain
Label: Grow Your Own

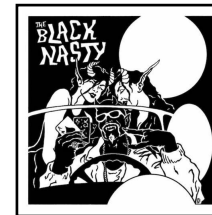
THE BERSERK – Demo 2024 cassette

Fast and furious ’80s USHC-inspired punk from Philly’s the BERSERK. This demo is really well-produced and sort of sounds like ELECTRIC CHAIR at times and WARTHOG at other times. Track three, “Born Berserk,” has some great guitar work, and the following track “Reviled” is absolutely vicious. Based on the strength of this tape, it’s safe to say the BERSERK are ones to watch.

Reviewer: Eric Anderson
Label: self-released

THE BLACK NASTY – 30th Anniversary 2xLP

Double-disc vinyl re-release of THE BLACK NASTY’S 1994 debut (and only) CD. The first record in this collection is the aforementioned CD itself, but the second slab is a live recording ripped straight from a VHS, remastered for our modern listening pleasure. It actually sounds great. I love shit like that. I also love the little BLACK NASTY history packet that comes included with this set. Well, the first quarter of it at least. The remaining 75% of said insert is a transcript from a Zoom interview they had with *Stop All Wars* fanzine, which reads more like a stenographer’s report from traffic court. Regardless, there’s a decent amount of information here for anyone new to the band, such as myself. They even included an old *MRR* review of this same album from 30 years ago, likening the band to a mod-



ern STOOGES. I’m inclined to agree, although they are a tad more poppy than Iggy and crew. You can especially hear the STOOGES influence in their live recordings. Important to remember that this was the burgeoning era of the DIY pop punk sound, so there were fewer comparison points at the time. If I were to compare them to someone from the last 30 years, I’d say they’d fit in better with the NOFX/BAD RELIGION/PENNYWISE crowd. This is your classic Gen X punk featuring songs about fast cars, cheap beer, and dirt weed. Fun stuff here; lots of bang for your buck.

Reviewer: Jake Joyce
Label: self-released

THE BOYS – Alternative Chartbusters LP reissue

Their second album, from 1978, is one of the greatest pop records ever. It also just so happened to be a punk record. These songs are as catchy and infectious as they were the first time I ever heard them, which was many years ago. If you’re not familiar with this band, do yourself a favor and check it out. While you’re there, listen to their self-titled debut album. I’m serious. If you do nothing else today...this one’s got some bonus cuts including the holiday classic “Silent Night.” Here’s a fun fact: the band put out a number of Christmas singles under the name the YOBS. Get it?

Reviewer: Kenny Kaos
Label: Call of the Void

THE EXILE – Don’t Tax Me EP reissue

The EXILE was a 1977–1978 punk band from Scotland. This is a reissue of their first EP, and they give us some tuneful punk influenced by the mod bands in the UK. The sound is similar to Canada’s BUREAU-CRATS. This is a great listen and a piece of punk history that I had missed; I am extremely happy to be able to get this now. If you like your punk tuneful, this is a great record to get.

Reviewer: Bill Chamberlain
Label: Breakout



they also never really feel like anything. A slick-as-shit production doesn't help either—everything sounds super thin and distant, making for moments that can be best theoretically rock. It's a collection of songs that sound tailor-made to be featured over the speakers at J Crew. Music to shop for sweaters by!

Reviewer: Alex Howell
Label: Agitated / Lolipop / Rice is Nice

STRANGELIGHT – Material Conditions LP

The Oakland-based four-piece STRANGELIGHT features a lineup of veterans from bands like ALL YOU CAN EAT, KOWLOON WALLED CITY, TRANSISTOR TRANSISTOR, TRAP THEM, SWINGIN' UTTERS, the NEW TRUST, and WESTERN ADDICTION, among others. Their latest effort *Material Conditions* is a tightly composed collection of nine songs and an intro track clocking in at twenty-three minutes, blending post-punk, post-hardcore, and indie rock influences. The mid-tempo songs channel '90s DC vibes and sprinkle in some atmospheric interludes reminiscent of bands like MOGWAI or EXPLOSIONS IN THE SKY. The recording quality is good and highlights the strong musicianship, but honestly? It just wasn't my thing. Check out "Two Masters" if your interest is piqued.

Reviewer: Jeff Cost
Label: self-released

SUCCESS – Second Edition cassette

Hardcore with a twangy guitar. This is tough-guy egg-punk right here. SUCCESS has successfully (no pun intended) extended the olive branch across the aisle to our chain punk adversaries. And people say bipartisanship is dead! Very quality stuff here. Fast as hell, super-short songs, and a vocalist with the energy of a rabid bulldog. Checks all my boxes, that's for certain! Brings to mind a combination of ALIEN NOSEJOB, CHRIMPISHRINE, and early FUCKED UP. Lovely work here, and well worth a play.

Reviewer: Jake Joyce
Label: Toxic State

SUFFOCATING MADNESS – Unrelenting Forced Psychosis LP

Thrash-laden, D-beat-inspired noisy raw fucking hardcore punk: that's *Unrelenting Forced Psychosis* by SUFFOCATING MADNESS. From the very start, I'm reminded of Swedish hardcore band VICTIMS or maybe even WOLFBRIGADE. But then there's this fuzzy punk energy that reminds me of the SWANKYS, or maybe it's DEATH DUST EXTRACTOR. Either way, it's supercharged with enough thrash punk à la CRYPTIC SLAUGHTER to launch the whole recording into warp speed. I think I just found my new favorite album.

Reviewer: Seth McBurney
Label: Toxic State

T.T.T.T. – I Saw You on the Bloody Floor EP

Buffalo psych/garage/blues trio T.T.T.T. unfolds three new ones into a second EP. There is nothing wrong with these three songs, with a great sound (a very Detroit sound) that steps a little further away from what the band has put up in the past. I would recommend it to anyone who is into PUSSY GALLERY, DEMOLITION DOLL RODS, GORIES, etc. "On the Sleigh of the Damned" shoulda been the opener. Let's see more.

Reviewer: Johnny Leach
Label: Record Beach

THE ACCELERATORS – Moving Fast!!! Selected Recordings 77/79 LP

These recordings from '77 to '79 are new to me, despite the fact that six of the twelve cuts were released on an EP way back then. From Liverpool, these cats were part of that first wave of UK punk that were fond of the R&B side of rock'n'roll. The RADIATORS FROM SPACE are another band that I would put in that category. There were lots of them. Some of the cuts make me think of the JAM. Also some new wave and reggae influences. Mid-tempo and catchy throughout, this very much captures the sound of the era.

Reviewer: Kenny Kaos
Label: Beat Generation / Take the City



GOATZILLA – Alien Nation LP

Judging by the band name and album art I totally expected this to be doom metal, and while there's hints of that peppered throughout, this is a pure rock'n'roll record. In fact, this gives off darkened glam vibes. GOATZILLA sounds like a modern day TWISTED SISTER with a singer that cops a sinister Dee Snider-meets-Lemmy energy. Really fantastic production here as well, everything is loud and heavy but discernible and crisp. With huge guitars and soaring solos, this teeters way more on the metal side of things than punk. So if that ain't what you're into, this might not be your bag, but for those of us who long for a dystopian Sunset Strip, this is well worth a listen.

Reviewer: Jake Joyce
Label: self-released

GOLD CUP – Beyond a Joke cassette

The fourth release for Manchester, UK's GOLD CUP in just over a year. Five songs of driving, mid-tempo rock'n'roll-infused punk. GOLD CUP does a really interesting job of peppering in a number of different sub-genres, keeping your attention without ever really leaving the mid-tempo range. There's elements of post-punk, artsy punk, a dash of egg-punk, a sniffer of garage punk for good measure. It's a veritable potpourri is what it is. They even culminate with an absolute strutter of a song, with sleazy guitar riffs that could rival the catchiness of JUDAS PRIEST. Here's hoping GOLD CUP keeps up the productivity and keeps the releases cranking out.

Reviewer: Biff Bifaro
Label: Chicken Attack

GOLPE DE GRACIA – Heriotzari Irrin LP

GOLPE DE GRACIA is about as subtle as a boot to the cranium. *Heriotzari Irrin* is a natural follow-up to their 2021 album, *Ustela*. The formula hasn't changed—Oi! backbone with snotty punk vocals—which is precisely what I hoped would be the case. No unnecessary departure, but these ten tracks do feel more refined, like they are building on a foundation. This album hits hard with big choruses, killer bass lines, guitar that cuts like a honed razor...and

no fluff or filler. Fans of IRMO and BETON ARME should be gobbling this down.

Reviewer: Matt Casteel
Label: Primator Crew / Tough Ain't Enough

GOLPE – Subisci. Conformati. Rassegnati EP

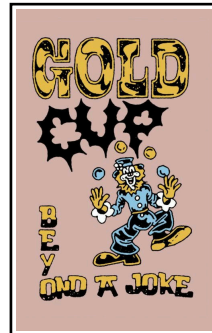
I put this on and I was greeted with a sonic explosion that I wasn't exactly prepared for, even though I have heard this before. This is absolutely crushing modern D-beat of the highest order, fitting in nicely alongside bands like VAASKA, RAT CAGE, SCARECROW, DESTRUCT, and GUERRA FINALE. Originally released on a cassette in 2019. If you like the above bands at all, you should run out and get this today, or mail order it right now!

Reviewer: Bill Chamberlain
Label: Sorry State / Static Shock

GUILE – Self Worth cassette

Metallic hardcore out of Vancouver that mixes old school palm-muted thrash with raspy vocals. It's not bad, but GUILE would probably sit comfortably in the middle of a local hardcore or metal bill—it's not exactly groundbreaking. Lyrics range from the personal on "Barb Tarbox" to the geopolitical on "Fukushima Gargler" (your requisite anti-nuclear song) and "Supremacy of Failures," a track with a minute-thirty instrumental chugga chugga intro. "Hollow Gesture" is the best one here, with furious downbeats that quicken into a fast hardcore beat. The production is crystal clear with thick distorted bass tones and heavy guitar, but it ends up sounding a little polished. The vocals are delivered as near-blackened (toasted?) raspy snarls that are carefully delivered, but lack the chaos that bands of similar ilk like ZORN deliver. I'm curious what the band sounds like live, because the performance, while competently done, all sounds a bit restrained. Worth a listen for dyed-in-the-wool heshers.

Reviewer: Nick Odorizzi
Label: self-released



HAIRY PATT BAND – Lane Avenue Breakdown cassette

Unearthing recordings from 1995-96, this tape showcases the home-grown strain of weirdo river rock emitted by Ohio legends the HAIRY PATT BAND. A dirt-caked lo-fi endeavor with song titles like “Mustache Ride” and “Dildo Lover,” this collection of tunes

from the once-prolific duo shares in the bluesy, bastard rockabilly lineage of the OBLIVIANS, KING LOUIE’S ONE MAN BAND, and BLOODSHOT BILL. Six blown-out tracks including a soulful rendition of Harry Nilsson’s “Everybody’s Talkin’!”

Reviewer: Jason Harding
Label: XTRO



HANS-A-PLAST – Ausradiert LP reissue

Ausradiert is a wonderfully vintage-sounding 1983 re-release from the label Tapete, a vampiric LP reawakened from its sleeping undead coffin. While keeping with HANS-A-PLAST’s upbringing as a punk band, this album has distinctly goth and new wave influences, heard in tracks like “Monstertanz” and “Schwarz und Weiß.” Vocalist Annette Benjamin’s severe voice, aided by the German language’s declarative sounds, adds a hypnotic, almost Siouxsie Sioux delivery to sarcastic lyrics such as in “Gut im Bett,” with an additional X-RAY SPEX ode. Jangly, echoing guitar, occasional synth, and sporadic reverberating drums serve to create an exciting veiled atmosphere. The song “Sacco Di Roma” cements the dark, gothic themes of the LP by utilizing church organs and undertones of catholic irony. As the sun comes up and all night-walkers must head indoors, “Barfuß in Scherben” ends the sabbath with an upbeat, poppy melody and lends this album a deserved iconic status in the post-punk genre.

Reviewer: Fiona Rae
Label: Tapete



HOLOCAUST – She Attacked 90’s Decades CD

Chronologically and sonically, HOLOCAUST slides into the Japanese hardcore scene between LIP CREAM and ZYANOSE. Up until now, it has been difficult to find recordings by this short-lived project, but no more, thanks to Black Konflikt Records who

have the direct connection to the best archive of Japanese punk to ever exist. *She Attacked 90’s Decades* is a collection of various recordings from



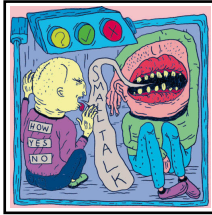
the middle section of the 1990s when HOLOCAUST was active. Beginning with some very raw tracks in which the drums are barely audible and finishing with some less raw but still noisy-as-fuck tracks, this CD is a great way to get in touch with a band from the Osaka scene that lacked documentation. If you dig noisy Japanese hardcore punk, then you’ll definitely want to have this in your collection.

Reviewer: Seth McBurney
Label: Black Konflikt

HOW YES NO – Small Talk cassette

Quirky, angular post-punk from this group that appears to be based in Zagreb, Croatia. HOW YES NO keeps things succinct and minimalist in a way that I appreciate. Of the nine songs featured on this tape, only one cracks the two-minute mark. Both of the vocalists employ a deadpan, half-spoken cadence that works well with the discordant guitar work. There is a motorik aspect to many of their songs that reminds me of FAUST. The drummer makes use of some cowbells or blocks that emerge as the only real flourishes on most tracks. Don’t try to talk to these folks about the weather. From a band that gets straight to the point in a direct and artful way, it’s no surprise that they loathe the small talk.

Reviewer: Matt Casteel
Label: XTRO



HYACINTH – Dedicated to Disappointment LP

Fresh new hardcore from Czechia. It’s heavy, yet agile, and the songs have a lot of nuance and tempo changes. It swings between broody plodding and hype thrashing, and there are alternating vocals—a meaty main voice and intermittent possessed shrieks. Punctuated by soundbites à la the 1990s, these nine tracks are creatively composed and go down smooth.

Reviewer: Jason Harding
Label: Day After



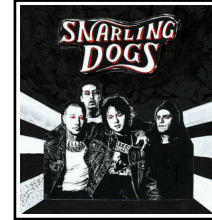
a seventeen-second-long song enriched by a quirky solo that could be on any VOID track, and closer “Reality Smarts” is a five-second-long song, but it doesn’t feel that short at all as so much happens in that time. Pure stomp, pure hardcore, nothing more. Hardcore for hardcore people!

Reviewer: João Seixas
Label: Crew Cuts

SNARLING DOGS – Snarling Dogs LP

This record from Pittsburgh’s SNARLING DOGS is worth a left turn. It sounds like Stiv Bators lives, and he has been pumping out songs with the ZERO BOYS doing backup duties. *Snarling Dogs* is eleven eruptions of homage to late ’70s street rock’n’roll. The album contains the full list from the band’s previous demo release, not sure if the mix changed up much at all. It’s good shit-kicking punk. “Televised Violence” is a menacing, imbibed provocateur of a song that sounds tough enough to go ‘til the sun comes up. Start there.

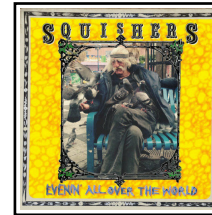
Reviewer: Johnny Leach
Label: Drunken Sailor



SQUISHERS – Evenin’ All Over the World LP

This twelve-song LP from SQUISHERS feels a little like a back-porch jam session with a bunch of over-the-hill punks, and I mean that in the best possible way. Featuring Ryan Modee and Teddy Helmick of THIS BIKE IS A PIPE BOMB, Marie Davenport of the BANANAS, and Daniel Westcott of ADD/C, this folk-punk-meets-country mashup isn’t what I’d normally reach for, but it grew on me with repeated listens. Rymodee’s vocals flirt with just enough twang to keep you on your toes, while Marie Davenport’s bass lines hold it all together with style. Perfect for fans of THIS BIKE IS A PIPE BOMB and punks who can handle turning it down without losing their edge. Check out the song “Wavicle.”

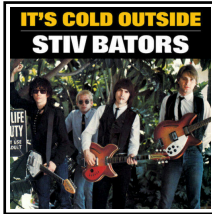
Reviewer: Jeff Cost
Label: Attack Decay



STIV BATORS – It’s Cold Outside / The Last Year 7” reissue

Munster reissue of this stone-cold classic from STIV BATORS. Originally released by Bomp! in 1979, “It’s Cold Outside” is a cover of the garage classic by the CHOIR, but BATORS’ version takes the song to new heights. If you’re not already familiar, and late ’70s Bomp! didn’t already give it away, this is apex power poppy punk music. The B-side, while not a classic on the level with the A-side, is a lovely, contemplative tune that continues the sounds of its respective flip. I’m not exactly sure if this record was in dire need of a reissue, as copies aren’t exactly tough to come by, but Munster always does a nice job with their releases so I’m not here to question. If you don’t have an original copy, now you have no excuse not to snag a copy and fix your oversight.

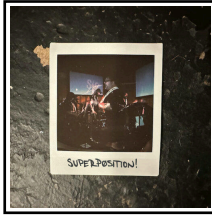
Reviewer: D. Gregory
Label: Munster



STORM BOY – Superposition! CD

Not sure if this is my stale 40oz of malt liquor. These guys are really, really adamant, but I couldn’t tell you about what. Foggy Washington sorta-grungers STORM BOY are doing a kind of TAD-meets-Frank Black thing that’s turned up to eleven on the melodrama. Four songs that bleed into themselves. I couldn’t tell you much more.

Reviewer: Johnny Leach
Label: self-released



STRAIGHT ARROWS – Surface World LP

STRAIGHT ARROWS have been at it for a long-ass time. This LP, their fourth, now means the Sydney act has released a record in three different decades, something that’s pretty hard to fathom thinking back to their 2007 debut 7”. That was a record of unsustainably wild garage punk—two songs that elicited the same sense of danger you’d get from the best tracks off a *Back From the Grave* or *Teenage Shutdown* comp, the sound of a band burning too hot to last more than a couple of 45s. They’ve kept at it though, polishing their sound and sharpening their songwriting chops over the years, and they’ve put out a handful of excellent tracks in that time, but they’ve also noticeably cooled off a little with each release. Unfortunately, *Surface World* doesn’t see them bucking that trend. You can’t argue that the eleven songs that make up the record aren’t expertly crafted. They’re in some sense good, but



S.O.H. – Cost to Live LP

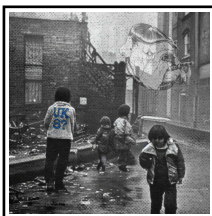
Coming from Los Angeles, S.O.H. gives us some raging hardcore crust. This band can write a hardcore crust song while having some melody in their musical structure, and that's not a bad thing. Their music has a lot of different textures to it, and they can take you up a mountain and then drop you off a cliff. I like it. It reminds me just a bit of some of the crust and hardcore that came out in the 1990s. This band makes their own music their own way and it sounds how they want it to. Now that's punk!



Reviewer: Bill Chamberlain
Label: No Norms / Shitkicker

SHEER TERROR – UK8? EP

Long-running NYHC stalwarts toss a bit of a curveball with a tip of the (I assume Yankees) cap to their punk roots. As you may have surmised, this EP consists of three '80s UK punk covers. It's an interesting selection with songs originally by the PARTISANS, UK SUBS, and DISCHARGE. Tough to fuck up such great source material too badly, and with SHEER TERROR being a well-oiled hardcore machine, they pull it off adroitly. There's not much deviation from the source material, but it is kinda cool to hear Paul Bearer croning a bit on "Blind Ambition."



Reviewer: Matt Casteel
Label: Mendeku Diskak

SHRYKULL – Beyond Subconscious Realms cassette

Nowt but guitar, drums, and vocals on here, one reads, but you might not think it—there's plenty of bottom-end left to Nottingham two-piece SHRYKULL's sound, which splits the difference between death metal and crust with intermittent grind-y and/or blackened deviations. The song titles on *Beyond Subconscious Realms* might have you expecting some BLOOD INCANATION-type goings-on ("Chaotic Disforms of Cosmic Misalignment"), but the music is way punkier and more direct than that. "Gateway of Nightmares" and "A Glint in the Basilisk's Eye" bend matters towards DARK-THRONE spiked-wristband chug as these nine songs variously gallop and crawl to a full-blooded conclusion.



Reviewer: Noel Gardner
Label: Egg

SIHIR – Ullar Akan Patuk LP

Intense hardcore, noisy at times, a little tighter and sharper at other times. Sometimes I swear that I am hearing things being broken and other times things being built, and then the music gets even more intense with one of the best song starting riffs I've heard in a little while. All energy and intensity. Everyone should check this out if you like hardcore.



Reviewer: Bill Chamberlain
Label: La Vida Es Un Mus

SKABS – World Burner cassette

UK metalpunk four-piece SKABS return after their 2023 demo with *World Burner*. Four tracks of heavy-ass, death metal-influenced punk with "crustified" black metal-styled vocals. SKABS' dynamic sound oscillates between mid-tempo grooves with occasional blastbeats here and there, maintaining things interesting throughout. Sometimes you just want to listen to something that makes you want to headbang and this is it!



Reviewer: João Seixas
Label: Liminal Dread / Noise Merchant

SKOTOS – Αναχώρηση cassette

SKOTOS brings us a speedy little crust massacre out of New York City. Fast, raw, and drenched in distortion, this four-song tape is rough stuff in the vein of DISPOSE and HELLISH VIEW that will leave the ears ringing. Those who have acquired this particular taste will find it quite appetizing.



Reviewer: Jason Harding
Label: self-released

SKREWBALL – Deluxe Edition Hardcore '24 EP

With a title like this, there is little left to the imagination. SKREWBALL puts the "hard" in hardcore with their very moshable stomp. The introduction "Stretch" quickly sets the tone for what's to come. The rest of the songs fluctuate between slam-fueled grooves and fast-paced aggression. "Punchline" is



HYPER GAL – After Image CD

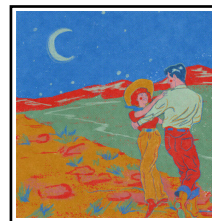
Following up their 2021 debut, HYPER GAL returns with a further excursion towards outer-bounds sonic experimentation. The Osaka artist duo blasts their way through nine cuts of maximalist drum-and-synth recitations with an unwonted intensity. Atop the throbbing, swirling, noise-laden foundation, the ultra-clean ingenious vocals transmit repeated signals. There are times when the songs will tempt you into thinking they are coming unglued, only to snap back into a locked mechanical groove. It's an unsettling listening experience that has to be heard to be believed.



Reviewer: Matt Casteel
Label: Skin Graft

IDAHO GREEN – Gems of the High Plains 2xLP

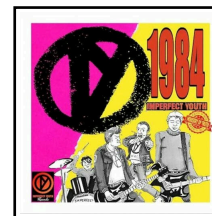
Holy shit, this is a massive album. It's not often you come across a self-financed double LP, but IDAHO GREEN certainly wanted to make sure you knew absolutely everything about them. This slab spans twelve years and several different recording sessions, and it definitely shows—not necessarily in a bad way. It just showcases the band's evolution and growth over the years, and it results in a record that is absolutely all over the place. It bounces between melodic garage rock with soaring guitars—akin to EXPLODING HEARTS, MARKED MEN, and RICHARD HELL—to snarling, groovy, fuzzed-out pop-rock like DINOSAUR JR. meets FIDLAR. I am especially impressed with the singer's range, swapping between that of a melancholy Joey Ramone, and a primal, bloody scream more often associated with hardcore than flowery Brooklyn indie rock. Interlaced between every third track or so are these pretty acoustic guitar riffs that separate the chaos from itself. This really isn't a record, it's an audio journey. I'm pretty smitten with it. Give this bad boy a spin if you've got the time.



Reviewer: Jake Joyce
Label: self-released

IMPERFECT YOUTH – 1984 Ministry of Truth CD

Funny story here—these guys were a thing in the early '80s. Then they reformed in 2022, with the goal of recording a full-length of their '80s originals (and a cover). That's a cool story to me. And I think they're from Wrexham! How can you not love them? Musically, it's pretty straightforward melodic and catchy hardcore. Totally sounds like something I'd have been listening to in 1984. I don't think this is going to blow anyone's mind, but it sure is fun taking a trip down memory lane with them. Worth checking out.



Reviewer: Kenny Kaos
Label: self-released

INDOCTRINATE – Kollapse LP

One look at the cover art and *Miss Machine* from DILLINGER ESCAPE PLAN comes to mind. The intro evokes the chaotic collage of mass media madness from CURSED's *Architects of Troubled Sleep*. The second track "Normalcy Uber Alles" erupts into a frenzy of blastbeats and heavy HM-2w riffage à la TRAP THEM, until the middle weirdly features a spoken word part that almost feels like rapping with scratches included. A not so common choice, to mix dark hardcore with elements of hip hop. The vocals would fit well in a band like EVERYTIME I DIE; they also keep a foot in post-hardcore (or mathcore, to be more specific). It keeps throwing you curveballs and mixing genres that seemingly shouldn't mix together, but the backbone is always dark hardcore and CONVERGE-styled metalcore. This is a very different and crazy mix of influences that in a peculiar way works OK as a final product.



Reviewer: João Seixas
Label: Aktiver Ausstand In Plastik / Grazil

INFERNO PERSONALE – La Scektá É Tua LP

INFERNO PERSONALE contains members of such bands as MURO, UZI, and EX-DOM, and is based out of Bremen, Germany. They seem to have solid roots in Japanese hardcore while bashing out some great-sounding crust—I notice some similarities to the OFFENDERS, as well as influence from European hardcore classics. Excellent record!



Reviewer: Bill Chamberlain
Label: Neon Taste / Symphony of Destruction

JAWS 69 – Jaws 69 demo cassette

Bloomington, IN-based solo recording project. Almost impressively lo-fi recording, to the point that I couldn't tell if there were drums on one song and am still confused what the unknown instrument on a couple of these tracks is. Six songs (and an intro) of high-treble, hard-to-digest punk, much like Alex Kintner's floatation raft, left deflated and bloody. I thought the premise of *Jaws: The Revenge (Jaws 4)* was confusing, but it seems a lot has transpired between the fourth and sixty-ninth installment, because even after two full listens, I am left at a loss for words to describe exactly what it was I just listened to. After the second listen, I left the tape spinning, playing its dead tape hiss for quite some time before I was greeted by roughly the last minute of "The Life You Dream" by JUDY COLLINS to close out the cassette. I'm not putting anything past the creators of JAWS 69, so I will not be assuming if this was intentional or not. Limited edition of fifteen copies.

Reviewer: Biff Bifaro
Label: Slipping Grip Productions



KALTE HAND – Säureblocker 12"

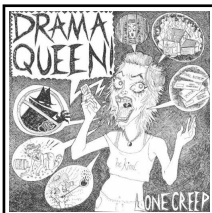
Catchy, moody post-punk band from Germany. As someone who doesn't speak or understand German, I loved that you don't have to know exactly what the singer is saying to understand the music; it speaks for itself. KALTE HAND isn't afraid to go heavy with the drums and rhythm section as a whole, as well as beginning and ending the album with anxious guitar lines that sound like they're trying to escape something, all of which creates a darker and intriguing vibe to their music.

Reviewer: Emma Miller
Label: PaulaPaulPlatten



LONE CREEP – Drama Queen CD

Back in the '80s there was a band from Colorado Springs, Colorado called the CREEPS that played thrashy skatepunk and had a pretty good run, amassing a dedicated regional audience over the course of their seven-year lifespan. I encountered them on a fascinating comp that I reviewed in 2023, *Colorado Springs Underground 1983-1994: Volume 1*. In an unsuccessful attempt to revive the CREEPS for a potential fortieth anniversary album, one of said CREEPS stabbed out on his own...and thus



we have LONE CREEP. As a solo endeavor, LONE CREEP carries the torch of the original outfit's sound, cranking out energetic, at times melodic punk rock with a wry wit and political bent. There's something about this album that reminds me of *Metal Devil Cokes-era MDC*. Perhaps it's the blend of crude and satirical humor with biting political commentary, or the fact that the original CREEPS were also known to cover "Mongoloid." Whatever the case, there is a lesson here for us all: if your friends turn out to be more flaky than creepy, never fear—even forty years on, you too may become a LONE CREEP.

Reviewer: Matt Casteel
Label: Hey Fuck You

LOUSE – Passions Like Tar LP

Hailing from Cincinnati, Ohio, LOUSE plays an eclectic brand of post-punk that explores a variety of emotions and topics on their latest full-length *Passions Like Tar*. Songs that call to mind bands like the CURE, and BAUHAUS, but also post-hardcore like SPARTA circa *Porcelain*. If you're in the mood for something that is a little less straightforward and saves space for a bit of jamming, then look no further than LOUSE.

Reviewer: Seth McBurney
Label: Feel It



MALIGNANT TUMOUR – Maximum Rock 'N' Roll CD

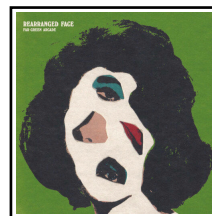
Long-running Motör-charged metallic rock n'rollers coming straight from Czech Republic. I'm here listening for the fourth time perhaps, still trying to decide if it suits MRR or if this would fit better in another kind of publication. Sure enough, cadences are medium-to-fast-paced, crusty metallic forms are there, good riffy guitars, vocals are ragged and familiar to hard rock connoisseurs, but still there's something that tells me this is a very good production and yet does not reach the fiber that triggers the rage. Favorite track: "Hard Pint of Heavy" in Lemmy's honor, the missing link that got me through this dense album.

Reviewer: Gonza Perez
Label: Papagájuv Hlasatel



REARRANGED FACE – Far Green Arcade LP

Fourth release from Los Angeles' REARRANGED FACE. Eleven short and well-textured songs lie within, exuding the cult-like bandom of DEVO: spiky synth and guitar galore, while drab backing vocals dutifully agree with some wild David

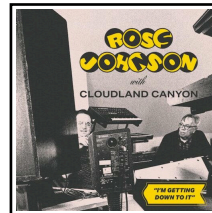


Byrne-esque moments in the lead vocals. The guitar riffs seem to repeat themselves from song to song—or lead you to believe so—achieving a mesmeric soundscape, propelled by clumpy drums and a steady bass. The rhythms are just as snake-y as they are sharp, the songs just as odd (where'd that bird sound come from?) as they are fun. And in keeping with House of Tomothy's true-to-analog studio, this was created without the use of a computer. This is good medicine right now.

Reviewer: Willis Schenk
Label: Tomothy

ROSS JOHNSON WITH CLOUDLAND CANYON – Women, Money, Children / I Know Why They Leave 7"

From ranting on ALEX CHILTON's *Like Flies on Sherbert* in 1979 to drumming for the PANTHER BURNS, Memphis noisemaker Ross Johnson lives to rabble another day on this single with CLOUDLAND CANYON. It trades the psychobilly stomp of



Vanity Sessions, which JOHNSON recorded with Jeffrey Evans in 2014, for the psychedelic and experimental sounds provided by CLOUDLAND CANYON—synths, looping sound bites, drum machine and distant guitars. While the prefix "psych" transfers from one project to the other, so does JOHNSON's ability to spout strings of confessional complaints and late-night reveries. "Women, Money, Children" on Side A chugs along with a desert-rock sort of feeling; bass and drums keep a steady pace for fuzzy little guitar leads under JOHNSON's bar room logic of "Why is it that the ones you want, don't want you / And the ones that want you, you don't want?"—the otherwise straight-driven rhythm swerves in endless diatribes that lead to places like "Radio Free Europe" by the songs' end. "I Know Why They Leave" on Side B forgets the rock beat for a programmed sound of synth percussion like a dark section of a FRANKIE GOES TO HOLLYWOOD song, with the dub production of LEE SCRATCH PERRY sung by a drunk Phil Alvin. If you enjoy lyrics from the patriarchy of rock'n'roll yore and the aforementioned blender drink of whatever's happening on the B-side, then belly up to this release.

Reviewer: Willis Schenk
Label: Spacecase

RUINES – Episodio I cassette

Four snappy cuts of uptempo punk on this Chilean outfit's debut EP. RUINES are hitting the ground running with this limited cassette. Catchy and well-produced, it's an impressive introduction. The first couple songs have a garage punk bent that reminds me of SMART COPS. The second two songs inject subtle post-punk elements that complement their general sonic profile nicely. The closer "Cara O Sello" ramps up the guitar modulation and rounds out the tape with an oddly memorable chorus. I look forward to seeing what more RUINES have up their sleeve!

Reviewer: Matt Casteel
Label: Knuckles on Stun



RYAN KIDD – Dead in Memphis LP

Stripped-down, SPITS-as-a-genre punk here from RYAN KIDD. This juicy long-player is the band's second release following their 2023 EP, delivering sixteen tracks with a familiar sci-fi RAMONES feel emboldened by searing guitars. These rocking tunes conjure up classic and iconic vibes, and the nihilistic title cut name-checks ALEX CHILTON, JEFF BUCKLEY, ISAAC HAYES, and JAY REATARD, in that order. Clearly, the guy has taste, as further evidenced by his choice of the ALAN MILMAN SECT's "I Wanna Kill Somebody" as a cover song.

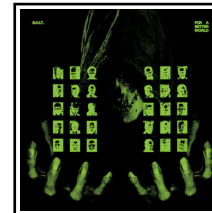
Reviewer: Jason Harding
Label: Human B-Side



S.H.I.T. – For a Better World 12"

Straight from Canada, a violent and precise telescope to the shit system nowadays, delivering chainsaw mayhem guitars with tasty whips of riffage, solid, faster-cadence drums, and a great mixing job balanced between vocals, electronic effects, and chaotic, ball-of-fiery-sound hardcore punk. Disrupting and touching nerves on socio-political and military issues but also introspecting on themes of the self, vomiting a solid message with great execution on each track. Mental album, solid in the top ten of the year for sure. Suggested: "Corporate Funded Killing Technology" and "KTF."

Reviewer: Gonza Perez
Label: Iron Lung / La Vida Es Un Mus



OUTRUN X SHADOWS – Outrun X Shadows cassette

Inspired by his hometown Chattanooga's folklore and the Corpsewood Manor murders, musician Ashley Krey has made an impressive solo tape including a delectable mix of goth, punk, and electronic wiles. There are some great spooky sound effects, guitar riffs, and samples, which stylistically remind me of GHOST a bit, given the whole dark occult schtick. I enjoyed the messy, raw-around-the-edges feel of the album, particularly in "Chattooga Black Mass" and "Through The Miasma." To me, compositional similarities can be drawn to the MISFITS, and I do find "Gargoyles on the Chickenhouse," funnily enough, to sound like someone asked Julian Casablancas to record a Halloween track with the STROKES. You can tell there's a vision, a meaning behind the album that adds depth to its already subterranean aesthetic. There could be some improvements to recording quality, yet all in all, this is a great listen for those fond of haunted punk ballads.

Reviewer: Fiona Rae
Label: Dead Broke



PEACE TALKS – Will You Be Next? flexi 7"

Two tracks from the same sessions as PEACE TALKS' 2023 LP *Progress*. Seething and caustic, PEACE TALKS sound as strong as ever, and I can only presume there's a good reason for these not making it onto the full-length. "Bloody Murder" absolutely rips, featuring a great breakdown in its last thirty seconds that will force you to two-step. Highly recommended.

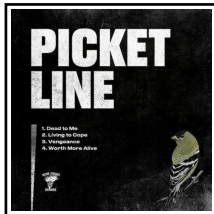
Reviewer: Eric Anderson
Label: Chaos and Chill / Cruel Noise



PICKET LINE – Est. 2024 cassette

Seattle's PICKET LINE plays meat-and-potatoes punk from with a sprinkle of Oi! and a focus on class consciousness. While they sound good here, with proficient playing and well-structured songs, overall it sounds a little generic. I appreciate the message and the delivery, but something is missing.

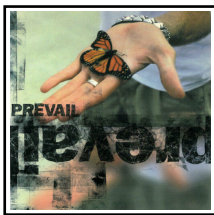
Reviewer: Eric Anderson
Label: self-released



PREVAIL – Prevail cassette

This limited cassette re-release of the second 7" from this late '90s South Carolina screamo hardcore band is a gritty blast from the past. The scooped-mids production, crunchy guitars, and boomy bass nail the era's vibe, while the vocalist's high-pitched and raspy scream-sing style makes them a perfect match for a bill with REVERSAL OF MAN or FORCE FED GLASS. It's an aggressively raw recording that definitely sparks my nostalgia for the '90s hardcore scene that is worlds apart from that shit they're calling screamo nowadays. All of these songs are on their discography *Curtain Call*, but if you don't have that already and you need something to play on your Walkman, you should jump fast to snatch this up.

Reviewer: Jeff Cost
Label: Broken Sound



PRIVATE HELL – Wake Up Screaming / Dead Inside flexi 7"

Richmond's metallic hardcore outfit PRIVATE HELL unleashes their latest 7", which they self-released as a follow-up to their 2023 EP *Days of Wrath*. PRIVATE HELL dug deep into their metallic roots, shifting their sound to a more buzzsaw-oriented muscular approach with influences like OBITUARY, HELLHAMMER, and ENTOMBED added to their dynamic mood-shifting, powerviolence-like approach. Groove-oriented savagery throughout. The digital version of the EP adds an unexpected but well-chosen cover of JOY DIVISION's "Warsaw" that sounds like it could be on any NAILS record. A solid return to action.

Reviewer: João Seixas
Label: self-released



RAD MAX – Party McFly LP

Female-fronted new wave dance stuff from Portland, Oregon. I find this just a little too easy for my liking. The vocals are this funny combo of sometimes stilted and sometimes real singing. With a focus on goofy lyrics, it's just a little too cutesy for me. But if you're in the mood for dance and you like lyrics about all the things you can find in a convenience store, this could be your thing.

Reviewer: Kenny Kaos
Label: self-released



MENSCHENFEIND – Czas Apokalipsy 10"

With members from Russia and Germany, this heavy group serves up some slick metallic punk with traces of Oi! in the vocal delivery at times. Translated from German, MENSCHENFEIND means "misanthrope," and that's essentially the gist of these four bangers presented in the ever-polarizing 10" format.

Reviewer: Jason Harding
Label: Mendeku Diskak



¡MIAU! – ¡Miau! LP

Histrionic project from Madrid presenting an electro-charged LP of synth punkers—crazy, explosively-tweaked songs with even crazier vocals that seem dissonant and with a crybaby attitude, merging beautifully with the tightest electronic drums given outstanding space in the mix, and deep synth and keyboard work. Onion-layered, they verse on different existentialist themes but also execute Spanish folk-related songs, and I personally very much enjoyed the social-critique-focused tracks like "Pepita Pantalonera" and "La Cruel Inocentada." Gracefully executed egg-punk with a distinct identity and solid grip of its own, a merit not always found in many synth punk projects. Eager to hear more.

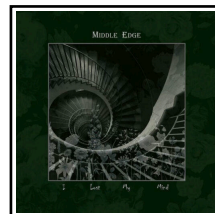
Reviewer: Gonza Perez
Label: Beat Generation



MIDDLE EDGE – I Lost My Mind LP

MIDDLE EDGE is from Japan, and offers melodic punk rock that is gloomy and gentle in the best ways possible on their *I Lost My Mind* LP. There's something here that reminds me of early 2000s rock like the LIVING END or maybe TIGER ARMY. Clean, spaciouly-placed riffs soar over a rhythm section that generates hip-altering momentum while a loveable voice croons in a very rock'n'roll way. Yes, give me more.

Reviewer: Seth McBurney
Label: Episode Sounds



MOB 47 – Tills Du Dör LP

Absolute legends from Sweden that have been perfecting the art of käng punk on-and-off since 1982. *Kärnvapen Attack* is one of the best recordings to come out of the Scandinavian punk scene, influencing countless bands like RATOS DE PORAO mainly because of their faster style of käng, and making a huge impact on the worldwide scene. The track "Kärnvapen Attack" appeared on the now-mythic *P.E.A.C.E.* compilation alongside bands that definitely shaped hardcore forever. The mängel meisters continue to claim the title of most brutal hardcore band from Sweden with *Tills Du Dör*. Just as expected, sixteen songs in twenty minutes, fast-paced and brutal punk that only has one goal: to charge forward and run over everything that stands in the way. The production only adds to the ferocity of the songs; I'm sure some purists will whine about it, but who really cares about their opinion? Also, a terrific comeback from one of the best labels in the D-beat business, D-takt & Råpunk. 100% mängel.

Reviewer: João Seixas
Label: D-Takt & Råpunk



MOMMY BOYS – Monoton EP

Chaotic Berlin punk outfit that reminds one of '80s street punkers from the same latitudes, adding some layers to their sound with economical synth effects and noise in the mix. Full of a defiant attitude and aggressive tweaks that end up with the feeling of a brawling pogo in a basement. Eleven energetic and furious tracks, urgent and histrionic, keeping the vibes of Deutschpunk at its finest. Recommended for connoisseurs who dig classic Euro street punk.

Reviewer: Gonza Perez
Label: Saalepower 2



MOVING TARGETS – In the Dust LP

Somewhere in Boston, a divorced dad is excitedly knocking back beers over the release of this LP and jamming to his favorite local band, MOVING TARGETS. However, this is not me. I may not be the intended audience for this release, perhaps aimed at those who enjoy "melodic hardcore," as the band puts it. They have a very loose definition of what hardcore is, with this album being composed of casual, almost pop-sounding rock—unfortunately, this is synonymous with being "background noise" in my terms. The album is



unprovocative and placating, yet it certainly isn't bad. It's almost so cohesive and generally pleasing that there's nothing particularly notable or interesting. This LP is surely better heard live for the full head-banging effect that is missing in the recording. The drums and tambourine in "Sacrifice" are fun. The singing-like riffs of the guitar near the end of "Decadent Side" and "End of The Line" suggest that the band does know how to take things up a level. If you're into that sort of feel-good sunshine punk, then by all means take a trip *In the Dust*.

Reviewer: Fiona Rae
Label: Boss Tuneage / Dead Broke

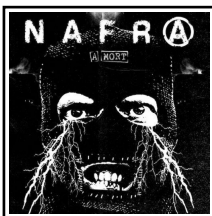
MOYAMOYA – Triple Double Single cassette

Perth trio MOYAMOYA gets their tunes on tape. Experimental and noisy, they pack a big sound for just drums, bass, and guitar. While this does diverge from the straight-ahead egginess of other Aussie bands, there's still an undeniable irreverence in songs like "Fuck Life, Pa! Ma!" that ultimately dives deeper and darker than its title may suggest. Really great pedal work/effects happening on both bass and guitar, adding to that big sound, creating lots of contrast when the guitar steps aside for verses, letting bass and drums leg along, only to come blasting in for bridges and choruses, the whole lot working in lockstep, tight as can be. This Permanent Residence cassette compiles all six digital-only songs that were released over three singles, the cover art here picturing all three. This music is frantic, fun, and a little morose. Sign me up!

Reviewer: Willis Schenk
Label: Permanent Residence

NAFRA – A Mort LP

Catalunan hardcore punks NAFRA's new album *A Mort* is a wild ride that's giving me all the right vibes. These Spanish punks have really nailed their sound with this fourth release, blending the raw energy of hardcore with sharp vocals that bite the hand that feeds and leave it bleeding. The tracks are fast-paced and unapologetic, making it impossible not to nod your head or mosh along, and it's clear as day that they've poured their heart into this release. Extra points for the Catalan DISCHARGE cover "No Escoltis, No Miris, No Parlis" ("Hear Nothing, See Nothing, Say Nothing"). If you're on the lookout for something fierce, *A Mort* is worth the spin!



Reviewer: João Seixas
Label: Cuarto Oscuro / El Lokal / Grans / Kamiloetas Muskaria / Kremón / Little Jan's Hammer / Mulisec / Nunchakupunk / Rat Productions / Sarna Social / Torico / Victim

NEGATIVE GEARS – Moraliser LP

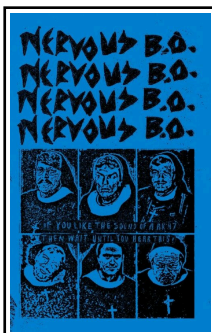
Over the summer, NEGATIVE GEARS from Sydney released this great full-length *Moraliser*, packed with bopping punk energy but also a wide range of sonic exploration. "Attention to Detail," probably my favorite song on the album, reminds me of the ASTRONAUTS merging with KILLING JOKE, only to be a litting instrumental towards its end. "Lifestyle Damages," the song that follows, sounds like it could be a BUZZCOCKS or DAMNED song. I guess what I'm saying is it's just great quality punk rock from the very start until the very end.

Reviewer: Seth McBurney
Label: Static Shock / Urge

NERVOUS B.O. – Sick & Perverted cassette

Synth-heavy noise punk from Sweden. Six tracks of video game-y, drum-machine-driven tunes with intentionally wildly out-of-tune vocals on top. This would be in good company with the New Jersey egg-punk band I once referred to as "the most polarizing band in punk," BIG CHUNGUS. NERVOUS B.O. (also written as NERVOUS BODY ODOR) is a bit of a confusing band to attempt to understand. They have a number of releases, a few since this one it seems, but it's a little difficult to tell for sure based on how difficult it is to navigate their Bandcamp. I am as confused as I am entertained by some of these songs and the wild choice of snare tone for the drum machine on them. Limited edition of 25 cassettes (with cool little hand-drawn demon on the inside cover) by Xtro, not sure about other labels' quantities.

Reviewer: Biff Bifaro
Label: Richter Scale / XTRO



NEUROOT – False Profit LP

Marcel Stol's NEUROOT has lasted decades, and this latest full-length continues to fuel the classic EU HC flame they rekindled in 2012. There are some new tricks here, of course, veering into a more industrial rock sound on tracks like "They Lie We DIY," which sounds something akin to the heyday of MINISTRY with throatier punk vocals. Likewise, there's the moodier, goth-tinged "Determinate Yourself." Overall, it would be hard to criticize a band for doing their thing since 1980 (with some time off). There's definitely no new ground being broken here, but it's a solid entry in a continuing legacy. If I have a gripe, the production does lean fully into an industrial chilliness when I think some warmer tones might really help boost these songs. But it's hard not to simply applaud the doggedness of continuing.

Reviewer: Luke Henley
Label: self-released

NO TIME – You'll Get Yours LP reissue

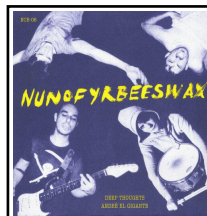
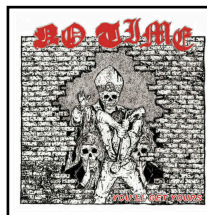
Hot on the heels of a most unexpected *remontada* after a 2018 hiatus with a second album that was easily one of the best of 2023, here's a reissue of the 2016 debut from these Pittsburgh rockers, and a timely reminder of what an absolute *belter* of a record it is. An intoxicating mix of 86 MENTALITY-style Oi! flavoured hardcore, AC/DC-style guitar peacocking, and TEMLARS-style pitbull vocals. Fans of PRESSURE PACT would find a lot to enjoy here. Indispensable.

Reviewer: Ben Marshall
Label: Mendeku Diskak

NUNOFYRBEESWAX / TOP DOWN – Diggin' in the Dirt / Deep Thoughts split EP

With only two tracks on one side of an EP, NUNOFYRBEESWAX makes sure to leave their mark. They're garage punk with a more unique edge. "Deep Thoughts" sounds more stripped-down in terms of sound, but in a great, punky way. I loved the tempo change in the middle of "André el Gigante," which was much slower and led to a smooth transition into the fading out of guitar at the end of the song (not to mention, some sharp-witted lyrics). These guys are definitely worth checking out.

Reviewer: Emma Miller
Label: No Chance Berlin



OH TELEPHONE – Kill Kill Kill CD

Hailing from the Swiss mountains of Glarnerland, OH TELEPHONE offers a unique flavor of '60s-tinged psych garage. With production assistance by Detroit studio wizard Jim Diamond, known for his work with the DIRTBOMBS and WHITE STRIPES

among many others, this LP showcases the band's penchant for neat, uniform rhythms—they're militant in delivery of their slithering, smoky rock din. The songs are fundamentally simple in structure with fuzzed-out vocals delivering poetic and often repetitive lyrics, but they're layered in reverberating noise, sometimes ending up as vibrating puddles of sound. This equation pushes the boundaries of the band's identity, eclipsing expectations of the genre and blurring lines between garage and post-punk. As lofty as this all may sound, the overall vibe of the album is grounded in traditional dum-dum punk. Hell, the title track is a damn SNEAKY PINKS cover. Love it or not, it's an undeniable sonic tour de force.

Reviewer: Jason Harding
Label: Voodoo Rhythm

ON THE MIGHT OF PRINCES – Sirens LP reissue

Holy musical candy to my ears. I was certainly given music directly in my lane with the review of ON THE MIGHT OF PRINCES' *Sirens*. Driving beats, plaintive vocals, melodic hardcore/emo sounding straight outta the best New Brunswick basement circa 2001 but with the polish and sheen of the likes of ENVY. The album opens up with a guitar riff on "No Sign of the Messiah (Pt II)" to set the emotional landscape of heartache those of us kids of the messageboards crave. Truth be told, I always knew of ON THE MIGHT OF PRINCES because of their proximity to so many bands I loved back in the day, but never got the opportunity to see them. This re-release is driving home for me the harsh reality that I truly missed out. Fans of THURSDAY, SAETIA, HOT CROSS, and, as I noted—partly tongue-in-cheek and partly dead serious—the messageboards of the aughts, will fall in love and put this on repeat.

Reviewer: Katy Otto
Label: Dead Broke / Revelation

