



# MAXIMUM ROCKNROLL REVIEWS #502

MARCH 2025

*In this issue:*

• AVOIDS • ALEMENT • ANGKARA • ANOTHER ONE • APOCALYPSE • ATERPE • ATOMIC THROAT • AXIDENT • BAD FIDELITY • BASTARD PRIEST • BLANKET OF M • BONDAGE • BREECH BOYS • CAN KICKER • CAUSTIC • CAVING GROUNDS • CHANCE TO STEAL • CONSEC • CORONARY • CYCLO SONIC • DANIEL JAMES GANG • DARK HARVEST COMMANDOS • DE KLOK • DE()T • DENUDE • DESCRENTE • DESEOS PRIMITIVOS • DISAPPEARANCES • DISASSELN • DISTANT RELATIVES • DISTURD • ELECTRIKA • EMPIRED • ERASER • EXTORTION • FAMILLE D'ACCUEIL • FOIL • FUNERAL MESS • GHOULIES • GRAND SCHEME • GU • HARDWARE • IDIOT IKON • IGNORANCE • INFRA • JACKET BURNER • KÄRÄJÄT • KÝHL • LASSO • LIQUID IMAGES • LOHN DER ANGST • HÄPEÄ • MISANTHROPIC MINDS • MODERN MAN • MOIRA • MYSTIQUE • GAKI • NAKED CHARGE • NECROPOLÍTICA • NEGATIVE DEGREE • NEGATIVE RAGE • NEON LIES • NIGHTFREAK • OPEN WOUNDS • PLASTIC ACT • POISON IDEA • POST REGIMENT • POWER OF DUSK • POWER PANTS • PREY • PX-30 • RAZORFACE • REO • RETSU • RITCHIE MAGNUM & THE DEMOLITIONS • ROBERT • ROCKIN' JOE • ROGO • RUNNING MAN • SAIDIWAS • SCARY HOURS • SCOOTER JAY • SCUMBAG • SECT MARK • SELF DEFENSE • SEUDO YOUTH • SEVEN FOOT SPLEEN • SHOVE • SIKM • SLUTBOMB • ŠMIERĆ • SNAREWAVES • SPASTIC AMOEBAS • SPEED RIDERS • SPLEEN • SPLIT SYSTEM • SPRGRS • STARING PROBLEM • STORMCROW • SULLEST • ONWARD • SYF • TEENAGE FRAMES • TEXTURE FREQ • THE AK47'S • THE BATTLEBEATS • THE CTMF • THE FADEAWAYS • THE FIALKY • THE KEWPUE DOLLS • THE PERIODS • 2AMATURE • THE SNORTS • THE WAR GOES ON • TIIKERI • TWISTED TEENS • UNIFIED ACTION • V/A • VIOLENT COERCION • VLACK • VOSTOK IMPORT • WAKE IN FRIGHT • WATCHLIST • WAVE OF FEAR • WILD BILLY CHILDISH & THE CHATHAM SINGERS • X2000 • YUGO • ZEPHR • ZIKIN • ЗАБИЮГА •

## MAXIMUM ROCKNROLL

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## THE COUNTERFORCE

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## 2AMATURE / THE SNORTS – DCxPC Live Presents, Vol. 32 split LP

The DCxPC concept is simple: two friends who want to capture what is happening in their tiny spots on the planet, this case Central Florida and Upstate New York, and give back to the fans and bands that trickle through their area. They do limited pressings of live bands, which ensures that everyone who was at the show has the option to take home more than just a memory; they get to have a physical piece of something that they'd helped create. From the DCxPC records I have heard, the quality has always been clear while still maintaining the feeling of being inches from the band. With this volume, the SNORTS kick off Side A and musically fall in line with SIDEKICKS, CARPENTER, or JIMMY EAT WORLD—I think all five songs on here are about being broken up with and being bummed out. They probably have songs about other things too, but these are all about that. At least one of these people needs a hug, and it is a bummer that the band isn't there to do that for him. On the flip, 2AMATURE blasts out six songs of snotty hardcore not unlike the VINDICTIVES, musically chaotic and landing somewhere unpredictably between LOVE SONGS and BLACK FLAG. This is another delightfully, unsurprising DCxPC Records release. Everyone who was at these shows should grab a copy of this ASAP.

Reviewer: Tony Party

Label: DCxPC

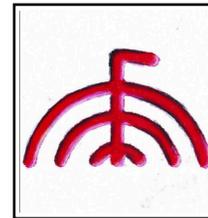


## ADVOIDS – Appearances EP

ADVOIDS have a throw-back sound that reminds me a little of WASTED YOUTH with MINUTEMEN playing rhythm. The bass is driving this EP of boiling and tinny layers, the proof conveyed in the track "Total Confessions." Hard to track down any identification on these cats...solid offering nonetheless.

Reviewer: Johnny Leach

Label: Under the Gun



## ALEMENT – Banished Sphere 12"

ALEMENT is among the best current North American crust outfits. Howling devastation of the highest order, they've been honing their craft for a decade, and 2024's *Banished Sphere* lands like the realization of those efforts. Think MISERY and AMEBIX as reference points for sure, but the metallic churn is special—"Surreal Wisdom" as a perfect example, while "Ritual Perdition" owes as much to Metal Blade-era



SLAYER as to AMEBIX. Vocals are like a desperate wailing and the riffs churn, repetitive pummeling spread out over six apocalyptic movements. This listens like a fully-realized recording (and release), less common in this era of streams and tracks and extremely welcome to these ears.

Reviewer: Robert Collins

Label: Desolate

## ANGKARA – Dogma LP

The chance that you have heard of ANGKARA is slim indeed, unless you live in Malaysia and own a studied jacket and as well as a couple of WOLFPACK shirts. I generally dig the Southeast Asian take on Swedish hardcore and D-beat for its energy and sincerity, and I was therefore easily lured by Bollock Records' presentation of *Dogma* mentioning APPARATUS, BRAINCELL, or SKULLCRUSHER. This LP is a reissue of the band's demo originally released in 2016, in memory of the bass player Pahrol who sadly passed in 2019. ANGKARA is not reinventing the wheel here, and would not have been out of place in the '90s Swedish hardcore crust scene of Distortion Records. The aforementioned WOLFPACK, late CIMEX, SKITSYSTEM, or even BOMBRAID are the usual culprits, although ANGKARA's sound is rawer and does not enjoy the same production (DIY or die, right?), but they still hit hard and the heavy käng riffs are there. It took me a couple of songs to get into the vocals though, and I would have wished for a more gruff approach, but I am being picky. A solid effort for completists, I suppose, and an all-around lovely time.

Reviewer: Romain Basset

Label: Bollocks / Resolve



## ANOTHER ONE – Never Again EP

Eleven songs are on this 45 repress that originally plopped out in 2014. There is a strong LEGENDARY WINGS, BIG DRILL CAR, and DOC HOPPER impression to the songs. I really wish there would have been a lyric sheet instead of a bunch of almost legible writing on a bedroom wall; I'm certain they didn't get their security deposit back. I heard a bunch of "she" and "her" and the one line I made out clearly on the first pass was "My sex drive's lacking and she wants to get fucked." If you like any of the above-mentioned bands, then you will most certainly enjoy this platter as well. I think there are only 50 of the splattered version, so act now while supplies last. Or don't act now. Free will, baby.

Reviewer: Tony Party

Label: Indolent



## APOCALYPSE – Apocalypse LP

Here we have two recording sessions on one LP, one entitled *The End of Crow* and the other is entitled *Apocalypse*. Whether the band is called CROW or called APOCALYPSE, the main focus is always going to be on the vocalist who is called CROW. There are quite often, in



my mind, some definite similarities to GISM. The record starts off with some psychedelic-sounding screams and continues for what seemed to me to be six or seven minutes, then they break into some fantastic hardcore. My favorite track on the first side is called "Despair and Despair." It sounds like the CROW that I love, Japanese hardcore punk. Side B, which is a totally different band, starts off similar to Side A, with screams and psychedelic sounds on the guitar, then some music eerily similar to DISCHARGE's *Grave New World* with much better vocals—the sticker on the front calls Side B "the beginning of the grave new world." The guitar is blazing on the next track, what a great song! They switch it up on the following track, where the music is blasting away but the vocals now sound like *Grave New World* vocals. Lastly, we are treated(?) to what sounds like a sexual release brought about by oneself. Crow is what Crow does. There is a lot to love about this, and a little that I questioned whether it was necessary, that's not my decision, and Crow has it covered.

Reviewer: Bill Chamberlain  
Label: Prank

## ATERPE – Konfiantza 7"

ATERPE's *Konfiantza 7"* picture disc is a bit of a curiosity. The band's third release takes 7 SECONDS' 1984 hardcore anthem "Trust" and stretches it into something almost unrecognizable—an over-produced '90s rock sound that feels worlds away from the original's ferocity.



If you didn't know it was a cover, you probably wouldn't guess. The song is sung in Euskara, the Basque language, which might be the most interesting thing about it. Earlier ATERPE recordings from Txori Ene leaned faster and more chaotic, so this shift in style might be a surprise for longtime fans. It's a niche release for collectors of lathe-cut records and fans of obscure reinterpretations, but you might want to sample before committing.

Reviewer: Jeff Cost  
Label: Txori Ene

## ATOMIC THROAT – Future Crust CD

Get those ears ready for ATOMIC THROAT, the fierce, noisy crusties from Kitakyushu, Fukuoka, because they're going to leave you with tinnitus. For the unfamiliar, ATOMIC THROAT is a "no holds barred" noise crust-stench hybrid that owes a lot to legends like DOOM and SORE THROAT, creating a chaotic collision of crushing crust and an intense stench-like atmosphere. They only released a demo and an EP, and *Future Crust* gathers exactly those tracks. This rips through your ears with relentless fury the way the '80s bands did.



Reviewer: João Seixas  
Label: Black Konflikt

## AXXIDENT – Axxident cassette

When I listened to this the first time, my immediate first thought was that this sounds a little like NOMEANSNO when they are playing a couple of their RAMONES-influenced songs, and I like it. Lots of textures to the songs, well-played and pleasant to listen and rock out to. They also have a little influence from early 2000s bands like NO HOPE FOR THE KIDS, YOUNG WASTERNS, or the REGULATIONS (they do a fantastic cover of "Anna's Eyes"). This is a very good tape if you like melodic hardcore punk rock.



Reviewer: Bill Chamberlain  
Label: Dirty Slap / Noise Merchant

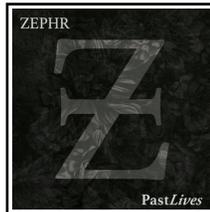
## BAD FIDELITY – We've Peaked CD

This debut from Asheville trash punks doesn't do much for me. Far be it from me to tell a group not to keep doing what they're doing, but I found this to be a low-energy affair that suffers from redundancy. Songs are mostly based on one hook, and typically not one that is strong conceptually or melodically. The repetition of a phrase like "ramen noodles," for example, doesn't lead me anywhere in particular. There are bands that excel at this sort of thing, namely MOMMY LONG LEGS and SURFBORT, but that's because they sell what they've got with high energy and earworm melodies. Now I can get behind a band doing its own thing, and I applaud the self-recorded, self-released model. I hope they keep at it and keep tweaking the formula. To my ear, the songwriting just isn't there yet.



## ZEPHR – Past Lives LP

Oh man, I'm a sucker for when the whole band sings, and they hooked me from the first tune. This record has a very No Idea Records feel. Through these songs, you can also feel that these folks like each other and have a lot of fun hanging out. I think they are actual friends. For fans of RAGING NATHANS, GRABASS CHARLESTONS, RADON, a little bit of HOT WATER MUSIC, DEAD BARS, a little DILLINGER FOUR, and so on. You get it.



Reviewer: Tony Party  
Label: Snappy Little Numbers

## ZIKIN – Bala Galdua Zure Buru Galduan 12"

Raspy vocals, rambunctious guitars, and a bouncing but tight rhythm section is the basic description of ZIKIN from Lekeitio, Spain. Anthemic and melancholic, the *Bala Galdua Zure Buru Galduan 12"* blends dark punk and hardcore into a sound that is instantly gripping. The eight songs presented on this 12" contain rhythm shifts, but primarily stick to a rather quick delivery which keeps the energy high. The jerking beat and stop-on-a-dime of "Labankada Hortza" is testament to the rhythmic skills of ZIKIN. If you like things like CHAIN CULT or CRAN, you'll absolutely like ZIKIN.



Reviewer: Seth McBurney  
Label: Mendeku Diskak

## ŚMIERĆ – Opór LP

Swedish D-beat punk band ŚMIERĆ has been playing together for nearly a decade now. Drawing inspiration from 1980s Polish punk, ŚMIERĆ espouses an alchemical outlook on the D-beat formula and infuses it with sounds from further afield. The result is a sonic adventure that ranges from anthemic punk to melancholic dirge with plenty of Mötör-charged moments in between. The *Opór* LP is nine songs in length and the band's fourth available recording. In comparison to previous releases, *Opór* finds ŚMIERĆ pushing their sound to its furthest edges, with faster rhythms, colder tones, and extended instrumental sections. To me, I hear a lot of influence from ZBOMBARDOWANA LALECZKA, It-62, and other Polish bands that embraced punk but experimented with other genres. I'm also reminded of contemporary Polish band LIFE SCARS when the more hardcore punk rock hits. The song "Das Unheimliche" is perhaps my favorite song on *Opór* with its eerie in-



tro, infusion of world music, driving punk rock, and a haunting bridge.

Reviewer: Seth McBurney  
Label: Nikt Nic Nie Wie / Prank

## ЗАБИРЮГА – Complete Discography cassette

Eggy garage punk from Ukraine that's not afraid to rock. Recommended for fans of TEE VEE RE-PAIRMANN and ISMATIC GURU, this tape features lo-fi shouted/sung vocals over catchy riffs and stuttering electronic beats. I wish I had some lyrics to translate, but the music transcends the language difference and will keep your toe tapping until it's time to rewind and play again. Tracks like "це твій час" and "волчара тупо пес" have cool start/stop rhythms, and "18000" has enough stylistic diversity in its 37 seconds to reveal the level of quality songwriting and arrangement on display. Check it out for eleven solid garage bangers in a row.



Reviewer: Nick Odorizzi  
Label: XTRO

## WATCHLIST – Watchlist cassette

A truly excellent debut from WATCHLIST here; totally unhinged raging punk that grabs you by the short-and-curlies and does not let up until it finishes. Vocals that exuded the kind of sneer and bile I love, and a drummer that is, quite frankly, absolutely leathering the shite out of that kit. Guitar tone is scuzzy and has the urge and menace that feels like a double shot of espresso to the gums. Get it now.

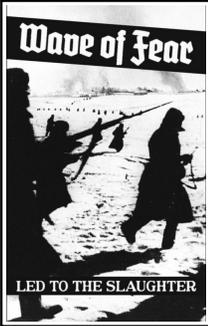
Reviewer: Ben Marshall  
Label: Toxic State



## WAVE OF FEAR – Led to the Slaughter cassette

A strong debut from this Ghent, Belgium-based outfit. Straightforward, crusty raw punk with a cold and clinical delivery. With no reason to overcomplicate things, WAVE OF FEAR doesn't bother with too many chords or tempo changes. No wanky guitar solos, no hint of a world filled with anything other than suffering, pain, and despair. Six songs, each one less than two minutes, as it should be. My only gripe is that the bass player (if there is one) seems to be getting the Jason Newsted ...*And Justice for All* treatment. Otherwise, a solid introduction to a band to keep an eye on.

Reviewer: Matt Casteel  
Label: self-released



## WILD BILLY CHILDISH & THE CHATHAM SINGERS – Step Out! LP

New from British garage auteur BILLY CHILDISH, *Step Out!* is his fifth release with Chicago Blues outlet the CHATHAM SINGERS, comprised of his wife Julie and long-time collaborators Wolf and Jim. The prolific Mr. CHILDISH is right at home singing hard-nosed, harmonica-strewn stompers like the tough opener of the title track, and from here a smooth succession of numbers both melancholy and jolly unfolds. A punk veteran since the old days, BILLY has aged gracefully into an authentic bluesman while leaving distinct traces of his groovy garage past intact, and it makes for an enticing and accomplished LP. It's worth pick-



ing up for his rough-hewn rendition of "I Just Want to Make Love to You" alone, the best version of the smoky standard since the MEAT PUPPETS. Dig that twang.

Reviewer: Jason Harding  
Label: Spinout Nuggets

## X2000 – Gótico Tropical LP

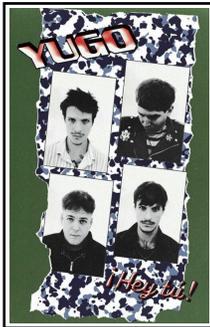
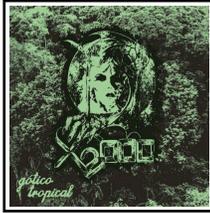
Swedish band with a singer from Colombia who paints a bleak picture of South American life as "the land of tropical gothic, of danceable stabblings and gore capitalism." Straightforward and raw chorus-laden guitar downstrokes are accompanied by classic one-two tupa beats that plow through every track. Start to finish, that simple beat is there the whole time, but it works in its driving primitiveness. There are occasional spidery guitar leads that lend a darkness to the unstoppable punk attack, like on the memorable "El Linaje" and the raging "Morbo y Fascinación." The shredded vocals match the vibe and deliver "the most macabre tales of blood and abandonment." This is some expert dark pogo shit for the grimmest punks.

Reviewer: Nick Odorizzi  
Label: Symphony of Destruction

## YUGO – ¡Hey Tu! EP

Hailing from Andalusia, Spain, this is a clean-cut hardcore act with an almost pop sensibility for moshable tunes. I don't mean that in a derogatory way in the slightest; there is something infectious about the chops here on display. The recording is crisp, with none of the gauziness or grit that many contemporary hardcore groups employ in the booth. It leaves the songs refreshingly naked in all their mid-tempo lumbering glory, not hiding any of the details. This veers heavy toward the catchy and fun end of the HC dial, whereas most artists seem content to just sound as miserable as possible. It's nice to hear some playfulness in the genre, not that I feel this act isn't taking things seriously. The titular closing track has plenty of fire in its belly, it's just that it's also a danceable bop. Not a lot of folks can pull off that delicate balance, but I imagine YUGO never has a dull dancefloor. Not with riffs this catchy.

Reviewer: Luke Henley  
Label: Andalucía Über Alles / Youth Fun Liberation Army



Reviewer: Luke Henley  
Label: self-released

## BASTARD PRIEST – Doomed to Decay / Faceless Death 7"

Can you imagine if ENTOMBED hadn't switched gears and gone into a more death'n'roll direction after *Clandestine*? What if they had kept playing like they did on *Left Hand Path*? Well, just listen to BASTARD PRIEST from Sweden, and you will get an idea of what could have been. Swedish death metal played in a very punk kind of way, like CARNAGE and AUTOPSY (who influenced a lot of the Swedish sound), with a very rock'n' roll (not death'n'roll) feeling to it, if you know what I mean. The punk intersection doesn't end there, as this two-track 7" was released by D-Takt & Rapunk, known to release the best in the game. And it makes all the sense to me. A band that crosses genres in an honest way and will appease death metal maniacs and crusties alike!

Reviewer: João Seixas  
Label: D-Takt & Rápunk



## BLANKET OF M – Fever on Front Street... CD

Not to be confused with M BLANKET, BLANKET OF M plops out a bouncing live album that leaves you with a good understanding of what the band is all about. Although they hail from Tyler, TX, there is a heavy East Coast and WESTON sense to their pop punk that comes off more on the non-live tracks on their Bandcamp page. The slower tunes have a definite RAMONES vibe with a side smile to the MISFITS. I usually hate live punk recordings as they tend to sound horrible, muddy, and the band, overall, is far, far less interesting than in their recorded material, but this stands out. Great crowd sounds with tons of tight friends, a few inside jokes, and probably jumping around and such. I would most certainly go check them out if they ever played within 40 minutes of where I live.

Reviewer: Tony Party  
Label: Hey Fuck You



## BONDAGE – Al Fin, El Demo + Live CD

Demo and live tracks compiled into one release from this Chilean noise punk crew. The opening track "Escuelita Daddy Flip" is a disorientating blast of shattered techno that recalls the glitched-out tape HOSPITAL TERORIZOR put out last year. Distorted patterns catch your ear for four or five seconds before mutating into something new and weirder. The four subsequent demo tracks adhere more to recognizable punk framing with relentless tupa-tupa beats, unhinged vocals, and absolute guitar fuzz noise reminiscent of '80s Japanese hardcore tones. It's rad. "F.M.H." features a flanger on bass with a string-bending psych-heavy guitar lead that is still totally punk and raw. Eleven live tracks follow, and the recordings manage to capture what sounds like a frenzied, feral performance with palpable audience excitement. Top-shelf noisy hardcore with personality to spare.

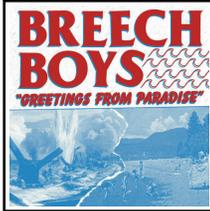
Reviewer: Nick Odorizzi  
Label: Black Konflikt



## BREECH BOYS – Greetings From Paradise EP

I don't know if anywhere is a cool place to live right now, but judging from the punk and hardcore that comes out of British Columbia, it must be a miserable place, because the bands coming out of there are mean as spit. BREECH BOYS keep that thread going through down-and-out polka beat hardcore that cuts away every ounce of fat, leaving nothing but blood and muscle. There's some occasional rock'n'roll-inspired guitar leads, but otherwise this is pummeling and recorded with the grit knobs all the way up. While a track like "Hands Tied" might not earn the band any points for originality, it more than makes up for it in sheer aggression. To a degree, hardcore's appeal lies in the production and how it hits the listener (even though we'd probably all agree the live show is the ideal space for the genre), and this band gets that more than right. This is a spare and battering slice of hardcore punk waiting for you to break a tooth on it.

Reviewer: Luke Henley  
Label: Slow Death



## CAN KICKER – Yew cassette

Yew stands out from so much of what I've been hearing that it's hard to formulate a concise response. As someone with a deep and unwaveringly love for peace punk, this album transports me back to a time when I'd listen to *Christ – The Album* on repeat, wondering why the world was so irredeemably fucked-up. It makes me think of the first time I heard Dick Lucas shout "subvert!" and it reminds me of crashing with someone on tour that had like every Crass Records 7" and didn't mind me staying up and recording them onto cassettes after everyone had passed out. There is something devastatingly poetic about this album that transcends description. Razor-sharp in how it cuts directly into the vein of influence, Yew still retains a character unto itself. Yes, the opening track sounds uncannily familiar to any fan of the MOB, but it's not purely derivative. Similar to how INSTITUTE evokes CRISIS, or the way STRAW MAN ARMY elicits a nod towards FLUX OF PINK INDIANS, CAN KICKER dives headlong into the wellspring of anarcho-punk, and resurface with a fresh take on ancient anguish.

Reviewer: Matt Casteel  
Label: self-released



## CAUSTIC – Demo 2025 cassette

CAUSTIC wastes no time unveiling their brand of ballsy and brazen hardcore on this potent cassette. Over the course of just about six minutes, they channel a range of hall-of-fame shit like *Pick Your King*—era POISON IDEA, *Vicious Circle*—era ZERO BOYS, *NEGATIVE APPROACH*, and *BLACK FLAG* circa *Damaged*. Every song scratches the itch, it's killer, and fingers are crossed that this tape is just the tip.

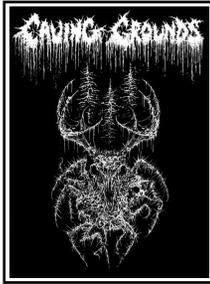
Reviewer: Jason Harding  
Label: Slow Death



## CAVING GROUNDS – Northern Desolation cassette

"Slow Violence" starts with a sample of socially engaged writer Rob Nixon explaining the concept of slow violence as the heaviness of a slugged-out riff creeps in and takes over. In essence, CAVING GROUNDS is a hardcore band, but they fire in many directions, and sludge is the main one. It's all about the atmosphere with CAVING GROUNDS. A bone-crushing blend of fury and riffs for the more adventurous ones out there.

Reviewer: João Seixas  
Label: self-released



## CHANCE TO STEAL – Learning to Be Sad CD

Politically conscious and kinetically-charged Epitaph/BAD RELIGION-styled hardcore pop punk. These folks can certainly play their instruments in a way that reminds me of early PROPAGANDHI. I feel like CHANCE TO STEAL, for some, could be gateway punk to deeper scene involvement in the same way that GREEN DAY was. Their lyrics are thoughtful and it's easy to understand where they stand on cops and other things. Each of the ten songs are three-minutes or longer, which was immediately intimidating to me. The song length had me convinced this was going to be physically draining to sit through. Let's be honest, three minutes is a long time for a hardcore pop punk song; however, these CHANCE TO STEAL people manage to keep the listener involved sonically as well as reading along with the lyrics, which is what a record should do.

Reviewer: Tony Party  
Label: self-released



## CONSEC – Biohackers EP

Three songs, two minutes and fifty-nine seconds—this timespan is not the usual for a 7". Sixth release from these turbocharged punks from Athens, Georgia. CONSEC is on the faster spectrum of hardcore, going as fast as HERESY and as abrasive as KORO. The songs are obviously short, but so much happens that they don't feel as short as they should. Very dynamic and powerful, the songwriting evokes the '80s in a very abrasive way, from the speed to the sound, which is very saturated, like it's



## VIOLENT COERCION – Still Time LP

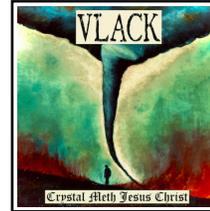
This is a special package of what could merely be a time capsule, but instead feels like a look forward and look back—a time capsule of the East Bay punk scene in the '80s, while also a living document of punk rock lifers still giving a shit about being loud and standing up for what's right. VIOLENT COERCION, whose members went on to join bands like NEUROSIS and ATTITUDE ADJUSTMENT among others, reformed after 35 years to properly record their old material while smartly throwing in some new ones as well. The old and new are shuffled together, and stylistically blend well as bassist and lead vocalist Dave Edwardson's melodic arpeggio bass lines and seasoned holler lead the charge. This sounds old school, sure, and that's a good thing. Melodic hardcore for everyone to shout along to, mixing songs about youthful alienation and contemporary political desolation to great effect. There's the requisite anti-Trump song "Lock Him Up," that, while musically holding its own, does lyrically feature the tired trope of Trump felling Putin, which I personally find disappointing even though this band is clearly on the side of LGBTQ+ rights, as evidenced in other cuts. But hey, these dudes are old; they might not get everything "right," but they can still rip. The rest of the material more than makes up for it, with the band playing like they haven't missed a beat since 1982. What's a wonderful surprise, although perhaps depressing given how little societal pressures have changed, is how fresh these songs sit amongst the current zeitgeist. There is no lack of energy and just downright love for punk at large here. And you have to get a physical copy, because it comes with lovely archival photographs of the band and flyers from back in the day featuring all the heavy-hitters like CHRIST ONPARADE and 7 SECONDS at legendary venues like 924 Gilman. Plus, there is a gorgeous print of the family tree of East Bay punk that shows the road map from bands like FANG all the way to SAMIAM. A great addition to a beautiful living document that should be played very loud indeed.

Reviewer: Luke Henley  
Label: self-released



## VLACK – Crystal Meth Jesus Christ EP

Nice mixture of atmospheric post-rock and melodic hardcore, bringing to mind an imaginary scenario of Chuck Ragan singing with RUSSIAN CIRCLES. Huge drums and beautifully recorded guitar. Very flowery, slow, and clean on the first track, transitioning into an uptempo punk classic on the B-side. The EP closes on a 30-second guitar loop that sounds like it came from throes of the TOUCH back catalog. Very interesting EP that doesn't settle on one specific sound. Impressive that this comes from a duo.



Reviewer: Jake Joyce  
Label: Ripper

## VOSTOK IMPORT – Three Letters CD

DIY punk out of Germany with a lighthearted edge—at least it feels that way to me. Most of these songs are in Russian or German, so I have no idea what they're singing about. Judging by the energy and song titles, I'm gonna have to go with my gut and assume there's a lot of tongue-in-cheek wackiness going on here. Impressive production, and everything comes off super tight. Nothing really groundbreaking here, though. Reminiscent of the late '90s Fat Wreck sound with more pinch-harmonics. Not an album I'd find myself spinning often, but the kind of band I'd love to see live every time they came around.

Reviewer: Jake Joyce  
Label: self-released



## WAKE IN FRIGHT – Around Every Corner EP

I'm hearing D. Boon and Allan McNaughton in the opening guitar chords, and you better believe that I am paying full attention well before the rest of the band kicks in. And when they do kick in... WAKE IN FRIGHT hits like a shock. Super powerful protest lyrics fronting a collection of timeless working class pub-punk tracks. I gave up trying to identify the elements and the influences long before the brutally honest "Self Storage" started, and by the time that track finished, I was a fan for life. *Around Every Corner* is a timeless EP, filled with poignant lyrics and musicians who play off of each other with an envious comfort. I'll spare you the time that I could spend dissecting each song and just say that the time I spent dissecting only made me like this record more. Oh, and the MINUTEMEN and NEUTRALS sounds that I heard in those opening chords are still tracking favorably, so my ears are still functioning properly.

Reviewer: Robert Collins  
Label: Police

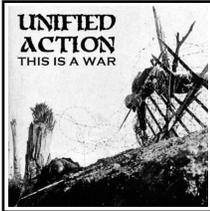


sound? It has edges of bedroom punk with a tight rhythmic center (using conventional and electronic drumming), with great expressive guitar playing and a gorgeous pedal steel on most tracks. The music is heavily melodic, showcasing the full-throated and gritty baritone of the main songwriter C.P.N. Holywell whose lyricism is clever, aching and fiery all in turn. Some songs lean heavily acoustic, particularly the excellent and wistful "Tic Tac Toe," but this is not merely folk-punk as it will then zig-zag back through a kaleidoscope view of other rock traditions, often with riffs steeped in blues and country but also with some non-pentatonic post-punk structures. In a way, it's hard to pin down the sound here, and that's largely what makes it feel like such a bold new thing—all while still having its moments of plainly fuzzed-out, crunching geetar bliss. I don't always get to effuse about an album, and I certainly have here, but this was handily my favorite release of 2024 (it was on my top ten) and demands your attention. Hopefully everyone will catch onto what makes TWISTED TEENS important and special.

Reviewer: Luke Henley  
Label: Black Mold / Turbo

### UNIFIED ACTION – This is a War EP

UK-based hardcore that leans into power violence blastbeats à la INFEST. Featuring former members of EXTORTION and TIED DOWN, UNIFIED ACTION's first EP is a heavy listen that has some great moments, like the catchy riffs of "No Heroes" and the slow dirge-y ending of "Gatekeeper." A really cool debut for fans of D.R.I. and NEGATIVE APPROACH.



Reviewer: Eric Anderson  
Label: Conviction

### V/A – Asphyxies LP

From the esteemed archivists at Cameleon Records, *Asphyxies* is a striking collection of tracks focused on three different French bands from Dijon spanning the late '70s and early '80s. The first five tracks are from STAND BY, whose "Aristocracy" is so strong a tune that it was selected as the opener for both this record and the label's more comprehensive *The-saurus, Volume 7* 2xLP. The band's sound is a fantastic take on rockin' '77-style punk with a raucous edge, and this brief sampling will leave ears of a certain inclination wanting more. Next up is SUSPECT DEVICES, who blend power pop and new wave elements into a decidedly punky stew. Listen to the sunny "Civilisation" with caution, as it has serious potential to become an unshakable earworm. Finally, a duo of rough-hewn tunes from BOXON deliver straightforward rockin' with a dark undercurrent in contrast to the more polished approaches of



the two previous featured acts. This sharply curated comp is a great listen, impressively confirming suspicions that there's still amazing stuff lurking beneath the surface that has yet to be culled.

Reviewer: Jason Harding  
Label: Cameleon

### V/A – Epidemie LP

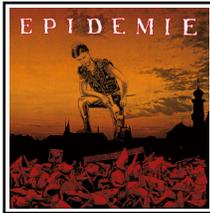
Volumes have been written about Eastern Euro punk, and I feel like I'm going to keep discovering new (old) sounds as long as I'm breathing. This 1990 compilation was reissued last year, and featured one band I knew (TELEX) and seven more that I am fast becoming obsessed with—KRITIKÁ SITUACE, ZELENÍ KANIBALOVÉ, PLEXIZ, SVOBODY SLOVO, S.P.S., AKUTNÍ OTRAVA, and WANASTOWI VJECY. I'll spare you the tedious band-by-band analysis and just say that literally every track here is a killer, and fans of Czech/Slovak punk will rejoice. A few bands on the more melodic tip and a few slightly more metallic, but everything falls in the realm of dark and stark Iron Curtain punk and I couldn't be more thrilled.

Reviewer: Robert Collins  
Label: Papagájův Hlasatel

### V/A – Let Them Eat Coney: 6 New Blasts of Noise From the Detroit Punk Scene EP

Showcasing songs from six different Detroit-based bands, *Let Them Eat Coney* provides a glimpse at the current punk underground of the Motor City. This brief compilation was released on the 442 Music label, home base to DETROIT 442, whose diverse punk stylings are led by a gentleman named Lacy who comes across like the bastard child of Mick Collins and Snuky Tate. Kicking off the festivities, their entry here is a politically-charged bit of plodding hardcore that fits well with the rest of the unfriendly tunes that follow. Featuring a range of heavy and hard-edged bangers, this EP is a mixed bag of misanthropy, like a Whitman's Sampler where all the candy has gone rotten.

Reviewer: Jason Harding  
Label: 442 Music



being played on a very old tape deck. The homework on the golden era of fast hardcore was done, for sure.

Reviewer: João Seixas  
Label: 11 PM

### CORONARY – M.A.D.ness LP

Crazy artwork on the cover of this LP released in February. A decade-long project that's Chicago-based, frantically energetic and filled with angst, metallic-infused hardcore that reaches velocity in a second—pit-advocates will endure and like this. Vocals punch low with anger and rapidity. Recommended tracks: "State of Torment" and "Plenty Was Never Enough." Metallic forms of hardcore punk are alive and well in the Windy City.

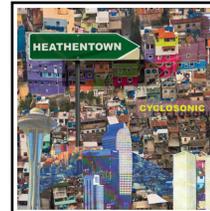
Reviewer: Gonza Perez  
Label: Rad Girlfriend



### CYCLO SONIC – Heathentown LP

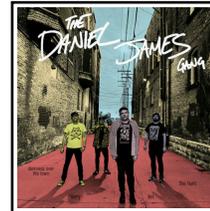
Solid Middle America bar rock from Denver. There was an early '90s almost-grunge vibe that I couldn't quite shake (or identify), so I dug in a little and found a connection to the FLUID which helped contextualize the guitar a bit. Aside from that connection, CYCLO SONIC lands like some middle-agers well versed in the classics, so expect to hear elements of '60s garage burners and early '80s punk in the mix. And when they hit (like on "I'm Not Sad" with its screaming lead), they're great, even though the vocals pull my attention from the guitars more often than I'd like. Choice cut: "Alone In The City."

Reviewer: Robert Collins  
Label: Big Neck



### DANIEL JAMES GANG – Darkness Over This Town CD

I'm waffling on this one. First of all, I have an aversion to a band named after the lead person in the band. There's an ego thing in there that kind of annoys me. Four tracks in total, and I thought I kind of liked the first one. Then the second cut comes at me with way too much vocal inflection. It just seems like he's trying too hard. The third track starts to get back on track, but the damage is done. They finish with a NEW MODEL ARMY cover that's honestly pretty damn good. Self-described glam punk; this sounds a little too stadium



rock for me. I've heard Mr. JAMES in other projects that I appreciated more.

Reviewer: Kenny Kaos  
Label: Personality Crisis

### DARK HARVEST COMMANDOS – Live in Peace EP

I'm no scientist and I can barely change a light bulb, but I suspect building a time machine would cost shitloads. That'd be a bit of a waste of time and money considering most people would probably use it to see dinosaurs and end up being eaten by a giant lizard. I suppose there are worse ways to die and it'll be viral on TikTok, but it can hardly be said to justify the whole enterprise. If you crave to travel back to the '90s, don't bother with silly technologies and just grab a copy of DARK HARVEST COMMANDOS' EP. Granted, the name is a bit of a mouthful (it refers to a militant Scottish group who pressured the British state into decontaminating an island that had been used for testing anthrax weapons), and I'll use that as an excuse for this Glasgow hardcore unit completely flying under my usually reliable punk radar until now. The band is made up of ex-members of DISAFFECT and QUARANTINE, which gives you a fair indication about their artistic ambition. Unsurprisingly, they unleash fast, old school political anarcho-thrash with shouted female vocals reminiscent of the aforementioned DISAFFECT, but also SEDITION and the mighty PINK TURDS IN SPACE. Direct and to-the-point, nothing fancy, no wheel being reinvented, just six solid political hardcore punk songs for the masses. Thanks to Sanctus Propaganda for putting this out.

Reviewer: Romain Bassot  
Label: Sanctus Propaganda

### DE KLOK – Stop the Clock LP

Experimental post-punk that (if you believe the self-mythologizing Band-camp bio) was recorded in one day by musicians/academics from the US, France, and Belgium. Consisting of loping bass lines, skittery, jazzy drums, gurgling synths, and baritone vocals that sound like chopped-and-screwed TOM WAITS, the tracks meander with improvisational energy and occasionally touch on beauty amidst the weirdness. "Gently Roll the Tides" opens with plaintive synth chords that crash into one another until it sounds like a moaning animal and becomes oddly moving. "Sweet Summer Sound" churns with a propulsive warped blues sound, as does the sinister, driving bass on "Doctor." On "Freerange Mycology," the bass turns funky and has a tangled showdown with a noisy synth. It also features lyrics like "Toenail infection / Spreading to my knees / Creeping up to my eyes / Now I can see." Far out, man. Your enjoyment of this record is equal



to how much freeform studio fuckery you can handle. The musicianship is definitely there, and there is a cohesive feeling to the jams, but some tracks test the patience. Take “Beer Buy Up All Bacteria”—the extended vocal riffing on the title could have been much shorter, and we all would have been okay. Recommended to deep freaks only.

Reviewer: Nick Odorizzi  
Label: Disques de la Spirale

## DENUDE – A Murmuration of Capitalist Bees LP

DENUDE’s debut LP, *A Murmuration of Capitalist Bees*, delivers eight tracks of mathy post-rock recorded live in the studio with “very few overdubs.” The three-piece, with members from PIGLET, MURDER IN THE RED BARN, FUIGURNET, and CREDENTIALS, clearly knows their instruments—the rhythm section drives with bombast and James David’s semi-sung vocals serve the material well. However, the first half of the album feels a bit directionless, leaving me wondering, “Where is this going?” By the second half, the tracks pick up slightly and “Phalanx” is a high point, but overall, the band’s restrained style left me craving more intensity. Fans of bands like SLINT and FARAQUET might appreciate the album’s subtle approach, but it may not fully satisfy those seeking more aggression. The vinyl is limited to 74 copies on clear root beer plastic with black and gold swirls, and 200 copies on black vinyl.



Reviewer: Jeff Cost  
Label: Dipterid / Expert Work

## DESCRENTE – O Tribunal dos Incautos cassette

This four-track cassette of songs by DESCRENTE is presented by A World Divided, and it’s everything to me right now. DESCRENTE is from Portugal and plays a breed of raw, dark hardcore punk with additions of atmospheric elements. The culmination of these sounds creates a foreboding but defiant energy, a sort of biome of depressive rage born from oppression and alienation. Overblown vocals rage over propulsive rhythms that shift and mutate rapidly. The guitars mostly grind along but occasionally take off on harmonic flights. This cassette is nearly twenty minutes in length, with the shortest song clocking in just shy of four minutes, so buckle in and get ready for a long noisy ride. If you like things like WET SPECIMENS, PART1, or AXEGRINDER, then rest assured, you’re going to love this.



Reviewer: Seth McBurney  
Label: A World Divided

## DESEOS PRIMITIVOS – Lineas de Muerte 12”

Some great punk to keep you moving and dancing around. With some slightly slower tempo tracks like “Lineas de Muerte” or “No Nacimos,” you still feel this lightness and energy swirling around you. The standout track to me is “No Soy Yo” because I loved the syncopation of lyrics with the instruments and the dual vocals. I dare you to stay still while listening to these tracks.



Reviewer: Emma Miller  
Label: Shadowplay

## DE(JT) – Think of Your Future LP

How this band’s name is pronounced is my first annoyance. Raleighite band DE(JT) plays a combination of synth- and guitar-forward punk that seems trapped in a cocaine-fueled babble loop. Maybe there is a thread of an EPOXIES influence? Either way, *Think of Your Future* is chock-full of convoluted musical ideas on full display, all drifting in a handful of emphatic directions. Think of your worst hangover, now imagine that while being stuck in a really bad karaoke bar on an ‘80s night...who is at the wheel?



Reviewer: Johnny Leach  
Label: Simp

## DISAPPEARANCES – Harrowgate LP

Chaotic, self-proclaimed “end of the world hardcore,” and it sure sounds like it. DISAPPEARANCES go deep into the heart of the issues encompassing mental health in modern society, pulling at the strings of the malaise felt with the world drifting further from balance. With members of +HIRS+ and KILL THE MAN WHO QUESTIONS, to name a few, this is a well-constructed homage to the strain of powerviolence that deals with the deeper subjects in one’s mind. Resembles a modern version of the ‘90s emoviolence sound, drawing towards ORCHID or REVERSAL OF MAN, which is deeply rooted in powerviolence.



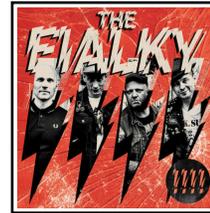
Reviewer: João Seixas  
Label: Council

they’d have it any other way. Regardless, it’s fun as hell. It’s also wild how good the recording sounds—it’s got that same recorded-inside-a-nuclear-reactor vibe that you get with a TEENGENERATE or GUITAR WOLF record, but also somehow comes across crystal clear. More bands need to get in touch with this sound engineer!

Reviewer: Alex Howell  
Label: Cheersquad

## THE FIALKY – Vykřičníky!!!! CD

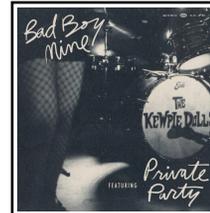
This one is a pass for me. Sugar-free VANILLA MUFFINS with some diet RANCID ska/skate punk thrown in. I don’t want to go in too hard here; the band genuinely seems to have their hearts in the right place and they clearly have a fanbase. It’s earnest and it’s not up its own ass, so I can give points for that. Otherwise, it’s gonna be a no from me, dawg.



Reviewer: Eric Anderson  
Label: Papagájův Hlasatel

## THE KEWPIE DOLLS – Bad Boy Mine EP

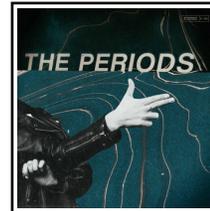
This thing is for sure kind of kitschy. No chance anyone could deny that. And I could see someone just not liking it. That’s the risk you run with kitsch. But I do like it. The KEWPIE DOLLS are an all “girl” band that deliver super lo-fi, but solid, garage rock with elements of doo-wop, surf, and jangly ‘60s flair. Four cuts, and all four just hum right along. Look for them at a garage festival where most of the other bands will have a very similar sound. If that sounded mean, it really wasn’t supposed to. The cover of “Justine” is nicely done.



Reviewer: Kenny Kaos  
Label: Ugly Pop

## THE PERIODS – The Periods LP

Cool and weird grunge, proto punk-ish, rock-adjacent band that explores darker themes. The album opens with PJ HARVEY-sounding vocals, and builds to create a cool evolution with the introduction of more distorted guitar/bass lines. I loved how playful the guitar lines were throughout; with a kind of talking guitar in “Small Talk” to the more drone-y kind of melodic guitar in “A Dead Man’s Code (Zamama)”, they really found a unique sound that speaks for itself. I also appreciated the kind of darker themes with an enchanting, darker, witchy vibe. I felt like I was under a spell



with the vocals in “A Dead Man’s Code (Zamama)”, appropriately transitioning into the next song called “Bitches and Witches” which is equally as spooky.

Reviewer: Emma Miller  
Label: Body Blows / B–Otherside / Nothing to Harvest / Underground Union

## THE WAR GOES ON – Death Wish LP

Denmark’s THE WAR GOES ON is approaching three decades of existence, a tenure that comes with a degree of maturity that’s evident on their latest full-length, *Death Wish*. These ten tunes display a neat and powerful post-hardcore sound, and each song is a thoughtful meditation showcasing bleak perspectives on the human condition. The music is harmonious, even catchy at times, but there’s an underlying thread of melancholy that runs throughout the album. This recipe makes for an engaging listen and it’s an undeniably well-composed effort.



Reviewer: Jason Harding  
Label: Hasiok

## TIIKERI – Tee Se Itse EP

A really solid power pop/punk release from Finland. With lyrics sung in what I am assuming is Finnish, I’m going off the energetic delivery and tight riffs that land this in a Venn diagram where Lookout! bands would overlap with ‘77 punk—I’m thinking of a spot where SCRECHING WEASEL and the BUZZCOCKS would merge. The four short tracks are pretty infectious, and I found this on repeat for quite a few spins.



Reviewer: Tim Janchar  
Label: self-released

## TWISTED TEENS – Twisted Teens cassette

I’ve long felt that punk music is a folk tradition. At its most essential, it is tied together as a living history that is accessible to everyone regardless of anything other than love for the music. That is exemplified in this stunning full length, which both rocks and rolls but also feels like a lived-in and educated slab of American music that draws from a rich and deep well (or rather several). If it sounds like I’m hyperbolizing I might be, but I think we’ll look back on this one for a while yet as a brilliant confluence of old and new that sings in its own language. Okay, so how does it



## TEXTURE FREQ – What May Come EP

TEXTURE FREQ is a manic hardcore punk band from Minneapolis that reminds me a lot of 9 SHOCKS TERROR, but with a better balance through the equalizer. *What May Come* is a four-song EP, and the second available from TEXTURE FREQ. The opener “Golden Pavilion” is about a minute long and shifts from hardcore blast to Ginn-influenced guitar riff before you’re even comfortable, followed by the nearly epic (almost three minutes) “I Fucked the U.N. (and Lost),” which is a spastic, nearly stream-of-consciousness hardcore assault. “So What? It’s the Future” espouses a sort of positive outlook while exploring the relationship of destruction to creation. The closer “Head Machine” is hardcore at its finest, with an in-your-face attitude and a swaggering breakdown that decays and returns to aggro hardcore. If you dig raw, fast, abrasive hardcore that pulls no punches and doesn’t need any sort of posturing, then you’d better check out TEXTURE FREQ.

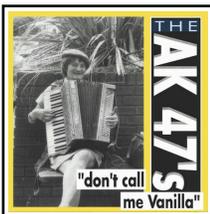
Reviewer: Seth McBurney  
Label: Dirt Cult / Tumble Mat



## THE AK47'S – Don't Call Me Vanilla LP reissue

Reissue of a 1991 LP from this London collective that blends reggae, ska, dub, and punk with socio-anarchist lyrics. The band's sound and lyrics definitely feel of a certain time and place, but the extended jams flow so effortlessly with excellent, fluid playing and production that it's surprising this didn't get more attention upon its release. Amid the fat bass lines, a flute snakes around, giving the tracks a laid-back jazzy quality. Take “One Hand,” a six-minute slow ska excursion that would appeal to pot-smoking chill-out types and crust punks alike. “Tottenham Three” opens with a funky dancefloor beat and offers support to three men who were wrongfully accused of murder during a violent clash between citizens and police known as the Broadwater Farm riot. Near the end of the seven-minute plus track, sound clips loop and beats begin to escalate, moving the song from an upbeat protest song to a proto-rave banger. Danceable but still punk as fuck, the AK47'S sole LP could be the release to draw even the most ska-averse punks to the floor. Highly recommended.

Reviewer: Nick Odorizzi  
Label: Not Lost



## THE BATTLEBEATS – Live at Northspace Garut cassette

The BATTLEBEATS, from Bandung, Indonesia, have been around making scummy rock'n'roll-infused, high-energy garage punk for the entirety of this decade, showing no signs of slowing down. The label involved here, Primitive Screwhead, is the live cassette-only subsidiary of long-running garage punk label Big Neck Records. The music on this tape was captured during a live show in 2023. If you are not yet familiar with the band, I would pick up the 7” they did on Big Neck Records first over this tape as your introduction to the band. It isn't bad by any means, but it is a live recording, which at times makes it feel like the singer is in the room with you yelling right into your ear. Once you digest the charm of the 7”, then move on to this live cassette.

Reviewer: Biff Bifaro  
Label: Primitive Screwhead



## THE CTMF – For Your Love EP

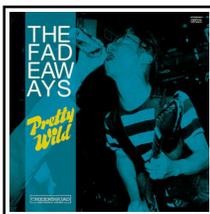
I love just about anything that Billy Childish touches. No lie. I can see how some people may go the opposite way. I just like that sound. If you're waiting for me to say that this is some sort of an exception, it isn't. Like most of his stuff, this one's got a very '60s garage rock sound to it, starting with the choice of a song to cover. I don't find the YARDBIRDS cover particularly innovative, but the band certainly is well-suited to cover the song (“For Your Love”). The other two cuts are both impressive retro-rockers. Nicely produced, achieving a nice balance of sounding garage-y, while also sounding produced but not over-produced. Long live garage rock'n'roll.

Reviewer: Kenny Kaos  
Label: Spinout Nuggets



## THE FADEAWAYS – Pretty Wild LP

This is like the ninth or tenth full-length—one of two they put out in 2024!—from this long-running Tokyo act that at times borders on garage rock cosplay. Looks like it was assembled to support a tour of Australia, but it's all new music: eleven tracks of straightforward garage rock, played loud as hell. They're not tossing out any curveballs, so this is more or less interchangeable with all their other releases. But I don't think



## DISASSELN – Wohin Soll's Denn Heute Gehen? LP

This album is as dark and hopeless as the miserable times we are inevitably crawling towards. DISASSELN does not strike me as the sort of band you would listen to on your way to the beach on a sunny day, which is fine by me, as spending an afternoon in the sand in uncomfortable trunks surrounded by rude, loud holidaymakers sounds like a Dantean circle of hell. This band hails from Bavaria, Germany, a region that cannot be said to be renowned for its punk bands (although I heard times were changing), and plays modern stenchcore with an indulgence in rotten death metal. This first album *Wohin Soll's Denn Heute Gehen?* (where, indeed) is classically executed with that mid-paced D-beat that makes you want to ride the wasteland. I enjoyed it more on a second listen because of its super gruff vocals—mostly in German—reminiscent of a disgruntled, zombified bear, and the overall vibe and groove of a work that I would gladly qualify as “rotten crust metal” (it's already copyrighted, so don't bother). I wish they had written some slower, more epic old school crust numbers as well, and the LP sounds a tad redundant at times, but this has largely to do with my moderate love for death metal, and the band does lie more on the stenchcore side of things (probably because they can't play well enough to play proper metal). I can imagine this lot sharing the stage with TERMINAL FILTH, DOWNWINDER, or the mighty CANCER SPREADING. A solid album for stench lovers.

Reviewer: Romain Basset  
Label: Zann's



## DISTANT RELATIVES – Distant Relatives cassette

Rumbling bass, proto-punk song structures, and chilling vocals are just a few hallmarks on DISTANT RELATIVES' self-titled release. From Chemnitz, Germany, DISTANT RELATIVES play an aggressive form of rock'n'roll that is difficult to categorize. I personally hear things like PATTI SMITH, the GITS, WHITE LUNG, EASTERN SYNDROME, and the ELECTROLYTES, but there is also a big 45 GRAVE influence. Needless to say, DISTANT RELATIVES rocks! The song “Mei Nü” is definitely one of my favorite songs as it rips with a quick punk energy, has a gnarly guitar tone that is snarly and grimy, and brims with a snotty attitude. Meanwhile, it's hard to resist the swagger within “Done.” If you're in for an album that meanders, but rests on genuine and unique rock'n'roll, then check this one out.



Reviewer: Seth McBurney  
Label: It's Eleven

## DISTURD – From the Darkside LP

I refused to listen to this band for a while because I hate their name and I knew I would like the band. I sure had that right. DISTURD give us some top-notch hardcore punk/crust. The music is magnificent, with elements of D-beat, thrash, and crust. If your musical tastes fall anywhere within that spectrum, this is a fantastic album to check out—play it at your next party, because this is some great stuff.

Reviewer: Bill Chamberlain  
Label: Black Water



## ELECTRIKA – Maquina Destruye Sueños EP

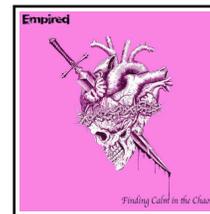
Wildly but deliberately chaotic Mexico City punk from the Japanese crasher school. Guitars are beyond distorted, they are straight-up tortured, while vocals sound more like the ones doing the torturing. The mid-paced parts of *Maquina Destruye Sueños* are where they shine, which makes the spastic “Falsedad” and the unhinged awkward speed of “Marcela” stand out, while the noise(s) that fill every crevice ensure that there will be no dull listening moments. ELECTRIKA is desperate and chaotic, and determined to remain noticed. It's working. Do people still wear shoelace headbands? No? Might be time to start.

Reviewer: Robert Collins  
Label: 11 PM



## EMPIRED – Finding Calm in the Chaos CD

EMPIRED kicks off this LP with a catchy little number called “Unite,” and it has the same clean and catchy sound of the best JIMMY EAT WORLD songs. The record's sequencing is a bit disjointed. Also, just because a band is from SoCal, it doesn't mean you have to toss in Long Beach ska upstrokes at all, or ever. I feel like this is a trap. A lot of good bands try to overextend themselves and could have used a producer, or a friend, to let them know that it is better to do fewer songs that are great versus putting songs in to fill an LP. By the time you get to “Fences” and “Paradise,” tracks four and five, the songs anneal in a way that brings out more sense of a good band staying in their lane



and writing great songs—specifically with the song “Fences,” and bringing in Brenna Red (the LAST GANG) for backups completely catapults the song and band to the familiar late ’90s No Idea Records era of RADON and BITCHIN’, and I even hear some of the MUFFS in her delivery. Overall, this is a great start for a band. This would have made an outstanding four- or five-song EP.

Reviewer: Tony Party  
Label: IFL

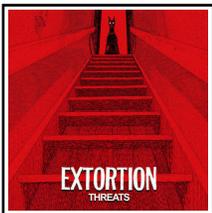
### ERASER – Hideout 12”

My band played with ERASER when we toured through Philly last spring, and their motorik, electro-damaged meltdowns mentally transported me right back to the first few years of our current millennium—it’s 2001 or 2002, I’m on the second floor of an old, dilapidated former downtown department store where I’ve come to see NUMBERS or ERASE ERRATA, everyone is smoking indoors, and the wood floors are buckling under the weight of people dancing in the light of a few junk store lamps and a half-broken chandelier. It was one of the best sets that I saw all year, and their debut record *Hideout* fully lives up to that live promise. There’s some wild no wave scrape lurking just beneath the claustrophobic (and especially NUMBERS-esque) robo-punk buzz of “Trans Air Force 2,” while “Dinner Roll” takes the stark, stuttering beat of TUXEDOMOON’s “No Tears” and folds it up into a much more concise and compact form, punctuated with shrill blasts of synth and tangled guitar, and the rolling bass line and flat-affect vocal commands of “Simon Says” are cut through with insistent, needling six-string jabs like a less unruly (but no less thrilling) SCISSOR GIRLS. Some of the best out-sounds out there now.

Reviewer: Erika Elizabeth  
Label: Siltbreeze

### EXTORTION – Threats EP

Australian powerviolence legends EXTORTION have once again blessed us with another tough-as-nails, full-throttle fastcore release. Actually, calling it fastcore wouldn’t do it justice. It should also be called tight-core, considering how unbelievably well-performed it is. As you finish the first song, which is just sixteen seconds long, you think to yourself “Whew, that was crazy. Surely it will slow down at some point!” Then guess what? You get sucker-punched into oblivion over and over by fifteen songs in a grand total of eight minutes. Every millisecond of *Threats* is jam-packed with raw, unadulterated aggression. The kind that you miss the moment you blink. It was one of my favorite releases of 2024 and after giving it about



a hundred more listens, I’m happy to say that it absolutely still is.

Reviewer: Mama Goblin  
Label: Iron Lung

### FAMILLE D’ACCUEIL – Famille D’Accueil LP

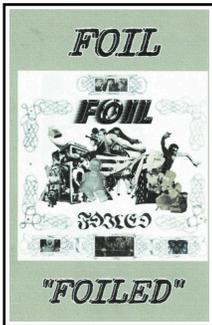
I love the contrast of the nature/animal album cover with the actual vibe of their music; it’s so different that it’s immediately punk in its misdirection. Heavy-ass bass and guitar layered with intense angry vocals. “Grabuge” definitely gave me SLAYER vibes, as well as the kind of call-and-response guitar and bass in the verse of “Castration”. They kept a good variety with some of the other tracks leaning towards more classic punk. I overall really liked the start to all their songs; they really just set them all up great with just one chord or a distinct bass line or something. These guys bring so much power and energy. They’re badass.

Reviewer: Emma Miller  
Label: DIY Kolo / Fight For Your Mind / Stonehenge / Up the Punx

### FOIL – Foiled cassette

Punk band with nice whiny, screamy vocals. I was really drawn to their wit and sarcasm present in the lyrics like the line, “I only make 55 bucks an hour” in the track “Nuclear Family,” which in itself is a witty commentary on social norms. I loved the speed they were able to get without being repetitive. I’m not entirely sold on “Wino Rhino,” their kind of country track, as I couldn’t tell if it was done as mockery or if they were trying to do something different. Either way, I loved this album.

Reviewer: Emma Miller  
Label: Popular Affliction



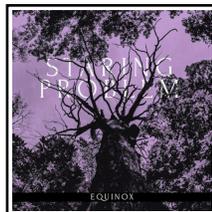
melodies drenched in vibrato are perfectly accompanied by tasteful bass lines. While they take turns under the spotlight, they are always in lockstep thanks to the simple yet punchy electronic drums keeping the groove going at all times. Vocals are relatively deadpan throughout the EP and provide a nice juxtaposition to the dancy and quirky nature of their music. The EP’s runtime is around nine minutes, so you really can’t go wrong with it. And if you’re already a fan of the genre, chances are you’ll love it.

Reviewer: Mama Goblin  
Label: XTRO

### STARING PROBLEM – Equinox LP

Hypnotic gothic post-punk band with a touch of shoegaze. I loved the blend of soft, more harmonic guitar paired with a harsher bass line and enchanting, distant vocals. “Programmed” was one of my favorite tracks, as it managed to feel somehow more dark and gothic. I loved the subtle tempo changes that really just embraced a kind of melodic and gentle gloom. Overall, very comforting gothic/shoegaze.

Reviewer: Emma Miller  
Label: Modern Tapes



### STORMCROW – Enslaved in Darkness 12” reissue

The other day I was chatting with a younger punk about “crust classics” and basically trying to enlighten him with learned references to obscure Greek crust, as one normally does. When the conversation veered toward the ’00s, I realized we had very different perspectives. While I saw ’00s “stencore revival” bands like HELLSHOCK, SANCTUM or AFTER THE BOMBS as modern and contemporary, he saw them as old school acts, as irrevocably ancient as ’80s or ’90s ones (and really, just like anything that happened before he was born). The cycle of (crust) life. STORMCROW epitomized that stencore revival sound, and I remember loving them to death and certainly overplaying them to the great distress of my roommates when this came out in 2005. The name comes from a DEVIATED INSTINCT song and the cover was drawn by artist extraordinaire Mid from that very band, so you knew full well where you were wandering when playing *Enslaved in Darkness*. I still blast this filthy metal crust monster on a regular basis and lip sync on the devastating first number’s grizzly bear vocals. STORMCROW was maybe the heaviest of that short-lived wave of bands, as they had that dirty, doom-laden, organic sludge metal vibe to their sound while still giving the impression that actual cavemen were playing. The Californian metal crust school of the late ’80s/early ’90s and its sonorities could be a point of comparisons (like early MINDROT,



A//SOLUTION, or even SKAVEN), as well as BOLT THROWER or 13, but STORMCROW certainly brought something fresh—in a fetid way—to the old school crust game that HELLSHOCK redefined in the ’00s. This LP is an absolute classic that has been known to make crust pants walk by themselves. Play loud.

Reviewer: Romain Basset  
Label: Brainsand

### SULLEST – Sullest LP

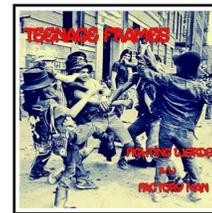
Providence’s SULLEST, featuring members of WEAK TEETH and GOOD LORD, among others, cranks out a tight, genre-blurring ride on this LP. Released via Armageddon—the same label that brought us the brutality of DROPDEAD, SEEIN’ RED, BASTARD NOISE, and ESCUELA GRIND—this one takes a left turn into radically different territory. The band is pitched as “stoner punk,” but it feels more like punk with a balance of stoner and post-rock elements, featuring heavy riffs, aggressive rhythms, and yelled vocals that bring to mind a more chilled-out, later-era VERSE. Thankfully, with eleven songs in under thirty minutes, there isn’t much time for the aimless noodling that makes so much post-rock a slog. I liked this album, but I liked it most when they were cranking. Strong production and energetic performances make this worth a spin—especially if you don’t mind some chonky grooves and a little atmosphere. Check out: “Contact High.”

Reviewer: Jeff Cost  
Label: Armageddon

### TEENAGE FRAMES – Fighting Words / Factory Man 7”

There’s a lot to be said for an actual vinyl record, especially those of the 7” variety, and I like this one. I like it a lot. Catchy and straightforward, it’s just good old punk rock. I think I’ve seen the A-side available digitally for those of you who don’t own a turntable. Not sure about the B-side. Great power chords really keep this thing just chugging along. Two songs, and both keep you engaged, focused and bouncing your head. Sure, it’s poppy, but this ain’t pop punk. I want more.

Reviewer: Kenny Kaos  
Label: I-94



## SPASTIC AMOEBAS – Dreaming in Hell LP

Nope. This shit sucks. If you need more info than that, I will do my best solely as a PSA. This deeply stupid Roswell, NM band pulls from influences as disparate as egg-punk and crossover with squiggly synth leads up against blastbeats. Opener “Your Words are Worthless” has demeaning lyrics like “Look at me in the eyes / Your life is worthless / Pretend that I’m your lord and savior,” before ending with, “Look at me, bitch!” That’s not enough reason to avoid? The second track is called “I Put Celery Down in My Pants,” and consists of the title screamed over and over. Okay, one more, but that’s it. The third track is called “Now I Wanna Be Your Retard.” Are we good? Recommended for the trash collector and literally no one else.



Reviewer: Nick Odorizzi  
Label: Backwoods Butcher

## SPEED RIDERS – Super Cheers LP

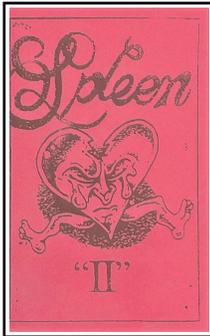
This self-described “grunge wave” band from Minneapolis has the goods when it comes to heavy psychedelia that has a bar rock center and doesn’t noodle about unnecessarily. It’s increasingly hard to find a band that jams that doesn’t bore you to tears, but here’s a great example. The music here is heavy, catchy, and even dreamy at times. While they reference grunge in their sound (and to be clear, we’re talking GREEN RIVER/MUDHONEY grunge), there is plenty more to it. It is an expansive sound dipping its beak in rock’n’roll of many eras, reminding me somewhat of the grandeur and referential sound of bands like SPIRITUALIZED and the VERVE, all with a punk rock heartbeat in its chest. What’s so exciting about this record is how many places the band can go from here. It sets the stage for a band who has a lot of ideas, great record collections, and can play their asses off. On the massive album closer “Run (Run, Run, Run),” they give a glimpse at how deep the rabbit hole might go, with its dense psych riffage and a compelling and classic vocal performance. It just keeps going, the kind of “keeps going” that makes you sad when it stops and never has you checking your watch. It’s also the perfect teaser that leaves the listener sat down with all the possibilities ahead.



Reviewer: Luke Henley  
Label: Super Cheers

## SPLEEN – II cassette

With members of PUFFER and BETON ARME, and especially being released on Roachleg, I came into this tape with preconceptions. How delightfully shocked was I, then, to have expectations totally subverted by a collection of songs that don’t bludgeon so much as coax you into their plaintive landscape. The group is evocative of a broad palette of influences, from dream pop to cowpunk, and it all works. I’m always impressed by a band that can explore while still sounding confident, keeping to a center that holds strong regardless of what genre they dip into. There’s no one corner to paint these songs into, and that’s what makes the release so potent. On the outright classically rocking “Rien Ne T’empêchera,” you end up with something akin to THIN LIZZY with Bernard Sumner on guitar. I might be reaching, but that’s the sort of abstract pairing the music conjures. All in all, it’s an immensely satisfying and beguiling grip of tracks from some of Montreal’s top players.



Reviewer: Luke Henley  
Label: No Fuss / Roachleg

## SPLIT SYSTEM – Vol. II LP

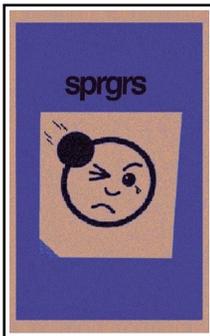
Second full-length from Melbourneans SPLIT SYSTEM. Vol. II is all-boxes-checked riff-punk that doesn’t miss a pre-req. BLITZ playing some DEVIL DOGS. It’s street-walkin’ and sleazy. The beers fall out of the sky on “Alone Again” and “End of the Night,” with plenty of swagger left to go around. Give it a go.



Reviewer: Johnny Leach  
Label: Drunken Sailor / Goner / Legless

## SPRGRS – EP1 cassette

There is no doubt that Barcelona trailblazers PRISON AFFAIR changed the trajectory of egg-punk with their unique take on the sound, becoming everyone’s favorite band at some point. But they’re by no means all that the rich Spanish scene has to offer. Granada/Jaén band SPRGRS manages to scratch that same itch and put themselves on the map with their 2023 debut EP1. It’s wobbly, it’s quirky, and it’s delightfully lo-fi. Seasick guitar



## FUNERAL MESS – Following the Apocalyptic cassette

Excellent ’80s US-inspired punk via Tbilisi, Georgia. FUNERAL MESS is listed as “mysterious punk” and includes members from a slew of good punk bands I was painfully unaware of prior to writing this. Songs range from mid-tempo to breakneck speed, the former of which I actually prefer, especially the rocker vibes of “Stay in Shock” and the melodic closer “Isolation.” Overall, it actually reminds me of a punkier T.S. WARSPITE, especially in the burly vocals. A great tape that is highly recommended.



Reviewer: Eric Anderson  
Label: Brainwasher

## GAKI / NAKED CHARGE – 1995–1998 CD

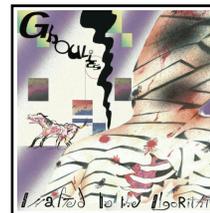
Collected output from this Japanese outfit that changed their name midway through their three-year lifespan from GAKI to NAKED CHARGE. Great stuff here, with a quintessential mid-’90s Japanese hardcore sound. Three of the tracks were featured on the *Tottori City Hard Core* compilation released by the MCR Company label—prolific purveyors of this exact flavor of speedy, frothing-at-the-mouth punk. Thrasy and bordering on powerviolence, NAKED CHARGE blazes up nine-ish songs with the requisite tempo changes and shouted group vocals one should expect. There are two entries for personal fave “I Don’t Care A Fuck It,” but one is a brief 37-second-long return to the tune’s eponymous refrain. We likewise get two versions of “Fake,” and it shreds both times. What else can I say? They all shred!



Reviewer: Matt Casteel  
Label: Black Konflikt

## GHOULIES – Shafted by the Algorithm LP

How do these Aussies keep doing it? More fantastic DEVO-esque rock’n’roll madness from our friends Down Under; synth-laden egg-punk akin to ALIEN NOSEJOB, SNOOPER, and l’almelmat PRISON AFFAIR. What sets these folks apart from the others are the vocals. The guitarist, bassist, and drummer all share singing duties, and this helps foster a much more diverse-sounding record. Speaking of drums, whoever is behind the kit is a speed demon. Fast and tight as hell! I mistook it for a drum machine at first, but quickly perished the thought when I heard the nu-



ances of the hi-hat hits. Ah, those precious nuances. Great stuff here.

Reviewer: Jake Joyce  
Label: Erste Theke Tonträger

## GRAND SCHEME – Think Twice EP

Seven tracks of meaty, straightforward DC hardcore with heavy mosh parts and vocals that sound like John Brannon of NEGATIVE APPROACH. Songs like “Counter Culture” and “Click Buy Consume” have to get the elbows flying when played live due to mid-song tempo changes and lyrics that sweat with frustration. The whole thing is like a throwback to an early ’80s 7”, including the grainy cover art, but in a vital and energetic way rather than a nostalgic caricature. If you like your hardcore punk done classic style—fast, tough, and angry—check it out.



Reviewer: Nick Odorizzi  
Label: 11 PM

## GU – Destinati Alla Matanza 12”

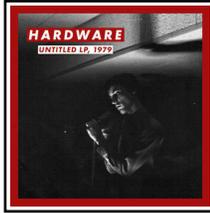
Mentioning Italian hardcore over dinner will always get my attention away from the food, as I have been a sucker for the genre since I grabbed a homemade tape of WRETCHED’s discography sometime in the early ’00s (how I remember this precise moment but not what I did yesterday always amazes me). The Italian language is undeniably a great language for furious hardcore punk, as it allows the singer to engage in that kind of fast-paced, rapid-fire lyrical flow while still keeping the anger level high and in-your-face. I was expecting GU to belong to that old school hardcore department, but they do not really, although at times I can find some delicious traces of classic Italian hardcore in their music. I would argue that GU is a hardcore band with lyrics in Italian (they are from Amsterdam, actually), rather than an Italian hardcore band (speaking in terms of genre, not nationality). Know what I mean? It is all a bit modern-sounding to me, I am afraid, with some metallic breakdowns and an overall clean production. I like some of the faster, more direct songs, but other numbers confuse me a little and I end up not understanding what they aim at achieving. It is well-executed enough, sincere, and has versatility, just not my thing—but I was able to listen to the whole of *Destinati Alla Matanza* thanks to the strong female vocals, angry but clear with a snottiness to them.



Reviewer: Romain Basset  
Label: Romantic Songs

## HARDWARE – Untitled LP, 1979 LP

Some pre-PIGBAG art-punk here from Cheltenham's short-lived HARDWARE, and despite the title, it's not exactly a proper LP, rather a collection of the band's two self-released 1979 EPs plus two previously unreleased tracks recorded that same year.



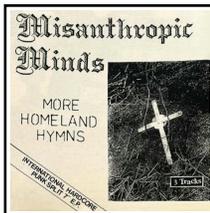
HARDWARE's stated influences weren't exactly uncommon in a late '70s UK DIY context—dub reggae, the hypnotic pulse of Krautrock, contemporary acts like the FALL who followed a punk-to-post-punk trajectory—but their translation of those inspirations mostly defied the collapsing *Messthetics* aesthetic, locking into the sort of taut rhythms that would ultimately be carried over to PIGBAG's brass-blaring funk-punk. The spirit of PERE UBU looms large in the hiccuping vocals and frazzled keyboard textures in "Fire" and "Face the Flag," while the driving, minimalist punk rush of "Speed Unit" suggests WIRE as guided by *Warm Jets/Tiger Mountain*-era BRIAN ENO (dig that cracked glam chorus with squealing sax!). The scrapped track "Rainy Taxi" fleshes out the proto-punk/first-wave influences even further, kicking into an almost VOIDOIDS-ish strut, and John Danylyszyn's wound-up yelps over the percolating art school dance beat of "French Boys in India" strikes an uncanny parallel to what the METHOD ACTORS were doing an ocean away in Athens, Georgia at roughly the same exact moment in time. Makes me wish there actually had been a full HARDWARE LP out there to be uncovered, but this is the next best thing.

Reviewer: Erika Elizabeth  
Label: Dirty Knobby

## HÄPEÄ / MISANTHROPIC MINDS – split EP

Head-splitting hardcore split from Nova Scotia's MISANTHROPIC MINDS and Oulu's HÄPEÄ. Both bands absolutely rip, beginning with MISANTHROPIC MINDS on the A-side. You know in cartoons when two characters get into a fight and become a big ball of dust with an arm swinging here and a leg kicking there? That's pretty much the vibe from MISANTHROPIC MINDS, a chaotic ball of energy that is fully cranked up start to finish, including the vocals which are absolutely rabid. On the B-side, HÄPEÄ maintains the same frantic energy, while featuring slightly more intelligible vocals and a little bit of breathing room on the excellent "Kello Käy", the only track on the EP that has a *slightly* slower tempo, and I must stress *slightly*. A remarkable single destined for legendary status, and one any respectable collector should add to their stack.

Reviewer: Eric Anderson  
Label: Sewercide



## IDIOT IKON – Idiot Ikon LP

IDIOT IKON from Stockholm, Sweden released this ten-song, self-titled album about a year ago, and it really fucking rocks. Using the DISCHARGE D-beat formula but adding in some rock'n'roll guitar noise of the like found on maybe a DEAD BOYS album, the result is a raucous listen. The vocals are of that shredded vocal chord quality which I tend to associate to a blackened context, but in this presentation only makes the wall of noise more robust. Midway through the album, "Aspects of War" kicks in, and its blend of hardcore and rock'n'roll is sure to get your fist pumping in the air. Throughout the album, there are quirky bits of distortion that create strange but interesting instrumentation, as well as intriguing riffs that launch into noisy screaming solos. In all, *Idiot Ikon* is absolutely worth a spin.

Reviewer: Seth McBurney  
Label: Cimex / Not Enough

## IGNORANCE – Nothing Changed EP

Some seriously intense hardcore here. They seem to be going all out giving some D-beat pogo chaos. Not afraid to play a chaotic and great guitar solo or a slowed-down stomper that in my mind, I envision a big circle pit erupting when they play live. This band from Helsinki really knows how to play some musical chaos. I'm impressed. Only 500 pressed, so I doubt this record stays around that long.

Reviewer: Bill Chamberlain  
Label: Iron Lung

## INFRA – Vida Violenta LP

This is an absolute monster of a debut! Pummeling UK82 punk channeled through the explosive energy of Bogotá, INFRA has put together what will certainly be one of the top releases of 2025. I've been listening to these tracks over and over for the last couple weeks, and I don't see that stopping anytime soon. Killer vocals, fantastic guitar lines, perfectly tight drumming...it's pure punk perfection. The bass playing on this record is bordering on actual lunacy. When the guitars cut out towards the end of "Prisión Mental," and the bassist is going the fuck off? It's absurd. They close things out with a cover of the SKEPTIX, which makes complete sense. Dig BOG PEOPLE or SAVAGEHEADS? Allow me to introduce your new favorite band. I can't get past how good this is. (Circle) A+++!



Reviewer: João Seixas  
Label: Tsuguri

## SHOVE – Agency LP

Excellent punk from Down Under—SHOVE is a part of the stellar wave of bands from Australia crushing it right now. On *Agency*, they lay down thirteen tracks filled with nasty bass lines and powerhouse drumming, allied by lead singer Bella's excellent vocals. In many ways, they remind me of my fellow Chicagoans STRESS POSITIONS. A favorite album from last year that I can only hope to hear live in the Midwest someday.

Reviewer: Eric Anderson  
Label: Drunken Sailor / Rack Off

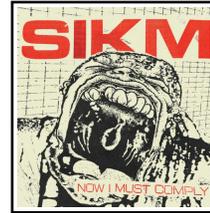


## SIKM – Now I Must Comply 12"

Coming in hot! SIKM's vinyl debut is a heavy-weight slab of smoldering punk that suffuses classic UK82 with French-styled Oi! Did the bastard progeny of BLITZ and CAMERA SILENS somehow end up in Atlanta? This EP is hitting the same nerve that RIXE damaged when

*Coups Et Blessures* dropped. Coincidentally (or perhaps not), *Now I Must Comply* was recorded and produced by RIXE's Maxime Smadja. Every aspect of this record is pure gold, from the impeccable production to the killer art and design by Jeff "Fetal Brain" Poleon, packaged up and delivered by a label that never misses, Beach Impediment. But even the finest ingredients don't guarantee delectability. Fortuitously, SIKM proves that's all gravy for the heaping marbled chuck they've plated. From the punchy opener, "War-monger," to the earworm sing-along "Saboteur," we're treated to top-tier song crafting with flawless execution. With my tolerance for mediocre Oi! at an all time low, SIKM just booted the bar up a fair few notches. Devastating.

Reviewer: Matt Casteel  
Label: Beach Impediment



## SLUTBOMB – Attentäter CD

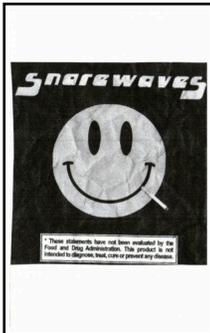
SLUTBOMB from Cincinnati claims to be "the fastest queercore band in Ohio," and they're not lying. Blasts of powerviolence link up with sludgy riffs to form a slow/fast wall-of-death sound that is as much old school thrashy hardcore as it is metal-injected punk. The guitar tones on this recording are some of my recent favorites (see "Blood of Monsters" or "Slippery Elm Bark" for examples), and sound sort of like an angle grinder running underwater. Debra's vocal barrage is raw and articulate while firing off lyrics critical of all the things creating our contemporary global hellscape. All in all, this eight-song recording is a blast from start to finish while also bringing a fiery and crucial message.

Reviewer: Seth McBurney  
Label: Hey Fuck You

## SNAREWAVES – Snarewaves cassette

Is nu-metal-inspired egg-punk a thing? What if E-TOWN CONCRETE moved to Bloomington and got really into Gulcher Records? Should I put mayonnaise on my peanut butter sandwiches? Pass. Pass. Pass. Honestly, if I had to pick one of these, I guess I'm eating a PB&M sandwich. Egg punk, or whatever you want to call it, is usually best when it's pretty self-aware and tongue-in-cheek. The problem here, aside from the initial questions it had me asking, is that SNAREWAVES have opted for irony instead. Or at least I think they opted for irony? Either way, this ain't it. But Painters Tapes did also put out the *WE R TY* cassette by TY this year, so I was able to cleanse my palette with that after this one.

Reviewer: D. Gregory  
Label: Painters Tapes



sounds structured and ordered purposefully in a way that it doesn't get boring at any point. Throughout the album, layers upon layers upon layers of some-times raw and razor-sharp, sometimes acid-laced and surreal guitar tracks take the lead. With the help of tightly locked drums and bass, occasional keys, and expressive yet nonchalant vocals, the album takes its ultimate groovy form. The overall production of the LP sounds very traditionally early psych in some ways, but also novel when it comes to adding new dimensions to its sonic landscape. Though this LP was my introduction to SCOOTER JAY, I'm genuinely and totally blown away!

Reviewer: *Mama Goblin*  
Label: *self-released*

## SCUMBAG – Scumbag 12”

Late 1980s Japanese fast-core resurrected (thankfully) by the folks at Beach Impediment. I know them from the *Enjoy Your Youth...* sampler, and was a little surprised to see SCUMBAG get the treatment before realizing the ROCKY & THE SWEDEN connection, but never mind the why and sit with these eight burners. Even when you hear poppy bits on cuts like “F.T.M.U.” and “Money,” they simply can't get away from the rapid-fire approach, creating a sonic bridge between more “traditional” Japanese hardcore and the younger Tokyo scene that started popping up in the '90s (think LIE, DXRXYX, BREAKFAST). If you're expecting a wall of furious hardcore, then look elsewhere, but these SCUMBAG tracks recorded their brief run in 1988–89 are a fantastic time capsule, and I'm thrilled that Beach Impediment cracked it open.



Reviewer: *Robert Collins*  
Label: *Beach Impediment*

## SECT MARK – Self Obliteration LP

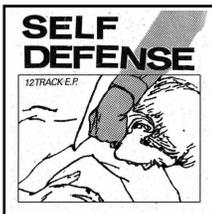
This is black hole hardcore, building on a solid foundation of POISON IDEA riffs with some Swedish influence as well. It's not exactly metallic, but has that bite, calling to mind contemporaries like the mighty WARTHOG, especially in the vocal performances which snap with a trebly growl. The rhythm section is massive, with as much *tupa tupa* as you like, as well as lumbering work on the toms that just pulsates with menace. The bass is uncaged with plenty of crunch. These are tightly-constructed songs that demand you to quicken the pace if you want to keep up, a sort of smorgasbord of ideas that all gel into one snarling beast of a package. Really mean, light-extinguishing work from Rome that satisfies with every bite.



Reviewer: *Luke Henley*  
Label: *Iron Lung*

## SELF DEFENSE – 12 Track EP

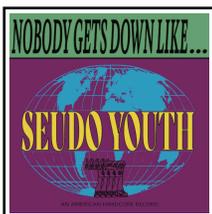
British Columbia's SELF DEFENSE rips it up on the frantic and fuzzy *12 Track EP*. This thing sounds straight from the early '80s down to the production, with similarities drawn to URBAN WASTE and WHITE CROSS. The vocals are stellar and really unhinged, completely holding it down alongside the thrashy guitar work. If my old ass was still trying to make a part for a skate video, I'd use something from this EP as the soundtrack. Highly recommended.



Reviewer: *Eric Anderson*  
Label: *Slow Death*

## SEUDO YOUTH – Nobody Gets Down Like... LP

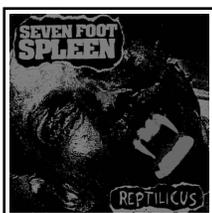
SEUDO YOUTH from Los Angeles takes no prisoners with *Nobody Gets Down Like...*, a twelve-track, fifteen-minute explosion of chaotic, noisy hardcore. With members of G.U.N.N., the FREAKIES, AVOIDS, and PEOPLE'S TEMPLE in the mix, you know this isn't gonna be a polite listen. The tunes are raw, frenetic bursts of energy, drenched in a wall-of-noise production that buries the reverbed vocals just enough to keep things unhinged. Are they reinventing the genre? Probably not. But does it matter when the energy is this contagious? The kids should go feral for this, and I can already see the bodies flying at their live shows. Check out: “M\*A\*S\*H.”



Reviewer: *Jeff Cost*  
Label: *Going Underground*

## SEVEN FOOT SPLEEN – Reptilicus CD

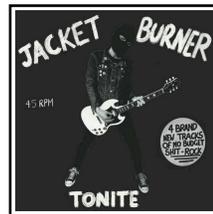
Primal, slow, crushing, and filthy. North Carolina's SEVEN FOOT SPLEEN was active from '94 to '98, but in this short span, they cooked the filthiest sludge around. Sludge is nothing but a slower, doomier version of hardcore (started by *My War*, Side B), so it ticks a lot of the same boxes, but the most important one is the resignation. For some reason, they slipped through the cracks when it comes to recognition. Like EYE-HATEGOD or BUZZ\*OVEN, SEVEN FOOT SPLEEN excels at making you feel the weight of the world on your shoulders. It hits hard and never lets up, like a really bad nightmare. *Reptilicus* is a compilation of all their stuff, originally released in 2010. Standout moments come in the form of RUDIMENTARY PENI and DOOM covers.



Reviewer: *Matt Casteel*  
Label: *Discos Enfermos*

## JACKET BURNER – Tonite EP

There are a lot of punks here in New Mexico, but for whatever reason, there are a rare few who produce fast and fuzzed garage punk in this tradition. I was thrilled to hear there was a new Goodbye Boozy release from a solo project just outside my backyard in the remote and strange little town of Truth or Consequences. And does it ever deliver! JACKET BURNER is beautifully constructed, hook-laden and no-nonsense garage punk with the riffs and attitude to send it home. A track like “Cold Leather” shines a light on the strength of this project: it's sing-along but spiky, and while it has a homemade sound, the production is really smartly done. Every instrument holds its own space, including the payphone-receiver vocals which still manage to come through loud and clear. The whole EP strikes a balance between intelligence and ignorance and lands right in the sweet spot. Smart music that makes you feel dumb, which only a rare few purveyors can do. When you find someone cranking out that kind of wattage, you stay plugged into it if you know what's good for you.



Reviewer: *Luke Henley*  
Label: *Goodbye Boozy*

## KÄRÄJÄT – Pimeä Nyky aika EP

First off, ten-fukkn-song EP. Not sure what year these Finns think we're in, but I'm so damn glad they are here with me today. Atonal, ramshackle, harsh, uncompromisingly raw hardcore punk with exactly one cut that kisses the one-minute mark, this record is the living embodiment of sonic brutality. And then “Hallitus Uudistaa” opens, and I feel like I'm listening to a STOOGES outtake before I get blasted by ten seconds of primal shit-fi grind, and I remember that I am most definitely not listening to STOOGES—more like MEDELLIN, or maybe a fidelity-free FEAR OF GOD. *Pimeä Nyky aika* is an extremely harsh listen...more of this, please.



Reviewer: *Robert Collins*  
Label: *Jaa El Tyhjä Poissa*

## KYHL – Nach Strich und Faden LP

Hard to believe this came out in the 2020s, but here we are. German screamo/indie/math/emo...ultra-chaotic and erratic, alternating between discordant madness and deliberate sonic introspection. Call KYHL post-something if you like, but I consider them an extremely challenging and fascinating listen. You're going to hear '90s DIY basements to be sure, but these sounds feel current, urgent, and now.



Reviewer: *Robert Collins*  
Label: *Broken Sounds / Dingleberry / Friendly Otter / Shove / Skatepeziza / Time As A Color / Trace in Maze / Zilpzalp*

## LASSO – Parte LP

This is another excellent slab of heart attack hardcore from this group out of Brazil. While the music is played at a blurring pace, it's nonetheless sharp and clear as the pain from a broken rib. This is played precisely, which is all the more impressive because the sum of its performances creates a sort of maelstrom effect of mad-eyed, howling hardcore that sits handsomely alongside contemporaries like ELECTRIC CHAIR and MURO. The vocals are front and center, which I prefer in my HC, and they are some of the most spittle-dribbling, throat-shredded vocals I've heard in a minute. This is bolstered by a massive rhythm section and innovative guitar work, especially on tracks like “Enquanto Descansa, Carrega a Pedra” which features haunted and dissonant, effected clean(-ish) tones in the guitar on top of the otherwise crushing assault. This is some of the most melodically-minded hardcore guitar work I've heard in some time, and it plays perfectly with the nimble bass. Every piece is in place, resulting in maximum impact from a band that keeps to a standard of excellence with each release.

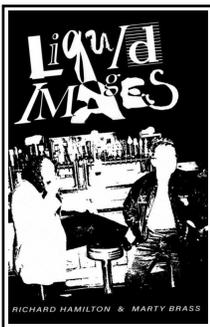


Reviewer: *Luke Henley*  
Label: *Sorry State*

## LIQUID IMAGES – Liquid Images cassette

Seven tracks recorded over two years and cut to tape, and while I don't know if they're presented chronologically, there was a steady progression of songwriting on display here. About halfway through, I got hooked, and by the end, I was a total convert. LIQUID IMAGES play an aloof, cool-without-effort type of garage-punk, that calls to mind the VELVET UNDERGROUND or even early STROKES at times. The track "Running Out of Time" reminded me a lot of WARM SODA, which was right around when I got hooked on this tape, and that sound held on throughout the wickedly strong B-side. Tetryon Tapes seems to consistently find killer and varied sounds to put out, and this tape was a great reminder to stay on top of whatever they're offering. Fantastic stuff.

Reviewer: D. Gregory  
Label: Tetryon Tapes



## LOHN DER ANGST – Untergang vom Untergang cassette

Berlin duo that produces a menacing racket with bass-heavy arpeggiated synth lines, drums, and yelled vocals. While not as terrifying as say, SUICIDE, LOHN DER ANGST creates a mechanized post-punk that is minimal in composition but very effective. Tracks like "Reaktion" and "Das Kalte Molekül" have a propulsive groove that becomes almost catchy through repetition. Recommended!

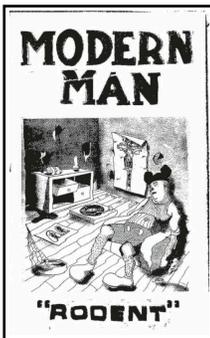
Reviewer: Nick Odorizzi  
Label: Mangel



## MODERN MAN – Rodent cassette

On their sophomore release, Los Angeles, CA's MODERN MAN has honed their sound considerably since their first cassette release in the summer of '23. Seven songs of incredibly pissed hardcore punk. More upbeat and driving, not as slow and plodding as I remember the first tape being. The slowest this gets is a dirge that goes on a bit too long, but has some BLACK FLAG-style noodling guitar leads/solos through it, received with no complaints here. I remember reviewing the first tape and there being a SCHOLASTIC DEATH-type feel to the singer's vocal styling. That is completely gone with this second release, sounding like he's now singing in FILTH. Here's hoping that vocal polyps aren't around the corner, but seeing as how the band has apparently only played a total of four shows, I'm not too worried about that being in the singer's future. Both the label's and the band's Bandcamp pages make a point of explaining that "Psycho Squat" was originally performed by RUDIMENTARY PENI, and while that is undeniably a true statement, a cover of the song was nowhere to be heard on the cassette or either of their corresponding Bandcamp pages. I was already aware of that unrelated factoid, but thanks for the reminder to turn on *Death Church*, I guess.

Reviewer: Biff Bifaro  
Label: Shitkicker



## MOIRA – Sign EP

Fantastic emo-metalcore out of Poland. Very reminiscent of where the punk scene was at in the late '90s/early '00s. It's like a combination of HOT WATER MUSIC, CAVE IN, early RISE AGAINST, and even earlier KILLSWITCH ENGAGE. These kids from Eastern Europe really nailed that East Coast-meets-Gainesville sound. As always with these types of groups, the vocalist is front and center with a range that spans from brutal throat-screaming to melancholy, melodic wailing that would make Guy Picciotto proud. If my research is correct, this EP originally came out in 2018 but was re-released again last year by Refuse Records as a 7". Doesn't seem like it's gotten a lot of attention stateside, so let's change its fate. Go pick this up right now.

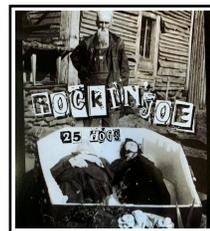
Reviewer: Jake Joyce  
Label: Refuse



## ROCKIN' JOE – 25 Dogs EP

Bizarre and seemingly found at a forgotten antique shop yesterday is this demo of crazy New York metal from 1987, filled with an odd, thrashy vibe and a minor resemblance to OZZY in regard to mental asylum affairs. Frantic, experimental, and decently recorded for that period. With references to grimy situations and dark places, it's recommended for metal maniacs that search for every bit of ancient metallic sounds and forms. Listen to the screams and high-pitched loud cries and hate it or love it.

Reviewer: Gonza Perez  
Label: Screaming Alice

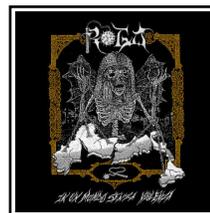


## ROGO – In Un Mondo Senza Violenza LP

Roman hardcore/D-beat with a thread of black metal woven through the LP's fabric—ROGO (not to be confused by the Lombardian band with the same name) delivers consistent WOLFPACK-inspired nihilism. This is the first offering from the

band, which features a member (or two??) from SECT MARK, who I fondly remember from their 2021 promo. ROGO plays in a meat grinder for sure, it's a cruel sound that creates a downpour wall-of-sound rage. "Sanzatteto," "Creature Scocode," and "El Dia De Mi Suerta" are proper illustrations of what the LP threatens.

Reviewer: Johnny Leach  
Label: Symphony of Destruction



## RUNNING MAN – Running Man CD

Absolutely fantastic garage rock/power pop from my Illinois brethren in Rock Island. Featuring former WYONNA RIDERS and current DEAD KENNEDYS singer Skip Greer, this album is chock-full of rock'n'roll diversity. Spans such flavors as dancey horror punk, twangy hardcore, and flowery indie ballads. This slab was obviously carefully crafted and produced. Everything sounds crisp and clear. Greer's vocal range is beyond impressive, hopping between moody DANZIG-esque melodies and rustic BRUCE SPRINGSTEEN howls. Really great stuff here, and well worth a spin.

Reviewer: Jake Joyce  
Label: Two Two One Press



## SAIDIWAS – Saidiwas LP

SAIDIWAS was a "vegan straightedge band that was influenced by the Revolution Summer DC bands' politics and violent dancing," from Northern Sweden from 1995 through 1999. File this under Fans of USA Basement Emocore. If you are a fan of ORDINATION OF AARON, NATIVE NOOD, STILL LIFE, CAR VS DRIVER, STRUGGLE, quiet/loud, talk/yell, and then a lot of people yell, and the "someone pulls out a trumpet but thankfully they never play it" type of thing. This is perfect for being a snapshot of the "if you were there" category, but it isn't a new perspective or missed gem.

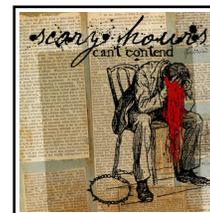
Reviewer: Tony Party  
Label: Refuse



## SCARY HOURS – Can't Contend cassette

Brutal crowd-killer metalcore that brings to mind all the classics that helped mold the genre such as DEADGUY, DAMNATION A.D., and the KILLER. There's also an atmospheric black metal meets slam-core edge that I think really helps this stand out among their contemporaries. The drums on this record are mind-melting—completely out of the pocket while remaining extremely tight. I had to check to make sure this wasn't a drum machine. I'm actually still not sure. No one lists their personnel on their Bandcamp pages anymore. Is it cringe to do so in 2025? Finally here, I've gotta give props to the vocalist who utilizes a hardy, pure shouting style as opposed to the grunting and growls you typically hear in this genre. Gives it more of a raw and natural feel. If you're nostalgic for early '00s hardcore, then you'll love this.

Reviewer: Jake Joyce  
Label: Pyrrhic Victory



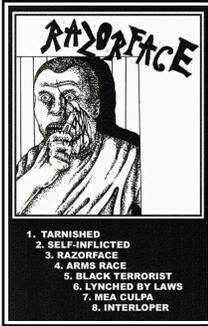
## SCOOTER JAY – Punk Floyd and the Moral Faggots LP

If it wasn't clear from the title, Toronto three-piece SCOOTER JAY's 2024 LP *Punk Floyd and the Moral Faggots* is an album that blends a very well-defined '70s psychedelic rock sound with power pop sensibilities and undeniable punk attitude. Although the majority of the album is high-energy, it's not just fast and loose rock'n'roll. There are some tracks that let you breathe, some that make you bob your head, and some that make you dance around your room. Everything



## RAZORFACE – Razorface cassette

Wow, this is DIY rock'n'roll chaos at its absolute finest! Classic '80s hardcore fused with the fiercest of D-beat, complete with farty bass and all. Lots of fun breakdowns which I'm sure contribute to some wild moments in the pit. I am absolutely smitten with the vocals here. Pure anger and intensity, sounding unlike anything else at the moment. This looks to be their first release, and if that's the case, I expect these folks to have a huge year. There's video of their full set up on YouTube that's worth seeking out. Otherwise, this is one hell of a tape, and needs to be spun until the reels fall off.



Reviewer: Jake Joyce  
Label: Swimming Faith

## REO – La Marca Maldita LP

A plodding street punk effort here from REO. It never ever really seems to get out of first gear throughout, sadly. I found myself repeatedly waiting for it to fully boot off and for me to get into it, but instead I was left wanting. For a genre that seems to pride itself on edge and realness, there's an awful lot of it that leans too far into studio sheen that completely sands off any of the real grit and intrigue. A shame!



Reviewer: Ben Marshall  
Label: Tough Ain't Enough

## RETSU – Retsu LP

Debut LP from this band featuring members of DOOM and the MASOCHISTS. This is some outstanding English hardcore punk with some crust thrown in. I love the vocals that remind me a little bit of RUDIMENTARY PENI, punchy and sung over tough-as-nails guitar riffs. When I was in England last year, I was supposed to go see this band but something happened and I wasn't able to see them. It's nice to finally get some recorded output from this band. I'm a big fan.



Reviewer: Bill Chamberlain  
Label: Black Water

## RITCHIE MAGNUM & THE DEMOLITIONS – Ritchie Magnum & the Demolitions cassette

Five songs of fuzzed-out, instrumental surf rock. Toe-tapping, catchy tunes all heavy on the distorted electric guitar. With no information in the tape and no online presence, I've got to work to try to give some information here. RITCHIE MAGNUM is from Tacoma, Washington and was the singer/lead guitarist in stoner heavy metal band COSMIC TRASH, ditching the bongos and the microphones for some twang and tremolo, and if you ask me it's the right move. There's nothing overly remarkable here and RITCHIE surely isn't reinventing the wheel with surf music, but maybe that's a good thing. "Ponderosa" gives us a pretty clear off-take on "Rumble," while the guitar lick in "Gimme Yer Bag" is sure to swim around in your brain long after the tape stops. Not sure how to tell you to get your hands on one of these, as the band and label have no internet presence that I could find.

Reviewer: Biff Bifaro  
Label: Razor Bob's Closet

## ROBERT – Robert the Record LP reissue

After debuting with a four-song EP of spiky, agitated skronk in 1985, the New Zealand art-punk collective ?FOG rechristened themselves as ROBERT and self-released this LP the following year. It's a primo exercise in sinister, rhythm-driven FALL- esque (Rowche) rumble, with Lindsay Fog's grinding bass grooves positioned as the stabilized center against scratchy, razor-twang guitar and dryly caustic vocals—the deranged rockabilly beat and motor-mouthed speak/sing of the killer "Handbreak" is an especially Mark E.-coded pairing. "Godwalks" builds up some serious paranoid tension in just over a minute, with its spiraling bass/drums clang and increasingly unhinged vocals repeating lines like "The funniest jokes are the sickest" and "You burn in hell or you're bored in heaven" to really drive the point home. SWELL MAPS-like sparks fly in the shambolic, lyrically Dadaist "Meatworks," and "Scream" reappears from the ?FOG 7", featuring vocals from Sam Swan of Kiwi DIY all-timers LIFE IN THE FRIDGE EXISTS and a bleak, spin-cycle flail right up there with their better-known '80s NZ post-punk compatriots the GORDONS and NOCTURNAL PROJECTIONS. Totally wired; another top Bunkerpop reissue job.

Reviewer: Erika Elizabeth  
Label: Bunkerpop



## MYSTIQUE – Face Your Fate LP

Singapore hardcore project's debut LP that evokes NYHC with a twist of their own. Singing in English and filled with steady cadences and breakdowns, but also picking up the tempo in resemblance to late '80s classic hardcore. The string section is strong on this one, with great, intricate Arabesque-like riffage. Voices are sufficient, yet lack a bit of aggression and resolution for those with ragged hearing. Great effort, recommended for crucial hardcore lovers.

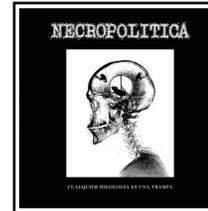


Reviewer: Gonza Perez  
Label: Quality Control HQ

## NECROPOLÍTICA – Cualquier Ideología Es Una Trampa LP

NECROPOLITICA from Burgos, Spain plays a thrash-laden, crusty D-beat that is speedy, tidy, and full of noise. The twelve songs that make up *Cualquier Ideología Es Una Trampa* emerge at an unrelenting pace and scorch through the aural canal as they enter the brain at warp speed. Guttural vocals deliver Spanish lyrics that criticize our contemporary sociopolitical problems. As I listen, I'm frequently reminded of RATOS DE PORÃO, but also of HIATUS and DOOM. Generally speaking, NECROPOLITICA seems to supercharge their crust punk with the speed of thrash metal, and it works.

Reviewer: Seth McBurney  
Label: Aback Distribution / Chopped Off / DIY Koto / Hecatombe / Malditos Vinilos / Raw Zine / Up the Punx / Victim



## NEGATIVE DEGREE – Last Breath EP

Good catchy North American hardcore sound. This would fit in anywhere from 1982–2025. Nice breakdowns, strong vocals, pinpoint drumming, and the guitars lead the way. You know you want this, I've liked it more each time I listened to it. Good stuff. Don't let this slip under the radar. There is an extra track on the digital version.

Reviewer: Bill Chamberlain  
Label: self-released



## NEGATIVE RAGE – If You're a Punk, I Don't Wanna Be One & Sensitive City LP

These guys are punk as hell. Insanely badass punk/HC band that doesn't seem to take themselves too seriously, as seen on tracks like "Ack Ack Ack" (URNIALS). In classic punk fashion, they aren't afraid to call people out in tracks like "Local Rocker" or "Social Networking." Besides the definite aspect of punk, they're able to bring elements of sheer noise and chaos, as well as a variety of spoken word apathy and absolute disheveled screams. Because most songs clocked in around the one-minute mark, they pack a lot of good meat into this album; I was never bored. I couldn't decide if this album made me wanna buy a guitar so I could smash it into pieces or to pick it up and play along. Either way is great.

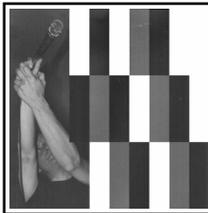
Reviewer: Emma Miller  
Label: Pang Pang



## NEON LIES – Demons LP

Electronic darkwave band. I loved how their slight tempo changes created unique vibes to each song, while staying cohesive to one another in a darker yet playful way. This album makes you feel like you're being dragged into another world or realm. The distant sort of vocals layered with repeated bass lines and synths really created a nice electronic gloom. I also really enjoyed the track "Pretender," which was more upbeat but still felt unique and non-repetitive. Loved these guys.

Reviewer: Emma Miller  
Label: Cosmic Brood / Wave Tension



## NIGHTFREAK – Midnight in Memphis cassette

NIGHTFREAK's *Midnight in Memphis* cassette captures twenty minutes of frenzied, beer-soaked punk'n'roll from this Chicago three-piece, recorded live at the Lamplighter Lounge in Memphis last year. The seven tracks blaze by with vocal-chord-shredding intensity, and while NIGHTFREAK's energy made me think of bands like the BRONX or ZEKE, their execution is not nearly as tight. As a live recording, it sounds surprisingly decent, and

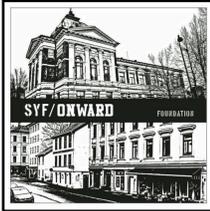


the band's unhinged spirit comes through loud and clear—way more visceral than on their self-titled album. Recommended for anyone who likes their rock turned up to ten and running on pure adrenaline. If they can channel all this piss and vinegar into their next studio release, I'm all in.

Reviewer: Jeff Cost  
Label: Primitive Screwhead

## ONWARD / SYF – Foundation – The Dawn of Norwegian Straight Edge split LP

SYF stands for SIGHT YOUTH FEDERATION, and what they give us here is a demo recording. The music is classic straight-edge in the style of bands like YOUTH OF TODAY and SSD. The music sounds pretty good, especially if you're a fan of YOUTH OF TODAY. Hardcore with some hooks and power. ONWARD is similar but without much of an SSD type of sound, and maybe a bit of 7 SECONDS and CHAIN OF STRENGTH to go along with the big YOUTH OF TODAY influence. This is a good document of the Norwegian straightedge scene starting near the very beginning.



Reviewer: Bill Chamberlain  
Label: Crucial Response

## OPEN WOUNDS – Look in the Mirror EP

Last seen in 2019, OPEN WOUNDS pick up where they left off with an upbeat, melodic take on hardcore punk. *Look in the Mirror* gives us six concise cuts of peppy, well-produced punk with nods to the classics of '80s USHC, particularly the youth crew variety like 7 SECONDS. The label's description refers to OPEN WOUNDS as an "angry but friendly beast," which feels right. There's an undeniable posi vibe that undergirds the songs, manifesting in lyrics about self-improvement and stuff like that. This is absolutely of a piece with their previous releases, so if you like those, it's safe to say you'll like this, too.



Reviewer: Matt Casteel  
Label: Refuse

## PX-30 – PX-30 LP

This album illustrates the wise, albeit seldom respected, saying of "don't judge a book by its cover." The name of the band, PX-30, is rather enigmatic at first, and the slightly unreadable record cover evokes hip hop or '90s techno records more than it does hardcore punk.

Apparently the phrase PX-30 refers to a model of marker used by graffiti artists (or vandals, as any right-wing dad would claim), which accounts for the visual design. Still, even though it does make sense once you take these details into consideration, I still think it is an odd choice—narrow-minded punks like myself are just not used to such aesthetic freedom, and to make an effort of so much originality is bound to lose me. Fortunately for me, I have friends who are able to welcome new visual ideas and who told me that PX-30 was the dog's bollocks indeed, and they were very right. This Uppsala power-käng unit has members of the mighty HERÁTYS and KATASTROF and plays (wait for it, wait for it) perfectly-executed, angry and pissed-off Swedish hardcore with crackling riffs, sing-alongs, and they even dare to take a couple of tasteful and fearless strolls outside of D-beat country (they don't stray too far, though). This LP is the reissue of the band's demo, but to be honest, it is so good that it is hard to believe this was just a demo to start with. The production has that raw, pummeling feel but manages to highlight the edge of the guitar sound, clear but dirty and overall rocking as fuck. Bloody Swedish punks at it again. Thankfully, you actually do not judge books by their covers and already own this record, but if you don't and you love TOTALITÄR and INFERNÖH, be prepared to be very favourably impressed, because this rips.

Reviewer: Romain Basset  
Label: Adult Crash

## PLASTIC ACT – Now! EP

Always great when a release can catch your eye with design and layout alone, and the latest effort by PLASTIC ACT accomplishes just that. Even better when the music delivers to your ears what your eyes knew to be true. This *Now! EP* is three bouncy and poppy tracks that leave you wanting even more. While these tunes brought to mind any number of late '70s Boston area obscurities—the FLIES, HOT DATES, SHANE CHAMPAGNE BAND, etc.—these tracks happen to come from our neighbor to the north. Fantastic music for the incoming spring thaw and beyond.

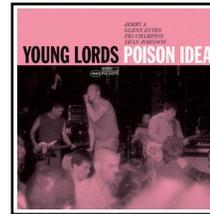
Reviewer: D. Gregory  
Label: Bachelor



## POISON IDEA – Young Lords: Live at the Metropolis, 1982 LP

One of the very first early recordings in their PDX hometown from the Kings of Punk POISON IDEA, who have been a true inspiration regarding ethics in expression and execution of hardcore punk for me. Fast-paced, bone-crushing blasts of hardcore punk fury on each track. Their everlasting legacy of uncompromised hardcore punk with an extreme punk ethos lives through this cathartic live record, released by their own label that was founded back in '89. A tunnel of time feeling on this album, achieving intimate vibes as it's a local concert. Pig Champion on guitar and Jerry A. on vocals will reign forever.

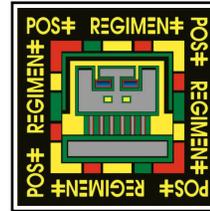
Reviewer: Gonza Perez  
Label: American Leather



## POST REGIMENT – Post Regiment LP reissue

This is a reissue of their 1991 debut album. Hardcore punk from Poland that has an excellent mix of styles, and they aren't afraid to show their influence of their native country's music while playing some fast hardcore with very tuneful vocals. This is an incredible album of political hardcore punk that has something for everyone. I am happy to see this available again. This is amazing and a perfect document of the early '90s scene.

Reviewer: Bill Chamberlain  
Label: Refuse



## POWER PANTS – PP7 cassette

I love this. With my whole heart, I love this. For me, it is checking all of the right boxes: sounds like it's recorded in a bucket at the bottom of a well under 3/16" of water; they got a keyboard down there, the SPITS and LUMPY & THE DUMPERS botched a cloned baby experiment, could be on Total Punk or Goner Records, bouncy like some and creepy like others, and on and on. I would wish this tape would be my valentine for Valentine's Day. I bet we'd chug Yoo-hoo and talk shit all evening. I've heard people call this style egg-punk or DEVO-core because of the satirical lyrics, quirky structure, and lo-fi sound with high-tech equipment. Call it whatever you want, as long as you allow it to find a way into your ear holes. This isn't something that is going to change your life, but it is something that you



would probably play once a year to reset your own botched clone baby brain.

Reviewer: Tony Party  
Label: Knuckles on Stun

## POWER OF DUSK – If You Don't Speak cassette

Third cassette from this hardcore punk outfit from Champaign, Illinois, and it is far and away their best release to date. I reviewed their last cassette at the end of 2023, and while I liked it, these five songs put it to shame. This stomps from start to finish. POWER OF DUSK continues their output of incredibly pissed, politically-driven hardcore punk. There is undeniably a lot to be angry about in this day and age, so we can presumably expect more releases coming from Central Illinois.

Reviewer: Biff Bifaro  
Label: self-released

## PREY – Loathing LP

Picking up where their 2023 debut left off, PREY drops another raging hardcore assault on the senses. Short, fast, and pissed the fuck off. The alternating vocals are working really well on this album. Loathing is tightly wound, coiled like a snake about to strike. They've stuffed a lot of content into the tunes, with cool riffs and tempo changes abounding. At times they flirt with powerviolence, so don't be surprised by blast-beats or breakdowns. If I had to lodge a complaint, I'd say the production is a bit too clean for my tastes, but it's not getting in the way or altering how crushing the songs are so that's a very minor quibble. Altogether, a powerful and gnarly showing.

Reviewer: Matt Casteel  
Label: Doom & Gloom

