



# MAXIMUM ROCKNROLL REVIEWS #513

FEBRUARY 2026

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## MAXIMUM ROCKNROLL

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This issue contains 95 reviews, contributed by:

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Matt Casteel	Jake Joyce
Emma Miller	Robert Collins
Romain Basset	Daniel Z.
Ben Marshall	Erika Elizabeth
Sir Bobos	Biff Bifaro
Luke Henley	
Jeff Cost	
Gonza Perez	
Eric Anderson	
Nick Odorizzi	
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## THE COUNTERFORCE

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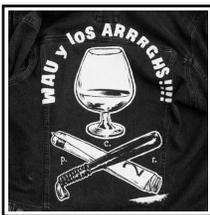
grit. Rhythmic bass and guitar lines frequently loop in danceable grooves. Occasionally, the band allows a more post-hardcore sound to influence their songs (such as in “Circle of Being”) while still maintaining a melancholic demeanor.

Reviewer: Seth McBurney

Label: self-released

## WAU Y LOS ARRGHS!!! – Copa, Raya, Paliza / Es Un Buen Día 7”

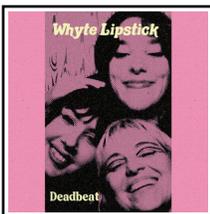
Keeping that crazy beat alive, this neon pink single showcases two classic selections from the party-rockin’ WAU Y LOS ARRGHS!!!—a band whose chosen moniker comes with its own punctuation and enthusiasm. It’s 1960s-flavored Spanish garage punk for the whole family to enjoy. Sounds like spiked punch, smashed maracas, and sexy go-go girls dancing with wild abandon.



Reviewer: Jason Harding  
Label: Munster

## WHYTE LIPSTICK – Deadbeat cassette

The snotty vocals at the forefront of this Boston garage punk act, with satirically sneering backup, immediately caught my ear. I’ve long lamented the end of MOMMY LONG LEGS, and I’m not saying this sounds like that band one-to-one, but it’s a similar sort of stupid on purpose, “who gives a fuck” garage abandon that fills a well I’ll fill my bucket from every day of the week. The hooks are simple, the production is dry and unflashy in just the right way. There’s a sense of humor, but it’s not cloying, especially on the title track which rollicks along with the emblematic garage beat while celebrating (and lampooning) being a broke-ass dysfunctional punk in love—I mean, but also you should probably dump him. “Why Can’t You Love Me” is another bruised-heart rager with doo wop backing vocals that utterly shreds. Rules.



Reviewer: Luke Henley  
Label: Little Queenie

## WICCANS – Phase IV LP

By now, I’d expect most MRR readers are at least somewhat familiar with Texas punks WICCANS, so I’ll skip the lore and get right to the point: *Phase IV* is really fuckin’ good. Their first new offering in eight years, WICCANS seemingly dropped this thing out of thin air last year and right into the top five of my year-end list. Giving nods to hardcore classics (POISON IDEA) as well as a few contemporaries (FUCKED UP), the band absolutely steamrolls through the eleven tracks without wasting a second of the mammoth thirty-two-minute runtime. This album is a whole-ass journey that provides endless replay value, a statement I’ll stand behind as even on my tenth or eleventh spin, I’m still finding subtle touches missed the time be-



fore. I could pick this apart and get into the weeds with how it sounds in more detail, but that would just be wasting the time you could be spending listening to it yourself. Absolutely essential.

Reviewer: Eric Anderson  
Label: Drunken Sailor / Unlawful Assembly

## YELLOWCAKE – Apparitions of War cassette

This tape is an unrelenting scorch. Production value? Vertibly none to speak of. Distilled to the rawest form, YELLOWCAKE follows up their monster 2024 EP with another batch of devastating blasts. Nothing here not to like, just utter intensity via psychotic dual guitar leads and anguished shouting into the void of despair. You can draw a line directly back to 1980-era DISCHARGE, particularly in the double-tracked vocal delivery and primitive bass lines. It’s compelling to hear songs that are influenced by DISCHARGE in a way not solely relegated to the drum beat.



Reviewer: Matt Casteel  
Label: Total Peace

## YUNK – Our Way EP

There is a lot going on here and I don’t enjoy any of it. YUNK juxtaposes anthemic choruses, distorted grunge riffs, and indie rock guitar lines, with over-the-top noise blasts delivered in a formulaic fashion. Each song has a slightly different feel and style, and the only real cohesion between them is the vocals. They could improve by focusing on a couple of things that they do well, instead of trying to mash all these styles haphazardly into songs. YUNK = yuck.



Reviewer: Sir Bobos  
Label: Symphony of Destruction

## EX-TRADITION – Apocalyptic Silver LP

Philadelphia post-punkers EX-TRADITION released their first full-length in the fall of 2025. The group once known as the IRE has been refining their sound over the past few years and has finally found their stride. The eight songs on *Apocalyptic Silver* blend anarcho-punk and post-punk to create a sound that is reminiscent of early JOY DIVISION, but with more



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- **Resonance Extra** via DAB+ in the UK to Brighton, Bristol, Cambridge, London and Norwich, and worldwide online Wednesdays at 1:00 am BST/GMT
- **Space FM**, 101.1 in Seattle, WA Friday nights at 10:00pm
- **UMFM (CJUM)**, 101.5 FM in Winnipeg, MB, Canada Fridays at 6:30 am (Good morning, Winnipeg!)

## ALREADY DEAD – I Think It's Time to Leave EP

ALREADY DEAD, to my ears, has traveled some distance since their *Something Like War* CD, and has constructed a solid and more powerful sound. At first, these five tunes might be blown off as commonplace meat-and-potatoes punk tunes, but they are not that at all.

The songs on *I Think It's Time to Leave* are centered thematically around everyday struggles, like fucking hating work, all presented in an anthemic and robust aural attack. This style of punk usually leans toward a lot of beer drinking until blackout and nihilism, but ALREADY DEAD put thought into what they are trying to say. Parts of this certainly fall into the Rad Girlfriend Records camp of bands like RAGING NATHANS and the DOPAMINES. However, ALREADY DEAD can stand just as easily on their own. This is a very refreshing second physical release.

Reviewer: Tony Party  
Label: self-released



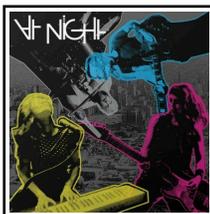
a fuzzed-out, muffled quality that lends an air of total psychopathy—only to be upended by tunefulness. Rooted in classic USHC but firmly planted in 2026, ANGSTMÄLER is helping push the frontiers of punk forward. Killer!

Reviewer: Matt Casteel  
Label: Under the Gun

## AT NIGHT – At Night LP

I can't quite place these guys in any specific genre and I love that. They truly have created something entirely their own, drawing on more pop or indie-style vocals with the occasional synth, keyboard, and distorted guitar. The standout track for me is "I'm Afraid They're All Talking About Me," as it felt so unique and powerful from multiple vocalists repeating the same line (sans instruments) that quickly dropped into an utter explosion of guitar and noise. Overall, a really fun band worth listening to.

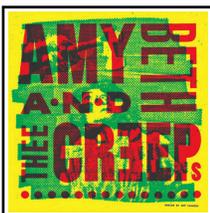
Reviewer: Emma Miller  
Label: Council



## AMY BETH AND THEE CREEPS – Shitheel EP

Portland, Oregon's AMY BETH AND THEE CREEPS put down some turned-up trash garage on their debut 7". Led by drummer/vocalist Amy Beth, whose bullhorned vocals and lo-fi bashing create a classic budget rock sound, the group smashes through three originals along with a fun cover of the URINALS' "I'm a Bug." It's a nostalgic racket recommended for fans of the DUMMIES, THEE HEADCOATS, and other 1990s noisemakers of the stripes-and-sunglasses ilk.

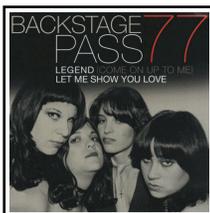
Reviewer: Jason Harding  
Label: Chaputa!



## BACKSTAGE PASS – Legend (Come On Up to Me) / Let Me Show You Love 7"

Originally recorded in 1977, this has all the elements of early Bomp! Records, NIKKI AND THE CORVETTES, MNM'S, HOLLY AND THE ITALIANS, and perfectly encapsulates the early days of L.A.'s underground music scene. "Legend (Come On Up to Me)" was previously released on the *Saturday Night Pogo* LP on Rhino Records in 1978, but has been remastered to bring out the full attitude of the tune. Like all of the best power pop and pop punk from this time, "Let Me Show You Love" kills from the opening riff and continues straight through to the last ringing note. Simple and melodic guitar solos and instant earworm lyrics make this a very great and tight single. I've read that there was a 2019 cassette of live and recorded material floating around—I think it's time that cassette gets a proper vinyl release, please.

Reviewer: Tony Party  
Label: HoZac



## V/A – Florida Underground Fest, Volume Two LP

At first, I thought this was a showcase of Christian punk. Turns out, it's a compilation of live acts from Florida Underground Fest 5, and features a hearty mix of pop punk, ska, and metal. It's not rough enough around the edges for my personal tastes, and there is too much silly onstage banter for me. It reminds me of watching a small local fest where you catch two or three bands that really have their shit together, and the other ones are bands you'll probably never hear again. Even the "metal" songs are silly and soft, lacking any real edge or intensity. FLAGMAN sounds like a pop punk version of SYSTEM OF A DOWN (interpret that how you will), and CHILLED MONKEY BRAINS do a cover of the "The Trooper" by IRON MAIDEN that is as dumb as their band name. The GILLIAN CARTER tune kind of rips if you're into that heavy screamo noise thing. I am not, but it's the cream of the crop here. I'm still not convinced this isn't a Christian punk comp.

Reviewer: Sir Bobos  
Label: DCxPC



## V/A – Olive Seeds: An International Benefit for Mutual Aid in Gaza cassette

Some of the headlines may have moved on, but Gaza remains under siege from an occupier genocidal state backed by US policy and tax payers' dollars. And yet, mutual aid remains a vital resource for oppressed people the world over. Some say punk shouldn't be political, and to that I say two things. One: fuck you, idiot. Two: opposing genocide is not a political stance so much as foundational to humanity. All that said, this is an excellent comp in a series of comps benefiting Gaza Soup Kitchen. It's worth your time, your money, and your attention, from the glitched hard drive D-beat of ENZYME to the fish-hook-catchy, always fierce JUDY & THE JERKS from Hattiesburg. The outpouring of support, resistance, and great goddamn punk music might not save the world, but it's a start.

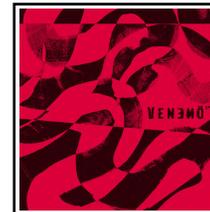
Reviewer: Luke Henley  
Label: self-released



## VENENÖ – Vicio EP

The issue with a name like VENENÖ lies in the fact that there are already a lot of bands who had the same idea, and at first I thought this was the Barcelona one (I admit I did not notice the decorative dieresis on the letter Ö). This venomous act comes from New York, and this is their first EP. Sadly, this does not do it for me. VENENÖ plays post-punk with a sound reminiscent of bands like the ESTRANGED or CHAIN CULT, but a bit more melancholy. It's well-executed enough, the vocals are pretty good, very punky and angry, but I really struggle to listen to these sorts of moody guitar leads these days and I was unable to get into it. Sorry.

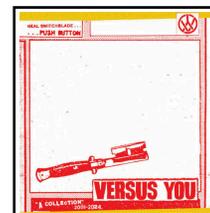
Reviewer: Romain Basset  
Label: Longshot / Mendeku Diskak



## VERSUS YOU – A Collection: 2009–2024 2xLP

Do you enjoy pop punk (or at least something from the dozens of kinds of pop punk that have been crammed in that clown car of a term)? Then you'll probably enjoy VERSUS YOU. This release collects and remixes/remasters tunes from the last fifteen years of the band's history, and while this is my first encounter with them (maybe because it's probably hard to push out into the world from Luxembourg), this is right up my alley—I am a staunch pop punk enjoyer. Musically, we're somewhere in the neighborhood of fellow European acts like the APERS or propulsive American pop punk purveyors like TEENAGE BOTTLE Rocket, but there are moments where they pull from more indie-rock-leaning stuff like BROADWAY CALLS when crafting some radio-ready melodies. That's not to say it doesn't pack a punch: the production across the collection is clean and strong, there's some killer solos here and there, and the gruff vocals keep it well off from coming across weak. Lyrically, this has some clever moments and stays within the margins of personal, political, and the combination of the two you get with the better examples of this kind of music. This is a great surprise; it stands out with songcraft and attention to melody way above the plurality of its peers, and I will be going back to examine their considerable discography after sampling them here.

Reviewer: Daniel Z.  
Label: Guerilla Asso



## THE POLKAHOLICS – 25 Years of Polka CD

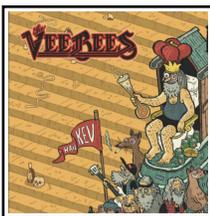
The POKLAHOLICS are a polka-punk band from Chicago that sounds exactly like punk, polka, and Chicago. This *25 Years of Polka 3* CD has five songs that feature three members from five other bands, two references to Malört, playing a style not one of them has played in a previous band. I feel that the song “Hallelujah I’m Drunk” could be on an ARRIVALS record. If there would have been an *Aching Chicago! Vier!* comp, I’m nearly almost maybe kinda semi-certain that the POKLAHOLICS would have been on it. With this, you get great polka-punk tunes that are good foot-stompers, and before you know it, you’ll be moshing and polka-ing around the Falcons Hall with a stein held high, just a-swinging and a-yelling along. I feel as though that this is something that you could sneak on at family gatherings to get grandma out of her chair and maybe even doing shots again.



Reviewer: Tony Party  
Label: No Sides

## THE VEE BEES – Third in Line for the Throne / Yeah Orrigt 7”

It takes less than five minutes for the VEE BEES to make their statement. They’re here to rock, and they are here to party. They’ve been saying it since the turn of the century, and they haven’t changed their tune yet... ROSE TATTOO, beer, JED WHITEY, riffs, AC/DC, not giving a fuck. Grizzled, thick, meaty Aussie punk.



Reviewer: Robert Collins  
Label: Evil Tone

## TIN FOIL – Chicken Sandwich LP

You like late-era MIN-UTEMEN? You’re gonna like this a whole bunch, then. This album sounds like if D. Boon fronted MOLLY HATCHET. Jazzy drums, soaring guitars, and twangy vocals with tongues firmly placed in cheeks. We’re treated to a little bit of banjo action as well, which is a huge A+ in my book. This is the thinking-man’s punk, folks. Outside the box, unconventional, and catchy as hell. I adore this record. Possibly one of the best slabs I’ve heard in a very long time. Highly recommended.

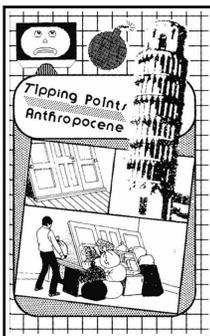


Reviewer: Jake Joyce  
Label: Almost Ready / Sweet Time

## TIPPING POINTS – Anthropocene cassette

TIPPING POINTS’ debut *Anthropocene* is a collection of five short and sweet, simple yet effective egg-punk jams with no distorted guitars in sight. After all, seasick guitar riffs and cute vocals drenched in reverb over boomy drum machine beats are more than enough to get any point across—and they clearly know it. *Anthropocene* is captivating in its simplicity and really enjoyable in its entirety. Eat your heart out, Jack White.

Reviewer: Mama Goblin  
Label: XTRO



## V/A – Bloodstains Across Chiba: 26 Essential Punk Rock Blasts CD

As mysterious as the Osaka and Tokyo punk undergrounds may be to the average MISFITS T-shirt wearer, they might as well be Top 40 radio compared to the little-known 1990s scene of Japan’s Chiba prefecture. *Bloodstains Across Chiba* unearths recordings from a gaggle of excellent obscure groups from that era, collecting their scarce output in one revelatory package. Unsurprisingly, most of the bands featured were either adjacent to or inspired by local heroes the C&C, who were one of the few Chiba groups to gain notoriety outside of the peanut-producing province (and whose material is also well worth seeking out if you’re so inclined.) Kicking off the festivities, the SHOCK TREATMENT’s lone six-song demo blasts some snotty, SWANKYS-style bangers to get things rolling. Next up is HERRSCHEN, an all-girl garage group with charming stripped-down style and songs that will stick in your head permanently. The VOLUME hits us with tough and riotous rocking in the vein of Osaka’s similarly-named LOUDER who would emerge a couple of decades later. NO-SLIP rips through three no-frills, ’77-inspired tracks that originally appeared on Antique Records’ *Dynamite Vaginas* compilation alongside the MANKS and others. And lastly, TESTER’s extremely rare demo serves up eight more sharp and simple stompers to end the collection on a high note. From start to finish, it’s a scorcher, giving “flat tire punk” fiends much reason to hunt, obsess, and ultimately celebrate.

Reviewer: Jason Harding  
Label: Private Scandal



## BARAKA FACE JUNTA – Do Piekła LP

Before I dived into this new album from BARAKA FACE JUNTA, I had not realized the band formed as early as 2009 and that *Do Piekła* is their fifth full-length. Doesn’t time fly and hair recede? Now that’s dedication for you. If you are not familiar with them, BARAKA FACE JUNTA is from Kołobrzeg in the north of Poland, and originally emerged from the excellent STRACONY, a crucial anarcho-punk band active in the ’90s and the early ’00s. Since their inception, the band steadily progressed and kept building on a tuneful, passionate punk style that manages to sound fresh and original. They have substance. CHUMBAWAMBA is an obvious influence, as is CRASS, and the EX at times too, and I think equally inventive but harder-hitting bands like ARMIA or WŁOCHATY should get invites as well. The incorporation of a saxophone (normally a “forbidden instrument” because of its ties with—gasp—ska) clearly highlights the band’s drive to create something different and shape an atmosphere of lunacy. The undeniable energy relies heavily on the brilliant musicianship, the martial/tribal drumming, the groovy bass lines, and the guitar’s sharp dissonant leads. BARAKA FACE JUNTA is not, however, an experimental band; they are firmly rooted in the dynamic Polish tradition of strong female-fronted punk bands. If this lot were from New York or London, they would get a lot more attention. Anarcho-punk fans should take notes if they haven’t already.

Reviewer: Romain Basset  
Label: DIY Koto / Tranzophobia / Trujaca Fala

## BELLUM – Gure Gerra 12”

Fun debut outing from these Basque punks, albeit with more than a faint whiff off the egg about it. With these stilted, lurching guitar lines and the staccato vocals, it does knock on the door of wacky bollocks beyond which yer PRISON AFFAIRS and yer SNOOPERS reside but never quite fully walks through, and for that I’m glad. There is a pop sensibility at the heart of this though, with solid bass lines and actual proper choruses making this a very promising start.

Reviewer: Ben Marshall  
Label: Mendeku Diskak



## BRIEFBOMB – Deutsche Pest EP

The BLACK FLAG font on the cover had me dreading the first listen. I get a homage, but I see it used so often that it feels overplayed and unoriginal. It just feels kind of cheap, ya know? Are we so starved for fresh ideas that we must reuse and rehash the past? As much as I loathe the cover art, the music fuckin’ rips. It’s as angry, fast, and as pissed-off as the stuff our forebears were releasing 40-plus years ago, but it’s a different animal entirely. BRIEFBOMB brings the riffs, and they do it with a fury. The songs are quick and meaty, packed with tight riffs and over-the-top drum fills. The vocals are intense and sung entirely in what I presume to be German. I can’t understand a word they are screaming, but the intensity in which it is delivered leaves no question that they mean every word. Cool stuff.

Reviewer: Sir Bobos  
Label: RillRec / Spastic Fantastic

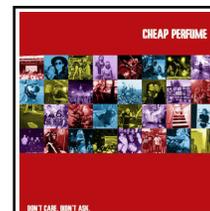
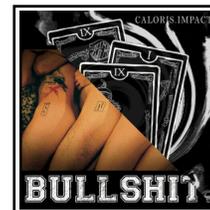
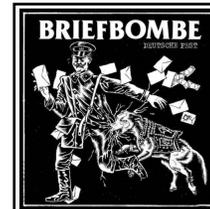
## CALORIS IMPACT / THE SNUB – The Life / Macho? Bullshit! split LP

Modern hardcore punk bands from Austria providing six tracks each on a pretty coherent split. Politically charged lyrics for the most part, with CALORIS IMPACT being a little more adventurous in throwing curveballs between the thrashing and breakdown, while the SNUB is a little more straightforward, grabbing influences from grind and crust. Standout to me is CALORIS IMPACT’s vocalist Rebeca, who could strip the paint off the wall with her acerbic screams. These bands would fit well with contemporary HC like GEL or TORSO, but do enough to show personality here. A fine enough release with not much to complain about but nothing to fawn over, either.

Reviewer: Daniel Z.  
Label: Grazil / Head in Clouds / No Comb\_anager@Dis-tro / Nothing to Harvest / Wembley

## CHEAP PERFUME – Don’t Care. Didn’t Ask. CD

Sometimes it’s best to say what you mean and not hide behind being clever or poetic. That’s a strength you notice early in on this full-length from Colorado Springs’ CHEAP PERFUME. Front and center is Stephanie Byrne’s holler, and she is almost more of a sloganeer than a lyricist. Backed by a solid band, the overall gestalt is somewhere in the riot grrrl and ’90s skate punk



sound that is squarely defiant against a right-wing government gone as insane as it ever has. There's no confusing the band's politics, and depending on your appetite for "telling it like it is," there's a lot to like here. Co-vocalist/guitarist Jane No's harmonies bring a lot to the table as well, with a breezier, more melodic delivery that compliments Byrne's voice well. This album reminds me of Melbourne, Australia's PINCH POINTS. It's heartening to hear energetic punks standing straight down the barrel of crumbling dystopia and not flinching.

Reviewer: Luke Henley  
Label: Snappy Little Numbers

### CHEATER SLICKS – Live at CBGB's 02.28.92 LP

Recorded at their second CBGB's appearance, this set captures the band during a period of evolution in the wake of the departure of bassist Merle Allin, as they were becoming the heavy and experimental three-piece unit that they remain today. The earliest session of the four live CHEATER SLICKS albums recently released by Brooklyn's esteemed Almost Ready Records, the sound quality on *Live at CBGB's 1992* is notably strong and clear, having been remastered from the original board tape for a dynamic presentation. It sounds great loud, preserving the wild atmosphere and nuances in the performance adequately as hits like "Destination Lonely" and "Possession" howl from the speakers. Crank it up, crack a cold one, and bask in its sweaty, loaded energy in the comfort of your living room.



Reviewer: Jason Harding  
Label: Almost Ready / Morbid Web

### CLAN DOS MORTOS CICATRIZ – Técnicas de Morte LP

Blackened death punk from Brazil that is difficult to wrangle. *Técnicas de Morte* is a genre-blurring affair that pulls the listener in a multitude of directions, often within the same song. From a one-two pogo beat one moment, to a blastbeat the next, CLAN DOS MORTOS CICATRIZ is erratic and at times disjointed. Across the fifteen tracks, you'll find elements of crust, hardcore, black metal, and even rock'n'roll. The vocals are the most consistent component, with a pervasive echo that's like Elmer's glue and doesn't hold the parts together sufficiently. The lack of cohesion is a shame, because there are some searing moments with consequential riffs. Tasty morsels, but the whiplash is too disorienting to provide sustenance.

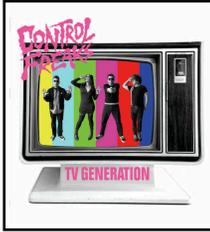


Reviewer: Matt Casteel  
Label: Sentient Ruin Laboratories

### CONTROL FREAKS – TV Generation LP

CONTROL FREAKS return with their fourth LP, *TV Generation*. Twelve garage punk salvos from San Francisco, all clocking in around two minutes each, which is perfect. Greg Lowery (SUPERCHARGER, ZIP OFFS, INFECTIONS, ZODIAC KILLERS) trades vocals with Amy Munoz, and the back-and-forth between them gives the record a spark that made this stand out for me. Sammy G provides exactly the right drums for these songs, never showing off, just nailing it. The sound will land immediately for anyone familiar with Lowery's earlier bands, though maybe a notch or two down in aggression. We all mellow eventually, but don't mistake that for going soft: about half the tunes are diss tracks aimed at bosses, ghosters, liars, lazy slob, and people who smell bad, so clearly nobody's gone zen. It's not reinventing anything, but it delivers the goods. Twelve songs, zero filler, job done. Recommended.

Reviewer: Jeff Cost  
Label: Sweet Time



### CUYAHOGA FAILS – Still Punk as Fuck CD

I really don't know what to make of this. I really like it, but maybe not for the regular reasons. This is mid-tempo, RAMONES-ish garage/punk rock, maybe a little DIESEL QUEENS-ish too. I get the feeling that these fellas are lifelong best friends and this band maybe started more as a hangout session first and band second. I'd put money on the majority of their practices being just goofing off and reminiscing about stuff like "Remember when Turtle and Willie broke into that cop's house and stole his Coors?" This album is a fun romp, catchy, with gobs of humor, and an overall truly "fuck you" attitude that can really only be achieved when you've become this level of grumpy.

Reviewer: Tony Party  
Label: self-released



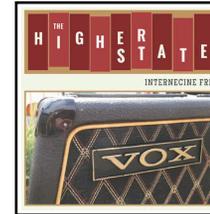
over and hear them again. Second, you'll want to flip the record over and hear them again. And on and on, until you get to Mars to start your mission of finding punk Martians or litterbugs or both. Solid release. There are only 500 of these (on Mars red vinyl, no less) so grab this while you can to keep you company on your journey.

Reviewer: Tony Party  
Label: Goon House

### THE HIGHER STATE – Internecine Free LP

Self-described "authentic '60s garage punk" from the UK. Twelve fuzzy songs, riddled with bass leads and Farfisa organ stabs, but where's the punk? While the band manages to capture the saccharine sounds of the late '60s, they fail to capture any ferocity or attitude. Simply put, they excel at crafting and performing psychedelic garage rock that doesn't actually rock.

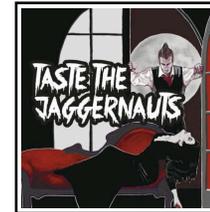
Reviewer: Sir Bobos  
Label: 13 O'Clock



### THE JAGGERNAUTS – Taste the Jagger-nauts CD

From Eau Claire, WI, we have the JAGGERNAUTS with nine mid-tempo, haunting horror-punk songs that dip a toe into the FALSE PROFITS swamp a little bit. I find myself humming the chorus of "Ent" ("Don't hang out by the Wayside / I heard a girl there died") as its stuck in my head, and I'll tell ya what, don't start researching (asking an internet browser) about dead people near or around Eau Claire, WI. Nothing good will come of it. With my whole heart, I believe that this is a very fun and interactive band to see live. Somewhere deep in the mix, there is a lot of AmRep tone in these songs; I can't point to one thing inasmuch a total sound poking through here and there. This disc ends on an eight-minute epic with vocals akin to Peter Murphy and KILLDOZER, and toils around (and is maybe about) Count Dracula. The song builds to a crescendo of "Your blood is so delicious / I want to see the sun." When I re-examine this disc, I'm starting to believe this is a rock opera that spans hundreds of years of a vampire's existence—from being around for Marie Antoinette (a song of theirs), crossing an ocean and taking victims near Wayside Park in Eau Claire, WI, and finally finding sweet, sweet ruby nectar and deciding to grab an egg sandwich to watch the sun rise over the Chippewa River. This is fun, and a perfect album for a Christmas or a Halloween mix-tape.

Reviewer: Tony Party  
Label: Crustacean



### THE LAMPLIGHTER – Terrible Mind CD

Solo stunner from Washington state—like combining skate punk and '80s anarcho with '90s dissonance and a glorious reliance on repetition. At times, I almost feel like I'm hearing an old(er) punk harness their own youth angst, bashing out undeniably straightforward, driving punk that feels mature and confident. "God Salesman" injects classic early punk with sarcasm (and is the choice cut on the disc), which only reinforces the feeling that this new punk comes from an old soul.

Reviewer: Robert Collins  
Label: self-released



### THE NEW CHRISTS – The Burning of Rome: Selected Works 2xLP

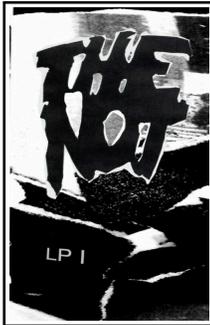
RADIO BIRDMAN singer Rob Younger curated this twenty-track, double LP retrospective of his other band, the NEW CHRISTS, pulling together highlights from four decades of mid-tempo rock recorded with players from CELIBATE RIFLES, LIME SPIDERS, BAR-RACUDAS, and HOODOO GURUS. While Jello Biafra once praised their "crunchy, no-frills garage rock" and Tim Yohannan flagged their Detroit/MC5 roots, the material here mostly lands in my ears like '80s alternative rock with just an extra dash or two of grit. It's a step back from RADIO BIRDMAN's aggression, instead leaning into blues-based grooves and their pub rock beginnings. The collection gains a little steam as it moves forward, with later cuts like "We Got This!" and "Born Out of Time" delivering a little more kick, but overall this feels like music made to be enjoyed in a packed bar rather than your headphones.

Reviewer: Jeff Cost  
Label: FOLC / Wild Honey



### THE NOT – LP1 cassette

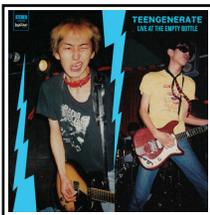
If you like rabid, no-holds-barred, raw D-beat noisecore punk, then you need to listen to the NOT out of Montreal. Scathing lyrical criticisms squall over blown distortion with intermittent breaks for wild but captivating displays of feedback, squelch, and rhythm shifts. If you like ZYANOSE, ENZYME, and PHYSIQUE, this is for you. Personally, I want to hear a whole lot more from the NOT.  
Reviewer: Seth McBurney  
Label: Broken Skull



Reviewer: Tony Party  
Label: Salinas

## TEENGENERATE – Live at the Empty Bottle LP

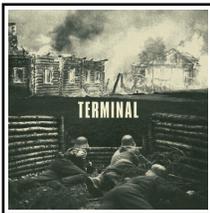
Secretly recorded on one rowdy night in Chicago in 1995, *Live at the Empty Bottle* captures the dirt cloud of chaos that was the mighty TEENGENERATE's calling card, in all its glory. The band's '77-fueled punk power pushes through sixteen tracks encompassing all the hits and a few cool covers (PAGANS, the KIDS, etc.), and the crowd goes wild. It's down-and-dirty rock'n'roll with audio quality to match, and these tunes will send a rush of radical memories flooding through any '90s punk-crazed brain. What a sick surprise to unleash thirty years to the day.



Reviewer: Jason Harding  
Label: HoZac

## TERMINAL – Βόρεια Του Βορρά LP

Late last year, TERMINAL out of Greece released their second LP—*Βόρεια Του Βορρά* is eight songs of Finnish-influenced D-beat with burly vocals singing in Greek. The whole thing comes off as having that international hardcore flavor that Felix champions with Havoc Records. The bass lead on “Το Σκοτεινό Τούνελ” is brilliant, but then a searing ANTI-CIMEX-inspired riff tears through the treble-SPHARE and splits your brain. Absolutely for fans of UNARMED, ANTI-CIMEX, and RLISTETYT.



Reviewer: Seth McBurney  
Label: Terminal Records

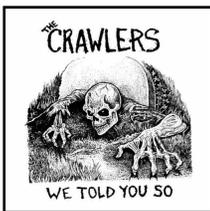
## THE BLUE GODS YOUTH – An Ode to Blight cassette

I've got to admit my confusion with this release and will do my best to make sense of what I've got here in front of me. Musically, the BLUE GODS YOUTH play heavy, anthemic, mid-tempo melodic hardcore with pirate punk “yo-ho-ho” kind of parts, all with a singer doing his best TRAGEDY impression—like, if TRAGEDY decided that after *Vengeance*, they wanted to have more traditionally catchy parts in their songs but still wanted to keep their heavy-sounding recording style. Artwork: *An Ode to Blight* has very minimalist art, just simple text surrounding a heart wearing a crown and angel wings, and crosses on the back panel and on the tape. Sure, one of the crosses is broken, but with song names like “The Trespasser,” “A Lifeless Prayer,” “The Chains,” and “Faith and Fury,” I am left thinking that either this is a Christian band, or that the band is attempting to be very strongly tongue-in-cheek against Christianity,

taking the piss out of many aspects. Unfortunately, with no liner notes, no lyrics, and every aspect of the band's online persona having been wiped clean, I have absolutely no way of knowing which one of those things the band was attempting. Can't give you any other information other than it seems like they're from Manitoba, Canada. Reviewer: Biff Bifaro  
Label: self-released

## THE CRAWLERS – We Told You So LP

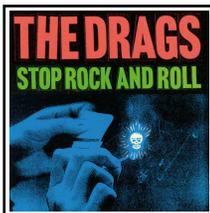
I usually try not to give short reviews, but I don't really know how else to say this: if you loved BLACK FLAG's *Damaged*, then you will almost certainly like this. You could have told me that *We Told You So* was a collection of B-sides from the *Damaged* session and I would almost certainly believe you. Give this a spin and tell me I'm wrong. See! I told you so!



Reviewer: Jake Joyce  
Label: Stealth Ordeal

## THE DRAGS – Stop Rock and Roll LP reissue

Originally released on Estrus in 1997, the DRAGS' second LP *Stop Rock and Roll* gets a reissue from Total Punk. It's a trash-rock stomper that sits comfortably next to GAS HUFFER and CHEATER SLICKS, blasting through twelve lo-fi cuts in about eighteen minutes. The remaster adds a bit of heft without sanding down the grit, and like many classic Estrus releases, it leans on swagger more than non-stop aggression. Available on black and blue vinyl or cassette, this one's a welcome reminder of how effective a tight, raw, and direct rock record can be. The high points for me were “Tastes Like Poison” and “Conspiracy.”



Reviewer: Jeff Cost  
Label: Total Punk

## THE GOONS – Mars EP

This is the GOONS' first studio release in nearly twenty years. I gotta talk about the cover of this lil' spinner, where we see an astronaut's boot on the surface of Mars stepping in gum amongst cigarette butts and bottle caps. Does this mean there are punks on Mars, or just litterbugs? The tunes are punk'n'roll ragers in the ZEKE, CANDY SNATCHERS, and NASHVILLE PUSSY vein. In the six minutes it takes you to get through these four songs, two things are going to happen. First, you'll want to flip the record



## DOGSBLOOD – Distorted Reflections / Beat It Out 7”

Violent, no-frills hardcore punk that explodes in short, vicious bursts. DOGSBLOOD strips everything down to pure impact: pounding drums, serrated riffs, and vocals that sound like they're being ripped straight out of the throat. Both tracks feel urgent and confrontational, rooted in frustration and street-level anger. This is hardcore punk meant to hit fast, leave damage, and disappear before you catch your breath.



Reviewer: Gonza Perez  
Label: self-released

## DR. SURE'S UNUSUAL PRACTICE – No Pigs / Desksitter 7”

DR. SURE'S UNUSUAL PRACTICE keeps things tight and twitchy on this 7”, folding nervous new wave instincts into dance punk that's built to move without losing its edge. “No Pigs” is solid, but the B-side steals it for me. On “Desksitter,” the plucking synths come in right alongside the guitar and rhythm section, all of it locking together from the jump before the song starts mutating about a minute in, with odd, twitchy noises creeping into the mix. By the time it hits the final stretch, everything spirals outward into some gloriously dumb sci-fi squeals. The recording sounds great, and both tracks carry more urgency than much of the band's longer releases, making a strong case that this sharper, more focused version of DR. SURE'S UNUSUAL PRACTICE is where they slap hardest.



Reviewer: Jeff Cost  
Label: Marthouse

## DREAM WARRIORS – World Without Dreams EP

Top-notch hardcore from Swedish punks DREAM WARRIORS, who now stake the claim to my current favorite band name (shout out Freddy Krueger). Fast and furious riffs, D-beat for days, and perfectly placed melodic leads add up to a massively enjoyable listen. The write-up mentions Japanese, Swedish, and American hardcore elements, and while there are definitely components of each of those here, DREAM WARRIORS do a fantastic job of not sounding like they're aping any one specific style. This is just

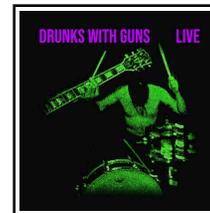


rock'n'roll-infused hardcore punk, which in my estimation, is the best kind there is.

Reviewer: Eric Anderson  
Label: Quarantined Fanzine

## DRUNKS WITH GUNS – Live CD

Remastered live set from this cult St. Louis band that released three 7” records and played four shows during their original '80s run. Emerging around the same time as bands like MELVINS and NO TREND, DRUNKS WITH GUNS took misanthropic, slow-motion, *My War* B-side reverse hardcore to new depths of sludge, and do it again on this record. Thick, monolithic riffs envelop the audience with stacked, crackling distortion, while pounding drums, played on this set by Weasel Water of the FLYING LUTTENBACHERS, propel the band like a workhorse. Vocalist and founding member Michael Doskocil hollers with his full chest, sounding like John Brannon on downers. It is awe-inspiring and fucking heavy. “Zombie” might be the bumper punk national anthem: atop the bludgeoning riffs, a chorus of howls engages in anti-harmonic vocalizations that last way longer than is comfortable. “Tomorrow We Kill” keeps Glenn Danzig awake at night in his black satin pajamas with jealousy nightmares of not writing it first. “Drug Problem” gets close to a catchy chord change/vocal hook before receding back into the sludge, like the sneaky wink of a rock song stepping out a window. If you like your punk syrupy with contempt, your hardcore on the verge of entropic implosion, check this out and wish you were there live.



Reviewer: Nick Odorizzi  
Label: Trouble in River City

## DUST COLLECTOR – Dust Collector LP

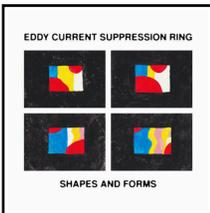
Upon first listen, this L.A. band resembles classic blown-out noise punk bands like DISORDER and the SWANKYS with a relentless drum cadence and ultra-distorted guitar tone. After a track or two, it clicks that this noise isn't blown-out at all and actually has crystal-clear production that highlights every turbo bass riff and static-sheet classic punk/hard rock/pogo chord change. The vocals are of the right-about-to-vomit school and make for a band that is undeniably heavy and abrasive, but also fast and catchy. “Rawkin” sounds like LEBENDEN TOTEN covering the RAMONES, while songs like “Scalpel Life” and “Unholy Knife” could bring fans of DISCHARGE and BATHORY together in the pit. Raw hardcore for everyone. And check out the wild artwork — it's like little demons jumped off a *Chips & Beer* cover to drag everyone's favorite billionaire rodent out of copyright protection.



Reviewer: Nick Odorizzi  
Label: General Speech

## EDDY CURRENT SUPPRESSION RING – Shapes and Forms EP

Melbourne's EDDY CURRENT SUPPRESSION RING return with *Shapes and Forms*, their first release since 2019. For a band not exactly known for prolific output since forming in 2003, three new tracks feel like a genuine event. The production maintains their lo-fi garage rock foundation but sounds slightly more fleshed out than past releases, with Brendan Suppression's characteristically flat vocal delivery cutting through the mix just fine. The tunes are all mid-tempo head-nodders, and I think there's a melodic quality running through them that continues the evolution that we saw on *All in Good Time*—still tight and jangly, but not on the edge of a nervous breakdown. There's also a cover of CAMPER VAN BEETHOVEN's "Oh No!" that fits surprisingly well. Released on black vinyl with sleeve variants in red, green, blue, black, and yellow for the collectors among you.



Reviewer: Jeff Cost  
Label: Cool Death

## ENDLESS SWARM – The Body Hammer LP

Before we start, I want you all to know that I'm trying my darnedest not to overreact. But damn, Edinburgh's ENDLESS SWARM very blatantly and aggressively knocked it out of the park with this one. Diverse vocals that go from Muppet to megalodon in the blink of an eye, crushing riffs that suckerpunch you over and over with that classic "there is something on your shirt" trick, grinding bass with no care for public safety, a drummer who could very well be three jackhammers in a trenchcoat...it's just as relentless and devastating as god intended powerviolence to be. Perhaps it's because those sharp turns in composition are the eight-gen iPad to my five-year-old-with-unrestricted-screen-time brain, but I just can't get enough of this LP and all the chaotic rage it thrives on. Oh boy, I can't wait to annoy the shit out of my friends until they listen to this album. P.S. Am I crazy, or was that the opening riff to "Shine on You Crazy Diamond" in there??



Reviewer: Mama Goblin  
Label: Jungle Noise / To Live A Lie

## FANTASMA – Quase LP

Debut release from FANTASMA, a group started by Gustavo Venturelli and Lucas Cabu who immigrated from Brazil to New York City. Sung all in Portuguese, I can't accurately describe anything more than their Bandcamp, which says the album "tells the story of a soul that aims to become real and establish a better future amidst dystopian times." The post-punk instrumentation does an excellent job channeling this energy, with riffs that are dark, melodic, ceaseless, and—at times of extreme peril—ear-splitting. A few songs, like "Lugares Mais Altos," take a slower, calmer approach with a rubbery bass, chord sweeps, and a feel that reaches for a memory (not knowing the lyrics, that's where it takes me, anyhow). Having formed as a two-piece, the band is now filled out with Marc Grillo (STIGMATISM), Margaret Chardiet (PHARMAKON/DOLHOUSE), and Craig. Had I heard this earlier, I think *Quase* would have easily placed in my 2025 year-end top ten. The album plays with mood, energy, and tempo, acting as a mirror to the modern scatterbrained sense of feeling everything at once equating to feeling nothing at all; finding some way to compartmentalize each piece. Fantastic debut.



Reviewer: Willis Schenk  
Label: Drunken Sailor

## FLOWER GIRLS – Named When I Lose cassette

You have to love a singular vision, and this one brings a crunchy, syrupy, bedroom-made batch of covers and originals from GOD'S COUNTRY drummer Andres Wade. His vocals hit a perfect disaffected tone, slightly under the note and with a hint of theater that updates DEAD KENNEDYS' "Religious Vomit" for the generation who watched *Sopranos* DVDs on their laptop. The rest of the album is equally referential and irreverent, with great pulls like DANIEL JOHNSTON's "Casper" and even a fairly straight take on WAX's "California," another DVD classic thanks to the Spike Jonze set everyone seemed to have in college at one time. There's something so lunkheadedly sweet about these performances, which do hit a perfect bedroom pop equilibrium (especially in the originals). The sound references grungy '90s alt rock, SoCal punk, and power pop, and presents it all straight from the heart with a wink. Impossible not to love.



Reviewer: Luke Henley  
Label: Knuckles on Stun

flies here—they never leave hardcore territory (the vocals are the perfect reflection of this). There are dozens of bands claiming to do the GAI noise hardcore thing, but few (if any) do it with the same inspiration as these gentlemen. There is a good diversity of beats, and the seamless transitions from one song to the next keep the listener engaged through a hook-driven ferocity (if that makes sense?). My one critique would be that the introduction is a bit too long compared to the overall length of the album. Other than that, it's a top-shelf release in the genre and one of 2025's highlights.

Reviewer: Romain Basset  
Label: Armageddon / Children of the Grave

## SHISHU – Shishu cassette

Cardiff, Wales has been the location of origin for a host of amazing bands. However, SHISHU couldn't give two shits about that as they make noisy punk rock. Layers of distortion coat the vocals, guitars, and even the rhythm section with maximum cacophony on this nine-song tape. Even the room's ambiance seems to fire with frenetic crackles and feedback. The closer "Scum Head" is a real auditory treat as it shifts from mid-paced punk rock into full-on harsh noise.



Reviewer: Seth McBurney  
Label: Brainrotter

## SISTEMA DE ENTRETENIMIENTO – 300 Noches Sin Dormir LP

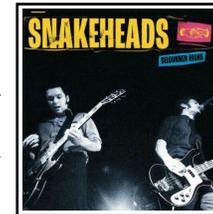
Spanish goth/post-punk/new wave/pop from the early '80s that was associated with the Movida Madrileña cultural movement is one of my soft spots. The resurgence of synth/post-punk from Spain in the last few years has been very welcome for me, and this band is one of the top-tier acts pushing this forward. On their second LP, they (more than ever) bring to mind legendary bands like PARALISIS PERMANENTE, if maybe colored with a shade of modern lo-fi punk vibes (so as to not say egg-punk). There's actually a lot of PARALISIS PERMANENTE in this record to my ears, but a reference point more people can understand would be a snotty, punkier early JOY DIVISION. Either way, this is a great fucking record with an immersive dark vibe, "fuck you" attitude, and a bunch of synths. What's not to fucking love?



Reviewer: Daniel Z.  
Label: Discos Banana / Flexidiscos / JGC Productions / Under the Gun

## SNAKEHEADS – Belconnen Highs LP

Solid, poppy pub rock from Australia that brings to mind some English classics like EDDIE AND THE HOT RODS, BUZZCOCKS, and the BOYS. This album was dropped five years after it was initially recorded and is a posthumous release for guitarist Pete Lusty, who unfortunately passed from lymphoma right before the entire world shut due to the COVID pandemic. I don't normally let my emotions dictate where I go with a review, but if you're gonna spin something new this week, throw *Belconnen Highs* in a couple of your rotations for Pete. This album sounds great, so you will certainly not regret it!



Reviewer: Jake Joyce  
Label: Cassell

## STRANGE PROGRAM – Strange Program LP

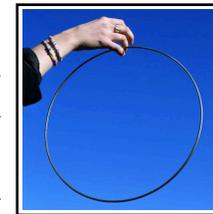
Detroit stoner psych that pulls from the grand SAB-BATH-ian tradition of slow, distorted blues figures and hammer-on riffs. It's honestly pretty boring, to the point that I zoned out and forgot it was playing. Recommended if you like inoffensive, unremarkable hard rock playing in the background of your black mass or LSD party or whatever.



Reviewer: Nick Odorizzi  
Label: self-released

## SWEET HARM – Certain Sun LP

This SWEET HARM record, with its melodic indie riffs and Dominic Armao's talked lyrics, falls somewhere between the FALL and '90s Gern Blandsten Records bands the VAN PELT and the LAPSE. The songs are catchy and budding with dream-journal-styled poems and fever dream notes. Conversely to the first three songs, track four delivers a fresh approach with Kate Larson taking over on main vocals. Kate's songs are lyrically more succinct and filled with dreamy regret. Both vocal stylings, while having their own song-writing approaches, come together to aurally complement each other and create an entirely different spirit. It is no surprise that *Certain Sun* is on Salinas Records, given that the label is known for an elevated style of modern pop punk, indie, and emo. With the research I've done (typed a couple words into an internet browser), I believe that this is the first physical release by SWEET HARM, and for someone who is a fan of this particular style, I should prolly cross my fingers for a few more.



## ROBBIE THUNDER – If Rock & Roll is Dead... So is Robbie Thunder cassette

Lo-fi, drum-machine-driven Australian synth punk. This is the seventh album by Newcastle-based ROBBIE THUNDER, and like each of the six albums before it, it is ten songs of non-stop bopping and rocking recorded on a Tascam four-track. With songwriting as catchy as their synth is warbling, ROBBIE THUNDER seems to care about one thing and one thing only...rocking. This is pretty damn evident with album titles such as *Rock N Roll Does It Again* and *Houston, We Have Rock*. *If Rock & Roll is Dead...* does not veer in the slightest from the path that ROBBIE THUNDER has laid out with his previous output. Perhaps that sounds like a bad thing, and sure, maybe that's already 70 recorded songs in just a few short years, but I for one find this commitment to lo-fi, dingy, poppy rock'n'roll refreshing and commendable. I personally cannot wait to hear the next album, which will surely be titled something along the lines of *All Roads Lead to Rock* or some other predictable nonsense, which will undeniably continue all the way to ROBBIE's eventual washed-up finale album *Full Speed to Rock Bottom*.

Reviewer: Biff Bifaro  
Label: Knuckles on Stun



## SCREAMING TARGET – Screaming Target demo cassette

Here we are, the first tape I have been sent to review in 2026, and it is an absolute doozy! Debut from this project out of Melbourne, Australia, and it is a spot-on. No idea who is in this band or what other bands they have connections to, as I am only seeing them referred to as being a Melbourne supergroup. Six sons of driving punk with some truly shredding rock'n'roll guitar licks. Incredibly catchy and riddled with hooks without a single instant sounding like the band is dipping their toes into anything in the pop punk realm. It has me thinking a lot about the first record by the VIBRATORS, who were undeniably a punk band, but I can't listen to *Pure Mania* without thinking what great power pop songs the album is filled with. This is great, start to finish. Consider the gauntlet thrown down with the first release I've tackled this year.

Reviewer: Biff Bifaro  
Label: self-released



## SEKUNDERNA – Hits LP

New full-length from Sweden's SEKUNDERNA. Making a fine breed of garage-y power pop since 2018, *Hits* continues their theme of catchy and fun-loving music, with whole-band harmonies and zippy guitar leads set to a bouncy, uptempo beat. A dirty, grumbling bass shines through during the verses, like on "Minnen," creating an awesome propulsion towards loud choruses that I want to know the words to. For something light, refreshing, and all fun, give *Hits* a spin.

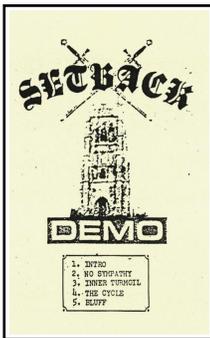
Reviewer: Willis Schenk  
Label: Bloated Kat



## SETBACK – No Pity No Love demo cassette

Capital-H hardcore from Omaha—SETBACK puts forth an impressive debut full of catchy riffs and bouncy rhythms. They don't color outside of the lines much, but the songs are well-written, the breakdowns are nasty, and there's an almost upbeat vibe that appeals to me more than this style of hardcore typically does. Definitely worth checking out.

Reviewer: Eric Anderson  
Label: Convulse



## SEX DWARF – Påhittad Värld LP

SEX DWARF: the epitome of a band name you probably should not Google. These Swedish punks have been around for a while now and have made a bit of a name for themselves, but seeing as their previous record was released in 2019, I thought they were more or less inactive, and being wrong has never felt so sweet indeed. *Påhittad Värld* is their third album, and arguably their most convincing effort. The production is probably heavier and more dynamic than on their already excellent previous EP *Sensou Hantai*, but the songwriting is not dissimilar (but then, who really expected skacore breaks?). SEX DWARF's compass points to the classic Japanese noisepunk sound of SWANKYS or CONFUSE, but I can hear a snottier Bristolian influence on some numbers here, and because I suppose they just cannot really help it, the band also relies on the old school Stockholm kang style when they decide to go into seventh gear. Listing all this, you would be tempted to classify SEX DWARF as a crasher crust band, but you'd be mistaken as no crust



## FRUIT TONES – Easy Peelers LP

Budget garage rock played loose with a little swagger like OBLIVIANS, NATURAL CHILD, or BLACK LIPS back when they were on Bomp! Records, a label that has both pioneered and preserved this genre and would suit this band nicely. The vocals will recall HASIL ADKINS's style, not just in tone and measure but in an attitude which carries across the dozen tracks.

Reviewer: Tim Janchar  
Label: Alien Snatch



## FUCKFUCKFUCK – Fun LP

Not at all what I thought a band called FUCKFUCK-FUCK would sound like. Surf punk mixed with a bit of pub rock and golden oldies radio, as if the CRAMPS were commissioned to rewrite the *American Graffiti* soundtrack. Poppy as hell with a fine line of fuzzy grit sitting right below the surface. I love the use of the dual vocalists. One sounds like a belligerent Lux Interior, while the more melodic of the two could pass as NICK LOWE in his prime. The combination in tandem makes for a powerful dynamic that builds to the climax of each song. Very high-energy and authentic; these folks can write some catchy tunes! Now who's gonna tell me where I can find a pair of these short shorts adorning the album cover?

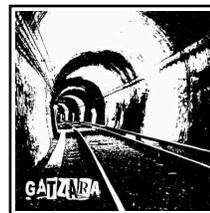
Reviewer: Jake Joyce  
Label: Wap Shoo Wap



## GATZARA – S.N. LP

Barcelona tends to produce interesting bands, so I was psyched to check out GATZARA. Not quite what I was expecting—melodic, anthemic punk rock with group chorus chants and post-punk undertones. Musicianship on this release is at the fore, backed by a pristine production that highlights interlacing guitar harmonies. The album is catchy in a '90s mall punk way with raspy sing-along parts and a "whoa-oh-oh" sensibility. Heartfelt to be sure, if somewhat stylistically dated.

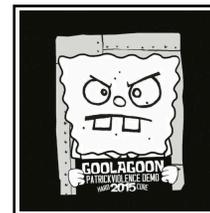
Reviewer: Matt Casteel  
Label: Cry Tattoo / Discos Pinya / Enfangades / Kamiloetas Muskaria / Kremón / Victim / Zaragoza Desorden



## GOOLAGOON – Patrickviolence Demo EP

I'll be honest, when I saw that the first thing on my review list was a *Spongebob*-themed powerviolence demo, I rolled my eyes and shrugged, thinking it was going to be one of those gimmicky bands. But seven minutes later, it was clear that my review had to be a written apology. GOOLAGOON, I sincerely apologize for underestimating the potential of the glorious genre that is Patrickviolence. It's just that I wasn't familiar with your game, and my biases got the best of me. All those pulverizing riffs, the extremely tight drumming, and abrasive vocals proved me wrong, though. Long live Patrickviolence.

Reviewer: Mama Goblin  
Label: To Live A Lie



## HIGHWAY GHOST – Nightmares LP

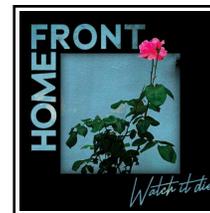
Ranging from screechy garage punk to a gloomier post-punk feel, HIGHWAY GHOST bombards you with a constant dark and spooky atmosphere. I love how scratchy and raw every track is, with backup vocals that feel like a ghostly voice hovering just behind you, sending shivers up your spine. Get ready to enter a hypnotic and amped-up dream-like state, flowing from one track to another.

Reviewer: Emma Miller  
Label: Brainwasher



## HOME FRONT – Watch It Die LP

Look, I know I'm in the severe minority here, but HOME FRONT just doesn't do it for me, and *Watch It Die* is their weakest entry to date. They're like the ELECTRIC LIGHT ORCHESTRA of punk. Despite my undying love for ELO, I don't mean that in a good way. The production on this album is way over the top, just spilling over with dinky synth lines and drum machine patterns. Whoever coined the term "bootgaze" probably had this band in mind. They do take later-era BLITZ as a jumping off point, but the "gaze" part just feels strained, like the vocalist reaching for notes just beyond their range. I think my biggest gripe with this record is how contrived it is. HOME FRONT figured out their formula pretty quickly. When *Think of the Lie* dropped in 2021, it felt like a gust of new life for post-punk—if not entirely novel, they seemed to bring something fresh and innovative to the genre. A few years on, and it already sounds phoned-in and stale. Maybe it's a me thing, but I just feel like I've already heard

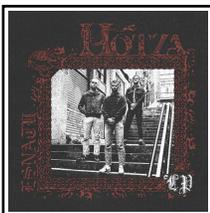


these songs before. The hooks are predictable, the rhythms—as layered and astute as they are—strike me as generic. And then there are the lyrics, a word salad of deep and meaningful assertions that stab at some high-minded ideal or another, but don't actually convey anything of substance. I caught HOME FRONT at a fest a few years ago, half-expecting to be won over by their impeccable live set...only to find them overly performative and mildly annoying. Judging by the number of top ten lists *Watch It Die* is on, my take is purely subjective and largely irrelevant, but something tells me this album won't hold up in the longer term. In any case, don't @ me or whatever.

Reviewer: Matt Casteel  
Label: La Vida Es Un Mus

### HOTZA – Esnatu 12"

Been interested in these Bilbaino boot boys for a while now since they released their stellar demo a couple of years ago, and I was delighted to see they've kept standards high. Fans of France, and specifically 1980s skin-head France, will be delighted by their output, as much like RIXE or BÉTON ARMÉ, they've taken inspiration from this particular purple patch of Oi! while not turning into a panto dame rip-off. I'll even forgive them trying out a ska song on the final tune of the record; we can just pretend it's five tracks long.



Reviewer: Ben Marshall  
Label: Timebomb / Tough Ain't Enough

### HUMAN DOGFOOD / TOPROT – split LP

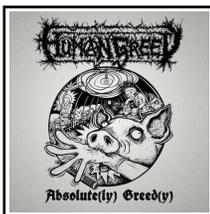
European project in full flow here, with a Dutch hardcore band and a French street punk outfit joining forces on a Czech label for a split that unfortunately underwhelms slightly. TOPROT from the Hague kicks us off, and to be fair, it does whip along at an enjoyably rapid canter, but nothing is memorable enough for me to skip back. HUMAN DOGFOOD grabs the baton next, and while I have to give them credit for having the kind of band name that parody punk bands on *The Two Ronnies* would have had, it's sadly much of the same from that point onwards. Perfectly fine, and nothing more from my perspective.



Reviewer: Ben Marshall  
Label: Emergency

### HUMAN GREED – Absolute(ly) Greed(y) LP

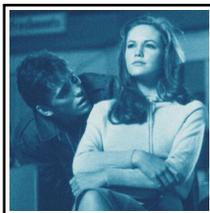
Québécois grinders HUMAN GREED just released this 24-track opus of crusty crossover entitled *Absolute(ly) Greed(y)*, and it's really fucking good. HUMAN GREED displays their reverence for old school grind while also completely reinvigorating the genre by introducing contemporary sounds and compositions. Throughout the album, I'm reminded of NAPALM DEATH, early FUCK THE FACTS, and AGATHOCLES. However, HUMAN GREED keeps the energy high by maintaining a blistering pace and a dual vocal approach that makes the lyric delivery enter warp speed.



Reviewer: Seth McBurney  
Label: D71 / Doomsday Machine

### ILLUMINATI – Hablar Contigo / La Promesa Imposible Del Mar 7"

Wowzers! Side A could be from *Can I Say* by DAG NASTY, with its thoughtful lyrics delivered powerfully over the driving, melodic, upbeat tune. Side B comes in a bit slower, but still with the same impassioned vocals delivering a song about the past eating you alive and a future just out of reach. I'm bummed that there are only two songs. ILLUMINATI has certainly piqued my interest, and I will be checking out their other releases with the hopes of finding more stellar post-hardcore tunes.



Reviewer: Tony Party  
Label: Discoparlante / Registro Móvil / Vinilo Garage

### KILYNN LUNSFORD – Promiscuous Genes LP

Haunted pop music from New Jersey sound artist KILYNN LUNSFORD that is hard to describe in words but sounds like a mix of DIAMANDA GALAS, KATE BUSH, and *The Munsters* in the best way. This is a unique record and not a passive listen; other-worldly yelps and groans amass in the background of club beats and moody notebook poetry to grip your attention with skeletal hands. What results is a fractured pop album that is as melodic and catchy as it is sinister and disturbing. Tracks like "Disney Girls," "Gateway to Hell," and especially the deeply warped "Lillibilly" sound like Top 40 radio played in hell with echo-y, sing-song vocals, distorted bass lines, and a tortured spirit backup group, but it works so well. "Let's Eat" goes traditional goth with a gorgeously layered vocal performance



### POUND LAND – Mugged LP

Derby's POUND LAND punches you straight in the face with their noisy and chaotic breed of industrial-flavored no wave. Built on top of a heavy, mid-tempo foundation of distorted bass and hypnotic drums, guitars and electronics take the role of adding an intense wall of all kinds of noises and textures. Even though it's a sound that thrives on repetition, *Mugged* never gets boring at any point, thanks to the psychotic lyrics delivered with delirious perfection and the saxophone that is constantly going through an intense episode of glossolalia. Plus, I'm a big fan of the warm and welcoming smile of that fella on the cover.



Reviewer: Mama Goblin  
Label: Antigen

### PSYCHIC DEATH – Trilogy LP

While taking notes during my listen to PSYCHIC DEATH's *Trilogy*, a collection of their three releases so far, I wrote down the words "rabid," "off-beat," and "chaotic" to describe the first few songs. By the time I reached the final two bonus tracks, those three adjectives still felt like the most appropriate ways to describe them. PSYCHIC DEATH plays eclectic hardcore punk with shrieked vocals that have been compared to '90s West Coast bands like SWING KIDS. Their songwriting is anything but straightforward; each track twists and turns, speeds up and slows down, and at times feels too busy for its own good. That said, across three tapes, their sound has stayed impressively consistent, making this a cohesive if not exhausting collection.



Reviewer: Eric Anderson  
Label: Two Two One Press

### RHDP – Kaskasero LP

Virginia Beach's answer to ANNIHILATION TIME, with a melodic twist. This power trio has been plugging away for quite some time. Yes, they're rowdy and quite possibly intoxicated, but they don't fit into the party punk box entirely. The vocals being sung in Tagalog is one of the elements that sets RHDP apart. Another is their willingness to experiment with rhythms and instruments that don't often turn up on a punk record (is that a jaw harp I hear?). The balance of expression and full-throated savagery is what makes this album so interesting. Just when it feels like they've ventured out to the ledge, they snap back onto a locked groove that hits ya dead between the eyes. Their sound on this



album is absolutely massive, a perfect fit for the lean, muscular tunes. A layered, dense collection of powerful rock'n'roll songs that draw me in further with every listen.

Reviewer: Matt Casteel  
Label: Beach Impediment

### RAGGED REVUE – The First Rodeo CD

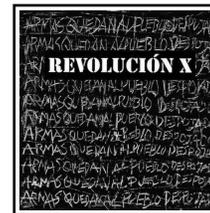
We're talking HICKOIDS and ZED with some rockably undertones riding shotgun while REZILLOS and CELIBATE RIFLES take the wheel. Just when you think you're listening to a melodic punk band, RAGGED REVUE drops some meandering desert cowpunk into the mix (trust me when I say that they've listened to *Texas* more than a few times), and you're reminded that these dudes are from Slovenia and their sound is a sum of presumed influences. Totally unexpected and wholly enjoyable release.



Reviewer: Robert Collins  
Label: self-released

### REVOLUCIÓN X – Revolución Permanente: Discografía 1994–1996 LP

A complete discography of one of the most important Spanish hardcore bands from the '90s Zapatista movement. It's perfect raw and political hardcore crafted to be used as a weapon in the face of oppression. Given the recent rise in fascism across the globe, this release couldn't have been timed more perfectly. It comes correct with all their recorded output, a live show from El Paso, and copies of old gig flyers. I could make comparisons to the obvious LOS CRUDOS or MASSACRE 68, and such comparisons would be accurate but would not do them the justice they deserve. They were instrumental in bridging the Mexican and American punk scenes of the early '90s, and it's about time this saw a proper reissue. Listen to "I'm Making My Future With the Border Patrol" followed by "Alto Al Bloqueo De Cuba" and you'll understand what I'm raving about. If you listen to this record and it doesn't light a fire under your ass, what will? Records like this make me want to fight. *Fuck ICE* forever. Highly recommended.



Reviewer: Sir Bobos  
Label: Metadona

## ODPADKI CIVILIZACIJE – Obsojam LP

The capacity of punk to bridge connections across time will never cease to amaze me. ODPADKI CIVILIZACIJE is a band from Ljubljana, Slovenia that originally formed in 1982. The seminal incarnation appears to have had an impactful three-year run, contributing songs to some compilations and developing a foundation of support that sustained the band until their dissolution in 1985. Fast forward to 2021 when the group reformed and, following a few lineup changes, re-emerged in 2024 to record *Obsojam*, their debut album. And thus, after a prolonged gestation, ODPADKI CIVILIZACIJE has an LP. And it's pretty killer! I'm not certain if the songs stem from the band's initial period or if they have just maintained their stylistic integrity, but this is a straightforward hardcore punk ripper that could convincingly have come from a lost tape from the '80s if I didn't know better. Musically, they sound a bit like early NIET or TOZIBABE, retaining the classic approach of Yugoslavian hardcore. The authenticity cuts through very clearly with this one.

Reviewer: Matt Casteel  
Label: Ne!



## ONYON – Pale Horses LP

A dark and gothic album that ranges from more classically post-punk to more melodic rock. I found myself losing focus throughout, though I'm not sure if that's from the songs feeling a bit long or because of how dark and gloomy they could be. Some of the songs didn't quite land with me, as a couple sounded quite similar to one another, but I still enjoyed the album as a whole. You should listen to this if you like general post-punk and want a solid gloomy vibe.

Reviewer: Emma Miller  
Label: Mangel / Swish Swash



## PARISIAN ORGY – Parisian Orgy LP

Wonky art-punk from Calgary, where the "art" in question skews heavily toward a theatrical/performance sensibility—toy instruments, handmade outfits/costumes, a genuine troupe of freaks building their own hodgepodge world from the detritus of synth pop plasticity, off-kilter new wave, and the warble and wobble of late '70s/early '80s DIY. Classic femme-punk references abound within: "Cream Dream" flirts with the playful post-no-wave polyrhythms of LIZZY MERCIER DESCLoux before upending into blown-



out basement punk outro, French electro-wavers TOKOW BOYS are paid tribute via a relatively faithful cover of "Four Boys," and Gwen Morgan's vocals veer from coolly delivered spoken word in the late-night dub drift of "Jazz Song for Shrimp" to ecstatic shrieks over the bouncy bass/synth-driven beat of "Come Pretty Pump Sleep," bringing to mind ALGEBRA SUICIDE's Lydia Tomkiw fronting PINK SECTION and PINK SECTION's Judy Gittelsohn fronting ALGEBRA SUICIDE in equal turns. I'm imagining unexpected, Neon-Taste-following hardcore men having their minds bent into pretzels by this record, and it brings me immense joy. *Magnifique!*

Reviewer: Erika Elizabeth  
Label: Neon Taste

## PERMANENT OPPOSITE – Permanent Opposite LP

Debut from PERMANENT OPPOSITE, the solo project of Jared Leibowich. This eleven-track album is highly personal and emotional in a confessional poetry kind of way. I don't quite want to call this indie, but it fits somewhere in that vein, as the songs are on the slower, softer side, with clean instrumentals and production, and may have just made it through the MRR criteria for inclusion—but that's an uninformed speculation. I could see this being passed around a crowd who's bored with KURT VILE, or those wanting more DEERHOOF (as John Dieterich engineered this album). I like a lot of the heart-on-the-sleeve sentiment within, but it's not necessarily for me.

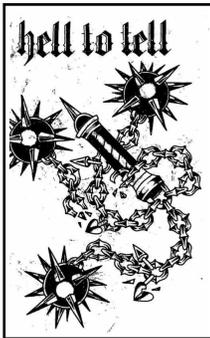
Reviewer: Willis Schenk  
Label: Inscrutable



## PET PLAY – Hell to Tell cassette

Chicago's PET PLAY isn't here to fuck around, coming out swinging with six slices of furious, noisy, seething punk. Fast and to the point, they display the chops and vitality of DETESTATION with a modernized approach. It's easy to see that these folks are fueled by outrage but they don't take themselves too seriously, as evidenced by the last song "Bowser's Theme," with an instantly recognizable riff that inexplicably translates perfectly. Crazy solid demo here—mean, with great transitions and slick but understated guitar work. Lots of character, verve, and a seriously killer vocal delivery. More, please.

Reviewer: Matt Casteel  
Label: self-released



and atmospheric synth-string beauty. *Promiscuous Genes* is a fully realized world of sound that welcomes all weirdos curious enough to check it out.

Reviewer: Nick Odorizzi  
Label: Feel It

## LAW AND ORDER – Anything But the Critic's Choice + Unreleased and Vintage Tracks LP

Absolutely loved this. It's everything I think hardcore should be, encapsulated into one snotty compilation. Lightning-fast, barely coherent at times; it feels like if it stopped at any given point, it'd collapse, so barely is it being held together. It's wild, it's sneery, and it's played with no fixed idea behind sticking two fingers up at The Man and telling him to shove it up his arse while he's at it. This deserves so much more than to be a footnote in a hardcore history. It's this *Critic's Choice*, that's for certain.

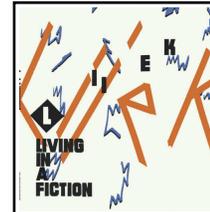
Reviewer: Ben Marshall  
Label: BCore



## LIIEK – Living in a Fiction LP

Third LP of quality post-punk from this Berlin group who also appeared on the famed *Achtung APK* tape comp. Bleak, angular guitar lines creep around and then suddenly crash with surprising garage grit on tracks like "Create" and "Scum." Imagine TOTAL CONTROL or DIAT with John Dwyer on guitar; we get the introspective feels but also the crunch. "Miserable Thoughts & Ideas" and "I Don't Want to Fight" start with classic '50s rock'n'roll riffs that crumble into rhythmic art-punk tirades, as if the band is taking the history of rock music and re-molding it into something more personal.

Reviewer: Nick Odorizzi  
Label: Adagio830



## LINDA'S MISTAKE – Jim EP

It's tough to describe because it's so perfectly punk. Four absolute heaters here, opening with a bang from a trumpet and the high-energy "Steve Harvey" that seems to channel REZILLOS and ADOLESCENTS with equal intensity. "Because You're an Asshole" takes it from there, and the remaining four minutes are full of treble-heavy, whip-smart micro-anthems that sound even better on repeat.



Reviewer: Robert Collins  
Label: self-released

## LIPSTICK KILLERS – Tour De Force: Live in Adelaide 1979 LP

LIPSTICK KILLERS' *Tour De Force: Live in Adelaide 1979* captures sixteen tracks from a 1979 radio session, documenting a band that never seemed to have achieved the recognition of Australian punk contemporaries like the SAINTS or RADIO BIRDMAN but still helped lay groundwork for what became a ridiculously vital scene. The set includes live versions of "Hindu Gods of Love" and "Shakedown U.S.A.," plus a cover of the 13TH FLOOR ELEVATORS' "I've Got Levitation." Fans note this recording appeared on the CD version of 2021's *Strange Flash* double LP, but got cut from the vinyl due to space constraints. The quality is brutally raw and the vocals sound like absolute hell at times, but that's part of the charm when you're documenting a band from this era. This might be for completists and historians, not casual listeners, but if you're invested in the deeper corners of Australia's late '70s punk history and its ongoing legacy, this messy snapshot is worth the trouble.

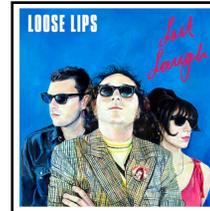
Reviewer: Jeff Cost  
Label: Grown Up Wrong!



## LOOSE LIPS – Last Laugh LP

A great goddamn rock'n'roll record. Owing as much to the NEW YORK DOLLS as they do to Australian power pop heroes LITTLE MURDERS, this band is a murderer's row of current Australian rock purveyors (members of the CHATS, CHUBBY AND THE GANG, and the criminally underrated STREET SWEEPER) but goes beyond their other projects here. The more energy they put into the songs, the more I get out of it, which isn't to say the slower tempo tunes don't fuck (they do, they do fuck), but when this goes, it makes me want to fucking go. Not gonna waste your time here, this is catchy, guitar-driven rock music for fucking everyone. I love this, go buy it.

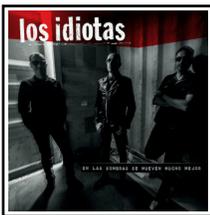
Reviewer: Daniel Z.  
Label: Dig!



## LOS IDIOTAS – En Las Sombras Se Mueven Mucho Mejor LP

When LOS IDIOTAS' debut 45 came out in 2007, its raucous and electrified garage sound was about a decade late for its heyday. Now, they've doubled down on their winning concept of delayed gratification, waiting a lengthy eighteen years to follow it up with this ferocious full-length LP. These sunglasses-wearing Spaniards are out here ripping like the '90s never ended, and here you have thirteen tunes with old school budget rock energy. At this rate, we may have to wait another 30 years for a follow-up, so let's enjoy the devil-may-care, dive-bar spirit of this one thoroughly in the meantime, shall we?

Reviewer: Jason Harding  
Label: Sloverly



## LOW BLOW – Money Fetish cassette

Described as "actual teenagers playing hardcore," LOW BLOW are some young Canadian punks who made a tape in 2025 that could easily be passed as a "lost" demo from 1984. The targets of their heavy and restless racket are classic (greed, perverts, fakeness) and their sound is familiar, but not a pastiche. An uncompromised echo of the old school can still be tapped into, and these four songs stand as recent evidence.

Reviewer: Jason Harding  
Label: Neon Taste



## MALICIOUS ALGORITHM / MERKED – split LP

A merciless split LP showcasing two faces of modern hardcore violence. MALICIOUS ALGORITHM delivers mechanical, crushing riffs with cold precision, locking into a suffocating, almost industrial attack. MERKED answers with chaotic, street-bred aggression, faster and dirtier, fueled by pure hostility. Both sides refuse compromise, making this a most punishing listen.

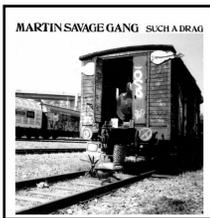
Reviewer: Gonza Perez  
Label: Goat Power Recreation



## MARTIN SAVAGE GANG – Such a Drag LP

Stockholm's MARTIN SAVAGE GANG, led by the relentlessly productive Martin Hildebrand (the BLACKS, LOCOMOTIONS, Savage Records), delivers a tight, eleven-song party platter with *Such a Drag*. The ROLLING STONES' DNA runs deep here, with shades of a NEW YORK DOLLS swagger thrown in for good measure, and Hildebrand's vocals carry an easygoing charm that makes you want to be friends with the guy. A couple sax solos pop up on the record because why the hell not, and the album never settles into that sameness that can plague this style. Each track manages to carve out its own space. It's a smoother, less organ-forward ride than 2020's *Now We're Rollin'*, trading some of that grit for some real-deal boogie. Three covers round out the set and should help you know what to expect: ELTON MOTELLO's "Victim of Time," EDDIE COCHRAN's "Summertime Blues," and KING LOUIE BANKSTON's "Gypsy Switch," all delivered with the loose, lived-in energy of a band that is devoted to the gospel. Recommended.

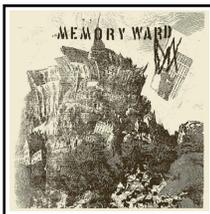
Reviewer: Jeff Cost  
Label: Human Audio Recordings



## MEMORY WARD – Memory Ward LP

MEMORY WARD's self-titled LP is an ugly mess of rumbling bass and drums, razor-sharp guitars, and some of the filthiest vocals ever...and I've never meant it in a more endearing way. It's so intense that after its seemingly short fourteen-minute runtime, your vision will get blurry and you'll find yourself gasping for air. Next thing you know, you're at the breakfast aisle of a nearby Walmart with a warm blanket of blood covering everything. As you follow the crimson trail back to your bare hands, you think to yourself: is it your fault or MEMORY WARD's? What did Tony the Tiger do to deserve this, you sick fuck? What about his husband and kids, huh? Anyway, as a big fan of extremely pissed-off, almost unintelligible, squashed-to-hell-and-back music, this thing definitely ticks all the boxes for me. Just perfect, no notes.

Reviewer: Mama Goblin  
Label: Total Peace



## MINDROTT – Let It Rott CD

Hardcore punk driven by bitterness, decay, and controlled violence. MINDROTT blends classic hardcore aggression with metallic weight, keeping everything tight and hostile. Short, compact songs hit with blunt force, fueled by resentment rather than polish.

Reviewer: Gonza Perez  
Label: Rejected Youth



## MUNDO MUERTO – Mundo Muerto cassette

Second band this month that I mistook for another, as I thought it was a new release from the Californian MUNDO MUERTO (that would have been unlikely since they haven't recorded anything since 2012, but you never know). On the other hand, this is the name of a brilliant song from RIP, so you are bound to have a few bands going for the moniker. This one is from Saltillo, Mexico, not far from Monterrey. I understand it is a new act, and this is a first demo tape that is rather promising. MUNDO MUERTO goes for the direct D-beat punk style with angry words in Spanish. There are some solid Scandicore riffs here, so they have clearly done their homework. I am reminded of thoroughly enjoyable '00s Barcelona bands like HORRÖR, TOTALICKERS, or DISUNDEAD. I like the raw primitive production, the sincerity and unpretentiousness of the music, and the slightly unhinged vocals (MAQUINA MUERTA, anyone?). I do think the band can improve though, and I'll be watching for their next steps.

Reviewer: Romain Basset  
Label: Decline Humano



## MUSTY FLICK – Make It Out Alive CD

Very BLINK 182/early ALKALINE TRIO-coded, with a bit of AMERICAN FOOTBALL tossed in here, too. This is probably a lot for me to ask, but I would love to hear what these songs sound like with a real drummer. The sequencer is a tad too perfect, and it does not pair well with the off-key vocals and loose guitar. I'm a big fan of the bedroom punk aesthetic, and I think MUSTY FLICK is sitting on some potentially great songs, but this squeaky-clean production does not do them any favors. Regardless, there's a lot of authenticity and promise in these tracks. I just think they would really benefit from having a full band behind them.

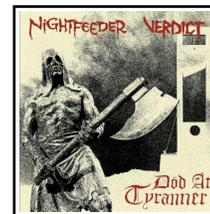


Reviewer: Jake Joyce  
Label: Teeter

## NIGHTFEEDER / VERDICT – Död Ät Tyranner split LP

An intercontinental split between the USA and Sweden with fifteen tracks of raw hardcore D-beat. First up are eight tracks from Seattle's NIGHTFEEDER. It's classic, pedal-to-the-metal crust with an undeniable American trash influence, and it's delivered with the utmost intensity. Think DISRUPT meets *Darkness-era POISON IDEA*—badass, huh? They aren't reinventing the wheel, but they are certainly beating it with enough force to blow the tire out! The next seven songs are from Sweden's VERDICT, and they are out for blood! Featuring members of TOTALITÄR and 3 WAY CUM, they deliver quick blasts of perfect kang hardcore. These songs rip and tear and don't leave the listener much room to breathe. I love listening to a record and feeling like I got my ass kicked. If this were a steel cage match, VERDICT would undoubtedly take home the belt. Competition or not, this is a killer split that had me diving face first into the Phobia Records catalog.

Reviewer: Sir Bobos  
Label: Phobia



## NORMATIV – Demo\_1 cassette

Out of the foothills of the Italian Alps comes NORMATIV. After forming from the ashes of two separate acts (A/LPACA and SUBMEET), NORMATIV began creating raucous post-punk smeared with noise. Their three-track demo cassette features two originals and a BJÖRK cover. The two originals ("Papers Back" and "Positive Sanction") are defiant, indignant, and blend layers of punk instrumentation with synthesized clangor while lyrically eviscerating global capitalist police states and describing the emotional fortitude required to survive under their oppression. The BJÖRK cover ("Declare Independence") closes the cassette with an explosive display of the band's sonic capabilities, taking what was a minimalist composition and flushing it out into a full-on punk pummeler.

Reviewer: Seth McBurney  
Label: XTRO

