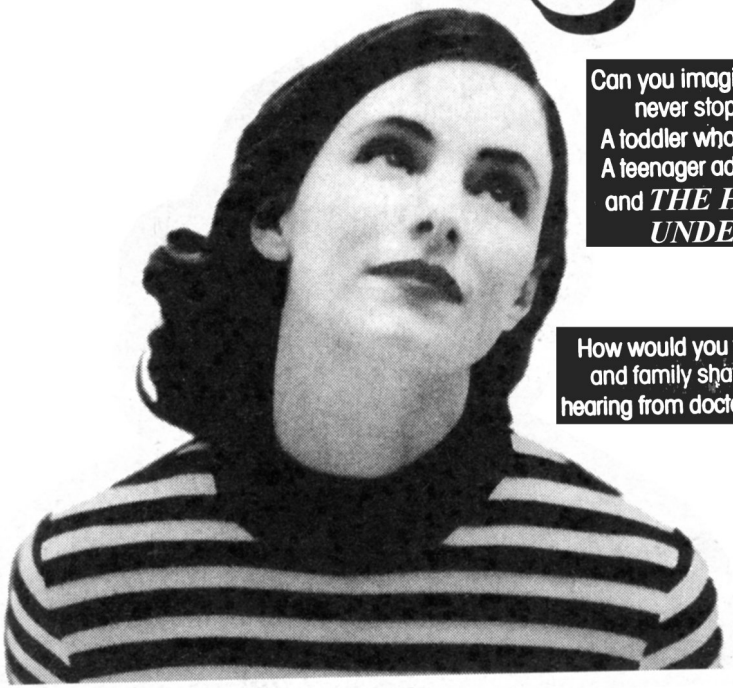


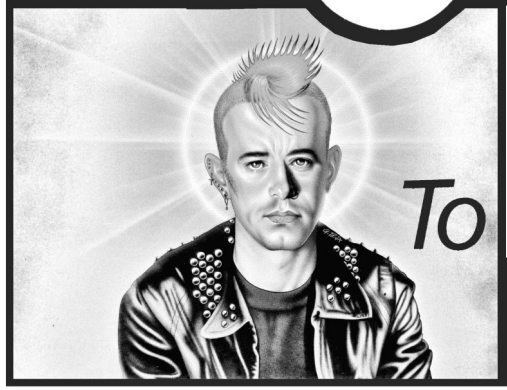


Can you imagine having an infant who never stopped screaming?
A toddler who literally attacked people?
A teenager addicted to drugs, violence, and *THE HARDCORE PUNK UNDERGROUND?*

How would you feel, seeing your marriage and family shattered by this child and hearing from doctors that it's all... normal?

THE COUNTER FORCE 14

NOV 2026



Punk Rocker Vic Hellion:
"I Don't Want To Live This Lie"
fake punk?

find out within.....

ALSO....

INTERVIEWS: EULOGY and ULTIMATE DISASTER

PHOTOS: BRIAN FURREY and BEN TROGDON

COMIX * COLUMNS * REVIEWS
AND MORE?
YES!

What is this? *The Counterforce* is an initiative to push back against the corporate capture of hardcore punk. Social media apps and streaming platforms dominate how we interact online, including how we share and distribute our music and ideas. The corporations that run these platforms extract massive profits from us, which they use to fund and facilitate exploitation, war, and genocide. Meanwhile, our independent and underground alternatives have eroded.

The goal of *The Counterforce* is to strengthen and grow the hardcore punk underground that still exists outside of this corporate capture. Rather than funnel punk into profit-driven walled gardens, we want to foment and encourage a culture that is autonomous and independent. This is not just a nostalgic, backward-facing project—we want to explore new alternatives for spreading hardcore punk online and offline.

You are reading issue #14 of the print version of *The Counterforce*.

Find the files to print and distribute this zine (and others like it) yourself online at:

https://the-counterforce.org/zines

There, you will also find the other arms of *The Counterforce*:

A Web Zine

This site publishes reviews, letters, scene reports, profiles/interviews, rants, and how-to guides, all with an emphasis on projects that try to exist outside of corporate platforms.

In part, we hope this will encourage human-driven curation, recommendation, and discovery. Find out about new bands that aren't on the streaming sites. Submit a review of your own band. Compile a scene report or show review and send it in. We also publish articles and DIY how-to guides to help empower other punks to build and participate in a scene that's less centered around evil apps.

All this is published online, but also compiled into regular print zine editions to bring paper back to the punk show (like the version you are reading now).

A directory of similarly aligned projects

The Internet is breaking down. Websites outside of a handful of apps have slowly disappeared, and the ones that are still out there are harder and harder to find.

The Counterforce provides a directory of these websites: blogs, archives, distros, zines, radio shows and podcasts... anywhere hardcore punk can be found online (and maybe offline too!).

A place to experiment with and learn about alternatives

It's easy to shit on the corporate social media and streaming platforms, but what other options are there? There are alternatives and we try them out—public online show calendars, open-source social media, self-hosted music sharing—and encourage other punks to join us.

THE COUNTERFORCE IS A DISTRIBUTED AND COMMUNITY PROJECT

Find everything online at: the-counterforce.org

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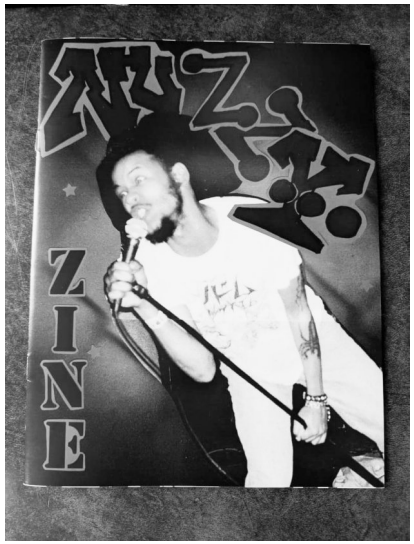
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PRINT THIS ZINE

This zine is available on our website as a PDF you can print out and distribute yourself.

straight face–to–face, on stage, mid–set, just saying "no" right to the sound person's face and starting the next song. There was some further stress for the promoters, who then got roped into things with the soundperson but eventually someone else who worked at the bar intervened and the the rest of the show proceed at a normal volume (loud) and without interruption. That night IDENTITY SHOCK boosted my faith in hardcore.

Martin Force



Nuzzy Zine October 2025

Ben handed me this zine along with the newest *Tattoo Punk* at Varning. At first I assumed this was just the latest issue of *Nuts!*, last seen as a huge newsprint zine I'd be lucky to find at a show or record store while visiting New York 10ish years ago. I realized that this was actually *Nuzzy*. I wondered, is this new *Nuts!*? Ben explains:

I changed the name cuz I named "Nuts!" when i was 15 and I just kinda got tired of the dick jokes. Also "Nuts!" was only about DIY punk and now i'm old and I want to make zines about whatever I want, I think the name change signifies that maybe the content won't necessarily be totally punk. haha but it's always kinda punk anyways.

It's a short magazine–style, cover colour, filled with some of Ben's and other's photography, collage, some visual content from Ergot, and a double–sided insert poster of live photos on one side and and graffiti photos on the other.

The meat of this issue if you are reading "for the articles" is an interview with NECRON 9 and an article covering the homophobic and anti–immigrant songs of NYHC of the 80s.

The NECRON 9 interview is very sweet since they are genuinely one of Ben's favourite current bands. The interview is quite and fun and digs into lyric inspirations for specific songs, and then what's good/bad about current punk and other such reflections.

"Reactionary NYHC in the 1980s – A Homophobic & Anti–Immigrant Playlist" is really interesting. Freddy Alva (an ABC No Rio main guy, who grew up in the 80s) goes on a very nuanced and critical journey though several infamous sketchy songs of that early period in NYHC, most of which were unrecorded and so only exist as rumours. He digs down through the exhaustive offline research to uncover the origins of the rumoured tracks, often asking original members of the bands who were there, and provides the whole story, not excusing anything but providing the necessary context to understand what actually happened with some of these songs as why. Really cool original research on a topic people like to talk shit about, but one really wants to get to the heart of the matter.

A nice B–side to this article is a recent interview Alva did for DIY Conspiracy: *"SPAR: Skins & Punks Against Racism in Late '80s NYC"*.

There's also a 2 question interview with ELECTRIC CHAIR, which you will have to read yourself if you want to know about the craziest thing to happen at an ELECTRIC CHAIR show.

I hope there will be more issues. RIP *Nuts!*, long live *Nuzzy*.

Find out where to get a copy here: https://tattoopunkfanzine.com/

Martin Force

A digital zine distro

Major punk fanzines of the past fell victim to the rising costs of printing and shipping. We publish printable PDFs of our zines online for anyone to print and distribute themselves, and encourage other zinesters to submit their own.

What if instead of shipping zines around the world, any punk anywhere could log on, download some PDFs and scam some copies to have a fully stocked, PWYC zine distro at the next show? **Print–It–Yourself!**

A hard line against contributing to further corporate capture of our subculture:

- No links to Instagram, Spotify, Linktree, Discord, or other corporate platforms.
- No coverage of releases that are on major labels, or only available digitally on corporate streaming platforms.
- Always independent and not–for–profit.

For expanding the hardcore punk mutual aid autonomous zone.

For facilitating human curation and recommendation.

For hardcore punk with context and politics.

Against celebrity, ladder climbers, clout chasers and influencers.

Against the algorithmic flattening of our subculture.

Against the capitalist death machine and the corporate capture of hardcore punk.

Contributors to this issue: Ben Trogdon, Brian Furrey, Corn, Hairy Palm, Hobbes, Marginal, Martin Force, Ralph Rivera, Slim, Stunk, Taylor Joy and VanisleJay.
Cover by Corn. Zine layout by Taylor Joy.

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who's a fake punk? huh? are YOU one??

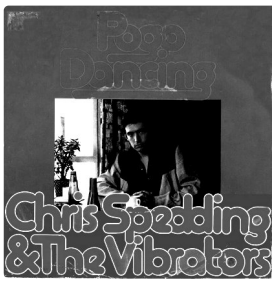
by corner

2027 marks 50 years of punk as we know it – as a discrete category, a signifier, and cultural identity. It's **our** thing, and for most of us, it's like something we found in dusty a free bin, worn from over-use, or like some tiny wet organism wriggling under a rock. Either way, we're talking about something historic, secretive, small, and underground.

It's easy to forget from where we're situated, both in time and in subculture, but when punk burst into the newly-formed mass-media consciousness with the SEX PISTOLS in '77 (not burst into EXISTENCE, you pedants, come on, work with me here), it wasn't really looked at as a revolution or anything that extreme by the music biz writ at large.

No, for record execs, critics, and (perhaps most tragically) many of the bands themselves, punk was meant to be **The** next big thing in rock music. And why not? To an outsider's eye, there's nothing necessarily that different about this new 'punk rock' fad when compared to disco or glam. Both genres were pushing at the edges of what baby boomers found acceptable in the mid-seventies.

Even more importantly for some, both disco and glam made dump trucks of cash for the guys who got in on the gold rush early. Besides, doing this 'punk rocker' thing looks like a breeze to those sitting around trying to concoct the next hit behind a conference table. They act rude, they wear dumb clothes, they love drugs and they can't play their instruments? When you consider the very-publicized bidding war that was taking place in London over the PISTOLS, it's not surprising that some label-captured pubrock bands started writing songs about safety pins.





Speaking of bidding wars, the 100 Club Punk Special is one of those much-talked-about historic moments, two days of unsigned bands: THE CLASH, THE DAMNED, STINKY TOYS... all household names who we listen to all the time, of course. Included in the roster along with these titans, though, was CHRIS SPEDDING (backed up by a foetal version of THE VIBRATORS), looking like a high school chaperone, or (as a kinder description) maybe a supportive art teacher. SPEDDING was "England's most sought-after session guitarist" per Wikipedia, with a previous '75 hit *'Motor Bikin'*. I find it a total snooze, but he is wearing leather and nearly sneering on *Top of the Pops*, so I guess I get it. You can see how he connects to the scene in the early, artsy-era, but it soon became clear: someone who got their start in something called the FRANK RICOTTI QUARTET would never fly as a punk singer.

My most recent obsession on that tip and time period is the first record by the bluntly-named F.U.2, released before the end of 1977. It seems like the strategy was to tary to have an album on the market as quickly as possible with the words 'PUNK ROCK' splashed across the cover, and I adore it.

LOWER RECEIVER – HARDCORE 2025 (DMU-025)

Surprisingly fuzzed-out guitar tone. Another big man vocal style. Pretty long songs (2:20 for the titular track). Pretty sure the cover image is from Zardoz (1974) but I have to point out that Zed is clearly holding a revolver, a type of gun to which the term "lower receiver" doesn't really apply (but I live in a Canadian city and thus basically never touch guns, so what do I know?).

ZERO MOB – DEMO (DMU-024)

Is that a d-beat? No, not quite. But there's the evil hardcore tupa part. This is definitely less on the posi spectrum and more on the punk spectrum. Oh but gang vocals? I love gang vocals on meaner more punk hardcore. I like this one the further I get into it.

NARCAN – DEMO II (DMU-023)

Kinda trying to poop caveman vocals and scissor beats into a sludge part, ok this is powerviolence!! There's some excellent pure CROSSED OUT worship in here, with a bit of exploration into more hardcore direction.

EXO-GEN – DEMO (DMU-022)

Finally, a d-beat. Totally blown out vocals. This band would fit well on a Varning show. No notes.

ALLERGIC – EPIPEN (DMU-021)

Mixed and mastered by CF contributor Hampton by the looks of it. Hampton says: "Members of every band in Atlanta. Half of Judy And The Jerks." That tracks as this is a little less straightfoward hardcore, there's a bit more playfullness here in the guitar playing than a self-serious hard hardcore punk band. However the vocals are still super harsh and mean. It's still fast and ripping. I don't think there was a single breakdown on this one.

IDENTITY SHOCK – TRACE E.P. (DMU-020)

I started working on this review, and then realized I would be seeing IDENTITY SHOCK in a few days. Before the live set here are my thoughts:

More scissor beats but at hardcore speed ala early THINK I CARE and the like. They have similarly angry songs. This is a full EP, 8 tracks. Not sure what else IDENTITY SHOCK has done but this release is long enough to stand alone as a classic hardcore 7 inch.

Set review:

Everyone in the band was very nice and it was at least someone's first time ever in Canada. The show was plagued by a cursed soundperson, who had some kind of chip on their shoulder about the volume level. The show was at a dedicated venue-rock bar but I guess several weeks ago had gotten a ticket for noise? No one else involved with the bar seemed to be concerned about this but the sound person kept making every band turn down to an absurd degree and the first 2 or 3 sets sounded terrible despite the bands being good. IDENTITY SHOCK set up and I think just skipped a line check and cranked their amps to the appropriate loud volume, much to the soundperson's despair. After a song or two the soundperson got on stage, trying to get the guitarist to turn town, going so far as to try and fiddle with the heads (but couldn't figure it out). One of the best soundperson showdowns I've seen, just

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UNSANITARY NAPKIN – The Balls Are Back In Town

In the year 2026 anarcho punk's obnoxious second revival (this side of the 2000s anyways) has overstayed it's welcome (again) with UNSANITARY NAPKIN being the one glaring exception to this rule. I do not want to hear people reworking CRASS Records shit into modern goth-rock, I do not want to see punks with perfectly black buttoned up denim jackets, La Vida Es Un Mus tote bags and tucked in bleached shirts.

What do I want? I want basslines that mangle and distort DEVO tunes into the most outrageously pissed off punk this side of the Pacific, I want vocals that twist and tear in a fury usually reserved for hc seven inches doomed for bargain bins in the eighties/the $300 range of discogs; and I want a drummer setting the bar so high that everyone else might as well snap their sticks and pawn off those TOTALITAR LPs cos ya not gonna make it, man.

UNSANITARY NAPKIN are the real fuckin' deal folks. There's no need for dreary metaphors about birds and smokestacks; they'll tell you bluntly who's a disgusting monster and why, that reality itself is being warped and stolen from us and that this fact should sting your already fried synapses. This bluntness keeps me invested in this trio, it's a kind of honest vitriol that's usually reserved for those rare moments where anger can reach a white-hot clarity that most bands only manage to imitate rather than full-throatedly express.

The four new tracks on this cassette are well worth the price of admission and easily banished any thoughts of xeroxed mushroom clouds and melancholic peace signs I might've had, leaving only a scathing indictment of the current now we're trudging through. Highly recommended.

Self-released

Hairy Palm



WAYWARD CORPSE – Spectral Inhabitation Of Form

A dissonant metal band from a place that is actually bleak and isolated, not a cool urban center: Fredericton, New Brunswick. Featuring members of GAZM. This has the white noise and indecipherable chaos overlay of war metal but is especially grindy with pitch shifted, evil vocals. It took me a good 3-4 minutes to lock on a riff. Impossible for me to tell where songs begin or end. The snare tone is reminiscent of St. Anger. If you read this and think why the fuck would anyone listen to that then it's not for you. If this description is just the Vince McMahon meme in your head, then you already know you will like this.

Martin Force

DESIGNATED MOSHERS UNIT

Designated Moshers Unit 2025 Discography Review

This is a combo review of all 2025 releases from one of my favorite labels, Designated Moshers Unit from Atlanta. Because it's a bit late for a review of 2025 releases I'm starting with their only 2026 release (so far, the year isn't over yet...).

DEMONSTRATE – Prove Me Wrong EP (DMU-026)

Big man vocals, which is sometimes hard for me to love. But everything else about the recording is perfect, the songs are ripping, the mosh parts short and sweet and perfectly introduced. Classic fast "straight ahead" hardcore. Is DEMONSTRATE the best current straight edge band?

Decades later, it was revealed to be the work of some ex-members of the DOWNLINERS SECT – a 60's ROLLING STONES-y big beat band who were known for their sloppy, aggressive sound. I think that's what gives these songs such a fun vibe – it felt like these older guys were overjoyed that something rougher and more raw was catching on.

The standout track to me is *'Star in the Streets'*, which captures the way F.U.2 appreciated this new brash fashion – while pretending to be of it, rather than the shadowy outsiders they were.

> *"We wear our own clothes*
> *We do what we want*
> *So fuck you*
> *And then you read about us*
> *On Sunday morning"*



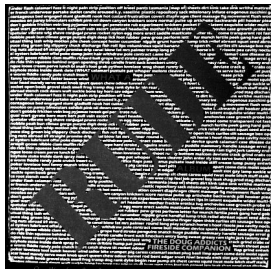
Of course, fake punk isn't only fevered cash-in attempts. Sometimes it's just a couple of weirdos rushing in half-cocked with limited context or information, and PEER PRESSURE is certainly that. Also a studio project, but this time from two unknowns from Connecticut.

From the child shouting "ANTICIPATE THE FUTURE", into the affected squawk of the lead singer, you can hear both their utter excitement, and also why they were almost immediately ignored and forgotten. Not quite the *'Sound Of The 80's'*, but oh well. For additional info, here's Ryan Richardson's reporting on breakmyface.com (highly recommended if you also love the writing of record collectors so obsessive they've basically become private detectives):

> *"...Brock aimed his lyrics at the inevitably alienated teen set despite the fact that both members were 30 years old at the time of the recording. Their ruse, so to speak, proved successful; my friends and I were positively convinced the songs were recorded by Greenwich High School punks."*

Very funny. Who doesn't love a little scam, especially one that failed to connect so entirely? This outsider's perspective on what being a 'punk band' entailed is so fascinating to me, whether it was out of admiration... or derision.

It's a stone-cold fact that people making fun of punk can occasionally write the best song you've ever heard. It's also a fact that many of these more established rock guys and studio hands hated anything to do with punk, and decided to parody what they thought a 'punk song' was. Jokes on them! Punk is a funhouse mirror, and any caricature of punk will be folded back into itself, so these songs almost uniformly rip. Sorry guys! Sucks to suck!



DOUG MULRAY AND HIS RUDE BAND's *'I'm A Punk'* is exactly such a track. This was a novelty record made by the host of Australia's Naughtiest Home Videos, light entertainer and rock DJ Doug Mulray. Seems like a gross guy! A celebration of obnoxiousness for its own sake and as subtle as a half-full can of Foster's making contact with your skull.

> *"I take drugs*
> *And get drunk x 3*
> *I'm a punk*
> *What a rude person!!"*



In my pursuit of 'fake punk' for this article, I've mostly found the goofy, corny and malformed, but very few efforts I'd call purely cynical, no matter where the chips ended up falling in retrospect. And who am I to cast judgement on these early pogo posers, on my laptop in studded rags? I mean, CHRIS SPEDDING recorded the first SEX PISTOLS demos, and probably wrote the guitar for *'Pretty Vacant'*, so who the hell am I to gob in his direction? Obviously, I'm the fakest punk of all.

Good.

The early history of this subculture we've dedicated our lives to was very much shaped by the impressions and reports of outsiders to punk as it was by the creative output of insiders to punk. There is no punk as we know it without Bill Grundy AND Johnny Rotten, without the Columbo punk episode AND CRUCIFIX, you know? It's an endless game of telephone, and I'm happy to keep picking up the ringer and have someone belch in my ear.

Anyway, here's to another cheap product for the consumer's head. Cheers punkers, here's to another 50 years of idiocy and safety pins.



"So if you're not a punk rocker
You'd better join us soon
Cuz due to the way we daily act
They'll pogo us to the moon!!"

complaint is that it's too short. This seems to be an older release but was mailed in recently. I hope RATONERA HUMANA have a longer release in the works.

Martin Force



SCRAPHEAP – Demo

A solid and listenable offering of catchy, midtempo hardcore from known characters of the Montreal scene, with a vocalist who is most known for raw dbeat band DRIP, giving the whole thing a darker, pissed-off edge that plays interestingly with the more melodic riffs. I caught their first gig the other night and they sounded awesome out the gate — their live sound was tougher than the tape, the demo songs being supplemented by not one but two BREAKDOWN covers. Regrettably no lyrics in the insert, which is a shame cause they're not boring (but at least you can find them online). I get the sense that the point of this tape was more to get the songs into friends' hands and not as a proper release. When Karl passed us the tape to review he casually mentioned "No Instagram, no Spotify, no band photos", so you know the boys have their hearts in the right place, which counts for a lot these days in hardcore.

Self-released

Taylor Joy



SWAGE – Willing Executioners

SWAGE is from Athens, Ohio and this definitely sounds like the cold depressing brutality of a rust belt band. Don't be confused by the skinhead on the cover, or the hippy crust punk vine weaving through their logo, this is a four song tape of very heavy I would say death metal influenced hardcore but without the wanky bullshit. Every song has a breakdown, the riffs sound like they were written by a neanderthal (in a good way) I'm sure the drummer goes through skins like they are rice paper and the vocals sound like they are straight out of the stenchiest band you ever heard, and it works. The lyrics are depressing and maybe a bit too vague but I'm pretty confident they are on the level.

The tape is pad printed solid black with no window which I love, there is a lyrics insert, the layout of the j-card is cool and includes a live photo. There is no link to any internet site in the tape (yes!) and includes instructions to copy, share, trade, and pass on to friends.

Self released (yes!) March 2026

Vanislejay



TOMCAT – N.W.O.A.H.C Demo

Down in NZ, where hc bands revel in mediocrity; people shy away from the concept of the four-track demo and there's a reason for this mentality. It's because the people down here drawn to hc are cowards at worst, and willfully ignorant at best.

TOMCAT, thankfully, are not burdened by this kind of geographical cravenness as they hail from Perth, a city in the middle of a dry desert in Australia over 5000 kilometers from the rotten swamp I'm decaying in.

There's a real feral edge to this tape, the vocals redline perfectly, the drums sound appropriately dogshit (complimentary) and the intro/title track is a raging stomper that demands your attention. I musta jammed this fucker eight times across my four days in and outta the city and never got sick of it.

This is a perfect demo tape, truly required listening for all public transport commuters: when the gentle rock of the train seems to blend with the graffiti in your sleep-deprived mind and you can feel the whole carriage seethe and swell with disgust as the train-pig makes his rounds, looking at your fellow passengers gives you pause for thought "are we all hearing the same thing?"

Yes and you are angry for a reason; you've just heard the TOMCAT demo, and it is good.

Reckless Release

Hairy Palm

mandatory components. A+, eagerly awaiting a seven inch.

Reckless Release

Hairy Palm



MACED / FISCAL HOLE – Split 7"

MACED continue the modern Wellington tradition of savage grindcore with just a hint of hc (think the feral end of 80s Swedish stuff), real misery-guts shit with more than enough energy to keep this fucker raging the whole way through. I had a total blast, if these freaks manage to kick out another one before the years out I can rest easy knowing my quota for equal parts blastbeats and despair has been filled.

The flip-side of this record is the second offering from Auckland 's FISCAL HOLE, a thrashcore endeavour that would feel absolutely at home among some of the earlier if not more off-kilter, 625 releases. Short songs, raging blastbeats and what I'd call a tinge of early crust/anarcho in there, especially considering the misery of local + international politics and suffering that dominate the lyrics across this record. Absolute ripper.

Razored Raw and Insides Outside Records

Hairy Palm



MARTIN – Noise Teen Superstar

I have deliberately avoided listening to this Pittsburgh band until getting a tape in my hands. It's not every day you get to listen to a band that shares your name. If I was a band I don't think anyone who knows me would expect it to sound like this. As the title suggests it's pretty noisy, a lot of noisy guitar, great heavy bass tone that cuts through, fast drums. I'm really in love with the bass tone, it's not my usual flavour but it works so well and sometimes it goes low that reminds me of when I played in a band where the bassist had a 5 string and used the low string maybe twice in the whole set for emphasis. And I love the guitar feedback/noise. Perfect. Very snotty vocals that remind me of BRUTAL KNIGHTS at times. Is the vocalist named Martin? Is the band name after the bird? I can't help how strange it would be to stand next to someone wearing a MARTIN shirt. What if I was compelled to wear one myself?

The tape was delivered to me by punk post, and I believe it is self-released?

Martin Force



PUGNAS – Demo

Fast hardcore punk from Barcelona, more in the Swedish style than the USHC style. The last song, "Dónde están", is the most mid-tempo song and is somehow quite melodic. Really evil-sounding crusty lead vocals. No lyrics though, but from the write up and the people involved I suspect a strong current of anarchic resistance. Amazing cover art too. This is the kind of demo I love getting from friends across the ocean. Punk music by real punks. Recorded one of the former movie theater rooms of La Cinètika. Love live punk and anarchy!

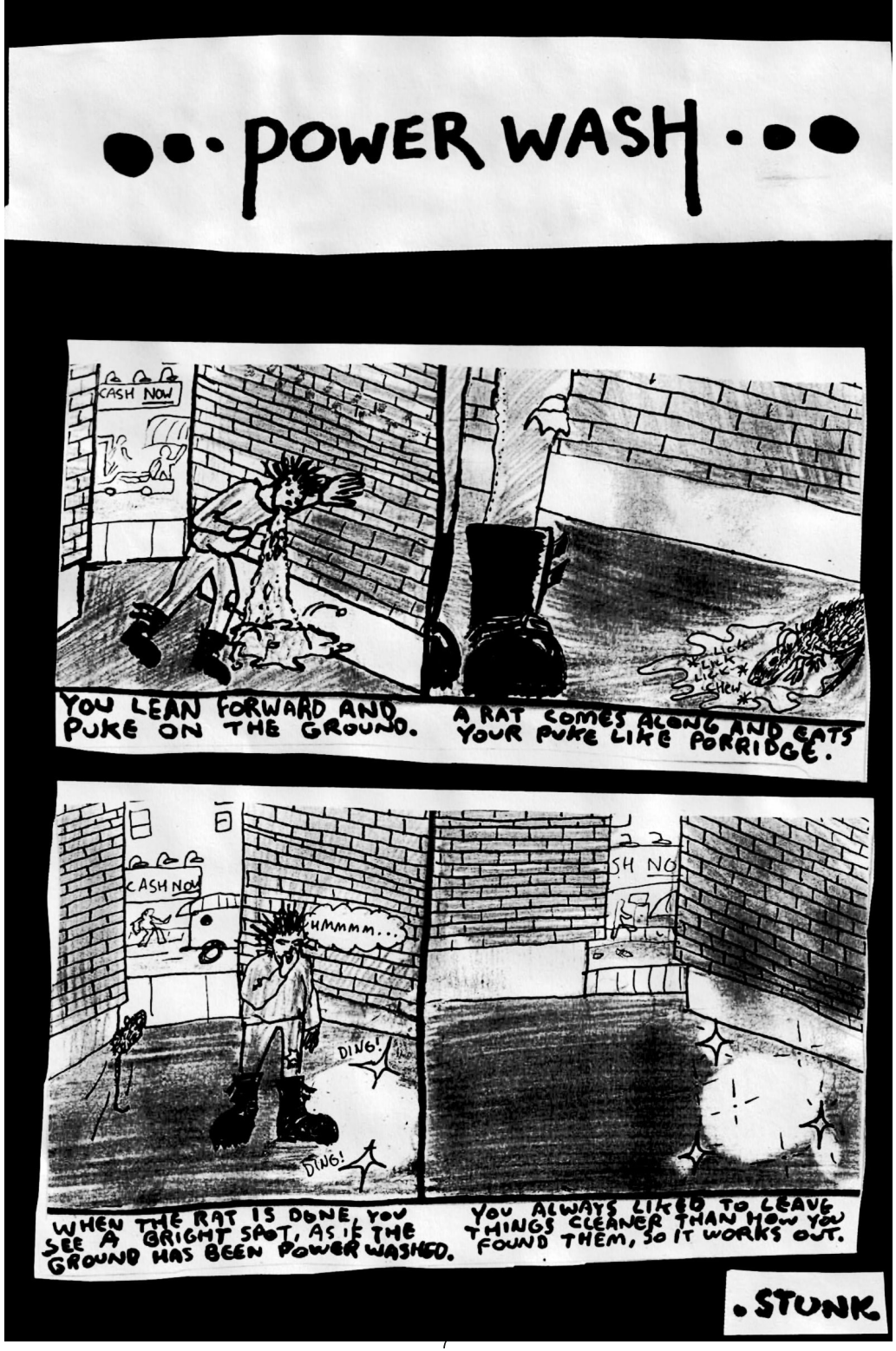
Cassette released by Attemptat Sonor

Martin Force



RATONERA HUMANA – Dos Temas Del "1Er" Mundo

Two songs from LA's RATONERA HUMANA. A really quick cassingle with a B-side. Compared to the previously reviewed AQUI NO EXISTE DIOS, these two songs are much more upbeat, faster tempo and catchier, which I like a lot more. RATONERA HUMANA is "primitive punk" but the catchy melodies and snotty delivery give me a bit of a street punk feeling. I've listened to this tape on repeat a few times and my only











TROG BLOG #3

The latest installment of NYC photos, courtesy of Ben Trogdon

This page, clockwise from top left: NO KNOCK, moshing, POLARITY CRISIS, SALVAJE PUNK

Opposite page, clockwise from top left: WARBOY, BOIL, OXIDO, DESTRUCT, PSYCHO TERRORIST DESPAIR SYSTEM, EXPLODED AMERCIAN SOLDIER

REVIEWS

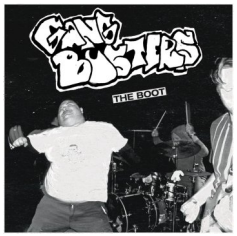


COMPACTORS – 2 Songs

Two very quick 4–track bedroom punk solo project tracks about being a garbage man, but from an actual garbage man (Victor from PUFFER). It feels unfair to say egg punk, because egg punk it would be by a poser who isn't actually a garbage man. But it's fast catchy lo–fi drum machine punk with a synth. The tape is almost over before you start! I wish it was longer. Maybe this winter COMPACTORS will deliver a longer release. I would like some songs about sidewalk snow–clearing as well.

Martin Force

GANG BUSTERS – The Boot 7" Flexi



Live photo, hand–drawn graffiti logo, cut and paste album title yeah man you can prolly guess what this sounds like and you'd be right. It's shooting for STRAIGHT AHEAD but played with the musical competency of CHEMOTHERAPY, the lyrics are dumb but at least the GBs ain't too cowardly to print 'em, the bass sounds like shit and I'm sure the whole thing sounds even worse on the lowest–fidelity substrate to ever hit the turntable, but the big twist is that I think this is fucking awesome and what's more is that you and I and all of us should own a copy.

Released by the Greater Chicago Metropolitan Area's own hardcore 'zinists BLAST OF POWER

Ralph Rivera

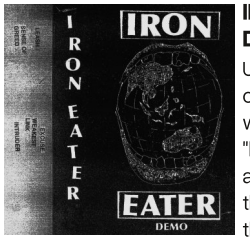


HÄVITTÄJÄT – ILMAN TOIVOA

I once heard these fellas colloquially referred to as "havin' a chat" if that gives you any indication of name's pronunciation. Ripping Finnish style hc played by a cadre of Australians more than equipped to pull it off, could do the whole "members of" bullshit but it's not really necessary for something so specific. It's dark, it's pissed off, it's effective, probably more so than their previous efforts (an LP in 2018); you know what you want with this sort of thing and they deliver it in spades. Real "rainy walk to work" kinda hc but don't get me wrong, this isn't particularly gloomy or despairing, rather they aren't afraid to let some RUDIMENTARY PENI shine through every now and again to give ya something you can move to. Despite these flourishes, the tempo remains high, I'd call it a flawless execution of a style I'm probably not the best to describe, but I do know what I like and it's this.

Released by Active–8 Records

Hairy Palm



IRON EATER – DEMO

Usually, I'm cautious of labels and zines who tout the word "hardcore" as often as RR does but after thoroughly enjoying the IRON EATER demo (despite the gloves) I came to the conclusion that RR's hubris is one of youthful obsession, a tendency that is likely a necessary product of the mania required to be invested in this bullshit to begin with. "Hardcore played evil style" with HATRED SURGE, MIND ERASER and Youth Attack Records listed as influences could be considered as punishing as it is accurate but fuck me it's a lot of fun to be evil, man. Sometimes you want a quick ripper of a tape to remind you that things like cruelty and misanthropy aren't just theatrics; but

All that has now culminated in HEAR NOTHING. HEAR NOTHING is a Mirlo instance, slightly adjusted for punks (the background is black, duh), and hosted on the same server that hosts all of The Counterforce's online projects. HEAR NOTHING is not open to anyone, we'll never have 40,000 artists (I doubt there will ever be more than 100 because hard drives are expensive).

HEAR NOTHING will be a place for small labels and bands I care about, projects of people who contribute to The Counterforce, or anyone who shares our vision of trying to push hardcore punk off of platforms like Spotify, Instagram, and Bandcamp. Instead of joining one big alt-cooperative-Subvert-Bancamp, we can make our own. Mirlo is the perfect tool to allow, small collectives, cooperatives, labels, distros, and crews of friends to put their own music online autonomously with their own goals and parameters, rather than having to agree with 40,000+ members.

Mirlo also has a lot of open and radical ways to follow bands and labels that let people keep up with projects they care about, but without replicating the siloed, algorithm-driven hype machine of corporate social media. If a band or label has a profile on any Mirlo site, you can follow them from the Fediverse, subscribe to email updates or follow via RSS. There are projects like Fairplayer which will soon allow you to search and browse releases from multiple Mirlo instances (and elsewhere) in one place.

HEAR NOTHING is, as far as I know, the first Mirlo site outside of https://mirlo.space (the "main" Mirlo site). Right now it's not that easy to make your own Mirlo. The Mirlo developers seem like great people, and they are working hard on making the process of self-hosting Mirlo easier. If you think this is really exciting and want to participate, but have no technical skill, get in touch if you want to put your music on HEAR NOTHING. If you do have technical skill, and want to try hosting your own Mirlo, check out their documentation (although it's still a bit crunchy).

Faircamp

The nice thing about Mirlo is that someone like me can set up HEAR NOTHING and provide a music site for a lot of my friends, and they don't have to do anything more complicated than just uploading their songs and artwork.

But Faircamp is still the true DIY solution, and I still love Faircamp! We published a really nice how-to for making your own band website with Faircamp, but to recap Faircamp is great if you just want to take a record or catalog, turn it into a nice website, and throw it online. No merch store, no paid downloads, just your music on a website. Besides the "putting a website online" part, the toughest aspect of Faircamp was you had to fiddle with metadata text files and a command line utility. So it great news for aspiring digital DIY punks everywhere that Faircamp 2.0.0 was recently released and brings a GUI interface — that means you can run it in a window like a normal computer program and click and drag stuff around to build your site.

I'm pretty excited about where things have been going with the projects I've found have the most potential, Mirlo and Faircamp. Both are steadily progressing into real alternatives that can be explored by anyone who wants a truly DIY alternative to the corporate platforms that dominate how we share music online. It's easier and easier to try alternatives. If you do build something for your band or label with Mirlo or Faircamp, or if you know of other projects please get in touch and tell me about it!













Interview with ULTIMATE DISASTER

By Slim

Slim connected with Billy from ULTIMATE DISASTER at this year's A Varning From Montreal. The interview was conducted shortly after.

Slim: Did you enjoy Varning, did you have a favorite part?

Billy: I think just the fest in general. It was my first Varning and I was just kind of blown away by the experience. The curation of the fest every year is really strong. It's always the heavy hitters who play. A highlight was seeing MOB 47. They were great, also playing was a total honor. Montreal in many ways is a different world for me. It's been an aspiration to play there, so to do it at Varning was awesome. JTA, Janick and everyone involved with Varning treat bands so well. Montreal is sick and to get to experience it and so many great bands was a pleasure. Another personal highlight for me was sitting and talking to MOB 47 while sitting at the Piranha aquarium at Piranha Bar.

S: How did the band form?

B: Chris and myself were in a band that was a failed band that never really got out of the practice space. When Chris and I were playing, I felt like we had good chemistry and we have a lot of the same taste in music. After that band flopped, I was like 'hey dude you wanna do another band?'. This was late 2022 early 2023. So that's how it started and since then, he and I have been jamming once a week. We gelled together really fast. We both set a parameter of what we wanted the band to be and what we wanted it to sound like. We've been sticking to that with some evolution. We play faster now than in the beginning and sometimes there's a third riff. There's even some hi-hat from time to time. Things just happened naturally over time. Rachel joined the band earlier in 2026 full time and it's been great having her in the room now.

S: What are your influences?

B: For this band it's been DISCHARAGE, VARUKERS, ICONOCLAST (U.S.), AGAINST, ANTI SYSTEM, TOTALITAR, MOB 47, DISCLOSE, DISFEAR, DISCHANGE/MEANWHILE, NO SECURITY, DISASTER – bands of that ilk. The new stuff has more of a Swedish tilt. It's faster. Our approach is to keep it clear and not overly blown out to try and keep the power there as far as riffs and tonality are concerned.

S: It seems to me like there is something in the water in Richmond, there are so many incredible bands coming out of your city.

B: We are spoiled with fantastic bands and a bounty of amazing hardcore punk musicians. It's a small city, most all of us are friends it's a really special thing. The standard of bands is high but I wouldn't say it's competitive, everyone is super supportive and that shouldn't be taken for granted. There are heavy hitters like our friends DESTRUCT. Those are our brothers. We've toured together and are great friends with them. There are bands like PUBLIC ACID, INVERTEBRATES, SUBJECTS – so many bands from different genres it's almost exhausting haha. Every time there's a new band pops up I know they're more than likely gonna be good. It's champagne problems. It hasn't always been like that here though. There were some down years a while back, but since the pandemic I feel like the bands have been insane and highly productive. Everyone tours and makes sick records. I hope it lasts forever. It's cool that people think about Richmond when they think about cool bands. Historically, we're in the shadow of bands like

I Will Do My Worst #7



by Martin Force

In my first installment of this column (Issue 8, one year ago), I tried to take in the landscape of current Bandcamp alternatives like Subvert, Ampwall, Faircamp and Mirlo. In this column I will revisit things (and explain a new Counterforce project).

State of Subvert

One year later and Subvert is an actual live website touting almost 40,000 "members" (by comparison, Bandcamp currently has around 430,000 artists based on my count). It looks nice — like, it is certainly well designed and has plenty of funding. I have yet to organically come across a band sharing their music on Subvert, but that might just be the bubble I'm in. I just dug around the site for the first time, and most of the bands I found tagged with "hardcore punk" looked like bands with managers. Promo pics and bios written in the 3rd person. Numerous hashtags to cover a broad range of hip subgenres.

And maybe it's the Subvert presentation, but it feels quite commercial, like truly shopping for digital music. Every item has a big clear "Add to cart" button and two different prices (the non-member and member price). There's a lot of dollar signs and there are no scrollbars. A lot of Linktrees. I feel like I'm in a digital mall. Or a really cool record store with white walls, and a lot of people here are trying to get rich, famous, or both.

But that's just vibes and I admit I'm being a hater. My original main critique of Subvert (besides the vibes) is that it intends to be yet another huge, centralized platform. Subvert is not a tool that empowers you to put your own music online. It is just another Bandcamp with a nicer business model. For me, that means it carries all the same issues as Bandcamp.

Bandcamp is a centralized service. A huge part of our culture relies on it, and it can change the rules, decide to sell out, slowly enshittify, and might just go offline one day. Subvert is no different, it's just at an earlier stage of this progression. The "cooperative" aspect is admirable, but a huge, global coop of 40,000+ members does not seem sustainable and functional to me. Even from my quick tour of the site, I can tell a lot of the members have different interests, ideals, and values. Likely some of their members have opinions I despise (but sell a lot of records). The power of a cooperative is that you can work with a small group of people with whom who share affinity. Large cooperatives are best when they are cooperatives made up of smaller cooperatives! Subvert is a single platform and doesn't offer any of that potential. They have built their nice minimalist record store but that doesn't help me if I don't want to be on the shelf next to some of their other members, or don't agree with where the profits go, or don't trust them to keep my stuff online.

HEAR NOTHING .net

A year ago, I expressed high hopes for Mirlo, an open-source project developing the software to host a site like Bandcamp (or Subvert) with the expected features: bands can create their profile, put up their music for streaming, sell downloads if they like, sell physical merch, etc.

"Open-source" means that the software is free and anyone can copy or contribute to the code. At the time, Mirlo was just a single instance at http://mirlo.space but they were beginning to work towards making the software something that anyone can use to create their own Mirlo. I've been helping them in this, by being one of the people encouraging them and offering to try to host my own Mirlo as soon as it become possible (and hopefully offer useful feedback in the process).

Think about everything you do as something that will enrich you! And something that will enrich all of us too, contributing to a shared culture, with a DIY ethos, with a communal perspective. We have a big lack of long-term imagination, and the responsibility for improving it is ours. The system is fucked, but will the system ever change if you keep doing what it expects from you?

Punk historically stood up against big companies, call it McDonald's or Amazon, Meta or Bayer, it doesn't matter. And the reason why you don't have time for anything, or why there's scarcity of certain goods, or why you're addicted to that screen is because these big corporations decided that, in that way, the world (and ultimately, you) would be more profitable for them. But also us, those same punks, we started to accept immediacy, the algorithms and the companies behind them many years ago, then it ended up being hard to find any punk outside of these spaces. Now it's difficult, but not impossible, to imagine a different landscape.

Algorithms and machines that make things for us have become part of our everyday lives and they generate a huge lack of autonomy. The only way to confront big corporations is outside their services. Don't feed the machine, it doesn't matter if it's a flyer or a text, don't normalize the use of that software for things we always have done ourselves. Let's imagine our future together instead of letting some companies decide how to think about it for us.



LUMPEN – Progreso?

An essential band from Barcelona that have perfected their style over the years. I've seen them a thousand times, and every time they sound even better, how is this possible? "Progreso?"" is another step in their search of their own UK82 sound, this time questioning the progress of this society and the so called peace that creates more war. The EP will be released by their own label (of one of the members) Chaos Tribes Records, I really recommend their releases.



ROTURA – Una y otra vez

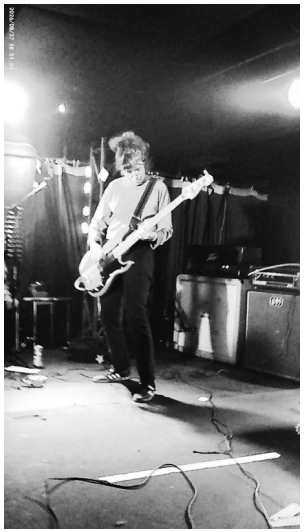
ROTURA are one of my favorite melodic punk bands. These three lovely people, who have a new drummer, just released a new album that follows the path they already started in 2020. ROTURA already have a radio-formula of their own that it always works, with certain types of songs that I'm always happy to find again but this time they are more fined tuned, better aligned and probably sounding more tight and way faster. The lyrics of this band always been balancing between sharp knifes against big powers, a critical view against the environment where we live, a remembrance of those who need support and hopeful anthems for changes towards a more free world. It's very important bands like these exist in punk.

PS: Their lyrics are translated to English in their Bandcamp!



INDIKATOR B – S/T II

In my opinion, INDIKATOR B are one of the most interesting projects that exist right now in the European punk. Resembling an 80s band from the compilation Izgubljena Alternativa, specially to some songs of QUOD MASSACRE, in a style that may seem simple but it's not. Making simple things that sound good it's hard, but they are actually extremely good musicians and you can feel it in each of their releases and their live shows. INDIKATOR B are, nowadays, a synonym of quality. I also recommend a lot the label Doomtown Records, managed in part by one of the members, that also releases their music.







GOVERNMENT WARNING and DIRECT CONTROL. They set the bar. Bands like UNSEEN FORCE and WHITE CROSS, if you go back to the 80s, set the bar before them. The city has been ripe for good hardcore punk for a long time.

S: Any new bands you wanna put us on to?

B: There's a band called DISINTEGRATORS. They do a UK 82 kinda hardcore punk that's great. Another band is SUBJECTS. They're definitely more straightforward US HC. MASSACRE SYSTEM is another one. They are a hard ass DBeat band. Also, there's a band called SKEKSIS. Check them out. They're great. It's hard to pick because there are so many good bands here. On the softer side of things, I really like a band here called CANARIES. They do like a MY BLOODY VALENTINE kind of thing. There's also DREAM WORLD and GNOSTICS. Like I said, there are too many good bands to list haha.

S: How did you land on the band name?

B: We had a really hard time thinking of a name. All band names are bad at first you know? We had a show coming up and didn't have a name. We had a list of like 100 bad names that just sucked or didn't feel right. I was in my records one day and saw the song title "The Ultimate Disaster" from DISFEAR's "Soul Scars" record. Early DISFEAR is a huge influence on this band and has been since before I wrote the first UD song, so I was like, what about this? Two days later it was on a flyer and I was like well, I guess that's our name now haha. Our first show was with LANGUID, which was so sick. They live to rock, such a great band.

S: What's one of your favorite shows you've played as a band?

B: It's at top of mind because it just happened but I would say either of the two Skull Fests we played. We did a matinee the first year we played and it was us, FLOWER, and many other killer bands. John from PEACE TALKS/Cruel Noise did that gig. This year at Skull Fest we got to play with DEVIATED INSTINCT, GUERRA FINAL and DECOMP at the Profane Existence anniversary gig that our friend Chris did. It was a stacked show. We felt lucky to be a part of it.

In general, we've been so privileged to play some crazy shows for a band that really has not been around that long. Over this past summer, in addition to the Skull Fest gig I mentioned, we got to play with the VARUKERS in Pittsburgh. That was kind of surreal, playing with them and getting to talk to Rat and the other guys. They were lovely people. We played with LIFE from Japan here in Richmond at a show my friend Patrick did. That was a big deal for me. When we toured the UK we got the play with DEVIATED INSTINCT in London. That was a bucket list show for me. I didn't know what business I had being in the room but I was just happy to be there. We also played a great show in Sheffield at the Lughole with EXTINCTION OF MANKIND and RAT CAGE.

S: Tell me about your lyrics and how it relates to your band name.

B: My lyrics are largely a product of me looking around and trying to find a way to express anger at all the terrible stuff that is constantly happening. Sadly, there's never a shortage of subjects to write about if you're writing lyrics for a punk band in 2026. In some ways, I think writing lyrics helps me process what I'm seeing and put some of the anger to use. It helps me like articulate better what I'm seeing and feeling. It's hard to feel anything but bad when you're seeing atrocities playing out both in real time and through your phone screen but I try not to only focus on the despair of the current moment. I think you just have to try and remember not to succumb to hopelessness in this ever-evolving hellscape. It's hard, but if you do that, they win. As far as relating to the band name, I don't know. It feels like the name kind of captures the state of late-stage capitalism and the vibe of the current era.

S: Can you tell us about the upcoming record?

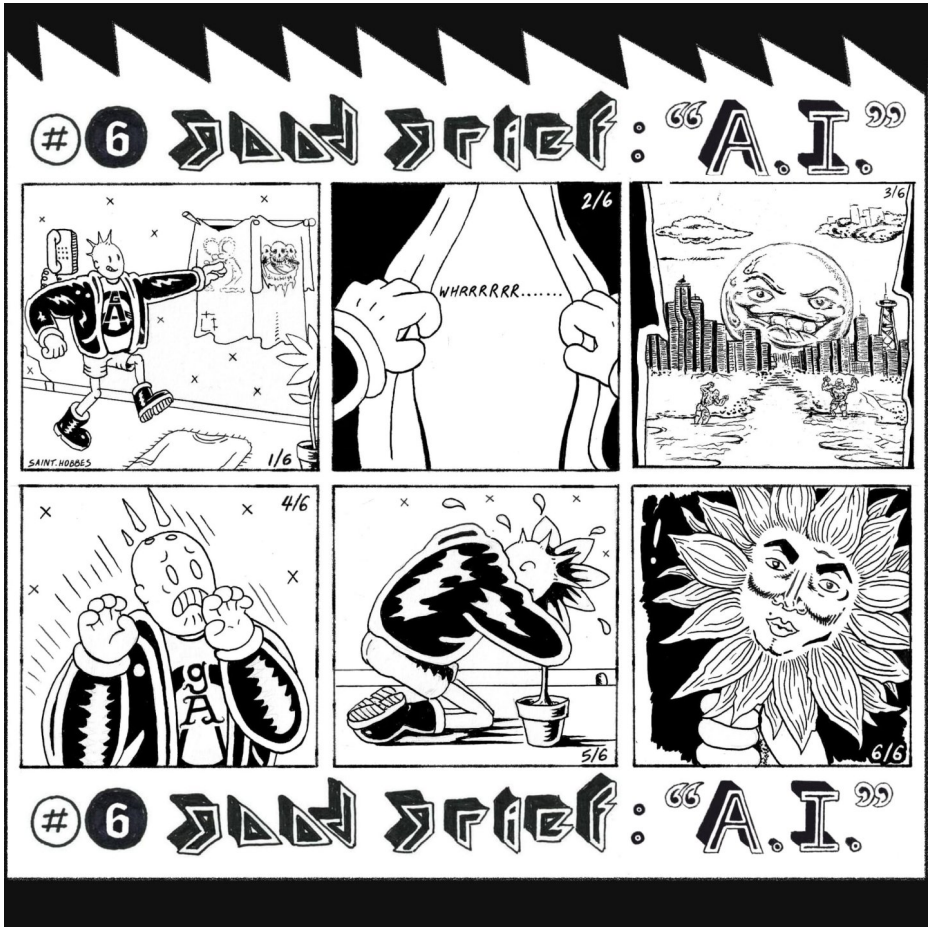
B: It's 10 songs Chris, Rachel and I recorded in a studio in Richmond. Hopefully it'll be a 12-inch 45rpm record like the last record was. I would say the difference from the last record is that it is a little faster. It still sounds like us, but yeah, we definitely just play faster now because of playing together so much. The lyrics are similar thematically, but I would say this batch of them leaves a door open to talk about the importance of resistance in the face of all the horrors we see on a daily basis. A first for me was I wrote a set of lyrics that are about animal rights. It's something I had wanted to write about for a long time – I've been vegan for 17 years thanks early exposure to CONFLICT and CRASS – and it finally happened. We're hoping it will be out early next year in the U.S. and Europe. It's tentatively called "Madness Dictates."

S: We'll definitely need some copies.

B: Maybe I can ethically train a carrier pigeon (hawk?) to bring some to you all in Canada. I was talking to Canadian legend Ben Peppin, and he was telling me it's cheaper for him to order records from France than the US currently, so I'm glad there'll be a European copy. Postage is so fucked now.

S: How'd you get into punk?

B: I grew up in a rural area in southern West Virginia where there's nothing but churches, car lots, and coal-related industry stuff. When I was younger, I fell in with a slightly older group of punk dudes who were cool. This dude John gave me his CD book and told me to pick what I thought looked cool out of his book and burn my own CDs. I found THE PARTISANS, CRASS, CONFLICT and a few other bands that would change my life in that book. My first proper music order, I ordered CRASS – Feeding of the 5000, THE DICKS – Hate The Police and CONFLICT – The Ungovernable Force. I also ordered London Calling in the same order but after you've heard "Asylum" by CRASS that starts Feeding, London Calling feels kind of weak and besides the point. At first, I was into whack shit you're into





Columna Marginal #6

by Marginal

Why would a punk use AI for a flyer if they can do it by themselves? They don't have time, some may argue. Others will say they just don't have the skills to make one. When was punk about having any skill or making "good-looking" (honestly, they look horrible) things? I don't have answers for these questions.

The point of punk, in my opinion, was always to create something personal, something yours: it doesn't matter how "good" or "bad" it was. I want to see your personality, your interests, I want to be part of a place made of real people. Those who use AI aren't thinking about the benefits of learning something and improving or finding their style over time, because it takes years. Instead, they are finding a short-term solution, as if it were some kind of boring paperwork that has to be done but they don't want to do it. That's absolutely normal in our society, but with almost no extra effort, we could do way more than that.

Vincent, you did the artwork right? Do you have anything to say about that process? And what's your secret to that perfect crunchy high contrast look?

VINCENT: I really like the kind of super blown out Xerox artwork like on DISCLOSE's 'Nuclear Victims' EP or the 'Aspect of War' 10inch, so that was the main influence.

As for the process, it's mainly to degrade the quality of the image you're working on, and after to find a way to lose the grey tones either through the overuse of an old and shitty Xerox printer, and if not possible via Photoshop or GIMP. Through the latter, turn your image in dynamic object (to work in a non-destructive way, only possible in Photoshop unfortunaly), add grains (to keep a bit of details), gaussian blur (degradation), apply some threshold, adjust level if needed and thats about it. Digital gives you more control over the result you'll get, but Xerox will always get a better result in terms of texture, unfortunaly those nice old printers are sometime a bit harder to find these day.

Does the band have plans for the forseeable future? Are you guys trying to tour? Cooking any new material?

PASK: Yes we're trying go tour for sure, maybe start with east coast mini tour and eventually go do a Europe tour. Also working on an LP to release soon enough!

DAVE: We are playing with PLEKTANI from Greece in NYC (our first out of town show ever) September 26, and also playing Fragments Fest in Ottawa in October, and in Quebec City with ANÉANTIX for their LP release show. But otherwise we have been trying to focus on writing new songs for the LP. Also, our EP (which you can get now from Broken Skull or from us) will be released in Russia pretty soon on Future Extinction Records. Looking forward to getting the LP out and touring next year!

What bands are you most looking forward to seeing at Varning this year?

PASK: Oh I'm definitely excited to see MILITARY SHADOW, DESTRUCT, PLEKTANI, MOB 47, etc... pretty much every band, Varning is a great punk fest and we always got talented bands, out of town or the country and even locals!

DAVE: For me a big one is PLEKTANI and also MILITARY SHADOW. Bands I've seen before and am stoked to see again — SALVAJE PUNK, DESTRUCT (who absolutely killed it last time they played Varning) and MOB 47. But more than anything I am looking forward to seeing all the friends. The community is the most important part by far to me.

VINCENT: I'm looking foward to see PSYCHO TERRORIST DESPAIR SYSTEM, I really liked their demo. NY scene is really effervecent these days, it's cool to see so many new projects. Beside that I'm very grateful that we'll be sharing the stage with MOB 47, MILITARY SHADOW, DESTRUCT and MUECO.

MATT: I'm stoked to see PLEKTANI, MILITARY SHADOW, MOB 47, DESTRUCT, and check out bands I don't know.

when you're young and like "punk music," corny shit like NOFX. But once I heard the bands I just mentioned, I was like this is what I want to be into. They turned me on to a lot of ideas that really resonated with me and changed my world view and radicalized me. I feel lucky because the internet was not what it is now when I was growing up. Myspace existed but I pretty much still discovered bands through people I knew or T-shirts or looking through CD inserts and seeing what bands they thanked in the credits.

Being a kid in Appalachia, it's very rural and conservative. It's got a lot poverty, and desperate people being put into desperate situations a lot of the time. It can be grim, but it's also a beautiful state with some wonderful people. Finding punk, helped me articulate what I'd been seeing in my life up to that point. It helped me understand the world in a way that made a lot of sense to me. It also helped me think I could play music and go different places, meet cool people. It also gave me hope that I would one day be able to eat good vegan food and not the terrible tofu I was making when I was a teenager.

S: Maybe a kid will listen to ULTIMATE DISASTER some day and feel the same way?

B: Haha. I don't about all that. The best I can hope is they're like, "hey, I could do that,' and to that I'd say 'you definitely can, and you absolutely should.'

S: Even that in itself is a massive thing, like seeing hometown bands and realize if these guys are doing it and talking about these really difficult things and pushing back in your city then those are people you wanna join up with and strengthen what they're doing.

B: It's totally empowering. The reality is anyone can do it, not to get corny or cheesy, but that's the beautiful thing about punk. It's what makes it more special and genuine than most other "extreme" genres in my opinion. That being said, playing punk music the right way isn't as easy as some people think, and some people are way too dismissive of the musical requirements or merit of punk musicianship. Punk drumming--like good punk drumming – has to be one of the hardest jobs out there, I don't give a fuck what any metal nerd says haha.

S: I fully agree. Your drummer is so good, I watched him for most of the set.

B: Haha yea man, Chris is sick. He's such a student of the genre and he's a lifer. He studies it and cares so much and that really comes through. That's why I love playing with him. He can swing with the best of them.

S: When you find someone you click with musically it doesn't matter the genre it's just worth it to have a band.

B: You have to protect that with everything because it's rare. Once you have it, protect it by any means necessary.

S: When the band is in the car together what is playing on the stereo?

B: The default rule is the driver picks the music. I usually drive I think cause I'm a bit of a busybody. Usually, I've got on the hits like a Bon Scott-era AC/DC records or soft stuff like COCTEAU TWINS or THE PASTELS (sorry Chris). But as a band we have a pretty diverse tastes in music. Like, Chris turned me on to ambient records from the 70s. He knows so much about that realm of music like Brian Eno or shit like that. When you're on the American highway system, you don't really wanna listen to aggressive music when you're driving. Other times it's just, classic van stuff: AC/DC, STEELY DAN, FLEETWOOD MAC. Stuff like that. There was a recent example of the absolute wrong band for the wrong situation. We were stuck in gridlock Manhattan traffic (sitting at the same stoplight

for half an hour) and fucking DANZIG's "Dirty Black Summer" came on and I was like damn song sucks right now haha.

S: I think you can learn a lot about a band from the music they listen to outside the genre that they play. Diversity of musical taste can really up your musicianship.

B: Oh yeah, absolutely. We're all nerds for music. I think anyone who plays probably should be.

S: Any plans or goals for the future?

B: Getting the record out is at the forefront of our goal and priority list right now. We're just waiting on the masters, getting the art done, and the record pressed. We're gonna play a few more times in Richmond this year, then go to New Orleans for a punk fest. It'll be our first time playing there. Next year we're gonna play Europe hopefully.

Also, I just wanted to say thanks for taking the time to interview us, for doing a zine and being interested in what we do!





Somewhere in Montana, DEMONSTRATE

I'm curious to hear about your songwriting process, because I think the songs are really well written. Can you tell me about how you write? Is it one person bringing riffs or songs to the group, or is it more collaborative?

PASK: The songs writing is pretty much Matt, then Sticker and Dave will say their opinion and idea and they will work it. Vince and I add our spice and sauce on top.

DAVE: It's an ever-changing process. We try to be as collaborative as possible. Every component is essential.

MATT: Sticker and I write the riffs and we all tweak and structure them together.

VINCENT: For vocals I pretty much just mumble stuff during rehearsal to figure out the structure, after I'll write the lyrics within the patterns I've decided to use.

Between all the members you have a lot of collective experience playing in lots of great bands — have those experiences informed your approach? Do you have advice or hard-earned lessons to share with less experienced rockers?

DAVE: Don't be a punker-than-thou gatekeeper to younger people, you were young and clueless at one point too. Think about your place in the world, your actions and the environment that you're creating, and how you can maybe do something to make our increasingly shitty world a little less shitty. Don't take your community for granted, but also remember that there are way more important things in the world than being punk.

PASK: Don't let the bastards bring you down!

VINCENT: If you get the occasion to be part of a cool project, go for it. Especially if it's outside your comfort zone, you'll figure it out. And prioritize benefit gigs as much has possible.

MATT: Always try and be patient and let everyone have a voice.





INTERVIEW WITH EULOGY

Reprinted from La Chaîne #41. *Interview by Taylor Joy*

When and how did EULOGY start?

DAVE: Maybe October or November of 2024?

PASK: Eulogy started as a studio project for fun just to record some of Sticker's songs he wrote during the pandemic but never recorded. Sticker asked Dave and me to join as drummer and bass/lead guitar to record his songs, then it became more steady. So Sticker and Dave asked Matt to join as bass so I fully can focus on leads. Then when time came to find a singer I suggested and insisted to have Vince and he nailed it right away.

MATT: When I joined they had been jamming a bit and already had 4 songs.

What were your particular inspirations or reference points when starting the band? Has that shifted at all since you've been playing and writing?

PASK: The inspiration of the band is pretty much swedish 80s hardcore punk such as TOTALITÄR, etc. When the band was still a studio project for Sticker's songs / riffs it was more D-beat-ish then when Matt joined the band, bringing some of his riffs it started sounds more scandinavian hardcore and also our sounds now.

MATT: At first I was just learning the songs they had already written but when I started contributing riffs I was seeking influence from scandinavian hardcore.

DAVE: Yes, the Kängpunk influence is heavy, but I think a little bit of early POISON IDEA and BLACK FLAG sneaks in there, especially with Pask's guitar playing.

VINCENT: I don't have a ton of experience has a singer so it took me a while to figure this out, but I'd say, that Gözzel, SVART PARAD's vocalist, is a big influence for me, at least on our newer songs.





BRIAN FURREY Photography Feature

Brian Furrey is a freak and weirdo who called Chicago home for many years, but now resides in Philly. In addition to playing guitar with me in the Second City's most perverted band, TUMS, he's done time in Z-PAK, spearheaded solo recordings under the moniker MARATHON '77, and is currently on tour with the Rustbelt purveyors of maniacism REAL SHOCKS. On top of all this, he's a lovely person and talented photog with a knack for capturing the moment without disrupting it. Here's but a smattering of his masterful space-time containment.

Ralph Rivera



This page (top to bottom): ALIENATOR, FUGITIVE BUBBLE, REPO BOYS

Following pages (clockwise from top left): BEAT LAMPERS, JANITORS, ABISM, FRANK HURRICANE, EARLY GRAVE, Montana











