

a little love by the Deranged camp who went ahead and issued it as a proper release. That alone tells me these guys are making a name for themselves up in cold, cold Canada. Upon further inspection I found that these guys are fronted by hardcore vet and lightning-rod Chris Colohan. I must admit I was shocked when I found this out, as BURNING LOVE has little in common with (all-time personal faves) the SWARM, LEFT FOR DEAD, RUINATION or CURSED. That seems to be the point though—a new direction and a new challenge. I can respect that, but wonder why everywhere I looked for information on this band (including the labels website) they were billed as Chris Colohan's new project? Hmph. As for the record itself, I was a bit disappointed. Not that I was expecting or hoping for a new LEFT FOR DEAD record, especially with a name like BURNING LOVE, but with the obvious attempt at keeping company like BORN DEAD ICONS, BURNING LEATHER, MOTORHEAD, and POISON IDEA, these songs just don't hold up. They do keep a feverish mid-pace, belt out the tuff-as-nails vocals and have killer punch-in solos to boot. I'm just not feelin' it. Curious to see if these guys can change my mind with future releases, but time will have to tell. (RM)  
(Deranged)

### BUSSCOPS / DEFECT DEFECT – split CD

Oh Brazil, why must you be so far away and create such great music? Am I gonna have to sell some plasma and get my ass over there?! Fucking BUSSCOPS! The vocals kill me! I love that high-pitched yet gritty and throaty style, sorta reminiscent of Martin from CRUDOS. Musically, these songs have some D-beat smatterings with a shit-ton of awesome thrash slashing through Brazilian hardcore and some metal tossed in. I hear some CRO-MAGS, some RATOS DE PORÃO... This is sort of my dream band right now—no shit. The DEFECT DEFECT tracks are that catchy and melodic sound that they are known for. They make for good dancing at a show, but are overshadowed by the BUSSCOPS tracks—yet different enough to keep interest. (MB)  
(Sweet)

### CAPPUTTINI'I LIGNU – LP

Once upon a time this would've been written off as yet another WHITE STRIPES knock-off. You have a guy, a girl, a guitar and a sparse drumset pounding out blues garage. Get it? And hell, I guess that comparison still holds up, though to more attuned ears you'll hear something a little more raw, more akin to '68 COMEBACK, GIBSON BROTHERS or any of Jeffrey Evans's bands...though not nearly as rabid. Moments sound a lot like BRIMSTONE HOWL even. Solid through and through and worth a listen if garage punk/blues is your thing. (IS)  
(Jeetkune)

### COBRA – “Cobra Is Back” CD

Guess by the title these ol' timer street punks and skins are back with a new batch of songs. Never a big fan and this ain't really changing my mind. It's tight, well played, decent production but I find myself predicting every riff and chorus in each song before it's even played. Too generic, by the book and predictable for my well-aged palate. (SD)  
(Joe Pogo)

### COBRA – “Hello! This Is Cobra” CD

Fuck yes! I love this band!! I don't know too much about them as they are from Japan and sort of a mystery here in North America. They've been around

forever it seems—since the early '80s in fact—and in the days before the internet it was like striking gold to actually find anything by these guys, yet they have achieved major label success in Japan. Hell, they've even played at Budokan, which puts them in a class along with the likes of CHEAP TRICK!! COBRA cites their influences as British Oi along the lines of COCKNEY REJECTS, but on this brand new material I am also hearing a sound that reminds me of another one of my all-time favourite bands, the REDUCERS SF!! This shit is so energetic that I just want to jump up and down when I listen to it and it's melodic as hell with massive sing-along choruses (all sung in a mish-mash of Japanese and English!). Fuck bands like the CASUALTIES and all that Warped Tour shit... This is what you should all be listening to!!! (ML)  
(Joe Pogo)

### COMMON ENEMY – “Living the Dream” LP

East Coast party skate thrash. Metallic palm-muted guitars, songs about having fun and skating and getting wastehammered. COMMON ENEMY stays close enough to the formula that it's kinda tough to review, 'cause it sounds like party skate thrash, and I already said that in the first sentence, but this is executed with near flawless precision, and every member of this band can play their asses off. COMMON ENEMY: get amongst this shit. (WN)  
(Overdose on Records)

### THE COMRADES – “Faceless Landscape” CD

This New Jersey band (that apparently started in 1983) plays twelve songs of catchy punk with intelligent lyrics, and comes off like a mix of first-singer-era DROPKICK MURPHYS and PROPAGANDI, without the slickness of either. (JU)  
(Vadamarah)

### CONDOMINIUM – “Gag” EP

“Gag” is a slow yet flailing rock odyssey that made me feel like I was an ADD-'n'-zit-addled teen, because I swiftly lost interest in finding out what was going to happen next. It's a pre-grunge Midwestern dirge that'll either draw you in or make you flip it over to the other side. This made me go and grab all of their previous records and make sure I actually liked this band as much as I thought I did. The first two 7”s are some of my favorite hardcore 45s of recent years, particularly the second one, and I like dirgy, fucked-up hardcore with a heavy Greg Ginn/late-FLAG/FLIPPER feel, especially with disparaging Midwestern vibes. I still think CONDOMINIUM is one of the most compelling hardcore bands, and I am not sure why this record isn't hitting me the right way. I have seriously listened to it over and over and over again trying to figure it out. (LG)  
(Deer Healer)

### THE CREDENTIALS – “Routines” LP

This is one of those bands that really shines in a loud, totally blown-out recording—which is what this LP is. Fast, poppy punk that rips apart all of their First World Problems, such as relationships, crappy jobs and walking around your boring ass-town. It's like reading an issue of *Cometbus* from the '90s while listening to, uh... '90s DIY pop-punk. Nothing new here, but these guys are doing a good job at kicking out the rock. They're probably a great band to see in a basement, so see them when they are on tour this summer. As a sidenote, this record is the most beautiful vinyl I've ever seen in my life. (GH)  
(self-released)

### CRIME – “Extortion” EP

First two tracks on the A-side are CRIME by themselves, which is not that far off from the early releases minus some of that rawness and danger that endeared them to so many. The B has collaboration with traditional Moroccan band GNAWA EXPRESS (is this a wind-up?). Anyways, one track that basically has CRIME rockin' some kraut-rock over some Arabian-Nights-type jam, which might sound like a bag of steamy camel turds but actually works—in fact I'm getting contact high just listen to this. I like getting high. (SD)  
(FYBS)

### CRITICAL CONVICTIONS – “The Crisis of Modernity” EP

Wickedly thrashing hardcore from Ottawa with slathering vocals shrieked out over the speeding mass—not quite as fast and screamier as say, PUNCH, not as old-school hardcore as CAREER SUICIDE, but somewhere in between the two. Simple detonations of straight-for-the-throat hardcore with basic breakdowns and a hammering snare drum assault. A bit more guitar heft and distinction in the cadence of the vocals—they're largely flatlined on the same level of spewing vocalization—would probably solidify this debut, but it's a strong outing with lyrics attacking gentrification, Israeli aggression, modern ennui, contradictions of the hardcore scene and more. Numbered out of 300 copies. (KS)  
(self-released)

### CROW'S FOOT / DESERTER – split EP

There's something about this record that is so refreshing. The music is mostly evocative of '90s acts—ANTISCHISM, SEDITION, and SCATHA on the CROW'S FOOT side and HEROIN, JOHN HENRY WEST, DOWNCAST, some sludge à la GRIEF and some more melodic death/black metal on the DESERTER side. There's a sincerity, passion, and urgency to these songs that reminds me of my initial attraction to the hardcore scene of the early-to-mid-'90s. Not that this style is non-existent, it's just not currently as pervasive within the mainstream of today's underground punk and hardcore scenes. The lyrics are honest, personal, fairly positive and totally political in a very straightforward way. Very little metaphor here. One of the things I like the most is the production—it's not very big, not too compressed, sounds (a)live. Ultimately, what strikes me the most about this record is just the raw transparency of it. With the sound, the lyrics, the aesthetic—what you see is what you get. If these bands had a bigger, shinier production I'd be bummed. It might strip a lot of the '90s crust, emotive hardcore vibe. The lyrics are translated into Spanish and the covers are stitched together. No plastic. Limited to 500. If you're into raw, passionate, melodic, crusty hardcore in a '90s way, this is the jam. This record is really...real. (DB)  
(Never Give Up)

### CRUSADERS OF LOVE – “Never Grow Up” LP

Surprise, surprise: more perfectly executed '79-style power-pop from the Douchemaster label. CRUSADERS OF LOVE hail from Lille, France, but this stuff could have come from Cleveland or Cambridge. Poppy as an opium field, with the cocky swagger of the coolest guy at the party, and a recording that is clean enough, but not too clean: like they've skipped the shower for a day or two and masked the odor with some *Eau de Cologne*. Hey, they are French. If you enjoyed the GENTLEMAN JESSE LP