

Chapter 1 : The 25 Best Punk Albums of the s :: Music :: Lists :: Punk :: Paste

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But as is the case with all genres of music, musicians are still making great punk. It just takes a little digging to find and a little broader perspective of the extents of the genre encompassing elements of screamo, hardcore, dance, and more. Although the cutting satire and political commentary of bands such as The Clash and Dead Kennedys may not be as accessible as it was during their heydays, modern punk makes up for it in sheer passion and emotion, covering topics such as depression and loneliness with minute gut punches and sweeping, epic concept albums. Here are the 25 best punk albums since The band released two more lackluster records before breaking up in only to reunite three years later, and so far none of their follow-ups have matched up to this great primer into the world of post-hardcore. Reinventing Axl Rose remains required listening with its stripped-back production and brevity. Sincerity is in very short supply nowadays, and Against Me! Unfortunately, their newfound attention was squandered by their label, who frontman Conrad Keely has gone on record stating that they mishandled the release of their follow-up, but the band still has one of the best albums to be released in the past decade and a half for at least three different genres. With its perfect combination of punk and narrative nostalgia, the album propelled the band toward opening gigs for Social Distortion and The Boss, himself. Despite clocking in at a mere 20 minutes on the main release, Pg. Thrice, Vheissu Ever since its inception, Thrice had a perfect understanding of where the progressive part of post-hardcore slices, adding sweeping guitar chords to their punk foundations. Frontman Dustin Kensrue and guitarist Teppei Teranishi, provide some of the largest and most triumphant choruses in recent punk history, giving fans top-tier material to fist-pump and sing along to in a live setting. Thrice came out of a three-year hiatus in and released a fine comeback album last year, proving that experimental and progressive punk still has more left in the tank. Instrumentally, the band sounds like an even more extreme version of At the Drive-In with janky guitars and jagged riffs, but Johnny Whitney and Jordan Blilie can sing like an animal being mutilated. However, to the seasoned punk listener used to sorting through walls of seemingly unconnected noise to find the melodies underneath, there is much value to be found in their cacophony. The Blood Brothers released two more solid albums before breaking up in , and leave a scorched trail of punk weirdness behind them. Streetlight Manifesto, Everything Goes Numb Astute readers may notice a distinct lack of ska in this list. Thursday, Full Collapse Despite mainly belonging to the post-hardcore genre, Thursday are considered to be one of the groups responsible for the popularization of the emo genre and its definition in the s. Thursday broke up in following the release of its then-final album, only to reunite last year. And if the dabbling in art rock that marked its last record showed anything, it was that Thursday still has more experiments to conduct. Fucked Up, David Comes to Life Sprawling across 18 tracks and 78 minutes, David Comes to Life is an epic punk rock opera telling the story of a man named David who works in lightbulb factory, falls in love, and bombs the factory. As with most rock operas, the album is bombastic and convoluted, but bright, fast guitars and the clean production support it. Gospel, The Moon is a Dead World Another seemingly unfortunate case of musical one-and-done, Gospel has done very little in the more-than-a-decade since the release of The Moon is a Dead World in However, that is more than enough to cement their legacy in the screamo and post-hardcore genres. The album is one of the most instrumentally dense and progressive in the screamo genre, featuring sudden speed shifts and performances that are amazingly technical without coming off as pretentious. Jeff Rosenstock, We Cool? Former Bomb the Music Industry! La Dispute, Wildlife Punk in the 21st century has shifted away from snarky, ironic distance towards intense emotional distress, perhaps mimicking the moods of the adolescents and somethings that make up its primary listener base. A concept album following a writer attempting to write a book of short stories while dealing with tragedy and depression, the record covers a variety of themes ranging from sexual frustration to gang violence to stories that frontman Jordan Dreyer has heard from various people in his life. While the songwriting is impressive, with several songs including multiple phases that transition smoothly to tell a clear

story, what makes *Wildlife* truly special are the emotional and heart-wrenching lyrics delivered by Dreyer in a yelping, slam poetry-esque delivery that sounds extremely close to breaking down in tears at any moment. Throughout the previous decade, Reatard had established himself as one of the most interesting and off-the-wall personalities in underground rock music, and nowhere is that exemplified more than in his debut *Blood Visions*. With only two songs breaking the three-minute mark, *Blood Visions* relies on instantaneous viscera and emotion, much like the cover of the album itself. His unique vocal style and punchy guitar playing made him an asset to modern punk, and the genre will always be worse off without him. However, the ones that are there definitely make sure that their voices are heard, especially the women of Sleater-Kinney. Though the band had been putting out amazing albums like *Dig Me Out* and *One Beat* before, that year saw the release of their then-final record *The Woods*, their most sprawling and ambitious effort, yet. *The Woods* represents a winding, expansive journey, one that almost feels impossible to top. The band incorporates drone, strings and keyboards for a lengthy double album that mixes and matches genres, refusing to settle on one style of music for the length of a record. The result is something that belongs to no definitive category even 16 years later. Unwound disbanded shortly after *Leaves Turn Inside You*, leaving it as one of the most definitive mic drops in the history of music. For a while, it seemed like *At the Drive-In* had called it quits after releasing one of the greatest post-hardcore albums of all time, but a recent reunion and new single have proved that ATDI has more to share.

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