



## Scanner zine

**RATOS DE PORÃO - Brasil, Anarkophobia, Just Another Crime In Massacreland, Feijoada Acidente? International** {*Roadrunner/ Metal Mind*} Four reissues from the best thing to come outta Brazil since Pele and the Samba. All these reissues are limited to 2,000, digitally remastered and pressed on a gold CD and originate from the band's period on Roadrunner Records. Each album mixes D.R.I. crossover thrash with SICK OF IT ALL HC, FINAL CONFLICT Punk and SLAYER-style thrash Metal. 'Brasil', from 1989, was the band's Roadrunner debut and fourth long player in total. It's a vague concept album, with nearly all the songs focusing on the band's home country of Brazil. It also marks the band's first forays into Metal - too noticeable via the divebomb guitar heroics. It's an intense offering though with slashing, caustic HC thrillers like 'SOS Broken Country', 'Suicidal Heroin' and the ultra Punk sneer of 'Traitor' while 'Military Machine' could be prime-time MINISTRY. Additional to the original track listing, there are three stomach-churningly brutal live tracks from '92 with the sub-one minute blast of 'Poluicao Atomica' being particularly unforgiving. 'Anarkophobia' is the worst of the bunch, seeing the band submerge fully into Thrash Metal. Originally released in 1991, it's all chugging guitars, growled vocals, even more of those god-awful divebomb guitar solos - I guess this is how Exodus or Celtic Frost sound?? Lyrically is still socially and politically aware with 'Universal Church' and 'Death Of The King' being the highlights. There's also a neat RAMONES cover in the shape of 'Commando'. There are three additional live tracks here also; while not as bruising as those on 'Brasil', they do provide a neat HC addition to this predominantly thrash-based album. 1993 dawned with the release of the third album here, 'Just Another Crime In Massacreland'. For me it's the pick of the bunch and the most openly political (which is quite a statement when referring to a band as political as RATOS), from the cover featuring kids preparing Cocaine for sale on the streets of Brazil through to embittered tracks like 'Satanic Bullshit', 'Video Macumba' and 'Quando Ci Vuole!' while the highlight lies in the frantic riffage of 'Bad Trip'. Other topics covered include drugs, twisted cops and racism. You get a couple of covers and, as with those above, three extra tracks in the form of demo versions of some of the songs on the disc. It's also more Punk-based with hints of BATTALION OF SAINTS and slower with fewer guitar solos - although it does still have a Metal feel. Finally, 'Feijoada Acidente? International' is from 1995 and is a covers album.

Originally, there were two versions: an album full of covers of Brazilian bands and this, an international comp. The choice of covers is broad, from the vintage Aussie Punk RADIO BIRDMAN and THE SAINTS (uncannily accurate) through to classic USHC of DEAD KENNEDYS, BLACK FLAG, CIRCLE JERKS, POISON IDEA and MINOR THREAT through to the wild Finnish HC of RATTUS and KAAOS. Filling the disc out is DEAD BOYS, SLF, REZILLOS, GBH and more. It really displays RATOS' love of Punk (which could be mistaken given the Metal influence on the other discs here) and the band's aplomb at playing it. The extra tracks here include three tracks from the Brazilian version of the album. This is virtually perfect for your Summer Punk Rock Party. Each album has its own virtues and merits but, for the curious, abstain from getting 'Anarkophobia' until the other three have been purchased and digested.

**RATOS DE PORÃO - Homem Inimigo Do Homem** {*Alternative Tentacles*} Little shreds with such effective Crossover power as a RATOS disc. This is the Sao Paulo band's first disc in three years and marks its 25th year as a unit. You get 12 punishing, unrelenting tracks that assault the senses from opener 'Pedofilia Santa' and offer no respite until the final 'Lucidez' ends. Disc highlights are 'Testemunhas Do Apocalypse' and 'Expresso Da Escravidão' with its machine gun delivery and lacerating, fluid power. It's great to see the band still singing in its native Brazilian dialect (with translation on the band's website) and that, in its 25th year, still sounding this urgent, this dominant and still so pissed off. Great Winston Smith-esque artwork also. Hey guys - don't leave it for another three years huh?