

# ITALIAN HARDCORE SCUM EXPLOSION!

BY STUART ARSHEOLE



Italy: is there a country more appropriate to produce punk bands than the one shaped like a fucking boot? I think not. Italy, like Holland, had an overtly political hardcore scene from the outset. Nearly all shows took place in squats, and the records were all clearly self-produced, enthralled with the power of DIY. Italy is unlike most other Western European countries due to its political instability, which is bookended by two significant events: when the state committed acts of terrorism against itself to discredit (and justify repression of) wildcat strikers and other radicals on December 12, 1969 and then, on March 16, 1978 when Christian Democrat leader Aldo Moro was assassinated by the Red Brigades after they kidnapped him. Of course, this terrorist act did not facilitate a Leninist revolution as the media claimed was its intent, but it did further destabilize the country, discredit political radicals and produce a period of repression. I'm sure many mainstream Italians think of the Moro assassination the same way our parents think of Kennedy's assassination. In the postwar period, Italy has had something like over forty Cabinet changes, representing more than ten political parties. If we compare the political situation in the US or UK to that of Italy at the end of the '70s, it's clear that the Italian kids were anything but bored teenagers. They were, and they remain, politicized. Even the most average kids in Italy today seem to have some political views and some wariness of capitalism while their American counterparts are stuffing their faces at McDonald's and preparing for their entry into the workforce. It is perhaps a sad statement about punk rock to say that it didn't grip Italy until the political instability relaxed, but we can also note that hardcore punk's DIY nature, its anger and honesty was in direct contrast to the Italian Marxist party-political manipulation, mediation and representation.

Italy did have a minor punk explosion at the end of the '70s, but it didn't produce any name-brand bands as Belgium, Sweden or Holland did. Collectors are all familiar with the infamous Hitler SS/Tampax split 7", which is a classic by any criteria. Some other KBD-type classics were Ice & the Iced (proto-Oil!, awesome rough guitar sound), Rancid X and Kandegina Gang (all 15 year-old girls), and the poseur-punks Mittageisen. The latter were supposedly rich kids who made a punk record (100 copies) to be trendy, but after distributing copies, they became so ashamed, they recalled the copies, thus explaining its ridiculous price these days. Finally, there was SIB, fronted by a British woman, who had a member of Nabat on their "Third World War" 12". Other than these exceptions, Italy did not produce many punk records until the political unrest rested.

The four bands I've concluded I must talk about are: Raw Power, Wretched, Cheetah Chrome Motherfuckers and Negazione. Like Finland, Italy, after the initial explosion, produced a lot of great hardcore bands. Unlike perhaps any other nation, though, after '86 or so, Italy stopped producing good hardcore records. It seems as though all the bands totally forgot about Discharge and Black Flag. There may be an exception here and there, but, to me, Italian hardcore really refers to a discrete time-period of '81 to '85 or so. While punk's history is surely cyclical,

we're still waiting for the cycle to, well, cycle in Italy. I may be ignorant of some crucial shit, but I can't think of a single Italian hardcore band from the '90s that picked up where Wretched left off. Grind crazies Cripple Bastards are worth mentioning, because they definitely know their roots, but they are the exception here. The squat scene in Italy continued after punk evaporated, and reggae, hip-hop and alternative music all tenuously occupy a position once held by punk rock, though these latter-day genres are less overtly political and angry.

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mai è dentro di  
odio odio  
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mai è dentro

While listening to records preparing for this article, I was once again struck by the sheer intensity of Raw Power. They excite in me a feeling similar to the one excited by "Raped Ass"—no small feat. I must say that, in my estimation, Raw Power are probably the foreign hardcore band most important to US hardcore history. They tangibly expressed a more politicized, stripped-down form of hardcore for US audiences at a time when the drunken sex, Neo-Nazi, straight edge, middle-class-suburban-life-sucks, et cetera ad infinitum factions of US hardcore had clearly begun to grow stale. Forgive a certain romanticism here, but indulge me nonetheless: take a band like the Necros. Everyone likes them, and they certainly gave the Midwest scene a boost. They sang some pretty incisive songs about being a bored misfit in the Midwest, and they made it clear that when hardcore lost its appeal to them, they would leave it behind. Now, compare Raw Power, from a tiny town in the North of Italy, which might as well have been Maumee, Ohio. Rather than singing about issues relevant to their social position and geography exclusively, they sang, however simplistically, about more universal issues like the police, work, the state. They attempted (and succeeded) to approach hardcore from a more internationalist standpoint and released records and tapes and toured abroad, while still remaining underground if not DIY. Sorry if I'm dissing the stuff of your wetdreams, but the Necros don't hold a candle to Raw Power. And neither do many other bands. Hell, I'll argue that many people in hardcore bands might never have begun jumping around like madmen were it not for Raw Power touring the US; perhaps they wanted to outdo bands like SSD on their hometurf (everyone knows that punk is all about outdoing the predecessors). It was simple: some straight-looking dudes (basically European tourists) got on stage, belted out music that had more in common with Detroit's legacy than many Michigan bands and, in the process, jumped around like kangaroos. If that wasn't America's hardcore dream, then I beg to ask, what was? As if that weren't enough, they went into a US studio and recorded an album (produced by Paul Mahern, a US scene luminary of sorts), released in '85, that overshadowed any US hardcore albums from '85 by a longshot. If I were a more patriotic type, I might get angry about all this. But instead, I'm just going to drop the needle (again) on a Raw Power track, and pleasantly remind myself that any hardcore kid who fails to look far and wide for music to listen to is a goddamn fucking idiot.

Raw Power, started by two brothers in '81, released many records, and continue to do so, but this article is not concerned with anything after the "Screams From the Gutter" LP from '85. The most important release, from a thrash historian's standpoint, is the 19-song demo tape, known as the "Brown Studio Demo." Recorded in '83, this tape has some of the tightest and rawest bombastic thrash ever produced, certainly ever produced by '83. It was released by California's BCT (sometimes "Borderless Countries Tapes") as their fifth release and sold 1000 copies. Raw Power also appeared on several other BCT tapes with live stuff, including "Last White Xmas" which has just been reissued on CD by Schizophrenic Records. I often argue that a lead vocalist's voice can make or break a hardcore act: Terveet Kadët, GISM, Wretched, Bastard, Anti-Cimex and Raw Power all provide proof that a band cannot enter the exalted realm of "classic" without a positively possessed, intense and angry screamer on the mic. Raw Power had two vocalists, and one of the two is way crazier. He didn't always sing because, after a while, his voice started to hurt too much. But get this: there were two crazy singers: Silvio and, on "Screams," Davide, who just plain imitated Silvio because he had to stay home for the US tour. It is on this demo that Raw Power employed their trademark cowbell fills which the drummer played on an oversized cowbell he made himself. Luckily for us, BCT still produces this tape, as do many tape-only distros, such as Havoc; and for those so inclined, Grand Theft Audio reissued it on CD with some other live insanity and an excellent, informative booklet. This release is essential. If being a record collector means overlooking CD- or tape-only releases, then fuck record collectors.

Raw Power also appeared on three compilations with their early sound. These are: "4 per A/AA per Tutti" (those are circled A's of course), "Raptus" Vol 1 & 2 and "Welcome to 1984." I hopefully don't need to reiterate that "Welcome to 1984," compiled and released by this magazine, is the best and most important hardcore compilation ever. "4 Per A/AA Per Tutti" or "All for Anarchy/Anarchy for All" is a four-band compilation 7" released in 1984 on red vinyl with an oversized, color-screened booklet sleeve. I don't read Italian, but from what I can gather, the record was put out by an Italian anarchist zine/group called Arivista Anarchica which was begun in the wake of the *state oppression* that began in the end of the '60s/early '70s. A band called Rappresaglia appeared on this comp 7" as well. They released one 7" and also appeared on the ultra-rare "Skin E Punk = TNT" comp 7" on Nabat's CAS Records. Rappresaglia were an adept punk band that mixed the '82 UK sound with vague psych-ish elements for a memorable, guitar-driven sound. I encourage you to find their 7". The other two bands are Rivolta Dell Odio and Pedago Party, two bands with a more anarcho-punk sound.

There are two volumes of the "Raptus" compilation, an Italian hardcore punk compilation which, unlike, some parallel compilations from Finland, Sweden or Holland, has not held a significant place in the punk pantheon. The first volume, with a white cover and red vinyl, is notable only for the Raw Power tracks (though the rest of it isn't bad). The second volume, with a black cover and blue vinyl, has a few more thrash acts than the first, and it includes exceptionally raw and scrappy versions of "State Oppression" and "Army." Both are very rare and obscure. The Raw Power tracks on "Raptus 1" are incredible: better versions of songs on the demo, but with the same rawness and urgency. I think that their eponymous tracks, "Raw Power," in the version which appears on this LP, is one of the best tracks they recorded. Perhaps no song (or band) has ever so acutely deserved its name as this one has. The other notable bands on this LP are Uart Punk (a Crass-y version of the Declino sound), Wrong Boys and Wops, though none of these bands even approaches Raw Power's destructive force.



STATE OPPRESSION

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On to the collectors' wetdream: Raw Power's "You Are the Victim" LP released in '84 on Meccano Records. Punk's history is littered with rip-offs and scam-artists, and this aspect of its history, like all others, has crossed international boundaries. Meccano Records, from Torino, is infamous for producing rare records mostly because it ripped off the bands and the records disappeared from view. Their first release was Rough "Torino È La Mia Città" 7", a classic that appears in Poison Idea's "Record Collectors Are Pretentious Assholes" collage. Rough were one of the earliest street-punk bands in Italy (emphasis on "punk"), who existed before the great gulf between punks and skins in bootland developed. As indicated, this 7" is quite rare, and it definitely deserves its reputation, because it's a hammer. Along with six other Italian Oi! rarities, the Rough 7" can be heard on the bootleg CD "Bootprints Across Italy." Anyway, Raw Power's first LP has a variety of reputations. Those who have it and paid a lot for it love it, those who have and didn't either love it or say it's OK and those who don't have it either would kill for a copy or think it sucks. The recording is noticeably flat (it was supposedly produced by a hippy) in comparison to the three-dimensional aural assault Paul Mahern produced on their sophomore album, but it's not that bad either. At this point, the band began to utilize two vocalists in a more noticeable fashion, but the tracks sung by Silvio are the better ones. Supposedly, 1000 copies of this record were pressed, but

it's hard to say how many are actually in circulation. Be warned,

though, the prices it's gone for on eBay in the last couple years are too much, I think (even if they were DM, not dollars). Unfortunately, Raw Power have said that they don't ever want this record re-released, which is a shame. People will always be curious, especially due to its legendary status, and thus, people will pay more and more to get copies. I'm begging Raw Power, please authorize the re-release of this LP as a historical document. No one's going to think less of the band if it gets out there-the band's reputation is already solid enough. I can think of a few labels (ahem) that would jump at the opportunity to do the re-release.

Wrapping up Raw Power: they, of course, toured the US several times in the early to mid-'80s. Their first tour set a benchmark and subsequent ones were surely amazing until the band drifted in the direction that talent and musicianship too often draws great punk bands (metal). Their '85 LP, "Screams From the Gutter," was released on Toxic Shock with a ridiculous dayglo sewer zombie on the cover and it's essential. The opening of it is thunderous enough to make Zeus proud. It has just been reissued on vinyl, with a better cover, by Toronto's Ugly Pop Records. The original ain't that rare, either, so you have no excuse for missing out on this amazing record. Like Bastard and Death Side after them, Raw Power found the perfect mix of metal and hardcore on this record. It's just plain sick! '85 saw the release of two very rare Raw Power split 7" releases: the "Wop Hour" 7", which had several sleeve variations, and the very rare Raw Power split 7" with Germany's Mottek for the '85 tour (I think) which contains three of the four songs from "Wop Hour."

I spent a long time on Raw Power, but they remain important. Almost as important are Wretched, an Italian band with a very different approach, but with a fundamentally similar attitude summed up with their slogan: "Chaos non Musica!" While Raw Power were from the middle of nowhere, Wretched were from the dirty streets of Milano. They were an anarchist band, and made it clear from the beginning what their politics were. Their records all came with extensive inserts full of information, lyrics and pictures. Most importantly, their records were self-released and proud. Wretched thought that hardcore punk was the best medium for expressing their political beliefs, and in expressing those beliefs, they did not allow the medium to compromise the message. They sold their records quite cheaply, even overseas. Like X-Port Records from Norway discussed last month, Wretched included English translations in all export versions of their records. Thus, it is likely that one could own two copies of the same record with the same sleeve, but with different inserts. However, both versions are original and authentic. In Italy, the government taxes each record sold; you can tell by a stamp, or, today, a silver sticker, that appears on the back of most Italian releases. Wretched, in an effort to avoid the high prices and the support of a regime they weren't fond of, never sold their records in non-punk stores. About this, they wrote, in *MRR* #10: "We are an anti-commercial band. We make music not for the money, but to tell, to shout, what we feel about today's world, about the reality of death and oppression by the system against those who are not fooled by the illusions of the politicians. We don't give our records to any record shops that exploit you for the money, not caring about your ideas or what you feel. We don't care if we don't sell a lot of records, and would rather distribute them ourselves, or through friends." That, my friends, is DIY hardcore punk is a nutshell.

Wretched were influenced by Disorder, Discharge and Crass, and they adopted the British leather, bristles, studs and acne look. Milan had a healthy anarchist scene before punk rock, and it still does today, but it also was home to the infamous Virus squat, run by the Anarchist Punk Collective of Milan where bands played and practiced, and where punks lived and organized for political actions. After about a year, Virus was shut down, but the punks organized a replacement at an old squat where they had shows before Virus opened. MDC, Bastards, BGK and Disorder and many Italian bands all played there while on tour.



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Wretched's first record is an infamous hardcore rarity: their split 7" with Indigesti, released in September '82, the year they formed. This record is instantly recognizable because it comes in a dust-jacket stamped with the band names, a date, and a slogan that roughly translates to: "Against the record monopoly—Against all things commercial—Self-produced record!" The record also comes with at least two inserts, but most seem to have three or more, jam-packed with info about the sistema. Each band contributes 6 tracks, including Indigesti's three-second anthem, "Detesta." This record just exudes DIY! Lo-fi production and and chaotic music combine to produce an urgency reminiscent of several Scandinavian outfits I've mentioned in the last few months. Unfortunately, the Indigesti side of this release is not as readily available as the Wretched side, which appears on their great (partial) discography CD, released by Antichrist Dionysus. The Indigesti stuff is raw, nasally hardcore that is far better than their '85 LP. A lot of people love that LP, but it's not straight-forward thrash like these tracks. (Note, there is, however, a CD with Indigesti live and early tracks, including versions of the ones from the split 7", released by Vacation House—it kills!) On this split, the Wretched stuff is destructive chaos from the opening pick-slide to the ending feedback. The drummer puts the D in d-beat and the vocals rival Terveet Kadet in the just-escaped-from-the-loony-bin contest. I think Gianmarco even barks at one point. Rough! Awesome, raging stuff. I'm glad I nearly starved to death the month I bought this 7".

Right. Moving along to the first 7", "In Nome Del Loro Potere Tutto È Stato Fatto . . . Per Distruggere Il Mondo Dove Tu Vivi" which translates to "For their power they made everything . . . to destroy the world where you live." This is my favorite Wretched stuff, and it defines their sound. Perhaps it does not do so as much as "Victims of a Bombraid" defines Sweden's sound, but I think this 7" gets at the essence of the Italian hardcore aesthetic. Here's a list of some signifiers: chaotic, noisy, recorded unevenly, DIY, anarchist, insane, buzzsaw guitars, off-beat screams from the vocalist. Total Discharge and Disorder influence is obvious here. Released in March '83, the 7" has eight songs which sound like they were recorded at different places. The 7" includes an insert which has a political statement and lyrics. The classic line from it is: "We make music to tell around that we are not like the people that follow the rules of this fucking system." Again, everything appears in translated English on export versions. If I had to guess, I'd say there were probably over 1000 of these pressed, but I don't know for sure. At any rate, it's a total classic which appears on the "Furious Years of Italian Hardcore" CD on Antichrist Dionysus (but not on the otherwise complete Wretched discography CD). This is one of those records that's worth any price if you love the genre.

Wretched's third release, "Finira Mai?," reflects an improvement in the band's sound: they became tighter (if such a thing is possible amidst the chaos) and the recording is better and more even from song to song. The record has five songs on it, all raging thrash classics with sweeping guitars. Like most of the records pressed in Italy, the vinyl on this record is not of the highest quality, even for '83, so there tends to be some noise in the background, but I think this contributes to the overall experience of Italian hardcore. Of course, the record was self-produced; it includes two inserts and a sticker. On the translated inserts, one side of one is absent. I think the untranslated essay, in the original Italian version, is about the recent Italian political situation, so the band, perhaps, did not think it was important to translate it for foreign audiences. Wretched's lyrics seem, on the surface, to be somewhat generic anti-state, anti-war, anti-system anarcho-punk lyrics. However, in the context of the recent Italian civil unrest, which had come to an end by the early '80s, the lyrics take on more significant meaning. The anarchist punks were attempting to move into a new era of protest, with a more mature understanding of the way the media and the different political parties manipulate consensus while maintaining the status quo. I'm not going to quote Wretched here, because the translations are a bit rough, but it is quite clear that the punks wished to supersede the antagonisms that had thrown their elder brothers and sisters into the streets fighting an undeclared civil war without threatening the actual sources of oppression (capitalism, family and state). On one of the inserts, Wretched prints the slogan: "Fight to live. Live to fight," and it resonates much more in a country like Italy where the kids were fighting, however idealistically, for a political goal, than in a country like England, where Oi! bands said the same thing, and had in mind the pulp-fiction battles on the terraces and in the pubs.

Finally, before becoming a more metallic outfit and releasing the "La Tua Morte Non Aspetta" 12", the band released their classic "Libero Di Vivere, Libero Di Morire" LP. This LP came out in '84 on either clear or yellow vinyl (perhaps other colors too) with a huge insert. The cover is an all-time punk classic with art by Stiv from the infamous TVOR zine. The priest, cop, soldier and banker with a punk on leash (don't worry: he's breaking it) image is an excellent depiction of Wretched's message. Wretched, of course, never got tighter or had a fuller sound than on the LP, but this one still has a tense, chaotic sound with rampaging drums and frenetic vocals. I'm pretty sure this LP was reissued a few years after the original version, with a glossier cover, but I'm not positive. All versions of it are rare and essential. Note, the CD collection includes Wretched's metal 12" and 7" as well as a ridiculous '82 live set.

I don't have the space to talk about every Italian hardcore classic, but before I mention the final two major bands, I should mention the others on the essential "Furious Years of Italian Hardcore": Declino, Eu's Arse, Peggio Punn and Impact. Of these four, the rough, fuzzed-out Impact, who appear on a split 7" with Eu's Arse (Europe's Ass) are my favorite. Eu's Arse are the most Discharge-y of the four; while Peggio Punn are discordant chaos with ridiculous vocals; Fallout make some awesome, melodic and memorable rough hardcore punk, sung in English; and Declino are much like Negazione, but with a distinct, clean, but raucous guitar sound. Declino's 7", after the Wretched/Indigesti split 7", is probably the rarest Italian hardcore 7", though rumor has it one Italian distro used to include a copy free with every order.

Anyway, Cheetah Chrome Motherfuckers, according to Brian GTA, are Italy's Germs. They were one of the first Italian hardcore bands, though they never really had the Italian hardcore sound that Wretched defined. Members of the band first appeared in Upper Jaw Mask, a very obscure Italian punk outfit that produced some noisy, DIY artpunk on their own Cessphoyna label. It's better than I had expected, though the songs are long and start better than they finish. This band appears on "Cumstains Across My Record Collection." CCM's first 7", "400 Fascists" is a noisy masterpiece released in February '81. In fact, it's so noisy, you might think it's Japanese if you heard it without someone telling you what it was beforehand. Of course, I think it's a great release. On the labels, the band says they recorded it in mono because it's cheaper. Punk! The band also has the slogan "untoward hardcore" in the





# DECLINO



# NEGAZIONE



# NEGAZIONE



sleeve. That's what I call lost-in-the-translation punk. This 7" was recent-

ly bootlegged, but as Italian hardcore records go, it's not that rare or sought-after. Supposedly there was a first press of 1000 and a second of 500. CCM released live tracks on a split tape with I Refuse It, which was later pressed on vinyl. They also appeared on the soon-to-be-reissued-on-CD live tape "Last White Christmas 2." Their second 7", "Furious Party" reflects the general trend in later Italian hardcore toward infusing the chaos with more, um, musical elements. Thus, the 7" is still hardcore, but it has some distinct wankery. Not a bad release to pick up if you see it, but don't pay a lot for it. CCM had strong ties with the US scene through a relationship with BCT, and Chris made sure that lots of people heard them on tapes. CCM's best stuff was released on a split tape with I Refuse It around '83 called "Permanent Scar." It was reissued on vinyl by C.O.R. from England. I Refuse It has some pianos and other various non-traditional instruments, but CCM were a mad blast of thrash fury on this record. Syd's vocals are classic in the pained, intense way. The music is a mix of Germs and early Die Kreuzen while still sounding quite Italian and original. A great record that hints at the intensity of their live shows.

Finally, Negazione reign as one of the best bands out of Europe. Reportedly, they developed out of the under-rated Quinto Braccio. Negazione released several absolutely crucial records and had strong ties with other European scenes, especially Holland's. Negazione's first release was the infamous split tape, "Mucchio Selvaggio" (Wild Bunch), with Declino. This tape was distributed widely, and I know a few folks who still cherish their original copies. Somewhat luckily, the tape was reissued on vinyl by COR from the UK around '85. The split-LP version of "Mucchio Selvaggio" is an absolute classic of Italian hardcore vinyl. It's very rare, but I insist you go out and find it today! It's so fucking good! Total thrash with tempo changes and unmatched intensity.

Compared to what was going on in the US at the time, Negazione were so much more interesting musically while remaining strictly hardcore. Additionally, Negazione generally had better production than any other Italian outfit.

Negazione's first 7", "Tutti Pazzi," is a ripper with the typically nutso, hysterical Italian vocals. The singer really sounds like he meant it. The 7" was supposedly pressed twice, 1000 each. The first press has the pictures reversed, but I've never compared the two, so I'm not sure what that's all about. The 7" has a slightly oversized sleeve and was released later than most Italian classics, in 1985. This is another essential one that needs to be re-released. The original MRR review of it says: "Negazione muster up one of the most ferocious Italian EP's I've heard in a long time. Crisp production adds an edge to frenetic thrash that reminds me of the great Indigesti, but with a more biting vocal attack. One would be well-advised to get this record immediately." And how! Their second 7", "Condannati A Morte Nel Vostro Quietto Vivere," (Condemned to death in your quiet life) was recorded at Emma, the infamous squat in Amsterdam that paralleled Milan's Virus, in April '85. Another self-released 7", this one was dedicated to Emma, Virus and "all the situations around the world where people are really trying to self-manage their/our own life." It's an awesome record which set groundwork—flannels, bandanas and all—for the so-called thrash revival happening today. Finally, Negazione were also responsible for an amazing LP, "Lo Spirito Continua," which is pretty easy to find. It was released in '86 on the Dutch label De Konkurrent, one of the first foreign labels to be distributed by Mordam. There is a relatively recent reissue, called "Wild Bunch," of some early Negazione stuff, but I don't have it. Negazione, like so many other bands of the era, succumbed to the crossover influences eventually, though, in their case, later than their contemporaries. Let's celebrate what the bands did right, and keep a constant vigilance against the creeping metallic influences, remembering that even the best albums, like Negazione's or Raw Power's 2nd teetered on an edge, so that we can be sure today's hardcore bands stay far away from that edge and the paradise lost which is on the other side.

Take a deep breath. This article has been the most difficult one yet. It's unbalanced and sketchy in places; there's just so damn much to talk about with Italian hardcore. There were dozens of bands that released only compilation tracks or demo tapes only. Some of them have been documented on CD reissues. Bands that I love, not to mention nearly the entire Oi! scene, I've had to leave out due to space and energy constraints. Maybe I'll return to Italy in these articles in the future. Anyway, I hope you hear some of these Italian rippers because they are very important contributions to world hardcore history. Don't pay too much, now, ya hear? I want to thank Pier Rave-up, Mr. B, Felix, Brian GTA, Imants, Simon, Stephe, Chris BCT, Nick and Gianfranco Sanguinetti. For more info or if you have corrections, e-mail gameofthearseholes@hotmail.com or write to me c/o MRR. Also, get in touch for my distro of hard-to-find bootlegs and reissues, my zine or to trade/sell/bequeath records.

WE, I YOU... WE DON'T CARE IT'S IMPORTANT TO US, AND IT REMAINS IMPORTANT INDIVIDUAL AWARENESS. SOMETIMES TROUBLE BEFORE THEIR PHYSICAL PRESENCE. SOMETIMES ORCHESTRA TO MAKE THEIR EYES A FALSE MAKING SOMETIMES IT CAN BE MORE OF A COLLECTIVE PRESENCE, IN ANY CASE NEVER STRANGLING THE INDIVIDUAL SOMETIMES FOR US IT CAN BE ENOUGH TO RIP OFF TEARS FROM FALSE SMILES, IT MAY NOT BE EVERYTHING BUT IT'S CERTAINLY SOMETHING, MAY MORE THAN SOMETHING FROM OUR REFUSAL OF A FALSE HAPPINESS TO THE BREATHER LESS SEARCHING FOR THE ROTTENESS WE WANT TO EXPOSE IS PROOF THAT WE GO EXISTING, PERHAPS A CONFIRMATION THAT WE EXIST JUST FOR OURSELVES BUT, AT LEAST WE ARE HERE AND ABOVE ALL WE MOVE FORWARD EVEN IF WE WORK IN DIFFERENT WAYS, WITH DIFFERENT MEANS WE KNOW THAT EVERYTHING WE DO IS FOLDED IN ONE DIRECTION ONLY:

...AGAINST THEM!

STUPID MAN IN THE STREET I WANNA BURN YOUR EYES WITH MY PRESENCE AND I WANNA SET FIRE TO YOUR MIND WITH MY WORDS... I KNOW THAT I CAN DO IT YOU NEED JUST FEW FLOWS TO UPSET YOUR FRAGILE SCHEMES, BUT I WANNA GIVE YOU MORE THAN A FEW, I WANNA WASTE YOUR BRAIN, I WANT YOU TO LOOK AT YOURSELF IN THE MIRROR AND I KNOW YOU WON'T FIND ANYTHING CONCRETE TO HOLD ON TO I WANT EVERYTHING TO FALL ON YOU I WANT YOU TO HOKE ON THE BITTER FILM OF YOUR QUIET LIFE WHICH IS DOUGH DOWN OVER HEAPS OF MISERY, I WANNA SEE YOU DIE DULY BY YOURSELF IN YOUR BRIGHT HOUSE, ON YOUR HONEST DAYS IN YOUR STERILE LIFE, IN YOUR HAPPINESS OF YOUR SMALL STEPS, SUDDEN ACTIONS, STRAIGHTFORWARD ATTITUDES... OR ANSWERS CRUMBLE THAT SECURITY THAT FLOWS THROUGH THE SOUNDLESS HORIZON... BUT WE ARE THE CLOUDS THROUGH FALSE SERENITY OF YOUR SKIES, EVER MOVING CLOUDS IN ON ONE ANOTHER BUT NEVER MEET CLOUDS ALWAYS PUNCH THE MANGER THAT NEVER FALLS DOWN ON THE GROUND: STORM ALWAYS TEARING IN THE CITY... WE'RE FESTEERING LIGHTS IN YOUR ATROPHIC MINDS... WE'RE PESTERING ILLUSIONS... WE'RE INEXHAUSTIBLE EMPTY OF IDEAS AND FULL DEVELOPMENT... WE US DECEASED OBSTACLES IN YOUR ONE-WAY REMAINED IN YOUR QUIET LIFE, CONDEMNED IN YOUR NEGATIVITY PAINED IN YOUR LIVES. A SENTENCE THAT WILL NEVER BE EXECUTED 'CAUSE NO ONE OF US CAN DO IT, FEW OF US CAN DO IT NO ONE KNOWS HOW TO DO IT, FEW OF US CAN BE EXECUTED BY ITSELF PERHAPS NO ONE OF YOU WILL UNDERSTAND ONE OF THESE WORDS, IT'S A BE EXECUTED BY ITSELF, ABOVE ALL IF EXISTS INSIDE US OF REFUSAL AND I MOVING WAY RATHER THAN REMAIN SIMPLE MAY THAT WE'VE DONE IT 'TIL NOW AND THAT IT IS ONE OF MORE COMPLETE SELF-MANAGE. PALES WHERE WE LIVE, TO THE MORE WHERE WE WORK. ANY ILLUSIONS WE GO ON WITH WITH AN COMPROMISES THAT WE OFTEN CAN'T

**LIVES DIRTY THEIR STERILE LIFE!**