



FANZINE

ISSUE 1# - APRIL 2018

ADS! ADS! ADS! ADS!

A new EP starring RadRighteous, with the talents of GU's own Mary Celeste and BRNN...



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FANZINE





welcome

This is the first ever Gorillaz Unofficial Zine!

I am super excited to be introducing this issue. This is a zine created by Gorillaz fans for Gorillaz fans. It's filled with art, editorials, interviews, and much more, all made by users of the GU discord. Our users are very talented and I am super excited to have a zine to showcase their wonderful talents. I am so proud of what we have been able to create, and that is all thanks to the wonderful GU community.

This zine was originally going to be made just to celebrate the Gorillaz Unofficial Discord's one year anniversary, but it has become so much more! We hope to make more issues in the future. For now, please enjoy all this first issue has to offer! •



Nicole (GU ADM)

So, after many challenges, schedule changes and improvisations; I'm proud to say that this fanzine is done (the first issue, at least)! This is my first time doing layout design in this large scale, but, it was a big learning experience, and a great chance to work alongside wonderful people. All my thanks go to everyone who helped this zine exist the way it is now, and, also to you, who is reading this now!

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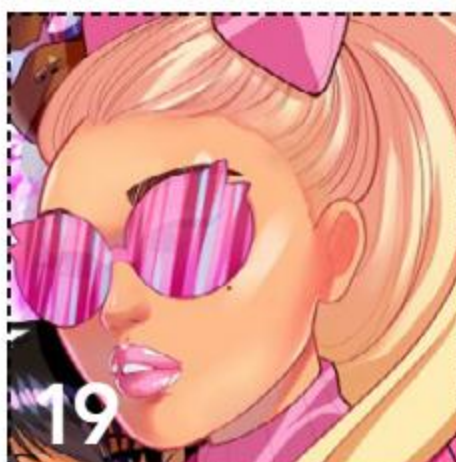
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ART BY KIRVIA

TEXT BY... take a guess.

Hughesta's Top 5 most underrated Gorillaz songs

Howdy. I'm not here right now to tell you what I think are the best Gorillaz songs. I'm here now to tell you what Gorillaz songs you don't like enough. Gorillaz have a lot of songs, and they're pretty much all real good, so here are my picks for the five songs you probably don't like as much as you should.

Faust

Let's talk about Faust. One of the most creeping, melodic, droning Gorillaz songs there is. It focuses its assault on the left channel, much like Starshine from the same sessions. A crushed bass and drum machine form the backbone of the track, while some light synths and keyboards flesh out the sound. This same section loops twice, with some harsher synths whirling the second time through. A quieter synth undercuts the keys during the final loop, and then Miho Hatori comes in with some gorgeous, ethereal vocals, while Damon chimes in with an english translation and brings the song (and the listener) to completion. Some really fun synths at the end of this track, and the unmastered version actually lets you hear them much more clearly.

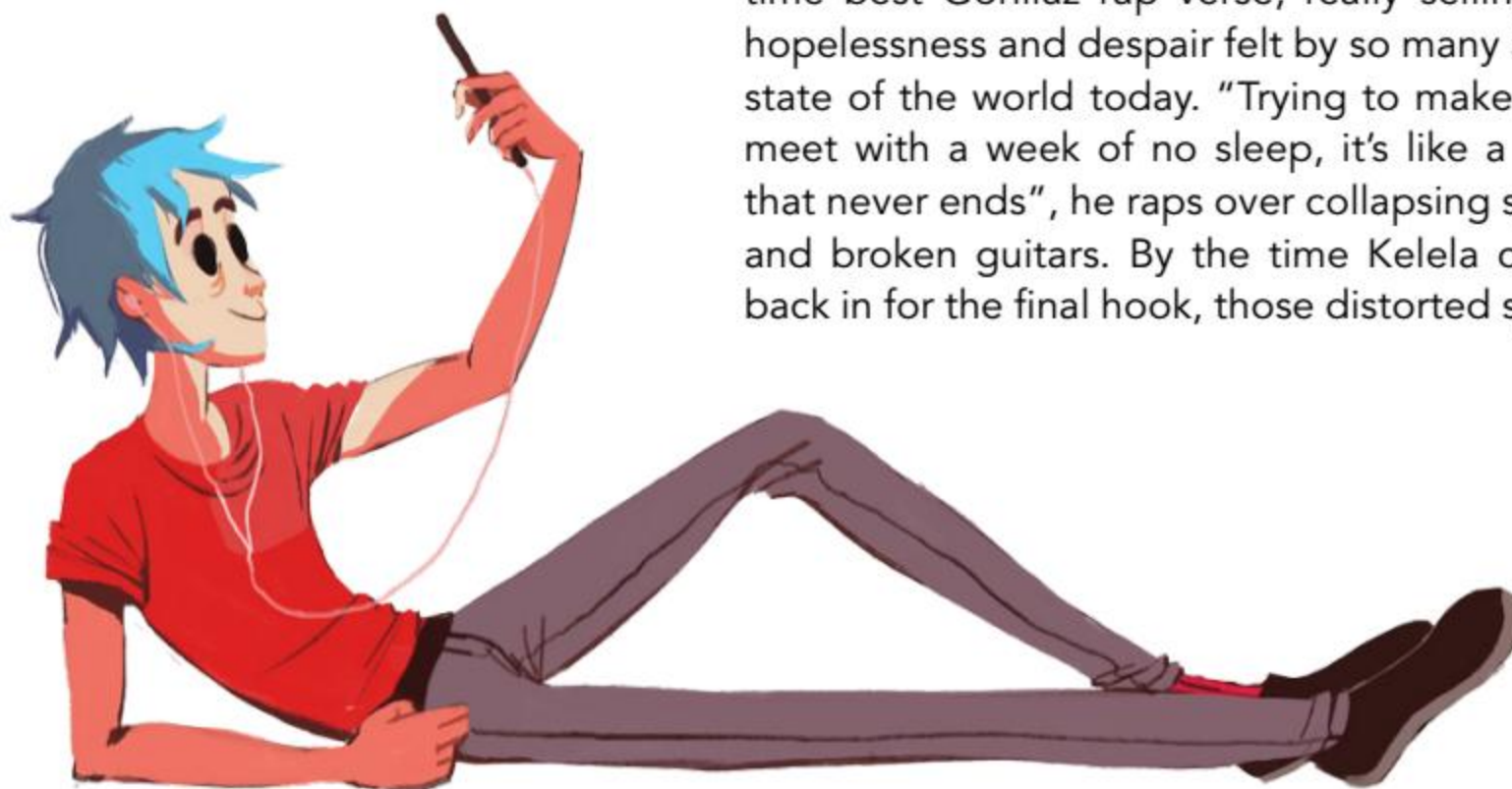
There isn't much to say about this one and I don't know that it's even particularly disliked - making it very different from the rest of the songs I'll be telling you about today - but a lot of people seem to pass it by. I've seen more people talk about Dub Dumb! This gorgeous, ivy-like track is the highlight of G-Sides and shouldn't be overlooked by anybody who is serious about getting into the band's discography.

Submission

(ft. Kelela & Danny Brown)

Don't try to hide away. I know you've been wrong, but I'm keeping calm. If you hate Submission, let me try to fix that. Submission isn't necessarily widely hated so much as it is widely divisive. As one of several tracks on Humanz where Damon is kept restrained and in the background, it's no surprise that a lot of people overlook this track. On first glance it might not sound particularly Gorillaz-y, and you'd be forgiven for mistaking it for some EDM/pop track. But there's a lot going on under the surface of Submission that makes it incredible interesting and exciting.

There are glitches in the synths, there are loops in the vocals, cracks in the facade. Damon's calling out to you from behind waves of Graham Coxon's guitars, but he's out of reach, warped into submission (ayyy) by wonky, vaguely unsettling power of the track. Kelela delivers a great performance on this track, but the song really kicks off once she fades away. Graham comes in harsher than ever, giving us his best and most disgusting guitar solo since Blur's 13, and Danny Brown jumps in with an all-time best Gorillaz rap verse, really selling the hopelessness and despair felt by so many at the state of the world today. "Trying to make ends meet with a week of no sleep, it's like a cycle that never ends", he raps over collapsing synths and broken guitars. By the time Kelela comes back in for the final hook, those distorted synths



completely overtake the track, pummeling you with an awesome wave of sound and energy, all while the choir in the background provides you a heavenly respite from the hellish onslaught of the music. Just a ripper of a track. A+.

Colombians

I don't think Colombians is an outstanding track. Not by a long shot. This Super Deluxe exclusive tune is one of the most abrasive, out-

there, and wild Gorillaz cuts ever released. But while it may not be spectacular, this track is particularly reviled by many fans, to the point of downright absurdity. It definitely deserves a fairer shake, and I suppose this article is the closest I'll get to convincing anybody to give it one. This song is weird.

It sounds like Damon Albarn was carrying a jigsaw puzzle of Aphex Twin stems and then fell down some stairs. It sounds like Damon dropped his iPad while programming a robot bird voice and then just left the chart the way it turned out. But it only sounds like that at first. If you lend the song an ear, you'll find that it's actually very deliberate. It reminds me a lot of Double Bass in a way - a repetitive instrumental based around finding new ways to keep the same few sounds interesting throughout its duration. The higher pitched 'balloon' synths, as they've come to be known, play out some interesting riffs and melodies as the song progressing, and the drum/bass beat the song is comprised around is constantly changing. What you hear at the end of the track is very different from what you hear at the start, but it progresses there very naturally.

There's even a fun little bit towards the end where the drums basically get annoyed at their rhythm and demand to be switched up. It's an interesting track, and while I wouldn't put it on a playlist or anything it's certainly better than some other Gorillaz experiments like Samba at 13.

Halfway To The Halfway House (ft. Peven Everett)

This is one of my all time favorite Gorillaz songs, and perhaps one of the most powerful things Damon has ever recorded. While it's the only song on Humanz' Deluxe Edition that doesn't have Damon on it at all, it makes up for his absence by filling the open spaces jam-packed with the Humanz Choir. Peven delivers one of the best performances of his life, singing about rapturous ecstasy and the fear and beauty of death, while the music creates an incredibly uneasy and uncertain landscape. It's almost what I imagine death would sound like. The song only gets more desperate as it goes along, with the once calm and collected choir screaming and



shrieking about mercy and their 'Cherryade fountain,' which Peven has said is a "sacred place that everybody wants to go."

The song is at once horrific and rapturous, and just listening to it is a very spiritual and powerful experience unlike any other Gorillaz song, perhaps excepting Demon Days.

I can't say enough good things about this track, I really could go on all day. I love Peven screaming behind the choir when they overtake him, I love his lyrics, I love the mixing of the choir, completely surrounding you with their fervor. I love the "Play piano, I'll sing mercy" section. I love the bridge.

I love the desperation the choir has when they sing "I've gotta get out!" I love the homage to Punk during the intro. I love the sound of a button being pressed during the early portions of the song, and the terrifying synth squelch towards the end of the first verse. I love the title's implication that death, while a release from life, is just another form of imprisonment. I love Halfway to the Halfway House, and so should you.

The Speak-It Mountains

The Fall is a misunderstood album. For a lot of people, it's just 'the iPad album,' or the album Damon slapped together to get out of his contract with EMI, and to a certain extent those are both true. It's more than that though, because due to the reclusive nature of its recordings, and the time period and locations of its creation, it's actually one of Damon's most personal albums. It's a memento of a terrible tour, a tour where he fought and split up with the person who had been his best friend for decades, a tour where some poor financial decisions led to the premature conclusion of something Damon had been planning for many years.

The Fall is not a look into America during the Plastic Beach Tour, it is a look into Damon's mind while these events played out. Of all the songs on the record, it's actually the instrumental drone of The Speak-it Mountains that is perhaps the most revealing of Damon's mental state at the time. The Speak-It Mountains was recorded towards the end of the tour, on October 24th in the mountains of Denver. The song seems to

be about High Altitude Sickness, a nasty little effect of traversing those mountains that leads to illness, mental instability, and even death as a result of the thin air. That progression can be heard throughout the song. As more time is spent in the mountains (as told by the upward count in the vocal), the sounds become more shocking and unsettling, and everything starts to fall apart. Once the count reaches 'Seven,' the music abruptly stops and we hear a bloodcurdling scream before Aspen Forest fades in to relax us. I think this song is about Damon, cooped up on a bus traveling through Denver, losing his mind as his relationships crumble and his band goes broke. This was perhaps the low point of the tour for him, and he seems very defeated and lost. The song previous to this on The Fall is Amarillo, which ends with Damon begging for human affection. After that, Damon doesn't speak for a full three songs, only making an appearance to hum sporadically on Aspen Forest.

He was at his wits end. I do think the song has another meaning, however. It may be about the Mount Everest Disaster of 1996, where eight people were caught in a blizzard while climbing Mount Everest and lost their lives due to the combination of High Altitude Sickness and horrific conditions. The scream after the spoken "Seven," more than just representing Damon's unrest at the time, could be the scream of the eighth and final individual to perish in the disaster, as they realize they're the only one left and there is no hope for them. This is a good song. •

Here are some other underrated Gorillaz songs that I didn't write about, but you should give another chance to if you aren't fond of them right now:

- HillBilly Man
- Sex Murder Party
- Hallelujah Money
- The Swagga
- Man Research (Clapper)
- Charger (Pauline Black Alt)

TEXT AND ART BY SEMENDAYZ

The Finesse of The Fall

Now the talking Semen will preach to us

The Fall is the greatest album ever made. Better than Dark Side of the Moon, better than Sergeant Peppers Lonely Hearts Club, and, at risk of alienating those who love me most, better than - yes - Let's All Sing With The Chipmunks. To so much as mention these plebeian creations while discussing The Fall is an offense to its very name.

Putting aside the wacky ol' Semendayz persona, I've always had an odd affinity for The Fall; The final Gorillaz album I decided to devote my attention to, and, for some time, the album many assumed would be the last in Gorillaz' discography. Compared to its fellow albums, Fall immediately stood out as - for lack of better word - distant. Where you may expect another groovy Clint Eastwood, happy-go-lucky DARE, or tense Stylo, Fall instead offers a haunting oddity such as the droning Shytown, or the otherworldly Aspen Forest. It makes almost no attempts whatsoever to adhere to the accessible grounding present through most of Gorillaz' history; standing as an experiment in and of itself.

The Fall's difference stems from its very inspiration - an obsessive attitude toward loneliness and modern-day confusion that has painted most of Albarn's post-2010 works. Fall's notably more personal nature brings us closer to the core musical concept of "Gorillaz" than ever before - allowing us to peer into the unrestrained

creativity of Albarn's mind, hidden by the avatar of 2-D. Through each track, we drown in the buzzing, unconscious mind of a man lost between the many stresses of the world; death, separation, love, and the always impending pressures of eternity. As it searches for peace across the cultural wastelands of America, it blends into an almost Dub-like slog; glancing from city to city, lifestyle to lifestyle, human to human. Detroit shows us the joyous, colorful bliss of positivity - finding a childish levity in what ought to be an intimidating atmosphere. Hillbilly Man dives into the sticky leather seats of a smoky club, drinking the pain away as the music pounds into your skull. Shytown acquiesces to a suppressed anxiety - huddling, terrified, aching for escape. Bobby in Phoenix, conversely, pats us on the back; the world is as wide as it is frightening, but in the end, that anomalous nature is the very beauty of living.

The Fall is, to my eyes, Albarn's most "raw" album - Democrazy's sincerity, with Everyday Robot's emotional build. As we see the world through 2-D's bleached eyes, we reflect it within the mind of an overworked, overdrawn Albarn; bringing us closer to his beloved "Demon Days" than ever before. If Humanz is the beginning of an apocalypse, The Fall is the bleak end; the acceptance of fate, and fear of death. And what better way to represent death itself, than with a toy pickle? •





Art by RadRighteous



Art by Must



“Everyone’s entitled to their opinions, even if they’re incorrect.”

Hello, faithful readers!

Non-canon Noodle here, interviewing the supreme queen leader of **Gorillaz-Unofficial** in the modern era, Nicoru-chan! Anyone running a fan-site dedicated to my band needs to be 100% on the level, or Murdoc will get angry, so I’m here to make sure she’ll be safe from his smelly, dirty wrath.

Noodle: Hello Nicoru! It’s great to finally meet you! I’ve actually been following your blog for some time, at gorillaz-art.tumblr.com! It’s a great way to see the latest pictures of me that I haven’t gotten a pass at yet.

Nicole: Thank you Noodle! It’s great to meet you too! This is my first interview... I’m a little nervous. I’m so glad to hear that!

I actually started gorillaz-art as a personal archive, believe it or not! I had a hard drive full of Gorillaz photos I saved over the years, and wanted to be able to sort them by phases and by which members were in the photos. I thought Tumblr’s tagging system was perfect because I could add multiple tags per photo. It seems almost over night one day I had 100 followers then 1000, and now I have over 30,000! I’m surprised this took off so well, but I pride myself in being an easily accessible site for all official art. Nothing against fan art though! I love it.

So, how do you like living in Japan, and what do you like to do there?

I absolutely love it! I’m currently living in a small town in Osaka. I initially planned on coming here for maybe one or two years, and it’s almost been two and I don’t think I’ll be heading back home (to Canada) any time soon. I absolutely love the people here! I’m working as an assistant language teacher at two elementary schools and one junior high school. It’s such a rewarding job working with the kids!

Did you have trouble keeping up with your blog and adjusting to your new lifestyle when you first moved?

I honestly did (and still do have trouble!). I used to use my blog most when i procrastinated in university but now I have nothing to procrastinate from... so I often neglect my blog.

My goal is to go through all of it and update

to higher res images where I have them.

What inspired you to take the reigns of Gorillaz Unofficial from 2J, and start a Discord server?

I guess I missed the community and noticed no new users could join the board (before it went down... again...) and wanted a place where old and new users could come together and discuss the band. I decided to start a discord server and borrowed the GU name.

So tell me Nicole, what makes this band worth investing in such a large fanbase?

God... I wish I knew. I'm not exactly sure what pulls me or others towards Gorillaz so hard. I've enjoyed many bands at the level I enjoy Gorillaz but never felt so invested in the community.

I guess for me when I was younger it was fun getting into the art side of the fan base. From the art side I felt community and really liked that feeling. I think this band has the advantage of being both an artistic and musical fan base. Some love the music only and don't mess much with the art side, and vice versa. I think that's what makes it so worthwhile.

Have you heard from 2J (the original creator and owner of Gorillaz Unofficial) since you started the discord server?

Actually I have! He used to chat a lot in the server when it was first made. He sadly doesn't come around anymore, but still interacts with me and some other community members on social media.

My favorite Gorillaz song is Stobelite. How does this make you feel?

Everyone's entitled to their opinions, even if they're incorrect.

Outside of Gorillaz, who are your favorite artists doing work today?

Recently I got really into Brockhampton! love those guys. I really like Death Grips and I am super hype for their new album. Always a fan of Kanye and Kendrick.

How do you feel about the way the world is going? Our last album is about the uncertainty and fear in these modern times. Do you feel more optimistic than we do about the trajectory of our planet and its people?

I'm the biggest pessimist around. Super negative, so it's safe to say I'm not more optimistic, but I do have hope; the world will need a huge change and overhaul though.

Do you think that the individual person has a future in today's society? Lately so much of social media has involved tethering yourself to causes, and joining groups and fanpages. It's wonderful to unite for a good cause, but it makes me ask the question: What does it mean to be a single person in the modern world? Do you think there's any value left in individualism?

I think in the modern world it's so easy to feel absolutely isolated. Seeing people on social media seeming to always be out having fun, while you're at home behind a screen. I think it's important to realize that sometimes it's just an act and everyone probably feels isolated as well.

It's hard to come to terms with the fact that sometimes being alone is completely okay! We need alone time to learn about ourselves, but having the constant reminder on social media makes that a tough thing to realize. I think more now than ever individualism is so important because we get so easily lost in it all.

What's your favorite color?

Light pink! But, I often gravitate towards black clothes!

Thank you for answering my questions in this interview! It was a real pleasure catching up with you! I have to go finish work on our upcoming album, which is due in May, but hopefully once it's wrapped up you and I can catch up again, maybe over drinks?

That was great! So glad to have had the opportunity to talk with you! super excited for this album! Totally, let's do drinks soon! •

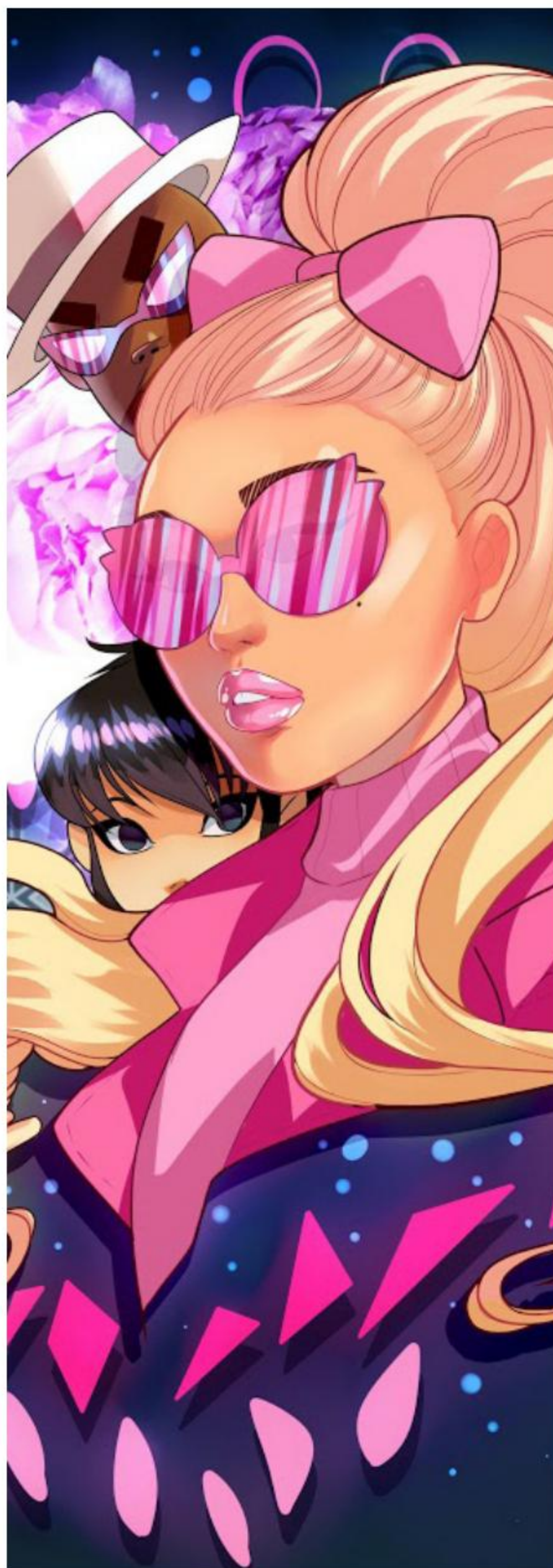
TEXT AND ART BY ROTODISK

Isolation Review

There is really no honest way, or even a perfect word, to describe just how beautiful and enticing Kali Uchis' voice is – she puts her entire heart and soul into everything she does, and *Isolation* definitely shows this. The six years were worth the wait in my opinion, and it also shows even more of how seriously Kali takes her passion and the art she creates. As soon as the album introduces itself with *Body Language*, it was like I was instantly taken to a different, peaceful place – one of pure relaxation, like in a rainforest or on the beach.

Picking a favorite and a least favorite song is, without a doubt, excruciatingly tough. I honestly enjoyed every single song on this album. *Flight 22*, if I had to pick, would be my favorite off *Isolation*. I love the airplane safety introduction, it makes me feel like I am relaxing in a dimly lit plane cabin sipping a martini and enjoying my life. The instrumentals are nice and upbeat, and of course Kali compliments them ever so wonderfully. After the Storm with Tyler the Creator and Bootsy Collins is, of course, another amazing piece on *Isolation* – the trio does a splendid job working together in harmony and I adore the overall chillout feel.

Isolation has this incredible sultry, hypnotic feel to it where some moments are more chill, while others make me want to bop my head ever so happily. From the jazz-like tempos to the soft, mesmerizing vocals that could make an entire field of flowers blossom, *Isolation* is a statement of Kali's hard work, creativity, and originality. •





Art by Robert (Succ)



Art by RadRighteous

ART BY RADRIGHTEOUS
INTRODUCTION BY HUNCE

Happy birthday, Damon Albarn!

The "Damon Appreciation Article"

Talented musician, frontman and expensive bell owner of Gorillaz Damon Albarn has turned 50 last March. The man has put out over 30 albums with the projects he worked on over the years, and has written a couple of musicals and operas in his spare time. There's no other way (I'm so sorry for this joke) to celebrate a musical genius's 50th year on Earth than have fans pick out their favorite songs of his.

Editor's note: This article was inspired by the similar one Q Magazine did in their May 2018 issue. And, let's pretend this zine was released in March...

BLUR, MODERN LIFE IS RUBBISH (1993)

INTERMISSION

chosen by **Hunce**

I really enjoy 'Intermission' for a couple reasons. The fact that this song was sneakily put on in the middle of the album as a hidden track for the song 'Chemical World' off the album Modern Life is Rubbish and its addition to the album was possibly an afterthought.

Intermission is a nice two minute and a half jam that starts out with Damon playing a nice little tune on a piano and then slowly descends into a fast pace chaos once Graham Coxon starts playing the guitar. The song then later speeds up so fast it just goes off rails until it picks itself back up where it once started with Damon on the piano.



GORILLAZ, DEMON DAYS (2005)

EVERY PLANET WE REACH IS DEAD

chosen by **Robert (Succ)**

Demon Days has some of Gorillaz's best work on it, and Every Planet We Reach Is Dead is probably the first Gorillaz song that really got me hooked on this band. The mix of piano, synth, and that sexy, sexy guitar is a recipe for a song that has a unique somber yet sleazy sounding feel, one that is distinct even among the varied work of Gorillaz. Damon's love-lorn lyrics are solid and fit the soundscape that has been created very well. This song paints a vivid picture in my mind, which consists of a late-night seedy bar with few patrons, dimly lit and a place where time seems to be a little slower than the rest of the world. I'm sure this song would be improved with some alcohol as well. Someone take me to that bar.

GORILLAZ, DEMON DAYS (2005)

DEMON DAYS

chosen by **Jordan Powers**

I must say, it is very difficult to pick one particular favorite Damon song, but if I had to choose, then my favorite Damon song out of his entire discography is Demon Days.

While Damon's strongest areas are usually within the context of the music itself, this song contains some of Damon's most profound and thought provoking lyrics. It's as personal as it is a reflection of the world around him, as it covers many of the struggle he's encountered throughout his adult life and many of the demons in life as a whole, which is why it's the perfect closer to sum up a phenomenal, timeless classic

GORILLAZ, HUMANZ (2017)

TICKER TAPE

chosen by **Must**

I would never say Gorillaz's newest album 'Humanz' is exactly my favorite of their albums, it has its problems for sure but then again, most things do and that's a good thing. But one of its biggest highs of all the tracks in my eyes is on the album's deluxe edition, with a little song titled 'Ticker Tape'. A song that brings flavors and trademarks from each phase of the band's life, this slower tune gives us the breather that the album really needs and it's incredibly welcomed.

The song is about a ticker tape parade where nobody comes out, and that makes it tragic in a way, but the beauty of Damon's crooning yet melancholic vocals mixed with Carly's gentle vocals (with backing from Kali) makes it one of the most beautiful on the album but also in the entire discography. It gives us the profound lyrics that Damon is known for, plus some nice live bass from the band's former bassist Junior Dan, it's a very nice mix of the best of each phase's more somber side and that is why it just may be my favorite of Damon's work. (For now that is, keep shittin' them out you beautiful man)

of an album whose message is just as relevant now as it was 13 years ago.

It's a song with an important message of hope and optimism in a world with so much suffering and hardship, which makes it the perfect way to close such a consistently somber and dark album. With the optimism and brightness contrasting the rest of the album, the song is like the 'answer' to the questions being asked in the previous tracks. To this day, it is still one of the most beautifully poignant pieces of music that I've ever heard, and will surely stay that way for a very long time.

BLUR, 13 (1999)

TRIMM TRABB

chosen by **Hughesta**

13 is an incredible significant album in Damon's career. Recorded after a horrid breakup with his girlfriend, and during a time of intense personal conflict between the band members themselves, it's the harshest, meanest, creepiest, and darkest album Damon Albarn had made at this point in his career, and even now it stands head and shoulders over some of the other darker records in Damon's catalogue (The Fall, Everyday Robots) as the most sonically crushing. There are heavier songs musically on 13, and heavier songs lyrically, but no song combines the two as well as late-album cut Trimm Trabb.

The song starts with nothing more than an eerie piano and bass loop and some very ominous vocals. Once the main forward progression of the song kicks in, Damon delivers some of the most emotionally-bereft vocals of his career, as he talks about being a loner in a society that's become more and more focused on flash and panache. The song grows in scale like a tapeworm, delivering more groove and subtle details as it goes further on and on and on and on, droning methodically and uncomfortably until it suddenly explodes in an awesome rebellion of noise and violence.

Damon's lyrics don't change, but his voice is filtered with menace and disgust, and as the ending draws nearer Graham Coxon turns his guitar into a wailing banshee, screaming into an empty void for love and warmth. But it doesn't come, and the song ends the way it began, with eerie pianos, bass, and indiscernible vocals where the only clear meaning is regret.

BLUR, MODERN LIFE IS RUBBISH (1993)

MISS AMERICA

chosen by **Mutant Standard**

Miss America is my favorite Damon song because it conveys this weird sense of melancholy that I find charming and endearing when he does it, and it's from my favorite Blur album.



"And that's why you aren't allowed to play the flute."

BLUR, PARKLIFE (1994)

END OF A CENTURY

chosen by **ana**

It's funny how much you can relate to a song written so long ago, a song about the coming of a new era... The years come and go, people change and grow, but the feelings and emotions continue the same.

I'm a big fan of Damon's lyric writing, of his ability to transform feelings into words, and, I think End of a Century is a great example of both. Together with his delivery (and of course, with the rest of Blur) the song really expresses this strange feeling of loneliness and sadness, in which things that should be important just feel empty of meaning, and that hits close to home. It's a very special song for me.



Jamie Hewllet (artist, music video director, designer and many other things) has also turned 50 recently, on the 3rd of April of this year. He has created Phoo Action, and is the co-creator of Gorillaz and Tank Girl. In his spare time, Jamie has designed limited edition bottles for Absolut Vodka, worked on the opera *Monkey's Journey To The West* with Damon Albarn and designed vibrators (I'm not kidding, look it up!).

MASSIVE ATTACK, HELIGOLAND (2010)

SATURDAY COME SLOW

chosen by **RotoDisk**

I have heard many songs by our great overlord, Damon, that I thoroughly enjoy, but my favorite would have to be Saturday Come Slow from the album *Heligoland*. While this would generally be considered a Massive Attack song, Damon provides some of the most stunning vocals I have ever heard. Combined with Massive Attack's beautiful, moving instrumentals, this track instantly tugged my heart strings and took me to a magical place.

My favorite lyric from this song would have to be, "In the limestone caves..." because I automatically envisioned myself in a limestone cave thanks to Damon and Massive Attack's ambient, breathtaking and mesmerizing duet.

BLUR, THINK TANK (2003)

WE GOT A FILE ON YOU

chosen by **RadRighteous**

So imagine this: you're listening to the already amazing album *Think Tank*, with such bangers and tasty tracks, when, between two tasty tracks, there is this small 45 second song, with a badass build-up, some badass guitars, and lots of yelling, which by association, is badass. It almost feels like a theme song for a stylized action cartoon in the early 2000's. I love it and I love you reader, but not enough to keep writing. Sorry.

GORILLAZ, D-SIDES (2007)

ROCKIT

chosen by **Semendayz**

My favorite Albarn song - as well as Gorillaz song, for that matter - is *Rockit*. Rarely do you see a song so willingly experimental, that it actively devalues itself. Meaningless lyrics, droning music, hardly any soul whatsoever; a perfect mirror image of the pop music it intends to parody. ...Wait, I just remembered *Doncamatic* exists. *That counts, right?! •*

TEXT BY HUNCE
ART BY ROTODISK

LONG TITLE (that needed the use of a new font) BY ROBERT (SUCC)

Top 6 Gorillaz remixes

Because 5 is Arbitrarily Too Little and 7 is Arbitrarily **Too Much**

Over the course of 18 years more than 90 Gorillaz remixes were made (not counting the ones from Spackemoneyz). As a fan of most of these, I thought it would be nice to make a list ranking my personal top 6 Gorillaz remixes. I am not including any from the Gorillaz Sound System or the Spackemoneyz album Laika Come Home on the list, because Gorillaz were heavily involved with the making of said remixes and I am not including any that were made by fans or were unauthorized by the label.

DARE (Chab Remix)

You would think a remix of 'DARE' with the word "Chab" tagged on it would sound like obnoxious shit, but that's where you're wrong. The dirty synth and the sped up percussion alone makes the Chab Remix really a really good boppin' tune alone. Rosie Wilson and Shaun Ryder's vocals go along well with the song while the main synth line pops in as a little treat.

19-2000 (Soulchild Remix)

The '19-2000 (Soulchild Remix)' is probably one of the most successful Gorillaz remixes. Instead of making the song a completely different animal (which most remixes do) it adds a layer of polish. The additional piano and synths on the track is a great addition along with the percussion. Even though I slightly like the original version of '19-2000' slightly more, I have to admit that the Soulchild remix is much more exciting in a way.

Dirty Harry (Chopper Remix)

This remix almost breaks the rules of the list since it was done by two thirds of The

Spackemoneyz. I am including the Chopper Remix of 'Dirty Harry' anyways, just because Gorillaz were not as involved with the making of this one as much as with the songs on Laika Come Home.

The Chopper remix for me marks a rare occasion when it comes to Gorillaz remixes... It's actually a rare occasion for remixes in general; where the remix is better than the actual song. Unlike the original version of 'Dirty Harry', the kids aren't the main focus of the song; Instead it's Bootie Brown's verse that takes center stage. The funky beat that comes with a cowbell on the side accompanies Bootie's verse better than the original version of the song which was loud; "too much" for the lack of a better phrase in my opinion. What also makes this track great is the funky bass and guitar which gives it a groovy vibe that makes the song much more enjoyable.

Empire Ants (Miami Horror Remix)

Did you know Plastic Beach had 40 remixes? I'm gonna be honest, there were probably better remixes that I could've picked from Plastic Beach but, after listening to all of them, they kind of all



slowly blended together with a few standing out for either being horrifically bad (which we will get to on some later date) or really good but not good enough for a top 6 list. Anyways, let's talk about the remix.

I believe the Miami Horror remix of 'Empire Ants' suits the "sit back, relax and, watch plastic swirl around the ocean as the sun sets while brooding about how fucked the planet is" vibe that Plastic Beach got going. The remix uses Yukimi Nagano's verse effectively with the bright poppy synths going on in the background. The track uses other elements of the song sprinkled along the song. For example, the guitar and high pitched synth from the original version appears in breath segments of the song. The song slows down in the middle with Damon's verse and quickly kicks back in with Yukimi's verse on repeat.

As someone who wasn't too excited to dig in through the Plastic Beach remixes, 'Empire Ants (Miami Horror Remix)' (along with a few other gems I found) made me not regret doing that for this list.

El Manana (Metronomy Remix)

In the Gorillaz fandom you would only find people that love or hate the Metronomy remix of 'El Manana'. The loud and chaotic synth is very off putting to some people which is understandable. The reason why I enjoy the Metronomy remix is because of the controlled mayhem it brings to the

song. What makes this remix enjoyable for me is the last half where the synths slowly build up and get louder as it just deafens your ear in a good way. For some weird reason I can see the Metronomy remix working well with the music video for 'El Manana'; I believe that because everytime I hear the synths escalate I can imagine the windmill getting shot up and being taken down.

DARE (DFA Remix)

It was done by James Murphy of LCD Soundsystem so therefore it's good. Anyways that's the list I hope you enjoyed it... But no really the DFA remix of 'DARE' is really good. Some dislike it for it's 12 minute track duration which is understandable.

The track kicks off with an organ synth that stays throughout the duration of it in a continuous stream as it slowly grows more chaotic. Damon's backing vocals being moved to the front gives the remix a somewhat more raw energy to the song along with the synths to the track. The percussion being accompanied with the cowbell was added to the track making it more boppable (boppable? Is that the right word for this? Fuck, it's good enough). The main organ synth gets more chaotic towards the end of the track and once it ascends to its climax, a burst of energy is released. It's good to know that James Murphy worked with Gorillaz more directly six years on 'DoYaThing' along with Andre 3000. •



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Art by Kirvia



Art by Robert (Succ)

ART BY ROBERT (SUCC) AND AZOO
TEXT BY HUGHESTA (WITH COMMENTARY BY AZOO)

Humanz is not that bad

And Hugh can and will prove it.



Shhh, shh shh shh... I know what you're thinking. "He's at it again, in article form!" You're rolling your eyes, you're turning the page, you're calling your congressman. Relax. Take your coat off. Stay a while. Thaaaaaat's it, nice and easy now. Daddy's here. Would you like a drink? White Russian, perhaps? Coming right up, my friend... Because that's what you are, a friend. We're all friends here... and Humanz is a better friend than you. Let me tell you why.

Azoo says...

**Lucifer, probably.*

HUMANZ WILL ALWAYS BE THERE FOR YOU

Now that's the nature of any record, isn't it? It'll always be there for you, seducing hapless listeners into just one more go-around. One more fuck and it could own you, that's the thought. But, have you always been there for it? If your first listen to Humanz wasn't largely positive, or if you didn't like Hallelujah Money when it first released, or if you're just a cold cynical bastard without love in your heart, perhaps you haven't gone back to it very often.

Perhaps you've grown biased towards certain parts of the whole, or even the whole of the album itself. Perhaps you were upset that '2D' wasn't crooning in your ear for the majority, so you put Busted & Blue and Andromeda into a little box and put the rest out with the dirty linens. That's okay, no one's judging... but it's not very friendly to act like that, now is it? Look over yonder, what do you see? The sun is rising, and Humanz is shining brightly, begging you for another chance. No matter what mood you're in, the album will have something for you.

Feeling lonely? Throw on Busted and Blue or Submission. Are you amped up on amphetamines and questionable energy? Throw on Momentz or Submission. Do you just want to groove? Throw on Sex Murder Party or Submission. Trying to go absolutely wild? Give Submission a spin! Humanz has been given some flak for retaining a similar soundfont throughout, consisting almost entirely of electronics, but really it's quite varied. While almost every sound is synthetic in origin, they add onto the different tracks in very different ways, and lend almost every song a very different feel. Humanz will always be there no matter what you're feeling, and it'll lend you a helping hand. I can't say that you have treated it with as much decency and warmth.

HUMANZ IS A GOOD TIME

Let's face it, old chap. You're a bit of a downer. Always ranting and raving about your lady problems with tears in your eyes and a drink in your hand. We get it mate, you aren't happy with the way things are. But you forget, this is a party and you're really killing the vibe. Check out that Humanz guy over there, in his amazing technicolor t-shirt. He's having a great time, the personified life of this party!

Sure, the nukes may be dropping outside, and he won't let us forget that, but he's not letting that stand in the way of our good time! Hey, what is he... I don't believe it! Even while providing so much energy and good-time-goof-gas to this gathering, he's still making time to check in with everybody individually and make sure they're feeling okay! This man isn't just a good time, he's a goddamned saint! Oh shit, he's coming this way. Be nice to him, will ya? He only wants to make you feel better...

HUMANZ HAS A BIG DICK

Just look at the size of it!

Azoo says...

** And when I want a drink, I go to the fridge.*

HUMANZ ISN'T SELFISH

What do you mean, you're not gonna share your juice box? I want a juice box! You've got three juice boxes, asshole! You're not even thirsty! I'm gonna go hang out with Humanz instead, he always shares his toys! When I want funk he gives me Strobelite, when I want rock he gives me Charger, when I want disco he gives me Andromeda. He's always got something for me!

Sure, maybe all the rooms in his house look the same, but they all feel different. I don't know if he's got something going on with his air conditioning or what, but even if he's got the exact same furniture in all of his rooms, they're laid out differently and the air is scented uniquely and there's a different person relaxing on the couch... Your house might have more rooms, but they're all dirty, and shitty, and bad... And they smell. And you won't give me juice.

HUMANZ' FRIENDS ARE BETTER THAN YOURS

Oh, have I come at a bad time? You've got some friends over? Let's see.... Mike, Sherry, Cain, Yukiko, I see Arthur got lost on his way here again... that's it? Pretty routine display of bores you've got lined up. I hope you don't mind that I invited Humanz to this.... thing.

Yes, he's bringing friends! His friends are hot shit! Why would you plan a get together without Kali Uchis looking fine, why would you throw a party without Grace Jones busting out her famous Whirly-Dirly? Pusha T is bringing cookies! Your friends are pretty cool when they're on their game, sure, but they aren't always on their game. Humanz' friends are always on their game. Carly Simon! She's gonna put on a cowboy hat and sing Mockingbird! Mike's just gonna get mad and start throwing shit. Humanz wins.

Azoo says...

I was at this party, and Murdoc tried to give me a big wet one behind the bushes in front of the Spirit House. How did the Spirit House fit into another building? Why, through the Gorillaz App of course! With this app, you can explore all the crevices of the Spirit House and meet 2D, Noodle, Russell Hobbs (he sold me a can opener), and that one ugly fuck. What are you looking at?



PHEW. Finished your drink? Good, get out of my house. I'm sick of talking at you. Don't know why I bothered being polite to you in the first place. I don't want you on my side! I'm happy enough by own damn self! I'm not lonely! Look, I've got this cupboard filled with various dolls and records. They understand me! I'm sorry, Velma, I won't raise my voice again.... You. Go away. I've got a hot date with this Laura Palmer funko pop... •



Art by Semendayz



Art by RadRighteous

Contacts

Chances are that, if you aren't in the GU Discord server, you won't recognize the names of this zine's staff. That's why we have prepared this page with their contacts: In the case that you want to shoot a message to someone, or has some critiques or comentary to make about their work here.

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Art by Robert (Succ)