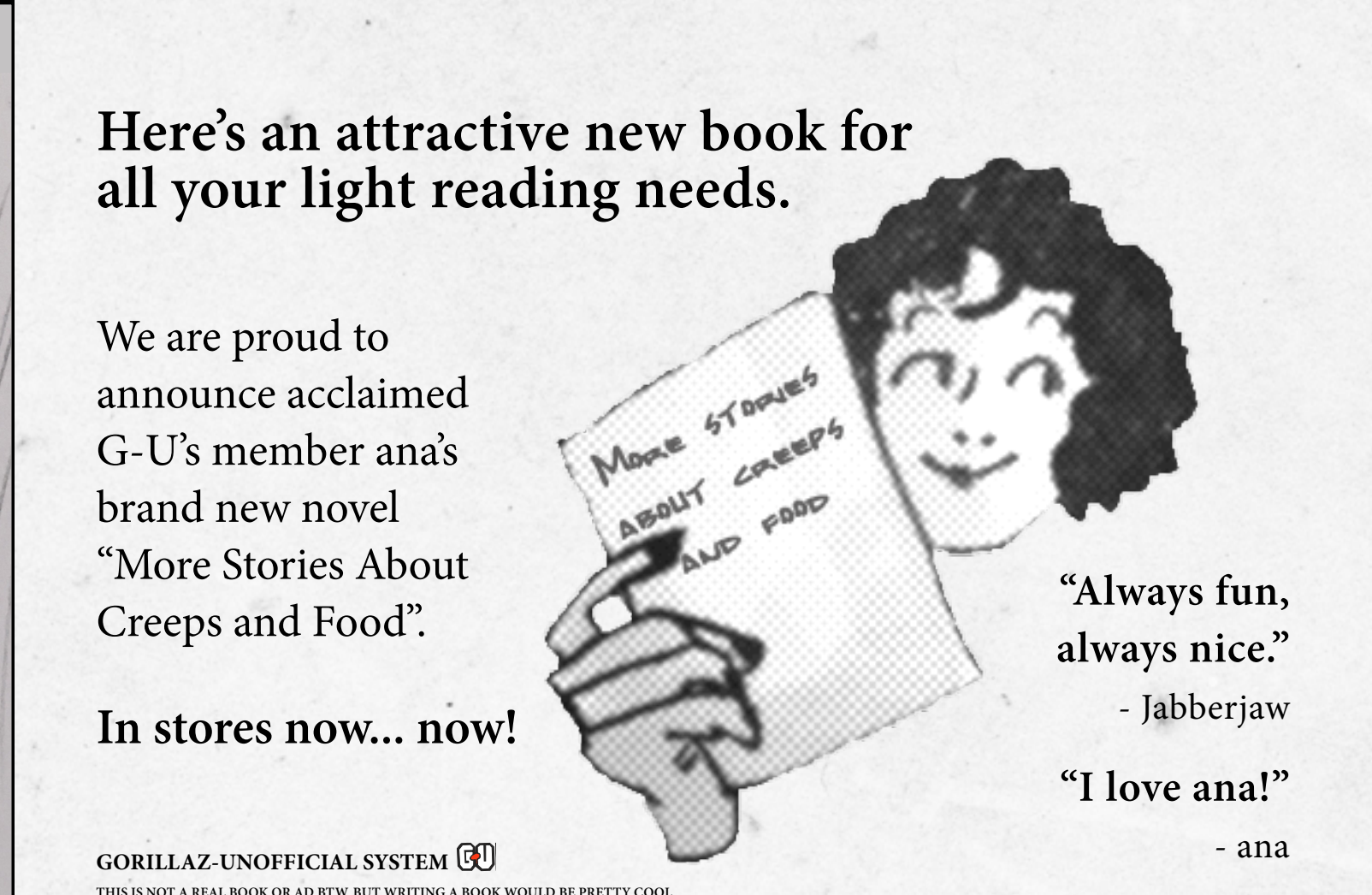
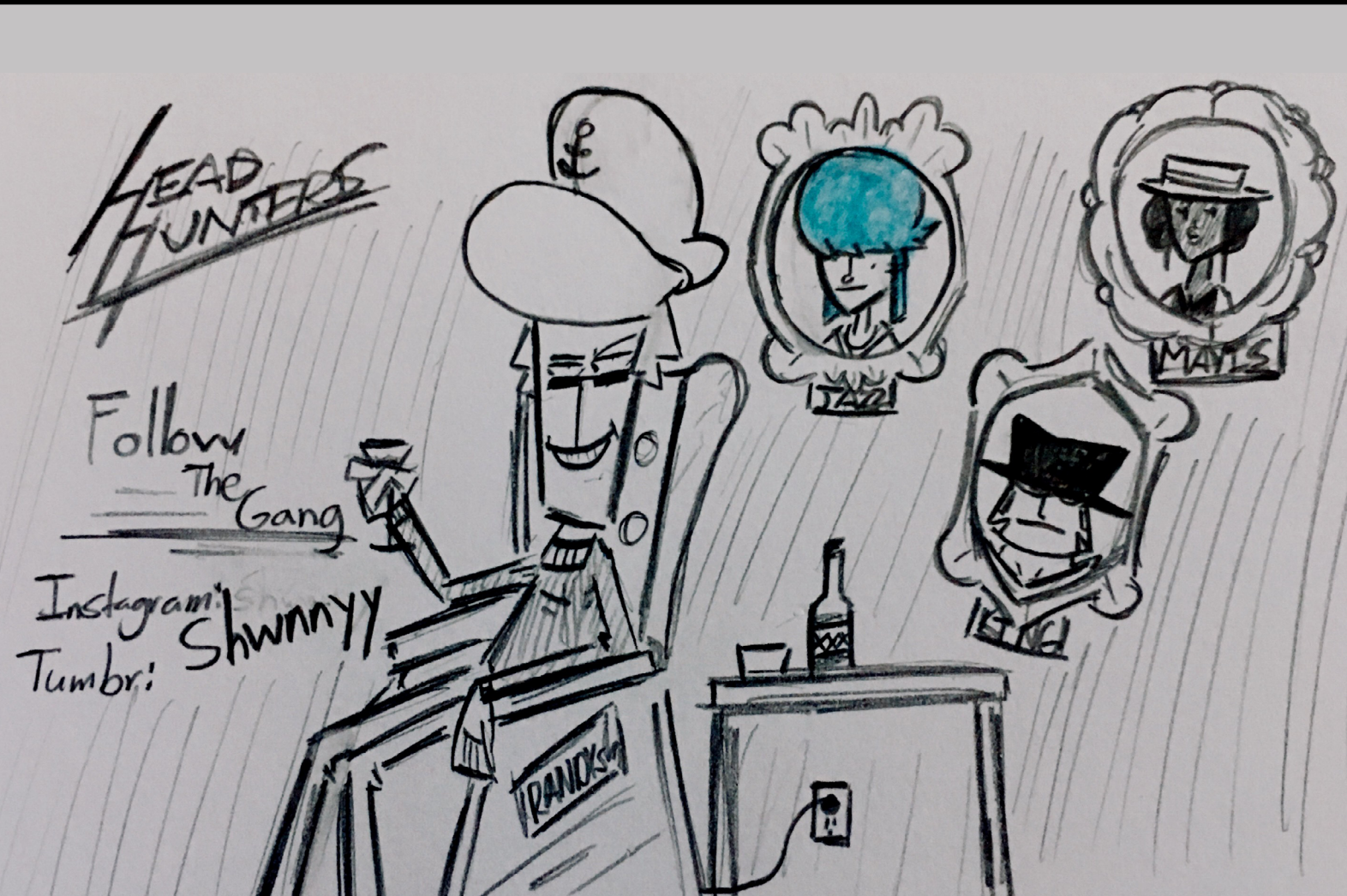


THIS IS THE FIRST HALF OF A TWO PARTS ZINE! ISSUE #2-B OUT NEXT JANUARY!

ISSUE #2A - DECEMBER 2018



welcome

I'm so excited about the completion of the first half of the second edition of the GU Zine! It's so wonderful seeing such a variety of users come together and share their artistic and writing abilities to create one cohesive Gorillaz zine. Seeing everyone come together to create this zine has been wonderful opportunity. I'm so proud of the community for their continual efforts. It's my personal favourite side project of G-U for this reason. It truly feels like the entire community working towards one goal. I really hope the efforts of the G-U community can be appreciated by you as you read through this edition.

Nicole (G-U ADM)

Hi! After months in waiting, the first part of the G-U fanzine #2 is here. Making the general design and the design for the pages of this issue was a big challenge, even bigger than creating everything from scratch for the fanzine. One of the reasons for that was fear: A fear of not being able to make stuff that looked good as the past issue... As I said before, that was my first "venture" into creating an entire making layout from scratch, so it was a big staple in my work as a designer.

Well, if you compare this second zine to first one, you can see that some quirks were dropped, others changed into something else. In the end, I can say that I like this final result. Sometimes being creative is hard, so you end up having to work even harder to see results (don't forget to take breaks tho, overworking yourself is bad for your health).

I would like to thank everyone that worked with us to make this project come true: The writers, the artists, the G-U staff, the community in general... This fanzine is dedicated for all of you and I hope you enjoy it! Well, if you don't enjoy it, please tell us why, feedback is always important! In a side note, I would also like to thank all the magazines (and their designers, of course) I have been reading and studying their looks. Some of them are: Galileu, Showbizz, MTV Brasil, Blurb fanzine...

See you next january!

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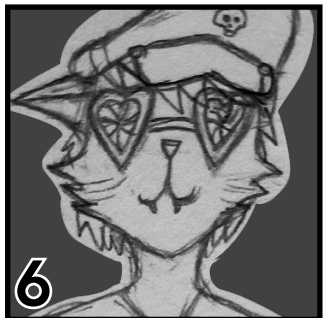
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Best Alternatives and Demos of Gorillaz!

In their discography full of all kinds of sounds, Gorillaz have plenty of songs that exist in more than one form! These are not simply remixes made by other artists: They are early or alternative song variations that were not included in a studio album, in favor of the versions fans are most familiar with. Sometimes, these tracks can sound better than the official version of such tracks! My name is Floob, and I will be discussing and reviewing some of my favorite Gorillaz demos and alternative tracks.

Rock The House (feat. Phi Life Cypher)

"Rock the House" from Gorillaz self-titled debut album is a favorite of mine. The sampling is catchy, and the lyrics from Del are smooth and memorable. Like many tracks from Phase 1, this track also has an alternative version featuring Phi Life Cypher. Some fans criticize PLC for their arguably cheesy rap lyrics, but I often find them very entertaining. This version of "Rock The House" was recorded at The Scala in London. Besides the change of rappers, this version also adds some excellent turntable scratching, and Damon Albarn humming a the riff along with the recorder part. With its more energetic performance, I think this version could have worked very well on Gorillaz as a studio recorded track, though the album version is still a classic.

Latin Simone (Vivir Mata Version)

Many fans of this chilling track may have heard that the Spanish version sung by Ibrahim Ferrer on Gorillaz, and the English version sung by 2-D/Damon Albarn on G Sides; two sides of a dark conversation about depression and suicide. What many fans might not know however, is that there is a version of this tune combining the two well known versions! Not as a fan edit, but as part of the soundtrack to the film Vivir Mata, released in 2002. This version alternates back and forth between 2-D's and Ibrahim Ferrer's parts perfectly, making the track feel more comprehensive and complete than its two separate counterparts. It's a shame this version was not included on any official Gorillaz albums, but the two separate versions still work well on their own.

Don't Get Lost In Heaven (Original Demo Version)

The penultimate track to Demon Days sounds just like its names suggest, with the angelic vocals of the London Gospel Choir and our boy 2-D. Meanwhile, on D-Sides, the demo version of "Don't Get Lost In Heaven" is vastly different in tone. It is a far more goofy track, with an amazing bouncy swing and banjo. The final version of this tune feels as if you are standing at the pearly white gates listening to the advice of the souls around you, but the demo feels like advice from your groovy drunk grandfather who had a near death experience. I also adore the subtle heavenly sounds that chime in towards the end of the track, sort of reminiscent of the "White Light" bridge. The final version of the track works very well on Demon Days, especially to precede the title track. However, as a stand alone track I find myself jamming more to the demo version.

Bill Murray (Demo)

"Bill Murray" of D-Sides is a very memorable Gorillaz B-Side, with its bizarre catchy beat and contagious vocals. In Bananaz, a 2008 documentary about Gorillaz, there is footage of Damon Albarn and The Bees performing an earlier version of this track. The footage is from the Demon Days recording sessions, which took place in 2004. This version is notable for having quite a lot more sound and melody variety, such as an acoustic guitar, more keyboard sounds, a bit of ambient synth, more use of the horns, and Damon making lots of weird noises. It feels like a jolly jam session with all kinds of sounds, offering more than the catchy yet much simpler final version of the tune. The cherry on top of this piece is the ending, when The Bees join in with Damon on the last few lines of the lyrics, in a fun-filled, unified, and satisfying ending. I wish the final version contained more of the elements, though I do love it regardless.

Broken (Alternate Version) / Broken (feat. Hypnotic Brass Ensemble)

Plastic Beach's "Broken" is a simple track with a sad romantic theme. There are quite a few versions of the song out there, such as the demo version broadcasted on BBC radio, an alternative version broadcasted on NPR, the live version from the Plastic Beach tour, and the elusive Hypnotic Brass Ensemble version. The album version of the track uses some carousel-like sounds and electronic drum beats with 2-D's vocals, and stops suddenly at the end. The "Alternate Version" does not differ too much from the final version of the track, but has much more dominant vocoding on the song's chorus, giving that section of the track a more bold and eerie vibe.

Another version of this track features the Hypnotic Brass Ensemble playing a solo after the album version of the track, instead of a sudden ending. In live recordings of this version, the Ensemble even dances around with their horns. A snippet of the studio version of "Broken" featuring the brass solo can be heard in the documentary "The Making of Plastic Beach", although there is talking covering part of it. The brass solo brings more of a melancholy groove, the album version of the track sounds less complete after hearing this ending. Although "Broken" is a decent track, it could have benefitted from both the stronger vocoding of the Alternate version and the Hypnotic Brass Ensemble solo.

All of these tracks can be listened to in the Oddz and Endz collection, put together by GU user Must. The compilation also includes text documents for each phase, detailing the source of each audio file, which is also where I got my song origin info from. The compilation can be downloaded [here](#).



Glitter Freeze (Alternate Version)

"Glitter Freeze" of Plastic Beach is a simple, primarily electronic track with a few lines of lyrics spoken by the late Mark E. Smith. In 2010, a guest DJ broadcast on XFM played an alternative version of this track, featuring a longer, more otherworldly intro. It also has vocals from 2-D/Damon, and more great lines from Mark E. Smith not included in the album version. The extra lines of dialogue, and more diverse sound make the track feel less like a quick rave, and more like a ship trapped in a violent icy storm. Some may not prefer this version due to its harsh sound in comparison to the album cut, but I think it suits the song well, making it feel far more complete and in place with the themes of Plastic Beach.

Carnival (2-D Special)

The track "Carnival" on Humanz is a short and sweet one, featuring a trippy mix of sounds that give the listener a feeling of spinning on a crazy amusement park ride. The track doesn't feature any 2-D/Damon sadly, but Anthony Hamilton gives an excellent performance. Although this track transitions very well into the next Humanz track "Let Me Out", "Carnival" on its own may feel incomplete. The "Super Deluxe" vinyl box set of Humanz includes the "2-D Special" version of this track.

The first half of the track is nearly identical to the album cut, with the exception of a short intro replacing the "Interlude: Talk Radio" transition. Instead of ending suddenly, the song changes to a very different mix of intense electronic sounds accompanied by haunting 2-D vocals. If the rest of this song was a spinning carnival ride, this verse feels as if the ride has become the setting of intense paranormal activity, while chanting and moaning spirits join the ride. The song closes off with an outro similar to the first half of the song, but with more intense strings and pauses, making it very difficult to not sway and dance to the heavy final beats. Although the album edit works well on Humanz, I recommend the 2-D Special for the most complete "Carnival" experience!

While these songs aren't necessarily better than their main version, I think they are still excellent tracks that are also well worth a listen!

- The Sounder
- Hong Kong (Warchild Version)
- Rockit (Early Mix)
- Feel Good Inc. (Noodle's Demo)
- Aluminium (Stop The Dams Demo)
- People (DARE Alt.)
- Broken (Demo)
- Underwater (Tree of Beauty Alt.)
- Pirate's Progress
(Full version of Orchestral Intro)
- Electric Shock
- Stylo (Demo)
- Duetz (feat. Lully)
- Charger (Alt. version ft. Pauline Black)
- Andromeda (D.R.A.M. Special)
- Busted and Blue (Faia Younan Special)
- She's My Collar (Kali Uchis Spanish Special)
- And many live performances from the Humanz tour, such as Stylo with Peven Everett and Every Planet We Reach Is Dead with an alternate ending!

That concludes my review of some excellent Gorillaz sounds that didn't make the cut.

Happy listening! •



Art by Dekyun

TEXT BY HUGH
CONCEPT ASSISTANCE BY AZOO
ART BY NOODLESDOODLESBOODLES (NDB)
ADDITIONAL VECTOR WORK (BG AND PAPERS) BY VECTORPOCKET AND FREEPIK

“No static at all.”



Pirate radio or a pirate radio station is a radio station that broadcasts without a valid license. In some cases radio stations are considered legal where the signal is transmitted, but illegal where the signals are received— especially when the signals cross a national boundary.*

Over a year before Plastic Beach was released, Damon Albarn took over BBC Radio and premiered some demos he was working on for the upcoming Gorillaz album, which didn't have a name yet. Three songs were played - Electric Shock, Broken, and Stylo. Two of these songs would later appear on Plastic Beach, while parts of Electric Shock were slapped onto Rhinestone Eyes and the rest locked in the vault to rest. Once the album was complete, Murdoc himself made several broadcasts to dole out information on the band, tease new songs, and play some wonderful music he had been enjoying lately.

These 'Pirate Radio' broadcasts would continue throughout PB's release cycle, and even after The Fall came out we got one final broadcast. Aside from the outstanding Converse collaboration in 2012, that broadcast was the end of Gorillaz for a very long time. When they returned with Humanz, people were very surprised by the bold new direction - gone were the tranquil sunny shores of Plastic Beach, gone were the sounds of piano melodies and seagull cries. They were replaced by dirty bathrooms and dark corridors, a dilapidated home filled with

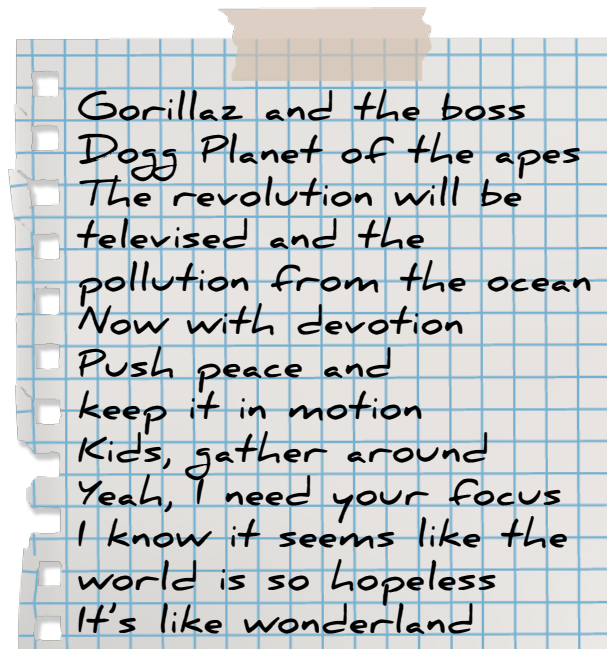
vengeful spirits, and the murky melting pot of human cynicism and anger. "What happened?" people wondered. The pleasantries were all gone, and the mixture of live instrumentation with the synthetic was dropped for an almost entirely electronic orchestration (the only live instruments on Humanz are distorted electronic guitar on Submission and Charger). Well, the reason for that was told to us seven years beforehand. Plastic Beach told us exactly what Humanz was going to be, and it told us via broadcast.

Broadcasts are very important in the world of Plastic Beach. Damon premiered those demos on BBC, and aside from Pirate Radio there were also several other radio takeovers staged by Murdoc to 'get the word out.' I believe Plastic Beach is a concept album, one where Damon leverages the idea of the cartoon band to create a radio show called Plastic Beach. Gorillaz hijacks radios and use their Pirate Radio station to broadcast this show to the world. Every song on the album is a different show, a different little slice of a tasty Gorillaz pie meant to get people around the world interested and aware of the dangers of climate change.

*Excerpt taken from Wikipedia®'s page "[Pirate Radio](#)". The text is available under the Creative Commons Attribution-ShareAlike License and additional terms that may apply.

THE INTRODUCTION TO THE BROADCAST

The first lyric on the album references Planet Of The Apes, a post apocalyptic film, and the album's first verse - delivered by Snoop Dogg, a world renowned hip hop artist who would surely get the attention of the masses - really hammers home the point about the broadcast.

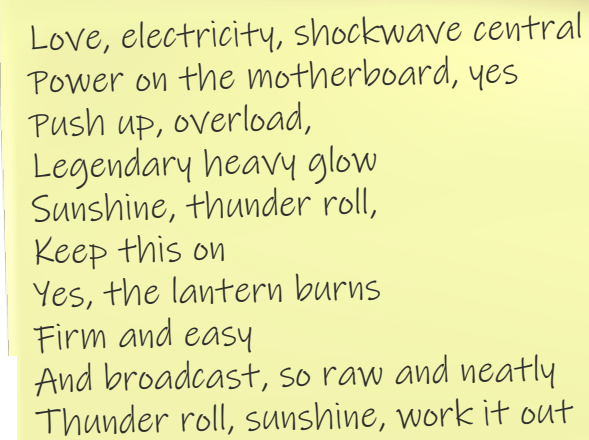


Gorillaz and the boss
Dogg Planet of the apes
The revolution will be
televised and the
pollution from the ocean
Now with devotion
Push peace and
keep it in motion
Kids, gather around
Yeah, I need your focus
I know it seems like the
world is so hopeless
It's like wonderland

It's a call to arms, a message for the youth listening to the broadcast. The world is Fucked with a capital f, so we're broadcasting this station to let everybody know what's happening out there and what we can do to save it. White Flag continues the broadcast reference, referencing various television shows themed around being lost at sea. "No castaway, no survivor. I ain't lost and this ain't shipwrecked." They're painting a picture of this place, this Plastic Beach, and the peace of mind found when separated from the horrors of the world. As unnatural as a beach made of plastic may be, it's still, in its own ironic

way, untouched by human hands. A natural formation of unnatural things - and that's okay. But it also serves as a warning. "But I don't want to be left sleeping / from all the diseases that I breathe in." For all they talked up the island to be in the opening verses, it's still garbage, and it will still get them sick. And even if it were a paradise, they acknowledge that the coming of man would ruin it. White Flag serves as a lesson and warning in kind: Yes, we've already crossed a threshold with pollution, but we haven't yet crossed the threshold. But we're getting closer and closer every day.

Damon continues to acknowledge this on Rhinestone Eyes, where he mentions being a "scary gargoyle on a tower that you've made with plastic power." I've seen this line get laughed off as an 'oh Damon!'-ism, just a cheeky moment of Damon getting a little absurd with his concept: But, I think this line is a pretty explicit statement of intent from Damon. The tower means a couple things. It's a broadcast tower, and also the white ivory tower we see on Plastic Beach itself. Him being a scary gargoyle means that he's... well, SPOOKY. He's using his tower to broadcast a frightening message about the perilous state of the environment. "You made with plastic power" is another double-meaning: the tower on plastic beach is literally made of plastic, and the environmental issues central to the broadcast's theme were created by every human being who has ever wasted or littered or made a mess. Now, let's take a look at Mos Def's verse at the start and end of Stylo.



Love, electricity, shockwave central
Power on the motherboard, yes
Push up, overload,
Legendary heavy glow
Sunshine, thunder roll,
Keep this on
Yes, the lantern burns
Firm and easy
And broadcast, so raw and neatly
Thunder roll, sunshine, work it out

Pretty obvious stuff, right? It's the start of a broadcast! The song goes on about electricity's ability to both create love, spread positive messages and influence change in the world. Mos' verse bookends the track, suggesting that the broadcast has been a success. The Gorillaz and their Pirate Radio are on the air. Then, we hit Superfast Jellyfish.... Of course! The introduction is an ad-break, and after hearing the ad before their show, De La Soul goes off about consumerism and waste causing pollution and the decay of nature.

THE BROADCAST'S MESSAGE: IT'S A CASIO ON A PLASTIC BEACH

I could do a truly in depth analysis about every song, but we'd be here all day. Empire Ants refers to the broadcast as a "polyphonic prayer" (or a polyphonic prairie, depending on who you ask. Personally I think it's the latter - a world of music and beautiful sound and messaging). Glitter Freeze is.... Let's come back to that one later, actually. Just remember that in the story Jamie came up with for Plastic Beach, the Glitter Freeze was a pirate ship, and Mark E. Smith was its captain. Some Kind Of Nature is a fairly apparent sing/song tune about how man has created its own warped and deformed nature. On Melancholy Hill doesn't really have much, honestly. It's a cheesy love song thrown on the album for pop appeal - but that doesn't mean it's without a message; a message about enjoying nature while it's still there. The song mentioned that looking upon the melancholy hill is akin to looking out on "another dream". Nature is beautiful and fantastical, but just like our dreams, it'll be over in the blink of an eye.

Broken is very interesting, however. Perhaps one of the best written songs on the record,

conceptually. It's a love song, like On Melancholy Hill before it, but instead of being a love song involving nature it's a love song about nature, about being in love with nature. But that love is breaking. "Distant stars come in black or red / I've seen their worlds inside my head." The man only sees nature in his mind, and even then it's a distant and far off dying star. A metaphor for falling out of love with the world around us. "They connect with the fall of man" is pretty clear. Dying stars is connected to the end of mankind. When the Sun, our star, dies, so do we. "Is it far away in the Glitter Freeze / or in our eyes every time they meet?" This line is a question, and the question it asks is a fun one. Is the love between this man and nature far off in the distance, a pirate ship sailing the empty, polluted seas? Or is it with them every time they look at each other, like On Melancholy Hill implies? The next line gives us the answer: "It's by the light of the plasma screens we keep switched on all through the night while we sleep." The fading and broken love is confirmed with this line - he doesn't use natural light, nor does he sleep in natural darkness. He turns on his television and lets that synthetic light sleep with him.

After Mos Def runs a raffle on the broadcast (assuredly awarding tickets to a Tesla show at the Allstate Arena), we get the title track. The chorus of this one is really fun in a way that a lot of people don't seem to necessarily get - take a look at the first two lines of the chorus. "It's a casio on a plastic beach / it's styrofoam deep sea landfill." These two lines mean the exact same thing! The environment is a total fake, even the sounds of the instruments that wash up on this beach are fraudulent. "Automatic computer speech" refers to the sounds generated by all this garbage - there's no human input anymore, but the synthetic noise pollution continues unabated.

Cloud of Unknowing finally ties it all together with the broadcast theme. As Bobby Womack says, every satellite is tuned in, and receiving their broadcast. We're waiting to see what the morning brings, and if the world listens, it could in fact bring sunshine on its wings. If Gorillaz accomplishes their mission, the world will have a bright future, and nature and mankind could co-exist.

The titular Pirate Jet is a reference to the broadcast itself - Pirate Radios are fairly outdated, aren't they? You can't hijack a broadcast in 2010 with a crappy wooden ship like the Glitter Freeze. You need something sleek and modern. A jet. With a cool skull logo on it or something. Anyway, Pirate Jet is a foreshadowing of failure, a warning of a possible future if the world doesn't listen - the world will end, and people will simply party it up and drink and eventually everything will fade away and technology will consume all that's left of the natural state of things. "Fuck it all," this song says. "Just drink until there's nothing left of the world. It's too late to change." Sounds familiar?

THE SKY IS FALLING

Plastic Beach, the album, was released on March 3, 2010. Right now, many Gorillaz fans consider it to be one of their triumphs, with a good amount of people considering it their best album. But, it took a long time for people to come and feel that way. Plastic Beach was a failure when it released - it missed its sales targets, the videos and singles underperformed, the world tour was a disaster, the sequel albums were cancelled, and the stress of it all caused Damon and Jamie to split from each other and the project for over half a decade. But then Humanz happened.

Humanz picks up right where Plastic Beach left off, except the future we were warned about in Pirate Jet has actually come to pass. Nobody listened, and now the world is ending. Nature has been killed completely (as evidenced by the entirely synthetic sounds of the record as foreshadowed in Plastic Beach's title track), and all that's left to do is drink into the drink, and party until we fade away in this horrible apocalyptic nightmare that we've created for ourselves. Because of Plastic Beach's failure to be recognized, because the lesson that broadcast meant to teach was unlearned, we are all doomed. Humanz is a direct sequel to Plastic Beach in its concept, and I think that sort of cohesion and artistry is a beautiful thing.

If Plastic Beach is an album about the few crying out to the many in an effort to save them, Humanz is an album about the many crying out to the few in an effort to be saved. There are hints throughout the album that several of earth's people - perhaps even 2D himself - have escaped the apocalyptic earth on a spaceship, and the people left

behind are dealing with their situation in all manner of ways. Vince Staples and De La Soul choose to party, get wild, fuck, and ignore their problems. Anthony Hamilton chooses to spread the message of the problem to those unwilling to hear it. Pusha T chooses to confide in Mavis Staples in an attempt to feel some togetherness in these final moments. Benjamin Clementine is the problem, bringing hatred and fear onto an already fragile world. On Busted and Blue, our dear blue haired friend sings about the trauma of leaving a loved one behind on earth as he's jettisoned out onto the stars. He tried to warn them, he really did.

But sometimes our efforts are fruitless, even if all we're trying to do is help people and make positive change. The forces of evil, after all, far outweigh the collective forces for good in our society. Plastic Beach was a prescient record both in its messaging and in its sound and scope. It warned us of a digital future where nature is dying and the people left behind are begging for mercy, to no avail. Perhaps Humanz - an album about the ultimate victory of evil over good, and of our world no longer finding us suitable for it - is a tale of the near future as well. It certainly will be, if we refuse to listen. •





Art by Robert (Succ)



Art by RadRighteous



WARNING:
This article contains
explicit language

TEXT BY SHOE
ART BY ROBERT (SUCC)

Gorillaz

ALBUM REVIEW

Hi! I'm Shoe, and today I'm gonna review an album that is so close and dear to my heart: Gorillaz. Released in march of 2001, self-titled was the studio debut of the project. I love this album. Also, I may seem like I'm not focusing on lyrics, well that's because I'm not most of the time. This is by the same person who made "There's No Other Way", "Parklife", "Bank Holiday", and other great songs: So you know this album is a mother-fucking feast, and that's what it is, a feast. Let's begin with "Re-Hash".



Re-Hash: This is one of the best songs on this album; the noises, everything on this is so good, the instrumental is the best on this track thanks to that sick acoustic guitar, an amazing opener.

5/4: The song about suicide and horny dads, this song is great, the guitar are actually in 5/4 time so that's better, the synths make me nut, so yeah.

Tomorrow Comes Today: The drums are some of the best drums I've ever heard in a song and how complex it is makes it better, and the bass leaks are an amazing detail, the melodica adds to how amazing the song is.

New Genius: It's pretty good. Repetitive, but besides that fact it's a really great song, and the scratching by Kid Koala is extremely amazing.

Clint Eastwood: Clint Eastwood huh, what

can I say about this... It's a song, but that was a true fact, anyway this is great, actually no, AMAZING, Del's lines are so fucking good, like it's amazing. Also, the outro goes on for long, but Kid Koala's Scratching makes up for it. Also, listen to Deltron 3030 and see how amazing Del is at rapping.

Man Research (Clapper): This track is really good, like amazing. I know I've been dick-sucking this album throughout all of this review, but this album really deserves the title of "Best Gorillaz Album Of All Time". Anyway, the vocals by Damon are sick, and the scratching, drums, Guitar, synths go well in this track.

PUNK: This track is fucking perfect. The drums, Guitar, 2D, the synths, perfect. I fucking love everything about this track: 2D's grunts,

the 3 claps per line, the synth noises, everything about this song is fucking amazing. I'll go as far to say it's the best Gorillaz song, because you know what, it is. This Track Is Perfect. 11/10, fuck maybe a 12/10. Damon, I know that 1 Hour Punk mentioned in Rise Of The Ogre is real, so you better release it. Anyway, this song is perfect and I will love it for the rest of my days. Also, fuck you, this needs to be three Minutes, not one.

Sound Check (Gravity): This is an extremely great song, up there with Punk and Double Bass. Scratching is perfect, I hear the sample as "I Don't Know Graph Is Waiting" but that's just my young brain. The bass is sick, the visual? One of the best in phase one. The acoustic guitar is great. The drums are also sick (I'm a sucker for drums if you couldn't tell).

DOUBLE BASS: THIS SONG IS UP THERE WITH PUNK, look I don't care what you think, it's amazing. This song gives off a brownish color and I love it for that. The stupid synth noises makes the track great and the two bass lines that make up the song is amazing. The guitar that's in there every once in a while is also amazing. Damon's spoken word in the middle of the track is great, 11/10. One of the best in their discography.

Rock The House: It's pretty good as a Gorillaz track, great as a 3030 track. Nothing really to say about this one, I love the hook, and the verses. Latin Simone (English) should've replaced the Rock The House Radio Edit on G-Sides UK/ Japan Edition. Yeah, that's about it.

19-2000: This song is a banger, you heard this live? Well, if not, do it now. Noodle's lines are great, anyway the drums are fucking sick. The keyboards on this are really good. Um, yeah this track is good, the stems go well together, and let's not forget that this is the only audio of Damon doing 2D's voice, and by God it's amazing, yeah that's about it. "Okay, bring it down here, We gonna break out"

Latin Simone: I love it, Ibrahim is beautiful

on this, love the horns, the beat is great, 2D's backing vocals are a great touch.

Starshine: I originally thought this was my least favorite S/T track, well boy I was wrong, after a few relistens I have to say, this is one of the best tracks on S/T, the bass, the drums, the synths, everything about the track is great, I love 2D on this track as I usually do on S/T, I love every aspect of this song and I think it's up there with Punk and Double Bass.

Slow Country: Piano, drums, wind, bass, a blue twink, some dope ass synths, lyrics about real life, and loneliness is the key to make an amazing track, and it looks here it worked for Gorillaz, what can I say about this track, I fuckin' love it to death, that's all I can say about this track, well yeah, let's move on to the closer to this shit.

M1A1: GORILLAZ SAY WANT SOME, yeah this track's intro is long but perfect, it really gets the vibe going for the song, anyway after the opener, the song starts, it's, it's, it's great, outside of the lyrics (and I don't really mind them at all) this is a banger. The guitar loop is fucking beautiful and the drums are radical (I'm not sorry), the bass is sick, nothing else really, it's okay as a closer.

[BONUS] Clint Eastwood (Ed Case Refix): I actually can't describe this, it's something of a track, some parts are bad and some are good, so I'm gonna call this a decent.

That was my review of this album, what are my thoughts? 10/10. This album is perfect in any way way shape or form. For fuck's sake you can legitimately give me a 8 kbps rip of this album and I'd still jam the fuck out to it. That's how much I love this album. This is the best Gorillaz album, fuck, possibly the best album of all time, but that's just my opinion.

In the end, Gorillaz's cock is so fucking huge it can possibly kill you. This is your time with Shoe and that was my review of this album, I hope you liked my shitty opinions. •



TEXT BY MR. STEVEN\$
ART BY RAD RIGHTEOUS

Dan the Automator's influence on Gorillaz' S/T

In over his 29 years of activity in music production, Dan "the Automator" Nakamura has worked alongside several noteworthy artists. Dan was heavily involved with the production of Gorillaz' self titled album released in 2001. Dan's dense catalogue of hip hop production as well as Damon Albarn's rock influence lead to the unique, genre defying sounds on Gorillaz' S/T. This album perfectly framed the essence of Gorillaz through its synthesis of several influences. In this editorial I will expand on a couple of my favorite tracks from self titled, and explain the possible influence Dan the Automator may have had on their sound.

Clint Eastwood

The single that put the Gorillaz on the map. This single effortlessly fused reggae, hip hop, and trip hop. One of Dan the Automator's personal friends, hip hop artist Del the Funky Homosapien, is featured on this track. Within the Gorillaz canon Del plays the character "Del Tha Ghost Rapper", who was a friend of Russell Hobbs that was killed in a drive by shooting. Del's attention demanding rap performance perfectly ties together the dreary feel of this track. The main rhythm of the song was created using a preset on a Suzuki Omnichord instrument. This simplistic yet powerful rhythm is accompanied by several other melodies that fill out the instrumental of the track. Dan the Automator is no stranger to incorporating unorthodox sounds within traditional hip hop production. Within this track a melodica is used to imitate the score of "A Fist Full of Dollars", tying the track to its title, the films star.

Many tracks on self titled were recorded in Jamaica where Dan and Albarn were exposed to a variety of reggae and dancehall. Clint Eastwood is likely the product of Albarn and Automator's fascination with this island sound, and its fusion with hip hop. Dan specializes in fusing other music genres with hip hop, this is most prominent in his work with Prince Paul in Handsome Boy Modeling School. In their second album, Lord Finesse is featured on the same track as the late Chester Bennington of Linkin Park fame.

Dan's ability to effortlessly fuse genres through his production lead to the development of tracks like Clint Eastwood, which sound innately Gorillaz-esque, but can't be defined by one particular music genre.

Rock The House

Another track from self titled that features Del. In contrast to Clint Eastwood, this track is much more upbeat in both instrumentation and in lyrics, demonstrating the massive range of Gorillaz music. Rock the House and more contemporary Gorillaz tracks such as Strobelite represent the groups ability to produce danceable music. Placed after the trip-hop inspired Double Bass on the album, Rock the House provides a unique, heavily sample inspired experience. In many Gorillaz works samples are used to build a sound, and in Rock the House, the primary melody is a sample from a British Jazz musician, John Dankworth. The horn section from the track "Modesty Blaise" is used to build an upbeat powerful sound. Del's vocals are much more loose and wild on this track compared to Clint Eastwood, perfectly complementing the instrumentation. In his many works Dan frequently samples jazz, rock, and classical music to build hip hop sounds. Although this is a common feat of many hip hop producers, Dan elegantly incorporates samples into his production to build a strong complete sound, which is built upon through vocals, and further instrumentation.

Rock the House is one of few tracks on self titled that does not feature vocals from Damon Albarn in any capacity. The choice to have the track feature only rap vocals from Del gives the song a much more hip hop feel than the other tracks on the album. Rock the House's primary melody, and its counter melody of a flute create an iconic sound unlike anything else the Gorillaz have explored. Dan's unique techniques and production strategy perfectly aligns with the essence of Gorillaz. Dan's legacy with the Gorillaz is the establishment of the ability to fuse genres and to use sampling to create unique and powerful tracks. •



Art by majesticmyka



Art by Lil' Lavender



TEXT BY FÁBIO
ART BY DRACONICLIGHT

Thank you, Gorillaz.

Hello, everyone who's reading this. Super hello, everyone who's reading this while listening to Strobilite. How's your day going? Do you wish to murder me yet? Well, no matter; mine's doing pretty well so far, since I'm thinking back about how much of an impact Gorillaz has done to my life's directions. Before anything, allow me to say that I'm not a "veteran" when it comes to time spent with the band or knowing about it's more "obscure" stuff, since I've started listening to them around the end of 2017; however, I'm certain that Damon and Jamie's insane shenanigans hit me in the gut and left a painful but quite pleasing feeling of appreciation. While reading this, I ask you to relax, and that you reflect about YOUR story as a Gorillaz fan (well, if you are one); think of your beloved memories shared between you and the band while I write about mine, and enjoy.

So, you all must know the fanzine's lead designer and editor, my greatest friend ana. Knowing her for a pretty long time, I've also known about how hard she appreciates Gorillaz; the absolute madwoman. Trying to find

something new to listen to, around the end of 2017 I asked her for some advice about where I should start with Gorillaz, since it was something I knew she loved talking a bunch about, so why the hell not? We ended up listening to S/T; that's when the love was ready to appear, but it was still a little bit shy so it didn't quite come yet. Then, came Demon Days; similar result. Then, Plastic Beach; I could feel the love brewing a little bit more, but not quite there yet...

And then... Humanz came! I really gotta say, Humanz is pretty damn good, and was the one hook I took that made me define myself as a Gorillaz fan. Honestly, it was so insanely enjoyable that I have to dedicate this paragraph to it. It didn't just give me a similar feel of the other albums I listened, it also went right up my alley when it came to musical taste, so the combo really went all out. I listened to it a few more times, and man, it really made me think... "Gorillaz is wonderful!", "Gorillaz is marvelous!", and some other lovely compliments. I felt like I, truly could appreciate Gorillaz not just for what they do, but for what they are.

HUMANZ

It was a truly heartfelt experience, like I was ready to enter a layer of the world of music I never knew about.

However, before I speak more about my most memorable Gorillaz experience and my deeper journey into the world of music, let's go back to a little bit before I listened to Humanz in depth; once again thanks to ana, I've been introduced to the Gorillaz community through the GU Discord, and what I met there was pleasantly surprising. Everyone there just feels so... Special. They all have their preferences, their styles, their favorite albums and songs, but they all love one thing in common... Yes, it's Gorillaz! The way everyone expresses their unique and thoughtful opinions and develops their own thoughts about such a marvel of a band with such interesting music, story and whatnot... It was so fresh! I've never seen a fanbase so passionate like that before!

After my entrance in GU, my first listen to Humanz and some quite unorthodox events in life, I ended up knowing that Gorillaz were going to do a show at the 30th of March in São Paulo, Brazil. My dearest friends were planning on going there so that they could do the annual meet-up they always do, even if the show wasn't the main focus of the meet-up. I felt funny, y'know. Almost like it was, uh, instinct or something deep like that. When I ended up knowing of the meeting and the show, I felt deep inside... "You should really go there, you dumbass", my heart said, "You can have fun with your friends and experience a probably super cool musical experience, you clown", my soul said. So, I followed their advice... And booked my flight to São Paulo. After that, every day getting closer to the event, I felt more and more anxious... I knew a special moment in my life was bound to happen.

And who would've thought, that day was miraculous! There were so many wonderful things that were experienced on that day, and of course, the show was one of the strongest experiences! Damon's undeniable skill as a

musician; the dedication of the collaborators and the many other members; the emotional impact delivered through the songs... It was all so special! Notable moments during the show, for me, were: On Melancholy Hill instantly making me cry, Strobelite making me go wild with Peven Everett's astounding performance, Damon laying down on the floor during Charger, the sudden occurrence of Re-Hash (Reprise), etcetera... But if I want to be honest, I'd say the whole show was extremely memorable. The fact that I experienced it together with my greatest friends also made it much, much better. That show changed me. That day changed me, and I'm thankful for it. I really, really am.

Gorillaz, just... Gorillaz is just so, so special to me. Knowing how much passion goes in the work dedicated to it, from both the creators and the fans, it just fills me with an intense feeling of respect and adventure. Thanks to Gorillaz, I've found myself trying out many different genres of music I've never thought to give some attention to before. The world of music, in general, is a place I've always thought to have such an immense depth, but I've never thought outside the box before. After becoming a part of the Gorillaz community, I've absolutely started to not just develop more my musical tastes, but also myself. For example, thanks to Damon and various other artistic influences, I've recently started dedicating myself to learn how to play a keyboard. It's funny how things like these can influence our behavior, ain't it?

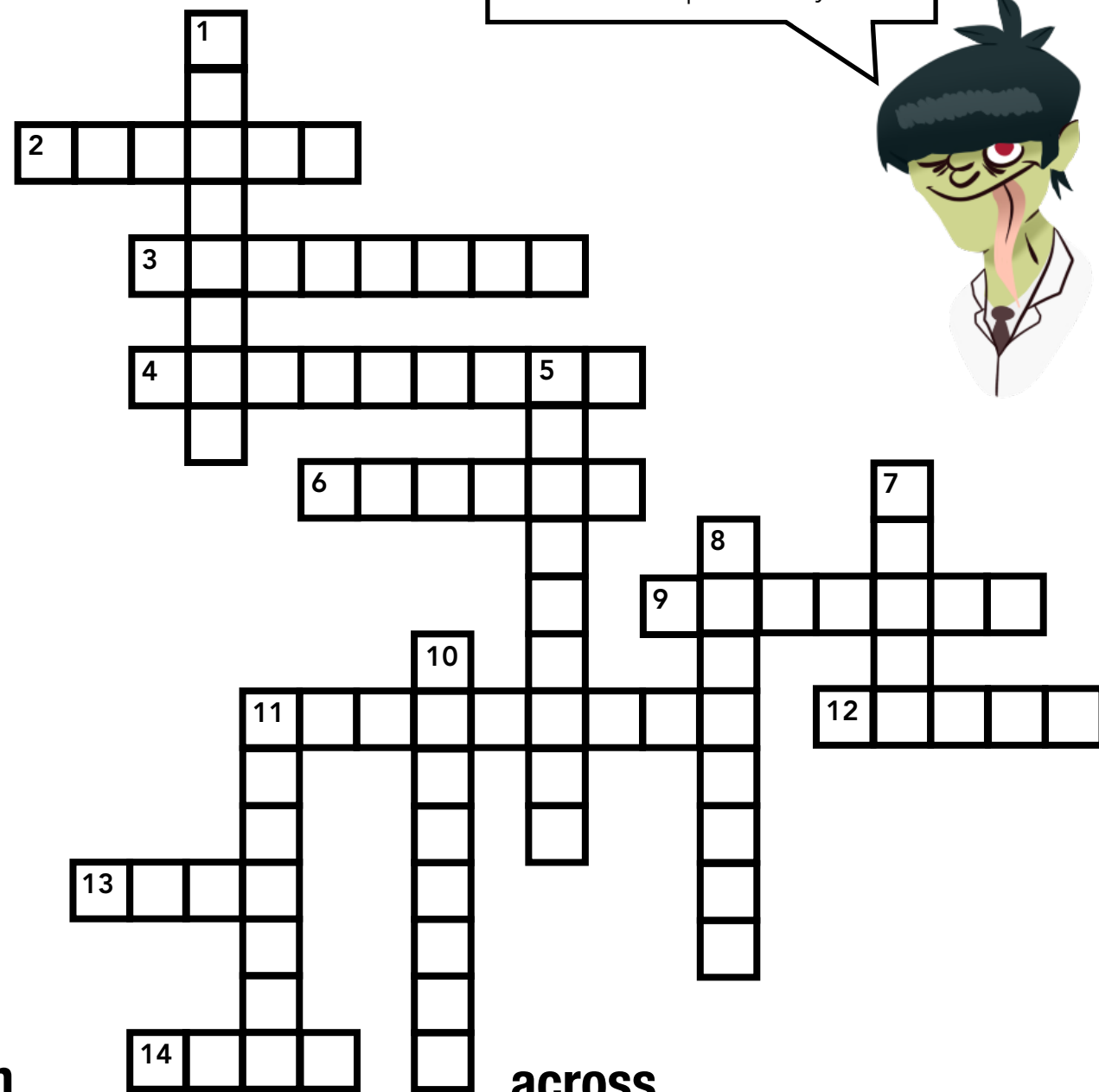
Well... That's it for my simple chronicle regarding my certainly short but quite meaningful experience as a Gorillaz fan. Now, what about you? Think to yourself: what are your most important moments with Gorillaz? Did they impact your life in a positive way? It's certainly something you should think about sometimes, y'know. After all, it's good to have pleasant memories, especially when it's about such a heartfelt project. I truly hope The Now Now manages to leave a great mark on Gorillaz history! •



Art by IndigoLiz

[leisure]

And God said, "Let there be a Gorillaz crosswords," and there... Well, he didn't say that, but we do have a puzzle for you.



down

across

1. Texan song
5. Demon Dayz' location in 2017
7. Butch in Stylo
8. Damon loves to blow this at shows
10. ...aton
11. Pearl diver

2. Played the Güiro and the Conga on Latin Simone
3. Song 2 of Gorillaz
4. D12 not on 911
6. Murdoc's flying friend
9. Beverage sponsor
11. Miho's band
12. Noodle's shipper
13. Out of...
14. "Jawned" the 9th track

Contacts

Chances are that, if you aren't in the G-U Discord server, you won't recognize the names of this zine's staff. If you want to see more of their work or follow them, here are their contacts.

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