

GO!

M-Z-N-2-D-T

ISSUE #2B - MAY 2019

welcome

After a long wait.... Here is it!

Thanks to the hard work and patience of everyone who worked together to make this fanzine happen.



staff

ARTISTS

Azoo
Rad
Gale Sketches
Dekyun
Kawaii bells
Amyeevee04
Shawn.
Stupotato
Cassye-art
Cool Cat
Semen Days
Dotty
NBD
Rad

WRITERS

Rad
SC
Bran
Hughesta

REVISOR

Fabio Honda

DESIGN

ana

EDITOR

ana

G-U ADM

Nicole

contents

Issue #2B • May 2019

ARTICLES

- 8 **Hip-Hop for Breakfast** by Rad
14 **Beyond Saving** by Hughesta
20 **G-U Interviews** by Bran
26 **Top 5 Most Menacing Gorillaz Tracks** by SC

ART CREDITS

- 1 art and logo by Azoo, colors by Rad
2 by Dekyun
4 top ad by Shoe, bottom art by Gale Sketches
5 by Azoo
6 & 7 by Kawaiiibells
8 by AmyEevee04
10 logo by Rad
11 by Shawn.
12 by Azoo
13 by Dekyun
14 & 17 by NBD
18 by Cassye-art
19 by Dotty
20 by Cool Cat
25 by Semen Days
26 by Stupotato
28 & 29 by Roto
30 by Semen Days
32 by Gale Sketches



shoemusic.bandcamp.com



SHOE

**FUCK THIS EP
SOOTHING BASS
OTHER MUSIC**

**check
it**

IG: SHOEMUSIC

Ace says:

Visit Townsville!



Ace also says: "Please send help, the band isn't paying my royalties"

FICTIONAL AD MADE FOR YOU BY THE G-U FANINE INC. AND G ALE SKETCHES.
NO GORILLAS WERE HURT IN THE MAKING OF THIS AD.

Art by Azoo

Original version of the issue #2 cover, before the colors and cover elements were added.







Art by Kawaiibells

ART BY AMYEEVEE04
TEXT AND LOGO BY RAD
GORILLAZ OFFICIAL ARTWORK BY JAMIE HEWLETT

Hip-Hop for Breakfast



For more than a decade now, Gorillaz and hip-hop have collided to create an abundance of catchy beats with sick lyrics, and it doesn't seem like they plan to stop! That being said, choosing just one song to discuss and break down can be quite the difficult decision. However, whenever I turn on my TV to check-up on the world news, I'm often reminded of one particular song: Dirty Harry. Specifically, the verses from Pharcyde member (and personal favorite of mine) Bootie Brown. His verses are detailing the viewpoint of a soldier, and the specific weight the lyrics carry may be missed if you're not paying attention! But, really, that can often be said about most rap. Regardless, today I plan to take Bootie's verse and break down the lyrical prowess of the bars, both in it's deep meaning and impressive rhymes. So, without further ado, let's dig in!

It's important to note that the song's title, "Dirty Harry" is VERY important to the contents within it. Dirty Harry is a film starring Clint Eastwood as a member of the San Francisco Police Department, and is very known for it's controversial themes, from police brutality to victims' rights and the nature of law enforcement, which reflects upon the lyrics found in the song, which focuses on war and violence.

Bootie starts off his verse with a sick rhyme scheme that really hooks the listener in the moment you hear his voice:

**“ In my backpack,
I got my act right
In case you act quite difficult
And your result weaken
With anger and discontent
Some are seeking and
In search of like Nimoy**

Four bars into the song, he starts giving us that lyrical goodness we admire oh so much. This verse details that he is, like I said, a soldier fighting for his country, who has a peacekeeping mission. He details that he changes the opposing side's location from the



battlefield to a pine coffin that's six feet under, obviously meaning death, and that he does not understand the reasoning behind the constant onslaught of killing that ensues, yet continues to follow orders. He also mentions that it's that onslaught that has left him on constant alert.

**“ I'm a peace-loving decoy,
Ready for retaliation
I change your whole location
To a pine box six-under
Impulsive don't ask why or wonder
Orders given to me is:
Strike and I'm thunder with
Lightning-fast reflexes
On constant alert
From the constant hurt
That seems limitless
With no drop in pressure**

Continuing from the last verse, Bootie talks about the hardships of war. Specifically, the amount of anger and hatred found on the battlefield, and how much it bothers him, despite letting that same hatred control him. He also talks about the change in lifestyle from home to war, such as missing close family, water conditions, the mentally-scarring events and PTSD that affects many soldiers after experiencing war. Also, to add onto this, in the third bar, he references the Iraq War by saying he's the reason you can "...fill up your Isuzu", Isuzu being a type of motorcycle.

“ **I’m a peace-loving decoy,
Ready for retaliation
I change your whole location
To a pine box six-under
Impulsive don’t ask why or wonder
Orders given to me is:
Strike and I’m thunder with
Lightning-fast reflexes
On constant alert
From the constant hurt
That seems limitless
With no drop in pressure**

He mentions again that war has left him on constant alert both day and night, and that it’s left him a “light sleeper”, while also talking about the constant bloodshed of war and the mass amount of lives taken because of it.

“ **At night I hear the shots ring so
I’m a light sleeper
The cost of life,
it seems to get cheaper**

Nearing the end of his verse, Bootie references being in the desert with his street sweeper (military slang for machine gun), which may be a metaphor for how useless and endless the war seems, like sweeping in the desert. Afterwards, he references past American President George W. Bush’s flying of a Navy S-3B Viking aircraft, which followed up later that day with a speech declaring the war in

Iraq is over. He wonders if perhaps his position as a soldier is being used to pursue the self-focused plans of higher-ups and leaders.

“ **Out in the desert with
My street sweeper
The war is over
So said the speaker
With the flight suit on
Maybe to him I’m just a pawn
So he can advance**

He ends his verse by reminiscing of a time when he was carefree and enjoying life, or dancing, and wishes that he could do nothing but relive and experience those good times once more.

“ **Remember when I used to dance
Dang, all I wanna do is dance**

In conclusion, Bootie Brown’s verse on Dirty Harry details the troubles and woes of a soldier overseas, the questions and wonders that he asks himself, and the wish to relive and go back to happier times. His verse is not only written to be absolute poetry, but is also jam-packed with incredibly well-knit bars and excellent rhymes, producing a verse that’s both poetic and pleasing to the ear, which is why I rank it as one of the best guest verses in all of Demon Dayz, and perhaps one of the best guest verses in the entire Gorillaz discography. •





Art by Shawn.



Art by Azoo



Art by Dekyun

TEXT BY HUGH

ART BY NOODLESDOODLESBOODLES (NDB)

Beyond saving



Humanz owns. I like it very much! It's the most ambitious Gorillaz album from a narrative standpoint, but I think people have overlooked that aspect of it. And that's okay. It's subtle. It's a concept album. Damon was clear about this upon its release, but I don't think many people have grasped just how integral the concept is to the album. Every song deals with it, and it's a dark record full of regret, selfishness, and hatred. In lieu of explaining it to people every time I see some shade thrown about it on Discord, I've decided to put together this little write-up in hopes of clearing things up for the people who are interested. I hope you enjoy this little guide!

As Damon said, the album's concept is "the world is ending, we're going to throw a big party and just ignore our problems until we get wiped out." Ascension starts off on that note, with the very literal "the sky is falling, drop your ass before it crashes" AKA "we need to live it up and go crazy before the world ends." The amount of collaborators on the album is explained by its concept - how do different people act at this party? We get a little bit of everything. Strobelite continues the party mood but Peven Everett isn't quite so lackadaisical on it, questioning whether people can come together to achieve peace anymore in the modern climate, or if we're all too distracted by our modern issues. Saturnz Barz has Popcaan being the most reflective of any artist so far, reflecting on the life he's lived and regretting the things he hasn't done. Momentz is De La Soul going "oh my god the world is going to end we're all gonna die I WANNA GET FUCKING LAID SO HARD," which I think is a reasonable response, and Submission explores infidelity and a lack of commitment between two people. This is something that Humanz points to as one of main factors contributing to the end of the world - the decline of morality in our society today, and the growing divide between any and all people. Charger is a weird one but I

think it's an appeal to God. Many of Damon's vocals and lyrics on this song are unintelligible, but what is there sounds a bit fearful, and I think Grace Jones portrays a higher power, with her "no antennas" being a message that no one who could save them is listening. Humanity is already doomed to its fate.

Andromeda is one of the few Gorillaz songs where Damon has revealed the meaning - it's partly about the people in his life who have passed away, and the difficulty Damon has confronting those deaths and moving forward without them. I think this is the part in the narrative where.... you know when you're at a party, a party with a ton of people, and it all becomes a bit much for you and you get a little drunk and a little sad and reflective? I think this is that moment on Humanz, and it's like a trilogy of songs, all centered around Damon's vocals. Charger is the wild crazy expression of madness that happens when you wile out and get drunk, Andromeda is the sadness starting to hit and the quiet coming on, and Busted and Blue is that moment you step out onto the balcony and just look at the sky and think about all the things you've done wrong. B&B is an appeal to one person from another person, a desperate plea to be together despite previous failings (this is something Damon would explore thoroughly on The Now Now)

Carnival is that moment where you come back inside from your time away, but now something's changed. The vibe of the party is different. There are less people here, and some of them you don't recognize. Something's broken, and people are being aggressive. The latter half of Humanz, post Busted and Blue, is very dark and I believe it represents people starting to come to terms with what's happening. The album started as a fun get together to forget the end of the

world, but nobody forgot, and reality is hitting. These people are realizing they're going to die. Let Me Out is a conversation between a young child (played by Pusha T) and his Mama Mavis about why life has been so hard. "Tell me there's a heaven in the sky where there is peace", he begs of her. Life has been hard and if he has to die he wants to be given peace, he wants the world to "let me out."

Sex Murder Party is a dark, grooving appeal to sin. Think about Damon's verse - "I drove the keys into tears with your priorities." Doesn't seem to make much sense, and it can be interpreted anyway you want. I personally believe he's talking about key character traits people have, stuff like affection, kindness, empathy, generosity. Damon is personifying these traits, and saying that the priorities of other people are making them weep. The song is very negative, Jamie P talks about being unable to escape a neverending cycle of murder that he's caught up in. Whether that's literal is up to you to decide. Zebra Katz' verse is more about jealousy of another person's actions - someone in his life is losing themselves to all sorts of negative habits - meaningless sex and drug use, and Zebra is jealous of them because he's been living a responsible life only for them to both die in the same apocalypse. It's all been meaningless, and he's filled with regret. She's My Collar continues the ongoing theme about the twisting relationship of men and women in the modern era. It is a song about adultery. Damon portrays the role of someone who knows he shouldn't be with this woman, but he chooses to do so anyway simply for the pleasure. He treats her like a dirty secret, only texting her and never calling her. Kali's verse makes it sound like she ended up wanting more from their relationship and outed it - causing significant pain for the both of them. "I'm yellow, he was blue, it was nothing that he could hide." "I died a thousand times, I

did what I had to do." But even though their relationship has caused nothing but pain, they still come back to each other.

Hallelujah Money is a message from those responsible for the end - a twisted picture of greed and xenophobia. The song is not about Donald Trump, it's just that he's the biggest face of greed and xenophobia in 2018 so he's very righteously associated with the song's concept. Damon hears this message spouted to him by the leaders - a message saying that hatred and greed are beautiful things that should be cherished by humanity - and wonders if, after the apocalypse hits and the morning comes, the survivors will even be human beings anymore. We Got The Power is a call to arms - after hearing that disturbing message, there's a last minute effort to rouse a resistance. But despite the anthemic, white knuckle energy of the track, Damon is well aware that it won't work. "If your choice is chipping it down on the M1, when you wake up in the morning, you'll be storming." He's saying that many people will decide not to take action, that nothing will be done, and those who stood by on the "silent altar" and did nothing will regret their actions once the end comes.

If there was any doubt that WGTP was more cynical than it lets on, the coda provided by the deluxe tracks lets us know. We're entering a 'New World.' The interlude IS the apocalypse happening. The end really did come, and it was brutal. I think every one of these deluxe songs represents a different way of dealing with the end of the world. The Apprentice is pretty much a mock election, people trying to get a leadership role in a world with no rules. Each of the features make an appeal to the listener of why they should be in charge and why the hate against them is misjudged, while Damon sums up politics in a nutshell with four simple words: "I am a mirror." An elected leader is, after all, a reflection of their constituents. Halfway To The Halfway House dabbles in religious fervor,

it's almost like a rapture or something. Survivors begging their God for mercy, trying to "Swim in the light" because they've "gotta get out" of the Hellscape they've found themselves in. They're looking for their "Cherryade fountain" - a mythical place away from the troubles they experience.

Out Of Body is a suicide cult. Kilo Kish leads a group of people whose form of escape from the new world is to get together and end it all. I think the lyrics are pretty clear on this one, and Kilo even tells the listener that if they haven't caught the dark message behind the song, that they can work it out themselves. They're going out of body, from morning to night. Forever. Ticker Tape is, by Damon's own admission, a marching band, marching through the ruined

streets of a city performing to nobody. An attempt to lighten the mood and provide joy to those left behind, but nobody is there for it. They're all either dead or in hiding. It is a futile gesture. Finally, Circle of Friendz is a pitiable call to the few strong-willed people left to start slowly rebuilding. It's going to take a lot of time and effort, but together, they can make a better world than the one that was left behind.

I hope this little guide helps give meaning to songs that you felt may have lacked them, and deepens your appreciation for what is perhaps the most ambitious and dark record of Damon Albarn's career.

Thank you for reading and please leave a tip in my hat: I'm very hungry. •





Art by Cassye-art



Art by Dotty



crilly
crilly

TEXT BY BRAN
ART BY COOL CAT

G-U

Interviews

Remember when G-U was good?

It was never good.

However, G-U was full of really good people and I aim to spotlight those beautiful people via interviews. Every issue I plan on interviewing what I call OG Gorillaz-Unofficial members and current discord members: This time around I had the pleasure of interviewing both **Dillon Flynn**, of Hallelujah Monkeyz fame, and **NoodlesDoodlesBoodles**, from the Gorillaz cosplay community.

NoodlesDoodlesBoodles has been doing cosplay for a few years and definitely has a huge presence in the Gorillaz community. I've been slowly getting to know her through the G-U discord, but she definitely brings a lot of good light to the server and is a positive influence that I hope other people can strive towards.

Bran: How did you get into cosplay and how long have you been doing it for?

NDB: I have been cosplaying since I was around 13-14 years old and, my best friend had cosplayed along with some other friends and I thought: "Hey I should join in the game!", because I was really into anime and felt like this was the time to go for it. My very first cosplay was Seychelles from Hetalia.

That's awesome and definitely helps that you knew some people who were already into it. How did you get into Gorillaz?

It all started when I was 5 years old, and I would watch something on TV before school. MTV was on one morning, and I was laying down listening, and then all of the sudden, I am looking at the screen of some faded like video. I distinctly remember the laugh and bassline before seeing a strange man with his strange eyes, which scared me away initially, but, I kept watching because I also thought it was so cool. My cousin ended up telling me it was "Feel Good Inc.". I would hear "DARE" and "Feel Good Inc." a lot around that time, and I just remember dancing along to "DARE". I asked my cousin who they were and they named dropped Gorillaz, and ever since then, it was love at first listen.

What was the spark for combining Gorillaz and cosplaying?

A few months before Humanz was announced, I wanted to explore who to cosplay and it clicked that I should do Noodle! I asked my grandma if she could help me out with the Plastic Beach Noodle, and after some hard work, I was able to take it to Colossalcon and got a lot of good feedback from people, and I have been cosplaying Noodle since then. I plan on branching out though and doing more cosplay as well.

Ever since I've known you, your Noodle and Little Simz cosplays have been nothing short of incredible and it seems like you get a lot of love from the online community.

Do you ever deal with people who may be critical of you (IE racists) because you're black or has the cosplay community mindset changed enough to where that's not an issue or one you experience much?

There hasn't been any situation besides creeps. I learned to ignore them because I know I have such loving family online and in reality, but there are still issues within the cosplay community. People still like to bring people down, whether online or at cons and it's not something I've experienced, and I have no desire to feel that.

However, most people in the community have been loving and accepting, but still people wanna change their skin color to fit the cosplay and I think that is sad. Somedays, I do get insecure about my skin because it's dark and I feel like I can't fit in, but I'm learning to love myself everyday and want everybody to get to that place too. Love your skin no matter what, because you are a beautiful human, and you don't have to change your skin to fit in, just be yourself, love yourself and it takes time but soon then you will find the beauty in you.

To wind down, what are your favorite cosplay's to do currently, favorite Gorillaz song and album, and you got something to promote?

My favorite is definitely my Plastic Beach Noodle cosplay. My favorite main Gorillaz song is probably "The Apprentice", it just has so much soul and I really like Zebra Katz vibe with his rap. Album? It's definitely Demon Days, because it was the album that got me into Gorillaz and the music is just beautiful. It's the type of album that fits into all sorts of moods and I just really enjoy it. Thank you Damon, Jamie and everybody who has helped create such a wonderful group. Also, you can follow me on my Instagram, Tumblr and Amino under the name NoodlesDoodlesBoodles. Thank you for interviewing me!

It has been an absolute pleasure!

Personally, I've known Dillon since the G-U days and I can honestly say there is nobody quite like him. He has been a part of this community for quite some time and is becoming a household name through his podcast with his partner Trevor called Hallelujah Monkeyz. He's also been in the comedy scene and has dabble in music with bands such as Senator Fightmaster and has a certain style about him that may rub some people the wrong way, but I appreciate the fact that he's a man who is willing to commit to the bit.

Bran: Thanks again for doing this! You're a powerful man and I love you. How did you get involved with G-U and what was your username?

Dillon: About a week after I saw the "Clint Eastwood" video for the first time on MTV2 way back in 2001. I found my way to Gorillaz.com and, from there, the Official Message Board which we called the OMB for short. Back then, I went by PonchoMcGruffy. It's an embarrassing screen-name, but I was 12 so cut me some slack. Shortly after the "Rock It" video premiered in 2004 I came back to the OMB, only to find that the old accounts had all been wiped and you had to re-register. That's when I established myself as wazawaii, which is another cringe-worthy username, plus this time I was 16 and should have known better. I think I posted a general discussion thread about something pop-culture related that went dead very quickly, and some G-U evangelist said, "Hey, the community here sucks, if you wanna talk about this kind of stuff you should come check out Gorillaz-Unofficial."

Back then there was a real cultural elitism surrounding the plebeian, witless mongrels on the OMB versus the noble scholars over at G-U. Looking back it's very silly, but I certainly did more than my part to play into and perpetuate that way of looking at things at the time.

Oh man, I won't lie, I definitely felt like I was a part of the cool kids club when I joined G-U and definitely was a part of the elitist attitude that G-U was slinging in the OMB's face.

Do you remember any particular interactions that you had on G-U? I remember at one point you also wrote some articles for the website, how did that come about as well?

I wrote weekly editorials about the band throughout much of Phase 2. Topics were all over the map. I think I did one where I ranked the ten worst Gorillaz songs, and I know I looked into whether 2-D's voice actor, Nelson De Freitas, was a real person or a pseudonym of Damon's, which was a popular fan conspiracy at the time.

As a High School Sophomore, I certainly didn't have a body of work or any qualifications to boast, but I did have plenty of hustle. I wrote one or two sample editorials on spec and sent them in to 2-J, the founder of G-U. I can't imagine why he said yes as there's really no defending the quality of my teenage writing, but I admire my audacity and hustle, and I think it must have helped that at the time the front-page was just a news crawl. Having an opinion section made the site feel more like a proper digital publication, or something. For some reason, what always comes to mind about life on the G-U forums, were the absurd profanity filters. Somebody at the top decided it would be funny to change a bunch of common, innocent words into naughty ones. If you wrote a post with the word "great" it was changed to "shit," "cake" was changed to "cock," and etc. There were some esoteric ones, too. I remember the word "strange" got filtered as "snrang" for reasons lost to history.

Shortly after "November Has Come" came out, a subset of the community was very amused by the word "jawn" because MF DOOM says in that song "the villain on a Gorilla jawn." These two buzzwords were combined to form a short-lived community catchphrase, "Jawns are Snrang." There were even t-shirts made if you can believe it. I'm sure reading it now it sounds insular and absurd and obnoxious, but at the time it felt like a secret treehouse club. The lingo was a big part of it. We were all so tightly knit.

I specifically remember the 10 worst Gorillaz

songs article because at the time you put Left Hand Suzuki Method as the worst song and I really loved it at the time so I was heartbroken to see as #1.

You met fellow Hallelujah Monkey Trevor via G-U, do you remember your first interactions with him and how did your friendship develop into what it is today?

Trevor and I got acquainted back in 2005. At the time he played a complicated role within the community. He was something south of a bully but certainly north of a gregarious man of the people. But he had great taste in music, and I found his "Your opinions suck and so do you" schtick to be really funny, so we hit it off. When I started drifting away from G-U towards the end of Phase 2 we stayed in touch, but we only really reconvened around major album releases to compare notes. The podcast is what kicked off our love affair in earnest. I can say this: getting close to Trevor through Hallelujah Monkeyz has been such a joy.

The tricky thing about adult friendships is that if you don't have a shared social backdrop like school you really have to put in the effort to get to know a person and be very intentional about nurturing that kind of emotional intimacy, and I think the fear is that you'll get six months into doing that and go "Fuck, I don't even like this guy."

Let me tell you something: I lucked out big time with Trevor. The dynamic is endlessly entertaining to me. Half the time we couldn't see the world more differently and the other half it's like we share a brain. He's one of my favorite human beings, full stop. If you feel like your social circle is getting a little dusty the best advice I can give you is to start podcast with Trevor Ikrath.

I don't have much else to say or ask at the moment but is there anything else you wanna say or plug?

Yeah, I've got something I want to plug -- my ears so I don't have to listen to any more of your shitty questions, Brannon! Nah, just kidding, I mean if anyone reading this hasn't listened to Hallelujah Monkeyz I think they

totally should. Late last year we did an episode that was literally a G-U meetup cut together like an audio documentary, so that one in particular is probably of community interest. Am I allowed to ask you questions? I wanna know if you had any G-U crushes or enemies back in those Phase 2 forum days.

I'll let you simmer on those and maybe if I do a profile on myself I'll ask you to maybe be the interviewer next time around. •

If you want to know more about NoodlesDoodlesBoodles and her cosplay work with Gorillaz and other stuff, check out her instagram [@noodlesdoodlesboodles](https://www.instagram.com/noodlesdoodlesboodles/) !

Hallelujah Monkeyz is a podcast hosted by Trevor Ikrath & Dillon Flynn. It features Gorillaz news, album reviews, and exclusive collaborator interviews. No wonder that Damon Albarn himself once called it "the number one Gorillaz podcast in the world." Check it out at hallelujahmonkeyz.com!





Art by Semen Days

TEXT BY SC

ART BY STUPOTATO



Top 5 Most

Menacing

Gorillaz Tracks

1 Rockit

I've always seen Rockit as the confrontation of a final boss in a video game and fighting hordes of minions before facing the final boss. The video even represents this idea well when in the middle of it there's one big creature that comes out of nowhere and is like the big baddy that the hordes of monsters are guarding. And, the last part of the song could be like the boss being defeated and exploding, like a boss in a modern Sonic The Hedgehog game.

2 Carnival (2D Special)

This track is one of my top five favorite Gorillaz tracks because of how menacing and creepy it sounds. Anthony Hamilton kills it with his vocals on this track, he sounds like he's under some sort of spell and the instrumentals for this track are like the theme song to a horror movie trailer. 2D's part is also really good and builds on the menacing factor, with those "we have to wake up" whispers and the drum rolls it sounds like he's trying to break Anthony Hamilton out of this spell.

3 November Has Come

Okay now, MF DOOM feels like a villain to me on this track with the way that he's rapping. He sounds like he's trying to keep you from getting to a certain area and then it sounds like he references kids

doing drugs with the lyric "juiced of a junk treat". 2D's vocals also sound very worrisome in this track with his lyrics "Something is starting today, where did he go?" and it feels like something bad is gonna happen.

4 Glitter Freeze

I love the way Mark E. Smith sounds on this track, he does a very menacing pirate character. I can see this song as being him giving orders to his pirate crew during a battle and the alternate version of this track really feels like a battle to me. And then the outro of the track feels like the battle has finished and the enemy team has been defeated, they did a great job on this track in my opinion.

5 M1A1

This track sounds like the theme song of a villain gang in like My Hero Academia and it sounds like these villains could be driving down the street about to rob a bank. The intro is also really cool with the sample at the beginning and it sounds like a showdown is about to begin. It also has a lot of the Dark Prince from Clash Royale for some reason because it feels like he would just be running around bashing enemies with this song playing in the background.

That's all, I have nothing else to say... •





Art by Roto

[leisure]

sudoku

No 23. - Medium difficulty

4				2	3			
8		3	7	6		2		5
		6	9				8	3
		1						
2								1
						6		
1	3				2	9		
6		4		7	1	8		2
			3	8				4



2D's Sudoku tips

Complete the board like this, and go up a number everytime you start a new section, untill you finish the puzzle. [Just like in Plastic Beach...](#)

4	1	1
8	1	3
1	1	6

Art by Semen Days. Sudoku puzzle generated using <https://goo.gl/R9tkzQ>

this month in Gorillaz history...

2006

Gorillaz wins the 'Artist Of The Year' category in the Webby Awards.

2010

Gorillaz is announced as the Glastonbury Festival's friday headliner, replacing U2.

2018

Gorillaz releases two new tracks from The Now Now, Humility and Lake Zurich. Humility also receives a brand new music video.

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.

ana

Twitter: @lampejodefarol

Dotty

Discord: #3135

Semen Days

Instagram: @smogmonster_71

Art Station: smogmonster71

Bran

You can find him in the G-U discord!

AmyEevee04

Twitter: @ame_michiko

Instagram: @amy.michiko

Reddit: amyevee04

Azoo

Twitter: @azookara

Instagram: @azoosart

Rad

Twitter: @CasualRad

NoodlesDoodlesBoodles (NBD)

Instagram & Twitter:

@NoodlesDoodlesBoodles

Kawaiibells

Instagram: @kawaiibells

SC

[Youtube channel](#)

Dekyun

Instagram: @dekyunart

Devianart: dekyun

Tumblr: dek-yun

Gale Sketches

Instagram: @galesketches

Stupotato

Tumblr: stupotato

Instagram: @shainakosan

Cool Cat

Instagram: @em.lysart



art by Gale Sketches