

I TRUST

MY



GUITAR (E.T.C)

in a 2006 interview with britney spears this guy reads out a load of trash
tabloid headlines about her to which she responds 'yknow what? i need to
create my OWN magazine!' DUH Britney! and so we begin.

this issue concentrates on music from AFRICA

////// I TRUST MY GUITAR ETC.//////

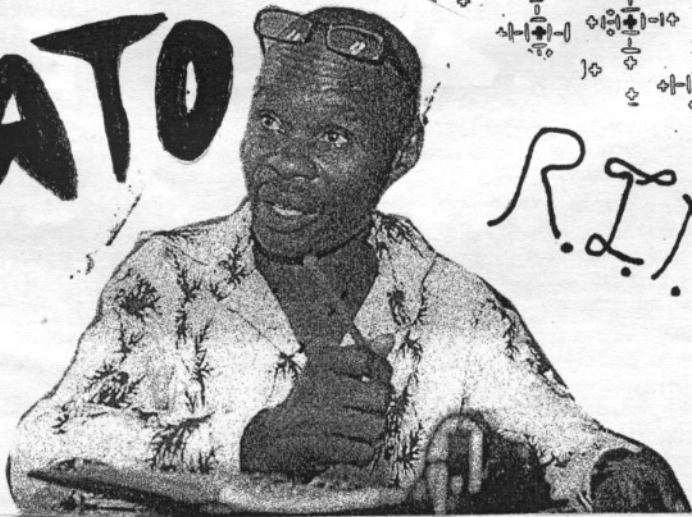
SUMMER 2011

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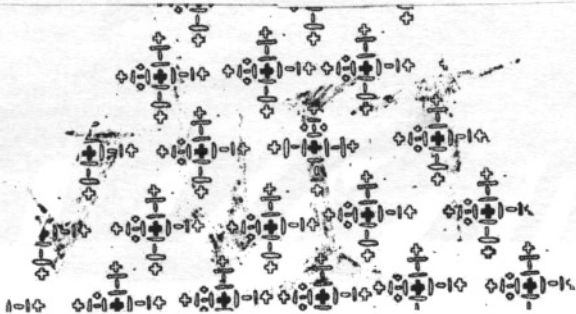
DAVID KATO

1964
-
2011



R.I.P.

DAVID was a Ugandan teacher and LGBT activist, he was a founding member of the group Sexual Minorities of Uganda (SMUG) and was considered the father of the Ugandan gay rights movement. He was murdered in early 2011 shortly after winning a lawsuit against a magazine which had published his name and photograph identifying him as gay and calling for him to be executed. Thanks to intense international pressure, at the time of writing this the anti homosexuality bill in Uganda had just been shelved until the next parliament started up again - i think there is a new bill being drafted that does not include the death penalty but would still make life for LGBT Ugandans incredibly difficult. This zine is dedicated to David and all those who continue to fight for their rights.




i love african music. i REALLY love it. Sometimes i feel like thats kind of predictable... for a mixed race girl whos into post punk to be obsessed with african beats and riffs... But the thing is, even if for fear of sounding derivative i might try to switch off that influence when i make music, african songs always drag me back in. When im bored or feeling totally uninspired... because when you hear that opening bass chug of a song like Zibuyile nonyaka by Mahotella Queens how can you NOT dance???? and when you hear something as fresh and wierd sounding as group Inerene how can you NOT get excited?!


people have ALWAYS been influenced by this music, its not a fad or a phase. yeah sure new(ish) websites like Awseome tapes from Africa or Global Grooves, spurred on an interest in me personally and maybe kids get into african music when they hear bands like Dirty Projectors or Tune Yards... but the music hasn't changed, its always been fascinating. and thats gonna be the case no matter how cool or hipster it is to have Toumani Diabante on yr ipod.

People say things about music from Africa (and yes its a massive continet and we're talking about LOADS of different countries, cultures styles and sounds) they say its essential, primal, 'the roots of all music' but for me a big thing is that this music is thinking outside the 4/4 box of most US and UK pop. whenever i play music i try to force myself to play the opposite of what feels obvious or 'normal' and when i listen to Bernard Kabanda, one of my favorite Ugandan guitarists, its like 'YES' "THATS IT!" his rhythms are all upside down and back to front and it's totally mesmerizing.

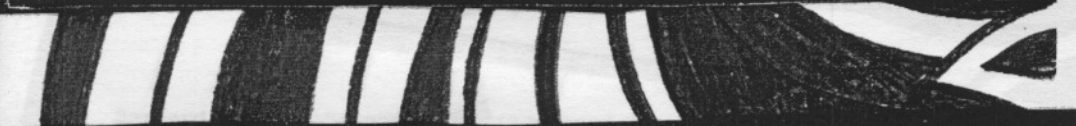
If im honest tho i really know nothing about african music, my fascination is at the tip of the iceberg stage, i've never even been there. I was talking to this Nigerian-born guy Joseph Yussef that i used to work with, i knew he was into music so i asked him if he liked king sunny ade, victor uwaifo, fela kuti, he actually laughed in my face! He was like "yeh but that stuff is so OLD!" i guess it would be as uncool as a british or american person saying they loved jimmi hendrix or the Who and not being able to name any other musicians. he told me about this band Psquare who are a nigerian pop band, they suck but it did set me straight a bit, im basically in love with Nigera circa 1970 and know nothing about what actual pop music is like there now.



SO seeing as im currently pretty igonarnt and not well traveled in the slightest i've been thinking lately that i'd really like to visit some places, (i have no idea where, basically everywhere!) but i wanted to think through some of the reservations i have first.



This zine is dedicated to the gay rights campaigners in Uganda because i feel like the death of David Kato is really one of the most upsetting steps backward in the contemporary global gay rights movement - for stuff like this to be happening right now, in my lifetime, just seems insane. there was a weird and kind of sensationalist programe on the bbc a while ago where they sent a gay dj over to Uganda to talk to people about homophobia. It kind of made the situation seem like some reality tv joke but it was still pretty disturbing viewing and opened a can of worms for me. Here i am bopping to music from Uganda but if i ever actually went there what kind of an experience would i have? and if i had been born there and tried to be myself i'd very likely be killed or imprisoned. Dont get me wrong, Uganda is a wierd and horrible example of rampant homophobia and i dont want to tar the whole of such a massive and wonderful continent with that brush but homophobia does seem like a re-accuring theme in african cultures...so much so that it even extends to black cultures in the rest of the world.



Coming back to my friend Joseph Yussef, i had been chatting and joking with him for a few shifts when my 'team leader' (yeh it was one of those kinda jobs) managed to ham-fistedly 'out' me in front of him. Now it says a lot that i would not have openly talked about my girlfriend in front of a nigerian guy, i already had pre-coneptions about africans being homophobic, but i really wanted to like Joseph, he was a cool guy and i didnt want to make any assumptions. His response wasn't so chilled out. "what YOU?? what do you mean?? i dont understand! YOU?!" he really freaked out. He took my number and insisted on texting me all day and night to check i was 'okay' and i didn't want to talk to him about anything. he said things like 'but you're not ugly!... then WHY?!' 'we africans, we're not gay, OH no!" although i genuinely liked Joseff, i;ve really met few more homophobic people in my life.

The recent news about lesbians being banned from the nigerian football team unfortunately does not shock me, i just hope that homophobia in nigeria does not reach the rampant stage it has done in Uganda - the thing is i feel sorry for Joseff because it's just the way he was taught to think, the way he grew up and now its become a barrier between him and the people he will meet in this country. Homophobia in Jamaican music is written about a lot [search google for peter Tatchell's piece "its not racist to condemn black homophobia"] but i'd like to know more about what its like to be gay in other African countries and i think its sad that more artists dont speak out.

seeing as music is at the moment my main way of interpreting other people, culture and the world, i feel wierd about loving so hard the music that comes from a part of the world that is still so seemingly at odds with a lot of other things i believe in and in some cases a place that would be really hard for me to even exist in.

As i said i have never been to africa, and ive never read an actual book about this subject, just seen some stuff around and crused wikipedia and the OUTRAGE website. i would love to find out more, like are there ANY openly gay african musicians??? Am i being totally unfair basing my understanding of gay life and homophobia in nigerian culture on one guy i met??

Talking to someone about this who thinks they know better would be an absolute pleasure so please don't hesitate to get in touch if you think im talking total crap.

some good links:

www.sexualminoritiesuganda.org

www.allout.org

www.outrage.org.uk

www.thisisafrika.m

www.awesometapes.com

www.globalgroovers.blogspot.com



Bernard Kabanda Sslongo was discovered in the Uganda city of Kampa, playing a home made guitar on the streets. He only just acheived worldwide fame, playing Womad festival before he died of AIDS in 1991 at the age of 40. His album Olugendo has got to be up there with my all time favourite accoustic guitar music.

The Womad website sums it up pretty well when it says "Kabanda sings genuine folk songs; they are about ordinary lives and are, sung where ordinary people meet, be it in bars or at markets. You don't need to know the Iugandan language (the idiosyncratic Kampalan dialect) to understand the emotions invested in each number."

Apparently he uses a home-made cappo which enables him to play bass, lead and rhythm parts simultaneously - i think thats whats so incredible about his sound, it makes your head spin there are so many things going on at once.

INTERVIEW WITH

DREAM BEACH RECORDS!!

SO! Can you describe your own personal connection to Africa and how it shaped your love of music?

EDDY DREAM BEACH:

I was born in Kenya, and then lived in Ethiopia til i was just over one year old. I think growing up knowing that i had an actual physical connection to Africa probably had some sort of impact on the fact that i'm open to its' music. But realistically, since I left at such a young age, my personal connection to it probably doesn't play the biggest role in my life. Maybe growing up in lots of different countries has made me more open to the idea of music from anywhere being totally approachable, but i'm not sure. I think i probably just had a couple of eureka moments with African music, just like i did when i first heard Bad Brains or Steve Reich, and realised "holy shit, Africa is so big and so filled with music, i can never ever get bored."

tell me about Dream Beach! when did you get the idea to start up a UK punk label for underground African music?

DB: I felt frustrated at the distance between the way my bunch of friends approached music and the way African music was released in the West. I believe deeply that if music is presented to people in the right way, a way that's not completely alien to them, they'll be open to pretty much anything that's good. I wanted to be able to go into a shop and buy a Kenyan guitar 7" at the same time as a 7" by some indie or punk band. No one else was doing it. It was pretty much that simple.

Nguuni Lovers Lovers sound amazing, how did you come across them?

DB: Just trawling through youtube searching for kamba music on the recommendation of a Kenyan friend of mine. You stumble on some incredible music that way, and i just bumped into Cheza Ngoma (the first single) and completely fell in love with it. Seriously, everyone should just find the names of different African genres and trawl youtube and dailymotion, all of it. You will be overwhelmed.

i like the artwork, how did that come about?

We have the wonderful Simon Whybray from Teeth to thank for that. He scanned in some images from Nguuni VCD covers and then worked his magic with the help of Kenn Goodall for the lettering. Simon is the greatest man in my life.

i love the Sublime Frequencies label for the way they translate a DIY ethic all around the world, all their recordings sound pretty raw and non-produced compared to most polished 'world music' stuff thats popular over here. How do you feel about that approach and are there any other similar labels yr into?

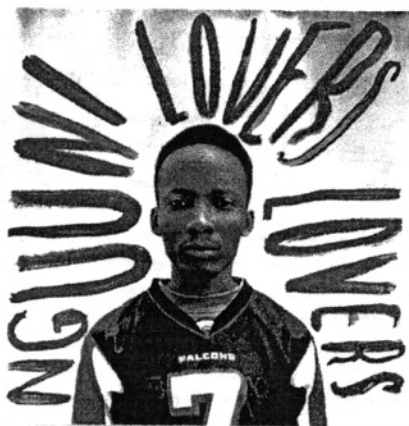
i think it's fantastic. SF have been a big inspiration to me, and you're totally right - it's their emphasis on non-polished/raw music that really makes them special. I've actually been surprised at how big of a part labels play in the sound of the African artists they release - so many big "World" labels fly the artists out to Europe to record in a huge studio with European musicians and a European producer, and i think what you get at the end is just this bland sounding WOMAD-festival fodder with not much of its own identity left over. Fuck that. I don't want to hear what a European producer thinks this music should sound like, i want to hear what they'd record for themselves you know? I don't want music, from Africa or anywhere for that matter, to be sanitised for my consumption. That shit is patronising and boring, and just assumes that as a listener i'm a complete moron who can't handle a bit of filth. Sublime Frequencies, Analog Africa, Honest Jon's, etc. All those labels have had a great impact on pushing out great African and non-western music that totally shatters expectations. I really hope Dream Beach can do something similar.

sublime frequencies did a tour with Omar Souleyman and Group Doueh recently and it started off a great live following for both those groups in the UK now (they're playing festivals and stuff) do you have any dreams of bringing bands over to the UK?

Like you wouldn't believe. but i'm a long way off that, gimme a year or something.

I want to bring bands
over to play in scummy

i don't
want
to
go to



dive bars
like our
bands play
in,
you know?

the fucking

Barbican.

I want to go the Stag's Head (R.I.P.) or the Victoria and see them playing with punk bands. It's an important part of how i think this music should be approached - the Barbican and big cultural centres like that really set up this music as some high-brow untouchable foreign art - when really, most of this African music we see was built for dance parties in Kinshasa and discos in Nairobi, and i think we need to start bringing it back to that here in the West too.

do you feel like the cultural exchange between African countries and the US and Europe is kind of one sided? The Ex are one of my favorite bands and they have been known to tour in Africa - i've also seen them collaborate with Ethiopian musicians and it always sounds great. then there's that cringe album that Damon Albarn made in Mali which i think would sound so much better id he wasn't playing on it. Do you ever see yourself doing any collaborations with african musicians??
hmmm, that's interesting. I don't think the cultural exchange is one sided. There are loads of Western bands who take a huge amount from Africa, and similarly

many African genres are built on American and British musical foundations (West African funk, Kenyan country, most African Hip Hop)

, and i actually think the amount of exchange is healthy. I totally see where you're coming from about the cringe factor though - most of the time id rather just hear the African musicians by themselves. Collaborations between Western and African musicians can often come across as pretty worthy, and that's something worth avoiding. At the same time, Extra Golden are really very very good - and thats just two Americans and two Kenyans. Like all music, it can go either way right?

As for Fair Ohs collaborating, i don't see that happening. We're a pretty tight knit little group, and other people mess with our drunk sleazy vibe. I'll totally regret saying this when i turn into the leader of a troupe of Chadian Gypsy musicians or something.

i dislike the term 'world music', sublime frequencies guys sometimes call it 'folk pop' which i prefer, what dyou reckon?

i don't hate the word, it's a term that was coined with the best of intentions, and has managed to help bring African music to a huge audience. Without the term "World Music" and the marketing push behind it we wouldn't have had the explosion in popularity that African music experienced in the 80s - that was something that was brought about by a bunch of people, like us, with an overwhelming passion for African music, and they did everything in their power to get other people into it.

The problem is that the term, and its' audience, has dated. We also have so much access to music from all over the world now, that calling anything "World Music" reeks a bit of laziness and homogeneity. I certainly don't think it's a term that should be used anymore, but i don't have a problem with it as a concept - the problem is with the scene/marketing world that has sprung up around it. We, as younger listeners, have outgrown World Music and need to leave it behind i think.

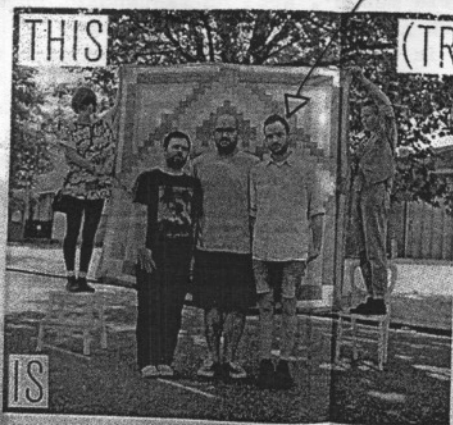
i also think calling African music in general "folk pop" does it a disservice by ignoring its roots. I think avoiding this music's "otherness" - at least right now, when it isn't a massively integrated part of our musical lexicon - is a bit disingenuous. There's nothing wrong, in my mind, with describing something as Kenyan Guitar Pop, or Mauritanian Psych. We shouldn't be sitting around as Western listeners

pretending we don't care where something is from

it is so rad that music from Mauritania can be so mindblowingly weird and totally awesome, no? I think we should celebrate the "otherness" of all this music, not ignore it, or homogenise it.

EDDY!!

THIS (TROPICAL) HARDCORE



THE THREE YOUNG FUNKS
AND GOD BLESS OF TROPICAL
HARDCORE

By [unreadable]

[The rest of the article text is too small to transcribe accurately.]

FAIR OHS

you speak about bringing this music to the East london scene, what do you think we all have to learn from the bands yr gonna put out?

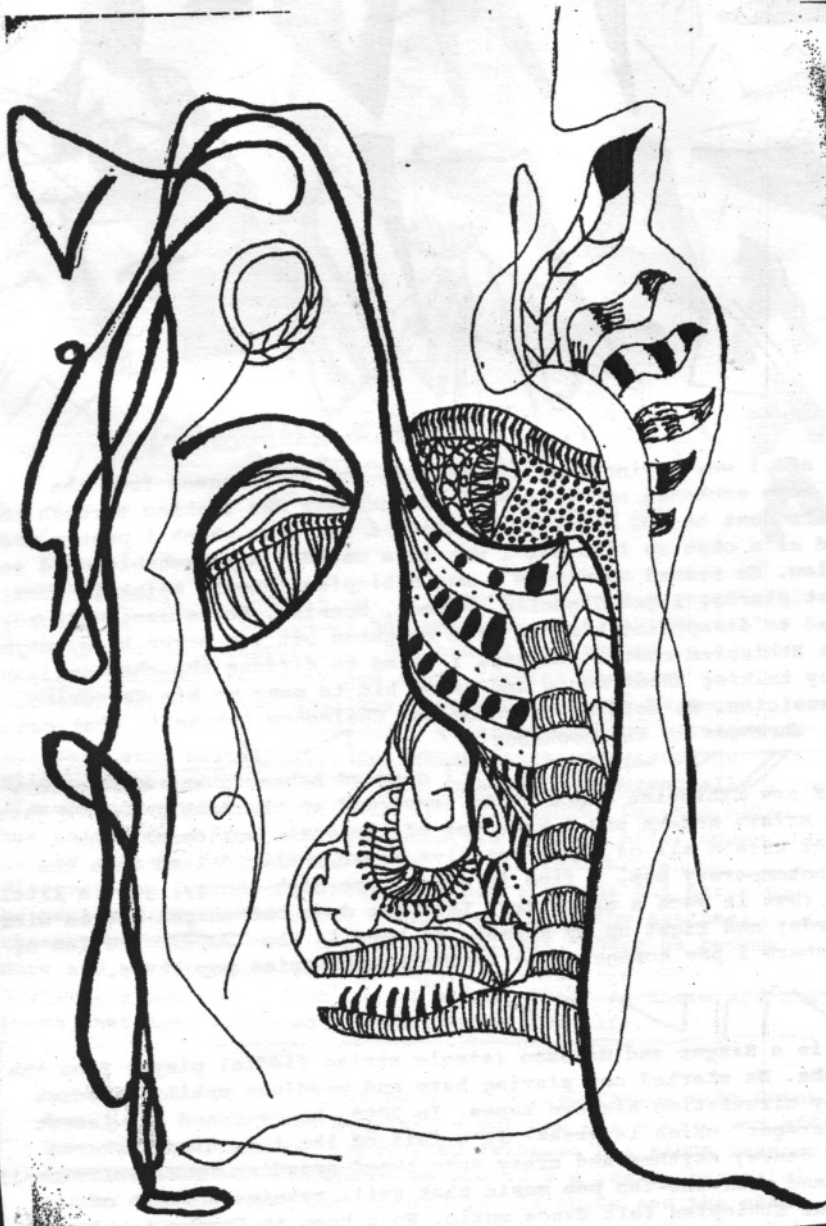
I just want people to approach it as if it wasn't whacky and "ethnic" to like African music. I want people who are in the bands that our bands play with to go "oh shit, that's actually totally awesome, and i'm a doofus for thinking i wasn't into African music before." So it's probably not about learning, but just about enjoying and being open.

i get really angry when journalists say that afro sounds in contemporary music are fashionable or a fad, THIS MUSIC IS OLDER THAN ANYTHING AND WILL BE AN INSPIRATION FOREVER!! please agree with me.

I agree. And please, can people stop accusing me of taking African influence from Western bands - i really honestly do like music that isnt just from London, ya know.

if you were stranded desert island discs style on a DREAM BEACH what one record would you bring?

Poison - Bell Biv Devoe. On cassette.



ETHIO- POP!



So a while ago i was buying some second hand 50p Wire issues from the record and tape exchange and this old African dude was looking through the melody makers next to me. He asked me where i was from which i pretty much always read as a chat up line but I was in a weirdly approachable mood so i let it flow. He seemed convinced i was Ethiopian (people think im from the weirdest places, i get Nigerian, French, Spanish, Portugese, Maltese) so i was sad to disappoint him 'im from brighton but you never know, maybe i have some Ethiopian roots?' Anyway, i tried to diffuse the chat-up situation by talking about music and asked him to name me his favourite Ethiopian musician. He told me to check out Chalachew Ashenafi, What can i say? Thanks stranger in the bookshop!

I googled Ashenafi and came across an album of new Ethiopian dance music, (reviewed at the back!) I love jazz stuff like Mulatu Askeke and i have one of the soul jazz comps (tho i lost track/cannot afford all of them) but i've never really delved into the world of contemporary pop, i find it's way more high energy, just a little bit cheesy (but in such a great way! Like the demo button you get on wierd old keyboards) and right up my street. So here is the ~~section~~ section of the zine, where i pay homage to my favourite Ethiopian pop stars.

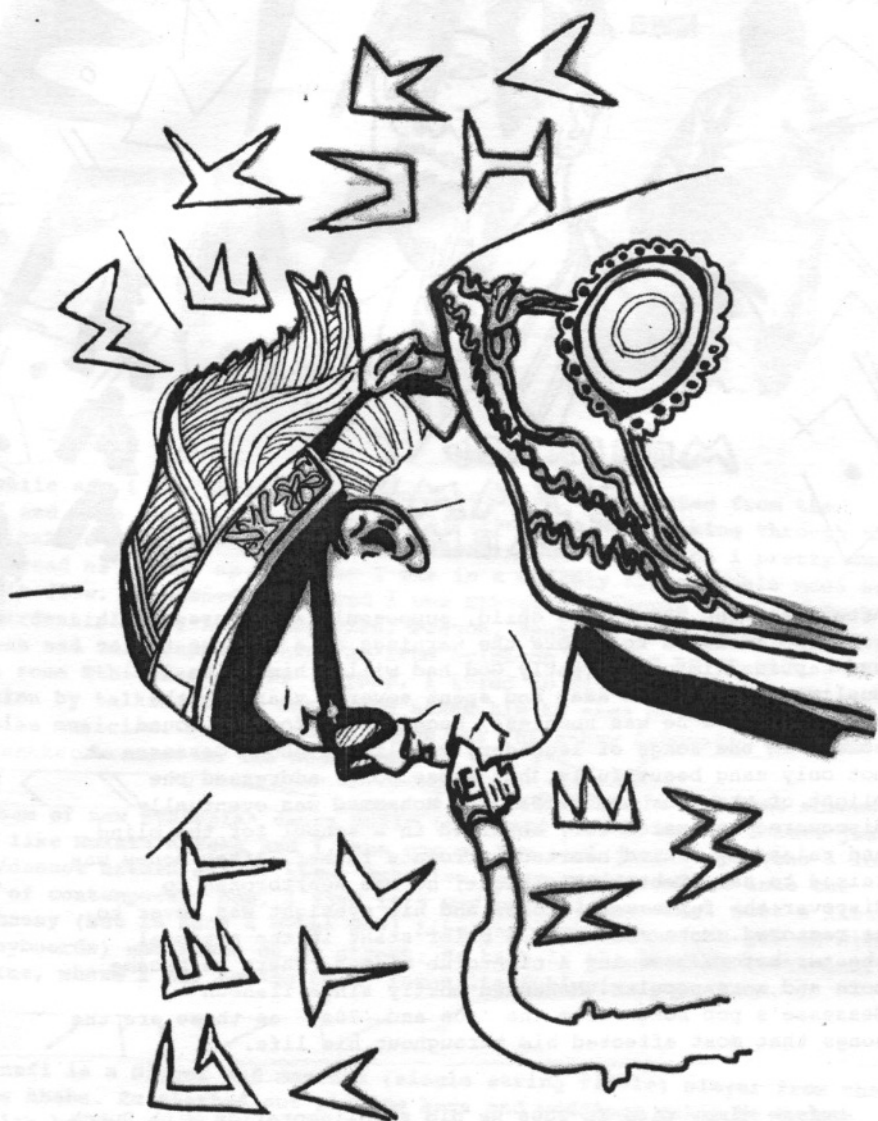
Ashenafi is a Singer and masenqo (single string fiddle) player from the Addis Ababa. He started out playing bars and weddings until he became popular by circulating his own tapes. In 2009, he released his latest album "Gerager" which is great! It's full of the infectious eskesta (shoulder dance) rhythms and crazy auto-tuned sounding vocals. Its really polished and over-the-top pop music that still retains a sense of traditional Ethiopian folk dance music. He's been to Europe to play in Germany and the Netherlands i think but i don't know about the UK.



MOHAMMED
'JIMMY'
MOHAMMED

After becoming blind as a child, supposedly as a curse for his parents' decision to ignore the warnings of a fortune teller and baptize him, (apparently God had willed him to be a Muslim) Mohammed ran away and spent several years on the streets. While he was homeless, begging for food he found solace in the songs of legendary vocalist Tlahoun Gessesse who not only sang beautifully, but whose songs addressed the plight of the poor and suffering. Mohammed was eventually discovered and cared for, enrolled in a school for the blind and raised by a kind hearted surrogate father. After money was raised to help restore his sight, he was heartbroken to discover the funds were stolen and his eyesight was never to be restored. Mohammed spent a brief stint in the national theater before becoming a nightclub singer, where he became more and more popular. Mohammed mostly sings Tlahoun Gessesse's pop songs from the '60s and '70s, as those are the songs that most affected him throughout his life.

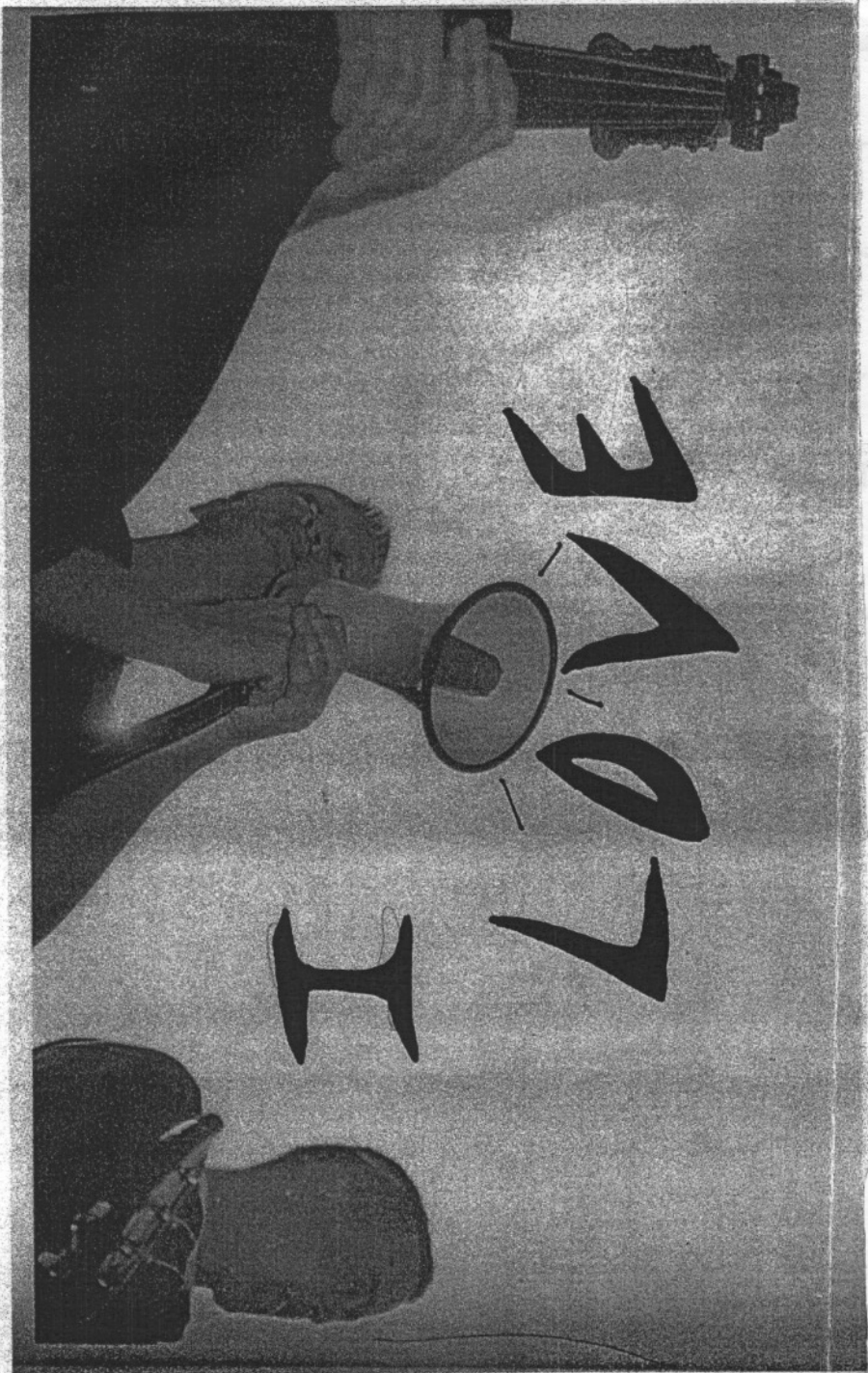
before jimmy died in 2006 he did a collaboration with Dutch free jazz drummer Han Bennink - you can buy a live dvd off Terp records. The Ex' label also released his album ~~Takkabel~~ and it's a really beautiful album. You can hear the sadness in his voice and the electric krar (5 string harp) is spidery and tender and Han Bennink's drumming is some of my favorite ever - also Getatchew Mekuria plays a bit of sax ----turn over to read about him!



Getatchew Mekuria isn't really a pop star at all - he's much more important than that - more like a jazz legend, i just like thinking of these people as pop musicians, i guess it makes the music more accessible or something, or maybe i just think they SHOULD be pop musicians, i guess like all the music i love, in my ideal world it would be WAY more popular than it is.

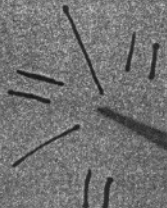
In 2004 The EX asked Mekuria to play at their 25th anniversary show in Amsterdam and this sparked a collaboration that saw them playing backup for Merkuria on his Moa Anbessa album. I recommend getting your hands on a copy of the live dvd from the 2006 tour that followed the album (or watch it on youtube like i did...). The ex are already my favorite live band EVER so it's pretty cool to watch them play with someone as captivating as this - it really looks wild! I saw the ex play at the Dome in Tuffnell park with a huge brass section - the combination of the their knife-like guitar sound and the punch of brass is totally my cup of tea, not to mention everyone looked like they were having so much fun! The album is really great but will never in my mind live up to the live sound - all that energy doesn't contain itself on record so well - i mean how could it? I feel like the EX appreciate that too though, they love to play live and improvise and that's why they release so much improv and live dvd material.

Mekuria's saxophone sound has been compared to players like Ornette Coleman or Albert Ayler but apparently he has never heard of either figureheads of the free jazz church and instead his style was developed in the early 1950s in complete isolation. I think it's interesting that people seem shocked by Mekurya's style though; free is exactly what it is, but surely you don't need to hear Ayler to play like that? Mekuria is a great example of the Ethiopiques tradition of playing Ethiopian 'world' music that defies any preconceptions of what that might be, and at the same time continues to sound so breathtakingly modern that it's the envy of musicians the world over. There's a naturalism in Mekurya's playing that's not 'primitive' just free and open to intuitive folk rhythms and phrasing that his contemporary american players had to struggle to achieve. The Moa Anbessa album comes out sounding a bit too heavy and bombastic for my liking overall - i prefer the songs that are a little more minimal and delicate...my favorite is actually a solo saxophone track that was recorded live and you can hear the lovely clicking of the keys in between notes - it's called Tezeta which i think means Nostalgia and seems like an Ethiopian favorite - (i dunno who wrote it but Mahamoud Ahmed does a tear-jerkingly lonesome song with the same name that sounds like a variation on the theme plus there's a version on the Mulatu Astatke album i have - forgive my ignorance about this though!!) I don't own the Ethiopiques edition of 'Nugus of Ethiopian Sax' but i want it! it sounds really good! OH and if this guy doesn't already sound awesome enough, he also wears super flashy capes and head-dresses on stage! hurrah!!



THE

EX





ILILTA! NEW ETHIOPIAN DANCE MUSIC

So you may have realised by now im a big fan of THE EX, and this zine is a bit of an Ex fanzine in disguise, so i wasn't surprised in the slightest when i realised that this wierd compilation i came across was prëtty heavily connected to that band. It was actually put out in 2009 by the Ex' improv and world music label Terp Records. The EX started Terp in 1998 but their interest in

non-European culture dates backt o 1984 when they did a split 7" with Iraqi Kurdish group Awara, they continue to colaborate with musicians from around the globe, including the excellent Congolese group Konono nol (i've seen them do an immense konono cover at thier recent shows). I think it's one of the main reasons i like the EX so much, it makes sense to me that if a band is going to call themselves political and act like they have a conscience, for that band to have an interest in music and cultures and to have a scope in terms of ~~their~~ own performances that spans the world over. Not to mention their own music is so free and forward thinking - it makes sense that they would look to other cultures for inspiration - but i think thier particular anarchist philosophy leads their music towards an amazing folk/punk hybrid that is so totally essential. easy to get involved in and excited about. It has always made sense to me and folk music and punk are one and the same thing - the ex put that thinking into practice and explain it better than i ever could with words. They aproach folk or 'world' music with a sense of fun and energy and don't shy away from getting involved and collaborating, there's no chin stroking and pretension with the ex - whether it's hungarian folk songs or intensely musical improv sessions - with the ex its allways pure punk.

Most musos are by now familiar with the Ethiopeques series that celebrated the 'golden seventies' era of big brass bands producing rich and amazing music BUT something i was totally ignorant about was that all this came to an end with the period of the "Derg", the military government in Ethiopia from 1975 till 1991. The Derg imprisoned and executed tens of thousands of its opponents without trial and during that time many excellent musicians either died or were forced into exile.

Anyway, this music is fantastic! i feel like this compilation might slip too easily away into the mass of things that the Ex release, (or maybe i just think that because the cover is wonderfully tacky and i haven't seen it reviewed ANYwhere) but i really hope it doesn't! Even if the vocoders had goofy synth sounds may sound cheap at times, since researching the history of ethiopian pop it seems not in the least bit throw-away. The synthesised bass line at the start of 'Amamesso' by Asfaw Tsege sounds pretty dumb on first listen but when Tsegè's voice kicks in i'm hooked, I have no idea what he's singing but it's got a mournfull and celebratory tone all at once, i guess it's just the sheer power of melody that transcends, despite the fake guitar solo at hte end that soudns like something that should be on the title track of a 1980s cop show...This music just has an intense energy to it, it's not just novelty pop, it's a compilation with it's own political significance, a generation growing out of oppression and learning to dance again. Even as someone with no knowledge of ethiopian languages or folk traditions i can see the significance blending traditional melodies and dance cultures with modern (well, modern 'ish') technologies.

I think anyone with an interest in contemporary african music should try and get thier hands on this record it's BANGING

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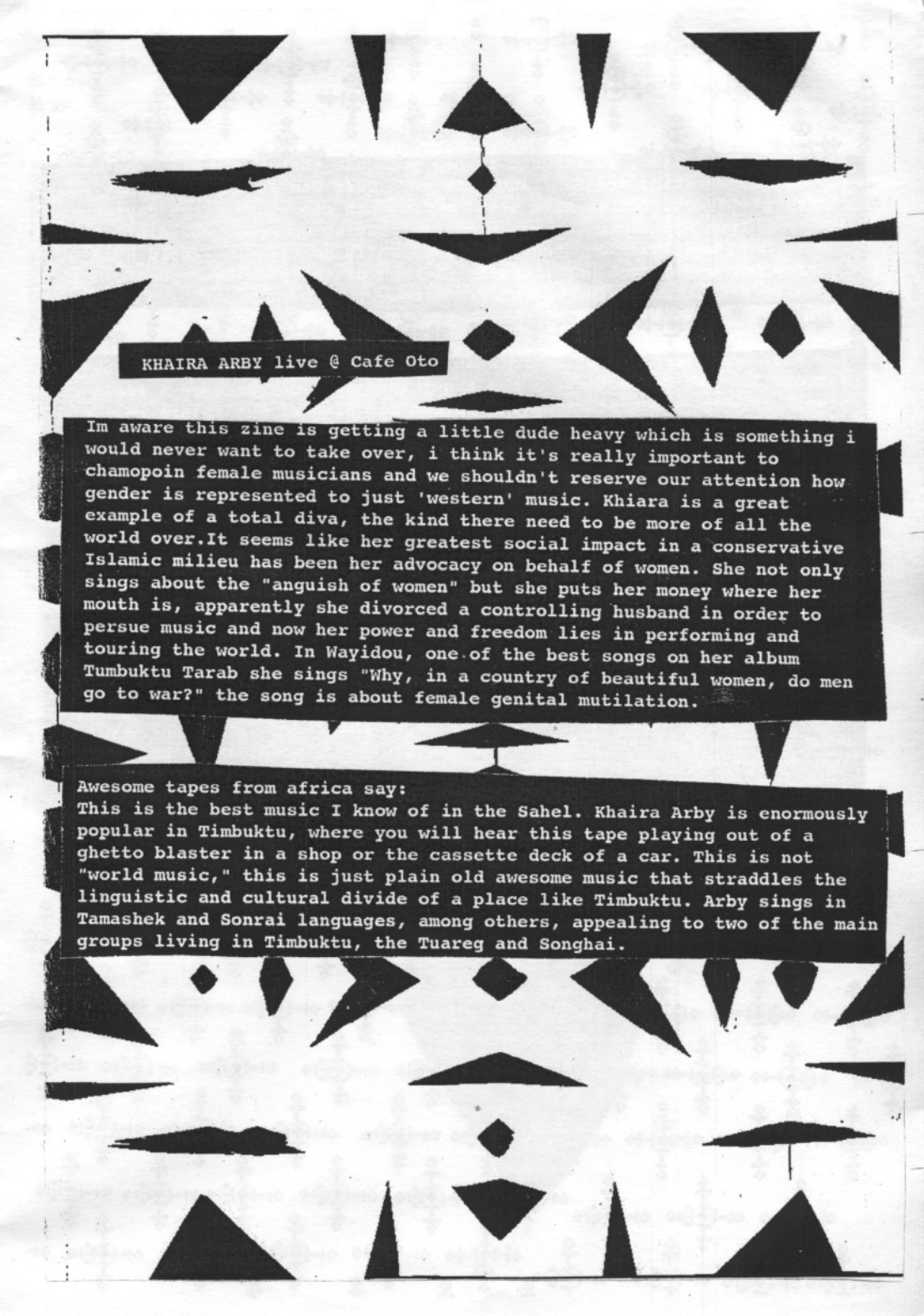
to

value

themselves,

to sing.





KHAIRA ARBY live @ Cafe Oto

Im aware this zine is getting a little dude heavy which is something i would never want to take over, i think it's really important to chamopoin female musicians and we shouldn't reserve our attention how gender is represented to just 'western' music. Khiara is a great example of a total diva, the kind there need to be more of all the world over. It seems like her greatest social impact in a conservative Islamic milieu has been her advocacy on behalf of women. She not only sings about the "anguish of women" but she puts her money where her mouth is, apparently she divorced a controlling husband in order to persue music and now her power and freedom lies in performing and touring the world. In Wayidou, one of the best songs on her album Tumbuktu Tarab she sings "Why, in a country of beautiful women, do men go to war?" the song is about female genital mutilation.

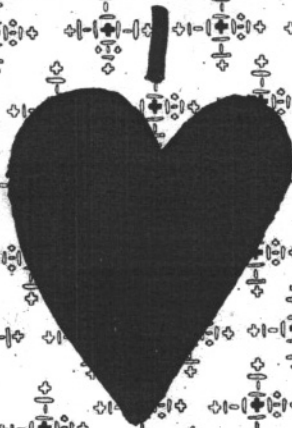
Awesome tapes from africa say:

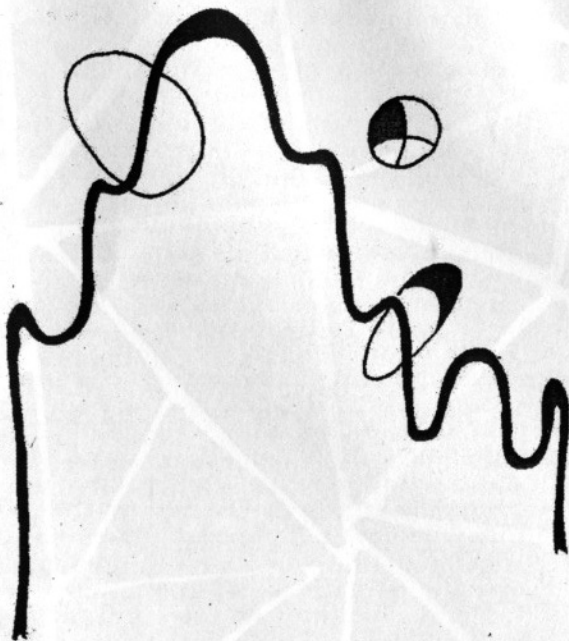
This is the best music I know of in the Sahel. Khaira Arby is enormously popular in Timbuktu, where you will hear this tape playing out of a ghetto blaster in a shop or the cassette deck of a car. This is not "world music," this is just plain old awesome music that straddles the linguistic and cultural divide of a place like Timbuktu. Arby sings in Tamashek and Sonrai languages, among others, appealing to two of the main groups living in Timbuktu, the Tuareg and Songhai.

Khiara is WILD live, so intense is her presense that the whole room was positively sweating and flailing with joy. Cafe Oto is a great place too, i feel pretty chuffed to have seen her at such close quaters a day after she came from ATP where she was probably playing on some mega air conditioned body-guarded stage. We were really so close we could have reached out and hugged her (towards the end of the show some people actually did, it was kind of embarrassing...)

I dunno, sometimes i feel weird when i can't understand a word of what someone is singing, not cus i can't get into it, just because i feel stupid or even sometimes embarrassed for the singer. But Khiara really made sense of all that for me, she just puts so much passion into her performance it really does transcend and i felt like she communicated perfectly. It was really unlike any other 'world music' show i've ever been to, she immediately took the microphone from the stand and paraded in the audience like a queen or a saint greeting the masses, and it wasn't even wierd, it was just cool!

She also dresses like a total rockstar, she had these bracelets that said KHIARA ARBY on them in bright beads, a true icon needs flags and banners right? There was a great sense of pride in the show, merch included! OH and i haven't even mentioned her band! Boy if i ever get to play guitar even HALF as good as the dude on lead i'll be so happy. He plays so effortlessly with this nochalant grin on his face while super sweet melodies just fall out of his guitar. The drummer was amazing too, and they had this gourd thing, what are they called? That broke in half during hte show cus it was being played so vigourously, Khiara picked up the broken half and stated waving it around at the end, pretty punk rock.





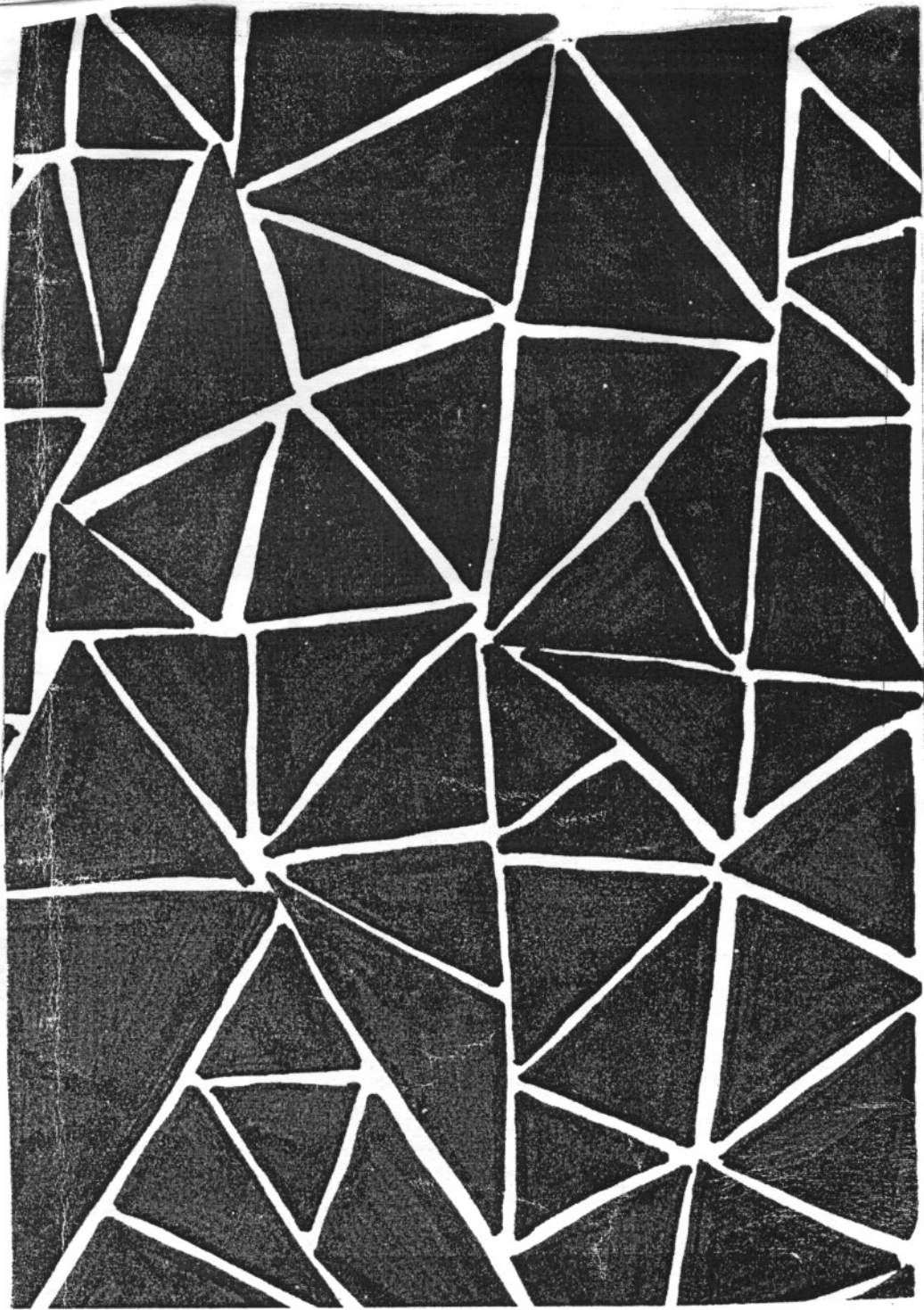
THANKS FOR READING !!!

this zine was made in a massive hurry im sorry about the type-os and general stealing of information from the internet. [REDACTED] this is issue 1 of an occasional music fanzine thing and hopefully the next issue will be better.

thanks to:

Eddy for being interviewed and waiting ages for me to publish it
Kimberly for her ethiopian mask drawing!
Andrew for buying me a Khaira Arby ticket
anyone that has encouraged me to make this

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