



The Zaramutas

Censored

It's not often that you come across bands such as The Zaramutas. A raving amalgamation of styles and intentions that has you both listening closely to the nuances of the enthralling vocal delivery, as well as the inventiveness of the arrangements, all the while finding yourself brandishing your falsetto and air guitar skills. Rock, R&B and Fusion have gone into the band's blender to render an intensely beautiful alternative production.

The band released their first EP in 2021 under the name 'Christos & The Violet Crown', receiving praise for their songwriting skills and production. Four songs, "loaded with a sense of stylistic pomp and effortlessly smooth energy", while being "politically charged", with themes that "delve from the personal to political with a purposefulness and poignance".

Their first full album finds them 'angrier', with an extroverted sound and an urgency to communicate with larger audiences their inner thoughts and passionate cry for social justice. Their sound is a wonderful play between familiarity and improbability. Big guitar riffs and drums that have you head banging, followed by hard driving jazz fusion harmonies and lush vocals, screaming guitars, mercurial toned solos and driving grooves, will keep you rocking along for 45 minutes.

Expect to be wonderfully disorientated and masterfully guided through an intensely emotive musical demonstration!

Overdue

The opening track sets the mood for what's to come. Fast paced soul vocal lines, punchy drums, with a playful irony and a razor-sharp language pointed to the international political scene machos, releasing an overdue 'talking to'. "There are often things happening for which you try to act civilised and stay calm. But some of these things keep on brewing trouble and pain. There comes a point where you just need to speak up, realising that the civilised way is not keeping silent but speaking out, opposing bullyism at a personal, social, or political level" says Christos, the band's guitarist, and producer. "Although I love layering sounds and textures, I have a deep appreciation for power trios and quartets and the immediacy and

power in the sound that you can get from small combos. We wanted to keep this short and punchy”

Go!

“Is there room for resentment when someone’s toxicity and inflammatory behaviour meets its end? Maybe not, but there’s a little bit of guilty pleasure in everyone witnessing oppressive, predatory alliances falling apart.” Olina’s ‘sinister’ whispering unravels a ferocious rant over a repetitive guitar riff and an insistent beat culminating to a chorus which is pointing the way to the door to toxic people and behaviours. “We had a lot of fun working on this track. It revolved around the idea of building tension through the repetition of a simple riff throughout, releasing it in an even more powerful and direct chorus.”

The Reign of Friend Fear Crow

Focusing on generalised fear, with its debilitating effect, aggravated by a toxic international social climate where uncertainty and wars are at its centre. RATM-like riffs and anguished vocals in choruses screaming ‘I can’t forget about, how you forget about it’ will have you screaming along, while rocking hard. “Musically, this is an ode to some of our 90s musical heroes. But again, as with everything we do, we’re not the ones to advocate for purity. On the contrary we have a palate for mixing diverse influences such as Portishead, Stevie, or Miles into RATM etc.”

Time’s Out

“We like to use irony and absurdity as tools to convey our thoughts and beliefs artistically. We tend to do that both with our lyrics and compositions. We try to keep our music accessible. After all we want to communicate with as many people as possible. But there’s always something in the mix that takes either a section or the whole piece into a genre agnostic zone. This track is a good example of that. It started as a ‘healing’ rant, aimed specifically at a personal situation, but by listing paradoxes and ‘lows’ found in the world we live in it ended up having a wider meaning” Christos says. Aggressive riffs and jazz harmonies are overlaid on top of a chunky funk drumbeat. Olina’s lush harmonies embellish a lead vocal that balances between rock, pop and soul like a trapeze artist, followed by a modern jazz guitar solo on top of a raving interlude.

Sorry

“We use samples unapologetically in our recordings and love the process of sculpting the sound. This track is probably the best example of that. The composition provided the terrain to explore a wider dynamic range, add more flavours to the mix and create more space for Olina to unfold a moving performance that focuses on mental health in a world that moves at a lightning speed.” A deeply emotive ballad delivered by a scintillating vocal performance and an inventive arrangement protest everyone’s need for a break, while dealing with the complexity of today’s life.

Letter from Skagway

Written for Christos' recently diseased charismatic bandmate and friend Sean MacGloin from Dr Schwamp, this track is both a lament and a march, emphasising the need to move on. It's raw and gritty, with its bluesy nature moving from work song type of vocals to 'all out' rock instrumental sections. "The original idea was meant for a Dr Schwamp track which was left unfinished. Seany was always telling me that we should make a full-on rock track with big riffs and guitar solos, but we never did. I thought I'd put this right, so here it is. His loss was devastating for so many people, as he was deeply loved by his friends and family. I had to get it out of my system, express the way I felt musically, especially in the context of being a member of a band missing their brother, their comrade."

Don't know

"Truth has been the first casualty on any big event in the international political scene, in war conflicts, the pandemic etc. There's so much being said, written, shown, that make you feel like you live in a dystopian drama set. We just had to say something about that", says Christos. The track packs a fusion sound and a passionate spoken word type of vocals in the verses with the choruses protesting 'Truth now is standing upside down, with the feet up high and the head to the ground'.

Neverland

The closing track is the funkier in the whole album, touching on the contentious issue of body image and its commercialisation that goes hand in hand with the social media frenzy. "All aspects of our social and personal life have become commodities, even our most intimate moments, thoughts, bodies etc. And that alters the way we perceive ourselves and our relationships, it informs our actions daily. A constant run on the treadmill to feed the money machine. Oh man, there's a lot of insanity that goes with it which is the writer's heaven. So, we wrote a track!".