

In November 2014, Jorge Ferraz was considered by the influential Blitz magazine one of the 30th best Portuguese guitarists from the last 30 years.

The "Free-Terminator" album by "Santa Maria, Gasolina em Teu Ventre!" one of the bands founded and led by Ferraz was included on the newspaper Público and FNAC's book "The Best Albums of the Popular Portuguese Music (1960-1997)", edited in 1998-

### Some quotes from newspapers, magazines and blogs reviewing concerts and albums of Ferraz's music

About "Machines for Don Quixote ...et... Viva La Muerte?», album / digital edition, edited in 2018 as Jorge Ferraz

"(...) one of the most important figures in the history of Portuguese alternative rock, having played an especially relevant role in the 1980s, with the band (...) "Santa Maria Gasolina in Teu Ventre" (...), however, its constant search for new possibilities and the fact of putting creative rawness and spontaneity in the foreground made it a reference for some improvisers. It is, therefore, with surprise that one registers his return to activity, and with a selection of musical proposals that may be among the best he has done so far", in [jazz.pt](#) 2April2018, by Rui Eduardo Paes (4,5/5)

"(...) an album that marks the return of Jorge Ferraz, an insubmissive and insurgent figure of Portuguese rock, who has always rebelled against current rules (...). There is a general atmosphere approaching post-rock and post-punk and a successive deconstructivism, but above all an experimental approach that brings you closer to the visual arts, as if making sound installations." in [Jornal de Letras](#), 10-24/April/2018, by Manuel Halpern

"Erratic, ecumenical, uncompromised and narrative, Ferraz returns in solo format, ten years after the poisonous "Africa Mecânica de Metal", in which he gathers all his experiences from "Santa Maria, Gasolina em teu Ventre!" to "Fatimah X", that is, guitars in melodic feedbacks and wild electronics, all packed with very ironic aesthetic storage concepts. Of course, classifications burst right away by the way that Ferraz's music is so misbehaved. (...) Ferraz was UFO in 1989 at the premiere of "Santa Maria...". Twenty-nine years later it remains in that marginal and... heavenly status". in [chilicomcarne.blogspot.com](#) 7June2018, by MMMNNRRRG

One of the 10 best Portuguese albums of the year for journalist Manuela Paraíso from radio station *super bock super rock*

About "Humanos Abençoados e outros contos», CD+DVD edited in 2010 as Jorge Ferraz Trio

Jorge Ferraz created a challenging album to the critique. (...) We must emphasize the very versatile guitar work of Jorge Ferraz, which ultimately dictate all the ambiances. (...) The problem of the critique is resolved if we centre our attention on the instrumental richness of «Humanos Abençoados»." in [opontoalternativo.wordpress](#), 25June2010, by André Forte

"Complex, challenging the listener to (try to) follow the evolution of each track, with abrupt changes of rhythm and ambience (from psychedelic guitars to somehow obscure electronics) (...) sounds experimental and cinematographically. (...) Evokes a strange world, breathes delusion, chaos and unrest." in [Focus](#), 21July2010, by Carlos Correia

"I consider it a "solar", "diurnal" work, to the extent that the listener feels a constant flow of vibrant, genuine, energy, what some critics call "psychedelia". I believe that "psychedelic" is too vague and simplistic (...) because in fact it is a timeless work, which touches on ideas and sounds within the primitive nature of human beings, but with the technological sophistication of today's time, which results in a product of aesthetic and ethical high quality, situated between the world's origin and a distant future", in [umbigo](#), September 2010, by Joaquim Passos

About "África Mecânica de Metal», CD, edited in 2008 as Jorge Ferraz

"(...) [the new cd] can be considered the synthesis of what Jorge Ferraz has already created until now. (...) It is a rock album, generically speaking, but it is, above all, an interesting sonorous experience, based upon the exploration of electronics taken to the limit, having the guitar as an electric end. (...) We endorse the trip" in [a-trompa.net](#), 31Mar2008

"(...) The new album is a lighthouse in blackout times", in [Jornal do Barreiro](#), 30May2008

With the band **João Peste & o AcidoxiBordel**

"(...) The Saxophone, the guitar and the singer's pose create a fabulous Yugoslavian cabaret environment for the first quarter of the next millennium." in Blitz, 26Dec1989

With the band **Fatimah X**

"(...) It is the musical transcription of a cyberpunk and post-nuclear war sad love story (...). Experimentations. Electronics. Black holes of sound. Post-rock. (...) Vocoders. Lost sounds from damaged Spectrum computers. And electro-pop (...). A surprise (...)". in Blitz, 21Oct2003

With the band **Muad'Dib Off Distortion**

"(...) Today as before, the music of Sun Ra is still an spiritual influence [to Jorge Ferraz] and therefore that's why his work continues to locate itself as an imprecise shape beyond time and without place" in Público, 8May1998

With the band **Spirou, A Terra e as Serpentes**

"(...) Infected ballads. (...) Unique project in the music of our days (...)” in Blitz, 12Mar1996

With the band **God Spirou**

"«3Shaken» is another provocation that will not generate any consensus in the universe of Portuguese urban music (...). Perhaps they are not a pop band, but instead small devils on the loose with weapons in their hands disguised as songs. In Portuguese music we need records like this. "in Sete, 31Dec1993

"Rock free from Rock? These Portuguese defy sufficiently well a series of prejudices and with this they are able to transform its first album into an unequivocal demonstration of force" in Independente, 14Jan1994

With the band **God Speed My Aeroplane**

"(...) More scratch-noise-pop (...) that it will be noticed" in Blitz, 12Nov1991

With the band **Santa Maria, Gasolina Em Teu Ventre!**

"The songs accumulate unexpected details, bizarre structures (...), high speed and show the refined rock skills of all the musicians" in LP, 9Feb1989

"It is a dense music, sometimes hostile, restless" in Sete, 19Oct1989

"He almost seems a reckless ambassador of a music that nobody seems to understand, because it is the connection between madness and the lucidity" in Blitz, 12Dec1989

"Music made of sonorous metal, magma of distortions and feedback (...). The horizon is cybernetic, hallucinatory" in Diário de Lisboa, 29Dec1989

"Ok, do you want something simple? What about Dadaism applied to the rock? Or literary noise rock? (...). Today, as it was fifteen years ago, continues to be difficult to classify the only album of the SMGETV" in Mondo Bizarro, September 2004

"(...) A record ahead of its time" in Público, 18Feb2005

"Free-Terminator, unique manifesto that, in 1989, landed in the Portuguese musical panorama as UFO" in Diário de Notícias, 18Mar2005

With the band **Bye-Bye Lolita Girl**

"(...) «Colibri» (...) and all the other songs of that I do not know the names, are gifts of Portuguese music, moments of unique beauty" in Blitz, 25Jun1985

"When we hear the music of Bye Bye Lolita Girl our heart it is fascinated" in Diário de Notícias, 7Nov1986

With the band **Ezra Pound e A Loucura**

"Let us be honest, this music is brazenly good (...). Sometimes, during the concert, they can create a frightening climate and to transform it into another, introspective, coming from the drawings of the guitar. Other times all disappears in the delirium of the experimentation (...)" in Blitz, 27Nov84