

The Queers *The Queers Are Here*

ASIAN MAN-DOHENY
RECORDS



www.thequeersrock.com

by Lauren Proctor

"I just play music to try to get laid and fucking travel," lead singer Joe Queer says during an interview on *The Queers Are Here*. With over two decades of touring the world and breathing punk ideals, The Queers have finally decided to document the musical side of their lives on a DVD.

On this DVD, Joe Queer never talks about the sex or the traveling, but he doesn't hesitate to dole out criticism for other bands like My Chemical Romance and Fall Out Boy, whom he considers poseurs that sell out to gain fame in the industry.

The Queers' refusal to link themselves to anything corporate explains much of the ambience behind *The Queers Are Here*. Raw and sweet, but also unpolished, the DVD becomes the epitome of the punk lifestyle.

As the DVD toggles between interviews, live footage, and music videos it becomes clear that *The Queers Are Here* is a low-budget film that subscribes to the "do it yourself" philosophy of punk. The concert footage is bootleg-quality, but The Queers rock so effectively it doesn't matter much that the picture is gritty. And who would expect anything different

from the band that refused to play Warped Tour because they felt it meant selling out?

The Queers are true to their punk rock roots to the very core, and *The Queers Are Here* does a good job of introducing this lifestyle. The DVD offers a taste of The Queers' music, but more importantly, shows the throngs of concertgoers around the world who love nothing more than mosh pits and punk rock.

This Moment *Star Parallel*

UPRISING RECORDS



by Bear Frazer

Southern California has become the primary destination for metal bands to showcase their melodic dominance. For hometown natives This Moment, that's exactly what they've been doing for the past couple of years. In 2005, they released their highly acclaimed debut *Finding a Voice in the Dark*, courtesy of Uprising Records. But true to their harsh nature, they rarely ever slow down. On their sophomore set *Star Parallel*, it's obvious the So Cal rockers like to go fast—at least most of the time.

There is a nonstop stream of shredding guitar rhythms, thun-

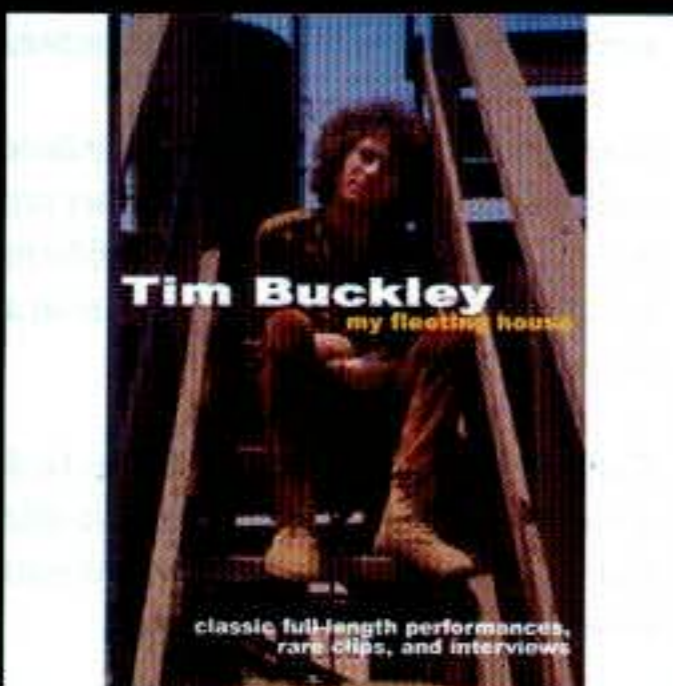
derous bass lines and agonistic screams throughout the entire record. The inspirational, binding theme behind the music is overcoming adversity. This Moment effectively pushes this message on "Rising Above Shadows (Leaving Earth)," and "Cast the Nets." Another belief they promote is revolution as in "Beatific Vision" and "The Glass Soul of Murano." They don't stray too far away from those ideologies and though the intense, raspy howls from the vocalist could serve as an occasional nuisance, the raw aggression he relinquishes contributes to the mood This Moment has painted.

In reality, the only time the So Cal rockers decelerate is with the soothing, guitar instrumental "Release of Hostage City." Though having a grandiose track has become standard on most metal albums nowadays, this is the only time guitarist Matt Lafferty has to showcase his intricate talent on a different level.

Screw the mainstream. *Star Parallel* wasn't designed for commercial acceptance, but it's that hardcore mentality which makes This Moment shine.

Tim Buckley *My Fleeting House*

THIRD STORY MUSIC, INC.



www.timbuckley.com

by William Pitcher

Writing meaningful lyrics is as difficult a task as singing them; the singular talent for either is an impressive skill. The singer-songwriter has a long-hallowed place in music for the remarkable ability to both compose a song and deliver it. Tim Buckley is no exception to the norm, and his unfortunately short-lived career produced a number of popular songs in collaboration with songwriter Larry Beckett and guitarist Lee Underwood. *My Fleeting House* is an extensively arranged collection of video footage, including eleven full-length performances, spanning Buckley's

entire career from 1967 to 1974. Also of particular interest on *My Fleeting House* are interviews with Beckett and Underwood, affording an insightful perspective to Buckley's personality and musical process.

As Buckley composed music during the late 60s, his songs are an obvious aggregation of similar sounds of the time, including the psychedelic experimentation that fared so well for the Beatles. "Song to the Siren" from *The Monkees* TV show in 1967 is a good example of Buckley's early affinity for country music,

and "No Man Can Find the War" began to exhibit the first undertones of jazz which heavily influenced Buckley later in his career. Buckley's voice is pure and clean, and his humble offstage persona lends indelible charm to his music. By 1970 Buckley's style had evolved further still, and the full range of his voice and musical imagination are clear on "Come Here Woman," where Buckley's vocals are an impressive interpretation of the jazz his band played.