



Tuesday, April 29, 2008

## The Queers - CBGB OMFUG Masters: Live February 3, 2003 the Bowery Collection

**Band:** The Queers  
**Album:** CBGB OMFUG Masters: Live February 3, 2003 the Bowery Collection  
**Genre:** punk rock  
**Label:** MVD Audio



### Tracks:

1. Rockaway Beach
2. No Tit
3. Brush Your Teeth
4. I Want \*\*\*\*
5. Monster Zero
6. This Place Sucks
7. You're Tripping
8. I Live This Life
9. Surf Goodness
10. Blabbermouth
11. Kicked Out of the Webelos
12. I Hate Everything
13. Murder In the Brady House
14. Like a Parasite
15. My Old Man's a Fatso
16. Fuck You
17. Teenage Bonehead
18. I Can't Stop Farting
19. Granola Head
20. I Will Be With You
21. Yeah Well Whatever
22. Love Love Love
23. Another Girl
24. I Only Drink Bud
25. Punk Rock Girls
26. Ursula Finally Has T\*ts
27. Tamara is a Punk
28. I Met Her at the Rat
29. Tulu is a Wimp
30. \*\*\*\* the World I'm Hanging Out With You tonight
31. This Place Sucks

Slowly escaping from the bowels of New Hampshire in a time span the stretched through the mid 1980's, the Queers have been entertaining fans across the world with their infectious New York Punk sound for two decades now. Heavily influenced by groups like the Ramones, the Beach Boys, and TV Party, the Queers stays true to their punk roots by rolling through songs at rapid-fire pace and not wasting time with nonsensical stage banter. This live disc, recorded at famed rock club CBGB, is a great introduction to the group for those whose ears have not yet been graced by the Queers aural assault. The album is also a great collection for any established fan of punk music or the Queers.

The live disc contains 31 tracks, none of which exceeds the three-minute mark, and includes Queers originals, as well as a few punk classics, notably the lead track, "Rockaway Beach" by the Ramones, and

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a song by the Mr. T. Experience. In it's entirety, the album is packed from start to finish with powering drums, distorted guitars, more angst than a group of thirteen year olds waiting in line at Hot Topic, and pop melodies that could send Brian Wilson crying back to his sandbox for a very long time. The queers breathe a breath of fresh-air into the diluted wasteland that has become modern punk music, and this live album is a fantastic example of the original "louder, faster, harder" concept that drove punk rock. Though not an overly political punk band, the band does discuss dubitable societal practices on songs such as "Granola Head," as well as angsty adolescent discontent on tracks such as "My Old Man is a Fatso," and "Love Love Love." On this album, the Queers execute their songs with incredible precision for playing at such break-neck pace, and there is hardly an ill-played note in the entire 31-track set. Also, if you're not familiar with the group, don't be expecting any blazing guitar solos, or really any guitar solos, that's why Yngwie Malmsteen makes albums; there just isn't time for showboating in the Queers. Although the album does not sport that classic "parental advisory," it is important to note that the group has a fascination with four-letter words, and often times veers away from the realm of political correctness with tracks like, "\*\*\*\* the World I'm Hanging Out With You Tonight," and "I Want \*\*\*\*." Some of the other more noteworthy tracks include, "Punk Rock Girls," "Teenage Bonehead," "I Only Drink Bud," and "Yeah Well Whatever".

The only downside to this album is that intensity lags about half way through the disc, though to no fault of the band. When listening to a punk band, especially the Queers, it's hard to not jump around and break things with your face. However, if you've got a hankering for some of the finest punk rock on the planet, and can't make it out to see these guys in person, pop this disc in and beat the living piss out of the fine china (don't worry, it'll feel right).

**\*\*Written by our contributing writer: Matt Bullock\*\***

**GRADE: 7.65/10**

Labels: mvd audio, Punk, the queers

posted by James @ Tuesday, April 29, 2008 1 comments 

Sunday, April 27, 2008

## Fear Nuttin Band - Yardcore

**Band:** Fear Nuttin Band  
**Album:** Yardcore  
**Genre:** reggae/punk/pop/rock  
**Label:** Bodog Music

### Tracks:

1. Enemy
2. Rock The World
3. Dun Di Place
4. Police State
5. Pon Di Block
6. Vibes
7. Runaway
8. Fears
9. No
10. Champagne
11. Can't Get Mi Weed
12. Friends
13. Real Music



It's been a long time since I've heard a band that funneled Bad Brains, Bob Marley, Rancid, and raw rock into something that resembled talent, but that long drought has just ended. Now you may be thinking this band sounds familiar and if so you probably recognize them from their stint on Bodog's Battle of The band's competition that was all over Fuse tv last year. They were the Boston Champions and being so landed them a deal with Bodog Music and gave them the chance to spread their musical message of, "Unify the music, Unify the people," with the rest of the world. I haven't heard so much heart from such a young band in a long time and after one listen, I'm sure you will agree.

*Yardcore*, the bands debut album is something completely out of the blue from the first track on. "Enemy," the opening number, is a call to arms of sorts with a with a pounding drum rhythm and a reggae vocal styling that pulls you in with interest and intensity. The very next track, "Rock The World," plays like a metal track that's been laced with mainstream opportunity. Every track on the album feels like a musical buffet of sound that is stocked full of wonderful things. At one point there will be a pounding breakdown, then rapping that twists words in ways that would make Kanye West proud, and still there's room for guitar solos, and thick bass lines. The fourth track, "Police State," has a gloomy feel, like early Rage Against Machine, but the reggae vocal lines take it to a whole new level. The lyricism throughout the album is intense, but through good repetition, every track seems ready for a live crowd. Though, with the rhythms the band creates, you'll never

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need to know a word to be completely consumed in the world of the Fear Nuttin' Band. "Pon Di Block," adds an acoustic guitar to the mix while telling about life on the streets [chock full of references to pouring out drinks for your lost friends, violence, etc. Sure the lyrics aren't that refreshing, but it's done so well to get caught up. If there's one song I'd throw up for radio play right away, it'd have to be, "Fears," from the simple 1, 2 drumming intro to the driving guitar lines, it just feels complete. I couldn't help, but reference it to 311, but done better [yea I said it] than I think even the great 311 could do. It's a well crafted jam that blurs the line between rock and pop perfectly. the back half of the album, rocks just as well as the first half, but on some tracks, such as, "Can't Get Mi Weed," you really get a stronger sense of the band's reggae roots. Vocally, they never sound as good as on these more laid back tracks. The album then comes to a close with, "Real Music," which begins with almost a salsa style musical atmosphere before building into a completely pop friendly song. It's a perfect representation of the bands ability to mix many sounds together to create a sonically pleasing track. To be honest, I was hitting repeat before the album even ended.

I'll admit, knowing this band had been on a reality show made me quite nervous about reviewing their album. So many times people who are on reality tv that release albums end up releasing complete garbage, but this is quite the opposite. The Fear Nuttin Band's *Yardcore* is a stunning work of original sound that both pulls you in and keeps your attention throughout. Fans of everything from mainstream rock, to pop, to reggae will find something in this album. Somehow, in one album, The Fear Nuttin Band have been able to not only transcend genres, but merge generation gaps and craft the kind of songs that last for years and years. This is no flash in the pan band burning out their 15 minutes, but a musical force just coming into what should be a long, prosperous career.

**GRADE: 8/10**  
**WEBSITE**

Labels: bodog, fear nuttin band, Pop Rock, rap, reggae, Rock, yardcore

posted by James @ Sunday, April 27, 2008 1 comments 

**Thursday, April 24, 2008**

### OUR FIRST CONTEST!



**Under The Gun**  
**Review &**  
**The Color Fred**

Are giving away and autographed copy of their new album, "Bend To Break" to their biggest fan! Think it's you? Send us an email telling us why!

email:  
**info@underthegunreview.net**  
**ATTN: TCF Contest!**  
**Deadline: April 30th, 2008**

Labels: contests, give aways

posted by James @ Thursday, April 24, 2008 0 comments 

### The Color Fred - Bend To Break

**\*SEE BOTTOM FOR OUR EXCLUSIVE INTERVIEW FRED FROM THE COLOR FRED\***

**Band:** The Color Fred  
**Album:** Bend To Break  
**Genre:** Pop Rock  
**Label:** Equal Vision



**Tracks:**

1. Get Out
2. If I Surrender
3. Hate To See You Go
4. It Isn't Me
5. Complainitor
6. The Tragedy
7. I Didn't See
8. Empty House
9. Minnesota
10. I'll Never Know
11. Don't Pretend

I want to start this review off by answering a question I'm sure at least some of you have. Yes, this is the same Fred Mascherino who once played guitar and sang for Taking Back Sunday [he left the group last fall if you didn't know]. Fred and the rest of TBS were arguing over the writing of what was to be the band's fourth album and instead of fight anymore, Mascherino decided to follow his heart and left to pursue a solo project he'd been working on since he was in Breaking Pangaea. The result is an eleven track album entitled, *Bend To Break*, which features Mascherino playing every instrument except the drums and singing about everything from drunk drivers to the bitter end of his days in Taking Back Sunday. It's an album that takes you on the journey of life full of love, loss, and hard decisions that plays with more heart than 90% of everything else in the music world today.

Those familiar with Mascherino's work in Taking Back Sunday will notice an instant correlation in The Color Fred with the opener, "Get Out." The song addresses drunk driving, but the correlation comes in the pre-chorus/chorus as Fred uses a dualing vocal style which is basically trademarked by TBS. The song itself is quite catchy and the repetition of, "Get out," seems perfect for a live setting. "If I Surrender," the second track is a bit more rock-oriented, but with a thick bass line through the verses it's easily just as catchy as the prior track. Even though we're only two tracks in, it's apparent Mascherino not only knows how to write catchy lyrics, but he's also quite good at composing engaging songs that are pop oriented without being too cliché. I mean yes, there are similarities to Taking Back Sunday, but as a whole, the sound is fresh and unique. A Piano leads us into the fourth track entitled, "It Isn't Me," in which Mascherino talks about a break up may be the best representation of Fred's ability to paint a picture with his music. The entire song is about realizing that you are not "the one" for your significant other and the lyrics reflect this from the initial break up, to remembering subtle things that lead you to the realization that, well, it isn't you. Musically, the piano is met with strings, guitar, and drums to create a sonic landscape that really pulls you in. Following that track comes the blatant tale of the final days of Fred's stay in Taking Back Sunday in, "Complainitor," From the very first line, in which Fred sings, "These four years were a suicide," the listener almost feels like they're given an insiders look at the arguments that lead to Mascherino's departure. The best part is, it's actually really well written and catchy song as opposed to an obvious attempt to complain about TBS. The album takes another slow turn on, "Empty House," but that is not a bad thing at all. Most the song is filled solely with Mascherino and an acoustic guitar, but the simplicity has a way of wrapping the listener and pulling you in even before the drums enter in a crescendo before closing with Mascherino and the guitar once more. It's a beautiful song that sounds quite simple, but is filled with an urgency that you can't deny. The most rock oriented track on the album would have to, "Minnesota," which tells the tale of a destructive person as told through the metaphor of drug use. It's a simple 4/4 time signature with accents on 2 and 4, but, like in the days of Motown's glory, it never ceases to make you want to move and sing along. The album ends with the 6-minute, "Don't Pretend," which details the realization and confrontation of a lover whose been cheating on Fred. It's another song with simple structure, but still Mascherino finds a way to grab the listener's attention. Like most closing tracks, it builds in a glorious crescendo about 4 minutes in and instantly brings to mind Dashboard Confessional via their, *A Mark, A Mission, A Brand, A Scar*, era. It's a beautiful number that hits all the right notes and leaves you with a smile on your face.

*Bend To Break* is a beautiful album that has no fear of being completely honest with the listener. The lyrics are straight from the heart of mascherino and the music simply accompanies the stories of his life. It's engaging and enjoyable throughout and is perfect for summer drives as well as rainy afternoons indoors. It seems with the rise of the "Myspace" generation that most music released these days seems to have less and less staying power as opposed to simple flash in the pan popularity, but not this record. No, This record is one that, from the first listen, lets you know that it's going to be staying in your stereo for quite awhile.

**GRADE: 9.5/10**  
**MYSPEACE**

**\*WE RECENTLY HAD THE OPPORTUNITY TO CONVERSE WITH FRED FROM THE COLOR FRED AND BELOW YOU CAN FIND THE TEXT TO THE INTERVIEW. YOU CAN LISTEN TO THE INTERVIEW HERE.**

**James [J] and Meaghan [M] from Under the Gun Review sat down with Fred Mascherino of The Color Fred/Taking Back Sunday at The Orbit Room in Grand Rapids, MI on April 19th. The Color Fred is currently on tour with From First To Last, MxPx, and Chiodos.**

**J: Welcome to Under The Gun Review, this is James and Meaghan and we're talking to Fred Mascherino from The Color Fred and Taking Back Sunday as you may remember him. We're outside The Orbit Room in Grand Rapids where he is set to open for From First To Last, MxPx, and Chiodos. Anyways, Fred, why not begin by giving us a little history on The Color Fred?**

F: Yea, how you doing? I started wanting to do a solo record back in my original band Breaking Pangea, but I then joined Taking Back Sunday and became extremely busy. I kept writing however and about a year ago when I started making The Color Fred record I had over 40 songs and I basically just demoed them all at home in my basement. I then picked the best ones and got together with Lou Giordano and I, along with my drummer Steve Curtiss, hashed out the songs and recorded them last summer. Now we're out on tour and Steve's with me as well as two old friends who round out the live group and, well, we're having a freaking blast.

**J: The album, *Bend To Break*, was released last October and it's pretty straight forward lyrically. There's really no denying what, "These four years were a suicide," could possibly be about and I was just wondering if that's something you did intentionally or if that's simply how the lyrics came out?**

F: It really was how it came out. It's funny because while we were recording it, Lou, who produced the record suggested like, "Hey, I don't want to change your lyrics or anything, but maybe change a word here or there," but it was really important to me to not water it down. It was really just how I felt. I was still in Taking Back Sunday while recording it, but the last to years with them [TBS] was just really hard and I had to write about it and make something that I felt was honest because I was questioning what I was doing and that's how I wound up here.

**J: What was the final straw for you that made you decide to just leave Taking Back Sunday and dive full time into The Color Fred?**

F: Basically, we were on the Projekt Revolution tour and trying to write the fourth album. After being on my own and making my own record I was realizing that things weren't working well and we weren't coming together like we had on the previous albums we had recorded together. I was questioning and wanted to take a break, but I was the only one who felt that way. So, I decided that these were songs I believed in and that I needed to just be with that for now.

**M: On a more personal note, you've been on tour constantly since the fall and we were wondering how your wife handles you being away on the road all the time?**

F: That woman is a saint. It's definitely not easy. I started touring the year we met when I was in a band called Brody and we did one national tour and I decided I wanted to do this forever and have been touring ever since. You know, it's the hardest part of what I did. Just being away and knowing that I'm making their lives hard as well especially since we have kids. The good thing is that when I come home, I don't have another job to be at and I can spend all my time with her and the kids. We can go to the parks and do whatever we want so we feel like we have it pretty good.

**M: How did your family react to your decision to leave Taking Back Sunday and do The Color Fred?**

F: Well my kids are really little, like under 5, but my wife and I definitely made the decision together. It's a completely different world when I call home because I'm excited about what's going on and it no longer feels like a job, but rather like my passion because it's what I want to do. I tried to go along with it [TBS] for awhile, but it wasn't working for us so she definitely supported me.

**J: So what does the rest of 2008 hold for The Color Fred?**

F: We're finishing out the month with Chiodos and then we have Bamboozle in New Jersey. Then we head to England for Give It A Name and we're doing a 2 week tour over there as well. After that we have the entire Warped Tour, which we're excited about. It's going to be a hot one, global warming at it's finest. We are still working on fall plans, but we plan to continue touring. Just trying to get the word out still because people still come up to me and wonder why I'm at shows without Taking Back Sunday. So we just want to make more people aware of where I am and what I'm doing now.

**J: Are there any plans to record by the end of the year?**

F: Not this year, but I hope to start working on it this summer. I'll start writing and take some of the songs that didn't make the previous record and work on them. I haven't really thought about it too much, but this is a project I want to last a long time and I want to continue to make new music for people and keep sharing my work with everyone.

**J: The packaging for *Bend To Break* is very eco-friendly. Why was that so important to you?**

F: I wanted everything about this project is supposed to be part of my personality and things I'm passionate about. This is why I hand wrote the lyrics inside and I wanted everything to come from me. Global warming is something I've been passionate about for awhile and we started to bring it to the forefront with Taking Back Sunday. We played Live Earth and before that we met with Al Gore. So, I wanted to continue that because it's something I'm really into and it's probably the most green packaging you'll find. The plastic part that holds the cd is corn starch and it's all biodegradable. It'll melt in water, so don't get it wet. Most of the rest of the packaging is made from recycled material and it's just something I really wanted to do and Equal Vision was very cool and understanding.

**J: You obviously have an eye on the political world. Do you have any candidate you'd**



**like to endorse?**

F: I wouldn't go as far to endorse because most the people I support will probably never get elected to anything. However, out of the three, I really side with Barack [Obama] because he really seems like he could be some kind of change, if a president can be that effective. I really just want the opposite of what we have now so whoever can do that gets my vote.

**J: Where would you like to be in 5 years?**

F: I'm very comfortable with where I am right now. I love singing and I've been writing since I was ten years old and I like being the person who delivers my lyrics and I just want to keep doing that as long as I can. When I was in Taking Back Sunday, it was hard to picture myself doing the same things to years down the road, but with this I feel I could continue it for the next 10 years and never be any less happy.

**J: There seems to be a pattern with people who leave Taking Back Sunday in that they form new bands that become quite successful. We have Jesse Lacey and Brand New, John Nolan and Straylight Run. You actually toured with John right after leaving TBS, was that a conscious decision or just a random grouping?**

F: We called each other. The funny thing is that when in TBS I felt like everyone compared us [John and Fred] as if music is some sort of competition. The weird thing is that why all this is going on, we're real friends and we would laugh and wonder why people wanted to like put us head to head. So as soon as I left I knew I wanted to tour with John so I called him and yea, it was just two friends who wanted to do it. I was trying to make a statement that there aren't any wars in music. At least, that's what I'm saying, I don't know about John [laughs] he may have just wanted to tour.

**J: Do you have any contact with the members of Taking Back Sunday?**

F: Thing ended pretty amicably. In fact, Matt Rubano and I went out to eat right after I left and talked about the past and the future and everything. It's been tough to talk recently since they're working on the record and I'm on the road, but I would still call them my brothers.

**J: Is it weird when you hear that there is a war between you and the band [TBS] or like that you got into a huge fight with Adam [Lazzara]?**

F: People assume I left because of Adam and mainly that's because that's why the other members have left, but really I didn't have anything against him in particular, I was just ready to move on. He's a really good guy.

**J: Well Fred, I know you're busy and that you have to go on soon, but we want to thank you for sitting down with us. Do you have anything else to say to everyone?**

F: Yea, thank you. Just come to a show. I don't think people understand the project till they see us live. Just come and hang out with us, I'm always around and yea, thanks a doing this.

Labels: equal vision, folk pop, interview, Pop Rock, the color fred

posted by James @ Thursday, April 24, 2008 0 comments 

Wednesday, April 23, 2008

**The Forms - The Forms**

**Band:** The Forms  
**Album:** The Forms  
**Genre:** Indie Rock  
**Label:** Three Spheres

**Tracks:**

1. Knowledge In Hand
2. Alpha
3. Redgun
4. Focus
5. Borges
6. Bones
7. Blue Whale
8. Math Oberlin
9. Oberlin
10. Transmission
11. White Dot
12. Getting It Back



Every few years, a "new" genre of music emerges. In all reality, it isn't so much "new," as it is a comeback style from previous years. Styles and tastes always tend to cycle. That being said, The

Forms, a post-pop band based out of New York, is ahead of the current wave of what is desirable to the general population. Their sophomore, self-titled album has a sound that is both, new and refreshing to my ears and is bound to put them at the forefront of an emerging (returning?) post-pop wave.

So, The Pixies, Jawbreaker, Nirvana, Cheap Trick and Flogging Molly all have one thing in common, aside from the huge influence each of them has had on modern music. Any ideas? They all had albums produced by Steve Albini, who just so happens to be the producer of both albums put out by The Forms. Albini was able to capture the amazing harmonies that are audible on nearly every track on *The Forms*. Compared to their last album, the songs are a lot shorter, averaging just under three minutes in length. Despite the shorter songs, The Forms are still able to create a piece of art.

The album starts off strongly, with "Knowledge In Hand," which gives a feel for what the rest of the album is like. Although the songs tend to be a bit on the repetitive side, I can't help but be drawn into them, as if it's a sort of hypnotic effect. "Blue Whale" immediately captured my heart with bending notes throughout most of the tune. Weird, right? Usually dissonance would turn a listener off, but it's such a different sound, you can't hate it. It is also worth noting that the bass line in "Redgun" has randomly popped into my head, while sitting in class. The whole thing comes to a great end with those bending, tremolo-heavy guitar notes ringing through, once again in "Getting It Back," which also has a great drum and bass core. To describe the album in a single word, I would have to say that it's catchy.

What's unique about *The Forms* is the layering of multiple melodies. Alex Tween, Brendan Kenny and Jackson Kenny layer their guitars (and bass guitar), on virtually every single track. Although the drums are pretty standard, Matt Walsh's input only adds to the 1970s garage-band like sound the guitars create. Vocally, Alex Tween has a voice that just seems to fit with the style.

The only criticism I have is with the second song, "Alpha," which just seems a little over the top, in terms of repetitiveness. The vocals aren't nearly as good as they are on the rest of the album and as a whole, it just comes off as random noise. Aside from that, The Forms have really got something. They incorporate elements of all different styles and even though this may not be something I (or you) would typically listen to, it's definitely worth a few spins in your stereo.

**\*\*Written by our contributing writer: Meaghan Allen\*\***

**GRADE: 7.5/10**

**MYSPACE**

Labels: indie, self titled, the forms, three spheres

posted by James @ Wednesday, April 23, 2008 0 comments 