

## Foxy Shazam - Au Contraire (2010)

Written by bluesever

Monday, 12 March 2018 15:13 -

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1. "Intro" 1:01 2. "Bombs Away" 2:16 3. "Wanna-Be Angel" 3:22 4. "Count Me Out" 3:31 5. "Unstoppable" 3:31 6. "Oh Lord" 4:11 7. "Bye Bye Symphony" 4:09 8. "Second Floor" 3:56 9. "Teenage Demon Baby" 3:31 10. "With an Axe" 4:46 11. "Evil Thoughts" 4:17 12. "Killin' It" 4:10 13. "Connect Me" 3:24 14. "Some Kind of Love" 3:10 15. "You and Me" 4:30  
Eric Sean Nally - Vocals Loren Daniel Turner - Guitars Sky Vaughn White - Keyboards Daisy Caplan - Bass Alex Nauth - Horns/Backing vocals Thomas Pridgen - Drums

Foxy Shazam is an up-and-coming band that nicely blends shredding guitars, staccato keys, and amazing singalong choruses with the perfect hint of mild insanity. Singer Eric Sean Nally dominates the stage and doesn't give a fuck if you haven't heard a single song – he grabs ahold of ya and never lets go.

These guys are on the road with The Sounds and literally destroyed their opening spot in New York City. Their first album, "The Flamingo Trigger," provides you with a hardcore and thrashy, while at times, abstract feel. Their second LP, my favorite – "Introducing Foxy Shazam" is a bit more structured. From avant-garde, to pop rock, to hardcore...I imagine the experimental rock of Foxy Shazam will continue well into their third record, 2010's "Au Contraire".

The "Au Contraire" was the working title for the version that got leaked about a month before it was released as "Foxy Shazam" or Self-Titled. "Foxy Shazam" was released on April 13, 2010, by Sire Records.

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With a love for the musical excess of Meat Loaf and Queen, Foxy Shazam storm flamboyantly into the night with their third album, the eponymously titled Foxy Shazam. While the band is incredibly talented (especially the piano playing of Sky White), the show is really all about mustachioed frontman Eric Nally. Over the course of the album, Nally's performance is an homage to the theatrical bombast of charismatic greats like Freddie Mercury and Russell Mael (with Nally bearing an eerie resemblance to the former). Backing up his big voice is the rest of the band, consisting of the standard rock setup plus piano and horns. The music combines the relentless drive and positivity of Andrew W.K. with the dramatic flair of Jim Steinman, with sweeping guitar riffs pushing the songs forward while the piano brings a pop sensibility to the whole thing. Given how big the presence of the music is, it's really a testament to Nally's over the top persona that he's able to stand out among everything that's happening in the background while somehow never feeling forced. Nally sings like a pop hero on songs like "Killin' It" and "Wanna-Be Angel," as if he's confident he's a superstar and whether or not anyone else knows it is inconsequential. With such a classic combination of pop and rock, this is an album that's just dripping with crossover appeal, with big hooks for the radio and enough rock and emotion for the post-emo crowd to sink its teeth into. ---Gregory Heaney, AllMusic Review

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