

Coheed and Cambria capture attention

By Lacey Korevec
Entertainment Editor &
Frank Yuchymiw
Delivery Manager

Concert Review

On the burgeoning underground rock scene more bands with eclectic styles are banning together to form a sense of unity among themselves.

Last Friday night, Sept. 19, at Café Metropolis, in Wilkes Barre, Pa., fellow New York bands Coheed and Cambria and Three joined forces with Canadian punk band Boys Night Out, to kick off a week-long stint to warm-up for their respective fall tours.

The sold-out show was housed in a small room, roughly 20 feet wide by 40 feet long, with a slightly elevated stage. The cramped area served as a forum for hardcore moshers and emotional sing-alongs.

The first opening band was Three, from Woodstock, N.Y. Bearing its own unique funk/rock sound, the band's talent stood out. Three wowed fans with lead singer Joey Eppard's faultless vocals and inimitable style of guitar playing. The crowd seemed to stand still in awe of the band's ability.

Coheed and Cambria and Three share a special bond outside of their musical careers. Eppard of Three is the older brother to Coheed and Cambria's drummer, Josh Eppard. Until recently, both bands rarely shared the stage on a single bill.

Boys Night Out followed, playing the standard punk/emo sound without really stepping over any boundaries. Audience members began moshing,



Photo courtesy of www.coheedandcambria.com

Claudio Sanchez, lead vocalist of Coheed and Cambria performs, singing his own lyrics, which intertwine with a novel that he has been writing in his spare time.

raising the temperature of the room and decreasing the entertainment value of the show.

Around 10 p.m., Coheed hit the stage. By this time, the room was almost at its boiling point. The walls were actually perspiring and forming droplets because of the condensation. Just when it seemed as though the crowd was in a hot, lethargic daze, Coheed and Cambria stepped out onto the mere 10 foot wide stage. The crowd lost control.

Coheed opened with "Time Consumer" off its debut album *The Second Stage Turbine Blade*. The band continued, blistering through an hour long set, which was highlighted with lead singer and guitarist Claudio Sanchez playing guitar with his teeth.

Surprisingly, the band only played

three songs off their new album, *Keeping Secrets of Silent Earth: 3*, to be released Oct. 7. There is a possibility that the band shortened its set due to a lack of cooperation from the audience.

Before the closer, "Everything Evil," Sanchez asked the crowd to settle down because the stage felt unstable. As soon as he began playing, audience members, blatantly ignoring the band's request, began crowd-surfing. There was no encore.

Coheed and Cambria begin a full U.S. tour with Thursday and Thrice starting in mid-October. The tour hits Philadelphia on Nov. 20. Boys Night Out will join with various tours in the fall. Three will continue touring throughout much of the Northeast for the remainder of the year.

'Let Threedom ring'

By Lacey Korevec
Entertainment Editor

CD Review

Not straying far from their previous sound, rather embracing new ideas, Three's latest album, *Summer Camp Nightmare*, explores an intimate portrait of what the band has now become.

This CD portrays a dark side by using harder riffs but still maintains Three's signature funk/rock sound.

The opening track, "Endless Alibi," has been a staple at live shows for some time, but had not been recorded in the studio until now. The CD also features three remakes from their previously released album, *Half-Life*.

Just as the band members have grown as musicians, the music too has evolved over time and become more sophisticated, which is evident when listening to their first album *Paint By Number*.

Each song on the new CD is unique and sounds completely unlike all of the others. Yet, the tracks flow nicely together, taking the listener through several different emotional moods.

Summer Camp Nightmare is more like a dream come true. Listeners looking for new music with a refreshingly complex sound should definitely check this CD out and keep their ears open for the band called Three. Chances are that name will be coming up a lot in the future.

Thursday proves good seven days a week

By Bill Greenwood
Staff Writer

CD Review

Not many bands can brag about popularizing a new genre of music. Nirvana did it for grunge, the Ramones did it for punk, and with their new album, *War All the Time*, Thursday looks to do the same for screamo. This album is truly something different in a musical landscape that has been dominated by repetition for so many years.

To put it simply, screamo is a mixture of emo and hard core, which are themselves both sub genres of punk rock. The world was introduced to this new fusion of sound on Thursday's first full-length album *Full Collapse*. Since the release of that album, numerous bands have formed and achieved success with the formula, most notably The Used and Taking Back Sunday. Due to this success, Thursday's new CD has received an incredible amount of hype. Many anxiously awaited the next evolution of screamo and *War All the Time* delivers on this and then some.

If ever there was an album that required more than one listen to be fully appreciated, this would be it. Thursday has built so many layers into its songs that a considerable amount of the album's charm does not reveal itself until the third or fourth time through. Lead singer Geoff Rickly's amazing vocals

are the principle aspect that might be overlooked. While his voice is not the best by traditional standards, it works very well with his band's style of music. Constantly shifting from soothing emo singing to hardcore screaming, the vocals alternately balance and enhance the feeling of chaos created by the band's instrumentals.

The lyrics themselves are also above par. Throughout the album, Rickly uses our country's current state of war as a metaphor for personal relationships. This theme gives the album its name and helps bring the record's songs together into a cohesive whole.

Some of the lyrics are, "And we're blowing in the wind/We don't know where to land/So we kiss like little kids/We used to be a very tall building/We've been falling for so long."

Thursday's hardcore side shines through on tracks such as "For the Workforce, Drowning" and "Division Street." These songs feature the band's trademark mix of singing and screaming laced with hard rocking guitar. They also serve as a wake up call to all those who believed the band's recent jump to major label Island/Def Jam would soften their style.

The band hasn't forgotten melody, however, and songs such as "From Rupture to Rapture" and first single



Photo courtesy of www.Amazon.com

Thursday's new, highly anticipated album *War All the Time* was released Tuesday Sept. 16, just in time for the band to tour through the New York area.

"Signals over the Air" could conceivably see some major playing time on radio stations all over the U.S. The album's standout track, however, is easily "War All the Time."

This track sums up the album's theme of personal relationships as a battleground by relating directly to the terrorist attacks on New York and the wars in Afghanistan and Iraq that followed. The song is fairly slow up until the last minute, at which point it seems to come to a close before exploding into a final energetic instrumental and

chorus.

Thursday's *War All the Time* is a breath of fresh air for a music industry in dire need of innovation. The band sings about subjects that have a real impact on the world and even when they move into break-up song territory, they portray the situation in new and different ways.

While most will listen once and discard this recording, those dedicated to bringing intelligence back to American music should support this band to the fullest. *War All the Time* is definitely worth the commitment.