In an industry that has been flooded with money-hungry, processed bands, it is no longer easy to find musicians who truly enjoy what they do. The Juliana Theory, a band with exceptional talent and a love for the business, is truly one of the few exceptions. Last Friday night, Oct. 3, at Northside in Brooklyn, New York, The Juliana Theory performed with opening bands Celebrity, Copeland and Hopefall. Celebrity, from Nashville, Tennessee, were on first. The band seemed very amateur and did not get much of a response from the audience. Its stage presence was by some members non-existent and by others over-acted, making the whole band seem disorganized.

Copeland, from Atlanta, Georgia was the best of the three opening bands. The lyrics were comprehendible, as opposed to the band that followed, and all of its songs had a familiar groove to them that audience members seemed to enjoy. Hopefall, from North Carolina, played last before the headline. Its music did not seem to complement The Juliana Theory, stylistically or lyrically. The lyrics were screamed rather than sung. The crowd reacted rather than swayed as they would during the following act. Perhaps The Juliana Theory chose Hopefall as an opening band to shake the crowd up or just to make listeners fully appreciate lead vocalist Detar Detar’s flawless singing, a significant part of what makes a band likable, which Hopefall fell short of.

Finally, nearly five hours after the doors opened, The Juliana Theory hit the stage. Its energy was so many levels higher than that of the preceding bands. Unlike the musicians that had played earlier in the evening, there was nothing fake about The Juliana Theory. Its stage presence was flawless singing, a significant part of what makes a band likable, which Hopesfall fell short of. The band seemed very amateur and did not get much of a response from the audience. Its stage presence was by some members non-existent and by others over-acted, making the whole band seem disorganized.

Not many bands live up to the power and innovation of their first albums. Few are able to maintain their originality and keep their music with incredible melodies and powerful riffs. The new two-disc album (the second disc contains music videos from singles off the first CD), In Keeping Secrets of Silent Earth: 3, from the ever-great Coheed and Cambria, falls slightly short in keeping up with its predecessor. The band’s most recent effort contains amazingly catchy songs, strong, evocative lyrics and lead singer Claudio Sanchez’s vocals, which are widely known for their uniquely high range. But this album fails to overcome the potency and inimitability of their first album, The Second Stage Turbine Blade.

The band seems to have adapted more of a poppy approach to this album. It can be clapping-along-with-the-beat during the sixth track, “Blood Red Summertime,” or more romantic, with Sanchez on a majority of the tracks throughout the album. The album should not entirely disappoint fans who truly enjoyed the previous one, as the lyrics range from positive to progressively darker and mysterious with flip-pan twists, which tend to draw attention to Sanchez’s symbolic approach to writing. There are powerful lyrics and melodies similar to those heard on Second Stage’s “Junesong Provision,” and the album is far from being a failure. Also, the musical content of some of the songs is advanced, which is similar to the old material, such as the tracks, “The Crowning,” and “Three Evils: Embodied in Love and Shadow.”

Finally, the album does not go without the legendary reference to the “Newo That I Love.” As heard on Coheed’s previous album, as well as in songs from the days when the band was known as Shabazz, Sanchez’s obsession with the character “Newo” is supposed to have ended. Claudio continues his song writing based upon the sci-fi storyline about two characters named Coheed and Cambria and maintains this idea throughout this album, like in Second Stage Turbine Blade.

There is evidence of creativity and style in In Keeping Secrets of Silent Earth: 3, but the band does not enhance its music, and the expectation of its album to exceed the remarkable influence of its first is not fulfilled. Nevertheless, this album is worth buying, and the style is still essentially original. Just don’t expect it to surpass the first, because no one, not even Coheed and Cambria themselves, can do the first album justice.

Surprisingly, the venue was not very crowded and those who were there remained calm during The Juliana Theory’s performance, most likely concentrating on the wondrous talent they were witnessing. Many couples held each other tight, focusing on the sweet love lyrics, which the band is well known for.

As Detar sang he frequently smiled at his fellow band members, showing the audience that he was having a good time. Midway through the set, the band decided to debut a new song to the crowd, “Blame Shifter.”

During the song “August in Bethany,” the acoustic guitar cut out. “That’s not supposed to happen,” Detar said to the crowd. Rather than disappointing the fans, this seemed to endear Detar even more to the listeners. He then threw his pick into the crowd and sang the song without the acoustic accompaniment. Detar showed off his piano-playing skills during the song, “Shell of a Man.” His voice was consistently high throughout the show, without going flat at any point. Rather than leaving, only returning to an encore, the band decided to play straight through. “Duane Joseph” highlighted the pseudo encore.

The stellar performance was one few bands could follow. The Juliana Theory proved it has what it takes to give a tight performance to its adoring fans. Everybody, fan or not, would have enjoyed watching this band on stage.