

## The Juliana Theory tested and proved

By Lacey Korevec  
Entertainment Editor

Review

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 Northsix in Brooklyn, New York, The Juliana Theory performed with opening bands Celebrity, Copeland and Hopesfall.

Celebrity, from Nashville, Tennessee, went 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 disingenuous.

Copeland, from Atlanta, Georgia was the best of the three opening bands. The lyrics were comprehensible, as opposed to the band that followed, and all of its songs had a familiar groove to them that audience members seemed to enjoy.

Hopesfall, from North Carolina, played last before the headliner. Its music did not seem to complement The Juliana Theory, stylistically or lyrically. The lyrics were screamed rather than sung. The crowd moshed rather than swayed as they would during the following act. Perhaps The Juliana Theory chose Hopesfall as an opening band to shake the crowd up or just to make listeners fully appreciate lead vocalist Brett Detar's flawless singing, a significant part of what makes a band likable, which Hopesfall 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



Photo courtesy of TheJulianaTheory.com

The Juliana Theory will be touring through Shippensburg, Pa. and Pittsburgh, Pa. on Oct. 11 and 12. For more information check out [TheJulianaTheory.com](http://TheJulianaTheory.com).

Theory's performance. It was clear that each of the band members were able to feel the music that they were playing.

Detar's interaction with the audience made him seem really down-to-earth. He constantly raised his eyebrows, smiled at individual crowd members, and even bent down to hold hands with girls in the front row as he sang.

After "Do You Believe Me," off of the latest album *Love*, Detar announced how excited the band was to be playing its first show in Brooklyn and even said he was going to buy every fan a shot. He then showed class when he said that he was only joking and that many of the fans were too young to be drinking.

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.

"Some things can never be explained/why every sky still looks the same/And I wonder how my world would look without you/Some things can never be explained/like how our scars remain the same/And I wonder how the sky would look without my star," Detar sang during the song "Constellation."

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 perfect throughout the show, without going flat at any point.

Rather than leaving, only to return for 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.

## Coheed and Cambria fail with sophomore CD

By Cara Latham  
Staff Writer

Review

Not many bands live up to the power and innovation of their first albums.

Few are able to maintain their originality and improve 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. One can hear clapping-along-with-the-beat during the sixth track, "Blood Red Summer," and more refrains and back-up vocals by 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 flippant 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



Photo courtesy Amazon.com

*In Keeping Secrets of Silent Earth: 3*, went on sale on Oct. 7.

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 Shabutie, Sanchez's obsession with the character "Newo," who is supposedly his former love, is evident. 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 their 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.

## 'TARZAN' SWINGS LOW

New series moves 'Tarzan' out of the jungle

By Brian Kibble  
Staff Writer

Review

In 1912 Edgar Rice Burroughs created the timeless character of Tarzan. Many books have been written about him. More than 40 movies have been made about the legend, more than any other character. And the lord of the apes has had many TV shows created about him, none long lasting. But that could change.

The WB's new show *Tarzan* started last Sunday night on a positive, but shaky, note.

The show starts with police officer Jane Porter (Sarah Wayne Callies), who, while investigating a case, accidentally runs into a mystery man. She chases this man to the rooftops where they are interrupted by masked commandos, who take this wild man away without a word of explanation to the bewildered officer.

Jane soon discovers this mystery man is Tarzan (Travis Fimmel), as he calls himself, the long lost heir of Greystoke Industries. He is being held captive by his uncle (Mitch Pileggi), who seems to have ulterior motives.

It's love at first sight for Tarzan and Jane and the actors do a good job at portraying that. However, the actors do not seem to be comfortable in their roles. This affects the show's ability to succeed since the two of them are the main draw to watch each week.

The creators of the new series have stated that the focus they want is on the

mythology of Tarzan and his Greystoke legacy (Tarzan's real name). In other words, the love story will not be the main point of the show.

As for the rest of the cast, Pileggi, of *X-Files* fame, does a good job in his role but has not shown his characters full potential as the bad guy. The other characters, so far, have no real importance to Tarzan's story. Most of them are officers involved in Jane's life but are still insignificant at this point.

A major change from the books to the show is the setting. Instead of an exotic jungle locale, the story takes place in New York City. This means no vines to swing from, only skyscrapers to climb and leap to and from. This does not hurt the character at all, it is just a new environment for him to tame.

One very positive aspect of the show is Tarzan's movement. Fimmel moves like Tarzan is supposed to move, making the fact that he was raised in the jungle by gorillas more believable, yet he can walk like a man.

Whatever the creators decide to do, the story lines need to be developed beyond the simple introduction of each character in the pilot. With a character that has been around for more than a century, that should not be too difficult.

Despite the actors needing more time in their roles and the plot needing more development as the season progresses, the show is entertaining for now.