

Death Cab For Cutie possess our hearts



Bruce Matlock Photo

Ben Gibbard twists up like a spring before unleashing powerful lyrics.



Bruce Matlock Photo

Self proclaimed "Chubaka" of the band, Nick Harmer, loves his role.

By **BRUCE MATLOCK**
The Tempo Editorial Staff

"I just realized we didn't introduce ourselves. How rude - we just barged into your house and don't introduce ourselves," observed Ben Gibbard from Seattle, Washington's Death Cab for Cutie four songs into the bands set.

The band played their first show at the "fabulous" Fox Theatre outside of Saint Louis University on October 13th, 2008.

Starting up the night were fellow Washington band, Fleet Foxes, who brought a greatly folksy quartet feel to the show, often with all four band members lending vocals.

During their set, the theater itself seemed to draw more of their attention than the music with lead singer Robin Pecknold noting that it "looked like Citizen Kane's house", a "Tomb Raider set" as well as noting that he would love to live there.

While Pecknold, along with the most of the band, resembled, as a fellow crowd member so elegantly put it, "someone I'd pick up on the side of the road," the band sounded like a staggeringly good harmonized choir.

The short break in between

bands ended quickly as the lights went down and the main attraction strolled onto the stage.

Death Cab for Cutie opened up with "Bixby Canyon Bridge" from 2008's "Narrow Stairs". The song goes from being a quiet poem like tune to a complete wall of sound that leaves your ears ringing.

Though the entire band seemingly was having a good time and immediately kicked into what would be a great set, lead singer Gibbard opened with some technical problems which took the entirety of "Why'd You Want To Live Here" to fix.

Gibbard joked afterwards, "Is it okay at a rock concert to ask for a do over?" Though he later followed up that he thought we (the crowd) got the just of the song.

The crowd however didn't exactly jump to their feet, perhaps due to the luxurious Fox Theater seating they were enjoying.

However, by the time the band kicked into "Soul Meets Body" off of 2005's "Plans" the crowd was fully enthused and ready to dance.

The band obliged with feet movers off the new CD. "I Will Possess Your Heart", "Cath...", and "No Sunlight" all got the crowd moving with bassist Nick

Harmer and drummer Jason McGerr becoming well seasoned beat bringing professionals, who know their role in the band well.

The band seemed especially in good spirits with Harmer leaning down to the front row before "Possess" and saying "watch this, it's going to be awesome" before launching into the opening bassline.

At one point, Gibbard also greeted a group of fellow flannel wearers with high-fives all around.

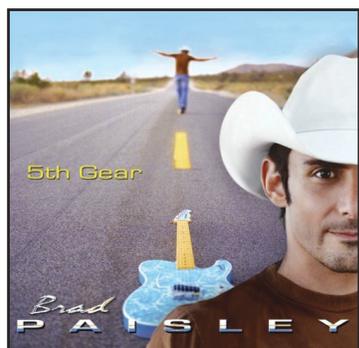
Everything man, Chris Walla, switched between keyboards, guitar, backup singing duties and was a sort of spokesman for the band along with Gibbard.

Gibbard reached deep to find his most humble self possible for previous single "I Will Follow You Into the Dark", as well as set closer "Transatlanticism", with his voice ringing clear "I need you so much closer", seemingly pouring out every ounce of heart he had left on the stage.

As the band left the stage, setting off for opening gigs with Neil Young in the following days, the crowd little by little walked up the stairs of the Fox and into one of the first chilly nights of the fall.

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Using all five gears



By **JONATHAN MELCHER**
The Tempo Staff Writer

This album does not contain any disappointment to those fans. Paisley is once again all over the neck of his telecaster without missing a beat.

If I chose a title for this album, I would have gone with the number-one track called "All I Wanted Was a Car." It's a song that many teens and adults can identify with.

It's about a young boy who really busts his butt to buy a car when he turned sixteen.

For those of you that mainly get his CDs to listen to the guitar playing and try to mimic it, there are a couple songs just for you on here. "Ticks" and "Mr. Policeman" contain many sections with Paisley just showing off his skills.

Paisley is known to have a good time with his music. "I'm Still a Guy," "Better Than This," and "Bigger Fish to Fry" show a humorous side of Paisley you would expect if you own any other of his albums.

Believe it or not, there are also a few where Paisley slows it down. "It Did" and "Letter to Me" show a softer side.

There is also a duet with Carrie Underwood called "Oh Love."

Many more songs await your ear with "5th Gear". Every one will bring out a different side upon listening. All I can say is this album is a great accomplishment for Paisley and worth the money to see where "5th Gear" tops out with you.

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Keys' breathe fresh life in blues



By **BRUCE MATLOCK**
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The Black Keys, a rocking blues twosome from Akron, Ohio featuring guitarist / vocalist Dan Auerbach and drummer Patrick Carney, recently released their sixth full length album "Attack and Release"

The band's choosing of producer Brian Burton aka Danger Mouse, however, brought much concern to long time fans.

If your not a Keys fans you may wonder why the producer would draw anything other than praise.

When taken into account that all the bands albums have been recorded in either a basement or on the floor of a vacant rubber factory, being produced by someone as popular as Burton in a studio was quite a change.

While the band may have progressed and added a few new elements, the soulfully skilled

Auerbach, and rhythm machine Carney are not slowed down or muddled in any way by the higher production.

The album starts off oddly, and slowly with "All You Ever Wanted", but don't get too comfortable or sit too far back in your seat as the end of the song combined with "I Got Mine" brings the band back to the

forefront of what they are doing in the music scene and reminds old fans of why they listened to the band to begin with.

The first single off the album "Strange Times" is the Keys new sound at it's very best, massive sounding bass drums with powerful guitar licks.

Carneys drumming is so powerful and danceable that I challenge you not to at least tap a foot.

The first track that is very obviously Danger Mouse influenced is "Psychotic Girl", but it's still a very likeable track, and is the first in a slow down of the tempo on the album.

"Lies" and "Remember When (Side A)" return the very heavy feel to the room, with the first featuring lyrics like "got a stone where my heart should be, and nothing I do will make you love me." "Lies" in particular is probably the best bluesy song on the album so if that's more your flavor it's definitely the song to

check out.

Getting things rolling again quickly are "Remember When (Side B)" and "Same Old Thing". "Same Old Thing" is probably the most technically tight song on the album outside of "Strange Times", and you can feel the excellent production while still being able to feel every drum beat and guitar riff.

"So He Won't Break" sounds oddly enough like it could have been a Motown hit straight out of Detroit, but even it finds a way to work with the overall sound of the album. The next song "Oceans & Streams" finds Auerbach in a similar vocal style, with guitar and drum parts working extremely well with the keyboard.

Closing it all out is bluesy slow down "Things Ain't Like They Used to Be" which features organs, and 18 year old, Akron friend, Jessica Lea Mayfield sharing the duties on vocals with Auerbach.

In classic blues form and almost heartbreaking lyrics like "it's about time you see, thing's ain't like they used to be" and a story about walking into battles blind, bad love, and overgrown yards.

The band, long compared to The White Stripes, have seemed to finally grow tall enough to get some sunshine of their own.

Having fans in bands like ZZ Top, Metallica, Led Zeppelin and Radiohead, maybe, just maybe, they are worth a listen.

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