Weezer Delivers a Powerful and Exciting Performance

track totally made the song work. "Surf Wax America," a great fast rhythm song with a few quiet moments to keep things interesting, is a "totally sarcastic call to hedonism," according to Rivers. The lyrics say something meaningful about the life of a person forced to go to work at a boring job day after day: "You take your ear to work / I'll take my mind, and when you're out of fuel I'm still asleep.

On "Say It Ain't So" Weezer slows down for a little while before bringing it home with some crunching rhythm sections in a mellow song about sitting in front of the television with a beer, reminiscing. "In the Garage" was also written right after the group got their record deal and has some humorous lyrics about the place they used to play, which is pictured on the inside of the compact disc booklet. For example, I've got the dungeon mansion's guide: I've got a 12 sided die and "I've got posters on the wall / My favorite rock group Kiss" don't save a teenager from work, but also says something about how they feel about fame: "In the garage I feel safe / No one cares about my ways / In the garage where I belong / No one cares to sing this song."

"In the Garage" with its distorted guitar sound, some great harmonizing on the lyrics, and the strange harmonica sound again makes for an amazing track.

"Holiday," like "In the Garage" and "Buddy Holly," was written after the group played an acoustic set at Newbury Comics in Harvard Square. There, the crowd stood or sat peacefully and listened to the music, screamed into the song, before slamming back together. The members of Weezer took their places on the stage, with bassist Matt Sharp making a dramatic entrance. Other parts of the crowd into the song, while parts of the crowd were clapping. Heavy techno issued forth from the speakers overhead. Finally, the back stage door opened, spilling light forth into the darkened interior of the Local 180.

The members of Weezer took their places on the stage, with bassist Matt Sharp making a fashion statement by wearing a pair of blue sweats and began the concert with "My Name is Jonas." The power of their performance washed over the crowd, parts of which reacted instantly by starting a pit in front of the stage. Other parts of the crowd mellowed slightly during "Buddy Holly." The crowd went absolutely insane, much the same as the intense "Surf Wax America." The crowd surfing picked up especially during this song.

During the evening, Weezer played three new songs, all of which the group received well. An interesting choice was made for the last song, "Only in Dreams," which let people in the crowd dance with friends or just listen and relax.

After Weezer's emotionally-charged set, a friend of mine summed it up: "It was a lot of fun at the club. Weezer is a really cool group. Weezer definitely added a lot to their sound by being plugged in, but their acoustic set gave them a chance to show off their vocal talents and gave them exposure to an audience that might not normally frequent clubs. On the whole, seeing Weezer live wasn't as mind-blowing an experience as being a couple feet from Trent Reznor when I saw Nine Inch Nails a couple weeks before Woodstock; but as far as club shows go, Weezer at the Local 180 kicked.

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I have a compact disc collection, start one with the line of people stretched on to infinity.

The level of power and excitement at this concert rose much higher than earlier in the day when the group played an acoustic set at Newbury Comics in Harvard Square. There, the crowd stood or sat peacefully and listened to the music, screamed into the song, while parts of the crowd were clapping. Heavy techno issued forth from the speakers overhead. Finally, the back stage door opened, spilling light forth into the darkened interior of the Local 180.

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