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Bright Eyes go live

Bright Eyes "Motion Sickness" Team Love

In the grand tradition of bands with fans hungering for more than studio albums, Bright Eyes has put together a live album, "Motion Sickness."

Bright Eyes' third release of 2005, "Motion Sickness," came out Nov. 15.

I picked up an advance copy of the CD during the band's concert in Missoula last weekend. The show was fulfilling, as usual. I have been following the band since their "Fevers and Mirrors" tour, the album that can be credited with spawning leader Connor Oberst's cult-like following.

The crowd was stale - most people just sat in their theater chairs. Some I could see swaying with the music in the front row, but no one was truly moving. When "The Calendar Hung Itself ..." began, my companion and I jumped up to dance, the music moving us in ways we could not control. We were soon asked to move to a hallway, so the less-excited people could see the concert. I thought it strange, but then again I have never been to Missoula.

Playing a wide range of new and old tunes, Bright Eyes was once again a show worth the trip. I even got to shout, "I love you Connor," during a quiet moment in the theater - a phrase I have longed to say since giving him a love letter during the "Fevers and Mirrors" tour. He did not reply, and my husband was somewhat unenthused.

We popped in "Motion Sickness" as we were leaving Missoula. The recording is a smorgasbord of live music from a tour supporting "I'm Wide Awake It's Morning," one of two new albums released in January.

A narration flows through the CD jacket, written by drummer Jason Boesel, describing the three-month tour that took the band to 68 show dates in cities across the globe. Starting in Omaha and ending in Los Angeles, Boesel talks about the daily rigors of touring, including frostbite, the intrigue of foreign cities such as Sydney, Australia, jet lag, and unfamiliar venues.

The music, spanning the past six years of Bright Eyes' releases, has the same feeling as watching them live. Oberst changes lyrics slightly, making each new song morph, the trumpet fluttering on certain notes, making the music much more alive, the crowd shouting excitedly when Oberst begins a familiar song.

Pegged as yet another "new Dylan," Oberst has a captive hold over his audience, his voice carrying a sold-out theater. I watched the scenery pass as we made our way back to Billings, enjoying "Motion Sickness" immensely, the release bringing fond memories.

- *Anna Paige Gazette Staff*

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