

COFFINBERRY

God Dam Dogs

DFM-082



**Exclusively Distributed by
Morphius Records, Inc.**
PO Box 13474, Baltimore, MD 21203

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ABSOLUTE PUNK

Coffinberry

God Dam Dogs

2007

<http://www.absolutepunk.net/showthread.php?t=242654>

When I chose Coffinberry as my next review, things seemed easy enough. After all, bright, colorful album covers and punny names (God Dam Dogs) never fail to attract my 4-yr old brain. Then I read the press sheet. Bad Idea. Comparisons to avant-garde Pere Ubu and The Strokes? Exqueeze me? It looked like I would actually have to listen to this one. Kidding(?).

The post-punk throughout God Dam Dogs was probably recorded in a barn. Allow me to rephrase that. Coffinberry play a renegade type of alt-country with faster tempos and less flare. However, even on the punk-free piano ballad, "Aims Retreat," Coffinberry astonish with a thoughtful and likable foray intended to please the "I like all kinds of music - Except country," listener.

Coffinberry, thankfully, aren't here to lull us to sleep. "Write This" has one of the catchiest guitar riffs I've heard this year. It's as if the guitar reached a hand to my lonely self and asked me to dance. "Clocktower Blues" keeps things truckin' right along with tinkling bells and lo-fi harmonies. The laid back delivery of Nicholas Cross doesn't bore, but rather it creates a more intimate experience. For some dudes from Ohio, Coffinberry do an eerily good job of putting southern hospitality to music.

"Temperteam" fittingly ends God Dam Dogs with just a man and his guitar. Mournful and slurry pretty much says it all. Something sucks, hand me a bottle. Not a new idea, but the execution is flawless. And although it took almost a week, Coffinberry have entranced me. The healthy mixture of punk and country will keep me satisfied much longer than the time it took to actually click.

I ROCK CLEVELAND

Coffinberry

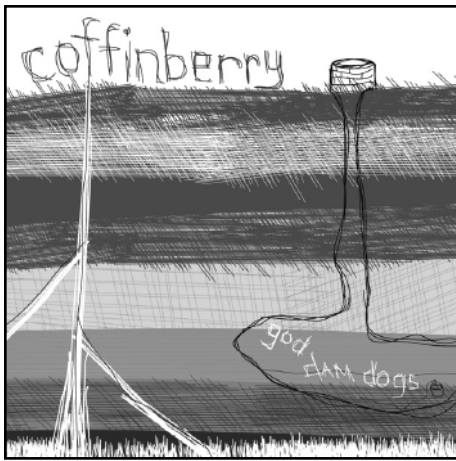
God Dam Dogs

04/2007

<http://irockcleveland.blogspot.com/2007/04/god-dam-dogs-by-coffinberry.html>

God Dam Dogs, Coffinberry's latest long player, still has a good deal of that New York city cool that oozed from 2005's From Now On Now and earned them comparisons to The Strokes and The Walkmen. This time around, however, that vibe from their earlier work is mixed with Seattle sonic sludge to create a fuller, heavier sound. Its dirty, gritty, fuzz fueled melodies are nearly (dare I say) grungy. I'm reluctant to use the G word (grunge) as it's gotten such a bad rap from the third generation grunge bands still alive on the airwaves. Yet, as 2007 will see a reunion album from Dinosaur Jr, a band who was lumped into that movement, maybe it's time to release the G word from its Rock 'N' Roll prison cell. Really, how am I going to convey the sound of the skinny tie rockers of the modern age meeting with the flannels and docs of Nineties, if I don't toss in the word "grunge." And why should NME and its "New Rave" writers have all the fun. I'd can use grunge in combination with garage to create a whole new genre. I'd call it grungerage, or maybe, garunge – something catchy to perfectly capture the sound of Coffinberry.

All joking aside (and I was joking about calling Coffinberry a garunge band), these Cleveland boys have gone out and made one of the finest guitar rock albums to come out of Northeast, Ohio in some time – right up there with



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Rubber Factory by The Black Keys and Easy Listening by Cobra Verde. From the first notes of "Packrat/Survivalist" this new fuller, more mature sound of Coffinberry is quite evident. On past efforts, guitarist/vocalist Nicholas Cross and guitarist Tony Janicek, supplied slinky fashionable riffs, now in their place are thick, roaring buzzsaws. The rhythm section remains propulsive with drummer Anthony Cross and bassist Patrick O'Connor ensuring that they get in and efficiently rock out of each number. "Earthworms in The Sun" finds the band toying with a wild campfire vibe, before plugging in and laying down some thick, meaty guitars. The straight up rocker, "Freeway Ends" flows freely into the delicately damaged piano and guitar ballad, "Aims Retreat," where Cross' vocals, battered and scratched, become the perfect compliment. Later, Coffinberry even dabble in Brazilian bossa nova, with the intro to "Clcoktower Blues."

The maturing musicianship and songwriting is a big part of God Dam Dogs, but an equal, or even bigger part of this album, is their continued ability to lay down swift 2 and 3 minute rockers. The static charged, reverb heavy numbers like "The Ram" and "Bombs and Palm Trees" would have made Coffinberry pin-ups of the Lollapalooza generation 10 years ago. While tracks on the back end of the album, "Sonogram," "Welcome To Hell," and "Little Child of Dementia" recall the sloppy pop genius of producer Todd Tobias' work with Robert Pollard and Guided by Voices.

I can toss around labels like garage, grunge, lo-fi, and even the mock genre garunge, but none of those terms are a comfortable fit for this band. God Dam Dogs finds them making their own sound, and it just happens to be god dam great.

ANY GIVEN TUESDAY

Coffinberry

God Dam Dogs

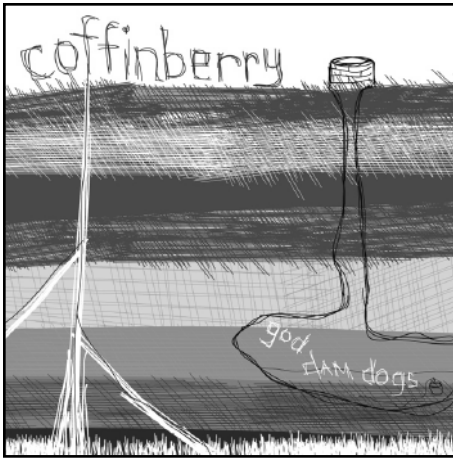
2007

<http://blawk359.blogspot.com/search?q=god+dam+dogs>

From Lakewood, Ohio, HYPERLINK "<http://www.coffinberry.net/>" Coffinberry make rock and roll. And it is pretty good rock and roll. It's the kind of rock and roll we would have heard at HYPERLINK "<http://www.lollapalooza.com/>" Lollapalooza's side stage in 1994. Controlled use of effects and feedback in the guitars, and vocals that remind me of HYPERLINK "<http://www.copshootcop.com/>" Cop Shoot Cop's Tod A., but maybe an octave or so higher. Unlike the band I refer to, which wrote dense songs with thick bass and a heavier bent, Coffinberry writes songs (mostly clocking in at just over two minutes) that have a pop sensibility. "Sonogram" is a good sample, a dissonant guitar tune, abruptly short, but absurdly enjoyable.

The track that opens the album, "Packrat/Survivalist", kicks it off with a power chord riff and introduces an album that is in its entirety rock-radio friendly. "Freeway Ends" is a screamer track with HYPERLINK "<http://www.superchunk.com/>" Superchunk guitar and drums and blissfully jagged vocals, reviving a sound that has been long missing from the rock scene.

If you're a fan of short, simple, infectious alternative rock, Coffinberry is what you've been waiting for. The songs are catchy, aggressive, and do away with the overdone masking of using production to hide a lack of musicianship. With God Dam Dogs, Coffinberry has given alt-rock fans honest-to-goodness music with no pretentiousness.



COFFINBERRY

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THE FIRE NOTE

Coffinberry
God Dam Dogs
06/2007

<http://thefirenote.blogspot.com/2007/06/coffinberry-god-dam-dogs.html>

Coffinberry have a very unique sound because they give you a mix bag of styles all packaged into 2 minute jams on their debut album God Dam Dogs. It is easy to peg them as a punkier Guided By Voices with the short songs, lo-fi / hi-fi tracks and being from Ohio but as you absorb the fifteen songs you soon realize they do have a common theme, which is simply to entertain. It can easily be said that the bands loud, explosive and melodic vibe roots from Husker Du or an early Superchunk. Several tracks slow things down and have the swagger of The Afghan Whigs while others soar into a rockabilly state of mind fused with guitar feedback. God Dam Dogs is worth checking out regardless of what musical taste you have because at the end of the day it is an electrifying rock n roll ride that you don't want to miss.

TOLL BOOTH

Coffinberry
From Now on Now"
06/2007

<http://www.tollbooth.org/2007/reviews/shortbits7.html>

Classic rock and roll, done well. Coffinberry's first full-length debut is a very promising and entertaining album, featuring a mix of classic and chilled-out rock and roll with grungy vocals by brothers Nicholas and Anthony. Sly touches of indie-pop and blues show up here and there, keeping things fresh despite being a hefty fifteen tracks long. This is a band with chops, but where they perhaps could use some oomph is in style – things aren't very flashy here, showcasing a band that has the talent but needs a bit longer to knead their sound into something more distinct. I get nothing but positive vibes from listening to this album – this is all performed well, the vocals are certainly great, and the lyrics are penned well. But the style does not stand out for me yet. More time, and these guys should certainly keep moving upward. (Jonathan Avants 6/15/07)



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COFFINBERRY

From Now On Now

DFM-070

THE PLAIN DEALER

Coffinberry
From Now on Now"
July 15, 2005
Annie Zaleski

It's a tale of two release parties at the Beachland tonight. First up is a gig by longtime local twangsters Rosavelt, who are celebrating the release of the Replacements-influenced "Goodbye Rollercoaster" by promptly breaking up. Guests at this farewell gig include Anne E. DeChant and Walkin' Cane. Coffinberry, too, leans toward the '80s rock side of things; songs betray hints of early R.E.M. and new wave power poppers. In fact, after opening slots for bands such as Mates of State and kindred souls the Walkmen, the quartet is finally issuing its first seven-song EP, "From Now On Now." Rosavelt: 9 tonight, Ballroom, \$8. Coffinberry, with Oxford Collapse, Constantines: 10 tonight, Tavern. \$8. Both shows at the Beachland Ballroom and Tavern, 15711 Waterloo Road, Cleveland. 216-383-1124.

CLEVELAND SCENE

Coffinberry
From Now On Now
D.X. Ferris
August 17, 2005

It's been a long road for Coffinberry, but here it is, and it was worth the wait. If Cleveland produces a better indie-rock release this year, expect record companies to start camping out at the Beachland. The band created one of the city's loudest buzzes in 2002 and 2003, before a lineup featuring current New Lou Reeds frontman Stephe DK shattered, taking a poppy, in-progress EP into oblivion with it. The timing may work in the group's favor; now the city is primed for the group, and Coffinberry sounds ready for the world.

Like Interpol after an espresso bong, the guitar-driven *From Now on Now* jangles, rattles, and rocks. Frontman-guitarist Nicholas Cross warbles and wails infectiously, just out of harmony with guitarist Tony Janicek's gentle discord. As contemporary as it sounds, the EP has a timeless quality. "Eva" is the edgy kind of post-new wave that modern-rock radio played when "modern rock" referred to artsy pop like Sonic Youth and Grant Lee Buffalo. Flat-out ecstatic, songs like album closer "Seven Months Gone By" should bring back Coffinberry's buzz louder than ever



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BUZZGRINDER

Coffinberry
From Now On Now
Seth Werkheiser
August 2005



COFFINBERRY

From Now On Now

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Loose and free, with a Paul Westerberg / Ted Leo feel. Clean and shaven rock, with more a nod to spilt beverages than hip haircuts. Fun songs, short but sweet, a great end-to-summer rock CD. Check 'em out.

UTTERTRASH

Bob Ignizio

So what are Coffinberries and can you get some at your local grocery store? Getting a straight answer proves difficult. At first I'm told they're the berries that grow under coffins. However, when I press the band they admit this is complete and utter bullshit. The only definition for the word I'm sure of is: a five piece rock band from northeast Ohio consisting of Nick Cross- guitar, Tony Cross- vocals, Tony Janicek- guitar, Stephe D.K. - drums, and Patrick O'Connor- bass.

The band got started when, rather than indulging in the usual sibling pastime of beating each other up, brothers Nick and Tony Cross decided to make music together. Pat says, "Having two brothers in the band is great because they know each other so well and it makes them really tight musically. That's an energy everyone can feed on. But the other side of that is if they get into a fight, things can get pretty bad. All in all it works out." Nick adds, "Tony and I have been playing guitar since we were really young and we have our way of dealing with each other so it all works out."

Their songs are catchy, dare I say pop, but at the same time edgy and aggressive. It can be hard to put a label on. Despite the seemingly morbid name, they're not even remotely goth. "I can't describe us at all. I can only say we are just 5 young guys playing rock music," says Pat. Like many of the artists Coffinberry sites as influences (The Jam, the Smiths, the Clash, The Rolling Stones) the band straddles the line between raw rock 'n' roll, pop, and experimentation. Lyrically, Nick says, "Our songs are about things that happen to everyone." Tony Cross adds, "I think of music as a safe place away from certain harsh realities."

Coffinberry played its first gig at the Beachland on May 2, 2002 with the French Kicks, and since then have played a number of shows in both the Akron and Cleveland areas. Still, the band feels like they haven't quite found their niche. "Surprisingly to most people, we don't feel like we fit in with most bands we play with. As long as they don't try to fight us I don't care," says Tony Cross. Tony Janicek adds, "I really haven't come across any bands I enjoy playing with, but I do have fun playing with the bands I'm friends with."

The band recently spent some time in the studio recording their first full length CD for Exitstencil records, a new local label. "Every song made the cut. We only had 10 so it was an easy gauntlet to run," says Tony Cross. The recording was done at Invisible City with Mike McDonald & Brian Strayzak producing. "It was recorded live with the vocals overdubbed. It's a good reflection of where the band's been at. I think we were the last band to record at Invisible City," says Stephe. Of their label, Pat says, "They were friends who started a record label and asked if they could put something out, and we said yes." They plan on releasing the CD in the spring, but in the meantime those of you who still have



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a turntable can pick up their 7" single for "The Spins" b/w "Cry Wolf" and "A Minor". The songs for the single were taken from a live performance the band did on radio station WRUW.

As far as goals, Stephe says, "I'd like to be living somewhere other than Cleveland, in a large space with a lot of natural light. Someplace with high ceilings I can play basketball in. Maybe a girlfriend, some money in my pocket." Nick, on the other hand, says, "I'll play for sandwiches." Pat's sets his sights almost as low. "I haven't left my bed in 8 days straight. I need a new pair of pants," he claims. All well and good, but I still don't know where the name Coffinberry comes from. I ask one last time. "The name is an anagram of 'biffencobby,'" says Tony Cross. Everybody's a comedian these days.

COKEMACHINEGLOW.COM

Coffinberry
From Now on Now
July 2005
Clayton Purdom

Regardless, I missed most of adorable hometown heroes Coffinberry, who performed an ecstatic opening set in celebration of the release of their very first CD (which is pretty good, actually).

IMPACT PRESS

Coffinberry
CM
March 2003

Get ready to shake your ass. Coffinberry is a garage rock band. Their style is very catchy, mod-style rock and roll that could be compared in some ways to The Hives or The White Stripes. This recording is live, so it's really raw, making it perfect for the type of music. The guitar-work is strong and captivating while the drums pound out an uptempo rhythm that is extremely hard to resist.

COOL CLEVELAND

Coffinberry
Daiv Whaley
February 2003

Tuning In - Raising the Dead with Coffinberry

Depending on whom you talk with these days, the state of Rock is pretty abysmal. The nihilistic pity-me pretty boys of the Nineties spawned thousands of sound-alike bands who dripped their suburban angst all over the radio dial, with Emo now following in hot pursuit. Rap has successfully captured the ears and feet of a generation of teens who normally would have been head-banging or slam-dancing to the latest defy-your-parents-and-rock-with-us! band of scary social misfits. And Pop music, championed by dime-a-dozen divas like Brittany, Ashlee and Christina, is lowering the dress code and vocal standards for years to come. The litmus test to prove my assumption would have to be 2004's trag-



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ic Lollapalooza tour, which fizzled and sputtered before making a spark, despite the fact that Sonic Youth, Morrissey, Le Tigre and Black Rebel Motorcycle Club were all on the bill. How could a show like that NOT sell-out, but by a huge wash of apathy from the ticket-buying public? RIP Rock and Roll.

Then again, on a hot summer night in the summer of 2004, while hearing a pal's band play at the venerable Beachland Ballroom, my ears perked up, my heart started palpitating madly, and I couldn't help but tap and bounce to the sounds that crashed into my head. It wasn't Pop-Punk (thank God) and it wasn't Thrash-Metal. It wasn't Newer Wave, and it certainly wasn't Rockabilly. It was...well, Rock and Roll by a bunch of young twenty-something upstarts, naturally. It was short, and it was loud, and it was melodic, with just the right splash of dissonance and feedback splattered about like a fun Jackson Pollack print. It was Coffinberry, and it was good. And Rock wasn't dead after all. At least not in Cleveland, Ohio.

Cool Cleveland: Is there a significance to the band's name—isn't there a school or school district or something around Cleveland named Coffinberry?

Tony Cross: There was an old settler or something who was named Coffinberry. The school, the street, and the park are named after him. For us it's more of a state of mind.

Coffinberry's sound is very exhilarating and refreshing – I hear bits of the Libertines and Sonic Youth and the Replacements all mixed up in there. Who are the band's influences, and is there a certain sound you're shooting for when you perform?

The band is influenced by many things, but I don't like Sonic Youth or The Libertines. We all enjoy The Monster Mash any time of year. When we play we're not shooting for anyone or thing. I've never given a name to our sound



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'cos that would be dumb.

Your sets are always so short—I keep waiting for an extended jam of some sort to hear what kind of feedback and distort you're gonna experiment with, but the band seems much more comfortable with the 3-minute structure. Is that some sort of statement about your style of Rock and Roll, or is it just that Coffinberry is not really about improvisational musicianship?

Improvisational musicianship equals "jamming." Which we do when we are drunk in the privacy of our own home. Sometimes it's good, sometimes it sounds like Blues Hammer. Some stuff gets into the songs from playing around, but not all of it, thankfully. We like short sets—it's less work and less boring. Everyone wins.

Who are the guys in the Coffinberry and what instruments do they play?
Pat O'Connor is on bass, Tony Janicek on guitar, myself on drums, and Nicholas Cross on the guitar.

How long has Coffinberry been together?

This line-up's been around for about a year and half. In all of our line-ups together, three years.

I like the monkey logo you guys are using on your souvenir disc and buttons you give away. Is there a meaning to that image, or are you just practicing some post-mod marketing strategy?

Our marketing strategy is post-office. The meaning is deeply hidden. I'm not sure I understood the question.

I'm told that you were originally the singer for the band, but switched to drums because you were having problems keeping a drummer. Is that true, and does that mean you're a self-taught percussionist – I notice that you hold the sticks rather interestingly and you have a 'singular' style of playing the skins.

I used to be somebody. We chose not to keep a few drummers. Then I started playing drums because I was there, at least all the time anyway. And yeah, I'm self taught,—it's drums, not violin. I have a "singular style?" You sayin' I suck? Whatever.

And now your brother, who also plays guitar, is the singer. I'd imagine it must have been a bit of a transition, going from being the front man to being the back man, or maybe you were relieved to get out of the spotlight - was it a tough move for you?

First, you say my style is "singular", and then you call me a "backman." Um.....it wasn't really hard;...Nick had the harder job, but we weren't born into roles in a band. Pat could easily be the singer next time. Easily.

Your brother has a great voice for rock and roll! He kinda sounds like a young Paul Westerberg. Does he know what a good singer he is?

I'll have to ask him that tonight when I get home.

There are all of these great stories about rock and roll siblings, like Liam and Noel Gallagher of Oasis or Ray and Dave Davies of the Kinks—how they love each other but also really drive each other crazy. I know the Davies brothers have actually gotten into fistfights on stage. Do you find it easier having a brother in the band, or harder, and what is the hardest thing about sharing a band with a sibling?

I've only played in bands with Nick, so I can't compare it to anything. It's easy though. The easiest thing is being able to communicate so well, and the hardest thing is when I don't know what the hell he's talking about.

Coffinberry has been "at work" on your full-length CD for some time now. Any



COFFINBERRY

From Now On Now

DFM-070

COLUMBUS ALIVE

Coffinberry
"From Now on Now"
Live: Café Bourbon Street
Chip Midnight
September 2005

This Morphius Records showcase offers a trifecta of the label's most promising up-and-coming bands, each occupying it's own space in the indie-rock stratosphere. Most likely to succeed is Cleveland's Coffinberry, an electrifying four piece comprised of brothers Nicholas (guitars, vocals) and Anthony Cross (drums, vocals), Patrick O'Connor (bass) and Tony Janicek (guitar). The band's seven song debut EP "From Now On Now". Is an intoxicating mix of drunk artsy dirges ("Nightlife") and streets-of-Brooklyn hipster rock ("Needn't Be So Mean," "Eva") which has earned Coffinberry comparisons to the likes of the Walkmen, the Strokes and Interpol.

Chicago's Bang! Bang! draws an inspiration from the past (Blondie, B-52's, the Rezillos) when serving up new-wave post-punk on its EP "Electric Sex". Jack Flash and Gretta Fine share sexually charged lead vocals on the spastic rock songs.

If Clouds Forming Crowns music bears striking similarities to the Brit-infused pop sound of Guided By Voices, it shouldn't come as a surprise. CFC's ring-leader, Tim Tobias, spent the better part of the '00s as a member of Robert Pollard's seminal indie-rock band, and his brother (Tim Tobias) produced the last three GBV records. Trying to get out from under Pollard's shadow, Clouds Forming Crowns released its self-titled full length in early 2005

EARCANDY MAGAZINE

Coffinberry
"From Now on Now"
J.R. Oliver
October 2005

Somewhere between a rock n' roll cabaret and the Rocky Horror Picture Show soundtrack with R.E.M. sprinkled throughout. Hailing from Lakewood, Ohio, which I'm betting no one would have guessed after a listen to these seven songs on "From Now On Now". "Cruise Control Psycho" and "Seven Months Gone By" are my two favorite tracks from the disc. They both have loads of energy and tasty hooks. All in all, this is a pretty cool cd



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CLEVELAND FREE TIMES

Coffinberry
"From Now on Now"
Jeff Niesel
September 2005

Shortly after forming about a year ago, Coffinberry rushed into the studio, issuing a 7-inch and then recording a demo that it planned to issue as an album. The artwork was even completed before the band scrapped the full-length. Drummer Tony Cross admits the band probably started out of the gate a bit too quickly.

"It's weird 'cause we got off to a fast start, which is why we didn't put our album out when we recorded it," he says.

The band's currently in the process of recording an EP that it plans to self-release. It's also included on a Pabst Blue Ribbon compilation and has two songs on a split 7-inch with locals Dakota Floyd. Because Pabst gives the bands several hundred copies of the vinyl to do whatever they want with, Cross is thinking of inventive ways of marketing it without shilling for the beer company.

"When they were looking around town for bands, we thought it'd be stupid to not contribute," he says. "The cover is a giant Pabst can. We've been looking into putting them in other sleeves. I don't want to hawk Pabst. We just haven't done it yet because we're lazy."

In the meantime, the band recently opened for the Raveonettes at the Rock Hall and continues to play just about any gig where a Brit-pop inspired band – the Stone Roses are a big influence – fits in.

"We've been lucky to have support from really good bands," Cross says. "If another band that people respect ask you to play, it opens things up. People are really supportive so I guess we're okay."

AKRON BEACON JOURNAL

Coffinberry
"From Now on Now"
November 2005

Hey! Remember the Strokes? The super hip New York foursome whose debut album made a big splash way back at the beginning of the century? Well, this Lakewood quartet certainly does. On Coffinberry's six-song EP, it has apparently decided to fill the void left by the NYC hipsters while the world waits for album number three.

Eva, with its slurred vocals and layered guitar, sounds like an outtake from *Room on Fire*. At leastm they are pretty good at out strokin' The Strokes. Guitarists Nicholas Cross and Tony Janicek weave some cool contrapuntal guitar licks (mixed hard left and right for total clarity) throughout the songs, using dissonance and arpeggios and other neat tricks. Hopefully, by the time they get around to making a full-length, they'll have carved out more of a unique voice because they are talented and the next Strokes record is due out in January



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NEW SCHEME

Coffinberry
"From Now on Now"
Andre Medrano
Issue #13
December 2005

There are bands and albums I can listen to several times without forming an opinion. I hear the music and take note of how it's written and played, and maybe even develop a subconscious affinity or dislike for parts and songs, but I can not figure out how I feel about the band. It takes a few more listens and some thinking for me to form an impression. Coffinberry's "From Now On Now" was one such record. There are 7 songs on this EP and they span a wide breadth of modern rock territory showing influences from Lou Reed to the Strokes to Superchunk. This four piece from Cleveland take from different sources and try their best to perfect the mix, at times doing so better than others. There are some undeniably pleasant concoctions where one musical idea has been strains through the filter of another and produced an enticing piece of rock n roll. Unfortunately, just as often it ends up sounding like two disparate pieces spliced together and thrown on the record. "Oh, Elise" opens up with a riff nearly indistinguishable from the Smith's "What Difference Does It Make," and then grows into a sustainable semi-balanced of its own. Beyond that, songs I liked were the two final ones, "Cruise Control Psycho," and "Seven Months Gone By." There are moments on this album that truly rock. Still, there is something impeding me from really enjoying this. For lack of a more articulate explanation I will just say there is an underlying sense of this being contrived and formulaic, of Coffinberry lacking its own musical soul. Just before I wrote this up I skimmed the press sheet that came with the record and it kind of tips the scale away from these guys for me. Check out how they encourage us to think of this band, "While comparison of Guided By Voices may reflect geographical prejudice, to invoke the names of bands like Spoon and Superchunk when describing Coffinberry's stylistically mature and musically rich sound fails to do them justice." It goes on ascribe the band with, "gifted and preternatural songwriting." Really? Do these guys know what the word preternatural means? It means, "beyond that which is normal in nature." While I admit some of the songwriting on here is strong, I would note that any randomly selected album for your collection will probably feature songwriting that is at least in the same league as anything on From Now On Now. Preternatural it is not.

SKRATCH

Coffinberry
"From Now on Now"
Zac
September 2005

The latest from Coffinberry lets us in on a little secret: it's possible to make imitative music so spectacular that the listener forgets whom the band is trying to replicate in the first place. Sure, this is not the most original or aspiring music you and I have ever heard, but when it's done so well, there's no room to complain. Coffinberry plays indie rock that seems to be derived from the likes of Cursive and Guided by Voices. This home vintage sound is a little bit ubiquitous these days; however, with tracks like "Oh Eloise!" and "What Do You Want to Do?", Coffinberry lets the listener know that they took the extra time to care for their songs, rather than just pumping them out like the rock 'n' roll jukebox bands of today's scene



COFFINBERRY

From Now On Now

DFM-070

CDREVIEWS.COM

Coffinberry
"From Now on Now"
Joel Dunham
November 2005

Despite an absurdly gothic band name, despite album art of vaguely haunted houses, Cleveland band Coffinberry is releasing a pretty decent 7-track EP. Coffinberry is comprised of men, not the grown-up children that populate most of today's independent rock bands. Therefore comparisons to fellow Ohio-ans Guided By Voices and the Constantines are warranted. These are two very good bands, and it is not coincidence, I think, that Coffinberry has played the same shows with these people. Coffinberry's sound is a nice mix of Nicholas Cross's baritone and clangy, slightly dissonant guitar, brother Anthony Cross's adept drumming, with Patrick O'Connor on bass and Tony Janicek also on guitar. From this EP I can tell that Coffinberry has an excellent live show. People living in Ohio should consider themselves blessed to have such a great bar band playing in their vicinity.

I call them a bar band because Coffinberry is gritty, clangy, and is comprised of four men, not four boys. You drink beer when you listen to Coffinberry. In contrast, you do not drink beer to Sigur Ros, Travis, Coldplay, Mates of State, or Deerhoof. For these bands I would alternately recommend wine, wine coolers, or tee totaling. Coffinberry, on the other hand, is like drinking an amber ale. It doesn't have to be as sophisticated as wine, and it certainly isn't syrupy sweet. It's good in a hearty sort of way.

The band's press kit recommends tracks 3, 5, and 6, (which are the most radio-ready) but instead I'm going to go with 1, 4, and 7. Track 4, "What Do You Want To Do" has an excellent stuttering drum section that is clothed with a smart guitar melody and Nicholas Cross's plaintive baritone. Track 7, "Seven Months Gone By" rattles with a clever urgency, but the highest honors should go to the opening track "Nightlife."

For "Nightlife" alone I would have written this review. Driven by an out of key, reluctant, slightly no wave strumming, on this track Nicholas Cross gives his best performance. The immediacy of his delivery directed at his girl (who of course left him) and the cynical nightlife of Cleveland rivals that of Nick Cave himself.

I can't wait until this great bar band graduates into a great album band. From Now On Now is a good start



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COFFINBERRY

From Now On Now

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INDEPENDENT MUSIC SITE

Coffinberry

"From Now on Now"

October 2005

Rating: 9 out of 10

I love this disc. I just wish it was longer...it's a 7 track EP, and I want more of it. It's a lot of dark and downtrodden guitars and drums that meander through that kind of depressed part of your brain. Modest Mouse never gives you a break and you end up looking for a bunch of pills to swallow. But Coffinberry turns up the tempo from time to time to make it feel like you're zipping through the graveyard. And the lead singer is just damn good.

I really frackin' loved it. I've listened to it about 8 times now. I will listen to it 8 times more...at least. It's in my permanent rotation. Eva is a particular favorite of mine in this collection of strong tracks. - *Cam*

LEFTOFFTHEDIAL

Coffinberry

"From Now on Now"

Chaz Martenstein

November 2005

Right off the bat, I'd have to compare these guys to the Strokes. I know, easy way out, but it's simply true and good. The singer has that same laid back, semi-bored charm about his singing style. I don't really know what name bin to throw these guys in; they're pretty much straight-up rock, straightforward songs with a straightforward beat. I would say that this is a definite must for those enamored by the Strokes' lackadaisical charm. There's a kindred spirit here.

The singer has a perfect and smooth, rock-fitted voice and can really get out with the guttural crooning à la The Walkmen. The guitars drive on the more high-end, trebly side with some power chord thrusts, a bit of angular picking, and even tend to wander off into a bit of manipulated, rhythmic feedback at times. The rhythm section pushes everything forward and keeps the music modest. I think these guys definitely have something here, and I'm curious to see them live and stay in touch with their music.

I would not be surprised to see them tacked onto a national tour sometime soon as a steady opener until they release that full-length taking them out on their own to a city near you. Keep your eyes on MTV2; I also wouldn't be surprised to see a four-tet of Ohioan brothers and friends rocking in your tube.

It didn't take me by the throat, but it definitely catches my attention



COFFINBERRY

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SAYRAH

Coffinberry
"From Now on Now"
November 2005

This ep from Ohio Band starts out pretty chill. The first two tracks are laid back but textured indie rock songs that seem to flow real well. Yet suddenly, on the song, Eva, Coffinberry decides to totally start playing some Strokes- influenced rock and roll. This is a bad thing, as it doesn't rock and it doesn't roll. They continue to play this uninspired rock for the next few songs to round this album out. Started off strong, but Coffinberry fails to deliver.

VERBICIDE

Coffinberry
"From Now on Now"
Jon Aubin
Issue #15
December 2005

What with the theatrical release of American Splendor, the reemergence of the Indians, and now the imminent rise of native sons Coffinberry, Cleveland would certainly appear the place to be these days. And Cleveland's Coffinberry's EP is the shit! Because it's only seven songs, it never loses steam; just pure unadulterated rock and roll from the beginning to end. If you're in the record store with ten bucks to spend and you're caught between this, that and the other just say "Fuck it!" and buy Coffinberry's debut EP! I guarantee it will not disappoint you like those other more know artists undoubtedly will. I really can't say enough about these guys. They've only been together for a year and a half, and they already have the musical chemistry of the late '60s Rolling Stones. Brothers Cross (Nicholas and Anthony) vocals are as cool and disconnected as early Lou Reed, and hit more emphatically than Jim Morrison on "Roadhouse Blues." These guys play their instruments like they invented them, you know, the same way you do in your dreams. I'm seriously considering a road trip to Cleveland just to get their live experience, 'cause it appears that's the only place they play live... For the time being. It's hard to believe this is Coffinberry's first record, as long as they don't become sullied by commercial success, the sky's the limit.



COFFINBERRY

From Now On Now

DFM-070

SAN DIEGO CITY BEAT

Coffinberry
"From Now on Now"
Troy Johnson
January 2006

Yes, this Cleveland band sounds like The Strokes, with that classic fuzz-pop cool, ringing guitar and a vocalist who sounds like a beneficent grand-mal seizure left him a bit slurred for the better. Nicholas Cross can successfully meander into speak-song like The Hold Steady's Craig Finn, and then speed up as his band nails some top-notch, warped rock anthems like Superchunk and The Pixies

RAZORCAKE

Coffinberry
"From Now on Now"
Donofthedeath
December 2005

More of a college radio meets post punk affair that reminded me of a mixture of Sugar, the Pixies, and the Replacements. - (Morphius)

BIG TAKEOVER

Coffinberry
"From Now on Now"
Issue #57
December 2005
Neal Agnetta

Playing clangy, willfully off-kilter post-punk, Coffinberry smacks of vintage Pere Ubu, and even more similarly of revivalists such as the Strokes, The Oranges band, and San Diego's departed Aminiature. In fact, Nicholas Cross pitches a nonchalant drawl that can often be described as a melding of Ubu's Dave Thomas and the Strokes' Julian Casablancas. From Now On Now's lovingly dysfunctional mayhem is contained to seven songs in less than 20 minutes, but it's the sweeter tunes, like the penultimate, 85-second "Seven Months Gone By," that truly devastate. There's oodles and oodles of potential here; let's hope these Cleveland kids employ it on their inevitable full-length.



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