

**DISTURBED****"Ten Thousand Fists"**

Contrasting lyrics from suddenly literate punk rockers like Green Day to those penned by nu-metal rockers Disturbed on their latest Ten Thousand Fists is like comparing Shakespeare to Danielle Steele. Aside from the rants about being oppressed (by who is never really clear, though likely some form of music criticism), the band takes few stances lyrically. The one exception is on "Avarice," calling politics and evil "one in the same" and claiming "Satan hides behind a different name" (nice try, but a swing and a miss).

In the oddest moment on Ten Thousand Fists, but also the most enjoyable, the band takes a stab at covering the Genesis Cold War song "Land of Confusion," which is more appropriate now than when it first came out in the 1980's. Maybe a cover album is not such a bad idea for nu-metal rockers like Disturbed struggling for a new identity. (JBM) (Reprise)

**DROP DEAD, GORGEOUS****"In Vogue" CD**

The latest band to throw their hates into the metal / hardcore / screamo ring. Wow. This is not good. No worse than anyone else who fits into that genre, I suppose, but that's not saying a whole lot. These dudes look like they took 3 hours a piece to make sure their hair and outfits looked perfect and then took 3 minutes to write a song. More fashioncore for the masses. So played out, isn't it? When will they kids realize that you should judge bands on their songs and not by their hairstyle (which are all pretty f'd up if you ask me) and how tight their girl pants are? Only redeeming thing is the title of the first song - Dressed for Friend Requests. As a MySpaceaholic, this is pretty funny. But that's where the good news ends. (MWB) (www.riserecords.com)

**EDITORS****"The Back Room" CD**

It's sometimes a lot to ask of a writer not to lose his shit over all these British bands. Each seems brighter and more poetic than the last. In the interests of full disclosure, last month I, well, more or less shite myself over the new SUBWAYS' record. And it's a fine record, so I'm happy to stand by that. But, even if you take into consideration the critical tendency to overhype every charming Anglophile outfit we scribes can turn up, there's absolutely no reason not to fall in love with EDITORS. The debut from this Birmingham four-piece is a juggernaut. And unlike that other record, this one, channeling the band's mix of INTERPOL's guitar-driven mope with U2's AWOL profundity, has serious staying power. Name me another new band with three singles as good as "Blood," "Munich," and "Bullets," and I'll, um, tuck myself away in the cellar. (TS) (Kitchenware / www.kitchenwarerecords.com)

**EVER WE FALL****"We Are But Human" CD**

I had a bad feeling about this CD when I looked it. Why you ask? Because of the way the song titles are written. Different colored fonts for the words, without spaces, and some random periods thrown in

places that they do not belong? Camon. Don't mess with me. I ain't that bright, so how am I supposed to know the name of the song is My Dog the Senator, and not My Dog These Nator? And maybe it really is MY.DOGT.HESE.NATOR. I'm confused. Anyway, the naming convention leaves something to be desired. Less witty and amusing, more lame. As is the music. Boring, played-out, clichéd. Oh well, they can't all be winners. (MWB)

(www.hopelessrecords.com)

**EX-BOYFRIENDS****"Dear John" CD (Absolutely Kosher)****PORTUGAL THE MAN CD****"Waiter: You Vultures!" (Fearless)**

Inspired by two completely different sounds from the 70's San Francisco power poppers the Ex-Boyfriends and the classic rock-tinged band Portugal the Man still manage to find a bit of common ground on their respective debuts. Gay pop / punks the Ex-Boyfriends (think of a more dance rock version of the Pansy Division), owe a bit of gratitude to bands like The Ramones, Television and even The Talking Heads for paving the way for their infectiously catchy, dance punk. There are a few exceptions - most notably on the slower, more reserved "Well, William" - but for the most part Dear John was meant not to break new ground, but to fully celebrate machine gun drumming and catchy sing-alongs. The Ex-Boyfriends play nostalgia well. Their first effort may not be remarkable original, but the album is hard to ignore. Like the Ex-Boyfriends, it's clear from their debut, that Portugal the Man have their fair share of 70's punk and new wave stacked in the CD crates. Though unlike the Ex-Boyfriends, Portugal (a Portland group by way of Alaska) has made room in their collection for other 70's influences like Led Zeppelin and a bit of classic R&B, as well. The result is a far more original sound. Defying easy classification, "Waiter: You Vultures" is pure indie rock with little agenda for commercial success. Though John Gourley's falsetto does get a bit tiresome by the end of the disc, the band's sound is inspiring enough as a whole to keep your attention throughout. (JBM)

**EXPIRED YOUTH****"Where We Stand" CD**

To be honest, when I first saw this thing, I thought: EURO! I was wrong, they are from Chicago. And unlike Euro bands, these boys don't offer up super-generic posicore. No, they draw on early East Coast punkish hardcore, like TOKEN ENTRY and AGNOSTIC FRONT and maybe even a touch of REAGAN YOUTH and then smash it together with some of the more cleancut edgemen of California's past, such as BREAKAWAY and UNIFORM CHOICE. Good stuff from this Chicago unit. (STM) (www.thinkfastrecords.com)

**FINGERS CUT MEGAMACHINE****"Pipe Dreams" CDEP**

Devon Williams, dude from OSKER, turns in 6 acoustic offerings on his second solo outing. Certainly leagues above DASHBOARD CONFESSIOAL (but then again, who isn't). It's very NICK DRAKE. If you dunno who NICK DRAKE is (was), check out NICK DRAKE, and all will become clear... (RK)

(Thick Records / www.thickrecords.com)

**FORTUNATE SON****self-titled CD**

This album took me by surprise. Aware of it's members other bands' (namely, TRY HARDER, MIRACLE MILE, and FINAL FIGHT), I suppose I expected a more straightforward hardcore album. While it certainly doesn't lack the core, I was pleasantly surprised to find a righteous rock n' roll spine running through it. Imagine if LIGHTS OUT did an entire set of MC5 covers at a vet's hall matinee with all B9 bands and you'd have this band. Great stuff. (STM) (www.highfidelityrecords.com)

**FREE DIAMONDS****"There Should Be More Dancing" CD**

Probably, but when you get to my age, your knees and hips start to hurt. Regardless, as far as I can tell, this trio are Brits, which makes perfect sense. They channel the quirky sound (rhythm heavy, clean guitar) and structures of the MINUTEMEN into an early '80s new-wave sensibility. Kind of like HAYSEE FANTAZEE, or the DOLLY MIXTURES covering "Punchline".

And trying to turn it into a dance record. It

works pretty good, too, I reckon. (RK)

(Deep Elm Records, www.deepelm.com)

**GG ALLIN AND THE MURDER****JUNKIES****"Terror In America" DVD**

While I give him credit for going the extra mile for the sake of punk, when you get down to it, a GG show is really just a fat guy in a jockstrap covered in shit and blood and singing mediocre punk rock. I mean really, it isn't the tunes that fascinate the world, it's the man. Unless you a total superfan, you'd be better off skipping this three live sets and get a copy of Hated, the GG documentary. (STM)

**GOLDBLADE****"Rebel Songs" CD**

The MEMBRANES main man has traded in the off-kilter riffs and avant-garde bludgeoning, for a back to the basics, guitar and hooks heavy punk rock. Think CLASH, MC5, RANCID (minus the ska), the OFFSPRING, even the melodic end of the anthemic BLITZ stuff. It sounds like a DUANE PETERS combo, if you get my drift. Lovers of high-octane punk n roll played by veterans old enough to know better will revel in this one. (RK)

(Anarchy Music / Cleopatra Records)

**HAWTHORNE HEIGHTS****"If Only You Were Lonely" CD**

It seems that every 'real' punk hates this band, and everyone else loves them. Surprise! Surprise! I'm