



Metromix New York Music

Dead Child, 'Attack'

Ex-Slint guitarists ditch the post-rock instrumentals for some good ol' metal

By Scott Thill

<http://www.deadchild.net/>

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Backstory: As the most influential band you've never heard of, Louisville's slugger Slint served up the Big Bang of post-rock on 1991's epochal "Spiderland," a stack of mostly experimental instrumentals using the base ingredients of math rock, punk, funk, jazz, spoken word and more. After imploding shortly thereafter, they offered side projects aplenty, from David Pajo's Papa M to Brian McMahan's the For Carnation. After a clumsy Slint reunion brought them together a couple years back, they teamed up again for this unabashed homage to the metal of Judas Priest and Iron Maiden.

Why you should care: Metal has outlived its camp era at last, as naked riffage has upstaged its former obsessions with hair spray, eyeliner and leathered bikers. And in that department, Dead Child is top echelon, trading fierce fretwork and head-banging hooks with precision and ease. Better yet, the dual guitar assault of McMahan and Pajo knits Slint's experimentalism with metal's convention, especially on multifaceted assault epics like "Twitch of the Death Nerve" and "Eye to the Brain."

Verdict: Vocalist Dahm may not have the shrieking range of Bruce Dickinson or Ozzy, but it works to Dead Child's advantage, especially on short and sweet burners like "Never Bet the Devil Your Head" and "Sweet Chariot." Great metal, after all, is not about preening, acrobatic front men, but getting your symphonic hurt on. In that department, Dead Child can bring the pain nicely, and Dahm's apocalyptic poetics lock into the grooves like a needle.

