

CRITIC'S NOTEBOOK  
NEW YORK, METZ



In the past ten years, independent bands have inched back toward the musical aggression that was something of a default position for the community in the late eighties and early nineties. METZ, a trio from Toronto, has fully revived this confrontational, skilled and energetic approach. The guitarist-vocalist Alex Edkins, the drummer Hayden Menzies, and the bassist Chris Slorach have made one of the year's best albums, a self-titled debut for Sub Pop that will be released in October. The band has described the album as an "audio equivalent of the film 'Fitzcarraldo' by Werner Herzog," which is effectively nonsense, except that both art works contain plenty of sweating. It is a punishing, noisy, exhilarating thing, a deeply impolite racket that will only sound better live at Pianos on Aug. 31 and at Death by Audio on Sept. 1. The band has also described its sound as "Aggressive PerfeCTOR-Blue Bomber-Fu Manchu-Core," which is probably what you should tell your parents (or, as the case may be, your children) that you're going to see. Just so they won't worry.

—Sasha Frere-Jones



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