

SIX STRING SLAUGHTER

Release: Born Unspoiled CD (2014)
Media: [ringmasterreview](#)
Rating: 8.5/10



Creating a tempestuous onslaught bred from the pestilential malevolence of death metal and the virulent antagonism of thrash, Danish metallers Six String Slaughter unleash their debut album to reinforce and push into greater attention their emergence as one of the more compelling protagonists within extreme metal. Ten tracks of exhaustingly confrontational and ravenously intensive enterprise, the release is a brutal and riveting protagonist twisting an old school spawned sound with intrusive invention and merciless sonic savagery. It is fair to say that the album is not flooded with striking uniqueness and undiscovered toxicity but with the band members bringing forward two decades of experience and adventure into its ruinous incitement, Born Unspoiled is a ruggedly accomplished aggressor with a hunger and intent which leaves the pack in its wake.

Six String Slaughter was formed in 2007 by ex- Corpus Mortale members Søren Jensen (guitars/bass) and Nicholas Maschøln (drums) who not having played together for many years decided to "collaborate on this new project to see if the original energy was still there." Spending a year writing songs and searching for the right vocalist, Daniel Wilkens was brought into the band which swiftly led to the release of The World Slaughter EP. Their debut release was eagerly received and met with acclaim as was the Frederikssund trio's The Next Slaughter EP which was uncaged a year later in 2010. Signing with Horror Pain Gore Death Productions not so long ago, the band now unleash their first full-length and such its corrosive rabidity of sound and intent aligned to pure thrash contagion it would be foolish not to expect similar and stronger attention rising up around the Born Unspoiled as with those earlier encounters.

The album opens with its title track and in no time is running over the senses with nagging riffs and heavily swung rhythms which are soon joined by the bear like growls of Wilkens. It is irresistible bait especially as a hornets' nest of riffery frontcover niggles away before being pushed aside by an intensive heavyweight pressure of vocal and portentous energy. It is a fleeting moment in the persistently turning gait of the song though, the great irritant of riffs returning to re-ignite the senses and imagination whilst Maschøln pounds the former to an inch of their being with inventive and violent beats. Jensen casts an inescapable web with his guitar alongside the deliciously threatening and throaty bass endeavour which adds further to the masterful and pleasingly unpredictable start to the album, though it is soon left standing by the outstanding Holy Lies. The second track from its first breath is swinging grooves and rhythms around like Godzilla throwing buildings, every second a colossal incitement of creative rabidity and toxic enticement honed into one of the year's best tracks. Managing to lumber with the sheer weight of its intensity but also bounding with voracious enterprise, the song is magnificent, a horned beast driven by the craft and energy many bands dream of and few achieve.

The following Gathering Dust makes a more reserved but concentrated entrance with a winding flame of guitar. It is soon a rampant barbarity but still reins in some of its rancor and intensity to stalk rather than devour ears. Not quite matching its predecessors though, the song still fires up thoughts and emotions potently ready for the challenging maliciousness of Everywhere (There

are Prophets). It also prowls the senses but finds a greater concentration of infectiousness to its core hostility whilst brawling group calls add to the persistently gripping guttural baiting of Wilkens. Riffs lash and tease with open rancor whilst rhythmically again the song is a maelstrom of attitude and viciousness, it all making for a thrilling violation.

Both Nothing but Death in the End and I am not at War bring a different colour to the constant pugnacity of the release, the first a corrosive predation of darker toned riffs and bass predation twisted into a virulent and mouth-watering groove of the richest persuasion. A brew for addictiveness but tempering its inescapable bait with a blackened sonic expression which slowly meanders and permeates the senses from within the unrelenting blasting of Maschøln, the track is another pinnacle of the album swiftly backed by its successor. With only the lyrical prowess something to challenge with its at times 'lazy' and simplistic repetition, the track is still a forceful and captivating quarrel to sink eager teeth into for strong satisfaction.

Virulent Narcissism is a less dramatic brute of a song but still holds plenty to light ears and appetite with its strenuous riffing and sharp grooves within a cage of pungent rhythms whilst the next up Careless which features Anders Lundemark of Konkhra, is a tangle of waspish grooves and crippling rhythms led by bile splashed snarls. Like the previous song it also fails to reach heights of previous tracks but makes a statement to enhance the album and puts other bands in the shade.

Born Unspoiled is brought to a close by firstly the brawly charms of Building the Monuments and an excellent cover of the Brutal Truth track Birth of Ignorance, each a maelstrom of intensity and sound bringing an outstanding release to a thunderously thrilling conclusion. As said earlier maybe strong originality is a low factor in Six String Slaughter's album but few death or thrash blended releases have pleased and impressed as powerfully or with the shape of invention the band offers here.