

SQUINT



Big Hand—in reference to the constant moving of time on a clock—can gather a sense of anxiety, excitement, hope and hopelessness. In a more literal sense, a big hand can pack a punch, swell, break and recover. The St. Louis hardcore-punk band, Squint render their perspective through their debut album, *Big Hand*, by a summation of decades of influences of punk, hardcore, alternative and art-rock. With the collaboration of producer Jon Markson (Samiam, Drain, The Story So Far) and much touring, Squint has developed their sound & presence to their fullest potential.

A track like “Sunshine” demonstrates Squint’s core identity—fuzzy hardcore with a catchy melody inspired by mid-late 80s punk/hardcore like Rites of Spring, Hüsker Dü and Black Flag—however, Squint dive much further into the well of 90s alternative rock with songs like “Magic” and “Half Asleep” which pull in many cues from bands like Pixies to Third Eye Blind and Everclear. Building on top of the Squint’s ringing guitar melodies, they’ve crafted larger choruses than before, while still staying true to their core. Lyrically, vocalist Brennan Wilkinson poetically exhibits his frustrations with time and growth while facing obstacles that result in getting stuck in the same routines—it’s a constant push and pull of progression and regression. Wilkinson’s distinctive voice is shouted on each song, expressed in angst, but also hope. In the closing, self-titled track, “Big Hand”, Squint builds on a slow tempo to fast hook, and lyrics shift from a sense of emptiness to an aspiration to take back control of time—or the Big Hand.