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1106 Barrington St Halifax NS B3H 2R2 423-4767 Fax: 425-7445 E-mail:aoti@istar.ca



Uncle Crunchie Uncle Crunchie Watch Records

The self-titled debut release from Uncle Crunchie is really loud. Hailing from Toronto, these guys are becoming part of Canada's move towards a more influential music scene. Riding on the coattails of I Mother Earth and other bands with current success in the States, Uncle Crunchie is moving in as well.

Their sound combines heavily distorted guitar and vocals with booming drums and bass. Since the album comes with no lyric sheet, your guess is as good as mine as to what the band is actually yelling about. Instead of an actual music group, these guys strike me more as an impenetrable sonic wall of noise with pre-

dictable almost cliched drum beats and repetitive bass and guitar riffs. Portraying a very GWAResque image, the first track on the CD, aptly named "Intro", is thirteen sec-

onds of random screaming and stuff being shattered and broken
— which is not exactly a great recipe for a lead into an album.

In concert, the band relies on props and gimmicks (reminiscent of early Marilyn Manson and the Spooky Kids) by severing mannequin limbs and wrecking the general area. On CD, they project the same psychotic, disordered violence.

The song titles range from the amusing, "Teddy Bare", to the

generic death metal titles like "HeadButt" and "Always Will I Burn". The one good attempt they have at an actual hooky punk tune ("Meatball") is ruined by the

addition of a surrealistic bridge smack in the middle of what could be a darned catchy riff. The only lyric I was able to catch for my listening pleasure Three bucks bucks

minute...Three bucks a minute...Give me a spank." Not exactly deep.

The frontman, Pierre Angus Love, claims that onstage the band is "just spontaneous." My impression is that they're disorganized and under-produced. Perhaps Uncle Crunchie will "spontaneously" write some palatable songs for their next album, but I wouldn't hold my breath.

JEREMIAH HIERS



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