

**DESTROYED CINEMA + MUSIC**  
**VOLUME 7**  
**AN EDITION OF LISTS**

## lists (in order of appearance) by

**Rupert Yakelashuk**

**@livalicious**

**John Ledingham**

**JP Meldrum**

**Noah Leverton**

**Alexander McLauchland**

**Luc Wiebe**

**Troy Lemberg**

**Robin Greenwood**

**Rowen M. Brown [aka @moonshakemag]**

**Tiegan Suddaby [aka Cake Knife]**

**Mathias Lundgren**

**Sacha Watson-Deegan**

**Travell Bask**

**Dylan Samphire**

**Franny Ladell**

**bps [aka @deathmakestdust]**

**Jake Cushaway**

**Myles Sauer**

**Ezekiel Dukart & Cole Buchinski**

**Jeremy Ugro**

**Maria Melba Toast**

**Christopher Cross [aka Vic Film Club & Asynchronous Media]**

**Zack Davies**

**Joni Bromige**

**Rylee Woods**

*published in december 2025 in contrast to typical year end list fodder in tandem with our Destroyed Holiday Variety Show; back cover by travell bask aka askew\_glasses*

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**A case for Power Pop + some 2025 Power Pop Recommendations**  
**by Rupert Yakelashuk**

It's hard having to explain that you are a musician, and it's even harder if you play power pop. Most have never heard of the genre despite its many notable acts. Met by confused looks you have to explain that "no Power Pop isn't a type of pop" and is actually a sub-genre of alternative rock even though it predates the idea of alternative music in the way it is thought about now. Before going any further, maybe it would be useful to define what Power Pop actually is. Power pop originated in the 70s with bands like Big Star and later with The Cars and Cheap Trick. These acts were essentially playing pop-rock of the day, but they had an ear for melody that was more reminiscent of the pre-psychadelic rock hits of the 60s. After the original wave of punk rock rolled around in the mid to late 70s, the lines of power pop were blurred. Punk rock had stemmed from the same influences as power pop but with a no nonsense approach that was not in line with the meticulous melodies and harmonies of power pop. Because of this, power pop began to take on a new meaning after the punk explosion. Bands that would usually have been called punk, were too melodic and began being called power pop. The Pointed Sticks are the perfect example of this.

Throughout the 80s power pop's influence weaved its way through the underground and mainstream. It was a genre that very few bands were considered to be but could be retrospectively re-classified as power pop. Elvis Costello and the Attractions were considered new wave in the late 70s/early 80s but now with a modern lens, it is definitive power pop. It was not until the 90s that power pop would become the cultural force it deserved to be. Starting in the mid 90s, bands that took influence from both 80s alternative, and 70s rock began to reach the upper echelons of rock. Weezer's 1994 self-titled album was the first album that marked this new era of power pop. It combined huge guitars and solos, layered harmonies, and an ear for melody while injecting it with the adrenaline shot of 90s alternative. Other bands like Supergrass, Ash, and The Muffs to name a few. Even bands that had been making power pop for years like Guided by Voices, Teenage Fan Club and Superchunk started getting more attention during this power pop renaissance. This is the point in power pop's story where it makes sense to bring up the Canadian connection (doot doola doot doo). In the mid to late 90s I would consider Canada the capital of power

pop. Led by east coast power pop Icons Sloan and the roster of their record label Murder Records, the 90s saw releases from Thrush Hermit, Super Friends, The Flashing Lights, The Hardship Post, Jale, Eric's Trip, Elevator to Hell, Cub, and The Papillomas. Down south, the Elephant 6 Collective and associates were responsible for a multitude of bands that balanced power pop and psychedelic rock like The Apples in Stereo, Dressy Bessy, Beulah, Elf Power, The Minders, and The Gerbils. Sadly for power pop diehards like myself, this 90s wave slowed down pretty soon in the 2000s. Some like Sloan continued on, but most of these bands broke up, fell off, or simply changed their sound. Since this wave crashed, power pop has been in limbo. There have been occasional releases that rekindle the power pop dream, but nothing felt like it was building up to anything in a meaningful way, or at least until recently. Since the pandemic I have been seeing more and more power pop projects starting up and more releases coming out, mostly in Canada. Musicians who have grown up listening to Sloan and Thrush Hermit are now in their own bands and they are channeling these influences into their music. In addition to this, older power pop artists are experiencing some degree of renaissance in their careers. Think this upswing in power pop is a reaction to the Mac-Demarco-ification of indie music in the 2010s. Indie music has, to be blunt, become lame. Chill warbly guitars, slow tempos, and spacey production has taken over the traditionally ballsy genre. Power pop provides a fun, exciting approach to alternative music that actually rocks! At the end of the day, your uncle you only see at Thanksgiving will likely never hear of power pop, but that is part of the appeal. Power pop, always has, and hopefully always will be something that those in the know will cherish and celebrate in their own circles. But now to expand the circle here are some of the best power pop releases this year:

### **Jimmie by Jimmie Kilpatrick**

To the uninitiated, the name Jimmie Kilpatrick might mean nothing, but for those following Canadian music, it comes with the association of countless ear worm riffs and brilliant turns of phrase. Jimmie Kilpatrick has been quietly making folk and slacker rock influenced power pop since the 2000s, first with his band Shotgun and Jaybird (featuring Julie Doiron of Eric's Trip) and then with his project Shotgun Jimmie. Six years after the amazing "Transistor Sister 2", Jimmie Kilpatrick has released his debut album under his own name. "Jimmie" draws on strengths accrued over a long career and spits them out as 12 incredible songs. Perhaps it is the

time to reflect and refine between records, or maybe the excitement of a name change, but “Jimmie” takes Kilpatrick’s wink and a nod approach to songwriting and elevates it to previously unexplored elevations through its fuller arrangements and layered production. Highlights are the flawless lead single “Satellite” and the five and a half minute opus “Spark”.

### **Based on the Best Seller by Sloan**

I may be a bit biased here, as Sloan are my favourite band, but they never fail to impress. Sloan’s 14th(!) studio album “Based on the Best Seller” is yet another quality album ranging between Beatles-esc pop and glam rock anthems. For those who do not know, all four members of Sloan write and sing their own songs. Pentland, Scott, Ferguson, and Murphy all bring their A-game to this record and create a collection of songs that play to their individual and collective strengths. I suspect that the late career resurgence the band has been experiencing since the release of 2022’s “Steady” has empowered the members to take more creative liberties as the songs on “Based on the Best Seller” are much more musical complicated and dense than is usual for Sloan. Songs like “Live Forever” highlight this almost Cardiacs-esc maximalist songwriting. Some standouts are the Fiery “No Damn Fears” with its political charged lyrics, “Collect Yourself”, with its immaculate harmonies and slide guitar riff, the anthemic “So Far Down” with its wailing wahwah guitars, and the beautiful ballad “I Already Know”.

### **In the Crowd by Absolute Losers**

“In the Crowd” is only Absolute Losers second record, but this PEI trio’s sound is so fully developed one would swear they were hardened veterans of the Canadian indie scene. This album form fitted and streamlined while still keeping a card up its sleeve. The stripped back arrangements and mid-fi production create the perfect base for the onslaught of power pop goodness this album delivers. Taking strong influences from Sloan, the harmonies and backup vocals weave in and out with the guitars and bass to create an effortless sense of cool. Every performance feels under-stated and carefree like that of a band who would wear sunglasses indoors. The Beatles-esc 12 string guitar is a welcome touch on the more lowkey cuts on the record that play off “Absolute Losers” 60s by the way of the 90s worship. Highlights include the soaring title track and the tuff turned sensitive “Eagerness” with its punishing drum intro.

## **Super Fluff Forever by Vanity Mirror**

The elephant 6 collective in the 90s was amazing, so many good releases by so many great bands. Vanity Mirror capture this essence with their sophomore album “Super Fluff Forever”. This lofi Toronto and LA based ensemble have a knack for perfect pop melodies that rivals Robert Schneider from “The Apples in Stereo” and Bill Doss from “The Olivia Tremor Control” and “Sunshine Fix”. Vanity Mirror are almost too cool that is even possible. The fact that they exist makes me want to never touch an instrument again because I know deep down that I will never reach that level of crate digging, paisley shirt wearing cool. Every song feels timeless. After listening to any track on the album I thought, this song is so obvious, how has it never been written before? These songs feel like they were stolen from a hugely famous band that exists in an alternate universe otherwise the same as our own. The album’s highlights include the psychedelic soul bliss of “The Apple Tree”, which is easily one of the best songs I have heard this decade so far, and the lofi pop of “I Don’t Wanna Hold Your Hand” could have been a highlight on either “Help!” or “Tone Soul Evolution”.

*Denzel Washington x Tony Scott collaborations (In order according to level of cunt served) by livalicious*

*Tom Cruise As a Beautiful Lesbian (list made by a lesbian for lesbians) by livalicious*

1. <i>Man on Fire</i>	➤ <i>1985 Breakfast Club premiere</i>
2. <i>The Taking of Pelham 123</i>	➤ <i>Legend</i>
3. <i>Crimson Tide</i>	➤ <i>American Made</i>
4. <i>Unstoppable</i>	➤ <i>Mission Impossible: The Final Reckoning</i>
5. <i>Deja vu</i>	➤ <i>Interview with the Vampire</i>
	➤ <i>Top Gun (1986)</i>
	➤ <i>Rain Man</i>

**50 “HORROR CLASSICS”**  
**MILL CREEK IN REVIEW**  
by  
**John Ledingham**

**PUBLIC DOMAIN DVDS**

If you’re even a casual collector of DVDs, you’ve probably seen Mill Creek’s movie packs around. With 50 titles and pictures of Lon Chaney and Gamera on the front they *do* seem pretty enticing. Especially at a Salvation Army \$2.99 price tag.

But the slightest bit of digging you realize these are basically all public domain movies available on YouTube. They’re not all in great quality either. Some murky VHS transfers, and some with inaudible soundtracks, no subtitles. Looking at something like “50 SciFi Classics” it’s also clear how loose Mill Creek is with the concept of genre — the back of the box lists 5 Hercules movies. Obviously, these are relics from an age of less available media. (Maybe a little bit of grandma and grandpa fodder, also.)

Still, there’s something to be said for curated content in this day and age. Plus I’m an idiot, with nothing better to do. So I bought the “50 Classic Horrors” pack this June, and spent the next 6 months working through all 50 of them.

A look at the Mill Creek website shows most of these massive movie packs out of print. Somehow they’re getting by on collections like *Through The Decades: 2010s*, bringing together the likes of *The Thing* remake, (2011) *McGruber*, (2010) and *The Adjustment Bureau*. (2011.) Though at any given moment there seems to be at least a handful in circulation at local thrift stores. Where do they come from? Did so many people really buy them up through the 2000s that we can never run out? Seems like it!

Despite the shit talk, I actually enjoyed the only sometimes maddening experience of going through Mill Creek’s Classic Horrors. Whenever I didn’t know what to watch, for instance, or didn’t feel like watching anything of too much substance, I had that DVD set to fall back on.

And though about half the movies on there were kinda trash, *many of them not horror movies at all*, (several noirs with horror stars or horror-sounding titles. It’s funny to see the Mill Creek copywriter doing their best to spin these as horrors on the DVD case blurb) taken together I feel like the pack makes a pretty good survey of trends in horror from the 1920s through the 1960s.

You got your silent Gothic novel adaptations, (*Nosferatu* (1922) and *Phantom of the Opera* (1925)) before the genre of horror was so much ghettoized, then moving into the 30s you get the poverty row movies, and all its many subgenres: *Dracula* riffs, mad scientists and ape men, voodoo zombies, big dark houses, and inheritance murder mysteries (right on the cusp of not being horror, that one.) You get to see the late, some would say tragic, careers of horror icons Bela Lugosi and Boris Karloff as their *Dracula* (1931) and *Frankenstein* (1931) fame did nothing to set them up for success. (There’s an argument this was because they were Hungarian and British-Indian respectively.) You get different angles on the classic 1950s drive-in monster movies, as well as the Roger Corman school that started to self-reflect and parody its genre, as well as the up and comers like Francis Ford Coppola and Jack Nicholson these Corman movies gave a start to. You even get to end (chronologically) with the invention of the modern zombie movie in Romero’s *Night of the Living Dead* (1968), Barbara Steele in some off-brand Bava with *Nightmare Castle* (1965), and a lesser known kaiju flick in *Gappa: The Triphibian Monster* (1968). Kind of comprehensive! In sampling b-horrors.

So anyway, here’s my list for the *Destroyed* December list issue:

“50 Horror Classics”, not ranked, but rated in the order they appear on disc by a matrix of *is it horror?* and *is it classic?* Not much of a system to this, but having fun with it. With luck, maybe it puts you onto something you like.

## **"IN REVIEW"**

### **1. CARNIVAL OF SOULS (1962)**

CLASSIC HORROR! I love this movie. 60s *Twilight Zone*-y fun from a guy who mostly worked on forklift safety videos. Great organ score. David Lynch liked it. Candace Hilligoss!

### **2. ATOM AGE VAMPIRE (1960)**

Horror. Not classic. Kind of an Italian riff on *Eyes Without a Face*, beauty obsessed, mad scientist horror. It's alright. Goofy English dub.

### **3. CREATURE FROM HAUNTED SEA (1961)**

Horror-comedy classic. Corman leaning into camp and parodying his creature-feature bread & butter. Monster from the *Malcolm in the Middle* credits!

### **4. NIGHTMARE CASTLE (1965)**

Horror. Classic. Italian gothic with the great Barbara Steele & some nice freaky 60s effects.

### **5. BLACK DRAGONS (1942)**

NOT HORROR! NOT CLASSIC! Post-Pearl Harbor anti-Japanese propaganda. Built around 1 twist it gives away in the first 5 minutes! INEXCUSABLE! (The twist: Japanese guys are wearing white guys' faces.)

### **6. INVISIBLE GHOST (1941)**

Horror. Classic? Silly poverty row murder mystery with Bela Lugosi and an Ed Wood-level script.

### **7. ONE BODY TOO MANY (1944)**

Horror-comedy, I dunno about classic. Feat. the Tin Man and a Bela Lugosi red herring. Precursor to movies like *Clue* but not real funny to me.

### **8. WHITE ZOMBIE (1930)**

Classic horror. Bela Lugosi in one of the most beloved voodoo zombie movies.

### **9. ATTACK OF THE GIANT LEECHES (1959)**

Horror. Not classic. Throwaway Corman creature feature. Ends dynamiting a swamp. Kinda love this stuff but you got to have a broken brain for it.

### **10. THE SCREAMING SKULL (1958)**

B-horror. Not a classic. Kinda boring psychological horror. If you're in it for the screaming skull, you gotta know it doesn't even really scream. Does fly around a bit though.

### **11. BEAST OF YUCCA FLATS (1961)**

B-HORROR CLASSIC. I loved this stupid movie. Truly barebones filmmaking. A couple cops and a big fat bald guy (Tor Johnson) walking around the desert. Some very Ed Wood harboiled dialogue. Shot without sync sound so people cover their mouths whenever they talk. Hilarious.

### **12. THE TERROR (1963)**

Classic Corman horror BULLSHIT! Shot on leftover sets from one of the Poe movies. Jack Nicholson walking around haunted castle sets aimlessly. Fights a seagull. Boris Karloff appears. Directed by Corman, Jack Nicholson, Francis Ford Coppola, Dennis Jakob, Monte Hellman, and Jack Hill. In other words, nobody's vision! Feels like it!

### **13. REVOLT OF THE ZOMBIES (1936)**

1930s horror! Only a classic if you think there's something classic about a movie so cheap and stage-bound they used rear screen projection to show (an extended, really bad looking) scene of a guy wading through a swamp! Zombies! (NO!)

**14. THE GIANT GILA MONSTER (1959)**

Classic *cheapo* horror. The Giant Gila monster is actually just a regular Gila monster, (that's a type of monitor lizard) walking on some miniatures.

**15. THE FATAL HOUR (1940)**

NOT HORROR! A detective mystery in San Francisco. Boris Karloff in one of 5 movies where he plays the *Chinese Detective Wong*. Not classic.

**16. DEAD MEN WALK (1943)**

Poverty row horror about an evil twin. Kinda classic though. Boring as hell. Inaudible dialogue.

**17. THE MAD MONSTER (1942)**

Another poverty row horror. Same director as #16. Very stuffy, boring, actionless werewolf movie. Cross-dissolve transformation. Kinda classic.

**18. MANIAC (1934)**

Horror?... classic? Exploitation disguised as a mental health education. Mad science and proto DSM intertitles. Cat eyeballs eaten.

**19. METROPOLIS (1927)**

Well it's a classic alright. Pretty hard to spin the face of silent Scifi as a Horror, and actually if you read the blurb they don't even try to convince you on this one. It's just *on here*.

**20. THE VAMPIRE BAT (1933)**

Horror classic. I liked this one. Poverty row with some kick to it. Horror that goes paranoid scifi. Shot cheap on leftover sets from *Frankenstein*.

**21. THE APE (1940)**

Horror. Kinda classic. Very boring. Boris Karloff sleepwalking through a doctor plot while "an ape" kills townspeople for their precious spinal fluid.

**22. THE MONSTER MAKER (1944)**

Horror. Not classic. Mad doc gives his romantic rival a shot of flesh-eating disease. And that's about all of it. An ape tease for good measure.

**23. THE KILLER SHREWS (1959)**

B-HORROR CLASSIC. Creature feature: Dogs with "shrew" masks and tails on. Running around. Something about overpopulation. Love this shit.

**24. THE BRAIN THAT WOULDN'T DIE (1962)**

B-horror classic. Nightmare setup. Sparse & effective. Lady's a *living severed head*. Tough life. Probably the best mad scientist movie on this set.

**25. KING OF THE ZOMBIES (1941)**

Horror-comedy. Some classic bullshit. Some OK voodoo zombie action. Racist stereotype black comic relief butler played by Mantan Moreland.

**26. DR. JEKYLL & MR. HYDE (1931)**

These silents before they discovered moving the camera bore the hell outta me. And I didn't like this book in school. But horror, classic.

**27. BLUE BEARD (1944)**

Poverty row horror classic. Low budget inventiveness. Jack the Ripper type period piece. Great, surreal-ish sets & dynamic camerawork.

**28. THE CORPSE VANISHES (1942)**

Horror. Not so classic. Someone is stealing corpses! Could it be Bela Lugosi? It sure could.

**29. NIGHT OF THE LIVING DEAD (1968)**

CLAAAAASIC HORROR. OG Romero. What is there to say? Started it all— You've seen it!

### **30. DOOMED TO DIE (1940)**

Another Boris Karloff *Detective Wong* movie. Not horror, not classic.. At least he's not in yellow face. Uses infrared in last 5 min to solve the crime.

### **31. THE PHANTOM OF THE OPERA (1925)**

Doesn't get much more horror classic than this. *Lon Chaney*. Not my thing but. More exciting silent than that *Jekyll and Hyde* up there.

### **32. THE INDESTRUCTIBLE MAN (1956)**

Mostly not a horror. A noir with a badly grafted *Frankenstein* setup. It's like what if Dr. Viktor decided to bring Scarface back from the grave? And then a regular ass noir followed. Not classic.

### **33. THE HUNCHBACK OF NOTRE DAME (1939)**

Horror. Classic. Stagey. Boring.

### **34. NOSFERATU (1922)**

Horror classic. Do not like this movie.

### **35. SWAMP WOMEN (1956)**

Not horror— but the *title could be!* Corman made all-girl gang, prison break/swamp caper. Kinda good. Wonder if they watched these before putting the DVDs together. Fuck it, I say CLASSIC.

### **36. THE WORLD GONE MAD (1933)**

NOT HORROR. It kind of is *classic* though. Not in being great, but in being *classic pre-code Hollywood*. Mostly boring prohibition crime procedural. Bit Sam Fuller-ish at best of times.

### **37. THE LITTLE SHOP OF HORRORS (1960)**

Horror-comedy classic. The Corman original behind the broadway play and 80s movie. Shot in 2 days and 1 night. Jack Nicholson. *Classic*.

### **38. TORMENTED (1960)**

Pretty cool low budget psychological horror. Nice ghost optical fx. I'll call it horror and I'll call it CLASSIC. Bit like a *Twilight Zone*, bit like a Polanski movie. Nice seaside/lighthouse setting.

### **39. THE MONSTER WALKS (1932)**

Racist, boring murder whodunnit. Borderline horror, not a classic. Ape on poster's a fakeout and not even one the movie really commits to. *Trash*.

### **40. GAPPA: THE TRIPHIBIAN MONSTER (1967)**

It's got a giant monster! It's got multiple giant monsters! They stomp all over cities. You may find some of this movie badly written, shoddily made, offensive. But for kaiju movies everywhere, I'm gonna call this: HORROR CLASSIC.

### **41. THE GORILLA (1932)**

HORROR-COMEDY CLASSIC. My best new discovery on this 50 movie pack. 3 bumbling detectives, funeral guests, and a killer ape run amok in a scary mansion. Some genuinely funny, rapid-fire, Zucker Abrahams Zucker or Marx Bros. level comedy. *It's the Ritz Brothers like you've never seen them before!!* And you haven't!

### **42. A SHRIEK IN THE NIGHT (1933)**

AHHH THIS ISN'T A HORROR EITHER!! Another *deceptively titled* noir murder mystery. Set in a tower. Geriatric *Die Hard*. NOT classic.

### **43. BLOODLUST (1961)**

Is *Most Dangerous Game* horror? Feels like an episode of a 60s show that doesn't exist. Kinda fun and energetic in a throwaway Corman-ish way.

I'll say it: HORROR CLASSIC.

#### 44. THE AMAZING MR. X (1948)

Supernatural adjacent, so I'll give them this one. But basically a moody con-man noir. Some nice cinematography. Horror-ish? Classic, why not.

#### 45. LAST WOMAN ON EARTH (1960)

From the writer of *Chinatown*, *The Last Detail*, and *Roger Corman*. Alright I liked this one. Title misleads though. It's 2 guys and a girl left and it's mostly the 2 guys fighting over her. Nice location shooting. Some nice faded color film. Cool ruins. Speculative scifi-ish script. Call it *horror classic*. (This list is extremely Corman-biased.)

#### 46. THE BAT (1959)

Horror into whodunnit fakeout, but still the killer's a weird Batman-looking supervillain so it counts. Middle age lesbian heroes in 1959. Great cinematography. Horror CLASSIC.

#### 47. THE HOUSE ON HAUNTED HILL (1959)

Almost *the* Vincent Price movie. I mean c'mon! Dude is *synonymous* with HORROR CLASSIC. And that  *fucking SKELETON* scene!! CLASSIC!

#### 48. THE LAST MAN ON EARTH (1964)

We are really getting to the good stuff: Is this my favorite movie on the list? Vincent Price in a 60s-as-hell *I am Legend*. Cheap as hell and I know people think Price is miscast, but it's kinda sweet that way, I don't know. Love him reading that Richard Matheson hardboiled narration. Arguably does the Romero zombie movie before Romero did. HORROR CLASSIC, c'mon. Go watch it.

#### 49. DEMENTIA 13 (1963)

Francis Ford Coppola's directorial debut. A Corman movie. Maybe a little Italian gothic influenced. Not great, but horror classic.

#### 50. PHANTOM FROM 10,000 LEAGUES (1955)

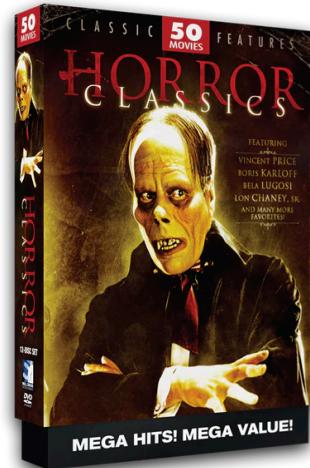
Maybe the only truly 'so-bad-it's-good' movie on this list, but I loved the sloppiness of this one. Constant references to it being 'night' while they're out on the beach in the sun. What the hell. I think it reveals its monster too early too but the monster's so cool and homemade looking I gotta love it anyway. Call it HORROR CLASSIC.

#### IN THE FINAL ANALYSIS...

Well there you have it. By my math, giving half points for borderline cases, that's approximately 37/50 horror movies and maybe 38/50 classics. Math was actually pretty hard there, my rating system did not make that very clean, but you get the picture:

It's a bunch of movies, some of them good, and on topic, and some of them not so much. And if anyone's thinking of checking out some Mill Creek movie packs themselves and sitting through everything on them I couldn't encourage it enough. These are your cult movie vegetables. And a couple good pieces of meat in there. Chicken soup for your movie loving soul.

For my part, I probably will eventually get around to that 50 Scifi Classics pack. I'm kinda curious what all those Hercules movies are about.



## **WHY NOT?: EIGHT MORE PUBLIC DOMAIN CLASSIC HORRORS I RECOMMEND**

### **1. MURDERS ON THE RUE MORGUE (1932)**

Crazy killer ape story. A scruffy-headed evil carney Lugosi. Vaguely Poe-adapted. Religion vs. evolution. Expressionistic sets & lighting.

### **2. THE DEVIL BAT (1940)**

Lugosi the vengeful perfumer. Everyone he spritzes, (mostly his employers & coworkers) is mysteriously killed by a bat. Doesn't fuck around!

### **3. I WALKED WITH A ZOMBIE (1943)**

Atmospheric, colonial-Caribbean psychological voodoo horror from the GREAT noir-horror director Jacques Tourneur. I've seen this movie more times than I can remember and still don't know what exactly happens. *Scorsese approved!*

### **4. THE LEOPARD MAN (1943)**

Another great Jacques Tourneur movie. Like a werewolf movie but he's a leopard. Set in a border town like *Touch of Evil*. 60 minutes long!

### **5. THE SEVENTH VICTIM (1943)**

Another atmospheric occult-horror in 1940s Greenwich village. Hayes-code evading homosexuality and Satanism!

### **7. NIGHT TIDE (1961)**

Dennis Hopper. 60s San Francisco. Linda Lawson as a mermaid! From experimental filmmaker Curtis Harrington. Cult-y psycho-thriller.

### **8. MESSIAH OF EVIL (1973)**

Really the only (public domain) atmospheric horror you really need. The ocean. Ghostly happenings. Filmmaking imperfections that only add to the eerieness. It's excellent! Ignore the rest of this list— *this is the one you want to see!*

11.30.25

**Top 30 Albums of the Year 2025**  
by JP Meldrum

1. Lux - Rosalia
2. Adagio - Σtella
3. What We Wanna Remember - Matt Motern Manly Man
4. Khadim - Mark Ernestus's Ndagga Rhythm Force
5. Kpop Demon Hunters (Soundtrack from the Netflix Film) - Various Artists
6. i follow, it guides - Sofia Miller
7. Sun - Zoh Amba
8. F\*ck U Skrillex You Think Ur Andy Warhol But Ur Not!! <3 - Skrillex
9. Ok, maximalist dream - Agate Flow
10. Getting Killed - Geese
11. A Series of Actions in a Sphere of Forever - Kara Lis Coverdale
12. Man's Best Friend - Sabrina Carpenter
13. caroline 2 - caroline
14. Willoughby Tucker, I'll Always Love You - Ethel Cain
15. Thou Art All Lost and Forgotten (Deluxe) - Djmegan23
16. 45 Pounds - YHWH Nailgun
17. Vortex of the Destroyed - Svartsyn
18. new star alias - Nausea low
19. A.O.E.I.U. (An Ordinary Exercise In Unity) - Florence Adooni
20. MUSIC - Playboi Carti
21. The Art of Loving - Olivia Dean
22. The Spiritual Sound - Agriculture
23. From Where You Came - Kara Lis Coverdale
24. Lifetimes - Erika da Casier
25. Wao - Shabason, Krgovich, Tenniscoats
26. Taking Umbridge - Yowie
27. Il Cauboi - Sienna Hill
28. An Exercise in Self-Sufficiency- Body Minus Head
29. Addison - Addison Rae
30. Laini Tani - Nadah El Shazly

*out of 95 albums released in  
the calendar year of 2025 at  
the time of printing.*

## 2020s List

### by Noah Leverton

I've thought a lot about which decade will end up meaning the most to me, in terms of taste-shaping, and which past musical period I'll cling to when I become unable to understand modern trends (which I hope I can continually avoid, but there does seem to come a point when the only new music you like is the stuff designed for 40 year olds). I thought it would be the 2010-2015 (high school) period but over the course of writing this I've realized that, in shaping my tastes (and experimenting with them more) I'm far better at finding stuff I love now than I was 10 years ago.

There have been some trends that have developed (or quickly appeared and then dematerialized) in the past 6 years:

- Indie incorporating Portishead-type drum loops as part of wider early 2000s revivalism that also includes:
- 2-step/liquid dnb in Pink Pantheress, Cowgirl Clue and (peak?) popularity Charli XCX
- lobit pop trap/trance meshwork in the short-lived Hexxed movement (Fax Gang/Sienna Sleep already feel about as long ago as Macintosh Plus). That first Fax Gang EP is worth saving though, especially due to the association I have between it and watching Jeopardy with Jordan ("got answers, Alex Trebec on meeeee")
- 70s soft rock revival (Tops, The Lemon Twigs, Clairo)

I tried to avoid the weighty influence that online communities have had on my tastes (AFUT isn't on here, but it's good and worth listening to along with all of Black Country's stuff, especially since people already have such polarized opinions on the phases of their career). I also tried to include albums that, while no longer in regular rotation, were very important to me at a prior point in the decade.

I went through a distinct shift in how I consume music in the first half of this decade towards exclusively streaming (which I've since walked back). I'm strongly opposed to erasure of individual taste via algorithmic, directed discovery of art of any kind, but especially music because finding music online was such a vital part of my teenage years. So at this point I'm off streaming and back on Soulseek (not Foobar though, the lack of support and constant config headaches scared me off). If anyone has any tips for two-way syncing of playlists between a PC and Android phone, my email is [noahleverton@gmail.com](mailto:noahleverton@gmail.com).

I'll admit that 2020-2023 have the benefit of me having more time to discover stuff (it's not uncommon that I find my favourite from a given year in the following year, something I missed on release or that needed to reach a level of notoriety before I became aware of it). 2025 for example doesn't really have a "best album" for me yet (new Geese is close, but doesn't feel personally significant to me - I had to have friends impress on me how good it was before I gave it a

chance, and even then it's a rare example where I actually only like non-single tracks, or about 60% of the album).

If I had made this list a month later it could have looked a lot different. Nothing about "best of" lists is set in stone, and they ultimately are only good for showing people stuff they wouldn't have known about otherwise.

## Noah's Favourite Releases of January 1, 2020 - Nov. 25, 2025

2020

- 7G - A.G. Cook
  - Intricate, inspirational example of how to structure what is essentially a dump of your loose Ableton projects. A mix between compilation and album that doesn't feel like it could have existed before, and along with Autechre's NTS Sessions is music that is designed for the digital format
- Your Reply - Frances Quinlan [Single]
  - In the absence of any new Hop Along material we got what is possibly the greatest song Quinlan has ever penned. I memorized every word of this in Jan-Feb 2020
- Shelly's Secret - Shelly's Gone
  - A constantly unachievable goal that I aim for when writing guitar pop
- Mas Amable - DJ Python
  - A reggaeton suite
- FxG3000 - Fax Gang
  - The lobit stuff is set-dressing for a tight collection of bangers that are Carti-levels of catchy
- S/T - Lianne La Havas
  - A bit too Starbucks maybe but very comforting and contains immense talent
- BREACH - Fenne Lily
  - The last gasp of a brand of clean, confessional Indie Rock that has been drying up over the course of the decade
- Face Down in Meta - Pet Shimmers
  - Bizarre to me that this didn't gain more traction with its sugary optimism (released beginning of 2020). This is impeccable songwriting with the palette of The Go-Team/Sweet Trip, definitely derivative but surpasses its influences

- Fruitcake - Subsonic Eye [Single]
  - This one has fallen a bit in my eyes because everything they've released since has been uninspired and dull, but this track is worth saving. Brings me back to a short lived and misguided stint trying to learn to kickflip with Jordan in July 2021. Absolutely joyful and beautiful guitar melodies, prompted me to research the climate of Singapore to see where this came from (no seasons, it's just humid and hot all the time, sounds terrible honestly)
- TOPS - I Feel Alive [Single]
  - It feels unbelievably obvious to call this "life-affirming", but I can't think of any other way to describe it.

## 2021

- memoryland - CFCF
  - A shining example of how to do a concept album in 2021, includes most of the early oughts flavours that have been mined ad nauseam since (and does most of them much better, probably because Mike Silver lived through the stuff he's drawing from). A national treasure
- Strawberry - Doss [Single]
  - A perfect song, made me cry multiple times
- 我思う、ゆえに我あり - desert sand feels warm at night
  - Got me through a topology course. Spent many hours lying in my bed staring at the ceiling horrifically depressed listening to this one
- IWR - caroline [Single]
  - My favourite of the current wave of british post-rock. Something I'd recommend to my mom
- I've Been Trying to Tell You - Saint Etienne
  - To have an album this forward thinking and creative come from alt-dance veterans that have been active for ~30 years is completely insane. An amalgamation of the core tenets of vaporwave in a novel format
- Valentine - Snail Mail [Single]
  - I'm still a stan
- Don't be So Hard on Your Own Beauty - Yeule [Single]
  - VERY mixed on their career as a whole, but this one shines

- Fighmonger - underscores
  - What Spotify calls Hyperpop often relies on dopamine and shock/surprise factor in a way that I really don't believe will stand the test of time. For when you're on your fourth coffee of the morning working on a PDE assignment though, it's pretty good, and this might be one of the best (mainly for the guitar songs)
- Donda - Kanye West
  - Front to back just as good as Life of Pablo and a really shocking surge in quality after ye and Jesus is King (which are both mostly disposable and slapdash). I don't blame people jumping ship on Kanye now, but the people who chose this album as the one where they were no longer on board were way off base. I hope this wasn't his last great artistic statement, but it's not looking promising...
- Debris - lowertown [Single]
  - It's really hard to pin down what makes this one 4/4 bedroom indie rock track better than the thousands of others that leave no impression whatsoever. Probably a combination of the propulsive drum rolls and lyrics that have this really awesome physical characterization of anxious thoughts

## 2022

- Blue Rev - Alvvays
  - They've really got it. Hit me very hard in the tail end of my degree, feeling disillusioned with academia. Another national treasure
- Snow Globes - BCNR [Single]
  - Made me cry
- Dragon new warm mountain - Big Thief
  - Hopefully this band comes out with another magnum opus, but this has to be it for their initial phase (which seems to have come to an end in favour of repetitive psychedelic jams on their 2025 album, which is promising but very transitional)
- Ergos in the Bunker - Double Virgo
  - I had a truly nightmarish ride on the LONG bus route up to swartz bay after a night of really misguided drinking with some 20 year olds, and this was the perfect self-loathing soundtrack
- Baby, We're Ascending - HAAi
  - Beautiful being-sober music, and along with some other Trance-y stuff on this list helped introduce me to the genre properly (I can't stand the world-mother aquatic-psychedelia junk from the 90s that is often presented as a good entrypoint)

- Boat Songs - MJ Lenderman
  - A little less than the sum of its parts, TLC Cage Match is one of the best of the decade
- The Now Now and Never - what is your name?
  - Such a mess but so honest and beautiful

2023

- Spring Bug - Helena Deland [Single]
  - A perfect song
- Models - Lee Gamble
  - - The most forward thinking album of the decade that can still be loosely described as pop. I really like taking these wispy (RnB?) samples and twisting them into something unrecognizable. Everything this guy releases is so so impressive (often in completely different ways from one album to the next)
- Lashes - Hysterical Love Project
  - - Most listened of 2020s so far, really tight and cohesive in palette, inspiring in its simplicity. Also worth checking out this duo's DJ mixes
- S/T - Natural Wonder Beauty Concept
  - - Aptly described in the rym comment box as hippos in tanks after hippos in tanks
- Mosquito - Pink Pantheress [Single]
  - - Ultra-fun zoomer music that isn't exhausting
- Hourglass - idialedyournumber [Single]
  - - Pop screamo, but not in a mallcore way
- Everthing Perfect - James Ivy [EP]
  - - An incredible response to Porter Robinson's Nurture, could be seen as saccharine/cloying but honestly refreshing to see this level of sincerity in pop music. Like an album full of the vibe of Doss's Strawberry
- Everything Harmony - The Lemon Twigs
  - - Normally this sort of boys-with-long-hair Fleetwood Mac revivalism isn't my thing but the songwriting is impeccable, and the lyrics go through an interesting transition in my mind from initially hilarious, to ultimately relatable and endearing ("Every day is the worst day of my life")

- Erotic Probiotic 2 - Nourished by Time
  - - File this under the same shelf as that Chanel Beads album. The extreme sincerity works on this one (whereas it became painful and grating, at least to me, on his 2025 effort), the music videos add a lot to the charm
- Rt Hon - Proc Fiskal [EP]
  - - The only autistic software dev idm I've really latched onto in the 2020s (when this was really my jam in the preceding decade)
- HELLMODE - Jeff Rosenstock
  - Best career-reflection album of the decade
- Canyon - Saloli
  - Sleepytime tea
- Norm - Andy Shauf
  - Best storytelling of 2023
- no public sounds - 君島大空
  - Pretty cool mathy noise pop
- The Loveliest Time - Carly Rae Jepsen
  - I drifted away from Jepsen's stuff pretty drastically after Dedicated (and also wasn't much into the A-sides of this album), but this won me over. This is ultra-joyous dance music, much more self-assured and flamboyant than Emotion, and really eclectic
- Coast 2 Coast - Pearl and the Oysters
  - - Can be best described as an easier, tropical counterpart to Stereolab. Worked really well for me in early summer, even if the band has turned out to be a bit one-trick

## 2024

- Charm - Clairo
  - [The Quietus](#) like it so just give me a break. This is a beautifully composed album, she's found her lane, she's not trying to pretend she's a bedroom artist anymore, this is the best possible outcome
- Your Day Will Come - Chanel Beads [EP masquerading as Album]
  - I made a list of airy, slightly surreal RnB artists that sound heavily influenced by Arthur Russel's World of Echo, and this was at the top. Only disappointing part of this is that several of the songs feel like buildup, and as a whole it's way too short. Extremely promising as a debut though

- Flash in the Pan - Jane Remover
  - Has an equally excellent B-side, but this one is the most intricate FL studio music, made me think about the generation of musicians who likely compose melodies exclusively with a mouse and keyboard on a piano roll
- not all prophecies - i.o.
  - Making (instrumental) music this technical that is still so emotionally poignant seems like magic. Really incomparable to anything else I've heard
- Re:Wired - Kuru
  - An unlikely suggestion from JP, more triumphant piano roll music that still sounds (at least 50%) human
- plastic death - glass beach
  - - This is sooo thoroughly flawed and dense in a way that I normally can't stand, but I'll be damned if *motions* isn't the best (fifth wave?) emo track ever made. post-post-rock
- Still - Erika de Casier
  - Possibly the crowning example of DnB revival in the 2020s
- Escaper - Sarah Kinsley
  - Really exquisite, verging on melodramatic art pop stuff. Yes she sounds like Kate Bush but I don't feel like many artists actually try to pull that off earnestly, and the songwriting is immaculate here
- Diamond Shovel - Blue Hawaii
  - This group has shapeshifted into a pop-trance outfit, you should put on this whole thing at a party
- Rocky Top Ballads - Fine
  - Cool and stylish
- The Night - Saint Etienne
  - How do they keep doing it
- CD Wallet - HOMESHAKE
  - Scratched a kind of slowcore minimalism itch in my brain that modern Duster tries to achieve but never quite does.
- Tuesday - Toro y Moi [Single]
  - It's been very interesting rediscovering this guy after not hearing anything post-2011, and finding out he's been shapeshifting the entire time. With this one he's channeling the Porter Robinson pop-emo/stadium dance hybrid that's (as much as I hate to admit it) had a big impact on me in the past couple years

2025

- Broken - Ela Minus [Single]
  - like "Physical" for the modern age
- Die Endlessly - Giant Claw [Single]
  - Death's Dynamic Shroud and associated are normally NOT my cup of tea (makes me too anxious), but once again there's a single track that I had on repeat from one of their projects. I don't know whether it actually is AI music but it's a good example of how I hope AI music will sound at some point
- Choke Enough - Oklou
  - The hard push of this album in the Spotify algorithm doesn't detract from the fact that it's some awesome street fashion synth arp music. The most beautiful serum melodies of the year
- Dream Curtain Eternally Gentle - Stone
  - Chill out music, part of a wider movement of very Yamaoka-esque trip-hop atmospherics. I'm all for it but I try not to overdo it: I heard a lot more stuff in this wheelhouse over the past couple years, but this is really the only album I've included on the list, mostly for its smooth, effortless cadence between tracks. I also swear it includes an interpolation of the Californication riff on track (2?)
- Michaelangelo Dying - Cate le Bon
  - The final form of a sound she's been honing with ups and downs (Reward is cool, Pompeii was good but forgettable). Phenomenal warbly psychedelic church-hall pop, a very remote inheritor of the Robin Guthrie guitar sound that I thought I'd had enough of
- Rest Here - Car Culture (maybe just Doesn't Really Matter)
  - Chill out music again, this time drawing on surreal, repetitive lyrics and bedroom-eclecticism. Pretty inspiring (and the cover is awesome)
- Getting Killed - Geese
  - Expansive, crazy vibrant percussion, feels very filled out and kitchen-sink despite being composed of relatively few elements. I had to have people push it on me before I gave it a chance, and even then it's a rare example where I actually only like non-single tracks (Trinidad stopped me from continuing for about a month after it came out).
- anyway - Anamanaguchi
  - Anamanaguchi made a Jeff Rosenstock album

- Liquorice - Hatchie
  - Her best so far, extremely precise, less a survey of past styles than the last album and extremely confident. It's like one of those candy necklaces, a string of sugary jewels that goes by in an instant.

*personal adult, covid-era gaming renaissance favorites*  
*by jp meldrum*

➤ *Final Fantasy VI*  
➤ *Dragon Quest V*  
➤ *Gunstar Heroes*  
➤ *Puyo Puyo 2*  
➤ *Final Fantasy V*  
➤ *Marble Madness*  
➤ *Sonic Adventure 2*  
➤ *Hollow Knight*  
➤ *Pokemon Crystal*  
➤ *Ninja Gaiden [1988]*  
➤ *Dragon Quest IV*  
➤ *Super Smash Bros Melee*  
    ➤ *Undertale*  
    ➤ *Contra*  
➤ *Vampire Survivors*  
    ➤ *Celeste*  
    ➤ *Ranger X*  
➤ *Chrono Trigger*  
➤ *Super Mario 2*  
➤ *Metal Gear Solid*  
➤ *Nier Automata*  
➤ *Silhouette Mirage*  
➤ *Void Stranger*

## **Ten Book Recommendations from Dr. Birna Bjarnadóttir by Alexander McLauglin**

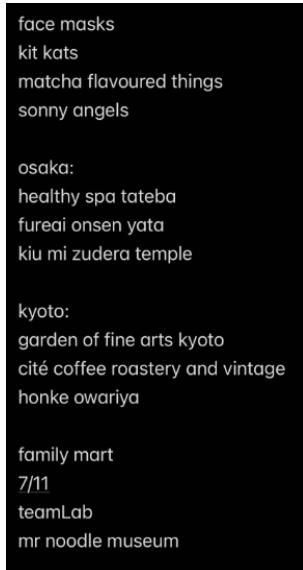
- The Emigrants - W. G. Sebald
- Undine - Friedrich de la Motte Fouqué
- Kairos - Jenny Erpenbeck
- Letters from Iceland - W. H. Auden
- The Book of Hours - Rainer Maria Rilke
- Poetics of the Migrant - Kevin Potter
- Poetics - Aristotle
- Never Let Me Go - Kazuo Ishiguro
- Independent People - Halldór Laxness
- The Curtain - Milan Kundera

## **To Grow by Luc Wiebe**

*Oca  
Peppers  
Peas  
Grapefruit  
Artichoke  
Tomatoes  
Cucumbers  
Beans  
Turmeric  
Beets  
Spinach  
Lettuce  
Camellias (matcha)  
Shitake  
Kiwi  
Poppies  
Tobacco  
Weed  
Micro green tins*

“Art/Experience 2025”  
by Troy Lemberg

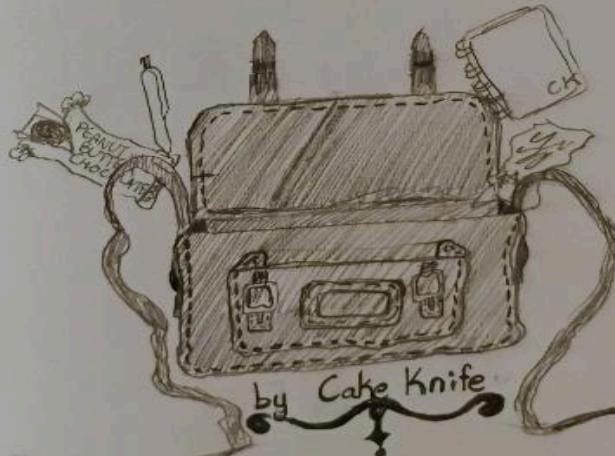
- *Watching Greg Araki’s ‘Nowhere’ for first time*
  - *Bells Larsen ‘Blurring Time’*
- *This year’s play at William Head ‘Baile de la familia’*
  - *Caroline ‘Caroline 2’*
- *Being at a hardcore show and the feeling of getting punched in the chest from a mosher while being hyped on a cover*
  - *Watching Wim Wenders ‘Perfect Days’*
  - *Solo meal at endive, the Salmon Belly specifically*
- *Kerri Flannigan’s play “Slow Dive” at Intrepid Theatre’s Incoming*
- *Bootcamp performing their new album ‘Time’s Up’ at Victoria West Community Centre Nov 22*
- *The Babi Guling Special at Gung Cung in Ubud, Bali, Indonesia.*
  - *Sentimental Value*



from robin greenwood

## Compiled list of ideas found at the bottom of my purse(s)

- full-time fraud
- straight-faced at a party
- ways I never even got rejected
- only on the bus...
- finish this draft??
- character A: Maeve, Miniam, Siobhan
- paper table (?)
- my door at daytime + night
- goth cover of 'you're so vain'





# The Top 10 Movies You've Never Heard Of

Mathias Lundgren

Film is a medium you can't pigeonhole into a set of rules. One can choose to make anything from the next great blockbuster to the most abstract disturbing art film. The beauty of film is its creativity and in particular, the individual creative voice. There are no limitations to what you can make and that has never been the case more so than it is today. People always talk about "starting their career" as if they need someone or something other than themselves to give them permission to start a career. Don't wait to get permission to start your career, just start it. That individual mindset has led to plenty of movies that don't exist purely for money, but instead a true passion for filmmaking. Unfortunately, many of these have gone under the radar.

Below is a list of 10 movies that are SO obscure, you are guaranteed to have never heard of them. Look them up after reading this list for more information.

## 1. Coming Into Night (1983)

A group of water birds enter through a lake in the dreams of an eight year old boy. After being mesmerized by the dream, he searches for the lake in real life in order to experience the dream again. This cult classic movie was made on a \$50,000 budget by French-Canadian director Pierre Alexandre who aimed to make a film that balanced the surreal and the relatable desires of common people to relive a beautiful but unreplicated moment. While Coming Into Night did not gain much recognition on its initial release, only being shown in small theatres in Quebec, the film slowly garnered a cult following and has since been regarded as a classic. Francis Ford Coppola has called it one of his favorite films. Alexandre established a legendary career as a filmmaker making critically acclaimed films such as Anna Rowena and the next film on this list Patron.

## 2. Patron (1992)

While more well known among casual moviegoers than Coming Into Night and despite getting a best original screenplay nomination at the 65th Academy Awards, Patron has become more obscure with time which is a shame considering its quality. It's a Christmas Carol type story about a yuppie businessman who is taken on a journey through the alleys of New York City by a homeless man he befriends who makes rubber snake toys to make money. Similar to Coming Into Night, the film combines reality with fantasy although in a less surreal way that appeals more to general audiences without sacrificing its critical appeal. It's very touching, poignant, funny, and creative in its visuals as its use of vibrant colors and animation in the fantasy sequences haven't really been replicated since. Both movies are great in their own unique ways and I'm not sure which one I prefer so watch them for yourself.

## 3. Robert Schumacher's Hamlet (1987)

Robert Schumacher made this stop motion animated version of William Shakespeare's classic in his parents garage. The puppets used are made of materials such as metal, sticks, rocks, grass, cloth, and wires. Due to the crudely made nature of the film, it went almost unnoticed and Schumacher died in an insane asylum three years later before his film garnered any kind of recognition. Today, it is considered to be one of the most unique animated films of all time.

## 4. SeaMorgue (2001)

A futuristic fantasy movie where a detective investigates a chrome covered theme park in Los Angeles and eventually uncovers a massive Hollywood coverup. Conceived as a fantasy/sci-fi take on conspiracy thrillers such as *All The Presidents Men* and *JFK*, the film ultimately proved to be a bit too high concept for such a low budget. Director Maurice Korman desperately wanted Jack Nicholson to star as the main character but he ended up playing the main character himself. The film stands as a monument to low budget filmmaking and a desire to commit to creative vision without interference from the mainstream.

## 5. I Am Bovine (2013)

This is a five hour movie about a man who has a sexual relationship with a cow on his farm and tries desperately to hide it from his wife. Sex scenes between the man and the cow go on for as long as 30 minutes at a time. As shocking and disturbing as this movie is, it has a lot to say about abuse, secret identities, and isolation. This film also has some of the most extreme close ups I have ever seen. The camera gets so close at points that you can only see the skin. As you can guess, a lot of people did not like this movie with some trying to censure the film and ban its distribution. Director Lav Grant was briefly blacklisted for participating in film festivals. However, several prominent figures in independent film came to his defence and commended his transgressive and provocative vision.

## 6. Skidds (1998)

Three different groups of skateboarding kids document experiences with drugs in this documentary. It is eye opening and intense but also very fascinating at the same time. The film is recorded on a low quality webcam with some of the grimiest visuals I have ever seen. It truly captures aspects of real life that many would gladly look away from more authentically than a lot of other documentaries I've seen. The footage is almost so low quality you can hardly make out what's on the screen sometimes but if you're able to get past that I would definitely suggest watching it as well as looking into what happened to the kids after it was filmed.

## 7. American Plato Lounge (1977)

Gary Miller is a nightclub owner living in Upstate New York who expands his club the American Plato Lounge in Westchester County to the size of a small city. The film's story is very unique and the script is very well written but its most notable attributes lie outside of that. Firstly is the massive and heavily detailed set of the titular American Plato Lounge with multiple large sections and dozens of meticulously decorated rooms. The second is the movie's soundtrack consisting of songs written and performed by Wayne Vinson. This includes the song Upstate New York (The Sun Is Shining On Me) which later gained fame after its use in Goodfellas. This film might be my favourite on the list.

## 8. December 11 (2020)

A film that takes place all over the world. We follow the lives of five different characters James from the United States, Andrej from Eastern Europe, Gabriel from Northern Africa, Lula from the Phillipines, and Chandra from India. It is beautifully shot and delves into themes of religion and international politics so it's surprising that pretentious critics don't worship this one. But even though this movie exists mainly for critics, it is still brilliantly made and worth a watch.

## 9. Frankenstein (2009)

The story of a man who thinks he is Frankenstein. This film is meant to be a comedy but its humor is incomprehensible and the punchlines to jokes are very hard to understand. It also was not finished in time and thus several scenes which are very important for context were not filmed and are missing completely making the timeline of events confusing. This movie is probably the worst on this list and the person who made it was most likely mentally ill. Despite this, it is very genuine in its attempt to make a movie and does not feel like a soulless waste of effort.

## 10. Jakrah O'Neill (2009)

In the year 2347, a mechatronic cyborg named Jakrah O'Neill conceived from a robot father and a human mother must stop a cloud named the Galaxy Eater from consuming his planet Arklandania. It is animated in an Anime style but with an emphasis on highly detailed characters and cuts so fast in its fight scenes that you can hardly even process what is happening. If you like anime, I highly suggest it as it gives an experience unlike anything else you've seen.

### Lists by Sacha Watson-Deegan

#### 1. Workout Weights (Feb 2 2022 at 18:36)

##### Legs

Sumos 45, 10 x2 (155)

Dead lifts 45,10(155)

Hip thrusts 45, 45,25x2 (275)

Glute bridges 45, 35, 10, 10(245)

Froggies 45, 35,5x2 (215)

Squats 35x2 (115)

Good mornings 25, 2.5 x2 (100)

Knee squats 45,5,2.5x2 (150)

Pull through 100

Fire hydrants 70

Side kicks 30

Kickbacks 40

##### Back

Lat pull down 110

Single arm bent over row 25lb

Straight arm pull down 40

Bent over cable row 50

Single arm row 50

Face pulls 50

##### Triceps

Tricep push downs 40

Overhead tricep extension 40

Triceps dips

##### Shoulders

Front raise 10lb

Upright row 30lb

Seated shoulder press 25lb

##### Abs

Crunch 90 lb

Planks 3 x 45s

Oblique 25lb

##### Chest

Chest press 75lb

Wide grip 55 lb

Narrow grip 50 lb

#### 2. PR (17 October 2022 at 06:35)

Hip thrusts - 400

Deadlifts - 215

Sumo deadlifts - 235

Glute Bridges - 365

Squats - 205	<b>4. Minecraft Servers (22 May 2015 at 07:11)</b>
Knee Squats - 245	<a href="http://multicube.net">multicube.net</a>
	<a href="http://play.theemeraldisle.net">play.theemeraldisle.net</a>
	<a href="http://the-reef.eu">the-reef.eu</a>
	<a href="http://mc.hypixel.net">mc.hypixel.net</a>
	<a href="http://pvp.thearchon.net">pvp.thearchon.net</a>
	MCPZ.net
	us.uhc.zone
<b>3. Thanksgiving Gear (14 October 2025 at 16:36)</b>	<b>5. Books (10 May 2025 at 18:07 - shared)</b>
Granola bars	*If anyone has any of these and wants to lend it to me let know :)*
Oatmeal bulked up (nuts dry berries)	Deal - Bill Kreutzman
Veggies and fruit	Searching for the sound - phil lesh
Sandwich/lunch vibes - DONT FORGET	Entangled life - merlin sheldrake
YOUR SANDWICH FOR THE DRIVE UP	How forests think - Eduardo Kohn
Dinner meals - Annie's and tuna ??	Arctic dreams - barry lopez
Cave suit !!!!	Horizon - barry lopez
Cave layers	not on my watch - alexandra morton
Sleep layers	the unnatural history of the sea - c. roberts
Around cabin layers	created from animals - j rachels
Toque	the case for animal rights - t regan
Gloves	the golden spruce
Tons of socks	the untethered soul
TP	the afterlife of billy fingers
Pot pan stove gas spoon	robin sharma
Sleeping bag	staring at the sun - irvin d yalom
Thermarest	underland
potluck item - pizza/pasta??	the emerald mile - kevin fedarko
Toothbrush toothpaste	our immense world
	the name of the wind
Shrooms	greenwood
Nora - 6g	
Teagan - 4g	
Jaymie - 8g paid	
Nicholas - 6g paid	

**6. Before Wednesday to do (6 May 2025 at 17:45)**

Clean car  
pack caving gear  
hiking gear  
slackline  
bamfield ger  
surf gear  
books  
crochet stuff  
knitting stuff?  
book for writing notes  
do taxes!  
Bamfield:  
Rubber boots  
Wool socks  
neoprene grippy gloves/wool gloves  
wool sweaters/layers  
hiking boots  
rain jacket  
rain pants  
slippers/indoor shoes  
swimsuits  
2 towels  
laptop and charger  
USB drive  
AA/AAA batteries  
laundry detergent/dryer sheets  
loonies for laundry  
water bottle  
coffee mug  
tupperware and lunch bag  
waterproof day bag

toiletries  
sunscreen and alo  
sunglasses  
headlamps  
snacks  
snorkel gear

**7. Weeks Plan (25 April 2025 at 00:23)**

Wednesday  
- print shirts  
- clean living room  
- jam with Jack?  
Thursday  
- clear car kitchen  
- wash bed sheets and clothes  
- organise music wall?  
- t-shirts!  
- climb with Lydia  
- Hang with Andrei  
Friday  
- get rid of clothes  
- pay parking ticket  
- buy other things I need for Bamfield/ my car  
Saturday  
- finish car organization  
- do taxes!

**8. CDs I want (19 December 2024 at 09:48 - shared)**

The lazy eyes - songbook  
Yeah yeah yeahs - show your bones  
Alex g - trick  
Alex g - race  
Loving - if I am only my thoughts  
Loving - loving  
Space heavy - king krule  
Small town stardust - king tuff  
Hannah - lomelda  
unfold - melodys echo chamber  
locket - crumb  
drunk - thundercat  
substance - new order  
the art of analysis - robert wood  
on the turn again - christopher atkins

**9. Records I want (10 December 2024 at 12:52 - shared)**

King tuff - sun medallio  
The silver cord - king gizzard  
I'm in your mind - king gizzard  
magical mystery tour - the beatles  
le tigre - le tigre  
lola vs power man and the money ground - the kinks  
omnium gatherum - king gizzard  
hermit's grove - wax machine  
twin fantasy - car seat headrest

**10. Things for summer (5 June 2024 at 18:06)**

Hammock  
Slackline  
Skateboard  
Wetsuit  
Big containers/ways of organising  
Cooler containers  
Bear mace  
Some kind of water system for the sink  
more kitchenware  
Spices  
Chairs (x2)  
fan  
fairy lights  
Drug box!  
Car window screen  
Car garbage  
speaker  
First aid kit (put in camping box)  
Snorkel and flippers  
A way to separate clothes in box  
Craft box bigger than 7 x 11 in  
Impact  
New threading thing  
Key cut  
Dehumidifier  
Maybe better kitchenware  
Batteries  
Something to put cutlery in  
Something for salt/sugar etc  
Something to hold toiletries in  
Cooland

Cooking oil	recycle everything take it where it needs to go
WD40	Regrow veg from scraps when I can
Removable peel vinyl	Only soap bars
Scissors	Only thrifited and second hand clothes
Batteries for headlamps and for camera	Buy second hand when possible
Camera lens lid	Repurpose before recycling
mold remover	take a moment each day to appreciate the world I live in

## 11.

### Things I want to do for my contribution to the environment (6 February 2023 at 21:58)

- eat less meat
- no paper cups - reusable mug only !

### 12. To-Do (26 October 2021 at 21:53)

- Be fun!

### *great movies i watched in 2025 by jp meldrum*

- Ella McCay (2025)
- Stress Positions (2024)
- Tale of Cinema (2005)
- The Invisible Man (1993)
- Therapy Dogs (2022)
  - War (2019)
  - Undefeatable (1993)
- A Bucket of Blood (1959)
- Secrets & Lies (1996)
  - Twixt (2011)
  - BUM (2025)
  - CAMP (2025)
- X:The Man with X-Ray Eyes (1963)
  - Saw III (2206)
  - Dracula's Angel (2014)
- Rebels of the Neon God (1992)
- Sixteen Tongues (2003)

## 2025... The Future and The Now

By Travell Bask

As a lifelong sci-fi fan, I've always found there to be a charm to the classic stories set in the far off future of a post-millennial world. Growing up during the 2000s, there were plenty of times this setting would come up and compared to the less fantastical real world, it always makes me chuckle. A staple would be *2001: A Space Odyssey* (1968), why just imagine having commercial lunar travel over 20 years ago. Another more personal example was renting the DVD for *The Transformers: The Movie* (1986) from my local video store in 2006 or later as it begins with "It is the year 2005." Now after a quarter of a century past the year 2000, more and more "future" movies are technically becoming "contemporary". Every year it is increasingly interesting to contrast a sci-fi society's depiction of the future with our everyday life. As 2025 wraps up, the following are five titles set in a prospective world yet to be or the here and now, depending on how you look at it.

### *Endgame* (1983) - Directed by Joe D'Amato

This film starts off with the titular televised deathsport, notable for originating in the year 2012. Tonight's match features a returning champion ready to survive as the "prey" while a group of "hunters" seek him out. During the broadcast we are hit with an onslaught of ads for vaguely described Life+ pills, and these spots are not just from the host, but the athletes required to promote them midgame as well. Before long this post-WWIII society is left behind as our star player guides a group of mutant refugees out of the city and away from the fascistic ruling government, and on Christmas no less. Expect a journey full of casio John Williams, a fish-man mutant Jabba the Hutt, and a homoerotic knife fight against D'Amato regular George Eastman.

**Accuracy 40%:** While heavily advertised violent sports on TV are popular, murder hasn't quite become a requirement. Although we are not currently living in a nuclear wasteland, the politics present in the film are unfortunately more familiar than one would hope. But the abandoned concrete parking garage has yet to become the most popular type of architecture.

### *Future Hunters* (1986) - Directed by Cirio H. Santiago

Robert Patrick stars in this picture featuring a time traveler intending to prevent an apocalyptic future, predating *Terminator 2: Judgement Day* by a few years. We open with a chase before a messenger travels back in time to warn the present 1986 of the treacherous fate ahead of us. Here the future segment is rather brief before the film gives way to a globe-trotting adventure to put an end to the possible 2025. Been there brother. This particular quest is to find the spear of longinus, the holy relic that was used to stab Christ, as it is a weapon that contains unlimited power comparable to nukes. Our heroes do not have much time as in true *Indiana Jones* cash-in fashion, there are also Nazis bent on finding the spear for global domination. Along the way we get a mix of a little bit of everything, *Star Wars*-like hidden worlds, a massive temple guarded by Amazonian women, and a martial arts action sequence featuring Bruce Le (or Li depending which credits you read).

**Accuracy 30%:** Very hot summers are now the norm even without nuclear fallout. Although we don't see many roaming *Mad Max* gangs in their leather duds and capes riding their tanks.

*Futuresport* (1998) - Directed by Ernest R. Dickerson

Filmed in Vancouver and made for TV, *Futuresport* is not only the name of this film, but the sport itself. And what is it? Well it's a combination of shotput basketball and roller derby played with hoverboards and an electrified ball. In typical sports movie fashion we have a cocky pro, played annoyingly by Dean Cain, that learns the value of team work over the course of the film. In the movie's 2025, Hawaiian separatists are looking to break away from the North American Alliance. However it's been decided that the upcoming *Futuresport* game will determine the land owners as an effort to avoid a war against the Pan-Pacific Commonwealth. This one's pretty bad for various reasons, so if you plan to watch it I recommend watching the version on YouTube that's the full original ABC broadcast including commercials for the full 90s cheese and glass brick walls experience.

**Accuracy 65%:** Dean Cain being an annoying asshole is certainly very accurate for 2025. Also how it depicts wealthy men chatting with their AI assistants insensately because they have no real friends. However, Chelsea Clinton is yet to be in the White House.

*Pacific Rim* (2013) - Directed by Guillermo del Toro

A rift to another dimension has opened up at the bottom of the Pacific Ocean and giant monsters have crawled up to the surface to cause destruction. The only thing that can stop them is the combined forces of the Pacific Rim based countries and their robots. Charlie Hunnam's Raleigh Becket has been pulled back into the world of Jaeger piloting after losing his brother during a battle years back. As controlling these mechs is too much for one person to handle, pairs (and occasionally triplets) are psychically linked together for control. Now as the Kaiju attacks are ramping up in intensity, Raleigh has to team up with Rinko Kikuchi's Mako Mori, another pilot with a dark past, to save humanity. From there we get a whole lot of high-stakes action set pieces, just imagine *Robot Jox* (1989) except with a way bigger budget and much more of an anime influence.

**Accuracy 15%:** While Guillermo del Toro is still thriving in 2025 with his newest release *Frankenstein*, there is a serious lack of giant robots and monsters as a part of our daily lives. Additionally there's no kaiju black market run by Ron Perlman as far as I am aware.

*Timecop 2: The Berlin Decision* (2003) - Directed by Steve Boyum

The Van Damme-less direct-to-video sequel was made nearly a decade later starring Jason Scott Lee as Time Enforcement Commission agent Ryan Chang. In the same vein of the original, our timecop and his squad are the key to protecting the timeline from any alterations to the past. What develops from one choice during a mission soon spirals into a series of cyclical comeuppance as another agent goes rogue. Despite a timecop's duty to uphold the original timeline to prevent any individual's ideology shaping the course of the future, the organisation is awfully liberal with sending individual agents back in time as if they would not have their own individual ideology that could potentially affect the future. The TEC hasn't really made any changes to better deal with timeline disruptions than in the 2004-set original. We do get some pretty solid martial arts action scenes and a crazy *The Thing*-style bodies melded together from time traveling together at the same time.

**Accuracy 20%:** Serious lack of time travel created in the 90s although other elements of our timelines seem to be similar. That said, in 2025 there are at least a few old-timey villages full of people living a more simple life as an escape from the present.

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*Endgame* is currently available to stream on Tubi for free. *Future Hunters*, *Futuresport*, *Pacific Rim*, and *Timecop 2: The Berlin Decision* are available online via other services.

## Ranking *DooLittle* by Dylan Samphire

It's a hard game playing favorites, but the Pixies' 1989 album, *Doolittle*, may be the most important record I have ever listened to. It's a near-perfect 15-track album, running a tight 38 minutes, and it hits like a biblical speedball that never loses potency. It's so damn good, Kim Deal had to go start **The Breeders** afterwards, but you aren't here for a history lesson.

*Doolittle* effortlessly surfs a swell of harsh, explosive moments down to little, charming, gentle waves. It's got the highest concentration of awesome song intros on a single record, and the whole project has a dark quirkiness that keeps the listen light. What's most impressive is the album's capacity to exist as something polished, commercial, and accessible to everyone, while simultaneously being a hard fucking rock album with unforgivingly surreal and disturbed lyrics. It's the **Nirvana** *Nevermind* sweet spot, but accomplished with a touch more idiosyncrasy—it makes sense that this album inspired Kurt Cobain to write that song, *Stinks Like Boy Spirit*, or whatever. Anyways, here's my ranking of all the songs on *Doolittle*.

### **#15 Silver**

This song would provide a fitting soundtrack to a demented and determined elderly cowboy, stumbling through a fugue desert-scape getting distracted by lizards. What's working? I like Silver's cinematic effort, and the way the electric tremolo picking cuts overtop the slide guitar is satisfying. With that said, this song steals all of *Doolittle*'s momentum right before the final track. The slide guitar is novel, but feels like a borrowed tool in *Doolittle*'s toolbelt. On top of these glaring atmospheric inconsistencies, Francis and Deal's introductory duet just isn't that good. The argument is that the asymmetric harmony achieves a haunting energy, but this requires the listener to swallow a jagged and shrill first verse that isn't digestible until the second. The lyrics are vague, and, like *La La Love*'s bastard cousin, the track exists in a state of interlude. I can confidently say that if you needed to cut one song from the album, this is the track; a damn shame because this is the one Kim Deal co-writing credit on the album.

### **#14 No 13 Baby**

Awe so close to the number 13 position it hurts. If I had boobs I would absolutely tattoo No 13 on one of them. *No 13 Baby* features Francis babbling on in a disturbed falsetto; a silly gimmick pitch that feels proximate to something Cobain can and does pull off. This song just isn't that memorable—and that's even despite Francis' quirky vocal performance. There's some sort of Mexican gang-fetishism going on in the lyrics: black tear, tattooed tit, and a reference to a street-gang that Francis has no actual real context for. The song tapers off with some intriguing, but also nebulous guitar noodling. I'm torn, sometimes the end resonates with me, sometimes it feels anti-climactic.

### **#13 Wave of Mutilation**

I've always thought that the album version of this song sounds like the Pixies are running out of studio time. Around the one-minute-thirty second mark Lovering starts hammering on the snare and kick together at a pace that makes this already poorly paced track feel undeniably rushed. Apart from the lead guitar, nothing really stands out here. This is a disappointing third track for Doolittle; a wave of mediocre on an incredible side A.

### **#12 There Goes My Gun**

This song reads as a worse *Monkey Gone To Heaven*, with reused fragments of *Dead*. Sure the “there goes my gun” chorus is catchy, and Kim’s vocals bolster its delivery, but that’s all there is. Oh I guess, there’s that western-esque little guitar solo near the end—that’s cool. But, yeah. I don’t know what else to say. It’s fine, just not that exciting.

### **#11 Crackity Jones**

*Crackity Jones* is a fun wiry Spanish-inspired track that’s played at breakneck speed. I think *Crackity Jones* is a charming follow up to *Mr. Grieves*. *Mr. Grieves* tapers from its frantic explosiveness, and *Crackity Jones* picks up the slack double fold. Put bluntly, the song has the potential to be annoying, and I’m not crazy about the tinny effect on Francis’ vocals. Sometimes the song hits, sometimes it doesn’t. I appreciate it as Doolittle’s titular ‘punk’ track, but it’s far from perfect.

### **#10 Monkey Gone To Heaven**

I would like the epitaph on my tombstone to read, “got killed by ten-million pounds of sludge from New York and New Jersey.” This is undeniably one of the most quotable tracks on the album: “the creature in the sky, got sucked in a hole, now there is a hole in the sky,” and that bit about if man is five, the devil is six, and god is seven (that little scream is so nice too). I can’t deny that this song is fun, but as its unchanging chorus drones on, it feels like one of the more beige moments on the record. I never really yearn for my monkey to go to heaven.

### **#9 La La Love**

Wooooohoooo! Let the drummer croon. This song is awesome for a myriad of reasons. First off, hearing Lovering sing is a treat, and apparently he drank heavily on the day of recording to keep up with his nerves. In fact, this is the only track where the entire band sings—I reward heavy bonus points for whimsy. I think that *La La Love* is the song that feels most like an interlude, and that’s okay. It’s a really really strong interlude. Santiago’s noodling is clean and engaging, matched perfectly to the classic sounding percussion. I would like to rank this song higher, but realistically it is a bit simple. Fun fact: this was my fifth most listened to song in 2021.

## **#8 Mr. Grieves**

*What's that floating in the water?* Quirky, dynamic, and one of the most melodic songs on the album, I have nothing but good things to say about *Mr. Grieves*. This track is a ballad dedicated to the end of the world, and Francis reflects the insanity of apocalypse with a jagged, quippy, and, sometimes even, romantic vocal performance. *Mr. Grieves* has the impression that it should end around the second chorus, but I love its break in convention: implementing a fun second bridge that transitions to a swinging outro. With all these positives going for it, *Mr. Grieves* somehow feels a bit forgettable within the context of the album. Not a bad song, just a great album. I wish I had a better explanation for its positioning, but, hey, mid-tier ain't so bad.

## **#7 Here Comes Your Man**

This list started with *Here Comes Your Man* ranked lower. I was going to have a big spiel about why it's an overrated track that's too clean for the album. After consulting some friends and listening to it over and over, I admit this song rocks. *Here Comes Your Man* is bouncy, well-written, and satisfying. The whole band sounds perfectly in tune with each other, and having a moment that feels fun is just that—fun. Sometimes the song does read as thematically dissonant with the record, thus the placement at seventh. When I think the Pixies, I think do little. When I think Doolittle, I don't often think of *Here Comes Your Man*. Does that make sense?

## **#6 Dead**

*Dead* is my darkhorse *Doolittle* track. It has one of the most amazing resolves in music, and the spacey rolling toms reminds of the Mad Max war boys prepping for a violent voyage. More biblical storytelling—Yippee. Shoutout David and Bathsheba. This is the track that made me shift towards enjoying more dissonant and out there genres of music. Without *Dead*, I think it would have taken me a lot longer to fall into the world of hardcore. I love this song and its position on the album allows its unique structure to shine. The song revolves around a one-minute-twenty-second aggravated build that drops into the best surfy spine tingling satisfaction. With that said, not everyone wants to listen to *Dead* all the time and I get that.

## **#5 Gouge Away**

Within *Doolittle*'s canon this is a popularly received song, but I don't know if it resonates with me the same way it did for Cobain or numerous music critics. I do agree with its position as the albums closer, and I always love a distorted biblical storyline. For those unaware, *Gouge Away* plays on the tale of Samson and Delilah, and, this might just be my reading, but I pick up a hint of heroin subtext. *Gouge Away* is one of the more technically advanced tracks on the album. Deal plays a weird little 5 bar loop and all the other Pixies feel like they're trying to show off what's in their toolbelt. I do think the introductory bass and guitar parts should play far longer before Francis' first lyric. They usually perform the song with a drawn out intro and it creates more tension and a desired hypnosis. This song could be placed lower on the list, but I have respect for how it represents the record. A great closer.

### **#4 Hey**

Correct me if I'm wrong, but I feel like the standard pipeline for enjoying *Doolittle*—assuming you're a young person who's just shaping their taste for rock music—goes like this: first you find *Here Comes Your Man*, then it's *Monkey [...]*, and then *Hey*. This is one of those tracks everybody's had their time with, so I'll keep this short. The little bass walk in the middle of the song, with Lovering fiddling with that bell—magic. *Hey* has the best guitar tone on the album and that bend on 13 around the 54 second mark cuts like a goddam laser. *Hey* has big second-to-last track energy (my philosophy is that your second to last song should always be your most impactful slow track), and Pixies should have swapped *Silver* and *Hey*. I would happily listen to an argument for *Hey* being placed higher on this list, but I often turn to this record when I'm looking for speed. I also think this song has one of the weaker choruses on the album so I'm going to leave it comfortably at its number four position.

### **#3 Tame**

Those snarky little 16th notes on the high-hat, and then a breathy Francis whispers, "Got hips like Cinderella." In an album full of iconic intros, this one stands out. Fuck this song rocks! *Tame* may be the hardest, most violent track on *Doolittle*. Francis' screams curl perfectly around the concept of the song, and all the rest shows up. The song is about a horny ghoul making small talk with a good girl; there's a real potent cloud of menace looming over every verse. I absolutely love the sound of the brutish electric downstrum on the rhythm guitar during the chorus—you can hear knuckles against wire and it sounds like it hurts. Mixed perfectly. Sung perfectly. Played perfectly. I was tempted to place *Tame* over *I Bleed*, for its vigor, but *I Bleed* is undeniably more nuanced and more fun.

### **#2 I Bleed**

I am aware that *I Bleed* in the number two position may raise some eyebrows, but... I don't know man; this song has so much damn personality. People say *Gouge Away* epitomizes the iconic quiet/loud structure, but I'll ride for *I Bleed*. I love its patient opening, followed by Francis and Deal singing oil-and-water-style vocals. You are served a delicious CRASH into the chorus' instrumental, and Santiago is freaking that alarm-style bend. It just feels like everyone is having a blast on this song. Like something you cook up during a band practice—each member smiling at one another as everyone shows off their weirdest moves. It's worth mentioning again; Deal's vocal performance on this track is so clinical and strong. It kind of has an Emily Haines (of **Metric**) feel and it ties the whole, largely dissonant, piece together. The real gold is in that final chorus—that unwillingness to resolve the climax. Deal, once again stealing the show, effortlessly strings two sections together with nine perfect *Ohs*. Also, it's a subtle touch, but I just adore the subdued double-tracked screams. *Gouge Away*, *Tame*, and *I Bleed* are all made of the same stuff—arrange them how you will, but *I Bleed* certainly has the most personality.

## **#1 Debaser**

Oh man—this is the one. The opening track. The spiritual bridge between *Surfa Rosa*'s raw noise and *Doolittle*'s polish. I remember loading up Skate 3 for the first time in my cousin's basement and feeling that simple bassline cut through my baby brain like a hot knife through butter. It's far from the most complex track on the album, but *Debaser* epitomizes *Doolittle*'s timelessly scrappy nature. The song finds that Goldilocks zone of effortlessly busy, and dances in it. David Lovering is quick and snappy on the snare, Joey Santiago has one of the most iconic riffs on the record, and Deal's stoic vocal inflections in the chorus are the goddamn cherry on top. Francis makes a noble and consistent descent towards madness before the band wrenches him out of his stupor via some harmonious vocals from Deal and something neat from Santiago; they land the plane in a consonant resolve. There is a specific snarky quality of joy—a sly upturn to the lips—that is inevitable while listening to *Debaser*. I grant the song bonus points because I had my own little surrealist, Luis Bunuel phase during university, so a song about *Un Chien Andalou* tickles the most pretentious bone in my body—which, by the way, is the hyoid bone; it's below the jaw and above the larynx, and it is completely disconnected from any other skeletal structure (suspended entirely by muscle). Oh, and it tickles as I scream “SLICING UP EYEBALLS! I WANT YOU TO KNOW!”

**really good tv shows outside of the prestige tv canon**

**by jp meldrum**

Xavier: The Renegade Angel

Angel Beats

Frisky Dingo

Wonder Showzen

Vanderpump Rules

Beast Games

Infinity Train

Euphoria

Steven Universe

Venture Bros

Brass Eye

World Peace

The Show about the Show

Venture Bros

On Cinema

Real Housewives of Orange County

### JANUARY

#### *Physical Graffiti* by Led Zeppelin, 1975

There is a near manic amount of energy and tension flowing through *Physical Graffiti*. The album marked a shift in subject matter for Led Zeppelin. While they had never shied from lyrics laden with bluesy sexuality or acid laced ballads, *Physical Graffiti* gets flat out dirty and heavy and explicit in the tales of sex and drugs that cut through its 15 tracks. Continuing in the progressive vein of *Houses of the Holy*, the album pulls from cut tracks and recording sessions dating back to '73. This results in an album sewn from songs that were too brash or isolated for their prior releases, and makes it a divisive stand out of their career. This grit and energy is what kept me returning to the album across the entire year, day and night, in the face of stress and pain and change. The sleazy fervor of *Custard Pie* and *Sick Again* or the manic slides of *In My Time of Dying* were a heartbeat to push forward to the next tumultuous Friday night.

HM; *Road Apples* by The Tragically Hip, *Bringing It All Back Home* by Bob Dylan, Vol. 4 by Black Sabbath, *Windswept Adan* by Ichiko Aoba

### FEBRUARY

#### *Close to the Edge* by Yes, 1972

This was easily the hardest month to pick an album for. It was a month of varied experiences, highs and lows, and desperate distractions. So what better distraction than the bass guitar. Each contending pick in this selection used this instrument in a unique way, and each inspired my own practice nonetheless. As the magnum opus of what my personal model of bass can do, I settled on the monumental '72 release that is *Close to the Edge* by Yes. Thanks dad. This album and its predecessor of *Fragile* are near incomprehensible displays of style and skill by the band, most influentially by Chris Squire and his modified Rickenbacker 4001. My favourite song from this collection is far and away the 9 minute transcendence that is *Siberian Khatru*, unsurprisingly my most played song of the year. It is hard to summarize what this song does in a sentence. So you should probably just listen to it.

HM; *Kick Out The Jams* by MC5, *The White Album* by The Beatles, *Motörhead* by Motörhead, *Dopethrone* by Electric Wizard

### MARCH

#### *Future Days* by Can, 1973

There is little I can say about *Future Days* that would surpass the essay I've already written. To this day it is my favorite article I have done. I have always loved Can. But this album came to me in the face of abrupt pain and loss and processing. When trying to reconcile what I didn't understand, this album was soothing and focusing and motivated my mind towards healing and optimism. Over the month I had formed such a clear and detailed opinion on it that I realised there was a near fully formed essay sitting in my subconscious. All this rumination culminated on the afternoon of April 8th, when I was sitting on the ferry back from Vancouver. I had turned 20 a few days earlier, and I think the significance of entering a new decade of my life had left me with some sort of drive to change things. Music journalism had always been a spark in the back of my head, and in the span of an hour I had decided on the details of my magazine. It just sort of fell into place. The 'duress' I reference in my tagline is not just an ode to H.S.T, but it's the pressure I put on myself to realize my potential, talent, and the deep passion I have for music and musicians.

HM; *Cold Visions* by Bladee, *Tusk* by Fleetwood Mac, *Take as Needed for Pain* by Eyehategod



## APRIL

### ***Wish You Were Here* by Pink Floyd, 1975**

As I get older I repeatedly experience the intersection of childhood nostalgia and adult understanding when I listen to the music I grew up on. There is a weight of life now resting on certain pieces of music, a depth caused by an often painful relatability I once could not fathom. I think my mom feels the same about this album. I fell into a blissful routine in April that involved the long walk to Dallas Bay where I would sit to write and read and think. This album was often playing as I stared at the Olympic mountains. The pair of songs that is *Shine On You Crazy Diamond* and *Wish You Were Here* is hard to match among Pink Floyd's rock contemporaries. When you have experienced the interpersonal effects of addiction and mental illness directly, there is an knowing that cannot be shed. This album was instrumental in reconciling things I had not yet been able too.

**HM; *Everybody Knows This is Nowhere* by Neil Young & Crazy Horse, *Challengers* by Trent Reznor & Atticus Ross, *Ladies of the Canyon* by Joni Mitchell**

## MAY

### ***Cheap Thrills* by Big Brother & The Holding Company & Janis Joplin, 1968**

I have not historically been a 'summer person'. But being back in Vancouver for the start of May came with a rejuvenated energy to seize the sun and recapture my passions now that school stress had been absolved. *Cheap Thrills* is another one of those albums that holds heat. Beyond just Janis Joplin's iconic rendition of jazz standard *Summertime*, the album has a hot and passionate undercurrent that matches the pace of Vancouver in peak season. The month marked a rebound of mood and energy, and I completed the milestone of my first show review for the magazine with a Mothers Day trip back across the Strait. This album is a flawless piece of blues rock. Joplin and Sam Andrews vocals on tracks like *Combination of the Two* are electric, and the album rises and falls with unwavering musicianship and quality.

**HM; *The Allman Brothers Band* by The Allman Brothers Band, *Houses of the Holy* by Led Zeppelin, *After the Gold Rush* by Neil Young**

## JUNE

### ***Ghost in the Machine* by The Police, 1981**

I'm using *Ghost In The Machine* as a shrine to their whole discography because The Police were a massively productive band across their 5 year run. Not unlike Pink Floyd, their music has been in my life since childhood. The band manages to distil something unique from their patchwork influences of jazz, post-punk, reggae, prog, ska, and new wave. *Ghost In The Machine* doesn't sound like 1981, but it also could not have come from any other year. Political statements and love songs in Sting's iconic cadence are veiled under synthesizers and the masterful percussion of Stewart Copeland. Their discography draws a timeline for how ska and reggae influenced punk was rapidly evolved by the technological leaps in 80s electronics and production, eventually producing the offshoots of post punk and new wave. The Police achieve an impressive level of technically musicianship on tracks like *Synchronicity I*, as their career culminated in the prog-influenced *Synchronicity* before their eventual tense break up. I once had a great idea for the name of a 'Police cover band, but I'm hesitant to share it lest someone steals it before I myself can Sting-out on bass.

**HM; *Townes Van Zandt* by Townes Van Zandt, *4 Way Street* by Crosby Stills Nash & Young, *Waylon & Willie* by Waylon Jennings & Willie Nelson**



## JULY

### ***My Girl Hates My Heroin* by Iggy & The Stooges, 1973**

I could not decide on what Stooges album to add for this list. I spent weeks and weeks this year listening to their entire recorded and bootlegged discography on repeat, including my new *Metallic K.O.* vinyl. But *My Girl Hates My Heroin* has maybe the best album cover of all time. Ron Asheton, sitting on a human skull, backdropped by explosions and an SR-71 Blackbird; what more could you want man. There is also just a lizard. This album houses some incredible raw and stripped down renditions of the best songs from the *Raw Power* era. The echoing bareness of *Gimmie Danger* and the blustery instrumental of *Jesus Loves the Stooges* are slight departures from their classic sound, and the album includes some of my favorite unreleased songs (if only *Heavy Liquid* was included). The Stooges are the best punk band of all time, and I don't even consider that a point worthy of debate.

**HM; Kid A by Radiohead, Third by Portishead, The Best of Sade by Sade**

## AUGUST

### ***Around the Fur* by Deftones, 1997**

This one is somewhat embarrassing to include but I strive for honest journalism in this publication. When I ask people what they think of Deftones, most people tell me they liked them in high school and eventually grew out of it. I think that is pretty emblematic of the sound and the charm of Deftones. They are unabashedly angry and emotional in a way that appeals to how miserable being a highschooler is. *Around the Fur* has stood up the best to the scrutiny of time out of all their albums. Refining the Sacramento hardcore of *Adrenaline*, *Around the Fur* retains that heaviness but infuses it with more emotion and cleans up the loose production style. While it contains 2 of their most popular songs (*My Own Summer* & *Be Quiet and Drive*), the deeper cuts of *Dai the Flu* and *Headup* are incredibly solid and heavy tracks from the post-hardcore era. So yes, I am kind of embarrassed to still be talking about Deftones now that I am 20. But seeing the band deliver a very solid set at their Rogers Arena date this summer did reignite the nostalgia of being a dramatic 16 year old.

**HM; Grace by Jeff Buckley, 6- and 12-String Guitar by Leo Kottke, Mezzanine by Massive Attack**

## SEPTEMBER

### ***Blood Fire Death* by Bathory, 1988**

Bathory never shies from the horrific, with repeated lyrical references to black nights, demonic killings, bestial lust, and the vengeance of the gods. A crown jewel in the extreme black metal wave out of Scandinavia, they embrace the heavy violence and folk imagery of Viking age war and terror. September was a brutal month for me and I soundtracked it with brutal music. Sometimes it is easier to go through life being angry than sad. With neighboring bands from the scene like Mayhem being famously stained by real life murder and violence, the genre has a reputation of satanic rituals and thrashing carnage. Unlike their earlier thrash-focused albums, *Blood Fire Death* pauses its assault for moments of haunting choral vocals and folk melodies before returning to the dark. The title track and *A Fine Day to Die* are easy standouts, sweeping epics of heavy guitar and bloodshed vocals.

**HM; Vincebus Eruptum by Blue Cheer, The Downward Spiral by Nine Inch Nails, Crystal Castles by Crystal Castles**



## OCTOBER

### *Welcome to Sky Valley* by Kyuss, 1994

This album's heavy rotation in October was primarily due to its flawless opener: *Gardenia*. This song exemplifies what draws people into the haze of Kyuss and their stoner desert rock scene. On his debut album with the band, bassist Scott Reeder carves his way through the dry heat distorted guitar chords with climbing and spiralling grooves. Homme's guitar playing stays heavy and dialled in throughout his solos, allowing the repeated mantra vocals and bass-line to stand out and alone at the head of the track. Their Sabbath influence is apparent on the *Planet Caravan* psychedelia of *Space Cadet*, and they venture into thrash with the hammering of 100°. There is a lot of texture to the sound of the album. With the scene and this band being so geographically tied to the palm desert, the album is inevitably lined with the sand and desolation of a night along the Coachella Valley. But it is not sparse or arid sonically, rather heavy and dense like a sandstorm or a fog of smoke.

HM; *Led Zeppelin III* by Led Zeppelin, *Monster Movie* by Can, *Fully Completely* by The Tragically Hip

## NOVEMBER

### *Presence* by Led Zeppelin, 1976

*Presence* was a rapidly cut album. Coming off the heels of *Physical Graffiti*, the album retains the sleazy content of its predecessor but with a stripped down tension. Robert Plant almost sounds on edge or paranoid in the lyrical tone of these songs, and it's a far more cohesive tracklist than its preceding albums. While the finale of Led Zeppelin's catalog is often considered their worst output, their final two albums were inarguably a stylistic leap. Plant's vocals are pushed to an impressive length on this album (especially considering the car crash injuries he suffered during recording). The lilting calls and chants from *Achilles Last Stand* and *Nobody's Fault but Mine* are captivating and unique, and Page's dry distorted guitar is central and focusing in the mix. Bonham and Jones often play synchronized parts to hold down the rhythm section, grounding the track while retaining a sparseness in the overall sound. There is something intensely captivating about this album, and something so offset from the rest of their discography.

HM; *White Light/White Heat* by The Velvet Underground, *Band of Gypsys* by Jimi Hendrix, *Ege Bamyasi* by Can

## DECEMBER

### *Stranger* by Yung Lean, 2017

"Take a pill and go to sleep. I'm chasing witches in the street. I'm the last page in your book. Can't write a song, only do hooks. Watching horses in the fields. The dragon rests in agony. When I'm afraid, I lose my mind. It's fine, it happens all the time. When I'm afraid, I lose my mind. It's fine, it happens all the time. Isolation caved in. I adore you. The sound of your skin. So many lies that I've found. Blood, Heaven, I stick to the ground. So many times I realized. What I seek for is right in front of my eyes. I'm alone in a hole in the ground. A theater of dogs is still around. My furniture has come alive. I'm dancing with a candlestick tonight. Flying kites, raven outside my window. Smiles with fright. Isolation caved in. I adore you. The sound of your skin. Isolation caved in. I adore you. The sound of your skin. Isolation caved in. I adore you. The sound of your skin." - Jonatan Leandoer Hastad

HM; *Rebel* by EsDeeKid, *A Charlie Brown Christmas* by Vince Guaraldi Trio, *King Night* by Salem

Thank you for a year of support. Happy holidays.

- Rowen M. Brown



## Top 4 Misconceptions About Alchemy

By Franny Ladell

But first—what is alchemy? Alchemy is the medieval pursuit of the creation of gold, noble metals, and, for some, immortality by way of the philosopher's stone. Alchemists used complex processes and proto-scientific techniques to try to reach these goals.

### Misconception #1: Alchemists actually made gold

In the middle ages, elements and metals had less rigid definitions. For example, any metal that had similar qualities to mercury, such as having a silver hue, and a low melting point, would be considered mercury. When alchemists talked about making gold, they were really referring to adding gold-like properties to a different metal, or metal composite. Sometimes this was done by using dyes and mineral solutions to give a metal a yellowish cast. Other times it was a more involved process of separating, and refining metals. However, all this didn't stop some alchemists from striving to make real gold!

### Misconception #2: Alchemy was a spiritual practice

Many claim that alchemy was never about making gold, but was instead about the alchemist's spiritual transformation. In the middle ages, it was always about making gold. The association between alchemy and new age spirituality/self help can be traced back to Carl Jung, who used alchemy as a metaphor for personal discovery and transformation.

### Misconception #3: Alchemy was western European

As with most history, alchemy has been greatly white-washed over time, with the emphasis on western European contributions to the art greatly overstated. While the majority of gold-making happened in western Europe in the middle ages, the entire idea of alchemy comes from hundreds of years of studying, and alchemical experimentation, in the Islamic world and northern Africa. Notably, the first alchemist, Mary the Jewess, lived in Alexandria, Egypt.

### Misconception #4: Making gold is impossible

Using nuclear physics, scientists were recently able to use a particle accelerator to transform lead or bismuth into gold. However they were only ever able to make 29 trillionths of a gram of gold, and it only lasted for a fraction of a second. It's definitely not alchemy on the scale the medieval alchemists imagined, but I'm sure they'd be proud if they lived to see it.

**best wing nite in town rankings**

**by bps aka @deathmakestdust**

1. sunday and wednesday at hecklers
2. tuesday at the beagle (good flavors but 12\$expensive)
3. wednesday at leopolds (good price and flavors but you have to be at leopolds)
4. wednesday at swans (good ambience bad flavors)
5. honorable mention Montanas (servers are really nice and happy to see you if you act normal to them)

**Things I want for Christmas + Additional, Assorted List by Jake Cushaway by Jake Cushaway**

Kinto travel tumbler

Ecologist toque, hoodie, scarf, long wool coat

Anian Palermo towel / blanket

Anian t shirt

Fishing rod

<https://www.canadiantire.ca/en/pdp/profishiency-retro-spinning-combo-medium-heavy-7-ft-0773403p.html>

Chess.com diamond subscription

Xlr microphone cable

Running shoes

Road bike tires gravel

- 45cc

- Maxis rambler or similar

Skill saw (circular saw)

L&M giftcard

Sleeping bag

- Nemo

Surfboard

Tent

Eat more foods

Reduce Uric Acid:

Vit c

Cherries

Green tea

Coffee

Avoid sugar

Low fat yogurt

Nuts, peanut butter

Dairy

Vibes:

Watermelon, mint, seaweeds, kale, spinach

greens, celery, nuts

Calcium, vitamin d

More coconut oil

More protein- fish, steak, tofu

chill:

Vit C magnesium Zinc

B3, B6, B12

Kava Tea, Gotu Kola, Green tea

Probiotic snack, chocolate, bananas

Eliminate Caffeine, Exersize

Sex:

Pistachio, Maca, red ginseng, chocolate, oysters/clams, honey, hot chillies, wine, pommegranate

Concentration & health:

Gingko biloba

lions mane

cordyceps

mushroom blend

ashwaganda

kelp

Skin:

Fish, avacado, Walnuts, sunflower seeds, sweet potatoes, peppers, broccoli, tomatoes, soy, dark chocolate, green tea, flax, kiwi, leafy greens, yogurt, carrots,

Teeth health:

calcium

phosphorous

magnesium

vitamin A, D, C, K

**Instagram Accounts I enjoy rotting my brain to**

**By JP Meldrum**

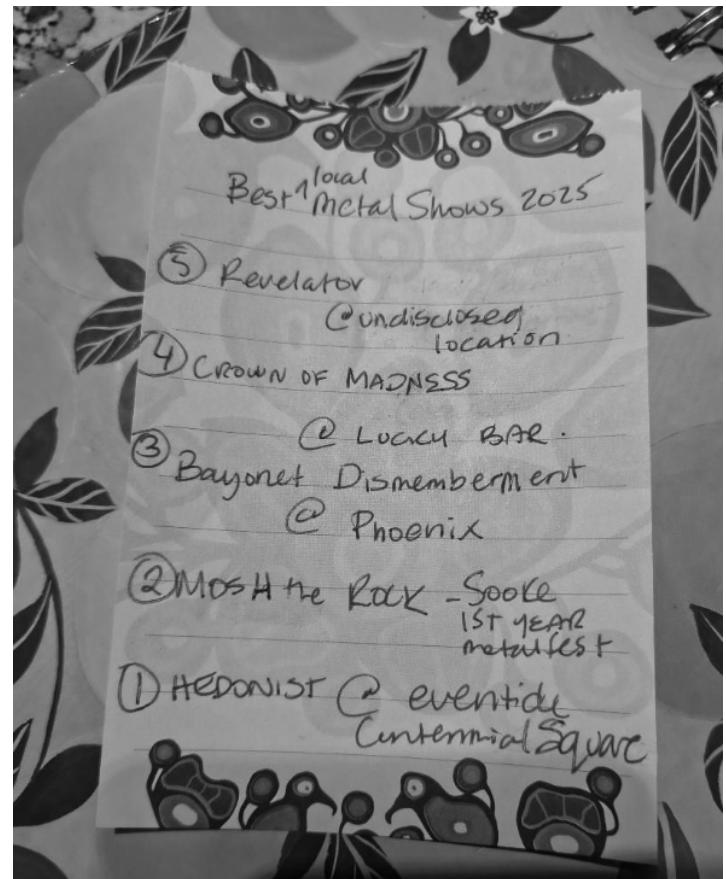
1. [subproject69.tv](http://subproject69.tv)
2. First Person Life
3. Dumpster Squirrel
4. Still\_on\_a\_downward\_spiral
5. McFoody Boys
6. Catatonicyouth
7. chris\_318ti
8. ankithwoods

## Five fantastic found footage films by Myles Sauer

An oft-maligned genre, the found footage horror—when done well—can offer scares equally as potent as those films that take a more zoomed out perspective. Here's five found footage horror movies to prove it:

1. *The Borderlands* (2013): also known as *Final Prayer*, this doesn't re-invent the wheel, but instead masters the spooky fundamentals and ends on a truly sickening note.
2. *Gonjiam: Haunted Asylum* (2018): uses technical glitches as an aesthetic choice, which made me wonder if my stream was busted. A great watch if you can't stand YouTube influencers.
3. *The Outwaters* (2022): probably the most polarizing entry on this list, this gets much more abstract than the usual found footage fare. For sickos only.
4. *Lake Mungo* (2008): Sad and somber, this is dedicated to realism in a way some may find boring, but the final scare makes it all worth it.
5. *Noroi: The Curse* (2005): the scariest found footage movie I've ever seen, this has a huge sense of scope that threatens to lose

itself before tying it all together.  
The worms are coming...



(by Maria Melba Toast)

## INTRO

For Destroyed Cinema's 7<sup>th</sup> volume, members of the Grammy award-winning band This Is The Glasshouse Ezekiel Dukart and Cole Buchinski have independently compiled ordered lists of their top 8 favourite chips. The following is an abridged and paraphrased transcription of their discussion.

### #8

**Cole – Barbara's Cheez Curls –**

**Jalapeno**

**Zeke – Cheetos Puffs**

C: DUDE, NO!

Z: Yeah I don't know...

C: You have a strong tendency towards absorbent chips, if you can even call them chips.

Z: Absorbent? [laughter]

C: You should make like a soup or something.

Z: I don't know, I grew up with these, they were always kind of a treat. They're only this low because they make your hands just disgusting.

C: It's really- like these freak me out seeing someone with a bag of these.

Z: Because everything they touch is gonna have that residue on it now.

C: I remember riding on the school bus with kids eating these and avoiding them.

Z: It's pretty bad and that's kind of the only reason why this is number eight for me... Barbara's Cheez Curls, I've seen you eat these quite a bit over the past several months.

C: Those are really good, and they're made with blue cheese which I don't think I like but, they taste great.

Z: They're fine, you've offered me these multiple times and I usually eat one or two, I'm not crazy about them but I like, see the vision, they are kind of like a

cheeto- half way between a soft and hard texture.

C: Yeah, 'cause I really don't like the full- I really don't like the puffs.

Z: When I was working in the Prison, they gave me just a bunch of extra expired chips from a couple inmates who had gotten released and didn't take them with them, including these and I'm pretty sure I gave them to my mom.

C: [laughter]

Z: I don't man like, you're in jail, and you're working a job that pays anywhere between one and three dollars an hour, I don't see how anyone would crave these so hard that you spend that money on these, considering how expensive they are.

C: They're usually on sale I find, like almost all the time.

Z: You do buy them a lot.

C: But I do think that Barbara's is like... a, uh... it's like a liberal chip.

Z: It's a liberal chip; Cheetos Puffs is like a, "I don't adhere to political ideology I just want to skateboard" chip.

C: [laughter] No I- I think it's a fascist chip.

Z: Woah.

C: I think these are the worst... chip. Ever.

Z: My eighth favourite chip is the worst. Wonderful.

### #7

**Cole – La Cocina - Fiesta**

**Zeke – Old Dutch Arriba – Nacho Cheese**

C: Ho ho!

Z: Oh wow...

C: Oh my goodness

Z: Man, I remember when a random woman in the grocery suggested these to us, was that the first time you had ever had them?

C: Yea, and she was right. They're like, red pepper, and some other stuff- it's, it's "fiesta".

Z: They're good, I enjoyed it. I didn't buy it again but... I should, and they were on crazy sale that one time, maybe I did buy them again when they were on sale. Their original basic flavour is good as well.

C: I think Old Dutch is also from Manitoba but that [Ariba] flavour is like, the 5-year-old version of my flavour here.

Z: Really? Because I know it's just Doritos but these just take less chemical than Doritos I think.

C: I think that pick of yours is, is pretty inoffensive.

Z: I'm glad you've actually had it, my Mom eats this often so they're like, usually in the house.

C: Yeah, okay, alright.

Z: Okay, here we go. You're not gonna like this next one.

## #6

**Cole – Ruffles – All Dressed**

**Zeke – Garden Veggie Straws**

C: HA! Oh my god...

Z: Okay...

C: Are you kidding me?

Z: So it's like-

C: You're joking around...

Z: No! So, when I thought I had Celiac Disease, and I was like not allowed to eat a bunch of other chips because they had a bunch of other shit in them, this was one of the permitted ones that were like the best, and they're not very expensive and they're so good man! It's like- you don't get this kind of flavour in any other chip, it's like-

C: I- I think that is like a- that's like a performative pick.

Z: It's not- it really just isn't man, it's like- you feel kinda healthy eating them, and

so you eat them in small amounts. I will say- not to spoil anything but, but uh- Ruffles Old Dressed, you might see it again in a couple minutes here...

C: These are the ones my Dad always had, so... But I feel like they've just gotten- I don't know if my taste buds have eroded a little bit but I feel like they're not as... flavorful as they used to be, I also don't like the new bag- I think the new bag sucks.

Z: Oh that bag's not very good, it's like the purple and the blue, it's like they're tryna' make it exciting.

C: Don't you find Veggie Straws pretty dry though?

Z: ... Do I find them dry? [silence] Wh- well, they're not supremely salty, which-

C: Yeah, exactly

Z: Like, so, you don't really need water afterwards, and the aftertaste is definitely the most pleasant of all the veggie chips, yknow? It's good, I can let this linger a bit afterwards. And I mean as far as All Dressed goes, this is a great pick.

C: Yep. MINE is a good pick- I don't know about Straws at 6. I'm gonna take it easy on you.

Z: [laughter] okay, great.

## #5

**Cole – Miss Vickie's – Sweet & Spice**

**Ketchup**

**Zeke – Ruffles – All Dressed**

C: Wahoh!

Z: Yeah, look at that. [silence] Y'know, let it be known; I actually hate ketchup chips, I would rather eat no chips than ketchup chips.

C: Yeah?

Z: It's just a bad flavour, I know it's- I believe it's a Canadian flavour, but-

C: It is.

Z: I- I just- I'm down to go to bat for anything like that but, [silence] it's just

not for me. I can't even imagine spicy being on top of that, that just sounds like, it would just amplify everything to be so much worse.

C: [laughter] Have you never had these?

Z: No I've never had these, but I've had ketchup chips. And these are kettle chips so they're probably better than just, regular shitty ketchup chips.

C: Yeah they've got good texture.

Z: M'kay well, I'll have to buy a bag next time I see you.

C: I mean, I know you hate ketchup chips so I don't think you'll like them.

Z: But kettle chips tend to make everything better, so...

C: Yep it's true. [silence] Well I have no problem with your pick, obviously.

#### #4

**Cole – Miss Vickie's – Sea Salt and Malt Vinegar**

**Zeke – Lays - Classic**

C: [laughter] I knew that was coming.

Z: Here's the thing; the classic unflavoured chip, it's just not edible from any other brand.

C: Yeah.

Z: Like Great Value?, it's horrific. No Name?, it's better but, there's a reason why this bag is like five and a half dollars and everything else is half that, it's really good... Uh... sea salt and malt vinegar (tsk)... Salt and Vinegar, it hurts your mouth- I will eat them...

C: Yep.

Z: But... I feel like... uh- it just- it's... so it already hurts your mouth and then since you're eating kettle chips, you really have to chew and the possibility of you cutting your mouth goes up a lot more and- can you imagine cutting your mouth and then you just get the salt and vinegar in there? Like the two most painful things to put on wounds?

C: That's cleansing though, you could get infected if you- imagine cutting your mouth and then get Ariba Cheese in there.

Z: This is like the chips they sell at an apothecary... I don't know, it'll eat them but, I think that Salt and Vinegar is maybe the second lowest of the classic flavours of chip, second only to ketchup. But it must be said that the distance between ketchup and this is, uh, it's extremely vast.

C: I do agree with you that out of all the plain potato chips, I think Lays is the best. But if I'm gonna have a plain chip, I'd much prefer like... a Tostitos Round.

Z: It's true- something that is a pure canvas- well, we're gonna talk about that in a, uh... couple seconds here [laughter].

C: I feel kind of underwhelmed Zeke so far by your list.

Z: okay, alright well...

#### #3

**Cole – Miss Vickie's – Spicy Dill**

**Pickle**

**Zeke – Que Pasa Salted Tortilla**

Z: [laughter]

C: DUDE.

Z: It's good, it goes- it's a perfect blank sheet it's like-

C: Oh my god.

Z: You can put *anything*, you can put *anything* on this it does not matter. You can put dipping sauce and it's still good. Even nothing, it's such a great... basic snack- it's kind of like Cheerios.

C: You like- you have the same taste in chips as my grandpa does.

Z: Is it like, boring to you?

C: Well I just don't really know if your heart's in the game here.

Z: [sarcastically] oh shit.

Z: I feel like my chips over here- I'm picking like- like- obscure jazz chips and you're picking like AC/DC chips.

Z: I'm picking like KISS chips [laughter].

C: But you know what, I feel like maybe if you've tried these ones and you've come back around to that, that's fine.

Z: I've had spicy dill pickle- I think I've had these at your house- they're good, they're good. I think dill pickle is a good chip flavour, it's kind of in the middle of what you would consider a classic selection of chip flavours I think. I do recall for these the spicy not being as spicy as I thought they would be, which I think is true for all chips to some degree.

C: Yep.

Z: But you're- you really got a lot of Miss Vickie's on here, is this specifically Miss Vickie's or any kind of kettle chip really?

C: I like- I specifically like Miss Vickie's, I don't think the "Kettle" brand has enough,,, they have this weird stickyness to them, especially the Salt and Vinegar.

Z: I do know what you're talking about,

C: I think Miss Vickie's is a great... company.

Z: Invest!

## #2

### **Cole – Hawkins Cheezies**

### **Zeke – Old Dutch Pop Corn Twists**

C: DUDE stop! I forgot about them! I thought they maybe we're gonna be on here because it was only seven picks... Number two Zeke!?

Z: Number two.

C: That- that's pretty outrageous.

Z: Here's the thing about Popcorn Twists, is that it- like- it's- I've told you this before, it's... You can eat a lot, but it won't- you'll just kind of feel bad 'cause they're supremely flavorful so it kind of forces you to savour them, they kind of melt in your mouth totally, they're

designed to do this, regular chips don't do this... um...

C: "Chips" though... It's popcorn.

Z: It- it's a corn snack.

C: [snort]

Z: It's.... What do you got here? It's a corn snack!

C: I do.

Z: And, if not for the mess, might be number one.

C: Yep, Hawkins Cheezies get messy.

Z: It's totally true it's like, overall perfect. I wish they weren't as expensive as they are, it's-

C: True, yep, you're right.

Z: But that forces you again to really savour them.

C: I do sometimes eat, like if you get the bag of three sleeves as Thrifty, I often eat one of those sleeves in one sitting.

Z: Oof, that's so much.

C: It's a lot but I feel fine after, but like if I'm driving or something, I gotta stop somewhere and pour water on my hands-

Z: Ohh

C: -because you cannot touch anything afterwards.

Z: I see

C: Hawkins *must* be your number one.

Z: Well before we get onto that, what's your issue with Popcorn Twists?

C: [silence] My issue with popcorn twists... [silence] Regardless of the fact that I don't think they're really chips anyway...

Z: mhm, well...

C: I don't get anything out eating them. It's like eating paper or like packing peanuts.

Z: [silence] The packing peanut argument definitely has... some validity if you look at from a very, like... stupid angle but-

C: [laughter]

Z: The flavour is so subtle.

C: Yeah.

Z: I understand if that doesn't appeal to you, 'cause like if you were eating some super fancy like, truffle and maple and whatever flavoured chip, okay I understand why you would want something subtle, and this is not a supremely fancy flavour, but it's a good solid simple flavour that's subtle. And I think uh....

C: How would you describe the flavour?  
Z: [very long silence] (tsk) ahhh... I- it's... difficult to articulate which is why... I appreciate them so much, nothing else really tastes like this.

C: I think it just tastes like butter.

Z: [silence] That's good! What like- then how is this any different than something like buttered popcorn y'know like?....

C: Well, it's not but I also wouldn't put popcorn on this list.

Z: [silence] No- okay you gotta get over that, because you put a corn snack as number two and I put a corn snack as number two.

C: Alright.

Z: They are fundamentally the same genre of snack.

## #1

### **Cole – Lays - Old Fashioned Ketchup Zeke – Hawkins Cheezies**

Z: [grimacing] Oof, yeah, well.

C: I'm glad you put those in number one.

Z: Yeah well, it had to be it's, perfect. I think the thing about these is that you taste like an original Cheeto?

C: Yeah.

Z: You can literally never go back, even though this is demonstrably way more expensive than anything else. But it's um... worth it regardless of anything else. I'm glad that we can both agree that it's a top two.... Uh-

C: It's like a top two snack.

Z: Yeah I kind of only save them for slight occasions, like when I'm eating a sandwich or something.

C: Another thing about Hawkins Cheezies is that in the bag, they're- they're so solid on the outside, they're quite robust and you're not gonna get that many broken little ones.

Z: Yeah but uh, this ketchup, I've already talked about it... are you going with specifically wavy ketchup? Why?

C: You get those little valleys on the chip's ridge that have like, they pack a punch that-

Z: There's more surface area on a wavy chip.

C: Yep, just a better texture.

Z: Because I fucking hate ketchup chips, I've never pondered the difference between Old Fashioned Ketchup and Regular Ketchup. Are those just like, corporate words or does it actually mean something?

C: I think so, it does taste different than the regular Lays ketchup chips which is much more of like, a fake- which is still good but it's much more of a fake taste. Old Fashioned ketchup tastes more like a tomato to me.

Z: Do they sell non-wavy old fashioned Lays ketchup chips or is a wavy-exclusive do you reckon?

C: It's only wavy.

Z: Interesting. I wonder if the chip scientists were thinking that this goes better on a wavy chip, because you know they've thought of all the things we've been talking about, it's like their job.

C: Yeah, probably.

## **CONCLUSION**

Z: On your list, I think the fact there were two ketchup entries is-

C: [laughter]

Z: -pretty bad.

C: Yeah?

Z: I think that it being number one makes it even worse but y'know, I'm glad we basically both, with a degree of freedom of one, had Ruffles All-Dressed and Hawkins Cheezies in the same- I didn't expect that.

C: Yeah I think, Hawkins Cheezies is uniting and I can... almost forgive the blandness of the rest of your list-

Z. Hm.

C: -just because of that. It's... it brings people together.

Z: It's.... it's important. It's an important chip.

C: Yep.

Z: And your other one's aren't supremely offensive, I think more people should know about La Cocina.

C: Yeah.

Z: I think this is slept on, I've only ever seen you and I eat these even though they're always in the store and they're often on sale.

C: They have a great texture, they have those rounded edges.

Z: Sometimes, you'll get one that's overcooked and is this inedible ball, but y'know, I think it's made by a small-ish Manitoban company so I can give them the pass for not having the same access to quality control as others.

C: All true.

Z: Bottom line, do this with your friends and you're bound to have more common ground that you'll expect.

C: I know, I thought I was gonna be really.... Really passionate about how bad your list was but... it's okay as it is.

Z: Thanks man, you too.

2025.12.15

## Days of the week, alphabetical order

By Jeremy Ugro

1. Friday
2. Monday
3. Saturday
4. Sunday
5. Thursday
6. Tuesday
7. Wednesday

13 December 2025 at 20:20

## To do

- ✓ Pick up cave stuff and drop off
- ✓ Bleach bed sheets
- ✓ Send JP lists
- ✓ Clean living room
- ✓ Clean my room
- ✓ Forest ecology

(by Sacha Watson-Deegan)

## Top Movies of 2025 by Christopher Cross (Vic Film Club & Asynchronous Media)

The list is based on movies released throughout the calendar year, including festival screenings. The only caveat of this entire list is that I have not seen *Marty Supreme*, which I have a strong feeling will break into this list. Letterboxd says I've seen 199 releases from 2025, so I think I've been pretty thorough.

### 10. Reflection in a Dead Diamond (Dir. Hélène Cattet, Bruno Forzani)

An acid-washed eurospy thriller that is just as suave as it is violent. Thrives on its own wavelength, ripping throats open with slick gadgetry and kinetic acrobatics. Fragmented memories spliced with kaleidoscopic dreamscapes and moviemaking magic form the audiovisual experience of the year.

### 9. Train Dreams (Dir. Clint Bentley)

Pacific Northwest dreams where sorrow embeds itself into the marrow of aching bones. A gorgeously shot portrait of loneliness steeped in Americana, where every step hurts with the history of what came before. Beautiful photography and an incredible Bryce Dessner score texture a sorrowful tale consumed by that overwhelming ache.

### 8. Cloud (Dir. Kiyoshi Kurosawa)

A culture of anonymity and predatory practices serves as the bedrock of Kurosawa's precise critique of capitalism, yielding a masterful handling of tone. A rewarding gaze into society's amorality that reckons with technology's intersection with financial desperation.

### 7. The Voice of Hind Rajab (Dir. Kaouther Ben Hania)

Cleverly interrogates the dramatization of real-life events in movies through one of many accounts of atrocities committed in Gaza during an Israeli raid. A gut-wrenching and devastating use of the actual voices recorded by the Palestinian Red Crescent Call Center is bound to a tense thriller where humanitarian efforts are consistently thwarted by bureaucracy and violence.

## 6. Black Bag (Dir. Steven Soderbergh)

A stylish, masterfully crafted spy thriller about how monogamy is actually really cool. Soderbergh is operating at maximum capacity as he ratchets the tension and wrinkles the plot until there's nothing left but two people who would do anything for the other. Steers clear of spectacle, stripping it down to its core thesis: communication is the foundation of any functioning Relationship.

## 5. Sinners (Dir. Ryan Coogler)

A violent intersection of music, community, history, and trauma. Builds to a fever pitch and then shakes the whole damn world until there's nothing but blood and bullets left in its wake. The most incredible scene of 2025 serves as the boiling point for a reckoning as a culture fights for what is theirs against the parasites who want nothing more than to take it all away.

## 4. No Other Choice (Dir. Park Chan-wook)

Masterfully shot and anchored by one of Lee Byung-hun's most remarkable performances. A pitch-black blend of comedy and tragedy, Park continues his streak of stylish, intricately woven thrillers with an exorcism of late-stage capitalist struggles channelled through devilish wit.

## 3. Hamnet (Dir. Chloé Zhao)

Art's ability to convey the pain and anguish of others is placed front and center of an immense romance torn asunder by unimaginable loss. It's not enough for a movie to just leave you feeling broken. Art that truly heals should take you through the other side. Zhao does that with raw sincerity, through the lens of one of the greatest tragedies ever written.

## 2. Blue Heron (Dir. Sophy Romvari)

The most formally interesting movie of the year and one whose ambitious swings pay off tremendously. Victoria-born Romvari continues excavating her own past, begun through her

short films, this time in a feature debut that wrestles with fuzzy memories and painful truths set on Vancouver Island.

### 1. One Battle After Another (Dir. Paul Thomas Anderson)

Paul Thomas Anderson reflects on the role of parents when the only chance given to the next generation is constantly hanging by a thread and can be lost in an instant. A hilarious, action-packed fight for survival that is thematically dense, socially conscious, and narratively propulsive. Featuring some of the best performances of the year, scores of the year, cinematography of the year, editing of the year, and scenes of the year, it's one of the breeziest 162 minutes you'll ever experience.

## **Top Albums of 2025**

**By Zack Davies**

- \* Meric Long - Kablooey
- \* Primitive Man - Observance
- \* Horsegirl - Phonetics On and On
- \* Intermission - Power Corrupts
- \* Ellen Arkbro - Nightclouds
- \* Hotline TNT - Raspberry Moon
- \* Preoccupations- Ill At Ease
- \* Shame - Cutthroat
- \* Hania Rani - Non Fiction
- \* Kali Malone + Drew McDowall - Magnetism
- \* Lights - A6
- \* Pissgrave - Malignant Worthlessness

# No Country For Old Men: 2025 Edition

by Joni Bromige

The Coen Brothers' 2007 film No Country For Old Men (spoilers ahead) depicts a reckoning for Tommy Lee Jones' sheriff. A man at the twilight of his career, dumbfounded by the senseless violence of the new age, retires - recuses himself from the battle. This is a stark contrast to their previous decent sheriff, Frances McDormand in Fargo, who ends the film with gratitude and hope for her future as a mother and force of good. These ten 2025 films play with the same themes: a former idealist or rebel who sunk into apathy in their later age is forced to confront their failure to change the world for the younger generation who are now full of hope. Many filmmakers seem to be facing the revolutionary spirit of their earlier work and reckoning with the world's indifference to their art. Many of these films engage with the idea of violent versus peaceful revolution, on what is acceptable resistance, on what catastrophic events do to a collective. In many ways, each of these films are about the pandemic - more specifically, what the isolation did to us. I didn't love all of these films, I didn't even like two of them, but it seems rare to come to the end of a year in film and feel that the films are in conversation with one another.

In order of my viewing of these films:

1. Warfare (dir. Alex Garland & Ray Mendoza)
2. 28 Years Later (dir. Danny Boyle)
3. F1 (dir. Joseph Kosinski)
4. Superman (dir. James Gunn)
5. Eddington (dir. Ari Aster)
6. Mickey 17 (dir. Bong Joon Ho)
7. Weapons (dir. Zach Cregger)
8. One Battle After Another (dir. Paul Thomas Anderson)
9. Bugonia (dir. Yorgos Lanthimos)
10. Wake Up Dead Man (dir. Rian Johnson)

## WISHES AND FEARS By Rylee Woods

### WISH LIST

- New gumboots
- Red lipstick
- Brass candleholders
- Tin boat (10ft.)
- Coloured candles from the dollar store
- Plastic chairs for dinner outside
- Carpentry skills
- Long hair
- Gun license
- Time
- Space
- Quiet
- Rest
- Closeness (even when apart)
- Intimacy
- Sharing food
- Sharing clothes
- Sharing anything you want
- Revenge
- Divine retribution
- Solitude
- Secrets
- Discretion
- Discreteness
- Apologies (given and received)
- Forgiveness (given and received)
- Going to the pub in the winter
- Watching movies in the afternoon
- Non-life-altering hospital stay

### -Tinsel

- Discourse with god
- Dreams about anything but the past
- Sword ferns for the backyard
- Substantial garlic crop
- Poppies growing all summer
- Small chainsaw

### FEARS

- Redheads
- Infertility
- Finance meetings in public
- Loud dogs
- Lake bottoms
- Limerence
- Men aged 31-38
- Sepsis
- Procrastination
- People who love AI
- Failing after trying hard
- Flashlight in the forest at night
- Throwing a boring party
- Exposed ankles in public in winter
- Being left out
- Being left behind
- Other people's anxiety
- Avoidance
- Unfriendly baristas and shopkeepers
- Getting the flu
- Forgetting

**top 50 album 2020-2024**  
**by JP Meldrum**

1. CUTIEMARKS (or the ties that binds us - Vylet Pony)
2. Still - Erika de Casier
3. Donda - Kanye West
4. Whole Lotta Red - Playboi Carti
5. Caroline - Caroline
6. Earth Awhile - Michael Gregoni, Steven Vitiello, Chihei Hatakeyama
7. Wild Gods - Nick Cave and the Bad Seed
8. Scintillating Beauty - Cat Toren's Human Kind
9. Chemtrails over the Country Club - Lana Del Rey
10. Her Loss - Drake & 21 Savage
11. Cold Visions - Bladee
12. Tyla - Tyla
13. Did You Know There's a Tunnel Under Ocean Blvd - Lana Del Rey
14. Fonetica Amare - Vanessa Amara
15. Ignorance - The Weather Station
16. Uma Elmo - Jakob Bro
17. Honest Labour - Space Afrika
18. A Softer Focus - Claire Rousey
19. Can Opener's Notebook: Fish Whisperer - Vylet Pony
20. Drifting - Mette Henriette
21. Blue Banisters - Lana Del Rey
22. Shebang - Oren Ambarchi
23. The Key (Became the Important Thing [and Then Just Faded Away]) - Chris Corsono
24. not all prophecies - IO
25. Picnic - Picnic
26. 4NEM - Chief Keef
27. Under the Lilac Sky - Arushi Jain
28. Amapiano Now (NTS) - Various Artists
29. Find Yourself Lost - Micheal Scott Dawson
30. 12 - Ryuichi Sakamoto

31. Promises - Floating Points, Pharoah Sanders, London Symphony Orchestra
32. Your Voice in Pieces - Landtitles
33. The Loneliest Time - Carly Rae Jepsen
34. Nothing New Under the Sun - Midden
35. Urban Driftwood - Yasmin Williams
36. Mr Morale and The Big Steppers - Kendrick Lamar
37. Trust Fund Babies - Rich the Kid and Lil Wayne
38. Sometimes, Forever - Soccer Mommy
39. It's Almost Dry - Pusha T
40. Japan Blues Meets the Dengie Hundred - Japan Blues
41. flowersfightforsunshing - flowersfightforsunshine
42. With 2 - xaviersobased
43. SPACE 1.8 - Nala Sinephro
44. Vulture Prince - Arooj Aftab
45. Blue Rev - Alvvays
46. Mr. Money With The Vibe - Asake
47. Valedictorian - ian
48. Music for Turntable, Guitars and Sampled Instruments - Slow Attack Ensemble
49. Comradely Object - Horse Lords
50. Nomad - Idle Moons

