After Hours

Agency and Identity in
Toronto's Do-It-Yourself (DIY)
Electronic Music Scene

by
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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis.
This a true copy of the thesis, including any required final revisions, as accepted by my examiners. I understand that my thesis may be made electronically available to the public.

ABSTRACT

The architecture of a night - a party lasting until the sun breaks, and the crowd of faces disperse, without a trace. What happens in that one night, however, is part of a much longer story about community growth, where small-scale venues encourage experimentations with identity.

Do-It-Yourself (DIY) electronic music events inhabit spaces not zoned for nightclub or venue use, making them technically illegal. Meanwhile, the legal zones for nightclubs are some of Toronto's most expensive real estate creating a high barrier to entry. Unlike large-scale nightclubs, DIY events enable organisers a high degree of curation, allowing them to define new social rules. Increasing access to DIY venues creates opportunities for underground musicians and artists to practise and perform. Their community-led nature suits smaller establishments with more intimate crowds. Resultantly, the DIY dancefloor becomes a space where queer and equity-seeking guests can participate comfortably, free from judgment and harassment.

After Hours centres a series of conversations about the experiences and desires of DIY attendees, referencing events in Montreal, London, Tokyo, Berlin, and Toronto. These conversations are fragments of a larger series of eighteen zines that illustrate the socio-spatial dynamics of DIY spaces for future practitioners. Adding to the growing discourse on safety, identity, and gender in urban nightlife, this thesis explores community-led inhabitation and agency. How can spatial and social scale enhance perceived comfort in nighttime spaces?

KEYWORDS

Do-It-Yourself (DIY)
Toronto
Electronic music
Nightlife
Subcultures
Gender studies

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LAND STORIES

This research takes place on the traditional territory of the Mississaugas of the Credit, the Anishinaabeg, the Chippewa, the Haudenosaunee and the Wendat peoples. This land is also home to many First Nations, Inuit, and Métis peoples. Toronto is covered by Treaty 13, signed with the Mississaugas of the Credit and the Williams Treaty signed with multiple Mississaugas and Chippewa bands.

It is important to not only acknowledge the traditional territory upon which this research takes place, but also to identify how architecture and planning have played active roles in the dispossession of Indigenous peoples. Western planning and urban policy is built upon foundations of colonialism, racism, land expropriation, and resource extraction. Even radical or progressive architecture scholarship may inadvertently strengthen the settler-colonial state. As I consider a justice-led approach to architecture with Do-It-Yourself culture, it is important to name these potentially irreconcilable tensions. This thesis explores approaches to architecture centred on mutual respect and reciprocity.

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INTRODUCTION

On a summer evening, a few hours after local promoters release the venue address, a sea of cigarette-wielding people litter the concrete loading bay of the storage facility. They sit in conversation along the edge of the pad. You can see the sweat on their foreheads and along the front of their shirts because dancing is hard work. Inside, the heavy bass of Drexciya's You Don't Know plays through the large speakers, a Detroit techno track from the early nineteen-nineties. The industrial venue is grimy and hot; not much has been added to the space beside a few projections that provide light. A DJ stands at a modest table at the front of the space. She adjusts the effects on her mixer, subtly swaying her shoulders in time with the music. Her track selection has progressed over the evening, starting with lyrical house music and moving to hard-hitting techno. The crowd faces forward, each individual dancing in their own space. The energy is so bright and bold and joyous that you can't help feeling swept up in its optimism. The venue is small, about 80 people, much less than clubs elsewhere in the city. There is a shared understanding between guests to respect one another's space and boundaries, to be kind and inclusive to all races and sexes, and enjoy the music.[1]

THE DECLINE OF DIY VENUES

Within the city of Toronto, picture an Intermodal freight transport building, an all-ages Ballet School, and a east-end church congregation. Seemingly disconnected, these are typical examples of establishments supporting the Do-It-Yourself (DIY) electronic music community. These events transform commercial, industrial, and residential spaces into late-night venues catering to alternative music genres. 500 f (described above) was once a prominent venue for DIY electronic music events (DIY events), functioning as an on-demand t-shirt print shop by day and rented out on weekends as a venue. The space hosted over seventy parties during its short, two-year life span, including many visiting international DJs.[2] The cavernous industrial room with nine-meter-high ceilings made for captivating raves, and the concrete building would reverberate to the bass. However, the space lacked bathrooms, plumbing, and ramp access. Eventually, authorities prohibited the organisers from throwing parties while violating health and safety regulations. It was Toronto's most significant DIY venue for its short moment in DIY history.

For the electronic music community, DIY events are shows, parties and performances thrown in buildings typically not intended for entertainment—specifically, nightclub use.

1. Siobhán Allman and Alexandra Sermol, "Techno-Intimacy," in *Galt. publication issue 02: Breaking* (Cambridge, ON: Riverside Architectural Press, 2019), 14.
2. Appendix 15, "10 Years of Raves: 2010-2020."



Fig 1. Ben UFO playing at 500 Keele, Unit 100, 500 Keele Ave, Toronto, circa 2016, photo courtesy of Ciel.

Zoning stipulates that nightclubs must be in reinvestment and entertainment areas with on-site security personnel, favouring large-scale, profit-driven nightclub establishments that prioritise profits and consumption over safety.[3] Whereas, with unsanctioned events, the organisers can establish the type of party, the rules, and the crowd's size. These gatherings best suit establishments with capacities of fifty to five hundred guests where the building owner grants the organisers complete control of the space. At this scale, events are intimate and welcome queer and equity-seeking guests to the dancefloor. Increasing access to DIY events creates opportunities for young musicians and artists to perform, learn, and practise, meanwhile providing safe spaces for marginalised communities to dance uninhibited.

Venues act as containers for a community to gather, and the organisers define a safe space for queer guests rather than the walls. The DIY community prioritises self-reliance and self-sufficiency, throwing parties that temporarily inhabit a space, and then disappear without a trace. Currently, the community lacks resources and mediums to share their lessons, stories and experiences with each other, meaning that new generations cannot learn from previous ones. Responding to the need for knowledge sharing, After Hours documents the spatial and social agency of Toronto's DIY electronic music community through a series of *zines*.[4]

3. City of Toronto, "Toronto Municipal Code Chapter 545, Licensing," City of Toronto, June 16 2022, https://www.toronto.ca/legdocs/municode/1184_545.pdf.
-- Zine, short for fanzine or magazine, is a small-circulation work of original or appropriate texts and images. It is a non-professional, often self-published publication. Historically adopted by socially isolated individuals and groups, they now act as cultural and academic tangible traces of marginal communities.
4. Teal Triggs, *Fanzines: the DIY revolution* (San Francisco, CA: Chronicle Books, 2010), 15.
5. City of Toronto, "City-owned Spaces for DIY (Do-It-Yourself) Music Organizations," *Economic Development and Culture*, February 6 2020, https://www.toronto.ca/legdocs/mmis/2020/ma/bgrd/backgroundfile-145929.pdf.

THE TERMINOLOGY OF DIY

The term *DIY* refers "to people doing things for themselves," and includes various activities often associated with non-mainstream or alternative society, such as grassroots political and social activism, independent music, art, and film.[5] The DIY culture has the ethics of "self-sufficiency through completing tasks without the aid of a paid expert."[6] Within music, DIY activities range from for-profit to not-for-profit activities, like independent labels, record stores, live performances (live sets), and DJ sets.[7]

The DIY electronic music community (DIY scene) comprises the organisers, musicians, artists, participants, staff, and security who attend events. This thesis will use "DIY events" to discuss the pop-up performances in unconventional spaces, in downtown Toronto, focusing on the decade from

6. Daniel G. Wilson, "Sharing is Punk," in *Together Apart* (Toronto, 2021), 2.
-- A live-set refers to a performance of electronic music that is generated live with a bank of equipment or laptop. As opposed to a DJ set or mix, which is played from pre-recorded mediums like vinyl and turntables, or audio files with DJ software.
7. Mike Adams, "DJ Set Vs Live Sets," AudioCaptain, February 29 2021, https://audiocaptain.com/dj-set-vs-live-set.

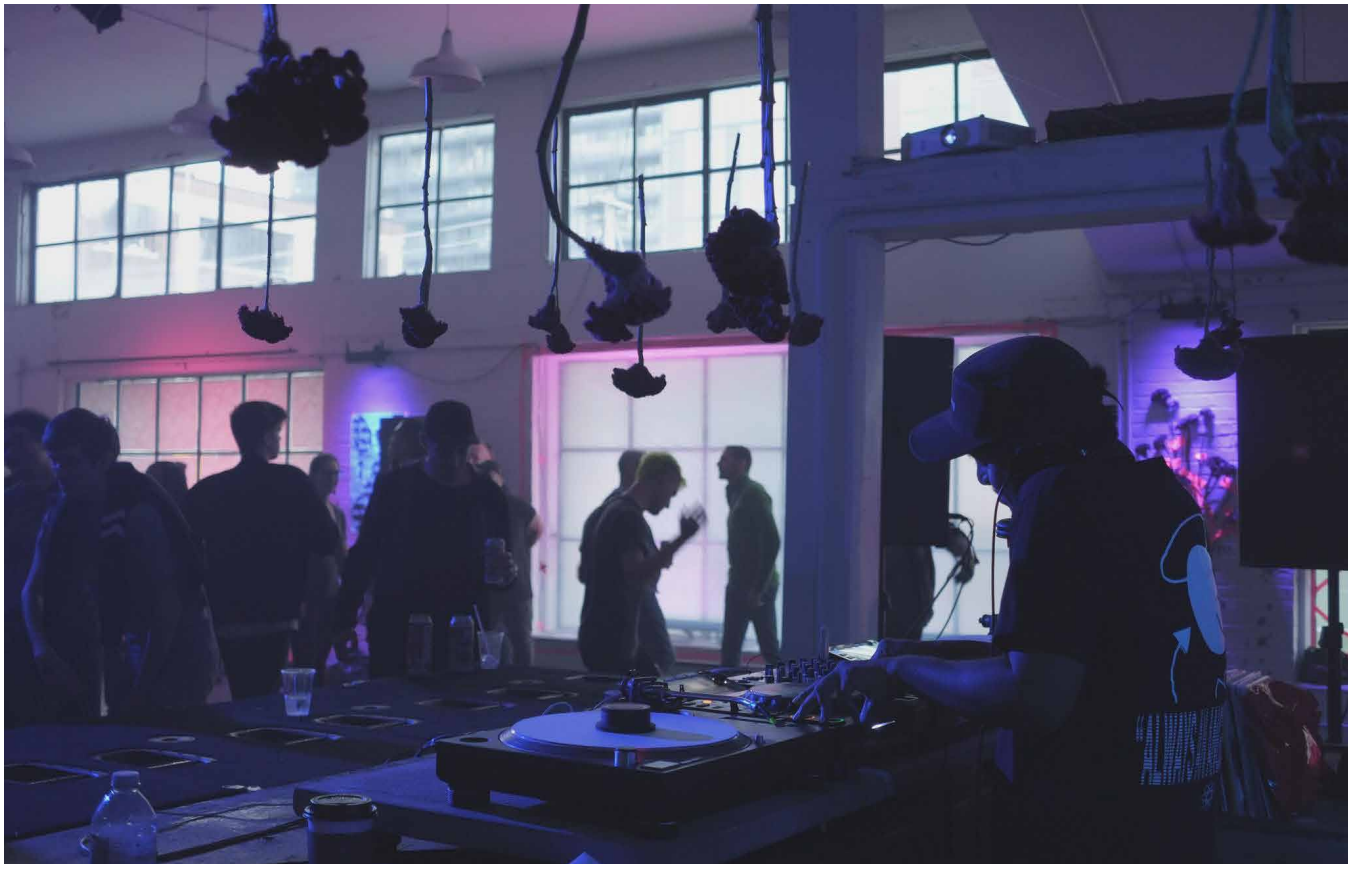


Fig 2. Party at dance studio in Cabbagetown, 191 Richmond St E, circa 2016, photo courtesy of Ciel.

2010 to 2020. This work avoids using the term "DIY space" when describing one-time events, because it refers to venues, businesses and spaces that self-identify as community-led Do-It-Yourself spaces that question hegemonic ownership structures and prioritise sharing resources. The organisation Unit 2 in Toronto prefers to use the term DIT (Do-It-Together) placing emphasis on the group rather than the individual.[8] DIY spaces require cooperation, commitment and communication between different groups who share a space, making them quite rare.

The music genres these events cater to can be considered alternative and underground—perceived as outside, or opposed to, mainstream popular culture. Toronto lacks appropriately sized venues, to suit these genres, with ethics that align with the community's intentions and desires, propelling organisers to rent a space for an evening and establish their own temporary venue. The main difference from more typical

8. Unit 2, "Who we are," Unit 2, 2022, https://unit2.club/.

events like conferences, publishing launches, and night markets is the audio and electrical equipment requirements accompanied by loud noise late into the night. These temporary venues are neither licensed nor designed for use as nightclubs, therefore the City of Toronto refers to them as "unconventional" in their documentation of underground music scenes.[9] These unconventional events are often unsanctioned and do not have the appropriate licenses and permits required to throw publicly-accessibly events with alcohol.

9. City of Toronto, "City-owned Spaces for DIY (Do-It-Yourself) Music Organizations."

Despite the disagreeable relation to the law, the DIY event has one specific intent and goal; the enjoyment and celebration of electronic music. With complete control of interior spaces, organisers can reimagine what safety looks like for their intended audience.

EARLY CONVERSATIONS

In June of 2021, I started designing an interview for members of the DIY scene, aiming to learn how comfort, and perceived safety relate to nightlife and venues—both established and DIY. Informed by Kate Brownlie's interview-based research, questions focus on understanding the desires and needs of the organisers, DJs, and participants at these events.[10] I started with five online interviews: three organisers, one participant and one DJ, using pre-written questions as a guide. The interview's virtual format combined with the script's rigidity added an unproductive formality. With each successive interview the dynamics, flow, and clarity of questions improved. Discussions weaved between dreamy memories, half-forgotten nights out, personal anecdotes, and stories of trauma. Some traumatic experiences include verbal, physical, and sexual harassment and adverse incidents with authority figures like security personnel. For most female-identifying interviewees, a discussion about the night must also recognise the inherent danger the darkness brings.

10. Kate Brownlie, "The Home is a Place For Living," M.Arch Thesis, (University of Waterloo, 2021).

Between October 15, 2021, and March 3, 2022, I completed thirteen interviews illuminating themes of agency and identity in nighttime spaces. Questions from these interviews frame the chapters of the thesis. The discussions represent the first thirteen zines of the After Hour series and are attached as Appendixes 1-13.



Fig 3. Twelve interview zines photographed on the day of thesis defence.

INTERVIEWS INTO ZINES

The interviews are paired with images sourced from the interviewees, and publicly accessible social media platforms such as Facebook, and Instagram. The transcripts were edited for fluency, grammar, length, and intent. The final transcripts were approved by interviewees before printing commenced. The first image below, from the interview with PJ, shows a series of preliminary questions that folds out from each cover to establish a quick reference for experiences and values between interviews. Throughout the interviews there were recurring themes of access, inclusivity, safety, and curation.



Fig 4. Pages 2-9 from Appendix 1, "A Conversation with PJ."

MAKING ZINES

Over the course of one weekend at the end of July three colleagues helped me assemble the final zines. Their roles included cutting paper, folding, and sewing bindings. After this weekend, we all came away with an intimate understanding of the processes of binding zines in perfect and saddle stitch styles. Figures 10 through 13 summarise the process for the interview zines with a saddle stitch binding.

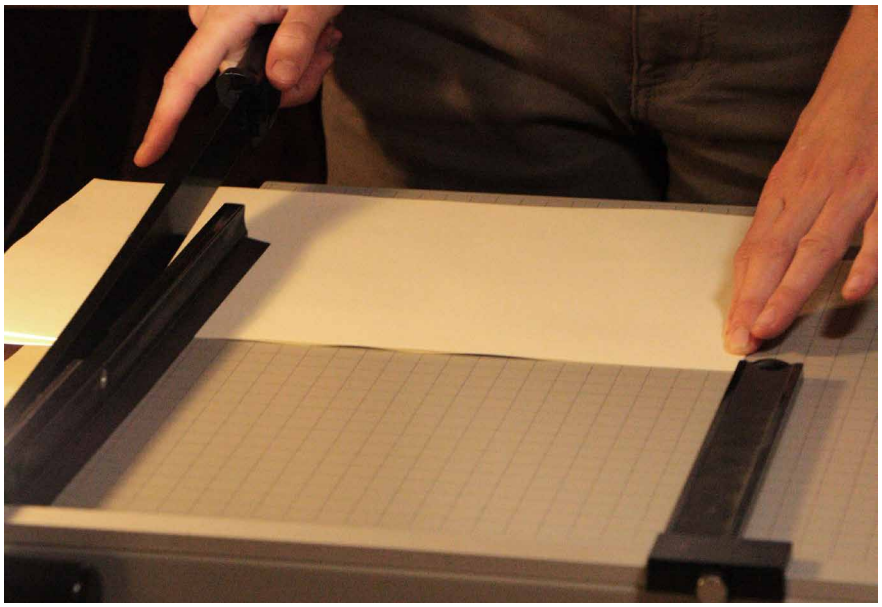


Fig 5. Step one, trimming paper to size.



Fig 6. Step two, folding spreads in half.

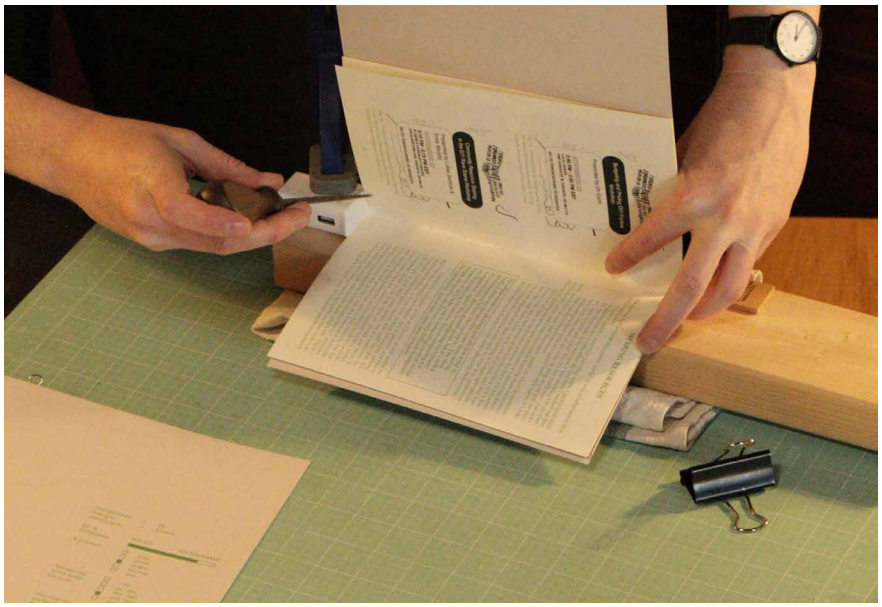


Fig 7. Step three, piercing holes in spine of compiled spreads.



Fig 8. Step four, stitching the binding with upholstery thread.



Fig 9. Image from thesis defence announcement showing a combination of interview zines and research compilations, accompanied by tools and scraps from the zine-making process. August 2, 2022.


Identity
PIY
Years of Raves
1990 - 2020
Alexandra Sermet
a conversation
with
Antonia Stanev
January 27, 2022
a conversation
with
Sammy H
January 24, 2022
6 / 13
1 PJ
2 LS
3 KM & NM
4 Sanjeet
5 SP
6 Sammy Hallmi
7 Antonia Stanev
8 ML
9 SM & CK
10 J
11 Katerina Stamadianou
12 Ciel
13 p.s.
After Hours
Interview Series
by Alexandra Sermet
13 / 13

THE CHAPTERS

This thesis has three parts: the beginnings, at the party, and post-rave reflections. Two core questions guide part one, where does the genre of electronic music originate, and how has architecture evolved to shelter it? Three histories are highly influential to this exploration: electronic music and nightclubs, nightlife and policy in Toronto, and DIY counterculture. First, *After Hours* explores the history of electronic music parallel to the evolution of the nightclub, from disco to the rave. Second, Toronto's electronic music nightclubbing history, zoning and nightclub policy. Chapter three traces the development of DIY activities from the early twentieth century to the current countercultural characteristics of the DIY scene.

Next, part two explores the night out, from the initial invitation to the sunrise cycle home. This story begins by discussing the relationship between safety, inclusivity, and exclusivity within the scene. These events attract people of similar interests, centring around electronic music culture. Conversations on safety mechanisms and approaches to security reveal how these small-scale events act as safe spaces where attendees can freely express and celebrate their identity. At most DIY events, there are a series of programmatic zones: the entrance, the lounge, the dancefloor, the bar and the smoking area. Each program is an independent exploration featuring words from interviews and stories exploring social and spatial opportunities when designing comfortable environments.

Finally, part three concludes the journey into DIY events, reflecting on the DIY community's efforts to remain self-reliant. This chapter critically engages with current city policy to reimagine a legal existence for DIY events. Zoning defines the necessary building code measures and fire safety for a building with a specific intended use. However, for nightclubs, zoning also defines the required on-staff security—the narrow conception of safety and policing creates additional tension and unsafe environments in nighttime entertainment. Zoning legislation far removed from the lived realities should not define how people use a space. Small-scale DIY organisers let safety and comfort drive the design and organisation of the events.

LEXICON

DIY event	Pop-up performances in unconventional spaces, aka events hosted in a spaces not intended for music events. A community-led practice where organiser, musicians and participants create the events, and establish the rules of the space. Ex. Empty storefronts, condo presentation centres, community centres, churches, industrial buildings, City-owned buildings or outdoor spaces.
DIY space	Spaces that self-identify as community-led, DIY practises, for example, Sous Bas and Unit 2.
DIY venue	A space commonly used for DIY events.
DIY music community	Entities and individuals who support independent musicians, i.e. providing access to venues, organising music events, promoting and spreading awareness.
Safe space	A place or environment in which a person or group of people can feel confident that they will not be exposed to discrimination criticism, harassment, or any other emotional or physical harm.
Clubs	Places of social gathering and interdisciplinary entertainment. Include social clubs for specific groups of people (communities) which had door policies.
Nightclubs	Clubs specifically catering to nighttime entertainment, popularised with the advent of Disc music.
Electronic music	Music that employs electronic music instruments, digital instruments, or circuitry-based music technology starting in the late 1980s. The music under discussion in this thesis has many influences including Chicago house, Detroit techno, and New York's disco.
Techno music	A form of music popularised in the 1980s in Germany, Belgium, and then later in the United States, notably Detroit and Chicago. Takes influences from synthpop, house, funk, disco, and futuristic ideals.

What draws you to a DIY event?

PJ Some people are really into the music - I don't know anything about that. I just go to dance. I'm not super involved in the DIY community; I have friends in it and I go to events through them.

J For me, it's not so much about the venue as what I think the event is going to be like, in Toronto at least, usually they're in DIY venues like warehouses, and not really mainstream clubs - It's not like I have anything against those mainstream clubs, it's just these kinds of events don't really happen in major clubs.

Antonia I go for the music. I also love the atmosphere and experience of going to a DIY venue because it's much more like a community, the venues are atypical and fun to experience, and everybody is there for the music. And there's a lot of interesting people that you get to meet, artistic and creative people. You don't have one type of person that goes to these, it's people from all over and they're there to enjoy the music and make connections and friends.

SP Definitely the crew [that is throwing the party]; who's doing the curation. The crew who has that attention to detail. I know there's going to be a certain sound or this energy that really draws me to it. If I'm going to be hyper-intentional about it, first the booking, and then, what is the energy.

PJ Going to a DIY event feels like more of an experience, like you're having a whole set of steps to get there. It feels exciting because it feels not allowed; like you're sneaking in somewhere even though you're not.

SA As a woman, I think especially as a gay woman, I feel gross when I go out and have to deal with unwanted attention and harassment. Stuff like that is just not tolerated in the DIY scene. Which is one of the main things I like about DIY; you're going out to have a good time, and it's really nice not to have that stress when you're expecting or anticipating an uncomfortable interaction. When you go out for a night in the techno scene, you don't anticipate that happening.

Antonia One of the beauties is that it's so diverse and you get all kinds of people mingling together and they're all there for their love of the music and wanting to be part of this experience and not going to a nightclub. We're all there for one reason or another and we prefer those kinds of venues over others.

DIY VENUES IN TORONTO

The following photo series documents buildings that historically hosted DIY events. Photographs were taken in May 2022 when some buildings had been developed or were under-construction. A complete list of addresses used for events can be found on pages 85-89.

1 500 Keele , Unit 101, 500 Keele Ave
2 Unknown unit, second floor, 500 Keele Ave
3 225 Weston Rd
4 311 Weston Rd
5 87 Wade Ave
6 213 Sterling Rd
7 Pia Bouman School for Ballet and Creative Movement, 225 Sterling Rd Unit 103, Toronto.
8 158 Sterling Rd, Moca
9 163 Sterling Rd, Unit 2
10 360 Geary Ave
11 191 Geary Ave
12 165 Geary Ave
13 76 Geary Ave
14 1277 Queen St W, Wrongbar
15 7 Noble St
16 1087 Queen St W, The Great Hall
17 99 Sudbury, 99 Sudbury St
18 156 Bathurst St, Soybomb
19 152 Augusta Ave, Round Venue
20 159 Augusta Ave, Handlebar
21 209 Augusta Ave, Double Double Land
22 213 Augusta Ave, Paragise Garage
23 223 Augusta Ave, Embassy Bar
24 282 Augusta Ave
25 418 Collee St, The Little Jerry
26 489 College St
27 577 College St
28 730 College St, Given Room
29 842 College St, VIP Billiards on College
30 1305 Dundas St W, Remix Lounge
31 1265 Dundas St W, Bambi's
32 1166 Dundas St W, SoSo Food Club
33 1108 Dundas St W, Bundas Lounge
34 231 Mutual St, Oassis Aqualounge
35 10 Trinity Square, Church of the Holy Trinity
36 120 Church St, Club 120 [construction site]
37 190 Richmond St E
38 237 Sackville St, Sts Cyril & Methody Eastern Orthodox Church
39 17 Regent St, St George Macedono-Bulgarian Eastern Orthodox Church
40 187 Parliament St [construction site]



Fig 10. **1**



Fig 11. **2**



Fig 12. **3**



Fig 13. **4**



Fig 14. **5**



Fig 15. **6**



Fig 16. **7**

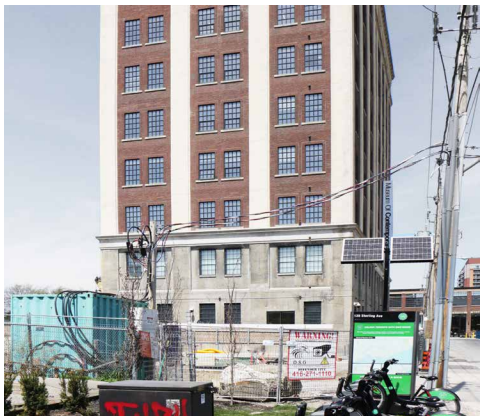


Fig 17. **8**



Fig 18. **9**



Fig 19. **10**



Fig 20. **11**



Fig 21. **12**



Fig 22. **13**



Fig 23. **14**



Fig 24. **15**



Fig 25. **16**

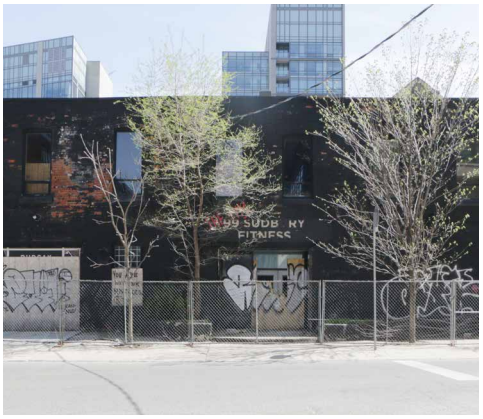


Fig 26. **17**

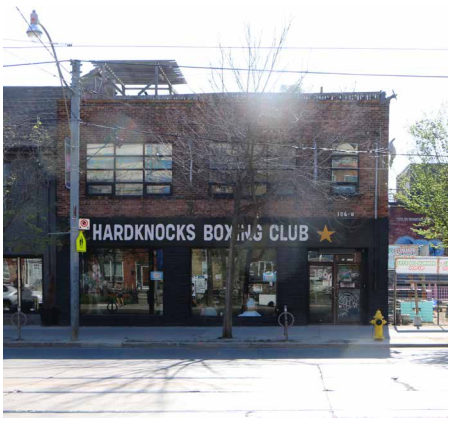


Fig 27. **18**



Fig 28. **19**



Fig 29. **20**



Fig 30. **21**

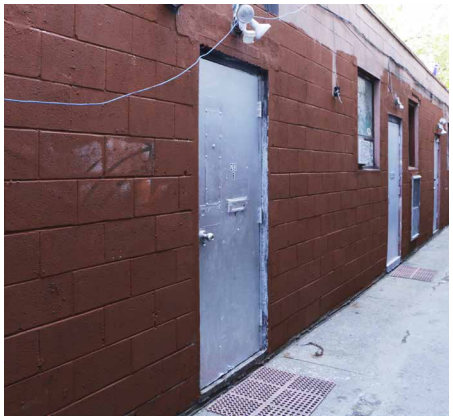


Fig 31. **22**



Fig 32. **23**



Fig 33. **24**

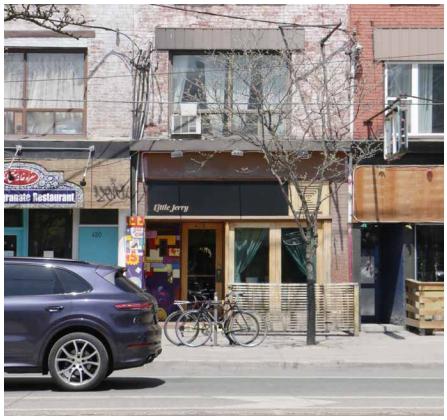


Fig 34. **25**



Fig 35. **26**

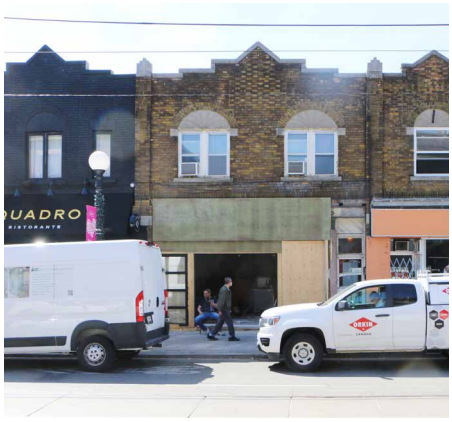


Fig 36. **27**

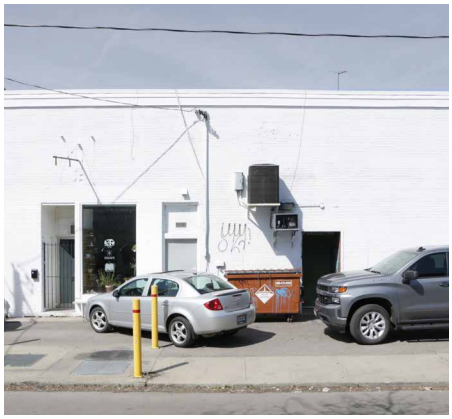


Fig 37. **28**

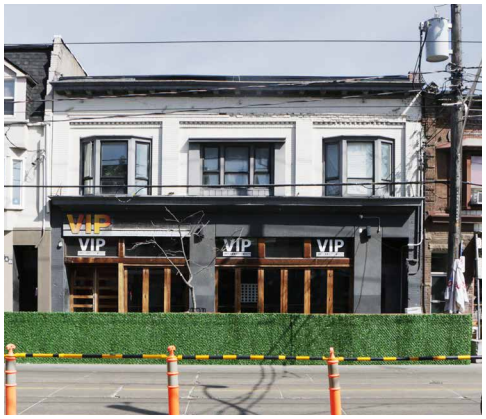


Fig 38. **29**



Fig 39. **30**



Fig 40. **31**



Fig 41. **32**



Fig 42. **33**



Fig 43. **34**



Fig 44. **35**

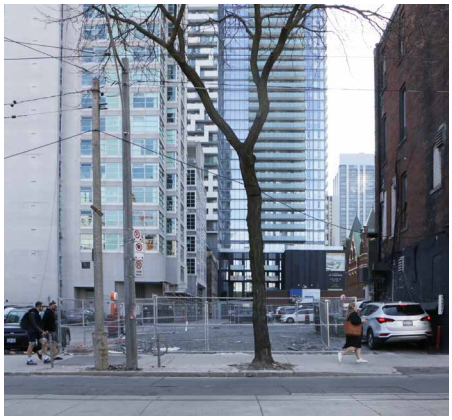


Fig 45. **36**



Fig 46. **37**



Fig 47. **38**



Fig 48. **39**



Fig 49. **40**

SPACES THAT HAVE HOSTED DIY EVENTS,
BY NUMBER OF PARTIES RECORDED IN APPENDIX 15
2009-2021

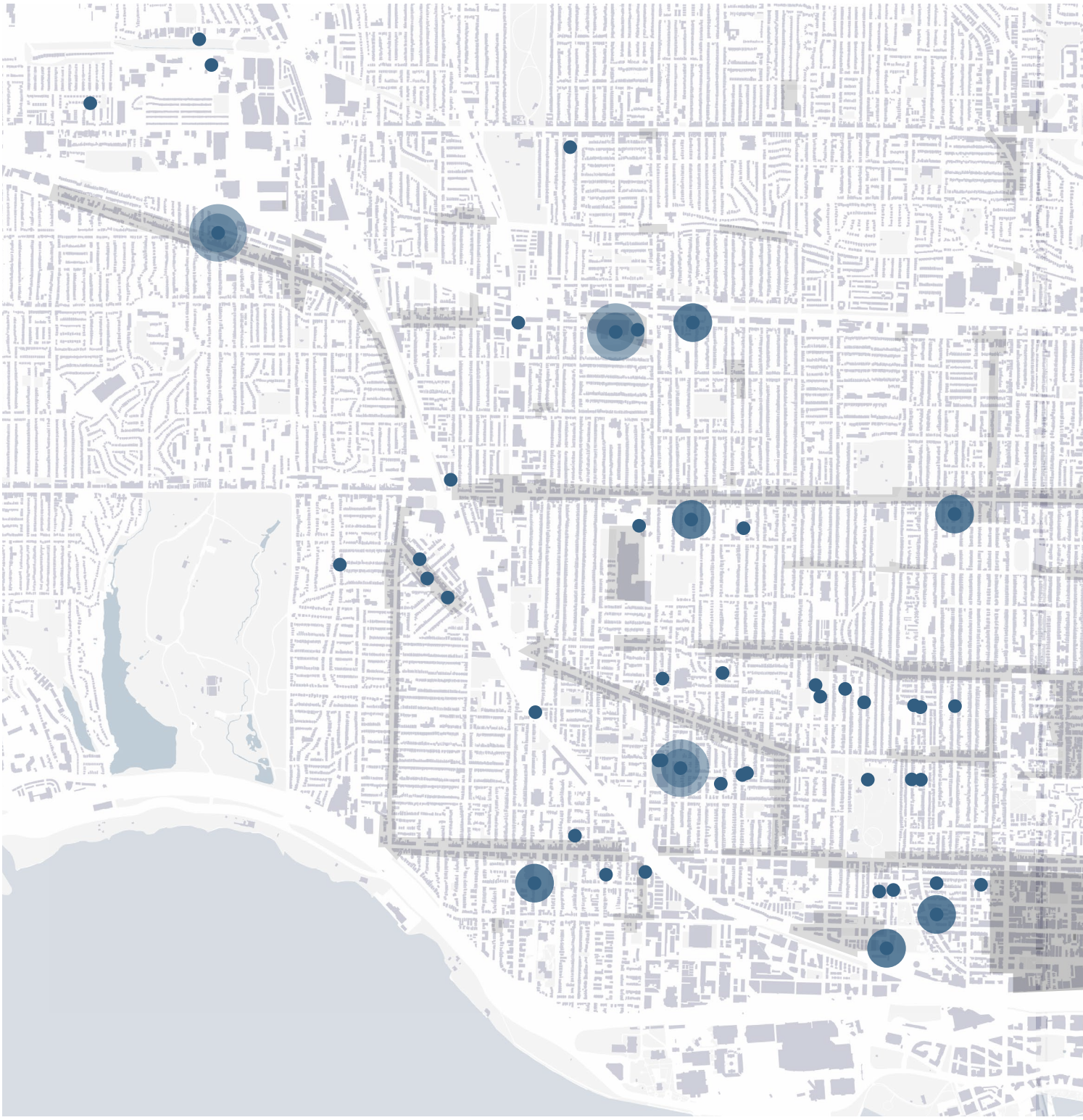
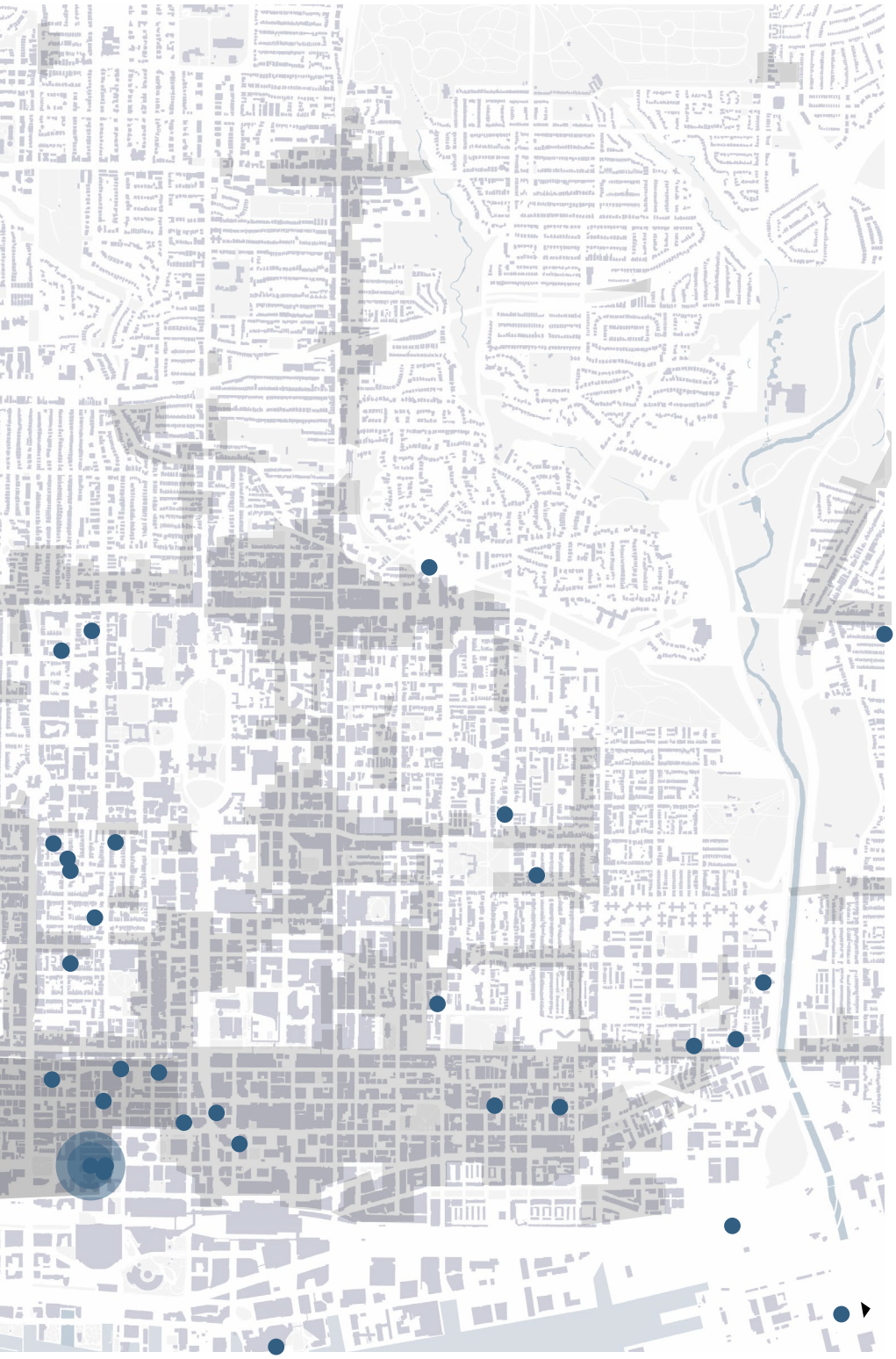


Fig 50. DIY Venues in Toronto, 2010-2020.



Legend

1 - 10 events

10 - 20

20+

Commercial Residential zones (CR)

Commercial Residential Employment zones (CRE)

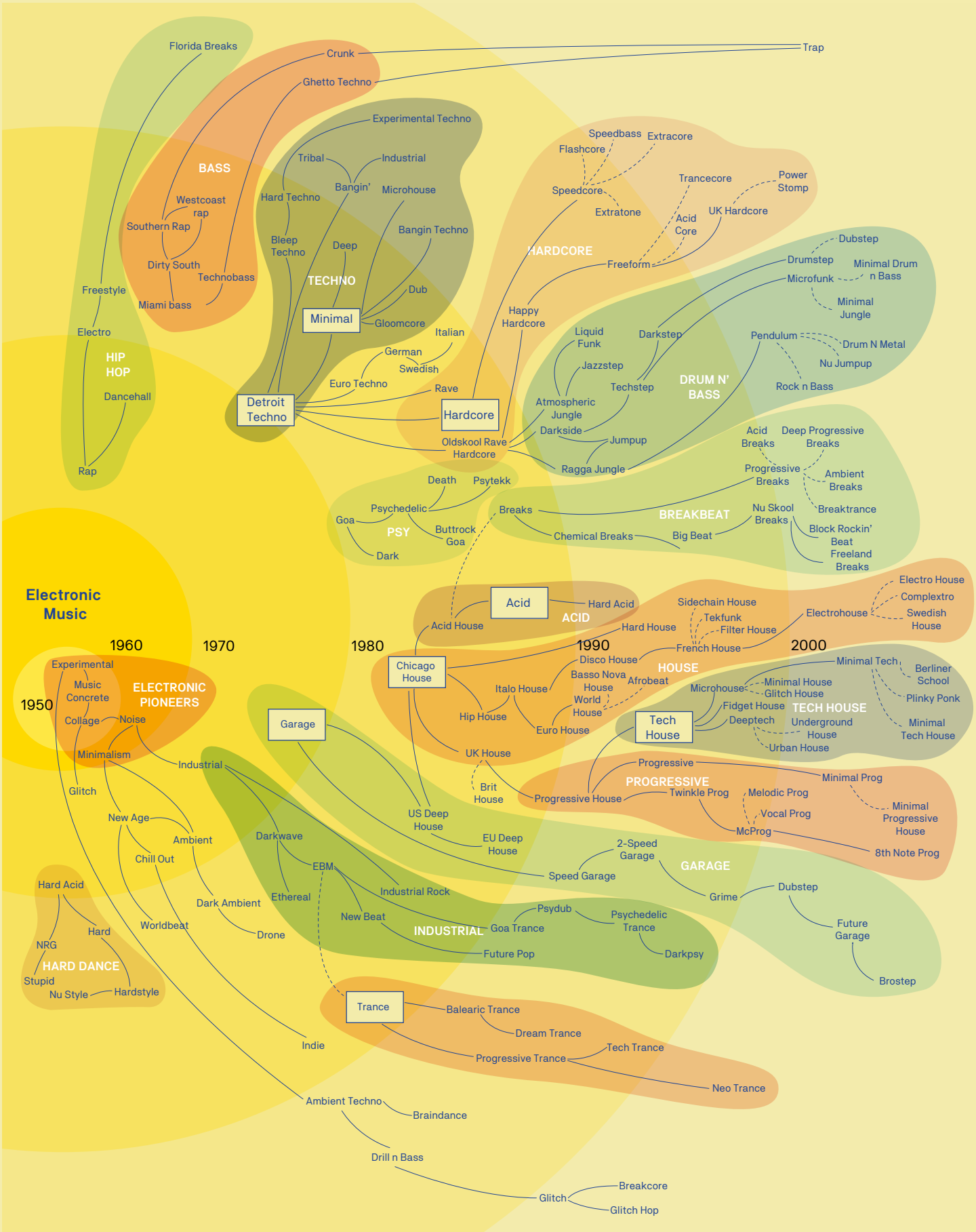


Fig 51. Genealogy of electronic music genres, inspired by "Ishkur's Guide to Electronic Music," https://music.ishkur.com/.

PART ONE

The beginnings

Why Do You Go Out?

SA I get this release from tuning everything out and dancing.

CK For me it's the sense of adventure, every single one of these events is slightly different in their own way. With the more undisclosed locations that go late into the night, you never know what you're going to walk into. There's this totally unexpected magic that happens in those evenings. You never know if you're going to be there until two or see the sunrise.

SA I think there's an excitement about not having this pre-prescribed night out. I think its release and adventure combined.

ML I think it's sort of a release. There's an emotional release when you go out, you feel so many endorphins when you go and just dance. You don't care what's going to happen in the night, you're there, you're out, you're moving your body. There's this weird thing about super loud music that's so rhythmic where you feel like you're hugged... you close your eyes and you're just moving.

Anon There are many reasons that I go out. I love a lot of different varieties of music. I really enjoy techno and electronic music. I like the energy that comes with it. I also like the repetitive nature, I find it helps me get into a bit of a trance, which is something I find very healing.

ML Then there's also all the people you meet, everyone is in the same space, there's no judgment from anybody. This is where you can be whoever you want to be, you do whatever you want, and no one cares.

Anon Then of course, there's the community and the sense of camaraderie and connection that you have with others in the scene and others who go out. These spaces often prioritise queer people, or are structured differently than society, in terms of the value that's placed on money, there's less emphasis on that. These settings offer us the potential to live out a slightly different form of existence, even if it's only temporary.

J I like the music. Also, sometimes, I'm going to see some people. Those two main things.

Chapter 1

A brief history of nightclubs and techno music

Chapter one examines where we dance. Specifically, where we dance to electronic and techno music. The City of Toronto defines a DIY venue as an event in an unconventional space, but what is a conventional space for electronic music?[11] We begin with a brief history of nightclubs across Europe and North America—spaces intended for dancing, socialising, and drinking. Across the decades each iteration of the nightclub uniquely influences the ethics and experience of DIY events today. Nightclubs are designed to be freeing, inspiring their attendees to act similarly.

There is something ephemeral about the nightclub, an atmosphere, and vibrancy rarely found in other spaces. Eleonora Diamanti, professor of media studies and researcher of nocturnal urban practises, writes how "the senses and the bodily experience of the discotheques are deeply entangled with its atmosphere: scene, light, sound, movement, touch, and memories."[12] These spaces create a transcendental experience. With the lighting and sounds, LEDs, strobe lights, and disco balls; the stages, DJs, and equipment; the writhing bodies and dancing figures; and the lounges, bars, and smoking rooms, the interior of a nightclub can be a highly stimulating sensory environment. Within the confines of a few walls, spaces become sensorial explorations.

Historically, clubs and discos across Europe and North America acted as havens for emerging culture, providing spaces for the experimentation of lifestyles and identities; today, Toronto's DIY events fulfil this role. The DIY events in Toronto takes influences from these different histories to create a new type of space for the celebration of music and dancing, allowing young creatives opportunities engage in creative spaces of potential.

11. City of Toronto, "MA3.1 City-owned Spaces for DIY (Do-It-Yourself) Music Organizations," February 6, 2020.
12. Eleonora Diamanti, "The Parabola of Italian Discotheques: Between Radical Architecture and Spaghetti Dance," in *Scapegoat 10: NIGHT*, (CreateSpace Independent Publishing, 2017), 135.



Fig 52. Webster Hall, New York, 1961.

Early beginnings

The ancestors of the nightclub lie in the ballrooms and dancehalls of the late 19th and early 20th centuries. Webster Hall built in New York City, 1886, initially functioned as a home for dance and political events and credited as the first modern nightclub in the United States.[13] According to the Greenwich Village Preservation, the "masquerade parties and their costumes provided an atmosphere where those outside mainstream society, particularly gays and lesbians, could openly express themselves."[14]

In the decades around 1900, nightlife diversifies and expands, attracting more women. Dance halls, vaudeville houses, movie theatres, restaurants, and cabarets thrived in electrified districts of urban cities.[15] Gradual improvements in street lighting and policing encourage more people to go out at night, in addition to growing incomes and a shift to leisure lifestyles for a growing upper-middle class. In North America, many entertainment spaces were made illegal during the prohibition era and speakeasies opened in their place.

13. New York City Landmarks Preservation Commission, "Webster Hall and Annex Designation Report," March 18, 2008. Archived January 22, 2015 at the Wayback Machine, https://web.archive.org/web/20150122105632/http://www.nyc.gov/html/lpc/downloads/pdf/reports/websterhall.pdf.



Fig 53. The club's famous entrances, by Ebet Roberts 1978, courtesy of Getty Images.

Meanwhile in post-war Europe, cabarets, dance halls and ballrooms were blossoming into jazz clubs, record shops, disc sessions, and discothèques.[16] The first discotheque opens in 1947 on the rue de Seine in Paris named Le Whisky à Gogo, and by 1953, Regine Zylberberg—female nightclub impresario and self-titled *Queen of the Night*—became the manager. She is credited for the first installation of a two-disc jockey system allowing for continuous music. Zylberberg transforms the space with a dance floor, suspended coloured lights, and replaced the jukebox; effectively creating one of the first discos catering to a dance-focused crowd.[17] She operates the linked turntables herself to have no breaks in the music.

14. Greenwich Village Society for Historic Preservation, "Webster Hall," The New York City Landmarks Preservation Commission, 2007, https://media.villagepreservation.org/wp-content/uploads/2020/04/15121622/fall-winter-2007.pdf.
15. Peter Baldwin, "Sports, Recreation, and Leisure: Nightlife in the city," in *Oxford Research Encyclopedia of American History*, March 2015, http://americanhistory.oxfordre.com.
16. Catharine Rossi, "An Incomplete History of Clubbing," *The Museum of Youth Culture*, Google Arts & Culture Electronic Music Project, last modified 2021, https://artsandculture.google.com/exhibit/an-incomplete-history-of-clubbing-museum-of-youth-culture/NAIyUQNLcyulLw?hl=en.
17. "Régine Zylberberg," Wikipedia.com, visited on May 23, 2022.



Fig 54. Piper, Turin, 1966. Scanned from *Night Fever* (2018), 29.

Discothèques

The discothèques of the 1960s in Italy establish new relationships between music, dancers, and a dancefloor, focusing on informality. Night venues emerge as a home for everything "from rock music to theatre, and visual arts, designed as multimedia environments conceived to be flexible, technologically advanced, and adaptable through time."[18] The avant-garde architectural movement, referred to as Radical Architecture with members like UFO, Superstudio, Gruppo 9999, and Archizoom, occurs alongside the appearance of the first discotheques.[19] Designers also take inspiration from situationist and metabolic architects like Peter Cook, and *Archigram*, as well as Cedric Price's *Fun Palace*.[20] The earlier designers of these nightclubs realise their potential to embody political and social theories no longer possible in other architectural contexts. The discotheque opens the field of architecture to the changing ecologies of space and time.

The Space Electronic Discoteca, opening in Florence in 1969 and designed by Gruppo 9999, was a disco at night and an experimental school of architecture during the day, enabling the exploration and investigation of nightclubs as social incubators.[21] In the 1969 edition of Architectural Design, Carlo Cardini, co-founder of Gruppo 9999 wrote, "We were very bad architects. We had no clients. We could not live so we built a discotheque to support ourselves. [...] The little money we make from that lets us do as we want as architects."[22] Political ideas and discourse were critical to this exploration, evolving with the dance music



Fig 55. L'Altro Monde, Remini, 1967. Scanned from *Night Fever* (2018), 55.

scene and influencing the design and format of the space itself. Pietro Derossi, Giorgio Ceretti and Riccardo Rosso, future members of Radical Design's Gruppo Strum, designed Piper opening in Turin in 1966. They went on to design L'Altro Mondo in Rimini, along Italy's Adriatic Coast. It featured movable colourful plastic seating, audiovisual technologies, and tubular steel and plastic towers. Peter Cook included it in his 1970 book, Experimental Architecture, commending the Piper for achieving "many of the Fun Palace possibilities."[23] They imagined furnishings as instruments for a variety of functions and events, evident in the images above from the Piper and L'Altro Mondo.

18. "Ministry of Sound II," OMA.com, 2017, https://www.oma.com/projects/ministry-of-sound.
19. Eleonora Diamanti, "The Parabola of Italian Discotheques: Between Radical Architecture and Spaghetti Dance," 137.
20. Catharine Rossi, "In the Media: Italy's Radical Pipers in the 1960s and 1970s," in *Night Fever: Designing Club Culture 1960* – Today, ed. Mateo Kried et al., (Belgium: Vitra Design Museum, 2018) 36.
21. Eleonora Diamanti, "The Parabola of Italian Discotheques: Between Radical Architecture and Spaghetti Dance," 142.
22. Marco Ornella, "9999 very bad architects," Platform Architecture, June 24, 2018, https://www.platformarchitecture.it/9999-very-bad-architects/.
23. Catharine Rossi, "In the Media: Italy's Radical Pipers in the 1960s and 1970s," 38.

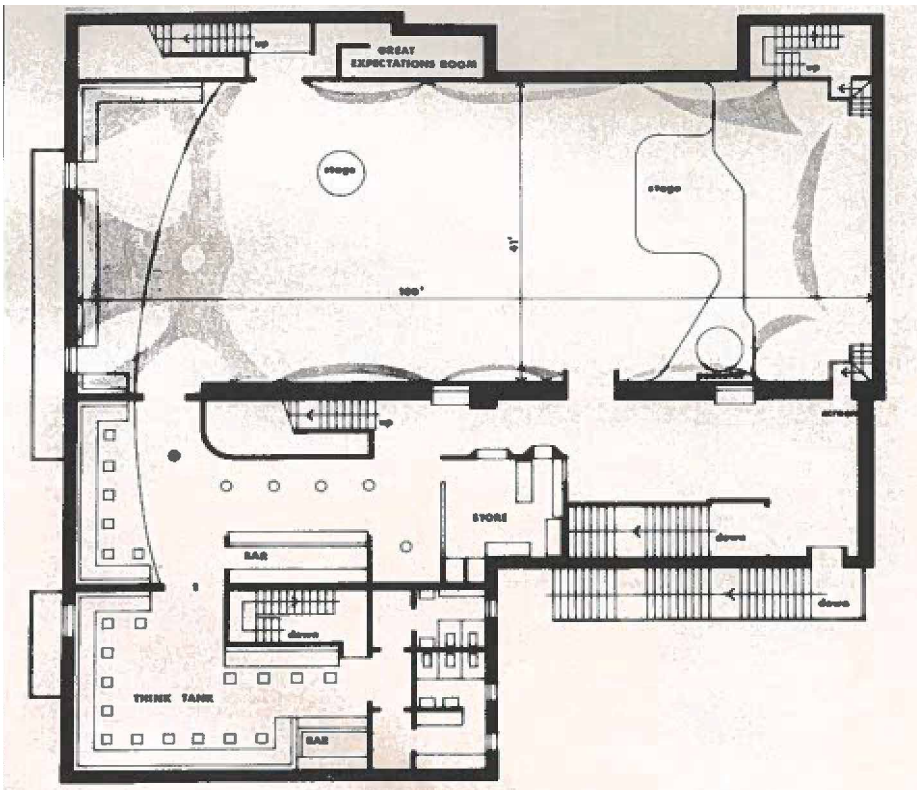


Fig 56. Second floor, Electric Circus in New York City, c. 1967. Ground floor not shown. Scanned from *Night Fever* (2018), 76.

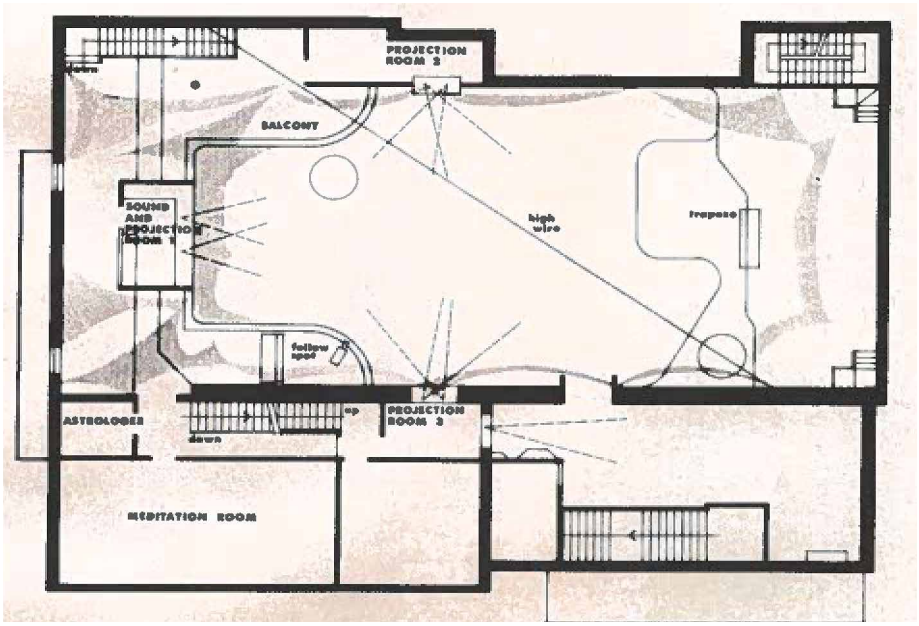


Fig 57. Balcony level with meditation room, Electric Circus, 1967. Scanned from *Night Fever* (2018), 76.

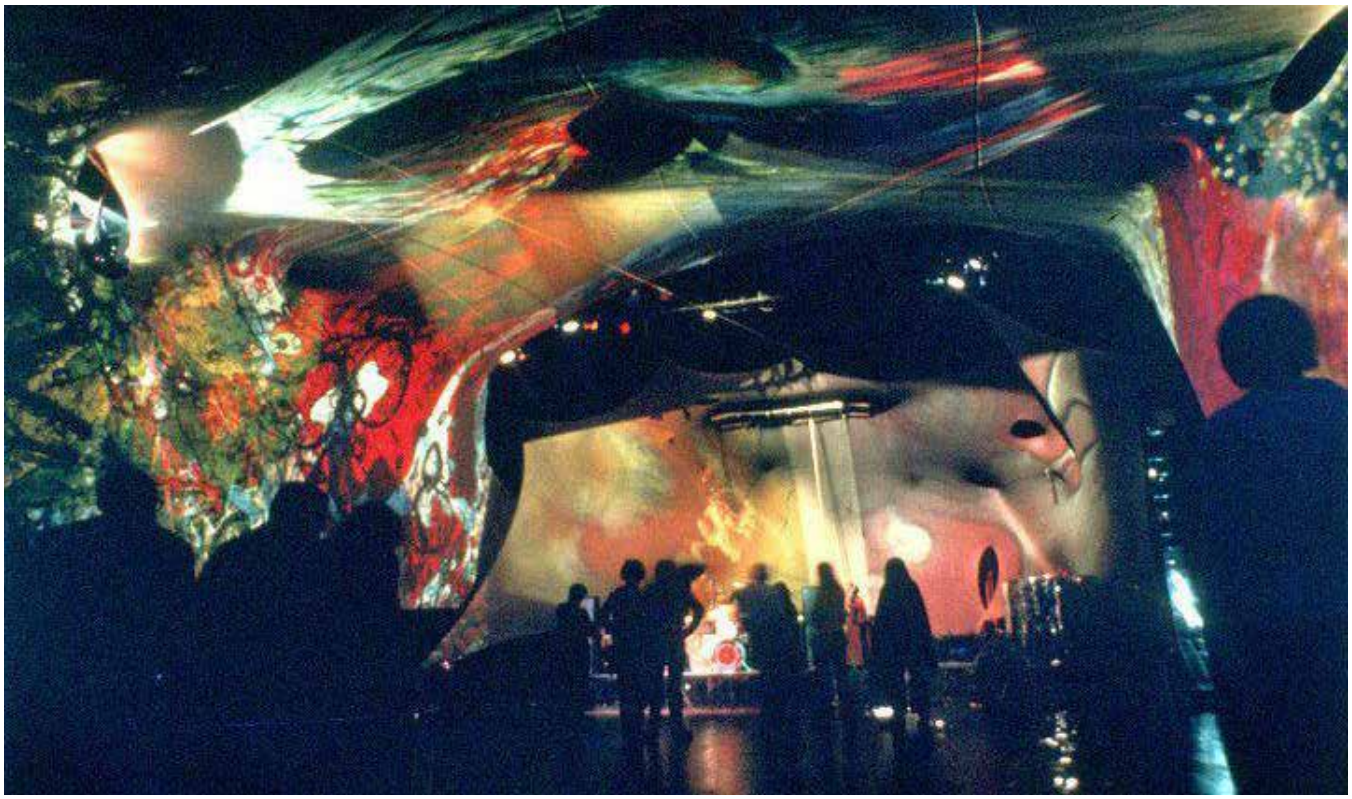


Fig 58. Interior of Electric Circus for the XIII Triennale di Milano, 1964. Scanned from *Night Fever* (2018), 75.

Electric Circus in New York City reflects the optimism, hedonism, creative energy, and excesses of the drug-fueled 1960s, becoming the club of choice for smoking pot and dropping acid. Originally a ballroom called Arlington Hall in the early 20th century, Andy Warhol reimagined it as a nightclub in the mid-60s with director Paul Morrissey featuring Velvet Underground as their house band. [24] By 1967, the Electric Circus moved in, expanding on the theatrics and lighting effects. A bomb went off in 1971 on the dancefloor injuring seventeen people destroying their reputation and led to their closure later that year.

24. Frank Mastropolo, "A Look Back at the Electric Circus, the Greatest Show on St. Marks Place," Bedford and Bowery, September 2013, https://bedfordandbowery.com/2013/09/.

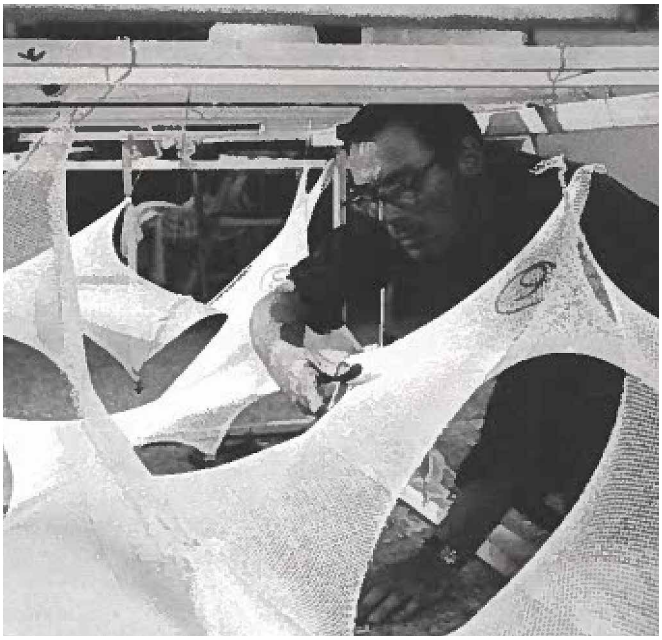


Fig 59. Charles Forberg working on the model of Electric Circus, 1964. Scanned from *Night Fever* (2018), 77.



Fig 60. The S-Space Mondial Festival, November 1971. Scanned from *Night Fever* (2018), 51.



Fig 61. Vegetable garden installed during the S-Space Mondial Festival, November 1971. Scanned from *Night Fever* (2018), 50.



Fig 62. Gruppo 9999, poster for the opening night of Space Eletronica, Florence 1969. Scanned from *Night Fever* (2018), 50.



Fig 63. Inside David Mancuso's private parties at The Loft, NYC. Source: Tim Lawrence, "The clubs that change Tim Lawrence's Life," Timelawrence.info, January 3, 2017.

Disco

By the 1970s, discos spread across many parts of the world, and DJs from New York to London, Johannesburg to Hong Kong, were providing the soundtracks for the dancefloor. A new model for nightclubs emerges, resulting from collaborations between creative businesses, artists, and performers. In North America, marginalised communities find haven in disco clubs; Queer, Black, Latinx, Italian-Americans, and Jewish communities dance freely in these spaces, away from public scrutiny. Meanwhile, the lower cost of entry ensures that patrons from all economic backgrounds feel welcome.

In New York at this time, David Mancuso hosts a series of private parties called the Loft in his NoHo apartment. Over in the run-down Hell's Kitchen, Seymour and Shelley, two gay entrepreneurs, open a venue called the Sanctuary. While gay men were the dominant presence at both, participants did not consider either venue to be gay. "There was no one checking your sexuality or racial identity at the door... It wasn't a black party or a gay party," says Mancuso.[25] Less commercial spaces such as The Factory, Andy Warhol's studio, were frequented by artistic types and the Warhol superstars—a menage of adult entertainers, drag queens, socialites, drug users, musicians, and free-thinkers. Venues of ranging capacities allow guests to dance freely.

The nightclub establishes itself as a space of social and political freedom, facilitating the expression of identity and acting as a refuge for queer communities and ethnic



Fig 64. Dancers at The Warehouse in Chicago, circa 1977. Source: Frankie Knuckles Foundation.

and religious minorities. Participants question and redefine hegemonic power structures, a spirit that endures and evolves as cultural and social trends change.

25. Tim Lawrence, "Disco and The Queering Of The Dance Floor," *Cultural Studies* 25, no. 2 (2011): 230-43.



Fig 65. Roland TR-808, 1980 (above) and the Roland TR-909, 1983. Scanned from *Night Fever* (2018), 159.

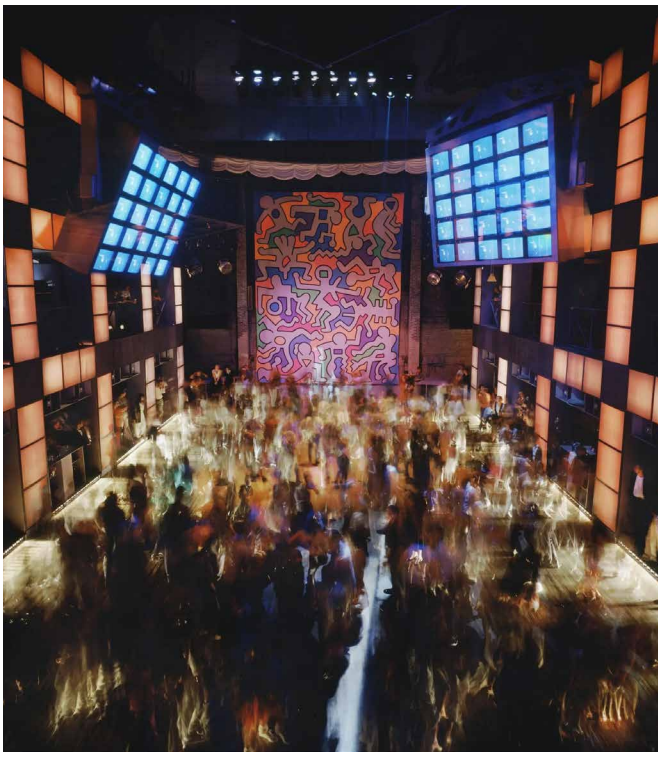


Fig 66. Palladium dance floor with mural by Keith Haring, building by Arata Isozaki, photo by T. Hursley, 1983. Scanned from *Night Fever* (2018), 47.

Electronic music

During the late 1980s, clubs emerge across Europe becoming a mainstay of youth culture. Breaking into mainstream consciousness, it assumes both transgressive and corporate traits. Numerous genres emerge reflecting the diversity of people across the globe, like hip hop, acid house, breakbeat, and techno. They combine with shifting tastes to establish more sub-genres like hardcore, rave, jungle, and drum n' bass. From these come garage, dubstep, and grime at the turn of the millennium, and more recently, bass music, trap, and EDM.

The music industry starts to use the broader umbrella term *electronic* music to represent diverse genres that all rely on electronic musical instruments, digital instruments, or circuitry-based music technology. In 1980—Japanese manufacturer of electronic musical instruments—Roland releases the TR-808 synthesiser. The initial product fails on the market, ending a short three-year production line. When units hit all time low prices, cash-strapped producers, including a young Juan Atkins still in high school, find them. By the end of the decade, it is the most popular drum computer, credited with becoming the sound of Detroit techno and the preferred rhythm machine for DJs and producers. It features in house, hip hop, and electro music with an analogue design and artificial sound.[26]

Marginalised communities, including African American, people of colour, and LGBTQ+, were purposefully excluded from mainstream music culture. This led to the emergence of Chicago

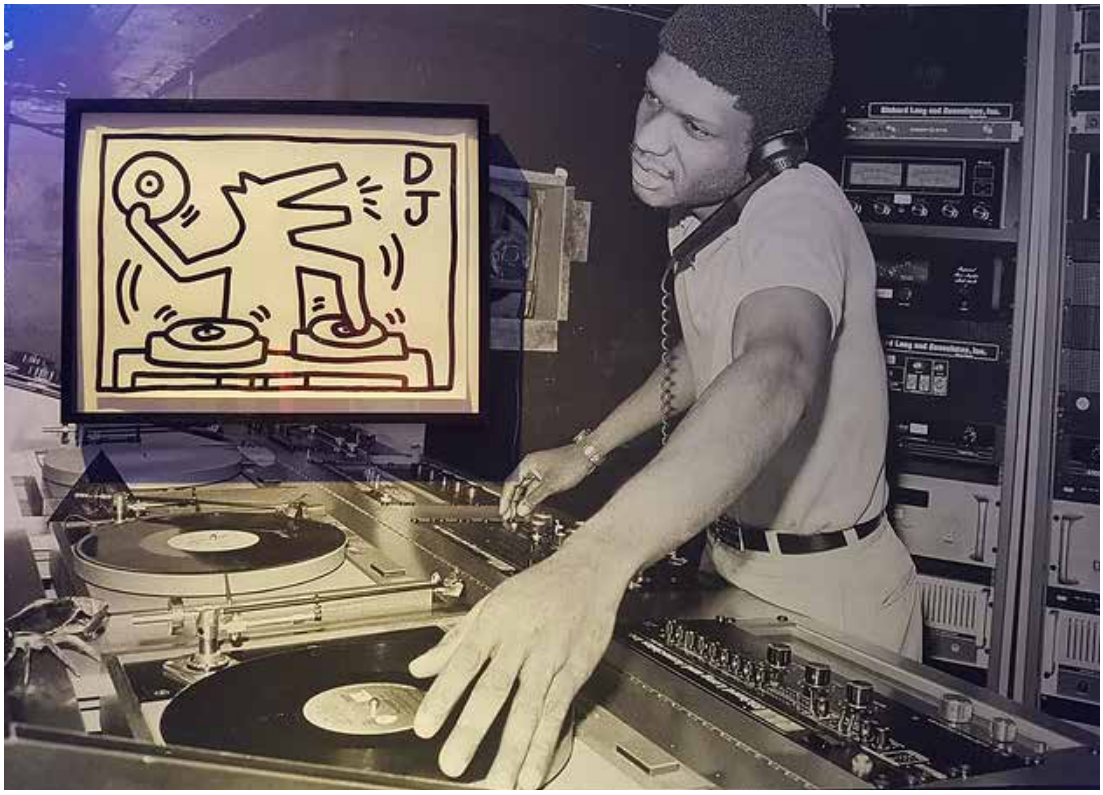


Fig 67. DJ Larry Levan at Paradise Garage, NYC, 1977. 'DJ' by Keith Haring, 1983. Exhibited at the Night Fever, Designing Club Culture 1960-today, at Vitra Design Museum.

house, Detroit techno, New York's disco, and other subgenres of electronic music. Within Europe, techno was popularised in Germany and Belgium, with influences of synth-pop, house music, funk, disco, and futuristic ideals. Early artists include Germany's Kraftwerk and Tangerine Dream, and Belgium's C.J. Bolland and Japanese Yellow Magic Orchestra.

26. "Portfolio II: Can You Feel It? Creating Environments and Experiences," in *Night Fever: Designing Club Culture 1960 – Today*, ed. Mateo Kried et al., (Belgium: Vitra Design Museum, 2018), 159.



Fig 68. Ramp leading to the main floor, July 18, 1986 by Paul McKee. Sourced from Ken Lustbader, NYC LGBT Historic Sites Project, "Paradise Garage," (May 2018).



Fig 69. The Belleville Three (left to right): Kevin Saunderson, Derrick May and Juan Atkins (circa 1987). Sourced from Groove Archive, Berlin, Germany.

Most subgenres are politically charged, emerging from specific local contexts. House music originated in Chicago's post-disco gay and African American underground dance-club culture, against the backdrop of the legendary venue, The Warehouse, an after-hours club during the late 70s and early 80s.[27] DJ Craig Cannon's Black and gay house party scene in the South Shore neighbourhood, and Frankie Knuckles prolific extended sets, popularised a style of music that "likely circulated as a sonic signifier in various Black party scenes for years before being codified through marketing efforts of record stores," to the house we now associate with Chicago in the early 80s.[28] It rose to prominence as DJs and producers like Frankie Knuckles and Ron Hardy used newly available technology to manipulate disco tracks giving them a driving mechanical beat and deeper basslines.[29] Other sounds like soulful gospel diva samples and piano riffs were also added. Young, gay, African American men who otherwise felt unsafe partaking in dance culture under the laws and imposed social norms were the predominant guests at The Warehouse.

By the mid-1980s, the outline for techno emerges in Belleville, Michigan—a suburb of Detroit—with Juan Atkins, Kevin Saunderson and Derrick May, in response to technological advances and socio-political upheaval. The three artists contribute to the discourse of Afrofuturism, a cultural aesthetic and philosophy, through their re-purposing of technology, establishing new forms of music appealing to marginalised underground populations. Producer Derrick May tries to achieve the transference of spirit from the



Fig 70. The Packard Plant, Detroit, photograph by Camilo J. Vergara c. 2003.

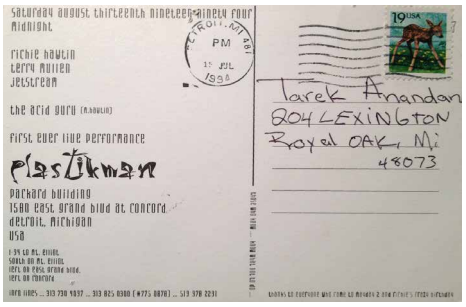


Fig 71. Flyer for Gary Chandler event. Sourced from MusicWiki Detroit.

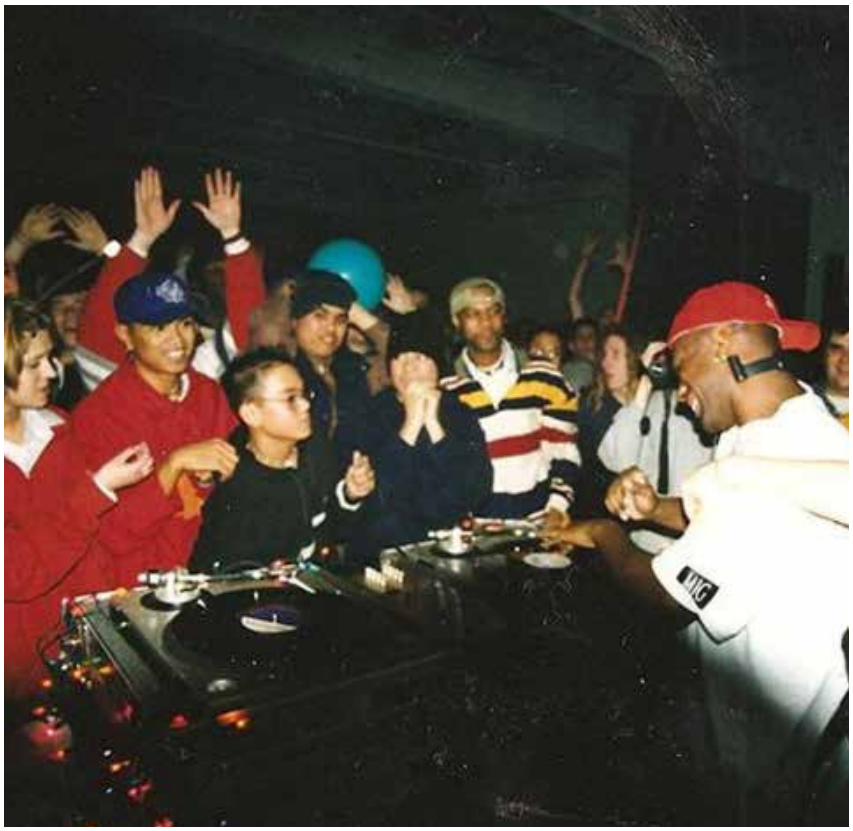


Fig 72. Gary Chandler at The Packard Plant, Detroit, 1994.

body to the machine in an expression of technological spirituality. Meanwhile Juan Atkins rejects the narration of pop music (verse, chorus, storytelling structure), making abstraction one of the most integral elements of techno.[30] In 1989, Jeff Mills, "Mad" Mike Banks and Robert Hood began the Underground Resistance (UR), the most militantly political outcropping of modern Detroit techno with a grungy musical aesthetic and strict anti-mainstream business strategy.[31] Robert Hood describes the origins of techno as a reaction to inner-city decay, as by-product of African-American struggle, as a form of protest.[32] UR provided young African American men with new skills and a community, a way out of the cycle of poverty in Detroit.

27. Alice Twemlow, "Smiley Faces: The Graphic Language of Electronic Dance Music Production," in *Night Fever: Designing Club Culture 1960 – Today*, ed. Mateo Kried et al., (Belgium: Vitra Design Museum, 2018), 219.
28. Micah E. Salkind, *Do You Remember House? Chicago's Queer of Color Undergrounds* (New York: Oxford University Press, 2019), 6.
29. Alice Twemlow, "Smiley Faces: The Graphic Language of Electronic Dance Music Production," 219.
30. Théo Lessour, *Berlin Sampler: From Cabaret to Techno 1904-2012*, trans. Sean Kearney (Berlin: Olendorff & Desseins, 2012), 293.
31. Ken Mcleod, "Space Oddities: Aliens, Futurism and Meaning in Popular Music," *Popular Music* 22, no. 3 (2003) 340.
32. Christoph Schaub, "Beyond the Hood? Detroit Techno, Underground Resistance, and African American Metropolitan Identity Politics," *Journal of International Association of Inter-American Studies* (October 2009).



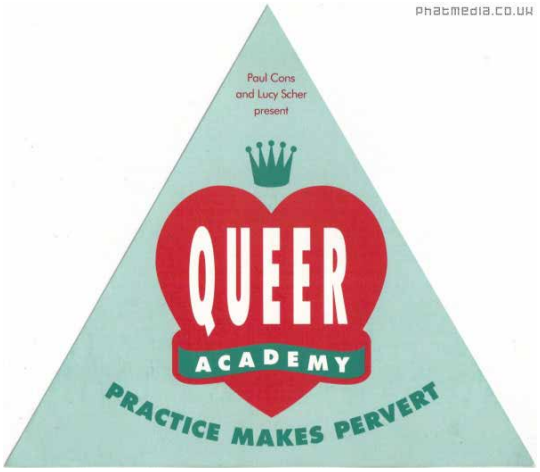
Fig 73. A selction of rave flyers from 1990-93. Sourced from Phatmedia, the largest database of old skool rave flyers.

Rave culture and the warehouse party

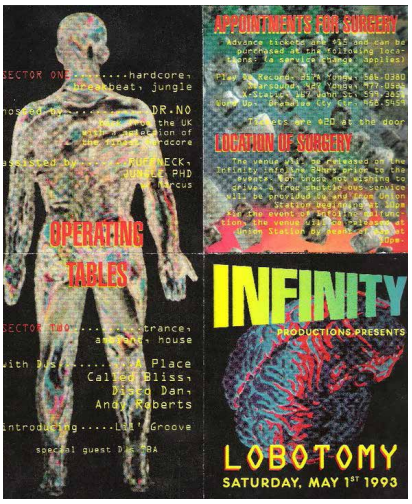
By the end of the eighties, UK rave culture emerges, influenced by the countercultural raves, also known as free parties, which saw young people dancing together anywhere and everywhere.[33] Techno, house and other subgenres of electronic music were moving from the nightclub to underground spaces. Catherine Rossi, design historian, writes how "a new nomadic and ubiquitous culture developed that turned any location able to accommodate large numbers into a temporary club."[34] The rave abandons designed venues favouring found spaces; hosting events everywhere from parking garages to open fields, warehouses to abandoned buildings. Participatory dance became a democratic and anarchic activity.[35] Dancing brought people together, erasing divisions and categories, and establishing itself as an activity corrosive to top-down authority.

The UK discovered acid house in 1987. The term acid, leaving aside the obvious link to LSD, may have been used to describe the British take on Chicago house, as in Chicago slang 'acid burn' means to "steal someone else's sound."[36] Acid borrowed the warm soul of Chicago's house, then ate away at it in layers of psychedelic sounds. This music heralded a new drug in Europe, but it was not acid, rather a new synthesised drug called ecstasy. Acid house and techno spread from the beaches of Ibiza to other settings like warehouses, abandoned buildings and forests.

Acid house soon came to continental Europe and in 1990 the rave spread across the wall. In







Berlin, techno music was a significant force in re-establishing social connections between the East and the West following the fall of the Berlin Wall in the period of unification.[37] The destruction of the wall freed up huge new empty areas and Berlin became the biggest construction site in all of Europe. "The Wall fell on Thursday, on Saturday we were partying in the UFO club," as East German DJ, record producer and musician, Paul Van Dyk wrote.[38] By 1990 the music at raves contained less and less house and acid elements became tougher and more abstract, more techno. Amidst the general euphoria in Berlin, "there was a sense that techno was more than just a music experience; it was a profound attempt to radically redefine social relations," writes Théo Lessour in his book documenting Berlin's music history from cabaret to techno.[39] In these spaces, the emphasis was entirely on the collective, the dancers, the individual and the music. DJs were hidden away in a corner rather than showing off on stage, and the ceremony of the spectacle disappeared along with the concept of the audience. As Lessour writes, "there was only a dance floor filled with bodies bathed in light and sound, devoid of any hierarchy."[40]

33. Catharine Rossi, "An Incomplete History of Clubbing."
34. Ibid.
35. DJ Zhao, "Dance Dance Revolution," in *Scapegoat 10: NIGHT*, (CreateSpace Independent Publishing, 2017), 84.
36. Théo Lessour, *Berlin Sampler: From Cabaret to Techno 1904-2012*, trans. Sean Kearney (Berlin: Olendorff & Desseins, 2012), 306.
37. Ibid, 305.
38. Ibid, 304.
39-40. Ibid, 305.

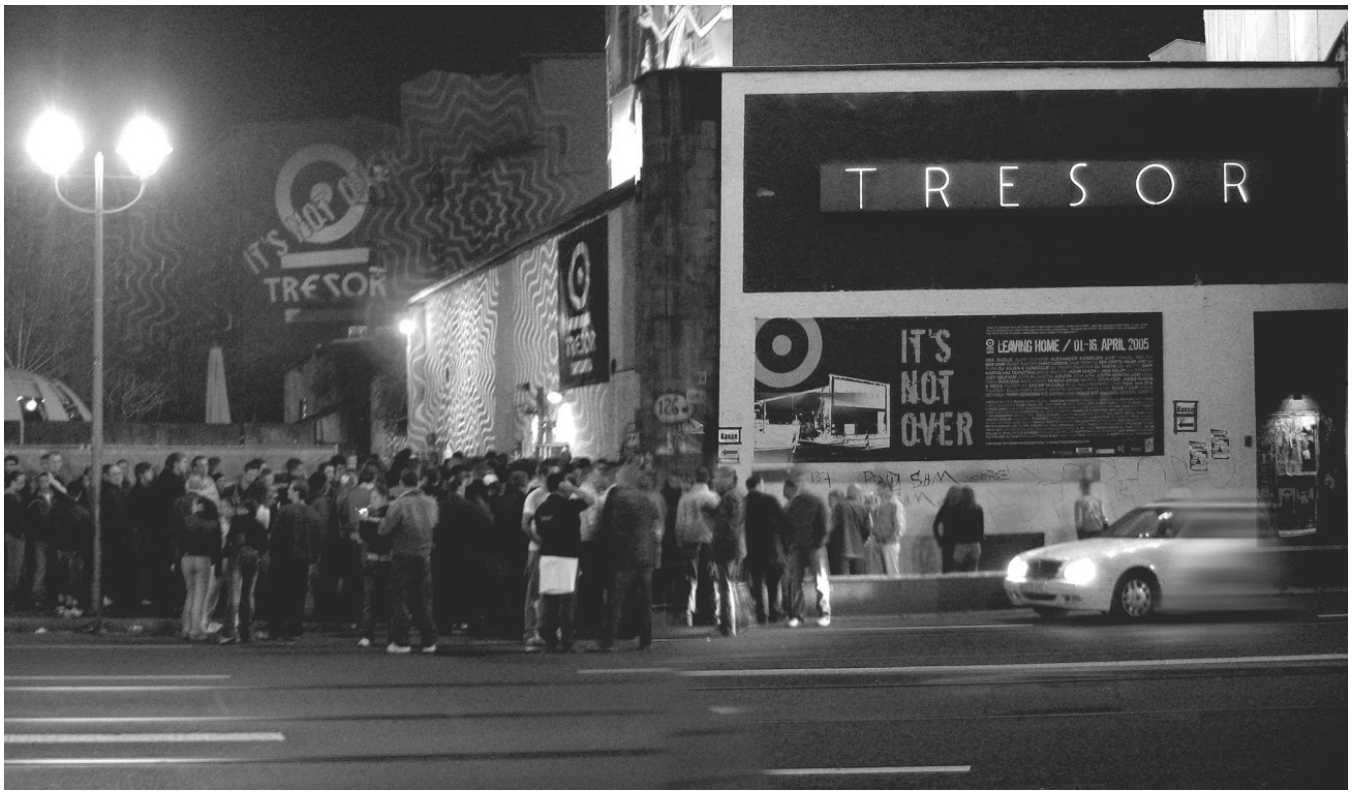


Fig 74. Tresor's Closing Party, 2005. Sourced from Erik Morse, "'No established disco would have played this music': 30 years of legendary Berlin club Tresor," The Guardian, 2021.

In *The Cultural Politics of Dance Music*, published in 1997, David Hesmondalgh professor of media studies, writes:

> Rave confirmed the subversive populism of dance. Its dangerous reputation was sealed by a "moral panic" in the national press about the drugs associated with the scene. [...] Accompanying this panic, though, was an especially strong Utopian discourse of collectivism and equality within club culture, which stressed the breaking-down of ethnic, class and gender differences.[41]

The opening of Tresor in Berlin in 1991 marks a pivotal moment as Berlin began its transformation into a clubbing capital, a status cemented by Berghain's opening in 2004. Tresor is one of the original European techno clubs built from the vaults of a former department store in Central East Berlin. An iconic cellar that once served as the bank vault for the store became the home to the DJ booth (the word "tresor" meaning safe or vault in German). The club became a symbol for the reunification of East and West Berlin, being one of few clubs accepted by both East and West Berliners.[42]

Club culture's commercial pull in the 1990s fuelled the increasing prominence of DJs with big names commanding huge fees to play international sets. In 1994, the British government passed the Criminal Justice and Public Order Act, outlawing the gathering "of a hundred or more people, with loud music characterised by the emission of a succession of repetitive beats."[43] Opposition forces fuelled the rise of international festivals and the subsequent global growth in clubbing. Many musicians and groups left Britain for Europe, the US, Goa, Thailand, and Australia, where the



Fig 75. Pacha Ibiza Resort, c. 2016. Sourced from Beat&Mix Magazine.

rave tradition continues in modern forms today.

If the early 1990s led to the politicisation of club culture, the late 1990s saw its commercialisation, aptly summarised in Daft Punk's hit "Around The World" released in 1997. Clubs establishing themselves as brands dominate the industry, ushering in a new era of festivals in tropical locations, for example, the Ministry of Sound in London, UK and Pacha in Ibiza.[44] While festival culture thrives abroad, local venues are threatened by growing urban cores, changing social behaviours, and gentrification forces. Catherine Rossi writes how the number of nightclubs in the UK nearly halved between 2005 and 2016, crediting changing social behaviours as a significant influence. If nightclubs act as refuge for many marginalised groups, losing these spaces disproportionately affects these communities. In their study of London's Nocturnal Queer Geographies, Ben Campkin and Laura Marshall present an overview of disappearing queer spaces. The research includes interviews with community members and produces strong evidence of the importance of nightlife spaces to community life and wellbeing. The essay highlights how the diversity of the capital's LGBTQ+ nightlife benefits neighbourhoods and the nighttime economy.[45]

41. David Hesmondhalgh, "The Cultural Politics of Dance Music," *Soundings*, vol. 1997, no. 5 (1997), 169.
42. Andrew Rafter, "10 Moments That Defined Tresor," *DJ Mag*, January 24, 2018, https://djmag.com/content/10-moments-defined-tresor.
43-44. Catharine Rossi, "An Incomplete History of Clubbing," *Museum of Youth Culture* (2021).
45. Ben Campkin and Laura Marshall, "London's nocturnal queer geographies," *UCL Urban Laboratory* (2016), DOI: 10.3898/SOUN.70.06.2018.

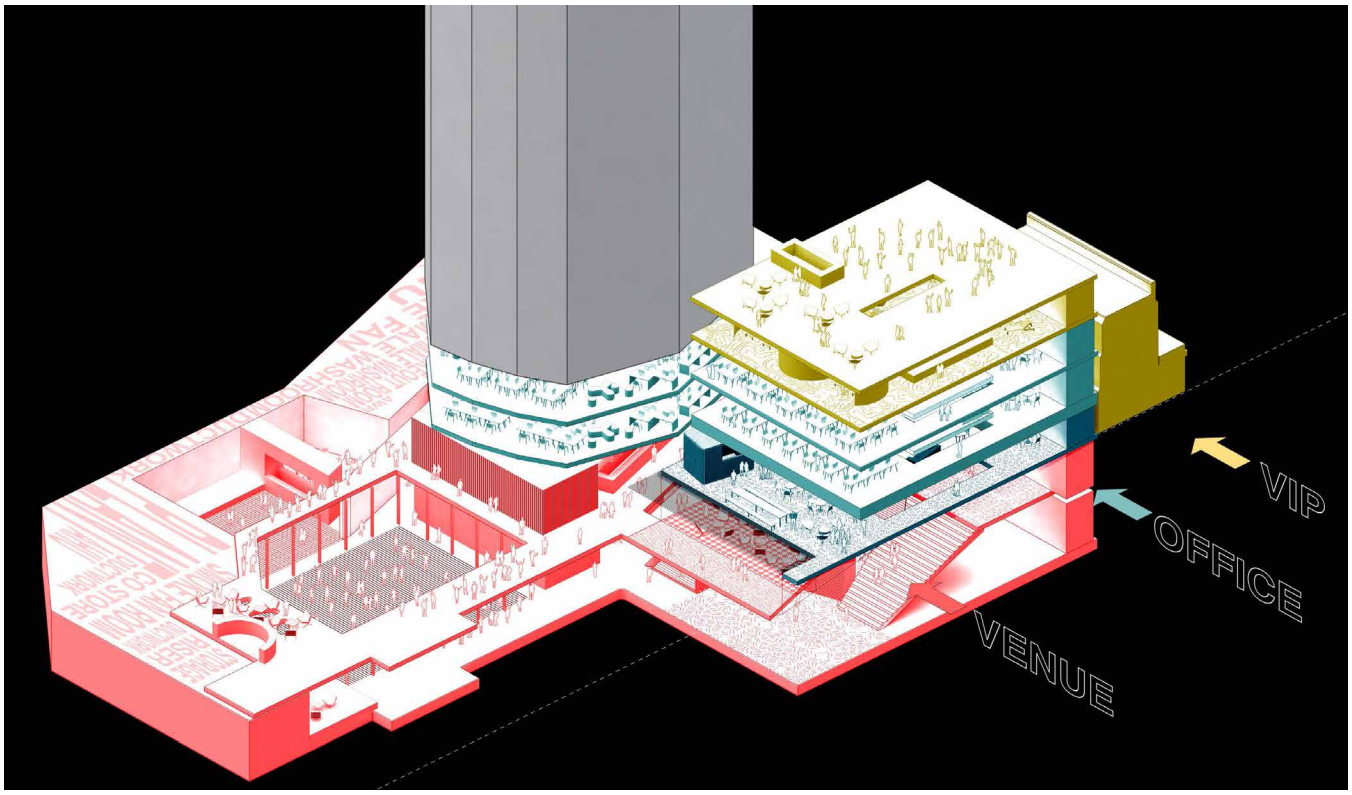


Fig 76. OMA's proposed design of Ministry Of Sound II with different access points for the different users. VIPs, employees and guests are separated early on in the experience of the venue. Sourced from OMA.com, 2015.

Today, Ministry of Sound offers a suite of functions, including a members-only gym and a co-working venue, a move echoing the historically interdisciplinary nature of nightlife spaces with a twist: capitalising on creative and artistic output. OMA's design for a reimagined Ministry of Sound II establishes the nightclub as a "desire making machine," however maintains a modern hierarchical club culture with separate VIP entrances and a VIP roof terrace.[46] The nightclub has moved very far from the equalising ideals of the 1970s.

Although some spaces retain the hedonistic, subversive, and permissive qualities, aspects of club culture have transformed into an increasingly mainstream activity. In 2010 Blaise Bellville establishes Boiler Room in London; now a major boardcasting organisation connecting club culture to the wider world through on screen and in-person parties, films, and videos. It all began with one event where a webcam duct tapped to a wall of a disused boiler room broadcasted the show live online, setting the standard for future videos. They developed a format of filming DJs facing the camera while projecting their logo behind, perfect for emerging online platforms like YouTube. For Boiler Room, the artists are the attraction. The attendees were positioned behind the DJ so that the musician remained central to the view. Despite affording people at home the experience of a DJ set, this view also idolises the role of the DJ in a nightclub setting.

In early 2020, the COVID-19 pandemic causes global devastation to music community. Both established venues and DIY event spaces closed.



Fig 77. Ms. Mada on III Point's 2019's Boiler Room stage, photo by Adi Adinayev, courtesy of *Miami New Times*, 2019.





Fig 78. Stills from Zoom event, April 2021.

In response to cancelled in-person activities and bans on indoor socialising, outdoor events flourished during the summer in Toronto permitting social distancing with access to fresh air. In amongst the closures and cancelled events, one group fought for the existence of club culture on-line. *Club Quarantine* emerged as a virtual gay club based in Toronto hosting online parties in early 2020 during the COVID-19 pandemic.[47] The first online event took place on Zoom on March 16, 2020, with a modest twelve participants, growing to as many as one thousand attendees with subsequent events. In discussions with the organisers, they express trying to increase accessibility in nightlife for all bodies. Rather than focusing the broadcast on the video feed of the DJs, they would cycle through participant's active video feeds highlighting guests for a few seconds at a time, affording individuals that moment in the spotlight; the voyeuristic experience many seek in entertainment spaces. With increasing access to vaccines and dwindling numbers of active cases, the group were able to host parties in-person maintaining a hybrid model – with both in-person and virtual attendance. Each event features a large projection screen showcasing all on-line guests. This approach effectively increases accessibility beyond able-bodied participants and welcomes all to the dancefloor virtually and physically.

46. "Ministry of Sound II," *OMA.com*, 2017, https://www.oma.com/projects/ministry-of-sound.
47. Brock Coylar, "One Night at Zoom's Hottest Club," *TheCut*, 2020, https://www.thecut.com/2020/03/club-quarantine-is-zooms-hottest-new-queer-club.html.

What type of venues do you go to?

Sanjeet I tend to go to more established venues if it's a clubbing city, so in New York I'll go to a more established venue, in Berlin I'll go to a more established venue. In Toronto or San Francisco, it's overrun by populations that are often white men, gay or not, and I don't exist in those spaces. I'm not considered. I'm pushed around. I'm five foot two, I take up no space and people make sure I take up even less. So generally, I stay away from most established spaces.

J I attend all sorts of things, I'll go to big concerts, I'll go to whatever catches my interest. I guess with bigger concerts I don't attend them as often because they tend to be more expensive. And then on any given weekend, if I want to go out, it will be a more local thing, a smaller DIY kind of event. And with those, I try to attend different things, but over the years I have gravitated towards house and techno.

Antonia I like to go to more underground, smaller, intimate venues. I like to go to outdoor venues. I also like going to repurposed spaces.

Katerina If I'm being honest, I only really got into electronic music... as funny as this is, such an eyeroll... but after I was living in Berlin. Before that, in my youth the big one was DoubleDouble. Just before the pandemic I had seen a couple of shows at Duffy's Tavern on Bloor Street. It's not a place I would ever think to go. Oh, and I used to go to the Baby G a lot when I was growing up. So, a mix of venues, different shapes and sizes.

ML I like a basement somewhere that you can be as loud as you want, so you can't really disturb the neighbours. One I remember the most in Montreal is in the garment district, its quite far way, but there are a bunch of warehouses. You show up and go into the basement. It was a simple warehouse basement, there's curtains everywhere, and then just people

SP I'd say for the most part I'm in that underground genre, smaller events to a degree but, I also really love a big production. I like a festival or going to a big space that has a big sound system or something like that, it really does it for me. I love hearing that big power from a sound system. I grew up in dance music. In Calgary we didn't have a ton of exposure to any cool, underground spots, it wasn't like that. It would be someone doing something in a pub or something. There are two dance clubs... So, if I can be in a space that's amazing and beautiful and very captivating, I love it. But I've definitely enjoyed a whole wide range of venues, it doesn't have to be so underground.

Chapter 2

An incomplete history of Toronto's nightclubs

Toronto's nightlife has changed drastically over the past six decades. Night-time entertainment spaces are often one of the first business types to repopulate under-used parts of a city; they are a primary component of gentrification processes where urban nightlife revitalises post-industrial areas for economic development. A city will support growth and development in an area, and once that neighbourhood adequately increases in value, entertainment venues are closed in favour of meeting residential needs. In Toronto during the 1980s and 90s, minimal regulations led to an explosion of music venues in underused neighbourhoods.

In response to this proliferation of entertainment venues and gentrification pressures the city began to create the Entertainment Zone, which prioritises large-scale venues that can afford increasing land values and entertainment licenses. These contentious relations are explored in depth in a report called "Not Zoned For Dancing: A Comprehensive Review of Entertainment in Downtown Toronto," published by graduate students in the Master of Science in Planning program at the University of Toronto, produced for the Office of the Chief Planner at the City of Toronto, in 2014.

Today, Toronto continues to exacerbate the already discordant relationship between entertainment users and residential inhabitants within mixed-use areas, with policy and legislation conflicting with urban planning goals which aim to make Toronto a globally recognised Music City.[48] Toronto's policy shapes how we inhabit the downtown core at night and subsequently how the DIY scene has evolved in response to a lack of small to mid-scale venues. Nighttime entertainment mediates social values and practices, making it a part of a broader narrative on access to space during the night.

48. Toronto Music Advisory Council, "Toronto Music Strategy," City of Toronto, (2016):1 , https://www.toronto.ca/wp-content/uploads/2017/08/961d-backgroundfile-90615.pdf



Fig 79. PCC streetcar on Bloor Street West. Photograph by Eric Trussler, 1960. Sourced from City of Toronto Archives.

In the 1960s, the Yorkville area just north of Bay St and Bloor St was considered one of the coolest and most exciting places. The coffee houses and clubs attracted musical talent to the area, from genres including folk, rhythm and blues, jazz, and rock. According to the Toronto Star, "an explosion of youthful literary and musical talent were appearing on the small stages of the smoky coffee houses, next to edgy art galleries and funky fashion boutiques offering hippie garb, blow-up chairs, blacklight posters and hookah pipes, all housed in shabby Victorian row houses."[49] At one point city council considered a ban on coffee houses and entertainment spots as people would hang out to discuss politics, among other things.[50] By the end of the decade, the area was transitioning into the high-end Yorkville that we know today.[51]

49. Valerie Hauch, "Once Upon a City: Yorkville, home of Toronto's original indie music scene," *Toronto Star*, July 16, 2015, https://www.thestar.com/news/gta/2015/07/16/once-upon-a-city-yorkville-home-of-torontos-original-indie-music-scene.html.
50. Raneem Alozzi, Ilya Bañares, et al. "Toronto's Yorkville neighbourhood when it was home of the hippies," *Toronto Star*, Jan 24, 2020, https://www.thestar.com/news/gta/2019/08/26/a-look-at-torontos-yorkville-neighbourhood-when-it-was-the-home-of-the-hippies.html
51. Alan Cross, "Looking back on Toronto's Yorkville Scene of the 1960s," *A Journal of Musical Things*, Nov 9, 2017, https://www.ajournalofmusicalthings.com/tag/yorkville/.



Fig 80. Looking east along King Street, approximately from Shaw Street. Sourced from City of Toronto Archives.

In the early 1970s, many factories in the heavily industrial areas across the city were closing. These were located south of Queen and bordered by University Ave to the east and Spadina Ave to the west. An abundance of Victorian and Edwardian warehouses and narrow, three-story buildings combining ground-floor retail with residential space above characterises the built form. The large warehouses for event spaces, nightclubs, theatres, and small storefronts are well suited to small-scale uses like restaurants and boutique shops.[52] These building typologies are optimal for repurposing.

The relocation of Toronto's nightlife scene runs parallel to the increasing global popularity of nightclubs. Toronto's nightlife shifts south towards the former garment district. The emergence of large-scale nightclubs playing electronic music suited these larger venues, benefiting from fewer residential neighbours who might complain about the noise.

52. Daniel Campo and Brent D. Ryan, "The Entertainment Zone: Unplanned Nightlife and the Revitalization of the American Downtown," *Journal of Urban Design*, vol. 13, n.3 (2008), 292.



Fig 81. Tony and Albert Assoon, circa 1981, photo courtesy of Charmaine Gooden, retrieved from Toronto Now & Then.

One standout venue, Twilight Zone, opened in 1981 by Tony and Albert Assoon who transformed an empty warehouse along Richmond Street into an after-hours hybrid. Benjamin Boles, a journalist on music, nightlife, and urban planning, credits the venue as effectively introducing house music to the city in the 1980s and creating a home for early hip hop, freestyle, new wave, and disco.[53] Realising the potential of these disused manufacturing facilities, business owners flocked to the area opening an array of medium to colossal dance clubs, encouraged by the city through cheap rent and few planning regulations. Following the opening of the SkyDome in 1989 (today, the Rogers Centre), municipal politicians began to amend zoning laws to encourage development in the King-Spadina area. Meanwhile, secondary entertainment hubs such as Toronto's Danforth Avenue banned raucous dancing establishments.[54] The suitability of the King-Spadina infrastructure and the restrictions on this form of entertainment elsewhere in the city led to run away club growth and a diverse range of entertainment and commercial activities moved into the area.

Popular venues relied on adventurous music played by bold resident DJs excited to try new things and introduce crowds to new styles of music. Some of these include the Twilight Zone (1980 – 1989), Boots (1981 – 2000), The Guvernment (1996 – 2015), Industry (1996 – 2000), The Living Room (1997 – 2002) and Comfort Zone (1987 – 2017). Detailed histories of these venues is recorded by Denise Benson in an online catalogue called "Then & Now," accompanied with a book by the same name, published in 2015.[55] A collage of sounds including funk, electro, hip-hop, new wave, freestyle and house defines the 1980s. Meanwhile, clubs like The Tazmanian Ballroom (1987 – 1990) played with common conceptions of what clubs should be,



Fig 82. Exterior of The Twilight Zone.


Fig 83. Interior of The Twilight Zone.

employing minimal street signage and creating an air of mystery whereby visitors learned of the venue through word-of-mouth. The club came to set the standard for most lounge clubs in the city today.

The Guvernment, which first opened as Fresh in 1984 on a semi-industrial site in Toronto's east waterfront by Tony and Albert Assoon, was critical to Toronto's clubbing history. In 1985 it reopened as RPM under new management primarily as a space for club nights.[56] With poor transit options, the club set up a free shuttle bus service from Union station all night long. The club prioritised visual components, changing its interiors every year with large scale installations. The sound coalesced around house music and the emerging rave culture, moving away from rock and punk, which were also popular. In the 1990s, an adjacent venue opened as The Warehouse. In late 1995, Charles Khabouth bought both venues and opened The Guvernment in September 1996. He added several smaller lounges and bars within the complex and installed a wooden raised floor that required yearly renovations. On long weekends and special occasions, The Guvernment and Kool Haus would host full-complex events with 10,000 guests.

53. Benjamin Boles, "The Oral History of the Frist Toronto Nightclubs That Brought Gays, Straights, and Ravers Together," *Noisey by Vice*, Jun 23, 2016. https://www.vice.com/en/article/jp4j4b/industry-toronto-oral-history-pride.
54. Chris Hilbrecht, et al. "Not Zoned for Dancing: A Comprehensive Review of Entertainment in Downtown Toronto," *Office of the Chief Planner, City of Toronto* (2014): 3.
55. Denise Benson, "Then & Now," *Then&Now: Toronto Nightlife History*, March 7, 2015, http://thenandnowtoronto.com/about/denise-benson/.
56. Denise Benson, "Then & Now: The Guvernment Complex," *Then&Now: Toronto Nightlife History*, March 7, 2015.



Fig 84. Industry Crowd, photo by Idalina Leandrop for Benjamin Boles.

Dance culture developed alongside real estate value in the downtown core, and the rave scene started to change dramatically. Promoters had to deal with increased regulations and decreasing profits as venue owners increased rental fees after realising how lucrative some raves could be. The area's popularity for entertainment attracted residential interest, so by the mid-1990s, the city began contemplating master plans for the area. In 1996, Toronto City Council approved the "Part II Official Plan and Zoning By-Law amendments in King-Spadina," later carried forward as the King Spadina Secondary Plan in Section 16, Chapter 6 of the City of Toronto Official Plan.[57] As part of Barbara Hall's Kings Regeneration plan, this plan attracted investment for various uses by eliminating traditional land-use restrictions in the neighbourhood, influenced by Jane Jacobs and guided by City Planner Paul Bedford. The area was "up-zoned" to permit increases in height and density of development beyond what was otherwise permitted. In addition, the King-Spadina neighbourhood was re-zoned under a new zoning category called a Reinvestment Area or RA zone to encourage development. The schemes aimed to preserve the area's built form and facilitate mixed-use development. The city encouraged residential growth through minimal restrictions on use and increasing flexibility for redevelopment, effectively limiting the influx of nightclubs and diversifying commercial establishments.

Entertainment venues continue to increase in number and capacity, and developers start purchasing industrial spaces and redeveloping them for residential use.

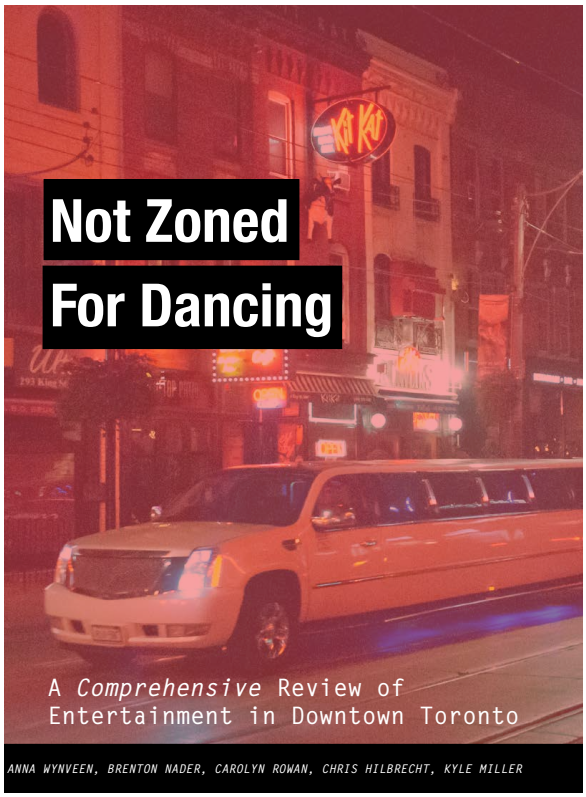


Fig 85. Cover of "Not Zoned for Dancing," 2016.

Not Zoned for Dancing, published in 2016, asserts how the creation of the RA zone enables the city of Toronto to increase control of nightclubs meanwhile creating future sites of conflict between residential development and entertainment.[58] In addition to creating RA zones, the city introduces new definitions for nightclubs and entertainment facilities. Before 1996, an "entertainment facility" was not a defined building use. This new definition set the groundwork for the future control of nightclubs a decade later. With the addition of this building use, the city could restrict these establishments to RA zones; the control of entertainment and dancing was beginning.

57. City of Toronto, "16 - King-Spadina Secondary Plan," *City of Toronto*, 2015, https://www.toronto.ca/wp-content/uploads/2017/11/97ec-cp-official-plan-SP-16-KingSpadina.pdf.
58. Chris Hilbrecht, et al. "Not Zoned for Dancing: A Comprehensive Review of Entertainment in Downtown Toronto," *Office of the Chief Planner, City of Toronto* (2014):23.



Fig 86. Crowd at the 2000 IDance Rally, photo courtesy of Robb M. Sourced from Benjamin Boles, "How Toronto's Electronic Community Fought the City's Rave Ban and Won," Vice, March 2017.

By the early 2000s, the city was apprehensive the area was becoming a monoculture of nightclubs at odds with its potential as a mixed-use neighbourhood. The underground scene was no longer underground; it was enormous, and the area was named "Clubland." Promoters used sites including the CN Tower and the Ontario Science Centre.[59] More significant events attracted crowds of over 10,000, and organisers increasingly turned to city-owned properties to accommodate the massive events. Benjamin Boles writes how three drug-related deaths in 1999 increased media scrutiny of the rave scene.[60] Two of the three tragedies occurred on city property, prompting charged political debate at city hall about whether Toronto should continue to permit all-night dance parties on city-owned property and how to regulate these events on private property. Mayor Mel Lastman and Police Chief Julian Fantino were pushing for a harsh response. They put forward a complete ban on raves on city property and a city-wide ban on all electronic music events after 3 AM. In retaliation, rave promoters and harm-reduction organisations established a Toronto Dance Safety Committee (TDSC) collective and threw a protest party outside Nathan Phillips Square in August 2000. Organised as a protest rather than a rave (as raves were still outlawed), the event featured multiple speakers and a line-up of international musicians. Approximately 20,000 people attended the rally. The ban was overturned at council the following day.

The King-Spadina Residents Association (KSRA) was founded in 2004 to act as a voice for the residents. At the same time, the city passed a bylaw prohibiting the development of new entertainment facilities in the neighbourhood. New venues were



Fig 87. Poster wall of memories at The Big Bop (1997-2010, 651 Queen St W), photo courtesy of Lucy Van Nie. Sourced from Denise Benson, "Then & Now: The Big Bop, Part 2," Then&Now, January 2015.

banned, and existing venues were under threat from residents. The city conducted a study of the area to evaluate the progress of the current planning framework to mitigate these two opposing forces. In 2006 Part One was released focusing on nightclubs, recommending using licensing and permitting to limit nightclubs to manage the negative externalities associated with these venues. The report stated that "nightclubs have been identified as a specific land use activity that is clearly creating undue, adverse impacts on the community with primary impacts being noise, safety, and cleanliness."[61] The residential concerns involved the businesses' negative externalities, such as "property damage, overcrowding, crowd control and unacceptable noise levels," leading to new permitting and licensing measures enforced specifically on nightclub establishments.[62] Toronto City Council enacted a bylaw creating a new category of business license called an "entertainment establishment/nightclub," segregating nightclubs from other forms of entertainment.[63]

59. Benjamin Boles, "How Toronto's Electronic Community Fought the City's Rave Ban and Won," *THUMP Canada*, 2017, https://www.vice.com/en/article/d7j5nw/toronto-rave-ban-idance-rally-feature.
60. Ibid.
61. The Planning Partnership et al., "King Spadina Secondary Plan Review," 2006, 19.
62. "City Clerk - Proposed amendments to the City of Toronto Municipal Code, Chapter 545, Licensing Regarding the Regulation of Entertainment Facilities," *City of Toronto*, 2005.
63. City of Toronto, "Bylaw no. 20-2006 to amend the City of Toronto Municipal Code Chapter 545, Licensing, respecting the regulation of entertainment establishments/nightclubs in the City of Toronto," 2006.



Fig 88. Unknown event in Toronto, by Mark Coatsworth. Sourced from Benjamin Boles, "What killed the club district," NOW Magazine, 2011.

Under the bylaw, the city added a new definition to the *Toronto Municipal Code*, Chapter 545, Licensing, for an entertainment/nightclub:

> A premises, including but not limited to a dance hall or disco, used to provide dance facilities for patrons, where seating is not provided for the majority of the patrons and where food or beverage may be offered for sale as an ancillary use.

Before enacting this bylaw, nightclubs were required to obtain the same business license as restaurants. Creating a new class of business licenses enabled the city to enact stricter operating conditions on nightclubs, effectively regulating (and dissuading) club owners.[64] To maintain or be granted a business license, nightclubs must comply with several conditions.

1. One security guard per 100 patrons
2. Each entrance staffed with a security guard and equipped with a metal detector
3. Noise and crowd control plans must be submitted and accepted
4. Owners responsible for clean-up of litter on adjacent areas
5. $2 million liability insurance

The implementation of policy designed to control, dissuade, and limit nightlife activities, specifically those catering to raves and dancing, characterised the early 2000s. Now nightclubs are defined as entertainment facilities only permitted in Commericial Residential (CR) and Commercial Residential Employment Zones (CRE), effectively restricting the act of dancing to electronic music. This is illustrated in Fig. 55 on page 68. In an interview, former Ward



Fig 89. Development sign along King St W, September 2020. Photo by Enzo DiMatteo. Sourced from Benjamin Boles, "What killed the club district," NOW Magazine, 2011.

20 City Councillor and MP Adam Vaughan (2014-2021) explains that "The quickest way to get rid of a nightclub is to approve a condo site that displaces the nightclub… therefore you can start to stabilise the district."[65] Encouraged by the local ward councillor, the city continued to prioritise development applications that would stabilise the district.

In December 2013, the city created the Toronto Music Advisory Council (TMAC) to advise City Council on ways to strengthen and grow the music industry, ensuring "its competitiveness and viability."[66] It comprises 30 volunteer members representing a wide selection of Toronto's music sector, six city councillors, and two city staff appointed for a four-year term. They provide insight, recommendations, and connections to assist the city. TMAC provides a forum for exchanging ideas, input, and advice on the challenges and opportunities for the city's music industry, and yet to date, the committee has accomplished minimal mandates aiding the grassroots and independent music communities.

64. Benjamin Boles, "What Killed the Club District?" *NOW Magazine*, 2011, https://nowtoronto.com/what-killed-the-club-district.
65. Sébastien Darchen, "The Creative City and the Redevelopment of the Toronto Entertainment District: A BIA-Led Regeneration Process," *International Planning Studies* (2013): 197, doi:10.1080/13563475.2013.774147
66. City of Toronto, "Toronto Music Advisory Committee," *Toronto.ca*, 2020, https://secure.toronto.ca/pa/decisionBody/202.do.



Fig 90. The crowd for Deadmau5 on closing night at The Guvernment, January 2015. Photo courtesy of Tobia Wang of Visualbass Photography.

In 2016 they published the Toronto Music Strategy stating, "Toronto is a leading Music City today" and the "3rd largest music market in North America."[67] And also how "Toronto is Canada's largest city and the country's economic powerhouse... It is also Canada's cultural capital, with an unparalleled variety of cultural activities."[68] Approximately 70% of Torontonians regularly attend art performances. The music sector has an economic impact estimated by the Toronto Star at $700 million in 2014.[69] The report acknowledges the financial limitations of young performers and musicians, stating that due to the lack of affordable housing, Toronto is at risk of an exodus of music creators to neighbouring cities in Southern Ontario, including Hamilton, Kitchener, and Burlington. They explain that bylaws and regulations should balance the needs of residents with venues and entertainment spaces, suggesting that the city adopt "progressive policies to address potential conflicts between music industry stakeholders and the wider public interest."[70] The city should "work to streamline regulations and permit processes, removing unnecessary bureaucracy."[71]

In 2017, the board approved a study to research "the economic, social and cultural impacts of live music venues on the city," despite internal disapproval and a potential cost of $60,000. Jeff Cohen, board member, questions whether a new study would tell TMAC anything new, pointing out that "TMAC itself, its mandate, the Toronto Music Office and Toronto Music Officer," exist because of a similar study published in 2012.[72] Cohen expressed frustration as he had joined TMAC hoping to help write and shape legislation, and the council had failed to do that yet. The following year, TMAC published an "Overview of Key Accomplishments



Fig 91. Gingy at DIY event at 99 Sudbury, circa 2014, photo courtesy of CK, Appendix 9.

2014-2018," including some initiatives supporting local musicians.[73] For example, "Arts/Music in the Parks (2016)" despite the program ending in 2018, as well as the Toronto Music Directory (2016) that lists all the possible venue spaces by neighbourhood, including potential alternative spaces.

There is no evidence of the success or failure of these initiatives for the DIY community. In addition, TMAC successfully introduced two policies to mitigate future issues between residents and new live music venues. New live music venues within Mixed Use Areas 1, 2, 3, and 4 must minimise noise from the premises and provide acoustic attenuation measures to protect residential users. Meanwhile, residential development must also include acoustic attenuation measures on-site or within the building design to mitigate noise levels from adjacent indoor live music venues.

67. Toronto Music Advisory Council, "Toronto Music Strategy," *City of Toronto* (2016):1, https://www.toronto.ca/wp-content/uploads/2017/08/961d-backgroundfile-90615.pdf
68. Ibid.
69. Trish Crawford, "Toronto tries to sing Austin's tune," *Toronto Star*, Feb 20, 2014.
70. Toronto Music Advisory Council, "Toronto Music Strategy," *City of Toronto* (2016):9, https://www.toronto.ca/wp-content/uploads/2017/08/961d-backgroundfile-90615.pdf
71. Ibid, 9.
72. Michael Rancic, "The Toronto Music Advisory Council is the legislative equivalent of a funnel," *Now Toronto*, June 9, 2017, https://nowtoronto.com/music/features/the-toronto-music-advisory-council-is-the-legislative-equiva.
73. Toronto Music Advisory Council, "MA13.7 Overview of Key Accomplishments 2014-2018," *TMAC* (2016):4.

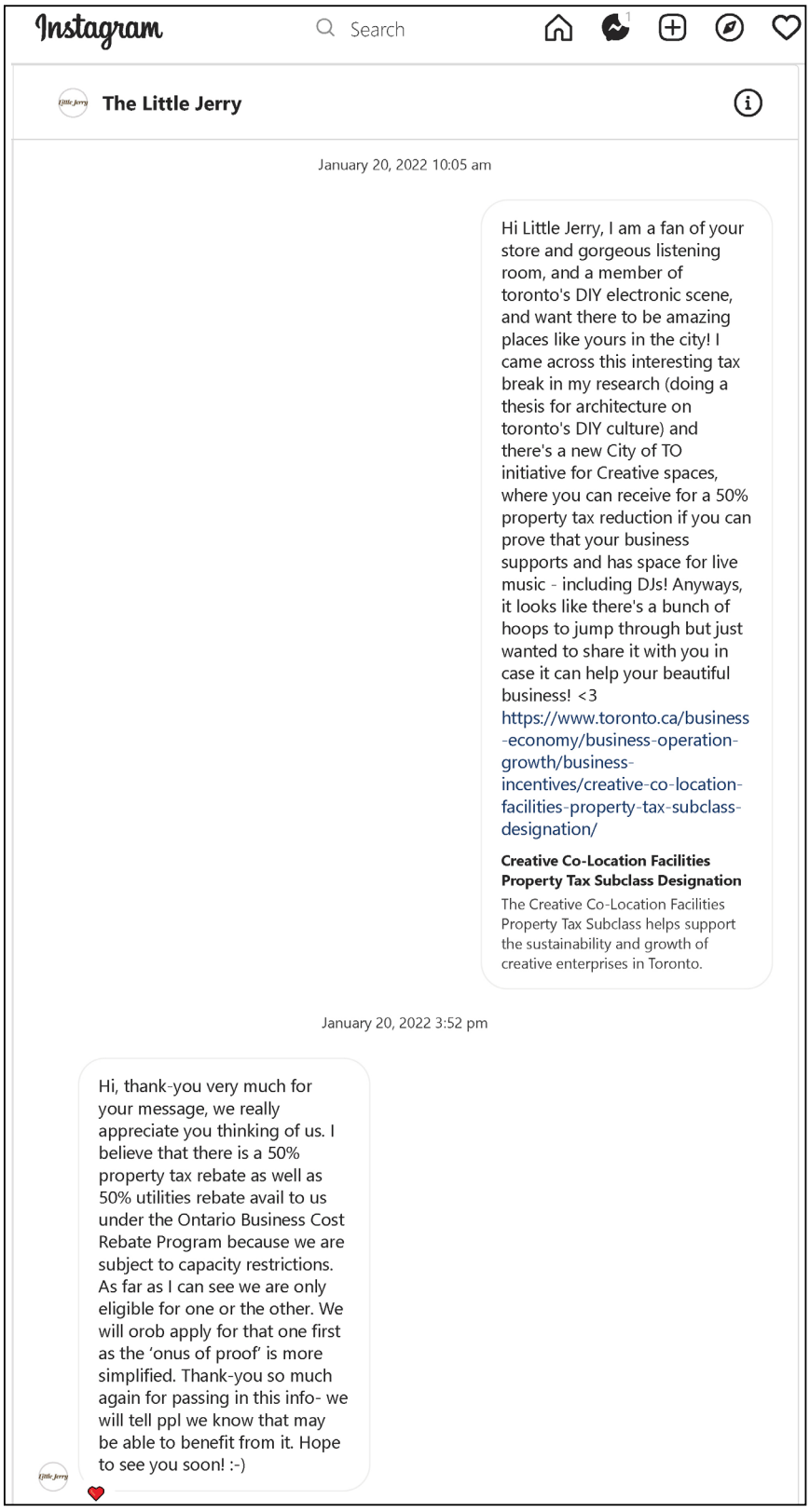


Fig 92. Instagram message between author and Little Jerry bar at 418 College St, Toronto, January 20, 2022.

TMAC claims to be an advocate for developing policies that protect existing music venues and successfully established the Creative Co-Location Facilities Property Tax Subclass Designation in 2022. This tax class "allows hubs of creative activity to thrive in the city."[74] This subclass is for properties that qualify as one of the following categories: Tenant-based Operating Model, Membership-based Co-Working Model, and Live Music Venues. Live Music Venues must have a fixed stage, a sound booth (or designated desk with soundboard), an artist dressing room, a point-of-sale ticket area, audio equipment, and stage lighting. In addition, venues must have presented live music for a minimum of 144 days in 2019, or due to COVID closures, 40% of operating days in 2020, up to March 15, 2020. These requirements exclude most, if not all, DIY venues and favour established spaces like the Horseshoe Tavern. The Little Jerry opening in 2019 as a wine bar and vinyl-record listening room hosts DJs almost nightly and is the perfect candidate for this new subclass.[75] According to this reply (fig.92) via Instagram, the "onus of proof" was too demanding. They preferred to apply for a similar program called the Ontario Business Cost Rebate Program with fewer capacity restrictions.

In March 2020, the COVID-19 pandemic abruptly disrupted many businesses creating and distributing arts and culture or offering recreational activities through lockdowns and closures. BBC world news states that Toronto had been in lockdowns for over 360 days as of May 24, 2021, since the pandemic's start, giving the city one of the most extended indoor-dining bans globally.[76] Despite lengthy bans on indoor dining, getting a haircut or going to the gym, the city never imposed curfews like Paris and Montreal. Many businesses critical to local musicians and the DIY scene were considered "non-essential" and forced to close. Some industries were able to adapt their business models to continue providing services during this period, but nightclubs were not one of them. Ultimately, close proximity and in-person interaction remain the optimal ways to deliver services and obtain revenue for venues, nightclubs and entertainment spaces. While nightclubs remained close, some DIY events were able to move outdoors to provide space for people to dance freely and safely despite restrictions. Their temporary nature affords events the fluidity to change their business approach in uncertain times. Despite less frequent events, the community persevered with creative ways to meet, gather, and dance, whether through outdoor, unsanctioned events, or online virtual parties.

The ethics of the DIY community and their events do not suit the entertainment license requirements of Toronto's planning Bylaws. Many equity seeking guests associate trauma with members of authority, as is explored in chapter five, and prefer to go to smaller events. However, small and mid-size events are often unprofitable within the appropriate CR and CRE zones due to highland values and associated property taxes. The lack of small-to-mid scale venues in the downtown causes them to seek out DIY events. They are community-led, flexible spaces. Therefore, it is hard to recognise these spaces within Toronto's city policy. Current legislation excludes them with complex parameters like the Colocation Tax Subclass or restricts them with zoning prohibiting nightclubs from existing beyond CR and CRE zones.

74. "Creative Co-Location Facilities Property Tax Subclass Designation," *City of Toronto*, 2022, https://www.toronto.ca/business-economy/business-operation-growth/business-incentives/creative-co-location-facilities-property-tax-subclass-designation/.
75. Amy Carlberg, "The Little Jerry," *BlogTO.com*, September 2019, https://www.blogto.com/bars/little-jerry-toronto/.
76. Robin Levinson-King, "Toronto lockdown – one of the world's longest?" *BBC News*, May 24, 2021, https://www.bbc.com/news/world-us-canada-57079577.

CR AND CRE ZONES IN THE GREATER TORONTO AREA (GTA)

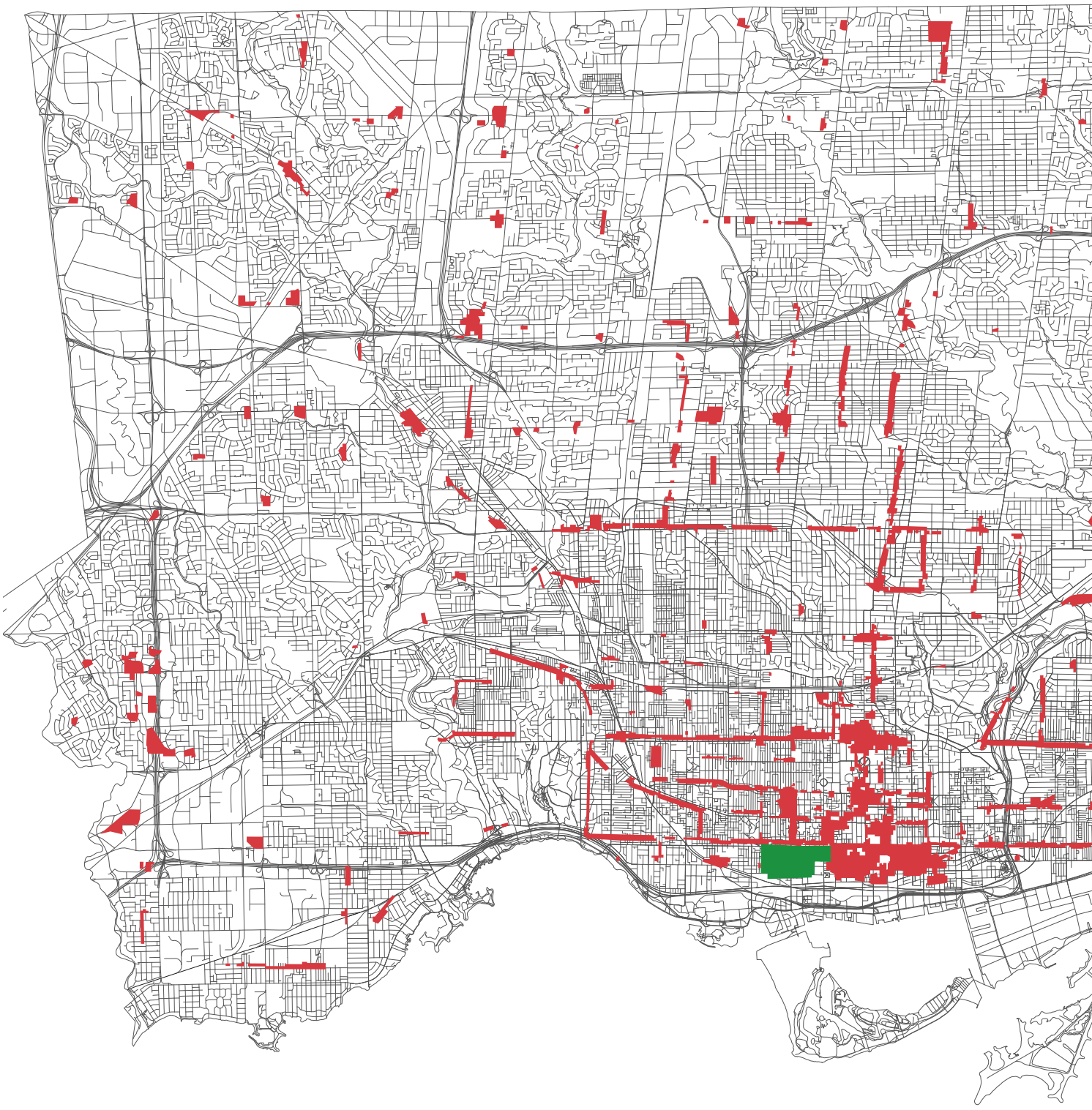
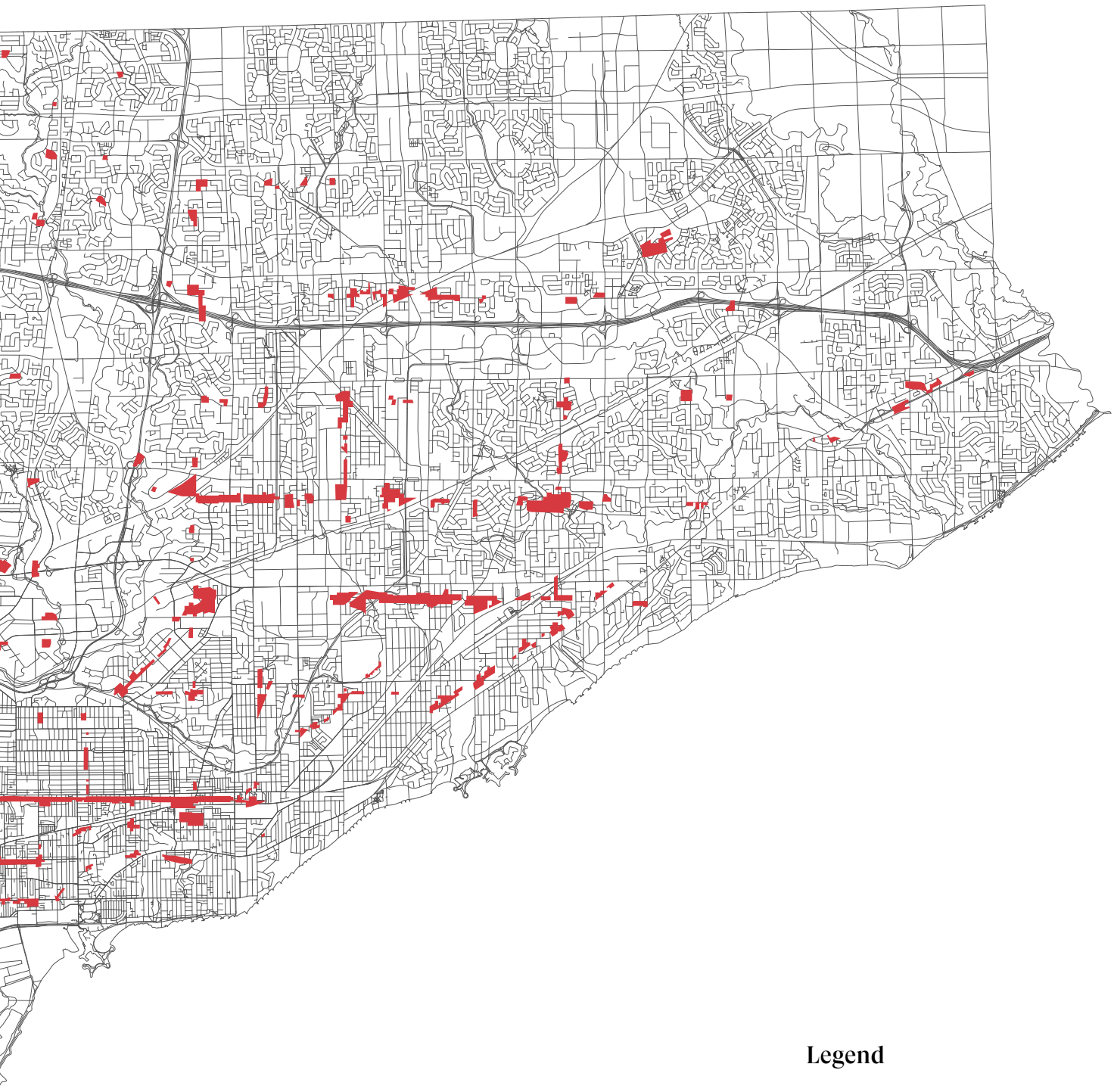


Fig 93. Map of the GTA showing CR and CRE zones, NTS. Data from City of Toronto.



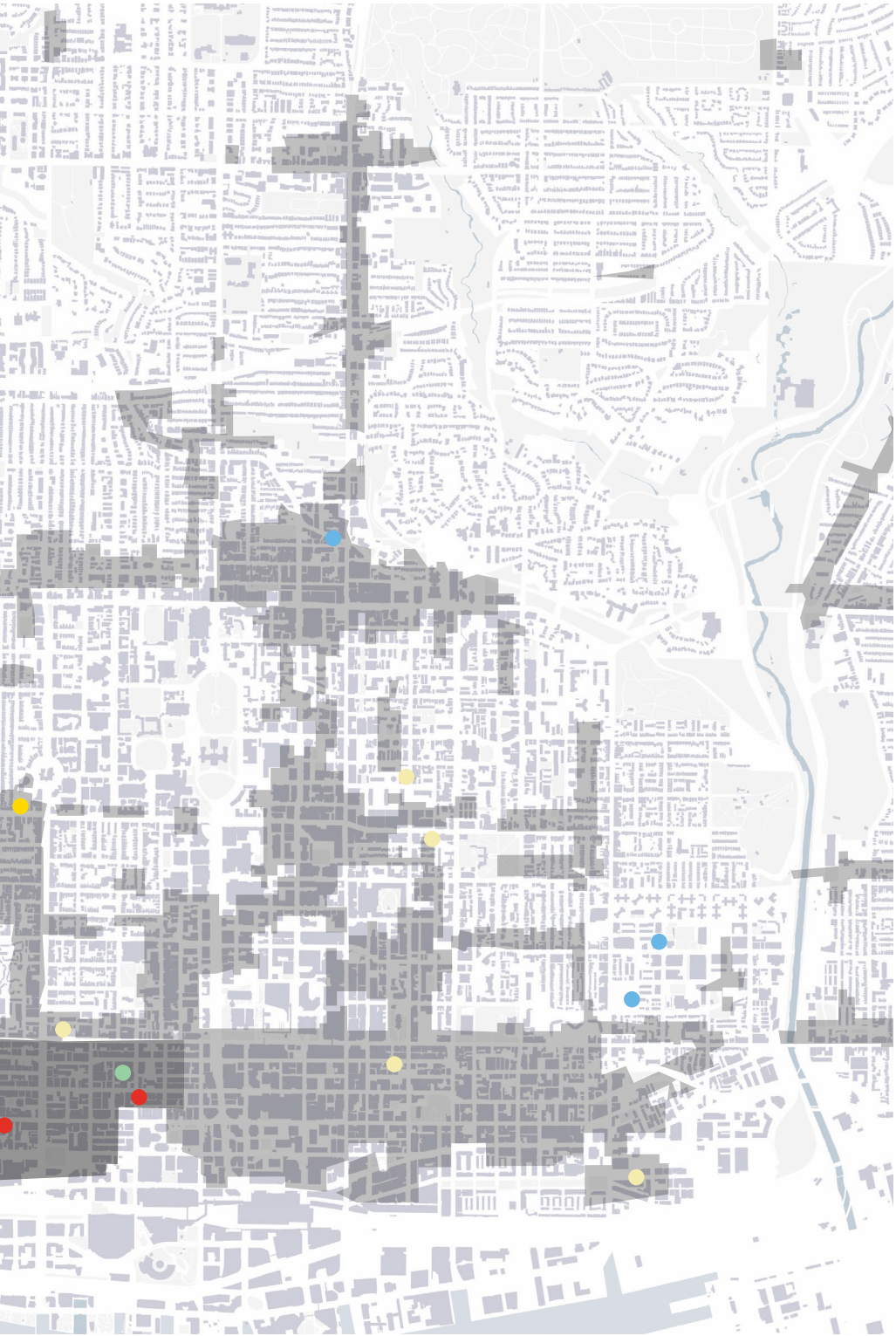
Legend

- Commercial Residential zones (CR)
- Commercial Residential Employment zones (CRE)

DIY VENUES IN 2020
BY BUILDING TYPE



Fig 94. DIY Venues in Toronto, 2010-2020, NTS, with location data from Appendix 14.



Legend

- Club
- Bar
- Store front
- Event space
- Gym
- Apartment
- Church
- Warehouse

- Commercial Residential zones (CR)
- Commercial Residential Employment zones (CRE)

Would you prefer to go to a DIY event or an established venue?

SP I would say DIY. Yeah, I'd say DIY.

How about if you were going to a city with an established techno and club scene?

SP Yeah, it's really tough. I think if I was going to a new city, I would still love to experience the underground and established venues. Like Berghain, you know, places that you maybe only go to once or twice. Maybe I won't keep going back but it's such a neat thing to experience these spaces that were foundational within the infancy of raves. There's definitely a distinction between venue and a dance club. There's something special with a space that people frequent on a very regular basis, and I think for me outside of just the music, that spiritual culture of clubbing is so present in a permanent space, and I find that so fascinating. In another city, I love to see what has been there and why people find a certain space so special, but I often find that DIY has more of the interactions I'm longing for.

Katerina I would probably choose DIY, I like established venues for a lot of reason, it's just the crowd kinda sucks, and the prices are way higher, and you always know what to expect.

Sanjeet I think that it depends on the city, but ideally I'd love to feel good in an established venue. It's laid out, it'll sound good, it'll be beautiful, it'll be thoughtful. There will be washrooms that aren't overflowing or disgusting. You know there will be a lollipop lady that I could tip. I love all of that. I think it's a beautiful part of a clubbing experiences.

Ciel Always prefer a DIY space.

As a DJ?

Ciel Yeah, I prefer to DJ in a warehouse space, 100%. I mean it's totally different in Europe, so I don't think I can compare, they don't really have DIY spaces.

ML That's a hard question. I don't know. With an established venue, you have everything there. You know that you're going to take an Uber home r at 3 or 4 AM, you're probably going to eat a slice pizza, and you know how your night is going to end. There are some really good established venues, for example, Nowadays in New York, I like to reminisce about that space so much. I felt so safe there. But with a DIY event, you never know what's going to happen. There's so much uncertainty with DIY, you just don't know what it's going to be like. Often you don't know who's playing, and when you go to them chances are there could be just 20 people. Or it could be an amazing success and 100 people show up but it gets shut down by the cops. And when you think about those nights where it's so unpredictable, that was crazy... I did that. So, I think there are benefits from both types of parties.

Chapter 3

Do-It-Yoursef (Counter)culture

There are two main attractions for DIY events: the music, and the DIY culture. This culture is defined by self-reliance parallel to the sharing and exchanging of resources. DIY culture is built primarily on openly shared resources, knowledge, and mutual bonds. For example, musician and artist Daniel G. Wilson writes how "the sharing of resources has been integral" to the punk subculture, in an article for the DIY conference hosting by Long Winter.[77] DIY culture shows us a way of doing things that does not involve restrictive or bureaucratic systems, from friends working together to build a fence or a community creating a communal space. Rather than participating in the exploitative music industry, musicians seek alternative ways to make music and distribute information through house shows, zines, and the unofficial acts of mentorship from older members.

A tension emerges when writing about temporary artefacts within the field of architecture, a field typically rooted in relatively permanent forces with prescribed types of documentation and drawings. How can we capture the scene's impermanence, the space's precarity and the event's spontaneity? A collective enters a dusty warehouse and transforms it through sparing lighting and obnoxiously thumping music into an otherworldly experience, spaces of captivating energy, sweaty, and writhing bodies.

DIY practices remain under-researched and un-recorded within architectural academia in North America. The discussion of design within the DIY culture is perplexing, considering existing discourse and its distinction between the words design and DIY. A design is a function of professional designers, whereas the DIY model is a self-driven, self-directed, and highly democratic design process. Something designed is of relevance (or is worthy) of documentation, and something DIY often goes un-documented and un-recorded. Academics of design pedagogy such as Paul Atkinson and Cathy Smith

77. Daniel G. Wilson, "Sharing is Punk," in *Together Apart* (Toronto, 2021), 3.

have studied the limitations of the DIY community and its problematic relationship to academia: something designed is of relevance to architectural documentation, whereas something DIY holds less academic prestige. We can observe this separation in the mediums interfacing design and DIY; for example, the guidebooks, manuals, flyers, posters, and event pages on social media platforms outlive the activities.[78]

78. Paul Atkinson, "Do It Yourself: Democracy and Design," *Journal of Design History* vol. 19, no. 1 (Spring 2006): 1.

Whereas design is part of the regular cycle of the production and consumption of goods, DIY projects are individual and personal, contributing to the lack of evidence of DIY practices in design pedagogy. Cathy Smith writes how the methodology of DIY complicates the relationship between the designer, the builder, and the site, effectively "blurring the sequential and sequestered relations" that exist within traditional design projects.[79] DIY confuses the linear design project and the relationship between the act and the product, making it impossible to separate design from site and designer from the project. DIY is in-situ, responsive and adaptive. However, these projects may seem unworthy of documentation.

79. Cathy Smith, "The intentionally ruptured and temporal self of do-it-yourself architecture," *Design Ecologies* vol. 6 (2017):66.

Except for a few key texts and collections, DIY as a design activity has not been the focus of much attention. Researchers have studied DIY spaces as a craft activity, a pastime, a financial necessity, a lifestyle choice, and a democratising agent.[80] Few authors address the acute dilemma in which DIY could "[act] as an antithesis of the prescribed design of the mass marketplace."[81] However, the product's success often condemns it to processes of commodification, when a cultural artefact, something symbolising the movement, or an aspect of it, is taken by capitalism and converted into a commodity.[82] Commercial processes can derail the counter-culturalist ideals of DIY culture.

80. Atkinson, "Do It Yourself," 1.
81. Ibid, 1.
82. "Introduction to DiY/ Counterculture," *Permanent Culture Now*, accessed August 23, 2021, https://www.permanentculturenow.com/introduction-to-diy-counterculture/.

Movements are commoditised and become co-opted by the systems they oppose; for example, electronic music has become increasingly commercialised since the 1990s, referred to as dance music and electronic dance music. In Ibiza, Spain, the prominence of mega-clubs increased between the mid-1980s and early 2000s, as tourists (predominantly British citizens) started travelling to warmer climates that could offer music entertainment like nightclubs and outdoor raves.[83] Similarly, the Ministry of Sound began as an intimate nightclub in 1992 in London, UK. It grew into an established brand with a record label, merchandising, and

83. "History of dance music in Ibiza," *Discover Ibiza*, 2022, https://discoveribiza.com/history-of-music-in-ibiza/.

a magazine by the end of the decade.[84] Does documenting Toronto's DIY events expose it to commodification? Does revealing the fragile relationship with the law increase public awareness and the occurrence of closures?

Megan LaFrombrois published a theoretical research paper exploring DIY spaces in Chicago through the lens of intersectional feminism. LaFrombois discusses the efficacy of DIY urbanism and large-scale urban planning to provide a more inclusive practice. To LaFrombois defines DIY urbanism "as unauthorised, grassroots, and citizen-led urban planning interventions that are small scale, functional, temporary, creative, and place specific."[85] These activities reclaim and re-purpose urban spaces, occurring outside formal urban planning structures and systems. The practises are "diverse, fluid, paradoxical, and at times subversive," revealing a more inclusive and reflexive practice of making spaces.[86] Pawel Bednarek echoes the theme of community-led practice at a smaller scale through his documentation of anarchist spaces within Toronto, critiquing capitalist building practices.[87] Bednarek identifies the history of anarchist tendencies within the city through a photo series and images from old publications and historical material, keeping with the spirit of casual documentation that accompanies underground design activities. The thesis documents notable sites within the DIY scene such as Double Double Land, Bike Pirates, and Soybomb; however, the user's desires and voices are absent from the documentation. Therefore, it is necessary to expand on and continue this research. However, examining these spaces through a lens of safety rather than anarchy.

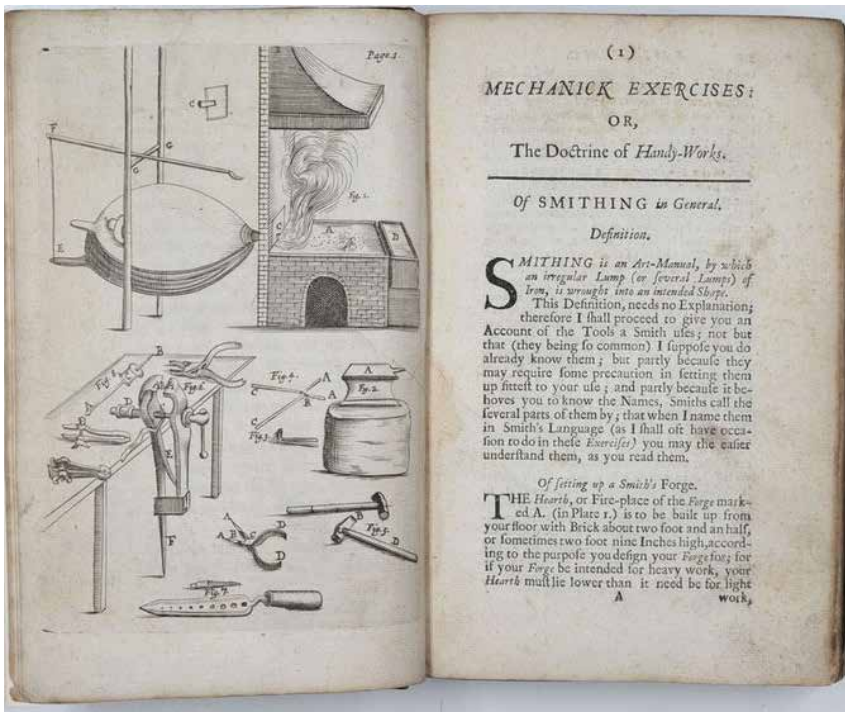
84. Catharine Rossi, "An Incomplete History of Clubbing," *The Museum of Youth Culture*, Google Arts & Culture Electronic Music Project, last modified 2021, https://artsandculture.google.com/exhibit/an-incomplete-history-of-clubbing-museum-of-youth-culture/NAIyUQNLcyulLw?hl=en.

85. Megan H. LaFrombois, "Blind spots and pop-up spots: A feminist exploration into the discourses of do-it-yourself (DIY) urbanism," *Urban Studies*, vol. 54/2 (2015): 421.
86. Ibid, 422.
87. Pawel Bednarek, "Arguments in the Streets Became More Frequent," M.Arch Thesis, (University of Waterloo, 2016).

THE ORIGINS OF DIY

Before the twentieth century, there was a well-established interest in practical work that could happen at home and outside the workplace. The mass populace embraced the term "Do It Yourself" in the 1950s and 60s, but DIY manuals date back to the late 1600s. The Science Museum published a brief history of DIY culture referencing Joseph Moxon's Mechanick Exercises published in 1685, describing how to be a blacksmith, draw, do wood joinery, engrave, print books, and make maps.[88] The Science Museum's article on *A Brief History of DIY* describe it as the first DIY manual sharing skills and knowledge of specialised

88. Joseph Moxon, *Mechanick Exercises: Or, The Doctrine of Handy-works*, (London: J.Moxon, 1694).



(1)

MECHANICK EXERCISES:

OR,

The Doctrine of *Handy-Works*.

Of SMITHING *in General.*

Definition.

SMITHING is an Art-Manual, by which an irregular Lump (or several Lumps) of Iron, is wrought into an intended Shape.

This Definition, needs no Explanation; therefore I shall proceed to give you an Account of the Tools a Smith uses; not but that (they being so common) I suppose you do already know them; but partly because they may require some precaution in setting them up fittest to your use; and partly because it behoves you to know the Names, Smiths call the several parts of them by; that when I name them in Smith's Language (as I shall oft have occasion to do in these *Exercises*) you may the easier understand them, as you read them.

Of setting up a Smith's Forge.

THE *Hearth*, or Fire-place of the *Forge* marked A. (in Plate 1.) is to be built up from your floor with Brick about two foot and an half, or sometimes two foot nine Inches high, according to the purpose you design your *Forge* for; for if your *Forge* be intended for heavy work, your *Hearth* must lie lower than it need be for light

A work,

Fig 95. Joseph Moxon, *Mechanick of Exercises: Or, The Doctrine of Handy-works*, as applied to the arts of smithing, joinery, carpentry, turning, bucklayery, 1703.



Fig 96. Mary Gascoigne, *Her Handbook of Turning*, 1842.

trades with the literate.[89] The eighteenth and nineteenth centuries saw the increasing popularisation of educational publications with many other books describing practical projects in detail. Mary Gascoigne published Her Handbook of Turning in 1842, triumphing women to participate in physical labour and hobbies. Later in the mid-nineteenth century, Samuel Smiles published a book titled Self-Help: With Illustrations of character and conduct. He praises knowledge as one of the greatest human enjoyments and expresses how a person must seek knowledge over education provided by others.[90] Gradually, productive leisure boomed as this philosophy of education and work spread into the home. Consumers engaged with design across many levels inspired by increasing productive and creative activities.

89. "A Brief History of DIY, From the Shed to The Maker Movement," *The Science Museum*, April 23, 2020, https://www.sciencemuseum.org.uk/objects-and-stories/everyday-wonders/brief-history-diy.
90. "Self-Help by Samuel Smiles," *The British Library,* accessed August 24, 2021, https://www.bl.uk/collection-items/self-help-by-samuel-smiles.

For many, doing things for oneself was already a necessity. However, the economic disasters caused by WW1, the 1929 stock market crash and the subsequent recession further encouraged many to adopt DIY activities. The Second World War placed self-reliance centre stage, with many everyday essentials strictly rationed and skilled labour in short supply. Both the British working class and the middle class suddenly found themselves impoverished. To avoid social stigma, the perception of DIY had to change. Thus, "Dig for Victory," "Make Do and Mend," "Grown Your Own Food," and other war-time slogans promoted the importance of practical work in the home.[91] Doing it oneself was now an expected and respected social attitude, allowing DIY to act as a leveller of class. Necessity forced citizens to overcome the social stigma of manual labour (previously an avoidable activity) and engage in new hobbies.

91. "Introduction to DiY/ Counterculture."

Starting in the 1930s, long-established patterns in peoples' work and home lives were changing. The average workweek decreased by ten hours from fifty hours per week in the 1920s to forty hours by the mid-1930s, allowing more time for family life and projects around the home.[92] The rationing of food and materials continued through the 1940s, but by the 1950s and 60s, changing financial situations influenced the perception of DIY activities.[93] DIY changed from an economic necessity to a recreational pastime and creative endeavour. New media marketing technologies fuelled a surge in DIY for the at-home tinkerer. TV shows and magazines like *Practical Householder* helped individuals pursue their interests, filled with adverts for DIY products, from wallpaper to power tools.[94] The first

92. Robert Whaples, "Hours of Work in U.S. History," *Eh.Net Encyclopedia*, ed. Robert Whaples, August 14, 2014, https://eh.net/encyclopedia/hours-of-work-in-u-s-history/#:~:text=Robert%20Whaples%2C%20Wake%20Forest%20University,became%20an%20important%20political%20issue.
93. "A Brief History of DIY, From the Shed to The Maker Movement."
94. Thom White, "Practical Householder Magazine," *Thom's Blog*, July 12, 2012, http://www.thomwhite.co.uk/?p=1072.



Fig 97. Page from the Practical Householder Magazine circa 1950-60s, courtesy of *Thom's Blog* posted on July 12, 2012.

articles published focused on activities such as bricklaying and wallpaper hanging. These resources eventually broadened to include subjects like furniture and interior design, reflecting the widening of skills and interests within the nation's DIY enthusiasts. A reliance on publications and media was prevalent throughout early DIY culture, allowing information dissemination and facilitating knowledge sharing.

DIY rose to prominence again from a desire to protest capitalist and political control in the 1960s and 1970s, now associated with hippies and free festivals in the United Kingdom, eventually developing into the anti-road protests and New Age Traveller movement.[95] These anti-establishment movements established new forms of counterculture in the United States. Counterculture refers to groups operating against or outside mainstream society, often adopting alternate ways of living, thinking, and doing. The spaces associated with these movements (e.g., outdoor concerts and protest spaces) promote progressive ideas, allowing them to ruminate and develop before entering mainstream consciousness. These ideas threatened and undermined dominant power structures, often political in their intentions.

95. Marcelo Frediani, "On the road: New Travellers and their radical need for space," *Espaces et Sociétés* 171(4), (2017): 74. doi:10.3917/esp.171.0073.

> The Do It Yourself (DIY) ethic seeks to overthrow the idea that we will be provided for. We will provide for ourselves through educating each other, and through collective decision-making. It fits into this larger concept of an ideal society.[96]

96. Chris Carlsson, *Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners are Inventing the Future Today!* (Oakland: AK Press, 2008): 46.

Counter-culturalists embraced self-production and publication to escape their dependence upon mainstream society and its systems of capitalist production. One of the seminal DIY manuals of the North American counterculture, the *Whole Earth Catalog* (WEC), was modelled on a retail catalogue format such as the *Big Book* from Sears. Unlike its commercial forebears, the authors designed WEC as an education tool, a radical project guidebook and a selective retail catalogue aligned with the countercultural ethos; it was published annually between 1968 and 1972.[97] Cathy Smith writes how the manuals reinforced "the provisional nature of any DIY self, capable of transformation and perpetual reinvention within a capitalist milieu - whether mainstream, countercultural or otherwise."[98] Publications and emerging media became tools for counter-culturalists to exist within a capitalist system

97. Anna Wiener, "The Complicated Legacy of Stewart Brand's "Whole Earth Catalog," *The New Yorker*, November 16, 2018, https://www.newyorker.com/news/letter-from-silicon-valley/the-complicated-legacy-of-stewart-brands-whole-earth-catalog.

98. Cathy Smith, "The intentionally ruptured and temporal self of do-it-yourself architecture," *Design Ecologies* vol. 6 (2017):5.

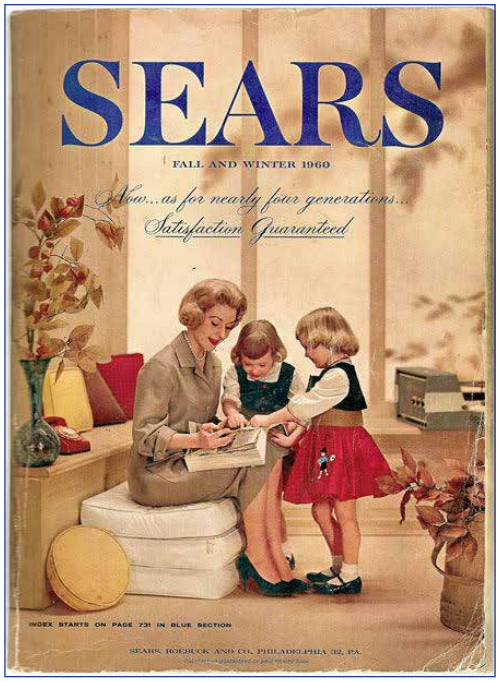


Fig 98. 1960 SEARS Christmas Book.



Fig 99. 1960 SEARS Christmas Book, Page 127.

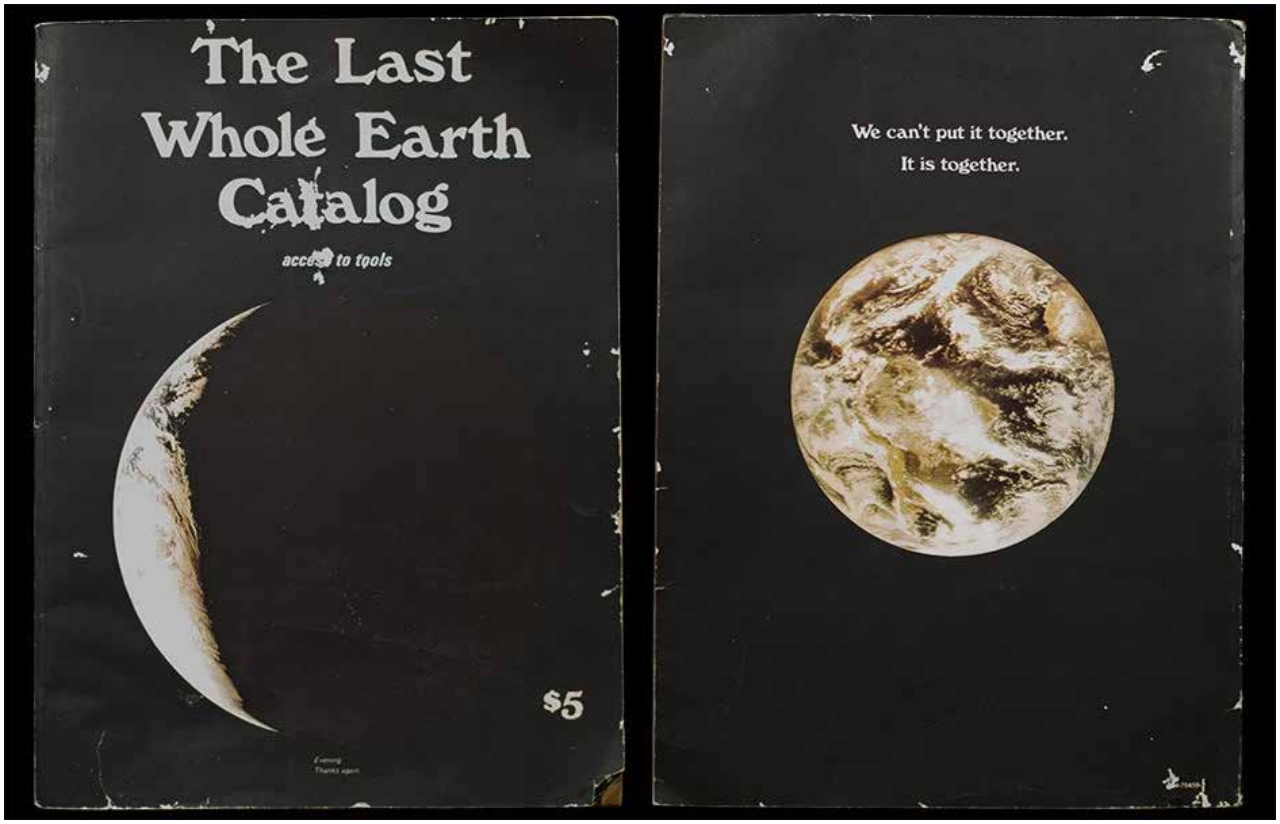


Fig 100. The Last Whole Earth Catalog, 1971, photo by author.

while working against cultural norms, similar to educational blogs and online chat forums, allowing internet users to engage outside prescribed and defined social groups.

Both counterculture and DIY ideas, with their associated movements, have been historically suppressed by the state. For example, in the late 1980s, the British government and press created a moral panic around raves in addition to the demonizing of the new age traveller movement. Together, they criminalised the music in the Criminal Justice Act (CJA) stating, "there could be no gathering of more than several persons, where the music was predominantly characterised by the succession of repetitive beats."[99] One of many examples where political structures exert the privilege to police moral ethics. Fortunately, the ethic of self-reliance and self-sustainability endures in modern definitions of DIY movements.

99. Jerry Chester, "Castlemorton Common: The rave that changed the law," *BBC News*, May 28, 2017, https://www.bbc.com/news/uk-england-hereford-worcester-39960232.

The culture of Toronto's DIY electronic music community stems from the counter-culturalists of the 1960s, where ideas of anti-capitalism and counter-spaces developed. This movement mirrors the intent of early do-it-yourselfers at the turn of the 19th century, engaging with practical work in new ways. DIY activities were a necessity for the first half of the century, evolving into an intentional alternative during the 1960s in response to increasing socio-economic and political dissent. Both waves of DIY culture face challenges with limited resources (financial, economic, and spatial) paired with the intent to act outside and beyond current political and economic processes. In addition, both movements increase personal ownership of practical work, space, and resources beyond cultural norms.

CO-OPTATION AND COUNTERCULTURE

DIY as a process has never had a theoretical or moral sensibility, specifically in respect to a subjects' motivations or their ideological allegiances. This lack of moral compass leaves DIY at will to the powers of co-optation by capitalist programs.

> Rebellious energy often gets channelled into new forms of business, and ultimately serves to reproduce the same dynamics of commodification that led to the staleness and insipidity that inspired the revolt in the first place.[100]

100. Chris Carlsson, *Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-Lot Gardeners are Inventing the Future Today!*: 46.

The process of co-optation similarly afflicts DIY events when



Fig 9. ItsNotUItsMe presents Sanctuary featuring Paula Temple, Ryan Lemont, and Keydo event flyer, on May 20, 2016 at 237 Sackville St, Sts Cyril and Methody Church.



Fig 10. ItsNotUItsMe Farewell 2016 flyer, on December 31, 2016 at 2nd Floor Events, 461 King St W.



Fig 11. ItsNotUItsMe Return to Disorder featuring Helena Hauff, R., Ciel, and Joel Eel event flyer, on April 21, 2017, ocation unknown.

12

FINDING PARTIES

In Toronto, it's very much word of mouth. There are actually a lot of promoters, you get all kinds of parties here and all kinds of people with different drives. People tend to gravitate towards what they like, in my experience that happens through word of mouth.

How do you feel about it?

> I mean curation just comes down to how many people you can get for a particular DJ. I remember this concept called "Techno Math" which is like looking at an artist's following on their Facebook page and seeing how many of your friends followed that artist. That kind of thing. If you're throwing a party for someone who is really unknown then you run the risk of nobody showing up, right? At the same time it's hard to throw parties for someone who's super well known because they are going to cost a lot.

So it's about finding that sweet spot. Someone who's got enough of a pull to bring people to the party, at the same time they're affordable and you know all those different variables. To me, that's really what the curation aspect comes down to. Obviously, every promoter has certain dream bookings because they love that artist. Anyone who's been doing it for a long time, 6-7 events a year, that kind of thing, they have to try to break even on most events, otherwise it's not possible. So curation is really about who's popular.

At the same time, in the underground scene there's a bit of a hipster kind of mentality, where you want to bring the freshest person, nobody knows or that kind of thing. I remember *It's Not U It's Me* did Paula Temple before she really blew off, right before she moved, also Aurora Halal, basically a bunch of artists who weren't as big back then (Fig. 9-11). So, there's that element of it too. It's about knowing your crowd, knowing the people you're trying to cater to, the people who are going to buy tickets, what they're going to want to see. I would love to bring UpSammy, but it's hard because who knows them in this city, not very many people right? She played at Dekmantel but it's hard to bring certain acts because it's about finding that balance. If there's someone you really want to bring, or think will get a lot of exposure, you also have to sell tickets.

13 J

Fig 101. Discussing access to DIY events with J in Appendix 10, "A Conversation with J," page 12-13.

venues become too popular or known by a larger demographic. Participants experience increased competition trying to buy tickets and longer lines at the door. In cities with dominant electronic music communities, like Berlin, Amsterdam and London, dancers at established nightclubs follow unspoken etiquette on the dancefloor. One major attraction for queer and femme-identifying folks is the space each dancer carves for themselves on the dancefloor. There is not much physical contact unless ample consent is given. Each participant is afforded space, and dancers accommodate each other's movements. Dancing to techno is an individual practise within a communal space of shared experience. Often these newcomers are unaware of the community's unspoken anti-harassment rules, nor are they aware of being respectful of personal space on the dancefloor. These events enter the mainstream and are commoditised. Heteronormative ideas of nightlife infiltrate safe spaces, and the atmosphere changes in response to the new participant's intentions.

Access to these small, inclusive-minded events is often restricted through the use of private groups on social media platforms, or are shared through word-of-mouth. This helps to ensure that most guests are aware of the community's unspoken rules of respect and consent. Therefore, there is a tension between inclusion and exclusion in these spaces. The goal is to make these spaces transcend minority communities without becoming co-opted into the dominant ideology. One approach utilised by organisers (discussed in Appendixes 1-13) it to limit access to the events by restricting social media advertising, while another is to invite guests via email lists and secret groups. The size of the crowd remains small, and the faces recognisable, protecting the intimacy and ethics of the dancefloor. If physical space was not a premium and hard to find, these events could gain popularity and increase in frequency. Unfortunately, in an urban climate where the availability of spaces where we can be loud is diminishing, parties want to remain small and intimate.

DIY venues propose new spaces directly led by the people who use them. These places become spaces of radical acceptance that are constantly evolving. If the city legalised DIY spaces, community members could expend energy on creative endeavours rather than mere existence. DIY events are adaptable, portable, and sustainable in ways that established entertainment venues cannot reproduce. Unfortunately, this unstable future impacts the community's conviction creating instability for musicians and artists who depend on it for opportunities and growth.



Fig 102. Photograph of the After Hours library from thesis defence on August 19, 2022. This collection involves self-made zines in addition to critical books and readings referenced during the project.



Fig 103. Interview zines, Appendixes 1 - 13 at thesis defence, August 19, 2022.



Fig 104. (Left) Appendix 14 “10 Years of Raves: 2010-2020,” (centre) Appendix 15 “Toronto Raves: Posters,” (right) Appendix 16 “Identity & DIY events.”

ZINES AS RESEARCH

Historically, DIY activities during the twenty-first century relied on the production of manuals and then learning how to use these new tools. Few tools, guidebooks, information banks, or manuals exist for the DIY scene, so new collectives struggle to establish themselves in the city. The production of artefacts sharing techniques, stories, and knowledge may encourage new DIY promoters in the city. With a reliable and consistent platform, the DIY community can share and learn from each other. Zines exist as independent magazines people create to share knowledge. They have long acted as broader communication for alternative communities across national and international boundaries.[101] Zines offer a fast and controlled way to share information with a particular group of individuals, unlike online pages or websites. Beyond information about active musicians, a few recent zines published in Toronto, like *Tempo* and *Together Apart*, include helpful information on topics ranging from how to throw a party, to being considerate on the dance floor.

101. Daniel G. Wilson, "Sharing is Punk," in *Together Apart* (Toronto, 2021), 3.

The *After Hours* zine library consists of sixteen zines, each attached as an appendix. The first thirteen contain interviews with members of the DIY community. Fourteen and fifteen present an index of DIY events in Toronto in the past ten years. And, sixteen presents three anonymised questions from each interview, relating to safety, gender and identity. Together, the collection share aspects of the DIY scene's histories and experiences. As physical artefacts their multiplicity can be controlled and shared with intent.

CLASSIFICATION OF BUILDING TYPES FOR DIY EVENTS IN TORONTO



Fig 105. A proposed system for categorising DIY events.

BUILDING TYPE ANALYSIS FOR CONVENTIONAL AND UNCONVENTIONAL VENUES

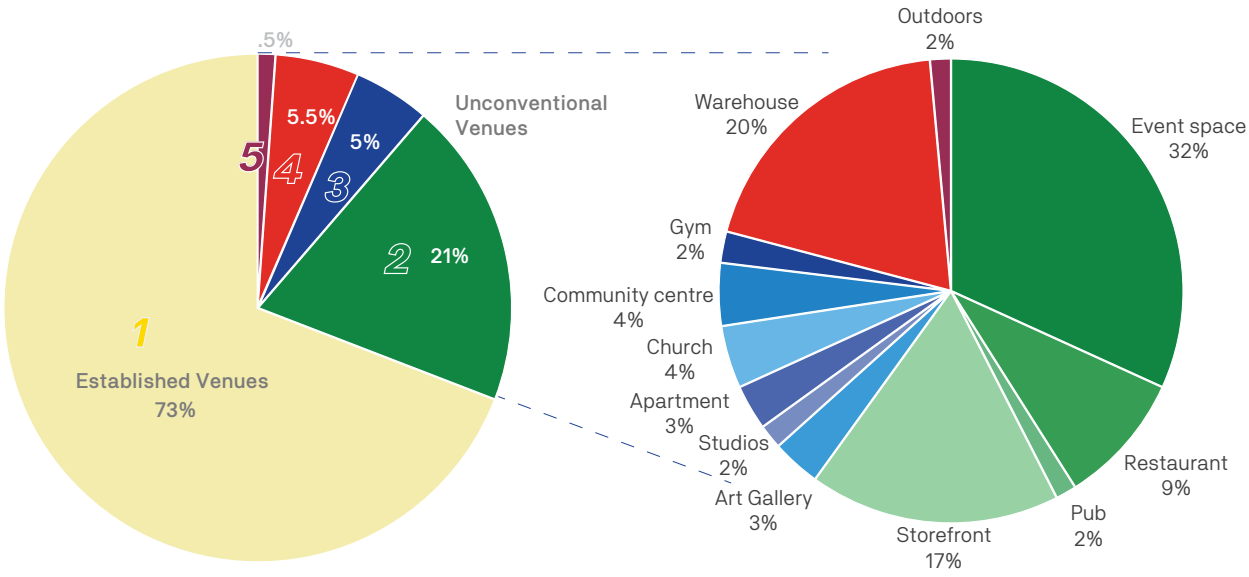


Fig 106. Breakdown of buildings used for DIY events, between 2010-2020.

In September 2020, I began archiving DIY events in Toronto to understand the types of buildings they occupy. Rather than record every event across the city, I searched events through specific organisers who had a history of hosting smaller-scale techno, house, and bass events. Appendix 14 "10 Years of Raves: 2010-2020," indexes 1,520 electronic music events between 2008 and 2021. The date, location, type of building hosting the event and each event's corresponding flyer (poster or advertising media) were collected and assembled. While DIY music events have existed since the sixties, I focused on events from 2010 until 2020. During this time, organisers relied on publicly accessible websites like Resident Advisor, Eventbrite, and Facebook, and Instagram to advertise parties. The COVID-19 pandemic forced an abrupt halt to all in-person gatherings creating a natural end date for the research. Sweaty bodies in tight, cramped spaces did not quite align with provincial health and safety rules.

DIY events can occur in a variety of commercial and residential spaces. If nightclubs are the most conventional spaces to throw DIY parties, outdoors public spaces are at the opposite end of the spectrum being the most unconventional. Certain spaces, such as a restaurant or a bar, have a natural affinity for transforming into a DIY venue as they have the existing infrastructure (i.e. bathrooms, bar area and a dance floor). The range of conventional to unconventional is illustrated in Figure 62, from Type 1 which includes the most established nightclubs and venues, to Type 5 for the most DIY events like outdoor raves. Of the 1,520 electronic music events recorded in Toronto between 2008 and 2021, 73% of events occurred within Type 1 spaces, defined as "commercial spaces designed for entertainment with suitable business licenses," including nightclub and entertainment licenses (Fig. 63).

The styles of music played at these events is the main attraction for participants. Therefore organisers can approach larger venues like the Velvet Underground, NEST or The Concert Hall, if they are inviting a popular DJ who can draw and guarantee crowds greater than three hundred. Although these established venues support the greater DIY and non-DIY electronic music scenes in Toronto, they do not add to the discourse on DIY events and safety. For this reason the Figure 65 focus' on the events hosted in Type 2, 3, 4, and 5 venues. The flyers are presented chronologically in Appendix 15 "Toronto Raves."

NUMBER OF DIY EVENTS OVER TIME

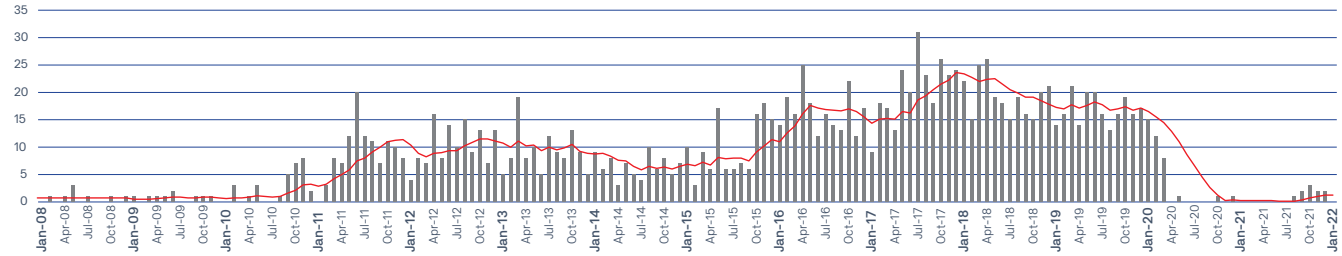


Fig 107. Data analysed from all DIY events logged, January 2008 to January 2022.

EVENTS BY BUILDING TYPE

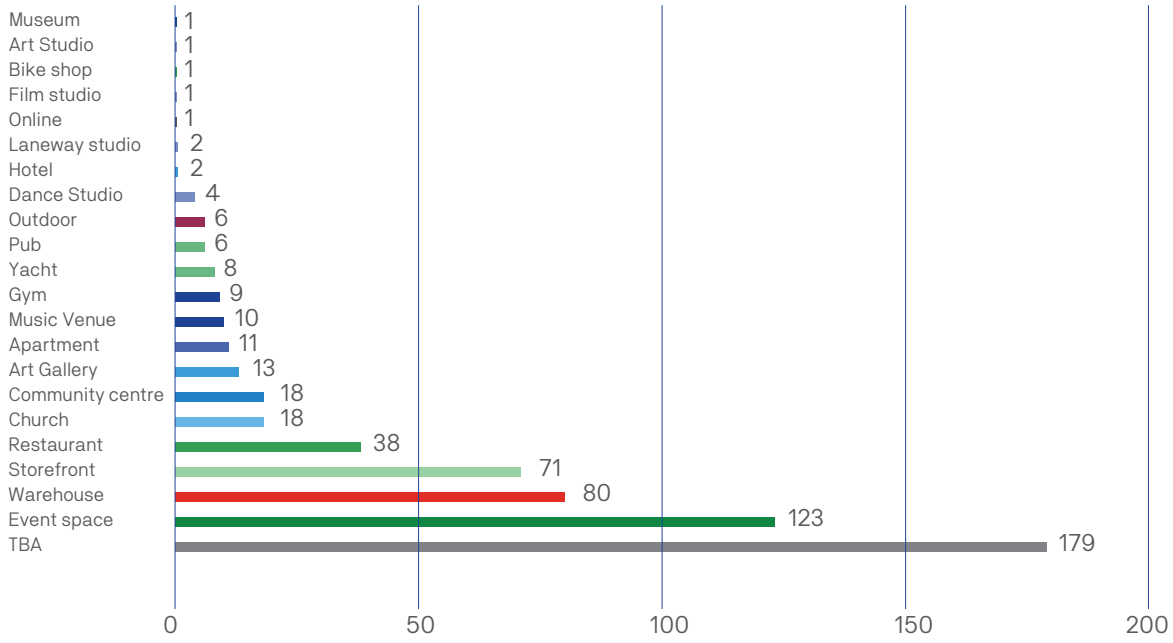


Fig 108.Breakdown of events by building type.

1/5

COMPILED LIST OF LOCATIONS USED TO HOST DIY EVENTS, 2010-2020

ADDRESS	#	NAME	TYPE
28 Logan Ave	1	District 28	Warehouse
28 Bathurst St	1	Belgian Moon Microbrewery	Pub
33 Gould St	1	Ryerson Image Centre	Art Gallery
319 Spadina Ave	1	Raw	Storefront
Toronto Island	1		Outdoor
301 Spadina Ave	1	Aruba	Bar
online	1		virtual
294 College St	1	Izakaya sushi house	Restaurant
974 Bathurst St	1	Coda	Nightclub
Unit G, 13 Mansfield Ave	1	Sibling	Art Gallery
909 Lake Shore Blvd W	1	Budweiser Stage	Event Space
279 Yonge St	1		Event Space
876 Dundas St W	1	Mây Cafe	Storefront
270 Adelaide St	1	Parlour	Bar
847 Dovercourt Rd	1	Owls Club	Community Centre
268 Augusta Ave	1	Supermarket	Bar
824 Dundas St W	1	StudioBar	Bar
264 Queens Quay W	1	Miss Toronto Yacht	Yacht
735 Queen St E	1	Opera House	Event Space
250 Adelaide St W	1	Adelaide Hall	Event Space
701 Fleet St	1	Gore Lot	Outdoor
692 Eastern Ave	1	Revival Studios	Film Studio
225 Geary Ave	1	Shibigb	Storefront
669 College St	1	B-Side Lounge	Event Space
224 Parliament St	1		Storefront
608 College St	1	The Royal Cinema	Event Space
220 King St W	1		Storefront
584 College St	1	Riva	Bar
218 Ossington Ave	1	The Painted Lady	Pub
580 Church St	1	The Vic Public House	Pub
21 Bathurst St	1	The Amsterdam Brewery	Bar
550 Bayview Ave	1	Evergreen Brick Works	Event Space
201 College St	1	Arthurs	Bar
50 Prince Edward Island Cres.	1	Gossip	Nightclub
191 Parliament St	1	191 Parliament	Nightclub
50 Carroll St	1	East Room	Event Space
191 Geary Ave	1		Event Space
425 Richmond St W	1	Bizune Event Gallery	Event Space
187 Parliament St	1		Storefront
396 College St	1	King's Landing Barber Shoppe	Storefront
178 Bathurst St	1	The Basement	Nightclub
346 Spadina Ave	1	Bright Pearl	Restaurant
1695 Queen St E	1	Woodbine Park	Outdoor

2/5

ADDRESS	#	NAME	TYPE
1 Queens Quay W	1		Yacht
161 Spadina Ave	1	Loft161	Event Space
Geary Ave Parkette	1		Outdoor
1608 Dundas St W	1	The Baby G	Bar
888 Dupont St	1	Blank Canvas Toronto	Art Gallery
1605 Queen St W	1	Northern Contemporary Gallery	Art Gallery
834 Bloor St W	1		Storefront
15 Mercer St	1	Maison Mercer	Nightclub
722 College Ave	1	Mod Club Theatre	Event Space
1474 Queen St W	1	Luanda House	Event Space
69 Bathurst St	1	The Hoxton	Nightclub
1378 Queen St W	1	Blondies	Bar
603 Markham St	1	The Central	Restaurant
132 Queens Quay E	1	The Guvernment	Nightclub
556 Church St	1	Kaiseki Sakura	Restaurant
1300 Gerrard St E	1	The Redwood	Event Space
50 Edwin vAve	1	Metropolis Factory	Event Space
129 Spadina Ave	1	Cinecyle	Bike shop
421 Dundas St W	1	Dim Sum King	Restaurant
128A Sterling Rd	1	Drake Commissary	Restaurant
335 Queen St W	1	The Beverley Hotel	Bar
126 John St	1	CiRCA	Nightclub
937 Bloor St W	1	The Piston	Bar
1230 St Clair Ave W	1	Karmaxwave	Storefront
783 College St	1	Stone Lounge	Bar
123 Danforth Ave	1	Goodhand's Lounge	Event Space
647 College St	1	Grotto Lounge	Bar
1192 Queen St W	1	The Beaver	Bar
518 Church St	1	O'Grady's On Church	Pub
1185 Dundas St W	1	The RED Light	Bar
355 College St	1	Thymeless Bar & Grill	Bar
1136 Dupont St	1	The Brandscape	Art Studio
87 Wade Ave	1		Warehouse
111 Richmond St W	1	Chef's Hall	Restaurant
580 King St W	1	The Everleigh	Bar
111 Queen's Park	1	Gardiner Museum	Art Gallery
TBA	1		
461 King St W East Laneway	1	Sub Division	Nightclub
103 Bellevue Ave	1	St. Stephens-in-the-Fields Church	Church
7 Fraser Ave	1		Warehouse
10 Trinity Square	1	Holy Trinity	Church
Unit 7, 4 Carlaw Ave	2	Ildsjel	Event Space
180 Pearl St	2	Fiction	Nightclub

3/5

ADDRESS	#	NAME	TYPE
374 College St	2	Jun Jun Hotel	Bar
550 Queen St W	2	Nocturne	Nightclub
349A College St W	2	Coalition	Bar
165 Geary Ave	2	Invisible City Record Shop	Storefront
334 Queen St W	2	Rivoli	Nightclub
68 Claremont St	2	Free Space	Event Space
533 Beresford Ave	2	Genesis Sound Inc	Laneway studio
292 Brunswick Ave	2	Tranzac	Community centre
783 Queen St W	2	La Perla	Bar
Unit 5, 221 Sterling Rd	2	The Collective Space	Gym
160 St. George St	2		Apartment
Gibraltar Point Beach	2	Gibraltar Point Beach	Outdoor
270 Adelaide St W	2	Parlour	Bar
842 College St	2	VIP	Bar
27 Primrose Ave	2	Rooftop	Warehouse
213 Sterling Rd	2	Centre of Gravity Training Studio	Gym
16 Trinity St	2	Stirling Room	Bar
209 Augusta Ave	2	Double Double Land	Apartment
158 Sterling Rd	2	Moca Toronto	Art Gallery
193 Baldwin St	2	Edenhall	Bar
135 Liberty St	2	RED Nightclub	Nightclub
263 Adelaide St W	2	263 Adelaide Back Alley	Venue
780 Queen St E	2	Rasputin	Bar
211 Geary Ave	2		Event Space
12 Ossington Ave	2		Storefront
56 Kensington Ave	2	Club 56	Event Space
12 Clinton St	2	The Monarch	Pub
2 Villiers St	2	Keating Channel	Event Space
1180 Queen St W	2	Midpoint	Bar
214 Ossington Ave	2	Our House	Nightclub
442a Dufferin St	2	The Brockton Collective	Event Space
1051 Bloor St W	3	The Steady	Bar
865 Bloor St W	3	Bassline Music Bar	Bar
122a John St	3	Red Door Loft	Event Space
21 Dundas St W	3	Dim Sum King	Restaurant
1474 St Clair Ave W	3	Luanda House	Event Space
188 Pearl St	3	188 Loft	Event Space
745 Queen St W	3	Harlem Underground	Storefront
452 Richmond St W	3	Moniker Gallery	Art Gallery
1307 Dundas St W	3	Libertine	Bar
355a College St	3		Storefront
150 Symes Rd	3	The Symes	Event Space
Unit 108, 100 Symes Rd	3	Rainhard Brewing Co.	Bar

4/5

ADDRESS	#	NAME	TYPE
584 College St	3	Riva	Bar
1100 Queen St W	3	Spin Gallery	Art Gallery
Unit 2, 163 Sterling Rd	3	Unit 2	Apartment
11 Duncan St	3	Storys Building	Event Space
489 College St	3	Andy Pool Hall	Nightclub
1554 Queen St W	3	Tennessee Tavern	Restaurant
1610 Bloor St W	4	DLM	Storefront
156 Bathurst St	4	Soybomb	Apartment
457 Church St	4	Black Eagle	Bar
82 Peter St	4	Tryst	Nightclub
10 Trinity Square	4	Holy Trinity	Church
860b College St	4		Storefront
195 Spadina Ave	4	Ocho	Bar
1601 Lake Shore Blvd	4	Palais Royale	Event Space
1166 Dundas St W	4	Radiolaria	Event Space
282 Augusta Ave	4	Neutral	Nightclub
163 Weston Rd	5	163 Weston	Gym
231 Queen Quay W	5	The Power Plant	Art Gallery
587 College St	5	Bloc Twenty-Two	Bar
152 Augusta Ave	5	Augusta House	Nightclub
254 Lansdowne Ave	5	254 Lansdowne	Storefront
6 Noble St	5	Pia Bouman Ballet School	Dance Studio
499 Church St	5	Glad Day Bookshop	Storefront
235 Queens Quay W	5	Harbourfront Centre	Event Space
577 College St	5	TOI Bar	Bar
1197 Dundas St W	5	The Garrison	Nightclub
755 Dovercourt Rd	5	Yauca's Lounge	Bar
223 Augusta Ave	5	The Embassy	Bar
466 Dundas St W	5	Forestview Chinese Restaurant	Restaurant
888 Yonge St	5	Masonic Temple	Music venue
237 Sackville St	6	Sts Cyril and Methody Macedonia Eastern Orthodox Church	Church
17 Regent St	6	St George's Eastern Orthodox Church	Church
772 Dundas St W	6	Lune	Bar
567 Queen St W	6	Tattoo	Nightclub
961 College St	6	Smiling Buddha	Event Space
1305 Dundas St W	6	Remix	Bar
Pier 27, 1 Queens Quay E	7	Aurora Borealis	Yacht
213 Ossington Ave	7	Our House	Bar
192 Adelaide St W	7	Soho House Toronto	Bar
425 Adelaide St W	7	Footwork	Nightclub
510 King St W	8	Cobra	Nightclub
1755 Lake Shore Blvd W	8	Sunnyside Pavilion	Music venue

5/5

ADDRESS	#	NAME	TYPE
170 Spadina Ave	8	170 Spadina	Warehouse
360 Geary Ave	9	Geary Lane	Storefront
1214 Queen St W	11	The Gladstone Hotel	Bar
508 Queen St W	11	Velvet Underground	Music venue
461 King St W	11	2FL Events	Event Space
191 Geary Ave	11		Storefront
656 College St	12	Li'ly Resto Lounge	Nightclub
231 Mutual St	13	Oasis Aqualounge	Nightclub
206 Beverley St	15	Beverley Halls SPK	Community centre
99 Sudbury St	16	99 Sudbury	Warehouse
794 Bathurst St	16	Coda	Nightclub
1034 Queen St W	16	Apt 200	Bar
224 Richmond St	16	Faces Nightclub	Nightclub
1241 Bloor St W	19	Holy Oak	Bar
76a Geary Ave	19	76a	Event Space
1087 Queen St W	20	Black Box	Nightclub
1108 Dundas St W	20	Bunda Lounge	Bar
423 College St	20	The Den	Nightclub
1279 Queen St W	21	Wrongbar	Bar
1150 Queen St W	21	The Drake Hotel	Bar
592 Queen St W	22	Tota Lounge	Bar
974 Bloor St W	24	Luanda House	Event Space
782 King St W	27	Cabal	Bar
292 College St	30	One Loft	Nightclub
120 Church St	35	120 Club	Bar
471 Richmond St W	49	Populus	Nightclub
Unit 1, 500 Keele Ave	51	500 Keele	Warehouse
TBA	178		
1265 Dundas St W	188	Bambi's	Bar
152a Augusta Ave	213	Round	Nightclub

APPENDIX 14

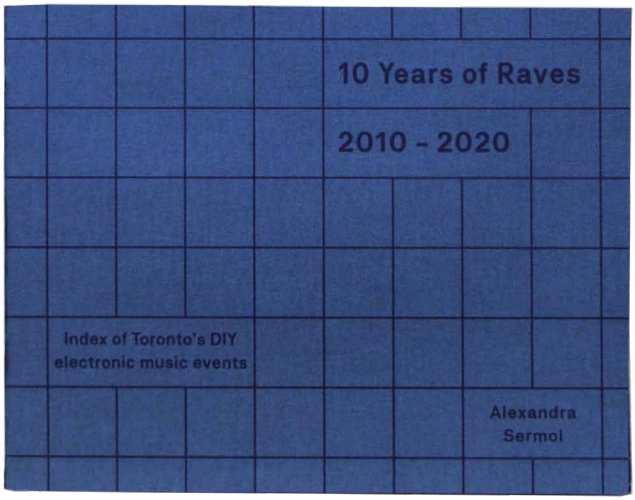


Fig 109. Front cover, "10 Years of Raves: 2010 - 2020."

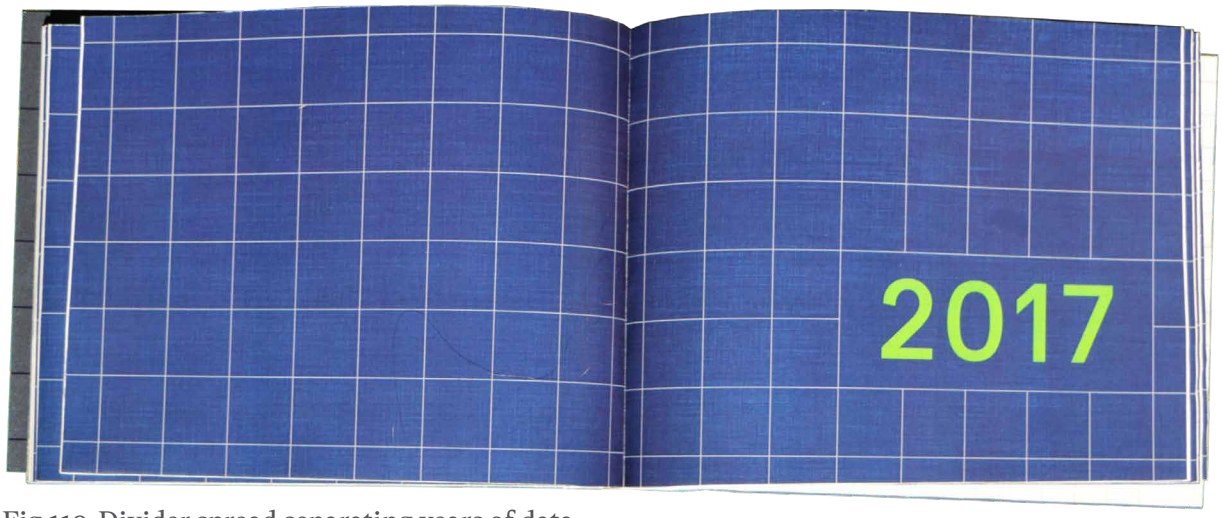


Fig 110. Divider spread separating years of data.

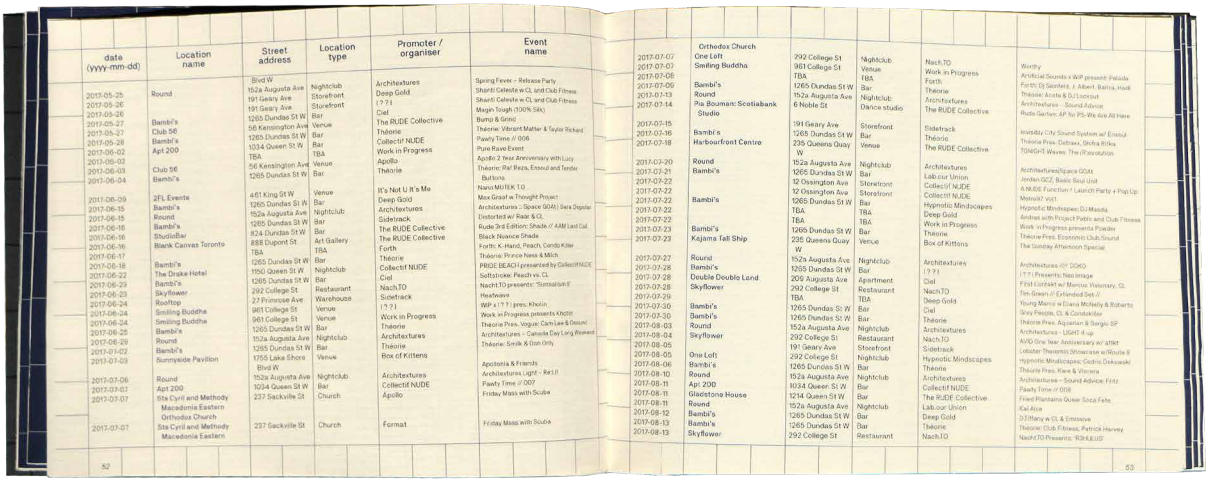


Fig 111. Two pages from 2017.

APPENDIX 15

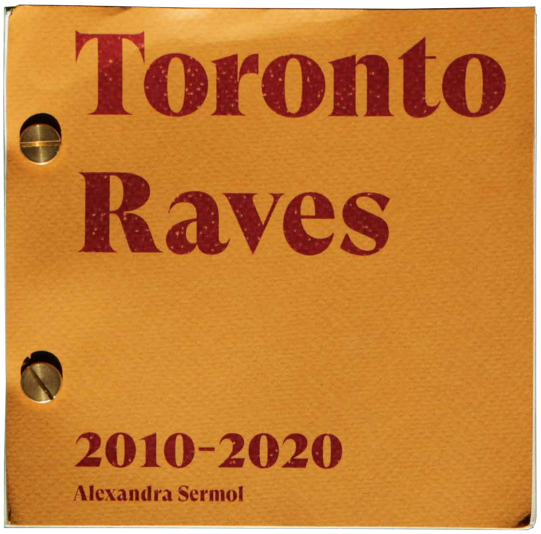


Fig 112. Front cover, “Toronto Raves.”



Fig 113. Perspective view.



Fig 114. Top view.

This collection of flyers corresponds to the events found in Appendix 14. They are presented chronologically with full-bleed, coloured spreads for the year dividers creating a visible striation along the spine. Flipping through this book one can witness the evolution of graphic styles and advertising over the decade. Some events did not have posters or flyers, so this book contains 974 of the total 1,520 recorded. The book is bound with a 2.5” brass Chicago bolts.

APPENDIX 16

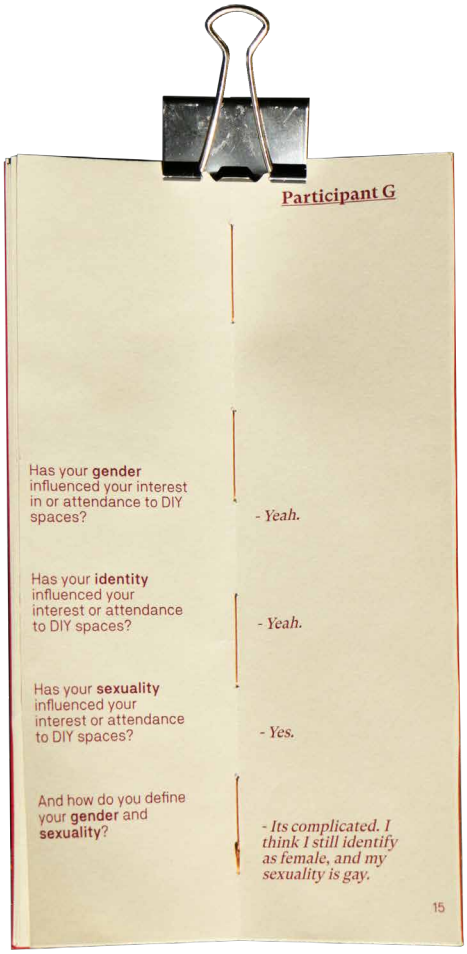


Fig 116. Two pages showing interview questions on the left, participants responses on the right.

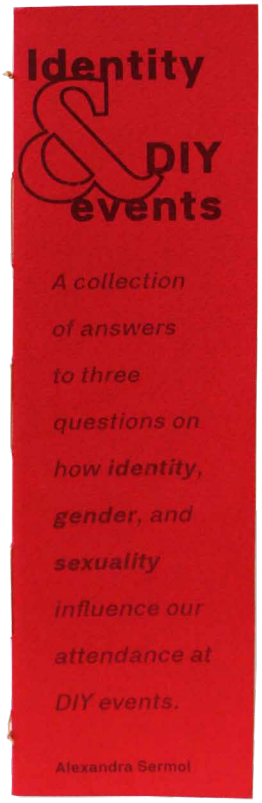


Fig 115. Front cover, "Identity & DIY events."



Fig 117. Top view.

At the end of each interview, I asked a series of personal questions. These are presented anonymously in the zine titled Identity and Space. The questions read: Has your gender influenced your interest in or attendance to DIY events? Followed by the same question, replacing gender with identity, and then sexuality. Finally, I asked how a participant defines their sexuality. The majority of queer-identifying interviewees responded that "yes" their gender, sexual and/or identity influenced their attendance, supporting my thesis that these small-scale events welcome queer and equity-seeking guests to the dancefloor. Unfortunately, I did not ask how or why, apprehensive to ask such personal questions. Therefore, I think this zine serves as a starting point for a much larger conversation.

APPENDIX 14-16

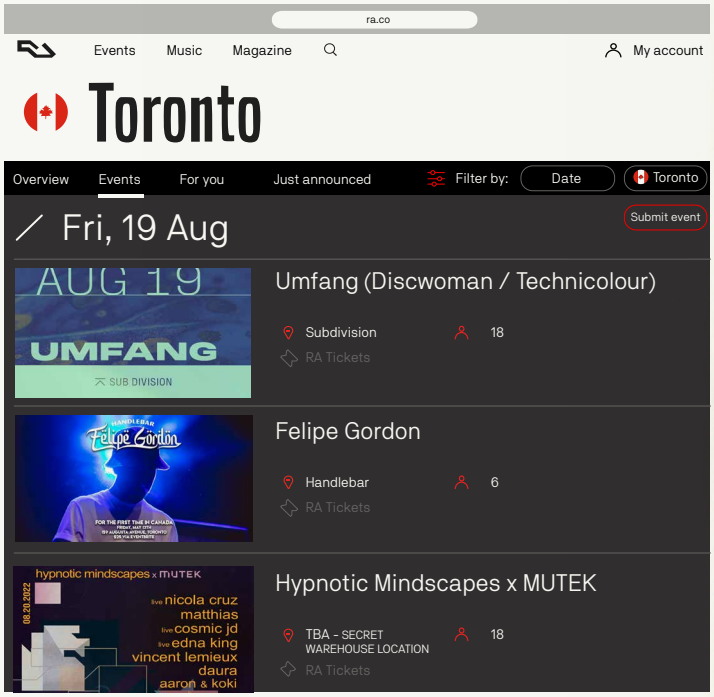


Fig 118. Appendixes 14, 15 and 16 as presented at thesis defence on August 19, 2022.

PART TWO

At the party

RESIDENT ADVISOR ALERT



PRIVATE MESSAGE ALLERT

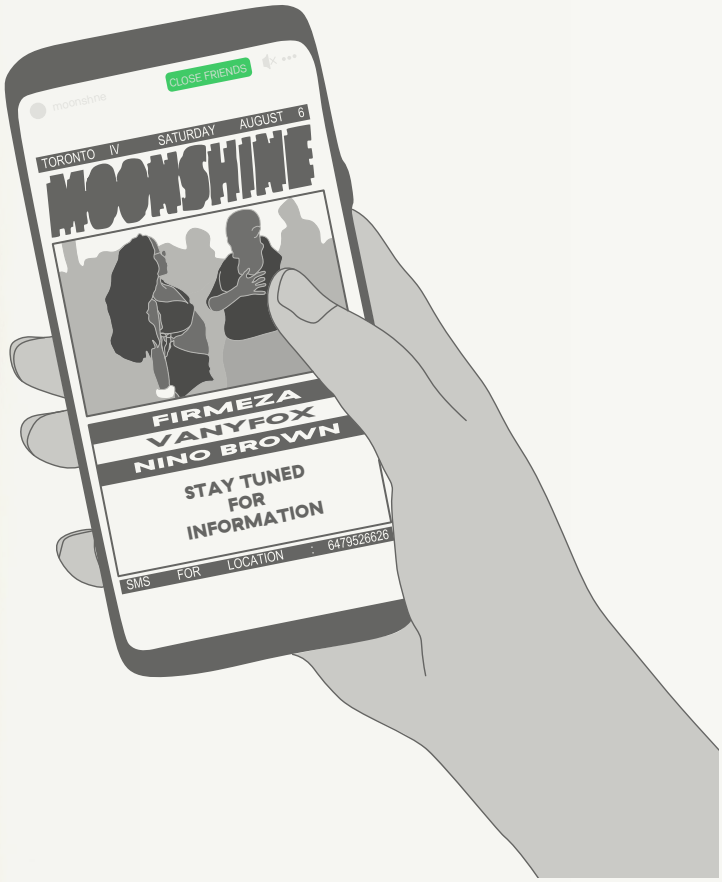


Fig 119. Illustrations of two invites, the left from Resident Advisor's website and to the right, a social media invite to a Moonshine party.

One month before the party

PLANNING

Flipping through social media, a personalised message catches your eye, it is addressed to "Close Friends." It's a poster from your favourite DIY promoter, it reads, "More info soon." How cheeky. Your interest piques.

For attendees of the DIY scene, events start when the flyers and posters first go live online. Organisers post promotional media on various websites, each catering to different audiences. Resident Advisor, established in 2011, is one such site which serves as a major platform for the promotion of larger-scale electronic music events. Resident Advisor is an editorial platform and virtual community dedicated to showcasing electronic music, artists, and events.[102] The website also manages services including event listings, ticket sales, club and promoter directories, artist and label profiles. In addition to Resident Advisor, Facebook pages and Instagram accounts are commonly used to promote events, including parties, workshops, forums, discussions, and conferences. However, to reach selective, smaller audiences, organisers use private Instagram accounts and mailing lists. A participant will need to know a few people who attend these parties to learn of their existence.

Each organiser chooses a media strategy to suit their intended event capacity. This curation of participants supports the creation of an intimate community of overlapping friend groups, strengthening interpersonal relationships and pre-

102. "What We Do," *Resident Advisor*, last modified 2022, ra.co.

a conversation with SP

January 18, 2022

After Hours
Interview Series
by Alexandra Sermol

this disclaimer. But, how you and anyone that's within your organization act at each event, is much more indicative of what's going to happen. You must be in the space and lead by example.

How many invitations do you send out per person that comes?

My email list probably had 100 to 110 people on it, pretty small, and then people would ask me directly to buy a ticket. It was always pretty dialed in and tight. It was so word of mouth and so a small community formed. I never really had to trim anything down, people would just ask me how I find out about this, and the list grew very slowly at the beginning. I just started being like, I'm going to be doing these things would you want to have your email on this list, and that put me in the ballpark of a fifty-to-sixty-person guest list and then I went forward with it.
I had different systems to sell tickets or provide price breaks. I



Fig 28. Photo of stage design by Artefact Creative, members include Sergio SP, Karl Skene, Fezz Stenton and others, on March 2018.

trusted Dave with the door sales, like if it was twenty dollars to get in and they pulled out one twenty, then charge them ten or fifteen dollars so they can have a drink inside the space. It's just a way better engagement. Dave and I were able to have that negotiation. Of course, the thing needs to be funded or whatever, the money must come in for it to be sustainable but there was a looseness to it.

We weren't trying to have crazy numbers. I would post things every once in awhile, they would be kind of cryptic and people would ask to find out what it was about.

How many people can fit in basement?

One time when it was really, really bumping, it was close to eighty people between the dance zone and smoking front room thing. There's only one bathroom and a stairwell entrance.

What do you think is preventing the scene from throwing more events?

The cost is so high for people to get spaces and the stuff to organise these events, it's really tough. I look at Toronto as this field of resources... The stuff we did and were able to do in Calgary was really amazing; there so many weird spots for stuff to happen, and there is a certain energy towards sharing.

That idea of culture being passed down generationally doesn't really exist here, where the older groups pass down the methods. There's more of a gatekeeper-thing where people hold on to stuff, a bit of a different energy. People want to be about it but not about the community, like as an attendee no matter your mental state or expression, there's a care or preservation that needs to go into these things because it's special, it's fleeting. It's going to go and so there is this gatekeeper mentality, so that we can keep this safe. So, there's ownership for the safety of these spaces. I really wonder if it's a by-product of the city and the demographic of the city, or just our general economy and all that.

In terms of growing, it's interesting to see what methods are being used to utilise and spread information to get it out there. I think there's room for a lot of creativity to bring people into the fold a little bit.

Fig 120. Appendix 5, "A Conversation with SP," 32-34.

existing social bonds. In Montreal, event coordinator Sammy Halimi (SH) modifies social media strategies, event by event.

> SH I would find a way to funnel the invites using Instagram, and I would adapt my promotional methods to what I felt was an adequate number of people to invite. For example, if it's more of a party, I would opt for sending private messages to people, so it doesn't become public information or available to everybody. In the second year, I created an Instagram page just for the shows. So then, I would sometimes share the location on a post for any follower to come along. If it was less likely that there were going to be hundreds of people, maybe it was a jazz line-up. So, I was playing with my sense of intuition about which line-up was going to attract more people. It was like a game, this ecosystem.

Similarly, Sergio SP (SP) uses a mailing list to channel invitations to his small basement parties in Toronto.

> SP My email list probably had 100 to 110 people on it, pretty small, and then people would ask me directly to buy a ticket. It was always pretty dialled in and tight. It was word of mouth, and so a small community formed. I never really had to trim anything down, people would just ask me how to find out about this, and the list grew very slowly at the beginning. I started asking, "I'm going to be doing these things, do you want to have your email on this list?" And that put me in the ballpark of a fifty-to-sixty-person guest list, and then I went forward with it.

Advertising signals the party's genesis for guests; however, for organisers, the event begins several weeks prior. As seen in the above cases, organisers' advertising decisions often depend on the scale of the event, which is determined early in event planning. Four factors impact the number of participants: the DJ's popularity, the organiser's previous history, the size of available venues and the venue's popularity. Event size can become a moving target for organisers without reliable venues, significantly complicating planning. Even without this added variable, event planning itself is no small feat. Event coordination includes finding the venue, advertising, hiring musicians, adding sourcing equipment and staff, stocking the bar, and transporting all miscellaneous items, including money boxes, coat racks, and tables.

For many organisers, this work is an expression of community care. Each party supports a growing community and network of young artists, musicians, creatives, and queers. For many organisers, throwing parties comes second to salary-earning

a conversation with p.a.

March 3, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 13. Sculpture for installation at Newdle Nails, circa 2018, retrieved from Instagram.



Fig 14. Scale of noodle sculptures, at Newdle Nails circa 2018, retrieved from Instagram.

I've noticed I feel more comfortable comfortable in the spaces where the promoters organizing the DIY event have complete control of the space and the governance of it, whether it's rave safe, or volunteers, or a door person; that complete autonomy allowing them to create and define that space. But also, every community defines safety a bit differently.

Would you mind telling me a little more about New Nails, and how you organise yourself and create safe spaces?

It came out of Boop, it had some of the same members, but a smaller group. We work collaboratively and often host events, and DJ. We sort of make it up as we go along. Might sound sketchy but I think there's just some things you only learn in practise. It's definitely not easy, and they're probably more efficient ways of organizing it... but because **we are trying to operate from a place of taking care of each other and creating hopefully safe spaces, there's a lot of checking in, and not making assumptions. It can be heavy sometimes, but I think that sometimes what care looks like.** We usually have an initial meeting to ask - what are we thinking? What date? Who do we want involved? What is the theme? - then we sort of go off and do individual tasks, then come back and have more concise meetings. And then there's lot of emails throughout the planning. **Once we've got an idea of the installation, what it's going to look like, etc. then I usually take the lead on it.** And then we usually have a meeting running up to the party, the week of just to check in beforehand, also if anyone needs help with labour.

It's complicated working with people you love so much and care so much for. Different members of the group take on different amounts. But I think the idea all along is that there's a kind of equality and we're starting to get better on agreeing upon certain thing in advance, money wise. We're learning more every single time. We were doing them as fundraisers, so we weren't making any money whatsoever, and it was only recently that we discussed the idea that as all of us are in an insecure position money-wise, and that we don't have to be as idealistic about it as that, we're allowed to at least make a bar minimum to cover our time. Otherwise, it feels unsustainable, and if it can't happen, that's a real shame.

Fig 121. Appendix 13, "A Conversation with p.a.," 20-21.

positions, requiring hours of time and commitment. Ciel, a producer, DJ, and organiser, explains the time commitment and effort involved.

> Ciel Throwing a party is, honestly, kind of a thankless job. I like throwing parties because it makes me feel connected to the scene and makes me feel like I was able to influence a tiny part of it.

> p.a. [New Nails] came out of Boop. It had some of the same members but a smaller group. We work collaboratively and often host events and DJ. We sort of make it up as we go along. Might sound sketchy, but I think there's just some things you only learn in practice. It's not easy, and they're probably more efficient ways of organising it... because we are trying to operate from a place of taking care of each other and creating hopefully safe spaces; there's a lot of checking in and not making assumptions. It can be heavy sometimes, but I think that is sometimes what care looks like. It's complicated working with people you love so much and care so much for. Different members of the group take on different amounts. But I think the idea is that there's equality, and we're starting to get better at agreeing upon certain things in advance, money-wise. We're learning more every single time.

The organiser is both the host and curator, the technical support and advertiser, the installation artist and contact for trouble. Organising a party for Sammy is very similar to being a server at a restaurant, but with a few additional responsibilities.

> SH It's a labour of love. With every show, you learn something, and once you integrate it then, you're no longer intimidated. For sure, there's a good amount of physical and mental effort involved and multitasking, but in a way, it's not so different from working as a waiter or cooking in a restaurant. I used to work as a waiter for years, and it's similar, but more jobs; you set up and clean up the [space], then you set up the [DJ] table and equipment, then you prepare for service, make sure everything is ready, and then when everybody comes, you're super focused and must multitask. There's very little time for relaxing, but if I can, I enjoy some of the show. But then, once service is done, you clean up. For sure, you're tired, but you deal with it.

Organisers take agency of these temporary spaces and aim to establish certain socio-spatial dynamics—dynamics which are often dependent on the scale of the event and the number of guests.

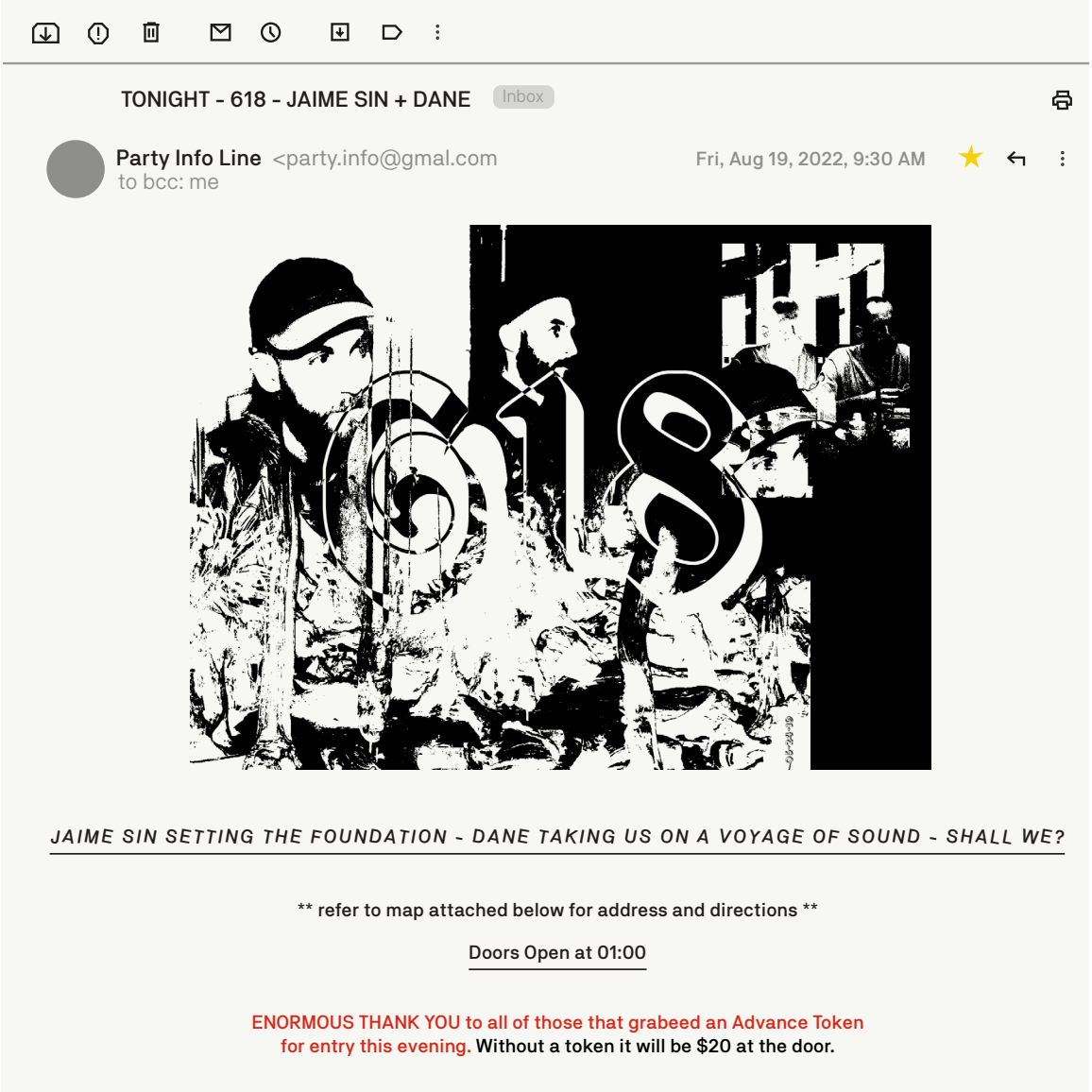


Fig 122. Illustration of email invite to SP's 618 party.

INVITATIONS

Invitations to small, inclusive-minded events may seem contradictory but organisers are constantly balancing welcoming newcomers and protecting equity-seeking minorities. DIY communities utilise different online mediums to define the attendees, and target specific marginalised communities. However, this also creates barriers to entry for newcomers who may be out of the loop. The tendency to restrict audience size comes from a history of protecting participants who are more vulnerable and excluding participants who usually overrun these spaces. Existing in opposition to mainstream culture requires protecting access and existence. Heteronormative cultures often commoditise queer and BIPOC spaces, making it hard for the intended audience to participate. The need to protect a community and welcome new like-minded individuals is a paradox the community has yet to answer. New groups organising parties are turning towards private email lists which enable maximum control of attendees; more control than social media like Facebook and Instagram. Sanjeet discusses their opinion on inclusivity and shares a story about a queer, BIPOC space in Portland coopted by cis-gendered men.

> sanjeet I have two examples of how [curating] is beneficial and how it's not. The first example is how I don't think it's beneficial. We were going to a party in New York and a friend who lived there was coming with me. We all knew the DJs--Mike Servito was spinning--and we were just going to the party, and they wouldn't let him in because he didn't have fetish gear on. So, I had to take off this dog collar I had on and put it on him. And I know they're trying to create barriers for super-hetero dudes, but they're also expecting people to want the same thing they want and love the same music.
>
> The other example is when I went to a Club Chai party in Oakland, a collective of queer women of colour. And Oakland is pretty multiracial, while San Francisco is very white, and people from San Francisco often come to Oakland to go to cooler parties. I walked into the party, and we were dancing, and it was super white. And I was like, this is weird; I didn't expect this kind of party to be there, and then the organiser shut down the music and said, "There's at least fifteen black people in line outside, and we're at capacity, I'm looking ahead and seeing all these white people... you need to leave. You need to make room; this party is not for you. Thanks for coming, hope you had a good time, but you need to leave." And then she crossed her arms and waited for people to get out. And I was gagged. I was like Holy Fuck, but honestly, that's true. There are so many spaces for you; all of San Francisco is for you. Go home, this one isn't. It was a super clear concept; there was a queer fashion show, queer models dancing, and it was really fun. I was like wow, you're living your

a conversation with sanjeet

January 11, 2022

After Hours
Interview Series
by Alexandra Sermol

CURATION AND INCLUSIVITY

I'd love to hear your opinions on it about curating the crowd and what it means to be an inclusive scene?

It's so complicated. I think a lot of it at the end of the day is ego. People want to be around people that look like them, that make them feel hot, that make them feel cool. Nobody wants the Fedora-guy with roses around them when they're trying to look cool at an underground event. That guy is honestly doing nothing, he's having a fun time, he's really nice. When we look at that, and we're like, oh God, this party is over.

My friend got married this summer and her wedding reception was a rave under a bridge. A lot of people were friends and family, but there were also people who heard the noise under the bridge and wanted to go to a party. They were loaded but they were fine, we were like, OK you're clearly not with us, but you're having fun and that's great.

I think that a lot of it has to do with ego and wanting a certain aesthetic. Especially in the young techno scene it's very much about we're young and cool and we all dance like this and we all wear fetish gear.

I have two examples of how this is beneficial and how





Fig 22. Photos from Club Chai parties, photo courtesy of @susjesus, 2020.

it's not. The first example of how I don't think its beneficial. We were going to a party in New York and a friend who lived there was coming with me. We all knew the DJs, Mike Servito was spinning, and we were just going to the party, and they wouldn't let him in because he didn't have fetish gear on. He's like, but that's not what I feel comfortable in, I'm just here to dance, like I'm here with my friends. And they're like no, you're not allowed in. So, I had to take off this dog collar that I had on, put it on him and I was like, "he'll wear the collar, now he's in fetish gear can we go and have fun now?" And I know they're trying to do this to create barriers for super-hetero dudes, but they're also expecting people to want the same thing you want and love the same music, but if they're not wearing a fucking puppy mask?

So that's one thing. The other example is from when I went to a ***Club Chai*** party in Oakland, which is a collective of queer women of color, and Oakland is pretty multiracial while San Francisco is very white, and people from San Francisco often come to Oakland to do DIY stuff or go to cooler parties. I walked into the party, and we were dancing, and it was super white. And I was like, this is weird, I didn't expect this kind of party to be there and then the organiser shut down the music, and said, "there's at least fifteen black people in line outside and we're at capacity, I'm looking ahead and seeing all these white people... you need to leave. You need to make room; this party is not for you. Thanks for coming, hope you had a good time, but you need to leave." And then she crossed her arms and waited for people to get out. I think she especially called out the white men. And I was gagged. I was like Holy Fuck, but honestly that's true. It's like, there are so many spaces for you, literally all of San Francisco is for you. Go home, this one isn't. It was a super clear concept, there was a queer fashion show, there were queer models dancing, it was just really fun. I was like wow, you're living your ethos. I'm curating this for us, this is exclusionary, but also you're not hurt for space, there's a lot of existing spaces for you to go and have fun. This is just not the one for you.

I've dabbled with the idea of doing queer, women, and lesbian-centric nights because they don't exist in Toronto. There's no spaces for that here at all. And personally, I want that in the book that it's exclusionary, and then, its like, how do we do that in a responsible way?

Fig 123. Appendix 4, "A Conversation with ST," 26-27.

> ethos. I'm curating this for us; this is exclusionary, but also, you're not hurt for space, there are a lot of existing spaces for you to go and have fun. I've dabbled with the idea of doing queer, women, and lesbian-centric nights because they don't exist in Toronto. There's no space for that here at all. And I want that in the book that it's exclusionary, and then, it's like, how do we do that in a responsible way?

sanjeet discusses the idea of responsible exclusion. Exclusion for the sake of protecting a space for minorities. To create spaces for a particular public, you must limit access from mainstream, normative cultures. Warner's idea of publics, defined by the dominant socially-accepted norms and ideals, and counterpublics, helps to distinguish normative and non-normative cultures. Warner contrasts publics, referred to as dominant publics, with his concept of counterpublics.[103] A counterpublic defines itself by the normative values they oppose, where these norms constitute dominant public cultures, like heteronormativity. Spaces for queer and marginalised folks exist in opposition to heteronormativity and broaden concepts of safety and our relationship to space. Malcolm Rio writes how, "Like publics, counterpublics come into being through self-organising discourses that require self-publication and are addressed to an indefinite number of strangers."[104] He continues to explain how counterpublic discourse marks those folks as different—or, other—than larger dominant publics. Rather than focusing on the othering that Warner propels, Rio highlights the similarities between publics and counterpublics and their self-organising practises. Here, the self-organising and self-monitoring practises of DIY events controls access of normative community's who seek access to DIY countercultures. Discussions on inclusivity are challenging and often politically charged. Most interviews touched on access, relating to inclusivity and perceived physical safety. Rather than exclusivity, the word curation is used, treating it like artistic pursuit where the crowd is both participant and actor.

> J In Toronto, it's very much word of mouth. There are actually a lot of promoters, you get all kinds of parties here and all kinds of people with different drives. People tend to gravitate towards what they like, in my experience that happens through word of mouth. I mean curation just comes down to how many people you can get for a particular DJ. If you're throwing a party for someone who is really unknown then you run the risk of nobody showing up, right? At the same time, it's hard to throw parties for someone who's super well known because they are going to cost a lot. So, it's

103. Michael Warner, *Publics and Counterpublics*, (New York: Zone Books, 2014) 112.
104. Malcolm Rio, "Queer Privates: Finding Intimacy in the Public Spectacle of the Party," in *Party Planner*, vol. 1: Party Favour, ed. Chase Galis, Christina Moushoul, Sonia Sobrino Ralston and Reese Lewis (Office Party, 2022): 131.

a conversation with LS

October 24, 2021

After Hours
Interview Series
by Alexandra Sermol



Fig 15. The view from the entrance of Dalston Superstore, London.



Fig 16. Dalston Superstore neon street sign.

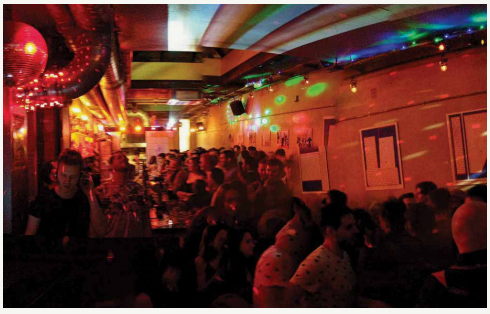


Fig 17. Club night at Dalston Superstore.

CURATING

AS With mid-size venues you must invite a larger crowd to fill the space; the first 150 people might be members of the community, friends, friends of friends, etc. and then the next 100 might not be people who come with the same intentions, while with the really small events, you get the first 150; only that 'curated' crowd of friends and community members... I would love to discuss this with you and how this limiting factor of crowd size can be both good and bad. What are your thoughts?

LS I definitely saw that when I was last in Toronto. And it's tricky...

> I think there's a fine line between curating a crowd and then becoming elitist in its own way. I get why it can be helpful sometimes, but - I think you also have to give people the opportunity to experience something new, because otherwise your crowd doesn't grow and ultimately is unsustainable

and I'm talking about this from like an organizing perspective, because you can't bank on the fact that those 50 people are always going to be free on the night that you want to throw your party. So even when we were planning the numbers and planning the people that we wanted to come, we knew 50% is going to back out or something is going to happen. So, we told way more people, and yes, some odd characters came. But from my brief experience doing it, it didn't turn out to be a negative thing. I think every event is different.

AS I think there's some friction, a bit of a problem, with how inclusive these spaces hope to be and yet, how hard they are to find. We just really need midsize venues, meaning bigger than Bambi's, so you can actually be inclusive and invite those people who don't know the scene, and you can still have your regulars.

LS Yeah, absolutely, but that sort of, almost, lack of diversity that you're talking about I saw bits of, back when even we were going out to clubs like The Social. I don't know if it's something about the city and the lack of access to different, like you said, spaces so people are sort of quite territorial of them. Very territorial. It's sometimes you just wanna go, "Oh for God sake, let's just chill."

AS Where is the Dalston Superstore of Toronto? I think London has so much variety that it's okay if it's at capacity, because you can go around the block and find another party. There's so much range.

Fig 124. Appendix 2, "A Conversation with LS," 16-17.

about finding that sweet spot. Someone who's got enough of a pull to bring people to the party, at the same time they're affordable and you know all those different variables. To me, that's really what the curation aspect comes down to. At the same time, in the underground scene there's a bit of a hipster kind of mentality, where you want to bring the freshest person, nobody knows or that kind of thing.

KM We are constantly discussing how we can get more control over who is coming to our parties. I don't think we have much control over who comes out, you just try through promotion and through bookings. Who you book, where you're setting the party, and how you're promoting should exert some kind of influence over who shows up. And then there's the actual party and it is what it is. You expect a certain turn out and you're like, wow, this isn't the dance floor that I expected to come out for this specific artist. I thought this artist would draw that crowd, but that wasn't a dance floor that I really enjoyed being on. It may be that the dancers didn't have the same kind of understanding as we do, or we're coming from different places, so the way that they engaged with each other on the dance floor isn't how we engage on the dance floor typically, and we go "Oh my God, can we do anything about this?" And we never had an answer.

LS I think there's a fine line between curating a crowd and then becoming elitist in its own way. I definitely saw that before I left for the UK and it kind of annoyed me, I get why it can be helpful sometimes, but I think you also have to give people the opportunity to experience something new, because otherwise your crowd doesn't grow and ultimately is unsustainable, and I'm talking about this from an organising perspective, because you can't bank on the fact that those 50 people are always going to be free on the night that you want to throw your party. So even when we were planning the numbers and planning the people that we wanted to come, we knew 50% is going to back out or something is going to happen. So, we told way more people, and yes, some odd characters came. But from my brief experience doing it, it didn't turn out to be a negative thing. I think every event is different.

And for PJ, this idea of limiting the community is a bigger question about access, but acknowledges the dilemma all private publics experience when trying to grow and reach a broader audience.

a conversation with KM & NM

December 15, 2021

After Hours Interview Series by Alexandra Sermol

CURATING THE CROWD

AS A topic that has come up in conversations with members of the community, is this idea of curating a crowd, and I wonder, is that something that you're aware of when you organise parties?

KM Yes, we are constantly discussing how we can get more control over who is coming to our parties. NMIt's one of the most important things for sure.

KM I don't think we have much control over who comes out, you just try through promotion and through bookings. Who you book, where you're setting the party, and how you're promoting should exert some kind of influence over who shows up. And then there's the actual party and it is what it is. You expect a certain turn out and you're like, wow, this isn't the dance floor that I expected to come out for this specific artist. I thought this artist would draw that crowd, but that wasn't a dance floor that I really enjoyed being on. It may be that the dancers didn't have the same kind of understanding as we do, or we're coming from different places, so the way that they engaged with each other on the dance floor isn't how we engage on the dance floor typically, and we go "Oh my God, can we do anything about this?" And we never had an answer.

AS What about a door policy?

NM Part of what you want at a DIY event is to be open minded. You want to go in and you want to feel like everybody on the floor is respectful of each other and they're accepting of each other, and you can show up as your full self and not be worried. That's what you want. **It's not a very DIY thing to have a door policy. It's very against the vibe. It's the balance.** But then if you introduce a door policy, you're like, how is that your ethos if you say, "You can't come here, you don't belong here if you're the wrong person for this floor," and it becomes really tricky. **Ultimately, it's somehow curated, but it's open-minded. It's a paradox of acceptance. You just can't expect everybody to have the same point of reference as you when you're trying to be open minded and have a diverse crowd.**

AS Do you have Codes of Conduct at your events? And do you find them effective?

NM Absolutely and yes. I think we're lucky to be able to say that we honestly never had conduct issues at our parties, or if we have, I'm not remembering them. We write the code of conduct in our Facebook event, so hopefully people will see it there. I think it gives you the ability to refer to them when you're asking someone to leave, you can say we clearly stated these preconditions that you're violating, and now you must go, but I don't think we ever had to do that.

KM Yeah, and its also important for us (as organisers) to be visible. We're usually at the door, it's usually one of us. So we can say if you have any problems or if this Code of Conduct isn't being followed, we are specifically in this spot all night and there will be somebody from On Earth to answer any issues that might come up.

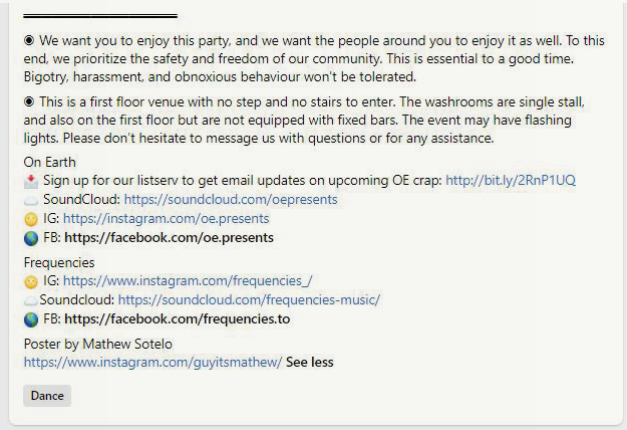


Fig 22. On Earth policy statement under event "info," as posted to facebook for Simo Cell show on August 6, 2019.

Fig 125. Appendix 4, "A Conversation with KM & NM," 36-37.

PJ Honestly, I wonder... for me, it's good that we have this community and it's closed off, but I imagine if I weren't friends with you, I never would have been involved in any of this. I guess you can't just make everything super accessible. I think there should be more queer spaces, but I wonder if there's a better way to create them, and broadcast to a larger group. It's hard and there's a line between broad advertising and having it be a close-knit community which is tricky.

The way small-scale organisers select their attendees is related to our preference to not have a door policy. Most nightclubs have a Door Policy, there is someone at the door permitting you to enter the nightclub; these personnel are usually referred to as Door Person.[4] These However, NM discusses how Door Policies do not align with DIY culture.

AS What about a Door Policy?

NM Part of what you want at a DIY event is to be open minded. You want to go in and you want to feel like everybody on the floor is respectful of each other and they're accepting of each other, and you can show up as your full self and not be worried. That's what you want. It's not a very DIY thing to have a Door Policy. It's very against the vibe. It's the balance. But then if you introduce a door policy, you're like, how is that your ethos if you say, "You can't come here, you don't belong here if you're the wrong person for this floor," and it becomes really tricky. Ultimately, it's somehow curated, but it's open-minded. It's a paradox of acceptance. You just can't expect everybody to have the same point of reference as you when you're trying to be open minded and have a diverse crowd.

Despite the lack of an authority figure granting access at a venue's door, the DIY community utilises media to the same effect. The invitations select certain attendees whose values align with the party's.

a conversation with Ciel

February 16, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 11. Gingy playing at 99 Sudbury, circa 2014, photo courtesy of CK.

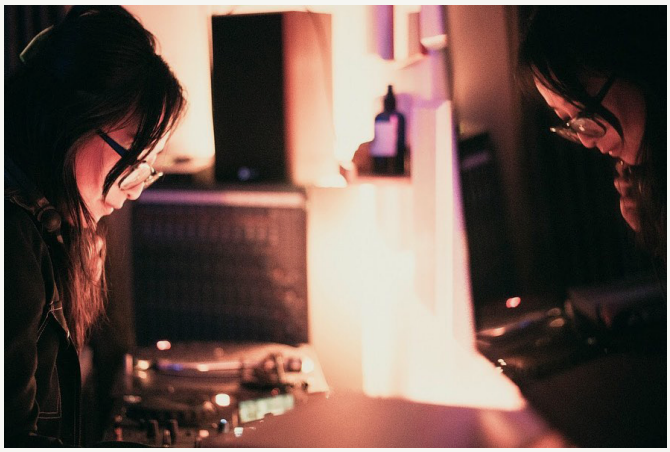


Fig 12. Efemmera playing at a friend's house party, Deceber 2019, photo courtesy of @i.want.to.believe.

dressing. Other than that, it was largely positive, well I didn't receive any negative feedback. Brian, the founder of the organization It'sNotUIt'sMe kind of shielded me from a lot of the crap. Brian is somebody that has a good reputation in the community from people all over with all sorts of different politics and having him was sort of the sugar that goes with the medicine that you take.

AS What makes you feel safe at an event?

Ciel **Well, safety is such an amorphous concept, like I feel the safest when I'm going to a DIY space in Toronto with a bunch of friends. That's just how it is.** Everybody tends to feel safer when they're with their friends, so if something happens or whatever, your friends would look out for you. I have to say, and maybe this is reflective of my own privilege because of my role in the community, but I can't remember the last time I genuinely felt unsafe at a party in Toronto. I guess I only feel unsafe if **I'm going raving outside of Toronto in a place I don't really know and I go in and it's just all dudes, I don't like that.** I've definitely felt unsafe on tour when I've played at venues that were almost entirely men and the entire line-up was men and I saw maybe one or two women in the audience the entire night. **And getting heckled on tour. That makes me feel unsafe. I'm more afraid of travelling alone as a woman.** I feel that's reflective of my focus and priority switching from local promoter, to someone who travels for work. I'm pretty alert when I'm touring, I don't get fucked up when I'm performing away from here, because I'm there to work. But I also don't want to get so fucked up that I'm not in control of what I'm doing, I've experience sexual assault before and it's not something that I ever want to deal with again.

I don't tend to go places that make me feel unsafe. I'm a creature of habit when I'm in Toronto, I go with my friends to things. I always feel safe at Bambi's. Or we go to some club or warehouse or whatever, I'm there with a crew of people.

Fig 126. Appendix 12, "A Conversation with Ciel," 24-25.

SECURITY

Community safety is one key factor impacted by the event scale. Some interviewees identifying as women or queer prefer small-to-mid-scale events as they increase feelings of perceived physical safety. When organisers prioritise safety, DIY events can provide safe community-crafted queer spaces, though this is certainly not a trait inherent to all DIY electronic music events.

> *Safety (noun) 1. The condition of being protected from or unlikely to cause danger, risk, or injury. 2. The state of being safe.*[105]
>
> *Security (noun) 1. Freedom from danger, risk. 2. Freedom from care, anxiety, or doubt; well-founded confidence. 3. Something that secures or makes safe; protection; defence.*[6]

In the right socio-spatial conditions, DIY events allow for escapism, release and recovery, providing space for attendees to act uninhibited. This release relies on attendees feeling safe and secure. How a person experiences safety and what makes someone feel secure is subjective. What one person considers safe may be dangerous for another. When asked, "What makes you feel safe on the dance floor?" answers vary from racial diversity to visible security and from lighting design to egress routes. Despite the breadth of responses, interviewees identifying as queer, or femme mentioned physical advances and harm, and sexual harassment as discouraging their participation in mainstream nightlife.

> Ciel Well, safety is such an amorphous concept. I feel the safest when going to a DIY space in Toronto with a bunch of friends. That's just how it is. Everybody tends to feel safer with their friends, so if something happens, your friends will look out for you. I have to say, and maybe this reflects my privilege because of my role in the community, but I can't remember the last time I genuinely felt unsafe at a party in Toronto. I only feel unsafe if I'm going raving outside of Toronto in a place I don't know, and I go in and it's just all dudes. I don't like that. I've definitely felt unsafe on tour when I've played at venues that were almost entirely men, and the entire line-up was men, and I saw maybe one or two women in the audience the entire night—and getting heckled on tour. That makes me feel unsafe. I don't tend to go places that make me feel unsafe. I'm a creature of habit when I'm in Toronto. I go with my friends to things. I always feel safe at Bambi's. Or we go to some club or warehouse or whatever. I'm there with a crew of people.

105. "Safety," *Merriam-webster*, last edited 2022, https://www.merriam-webster.com/dictionary/safety.
106. "Security," *Merriam-webster*, last edited 2022, https://www.merriam-webster.com/dictionary/security.

a conversation with PJ

October 15, 2021

After Hours
Interview Series
by Alexandra Sermol



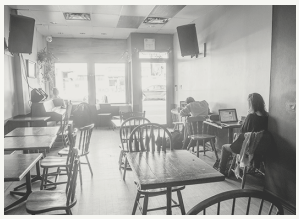




Fig 2. Interior of Holy Oak during the daytime, and with nighttime performances, 1241 Bloor St W, circa 2009.



Fig 3. Interior of Bambi's before 2021 renovations, photo courtesy of Jesse Milns.

EXPERIENCES

The thing I like about going to the more DIY spaces is inside your dancing, outside is socializing. Whereas in all these other spaces there's this weird grey area where people are trying to talk to you or trying to hang out and you're trying to dance next to them and you're just hearing a loud conversation. It's nice to have designated spaces.

I quite liked the bar area at 191 Geary, they have that fun double height space over the L-shaped bar. You walk past the bar and the dance space was at the end, but I felt they were quite distinct spaces. There were spaces for different activities. Do you have any favourite DIY spaces in Toronto?

I remember that. Yeah, even if it wasn't separated, you knew where you were dancing and you knew where you were not dancing, there was a clear separation. In terms of favourites, I really liked the ones along Geary. I think they were some of the earlier ones I went to. They felt exciting and interesting. I don't remember which venue it was, but you had to go to the back of the room and down a set of stairs and outside to smoke. Then you were right by the tracks. There were trains that would go by as you're outside. I love that place. That was really good. There were a lot downtown that I went to once or twice that other people spoke really highly of, but they all closed before I got a chance to spend time at them.

I feel like I missed out on a lot of them, like ***DoubleDouble Land***, I went there once or twice but I never got to experience it. I went to a comedy show and a book opening, but I never went dancing there. And then the same for ***Holyoak***, it was on Bloor, I only went to it once but heard really good things. I'm realizing Holyoak was an established venue, but I think it was more of a queer venue. You know what else - one that was memorable for me was this night in a restaurant called Nazareth. I only went once, don't even know if they do it regularly, we were all just dancing in this restaurant. It felt exciting and weird, you could just come in tomorrow and get lunch and it would be fine. And now this will be controversial, but

I really dislike Bambi's. I just think it's so small and the bouncers are always mean to me. I went in once when I was 23 and they insisted that I show him two pieces of ID and still insisted I wasn't of age.

Fig 127. Appendix 1, "A Conversation with PJ," 6-7.

p.a. I just want to be clear that what I consider safety might not be for everyone, especially as a white person. I can try and be sensitive to certain things, but there are certain things I'm likely to miss. Safety is such an individualised thing. What feels safer for one person is not safe for another person. For example, as a party attendant, there are certain things that I don't feel safe around and make me feel unsafe that I think are OK for other people. When I don't feel safe in a space, that's somewhat on me and somewhat on the party, but usually for me, I like techno, and I know which party I will like. If friends around me want to go and feel safe, I check in with them. I scope it out myself. So even if somebody says, "This is a safe queer party," and I went to it, and for my parameters of safety, it doesn't feel OK, or I don't perceive it as safe because of who's there and what's going on, I'll leave. But then some parties that don't even promote their intentions, or that it's a safe queer space, can sometimes be the most queer, safe and nicest. Queer can be a box to tick, but it doesn't have to be a box that's even there for something to feel safe. It's a vibe thing.

For sanjeet and PJ, Bambi's leaves a very different impression.

PJ This will be controversial, but I really dislike Bambi's. I just think it's so small and the bouncers are always mean to me. I went in once when I was 23, and they insisted that I show him two pieces of ID and still insisted I wasn't of age.

sanjeet I don't go to Bambi's. It's not always safe; sometimes, it's worse. I've had to physically throw people out of the venue. I've had to grab people to get them off my body numerous, numerous times. The last time I went was Evan's launch party, and it was just buddies. We were like, "We'll go to Bambi's, we'll celebrate you, this will be really great." And some guy grabbed me, and I had to grab his face to get him off me, then grab him by the collar and throw him out. He wouldn't stop grabbing me. I just don't need to do this over and over, so I don't go to Bambi's.

LS feels safe when she can trust that she will not experience sexual harassment.

LS Not being harassed. As someone who organises events, I don't know how you prevent that. Yeah, I'd say that's the biggest one; not having creepy people come up to me. That is probably the only reason I would ever feel not safe.

a conversation with Katerina Stamadianos

February 13, 2022

After Hours
Interview Series
by Alexandra Sermol

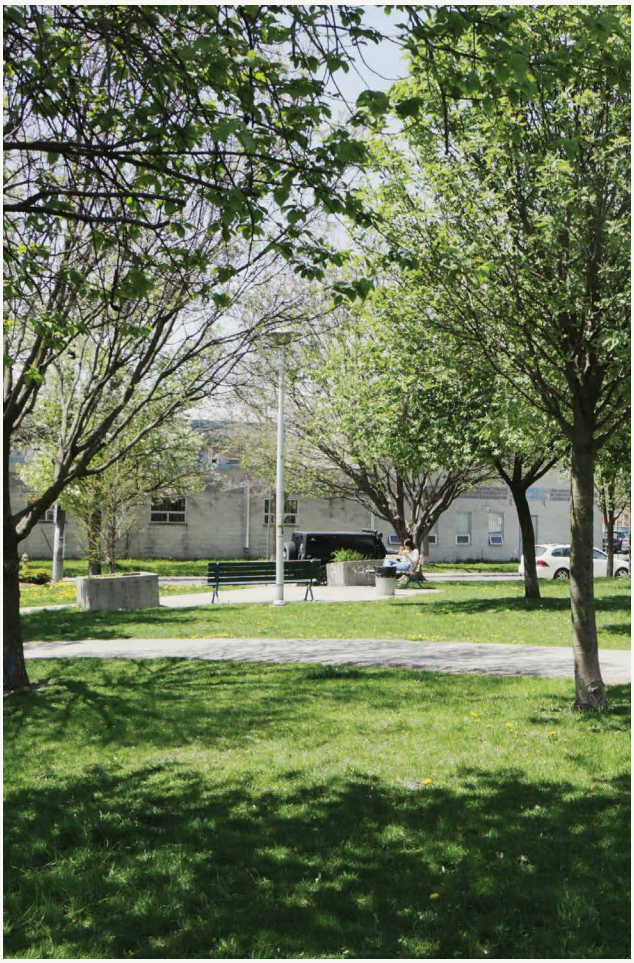


Fig 10. Bartlett Parkette used to be a popular "smoking room" for attendees to visit during rave along Geary Ave., Toronto.

SPATIAL ADJACENCIES

I want to focus on the spatial experiences within DIY spaces and larger, more established venues. So, what draws your attention when you enter a space or of any?

Typically there's a door person and then from there you suss it out; see who's there and where you can be, if you know anyone. And then it's also good to know where the bathrooms are. If you're at a larger venue, typically the first thing you encounter is security. That's definitely a thing. I'm obviously very lucky to not feel like they're a huge red flag on my bag.

What kind of spaces are important for you in a venue? Do you like outdoor spaces?

I wish there were way more outdoor spaces. I used to get really lightheaded and I would feel like I was going to faint all the time, and oftentimes I wouldn't feel comfortable just going outside because it would be the street, and I didn't necessarily want to be on the street alone.

And space to stand and not be in the thick of it is good. Seating would be awesome; I have scoliosis and it's nice just to sit. It there's not enough space, people just put their coat on the side, and it becomes a mess. There's just nowhere other than the floor, and then you kind of get trampled.

Is there a particular relationship to the DJ that you like?

I want to see what musicians are doing, I just want to see if someone is playing the guitar or the drums. But it comes to DJ, it's the same interest. I would prefer if they were on the same level, that's preferable, fresher. Especially if you're like me and want to see what they're doing.

Are there spaces where you feel safer than others?

I feel safer in smaller spaces to be honest, despite saying that it's good to have more larger spaces. Oftentimes in larger settings you are more likely to be around creepy men who are trying to fist pump. But I also think as weird as it sounds, optimal lighting is good. You don't want to feel like people are staring at you, but you also want to feel like you cannot see.

Fig 128. Appendix 11, "A Conversation with Katerina," 16-17.

There's no other factor.

AS Has your gender influenced your interest in or attendance to an event?

LS No, I think if anything it would just be something that like I'm aware of once I'm there. Like oh wow, there are lot of men in this party and there are 15 girls, and this is suddenly different vibes. But I don't think I've never not gone because I thought that would happen.

AS And do you think the physical design of a club can do anything to help that? For me, Coda felt like a fishbowl with people always watching you, there was this creepy feeling with all the booths watching the floor...

LS I thought that would probably prevent those things from happening because it is visible. I think for me, the first concern would be preventing unwanted physical contact. If someone is staring at me, no it's not comfortable but if someone's staring at me, and then comes and approaches me. I would prefer to be in a space where lots of other people can see us, than in a space where there's a bit of a dark corner.

Katerina Stamadianos relates safety to event capacity, more recently influenced by the COVID-19 pandemic.

Katerina I feel safer in smaller spaces, to be honest. In larger settings, you are more likely to be around creepy men trying to fist pump. But I also think, as weird as it sounds, optimal lighting is good. You don't want to feel like people are staring at you. With COVID, going forward, I'm never going to feel safe. I'm never going to feel like I'm making the right choice, realistically, over the next year. Some measures can help me feel better about that. In the DIY context, I would probably want a way to ensure that people are on the same page as me, at least from the perspective of public health.

a conversation with Ciel

February 16, 2022

After Hours
Interview Series
by Alexandra Sermol



It's Not U It's Me

Safer Spaces Policy

It's Not U It's Me is a harassment-free space. Harassment means any conduct that is known, or ought reasonably to be known, to cause offense or humiliation, and may include persistent unwanted attention, and deliberate infringement of personal space. We believe every person, including partygoers, performers, and event staff, is entitled to an environment free from hate speech, violence, predatory and discriminatory behaviours. We encourage you to contact event organizers or security staff if you witness or are on the receiving end of acts of this nature at any one of our events. We hope to create a dancefloor that is welcoming and inclusive – a sanctuary for people from all walks of life. Entry to INUIM parties is up to the discretion of the security team to ensure these expectations are met and a positive vibe is maintained.

We believe dance parties, nightclubs, and raves are spaces that every person regardless of background deserves to participate in, and live music is best enjoyed when the listeners can lose themselves in it. Harassment, discrimination, and abuse are all things that undermine these moments of joyful transcendence, and make partygoers feel uncomfortable and unsafe. INUIM strives to be a truly accountable nightlife collective and aims to create a dancefloor utopia – a union of pleasure, freedom, and community spirit. This means we are all responsible for creating the supportive and fun spaces we desire, and INUIM is dedicated to working collectively with community members to turn this vision into reality.

People attending and/or helping out with our dance parties are asked to be aware of their behaviour and the ways in which they could be causing harm to others. **There will be clearly marked volunteers at all It's Not U It's Me at the Power Plant events. Look for individuals wearing green bandanas.** Partygoers are encouraged to contact them as well as security staff and event organizers if they notice behaviours that cause harm to others. Any and all reports will be taken seriously and dealt with by organizers and security staff. We reserve the right to assess and manage situations in the best interest of our collective goal towards creating liberating and harm-free spaces.

While we recognize that INUIM is imperfect and continuously learning, we are committed to doing the work and pushing ourselves in order to truly remain transformative and accountable to our communities and supporters. Dance music is not apolitical, and the rave has ethics just like every other area of life. We hope to uphold these values so that all members of our diverse community can lose themselves, and feel safe/free to do so, at all of our events.

Fig 10. It's Not U It's Me, Safe Spaces Policy, retrieved from http://itsnotuits.me/safer-spaces/.

SAFER SPACES POLICY

AS How were you involved with the ***It's Not U It's Me*** Safer Spaces policy?

Ciel I wrote that with the help of several volunteers from the group. We didn't want to be an organization that blankly states, "no harassment." **We wanted the policy to be more fleshed out, we also wanted to connect the issue of safety with the larger world of raving. I think a lot of these safer space's statements are filled with jargon and "isms" which – to me – is not very prescriptive, they're just buzzwords.** What does "no racism" even mean? It's just so vague. We didn't want to write something that was phony. It was also important to me because at the time I wrote that, I had been running Work in Progress for a couple of years, and the party, however successful it was, had a very small audience of mostly women. And I felt that change was slow in terms of influencing other organizations to book more women. **It wasn't until I became involved with It's Not U It's Me that the idea was able to spread, and I helped make sure that all our line-ups were gender equitable.**

This safer spaces policy was going to be read not just by women and progressive folks who are already well studied on the issues of privilege and under-representation and all this stuff. There are a lot of people who just want to rave and don't really understand what all the fuss is about, like, what do you mean? "There's a safety problem? I've never experienced safety problems." **So, I wanted the safer spaces policy to be more applicable and grounded in terms of how safety is about that freedom to be yourself and to feel safe doing so.** I think anybody can relate to that whether you are a woman or a queer person or cis-male. It was more than the safer spaces policy; it was a manifesto. We were trying to be something bigger than a bunch of promoters. And it was important to make this statement be very far reaching and relatable for a lot of people, not just people that come to Work in Progress parties.

When we first started the policy, we knew we couldn't just have a policy. We also have a presence at all of our events to sort of enforce the policy, otherwise it's just window

Fig 129. Appendix 12, "A Conversation with Ciel," 24-25.

SAFER SPACE POLICY

Every organiser defines safety a little differently and approaches their events accordingly. They set the tone, and the vibe, ensuring people have a good time. In recent years, conversations, relating to female and BIPOC representation and recognition within the electronic music community, are increasing in frequency. From small publications and journals like sanjeet's HARAM REDUCTION on discord, to larger editorial websites like Resident Advisor promising to commit to long-term change and equitable representation in the entertainment.[107, 108] Despite, the electronic music's scenes slow progress to diversity representation within promoters and DJs; the DIY scene is increasing diversity and safety through Codes of Conducts and Safer Space policies.[109] The It's Not U It's Me "Safe(r) Spaces Policy" states, "We believe dance parties, nightclubs, and raves are spaces that every person regardless of background deserves to participate in, and live music is best enjoyed when the listeners can lose themselves in it. Harassment, discrimination, and abuse are all things that undermine these moments of joyful transcendence and make party-goers feel uncomfortable and unsafe." [110] In our interview, Ciel, organiser of It's Not U It's Me, discusses her involvement with the It's Not U It's Me Safer Spaces policy and it's intentions.

> Ciel Yes, I wrote that with the help of several volunteers from the group. We didn't want to be an organisation that blankly states, "no harassment." We wanted the policy to be more fleshed out and connect the issue of safety with the larger world of raving. I think a lot of these safer spaces statements are filled with jargon and "isms", which – to me – is not very prescriptive. They're just buzzwords. What does "no racism" even mean? It's just so vague. It was important to me because at the time I wrote that, I had been running Work in Progress for a couple of years, and the party, however successful it was, had a tiny audience of mostly women. And I felt that change was slow in terms of influencing other organisations to book more women. It wasn't until I became involved with It's Not U It's Me that the idea was able to spread, and I helped make sure that all our line-ups were gender equitable.
>
> This safer spaces policy was going to be read not just by women

107. "Security," *Merriam-webster*, last edited 2022, https://www.merriam-webster.com/dictionary/security.
108. "An update on RA's editorial commitments to diversity," *Resident Advisor*, last edited December 22, 2021, https://ra.co/news/76572.
109. Never Apart, cultural platform based in Montreal, hosted a panel discussion called "Throwing DIY Events with a Safer Mandate" on Sept 3, 2018, and continues to host workshops for Women, Nonbinary & LFBT+ folks. You can find more information on their website, https://www.neverapart.com/features/safer-space-panel/.
110. "Safer Spaces Policy," *It's Not U It's Me*, accessed May 20, 2021, http://itsnotuits.me/safer-spaces/.

a conversation with J

February 8, 2022

After Hours
Interview Series
by Alexandra Sermol

SAFETY AND SECURITY

Do you find the presence of internal security influences your experience?

I'm a guy so for me, like, I never felt unsafe anywhere necessarily. I think security is good. I appreciate internal security, we also used to have rave safe volunteers. At my own events, safety is the number one priority. And that comes in many forms, obviously the most basic is making sure everyone there feels safe.

And yes, now I'm contradicting myself, that where the curating a crowd comes in to make sure they are the kind of people you want. That's where you maybe don't want to be so inclusive with everybody... but that's just one aspect. In 2019, the fentanyl problem started, and people were dying; it was awful. Before I throw an event, I'm going to have to take a course on how to administer a naloxone kit. I don't want anybody dying in one of my events; so, there's that immediate aspect to safety.

And then there's what happens if somebody is experiencing harassment of any kind, or they're drunk and being a dick, do you have the personnel to handle that? Security is super important, but you don't really want an actual fight or an argument. It's about that psychological effect where everybody feels safe, and part of the reality is, how do you deal with something actually going down. I'm not a fan of the super burly guy just standing there with his arms out front, it's not a military kind of institution.

I really like the whole rave safe thing and think that combined with good lighting is an interesting approach. I think education is part of it, it wasn't until I started attending DIY event that I learned there was a whole different, sort of... expectations for behaving.

And a lot of that comes with exposure to these sorts of events; you know, we don't have our phones out, etc. So, it's a question of exposure and time, overtime people will filter themselves out. No one's going to attend something where they don't fit in. Everybody is different and not everyone like the same thing. I know girls who don't like coming to the kinds of events that I like attending because they do in fact like guys hitting on them, and they're like what the fuck is this. The only thing I've learned is that you cannot speak on behalf of everybody.

32

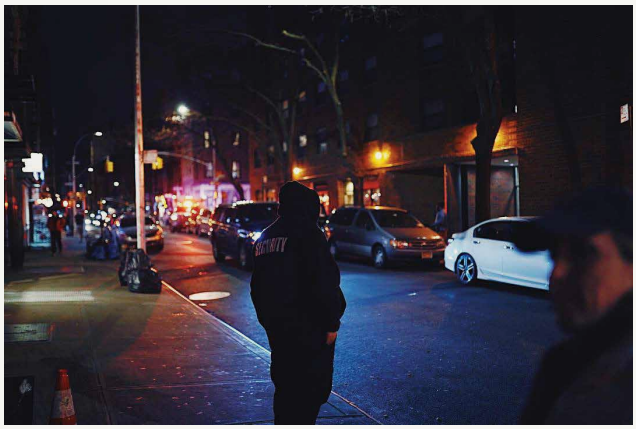


Fig 29. Bouncer at an event, photography by Dan Only, retrieved from Instagram, shared on March 28, 2019.

33

J

Fig 130. Appendix 10, "A Conversation with J," 32-33.

> and progressive folks who are already well studied on the issues of privilege and under-representation and all this stuff. There are a lot of people who just want to rave and don't really understand what all the fuss is about, like, what do you mean? "There's a safety problem? I've never experienced safety problems." So, I wanted the safer spaces policy to be more applicable and grounded in terms of how safety is about that freedom to be yourself and to feel safe doing so. I think anybody can relate to that, whether you are a woman, a queer person, or a cis-male. It was more than the safer spaces policy; it was a manifesto. We were trying to be something bigger than a bunch of promoters. And it was essential to make this statement very far-reaching and relatable for many people, not just those coming to Work in Progress parties.

Organisations include messages on policy and behaviour expectations on event invites, promotional media, and online ticket sales. It's Not U It's Me set a new standard for DIY culture with this code of conduct serving as a manifesto for throwing events.

618, TORONTO



MEETING DAVE



Fig 131. (Left) Assumed plan of basement for 618 parties, along College St in Toronto. Position of Dave highlighted with red dot.
Fig 132. (Right) Meeting Dave at the door of a 618 event and the ticket exchange.

LEVELS OF SECURITY

In addition to policy and notices, organisers can determine the level of security. For external security, a minimum requirement is having a person to check IDs at the entrance. For many small-scale events, there is a preferred door person. This is very different from the Door Person associated with Door Policies at established nightclubs explored in the essay on *Invitations* above. Dave, one such door person, has a long history of being a bouncer for queer events, making people feel comfortable and welcome. Dave does not turn people away (except in rare circumstances if they are visibly inebriated), because the guests who are coming to the door received the invite from SP or are a plus one; they have been vetted. SP explains how important their mutual respect was for his 618 series, while sanjeet discusses the importance of staff at these events.

sanjeet I think number one starts with your staff, if security is chill and they're nice and they're welcoming. That's step number one. Step number two, is your bar staff nice, are they welcoming? Are they paying attention to you? Are they making eye contact? Or are they dismissing you because it's too busy? Third, do you feel there's a presence of an organisation, even if you don't know who's running it, can you feel someone nudging or curating the night? I've been to parties where I walked in and was like, OK this is over capacity so that's a huge safety concern. Being in Oakland after the horrific Ghost Ship fire, it is now ingrained in my memory. So over-capacity is really worrisome. If your staff are unsafe, everyone is unsafe, because they can't do their job. To me, that's safety 101.

SP I think the very first thing is that first point of contact, I think that is hugely important for any business; that room that people are entering, what is the vibe? For me with 618, I pretty much wouldn't do 618 if Dave wasn't there and he knew that too. There were times I had bookings available, and I wouldn't do the party because it doesn't make sense without Dave.

I trusted Dave with the door sales, like if it was twenty dollars to get in and they pulled out one twenty, then charge them ten or fifteen dollars so they can have a drink inside the space. It's just a way better engagement. Dave and I were able to have that negotiation. Of course, the thing needs to be funded, but there was a looseness to it.

J I appreciate internal security, we also used to have rave safe volunteers. At my own events, safety is the number one priority. And that comes in many forms, obviously the most basic is making sure everyone there feels safe. And yes,

a conversation with KM & NM

December 15, 2021

After Hours
Interview Series
by Alexandra Sermol



Fig 15. PLURI's "Party Support" label on volunteers, more information about their dancefloor safety and inclusivity program on Instragram, @plurinitiative.



Fig 16. Security guard outside of Velvet Underground along Queen St, a more established venue in Toronto, posted May 28, 2019, photo courtesy of Dan Only.

SAFETY

AS What makes you feel safe at a venue as a dancer?

NM I look for exits, bathrooms, capacity - how crowded it is, somewhere to sit down - these are the things I'm taking in right away to be like; how am I orienting myself in this space? I guess in terms of actual safety, I look at the crowd, if there's a lot of people using in the open, it changes your perception of how you're going to act for the night. I'm not thinking about what's keeping me safe, I'm thinking about what's keeping the attendees safe. We just put out some content about this, but exits are huge. With DIY spaces, as KM said, risk is a huge appeal but you need to balance that risk; if there's actually a serious problem here, is everybody going to get out? Where are the exits? Is there more than one? Are they downstairs? How are we leaving?

AS What's your approach to exits when you throw a party?

KM Going forward, we'd avoid it throwing a party without two exits. Same thing with going to these parties; when you enter you clock all these things. Am I going to leave if I'm not super thrilled with all the choices being made, no, not necessarily, but I'm now adjusting my behavior to the situation that I'm in.

AS What is your perspective on the Rave Safe program?

KM Yes, love it. Perspective is that they're doing good work; they cover bases that not everybody thinks about on their own, so they provide guidelines, which is lovely. Rave safe as something that we do ourselves; depends on the venue, but often yes, especially because we're a small team. We need extra people because there's only three of us and we don't feel comfortable saying that we can cover the whole room; we can't. We know our limitations, so when applicable we get Rave Safe volunteers.

AS Do you hire internal security for your events, or would you use Rave Safe volunteers in place of that?

NM We always hire one security person, but I don't know what you mean by internal necessarily, they're usually just outside the door.

AS I was thinking of the parties a collective used to throw at 165 Geary Ave., and there were always a few security guards inside, patrolling and keeping eyes on the crowd.

NM Oh, at 165 those are provided by the venue. And I think they're at the scale where they're working with cops and must have contracted security because their events

Fig 133. Appendix 3, "A Conversation with KM & NM," 26-27.

that's where curating a crowd comes in, to make sure they are the kind of people you want. That's where you maybe don't want to be so inclusive with everybody... And then there's what happens if somebody is experiencing harassment of any kind, or they're drunk and being a dick, do you have the personnel to handle that? Security is super important, but you don't really want an actual fight or an argument. It's about that psychological effect where everybody feels safe, and part of the reality is, how do you deal with something actually going down. I'm not a fan of the super burly guy just standing there with his arms out front, it's not a military institution. I really like the whole rave safe thing and think that combined with good lighting is an interesting approach.

For inside the venue, the level of security depends on the scale of the party. At mid-size parties, organisers may act as dancefloor security, keeping an eye on things. They may also employ Rave Safe volunteers. Despite little evidence online, community members reconised DJ Softcoresoft in Montreal as instrumental to the program, whereby volunteers are responsible for keeping an eye on the dancefloor. Rave Safe are identifiable in a crowd by an item of clothing, such as a pink bandanna or glowing bracelet, should a participant require help, water, or report harassment. They act in between the often-intimidating security figure and the participant. Unlike a security person, physical contact with a participant is legally prohibited. Therefore, the program focuses on de-escalation techniques and verbal communication. A more recent evolution of Rave Safe is the Pluri Initiative who provide dancefloor safety and inclusivity, and also consult established venues in Montreal on these matters.[111, 112] Devin White designed a poster for all organisers to use combining aestheticism with conduct that can be found on Page 18 in Appendix 11 alongside a discussion on safety with Katerina Stamadianos.

NM We always hire one security person, they're usually just outside the door.

KM I think of Rave safe as also monitoring the security for us as well. If it's not our security I want Rave Safe because they're our people, that's the venue's people. So now we have eyes on the security that the venue provided because that's important for us to keep everybody safe as well. We're a small team. We need extra people because there's only three of us and we don't feel comfortable saying that we can cover the whole room; we can't. We know our limitations, so when applicable we get Rave Safe volunteers.

111. "PLURI," Facebook, accessed May 20, 2022, https://www.facebook.com/plurinitiative/.
112. "PLURI Iniative," Instagram, accessed May 20, 2022, https://www.instagram.com/plurinitiative/?hl=en.

a conversation with p.a.

March 3, 2022

After Hours
Interview Series
by Alexandra Sermol

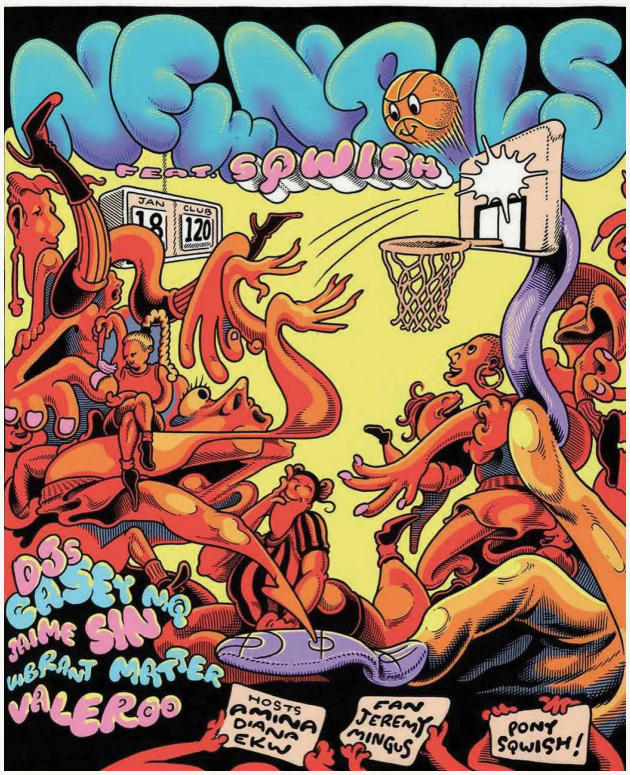


Fig 9. Poster for New Nails feat. sqwish, January 2020, artwork by @kostiukwilliams, retrieved from Instagram.

SECURITY

Would they ask you to use their security, or would you be able to staff the events yourself?

This is something I feel pretty strongly about. **When we were doing our own events, we would have our own security, which was people within the community.** We would also collaborate with *Night Lifeguard*, so we would have people on the floor, kind of like *Rave Safe*. And then we also partnered with *Pieces to Pathways*, which is about safety around drugs and that kind of thing. So with New Nails, it's a collaborative thing, the last big one we did (I've been wanting to do this forever) was a *Sqwish*-collab, so collaborating with the queer basketball meet up. It's not even a league, we just meet up and play together, and the rules are a bit bendy, its pretty fun.

Then when we moved into the bar, they wanted to use their security and for the first one we had our usual security person as this like, roving security person in the space. Personally, I felt that it was really important that if the bouncers are the first people that guests meet when they come to the party, then they need to have a clear idea of what the party is, what's going on. Don't get me wrong, bouncers are intimidating, I don't love going up to these big, burly people in drag and being like, hey how's it going, you know. We did it a few times and they would always have the same security people, there was a sort of, butch, assigned female at birth person who would always work the door, who happened to also be POC, and I think most of the bouncers at Club 120 were POC, if not all of them. After a while there was some familiarity, sort of a build-up of trust. The good thing about Club 120, was that it's not the main strip of Church St, so it was pretty rare to have random passers-by come in, and for the most part they were weirded out by the bouncers that they left. I don't mean to sound like a hippie about this, but there's a vibe and to me it's really obvious. It's less what somebody looks like, and more like if somebody brings a weird vibe, I'm like, OK, I'm keeping an eye on that person.

When we're doing a party we discuss ideas of safety, and with New Nails, we talked about what's important in terms of visibility and what's not visible. We were doing the party once and it was unclear who was running the party in a way, because we were treating the collaborators and people coming in, as equally

Fig 134. Appendix 13, "A Conversation with p.a.," 14-15.

NM Absolutely. There's another big difference from a liability perspective, because ultimately, we hope nothing ever goes this way, but a security person is licensed and bonded, and from a legal perspective they're allowed to physically touch someone else. But your Rave Safe volunteers are not allowed to physically remove someone from a venue. If you need a person to leave, they must ask, "Can I walk you out the door?" And then ultimately the person must leave of their own accord. A security guard can remove someone.

p.a. When we were doing our own events, we would have our own security, which was people within the community. We would also collaborate with Night Lifeguard, so we would have people on the floor, kind of like Rave Safe, I don't know if they are still operating or not. And then we also partnered with Pieces to Pathways, which is about safety around drugs and that kind of thing.

When we do a party, we discuss ideas of safety, and with New Nails, we talked about what's important in terms of visibility and what's not visible. We were doing the party once and it was unclear who was running the party, because we were treating the collaborators and people coming in as equals, in terms of a non-hierarchical approach. But with that, it's not as clear who you come to if there's an issue, other than the bouncers. So, I think since then we've sort of discussed ideas of maybe there needs to be more obvious figures who can help you... like some hierarchy for who you can reference.

When a party reaches a certain size where it is impossible to avoid raising suspicion from neighbours and authorities, the organiser most likely applies for a Special Occasions Permit (SOP) with the Alcohol and Gaming Commission of Ontario (AGCO).[113] However, this task is not easy; through the ACGO there are three SOPs to which you can apply for to throw parties each with their own conditions and requirements.[114] The permits are difficult to obtain, especially for late-night events.

NM explains the special circumstance of an event space at 165 Geary Avenue, where the building owner requires hired-internal security staff in order to rent the space.

AS What about the parties at 165 Geary Ave, there were

113. "Special Occasion Permits: Private Event," *Alcohol and Gaming Commission of Ontario*, accessed May 20, 2021, https://www.agco.ca/alcohol/special-occasion-permits-private-event.
114. Siobhan Allman and Alexandra Sermol, "Techno-Intimacy," in Galt. issue 02: Breaking (Cambridge: Riverside Architectural Press, 2019): 17.

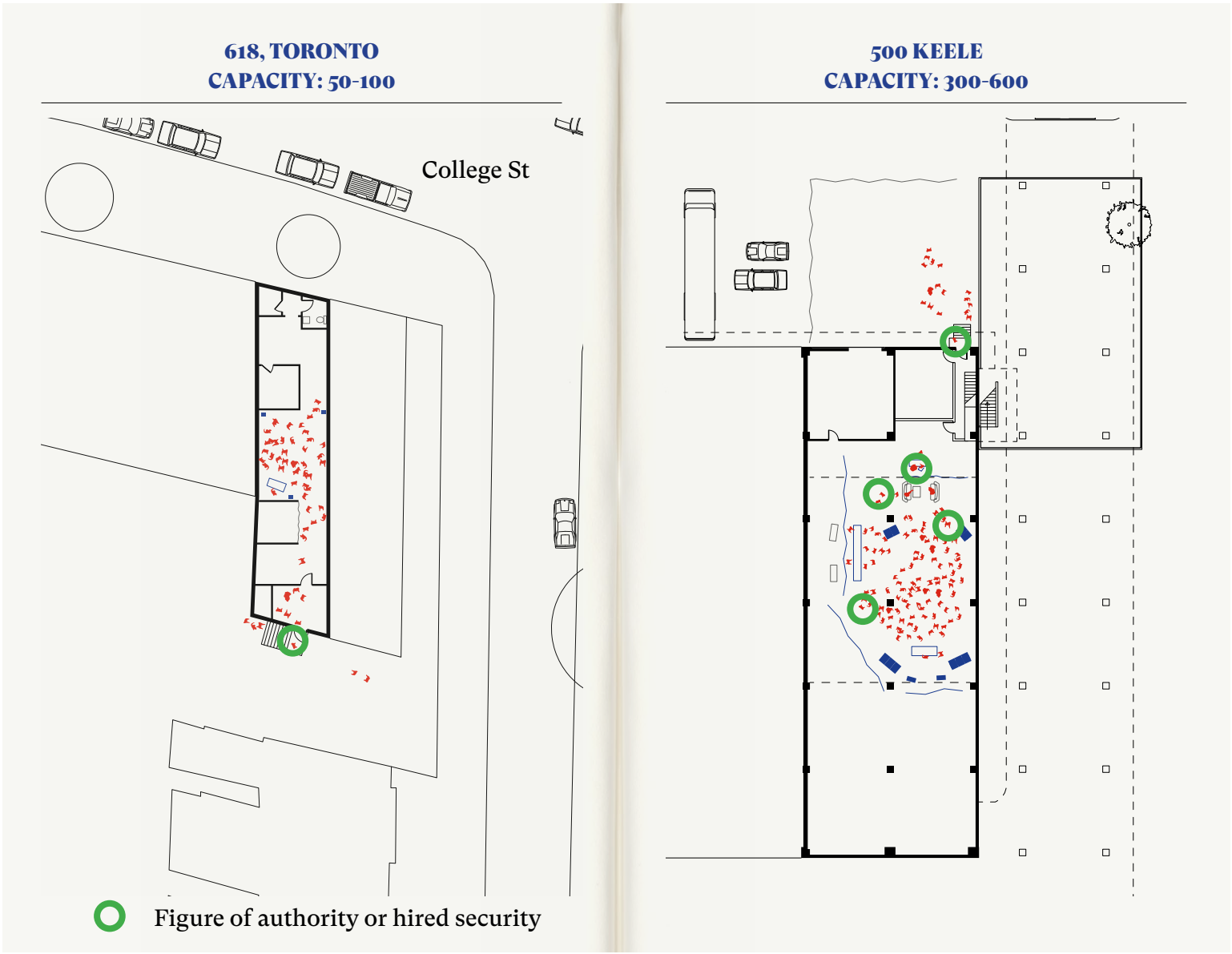


Fig 135. (Left) Assumed plan of 618 along College St with a capacity of 50-100 guests, highlighting figures of authority in green. NTS.
Fig 136. (Right) Assumed plan of 500 Keele, Unit 101, 500 Keele Ave with a capacity of 300-600 guests. NTS.

always a few security guards inside, patrolling and keeping eyes on the crowd?

NM At 165 those are provided by the venue. And I think they're at the scale where they're working with cops and must have contracted security because their events are not underground anymore, they're throwing thousand person events at this point.

PJ With venue-hired security, they're often trying to protect the venue, not necessarily there to help you, so, it's nice to have people who are there who aren't going to be judgmental. [Rave Safe] understand what people are doing there, and they're trying to make it a good experience.

NM explains how at that scale, contracted security or at times police presence is required within the interior of the venue. It is at these scales where the presence of contracted security makes some queer and equity-seeking guests uncomfortable. Organisers use large warehouses like 500 Keele Ave or the event space on 165 Geary Avenue for events of four hundred or more guests. A guest first interacts with a hired security person who checks IDs. Next, someone will collect and sell tickets besides to a coat check. Once inside, numerous security personnel will occupy the edges of the dancefloor. Then, there will be a whole team of bar staff, and maybe a bathroom attendee. From observation, as the scale decreases these roles combine, and at the most intimate gatherings there is only a door person outside and the organiser with community volunteers watching the dancefloor. The size of the party determines the formality of the security unit. Rave Safe creates a level of authority should exist between attendee and the security personnel stationed outside the door.

Access, safety, inclusivity and security, are all conversations that arise when planning a party. Organisers curate these four variables to design their night; autonomy of the space affords complete control of security and organisation. When organisers have thrown events at established venues, the venue requires certain staffing and security personnel to be present for the entirety of the event. From the conversations, these authority figures do not always inspire safety.

Established venues increase security personnel on the interior of nightclubs, rather than addressing sexual harassment and safety at a policy level. From the DIY scene, initiations like Rave Safe and consent forms are an innovative step forwards. However, they do not guarantee safety for all attendees, for example, the differing opinions on Bambi's from Ciel, sanjeet, and PJ. Rather, the city needs a variety of spaces catering to varieties of people. These spaces need to allow for community ownership so they can deem what is and is not safe.

a conversation with KM & NM

December 15, 2021

After Hours
Interview Series
by Alexandra Sermol



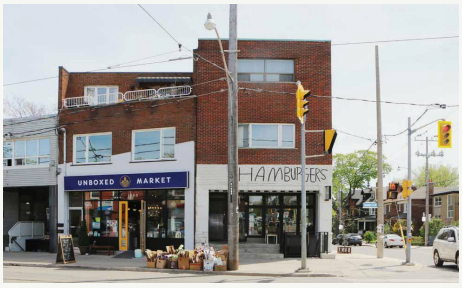




Fig 19. Collection of buildings used by On Earth over the years: (from top) 331 Weston Road; Bambis, 1265 Dundas St W; Unit 201, 500 Keele Avenue, May 2022.

BARRIERS

AS As organisers, what are the main challenges to throwing parties in Toronto?

NM It's just venues.

KM Yes.

AS Based on the conversations from the Never Apart conference, hosted in November 2021, did you hear any viable solutions?

KM I think we need a variety of spaces. We won't have one solution. You're going to need smaller, and you're going to need the bigger, because the bookings are going to change, and that's how healthy music scene develops. If you don't have these smaller venues for talent development, then you're not going to have Boiler Room, you're not going to have DJ's like Ciel if you don't have these smaller venues that they first play and work up. So yeah, it's not an easy solution. I think it would be naive to think that we can cover it all without lobbying to municipal and provincial government bodies. We can't not engage with bureaucracy. DIY venues are necessary, but they're not going to cover all our things, so we need to engage on both sides. Wide variety, more venues, that's it. We have the gear, we have the talent, we have the audience, we've got the means to do it. It's just space.

NM I did catch wind of a few things, all of us are pretty busy right now and didn't have capacity to plan events, so we didn't participate in any of the initiatives. But I saw something coming from the Music Bureau of the city looking to do surveys about space needs and what you would want if you were given space. And then Never Apart the conference put out a space survey, they have some space and they're trying to program it.

AS Since 2018, have you seen a change in the scene or a change in how landlords are responding to your requests?

NM I think they're struggling as much as we are because ultimately their business is predicated on our business, or the other way around, depending on how you look at it. Kevin*, who ran venues for a business, had as much trouble finding spaces to make available to us, as we did finding available spaces that were run by someone else. I think we're losing more and more venues all the time. I don't know if someone who got into event throwing earlier than me would have said the same thing, maybe people just always feel this way, but it does feel like it's been really bad lately. COVID didn't help and then zoning doesn't help and increasing prices doesn't help. Yeah, I don't know.

Fig 137. Appendix 3, "A Conversation with KM & NM," 30-31.

KM I think we need a variety of spaces. We won't have one solution. You're going to need smaller, and you're going to need the bigger, because the bookings are going to change, and that's how healthy music scene develops. If you don't have these smaller venues for talent development, then you're not going to have Boiler Room, you're not going to have DJ's like Ciel if you don't have these smaller venues that they first play and work up. So yeah, it's not an easy solution. I think it would be naive to think that we can cover it all without lobbying to municipal and provincial government bodies. We can't not engage with bureaucracy. DIY venues are necessary, but they're not going to cover all our things, so we need to engage on both sides. Wide variety, more venues, that's it.

Another important theme is the inherent contradiction of responsible exclusionism or progressive exclusion. We need to create spaces for marginalised people, while allowing people outside that identity group to participate, as long as the ethos of the space is respected. Rather than an aesthetic-based system controlling attendance, such as Door Policies with a Door Person deciding on arrival if an attendee be granted access, DIY spaces pre-determine the attendees through limiting access to the invitations. Both approaches ensure an equitable diversity of attendees inside the party, and deserve further inspection in potential future research.



Fig 138. Illustration of the approach to Double Double Land cycling North on Augusta Ave.

Chapter 5

The Night of the Party

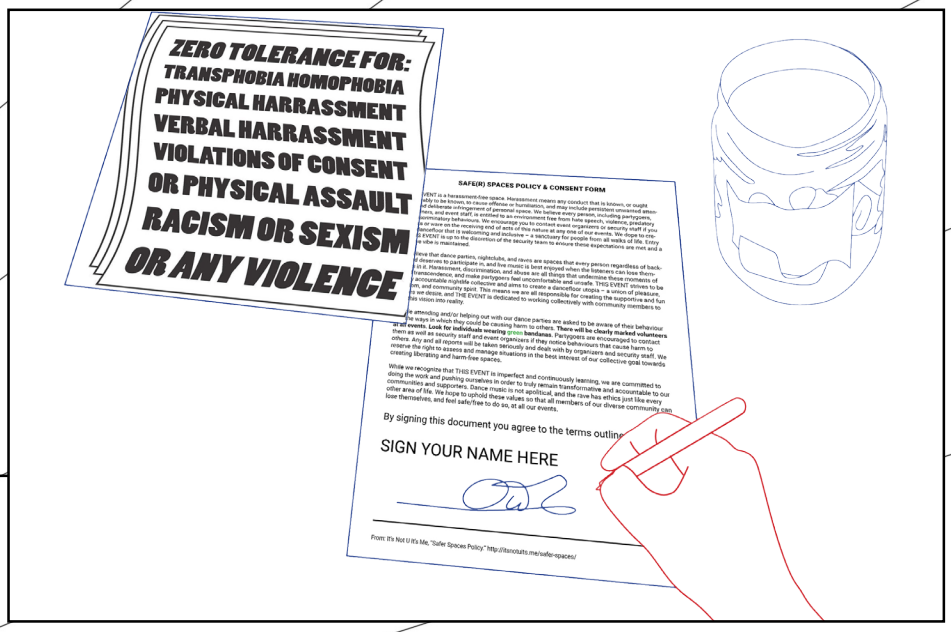
One night. From the moment you leave your door, through the journey inside discovering a dancefloor, to the sheen of sweat on your forehead, and that final bike ride as the city starts waking up.

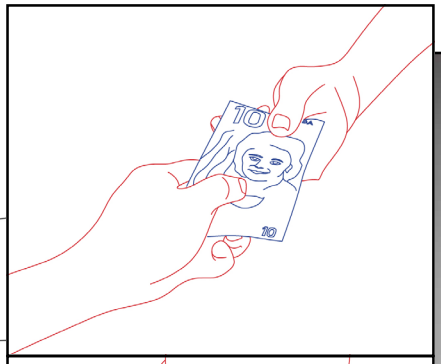
The night of the party, we explore six spaces frequently present in DIY events. These different spaces are not individual rooms, they are programmed zones. Different locations for different activities, each with their own specific purpose and intention. This discussion starts with the entrance, then proceeds to a seating area, then deep into the heart of the party to the dancefloor. We take a quick bathroom, and go outside for a smoke, grab a drink and head back into the party. After a few hours, there's a cycle ride home and a pillow soon after.

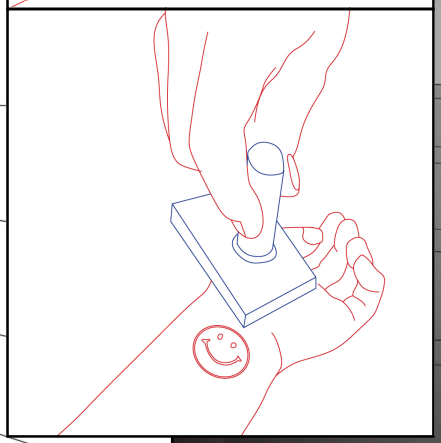
A combination of both social and technical components sets the stage for a DIY party; these human and non-human factors determine the kit of parts for the party. The sheer volume of components and variables involved in planning a DIY event makes their coordination a daunting task, especially when contrasted with the prepackaged setups which accompany more established venues. Complete agency over the space affords DIY organisers a high control over human and non-human elements so they can influence their guest's perceived comfort.



Fig 139. The Entrance.


ZERO TOLERANCE FOR:
TRANSPHOBIA HOMOPHOBIA
PHYSICAL HARRASSMENT
VERBAL HARRASSMENT
VIOLATIONS OF CONSENT
OR PHYSICAL ASSAULT
RACISM OR SEXISM
OR ANY VIOLENCE
SAFE(R) SPACES POLICY & CONSENT FORM
SIGN YOUR NAME HERE





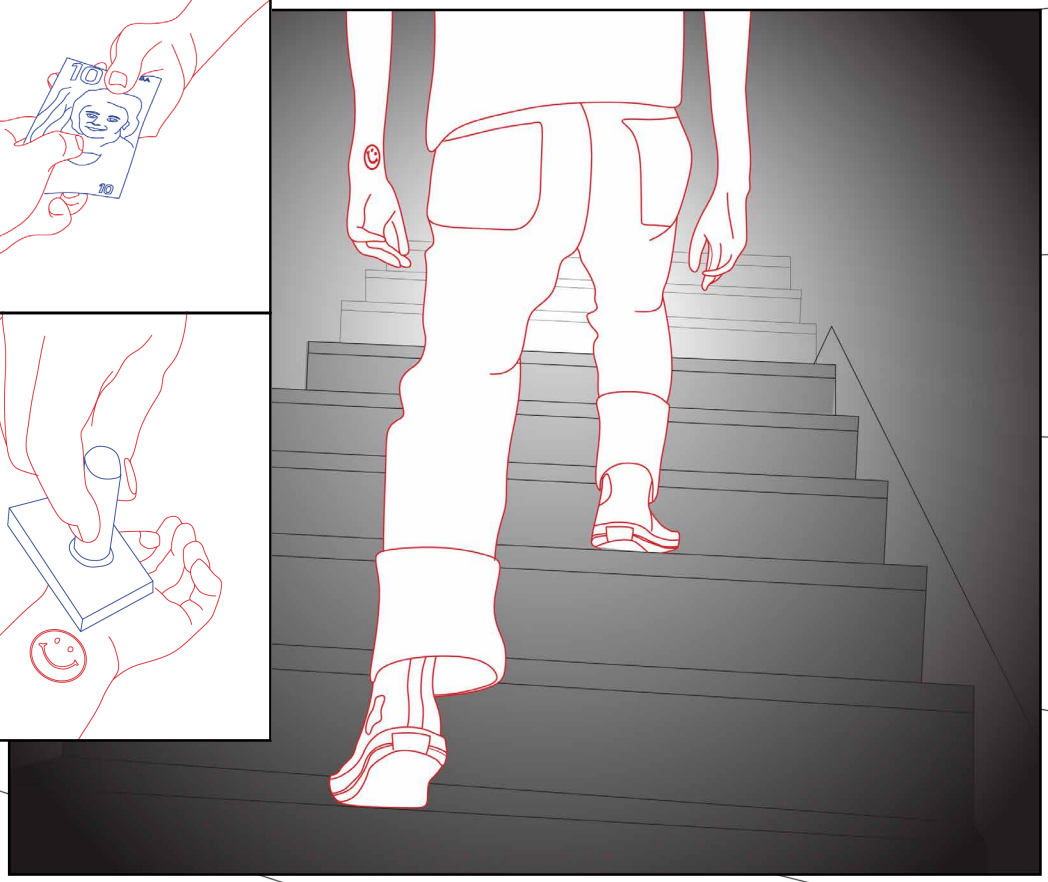




Fig 140.Illustration of alleyway leading to Double Double Land in Kensington Market, Toronto.

1. ENTER / EXIT

As opposed to a busy street lacking mingling space, DIY venues often have larger entrance areas which double as social spaces. The entrance is a gateway separating interiors from exteriors, and the most significant control point at the venue. The first person controlling access stands at the door. This may be a hired security person or at times a friend collecting tickets. As per the zoning regulations, large-scale nightclubs are found in Toronto's Entertainment District or mixed use areas. However, not all patrons feel welcome there.

> sanjeet I don't go to CODA, it's not really a space that I feel safe.

The nightclub mentioned above, CODA, currently located at Bathurst and College, is an evolution of Footwork, a venue located in the historic Fashion District. Footwork was a creation of DIY promoters who started out by hosting parties at 99 Sudbury, an old warehouse used for DIY parties.[115] When the venue became unreliable for bookings, they began looking for alternative locations to host their underground techno events and discovered their new home at 425 Adelaide St W. They flipped the floorplan, making the entrance off of the alleyway behind, and boarded up the front windows, concealing a dancefloor. It was a small space with a massive sound system that hosted some of the best DJs in its intimate 400-capacity space. After Footwork was forced to close, the owners opened CODA. With the alleyway entrance, Footwork distanced the front door from a busy street, and providing attendees outdoor space to smoke and rest. Similar to 99 Sudbury and Footwork, DIY events avoid high traffic streets. Attendees are increasingly willing to travel further away, tempted by adventure, to sites further from downtown Toronto, for example 500 Keele at St. Clair W and Keele Avenue. SA explains how building sites for DIY parties differ in their relation to high-traffic streets often with more surrounding open space.

> SA I didn't enjoy going to the venue where Or:la played, it was at Velvet Underground, because when you left the venue, you were right on a busy street– on Queen St W–and it was an abrupt halt to the night. I mean some of the venues are a little bit out of the way and that's a bit inconvenient. Keele was good because you had the whole parking lot area that was a buffer before the street. There is something nice about the ones that are a bit more removed from the hustle and bustle of the city, there's more privacy that comes with that. I honestly don't think the venue necessarily matters by the time you're potentially intoxicated and it's dark, you really just want to be dancing and have a good sound system. But I do think the surrounding context matters. If your outdoor space is going to be along Queen St W that's not okay, versus a venue that has a nice private outdoor space, where if someone is too drunk, they can be safe.

115. Denise Benson, "Then & Now: Footwork," *Then&Now*, last modified December 9, 2014, http://thenandnowtoronto.com/2014/12/then-now-footwork/.

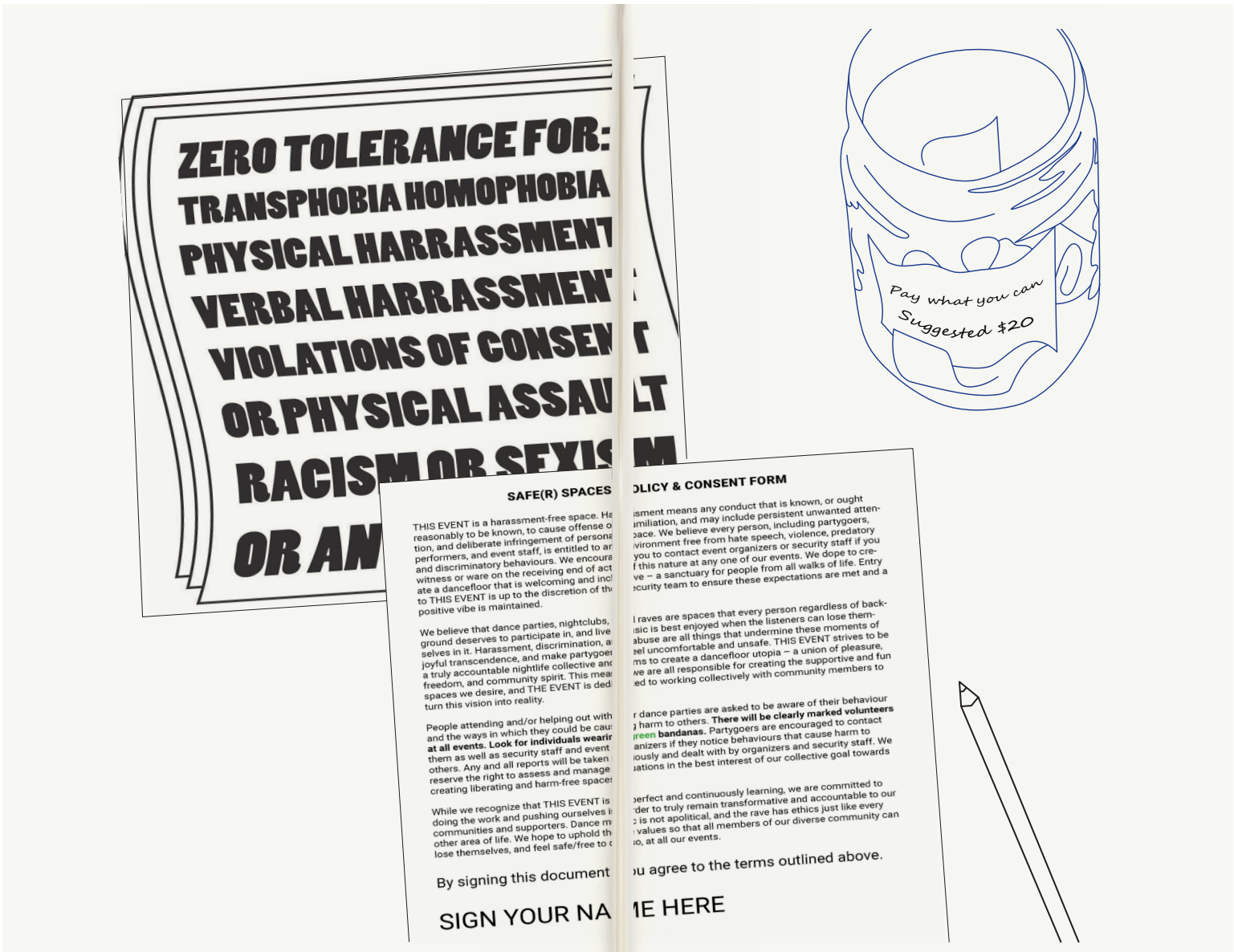


Fig 141. Illustration of consent forms that could be presented before a guest enters an event. The poster on the left is designed by Devin White with the PLURI Initiative, based in Montreal.

CONSENT

When a venue is committed to safety, reminding people how to be considerate is a priority in advertising content and materials. In the DIY scene, organisers use entry circulation spaces to feature messages on conduct and consent, in this way entrances often double as a place to establish the party's rules and discuss consent before attendees enter. In Toronto, approaches range in commitment and success, with some larger venues only posting their policies on separate website pages. Established nightclubs in Toronto, like CODA and Nest, do not prioritise conduct, as seen in their online anti-harassment statements. The harassment statement for CODA, a nightclub with a capacity of five hundred and fifty, is located under "FAQ" on their website.[116] You have to conduct a thorough search, navigating to the "Events" and "Calendar" pages and finally locating them close to the "About" section. The effort given to conduct codes reflect the social dynamics of the events at these established venues, where interviewees express experiencing sexual harassment.

> LS I just generally feel safer and freer in a space where I know and trust the party organizers and trust their judgment on the kinds of staff they're hiring. Whereas when you get into more regulated venues, there's all kinds of rules pertaining to... whether its drug use or people monitoring behaviour and how many people are in the bathroom at once... things like this. It just starts to feel that there is this element of policy that goes on in more regulated venues.
>
> I also find more regulated venues tend to want to close at one or two, or shortly thereafter, because it's just not profitable for them if they're running a bar. Maybe the odd club like CODA closes later, but then they come with their own problems in terms of codes of conduct and creepy people who don't understand personal boundaries and consent, and that just makes for an unpleasant time, especially as a woman.

Existing venues, small bars and temporary rental spaces suit DIY events with capacities of one to five hundred. In these spaces organisers can plaster the walls with codes of conducts, even the facade of the buildings, for people queuing to read. For events with fewer than one hundred and fifty participants, organisers generally communicate through private Instagram accounts and mailing lists. Codes of conduct are central to the group's rules, often featured in email announcements before the event where mutual respect is a condition of the invite. sanjeet introduces a DIY party in Atlanta, US, hosts ask guests to attend class on topics of consent and sexual harassment. And, DIY organisers NM and KM discuss how they prioritise consent and safety.

116. "FAQ and Policies," *CODA Toronto*, accessed May 22, 2021, https://www.codatoronto.com/faq.

a conversation with sanjeet

January 11, 2022

After Hours
Interview Series
by Alexandra Sermol

SAFETY

What makes you feel safe in an event?

It's funny, it's just the little things. I think I'm also always hyperaware because I'm somebody that throws parties.

> Number one starts with your staff, if security is chill and they're nice and they're welcoming. That's like step number one. Step two, is your bar staff nice? Are they welcoming? Are they paying attention to you? Are they making eye contact? Or are they dismissing you because it's too busy? Third, do you feel there's a presence of an organization, even if you don't know who's running it, can you feel someone nudging or curating the night?

I've been to parties where I walked in and was like, OK this is over capacity so that's a huge safety concern. Being in Oakland after the horrific Ghost Ship fire, it is now ingrained in my memory. So over-capacity is really worrisome. And then seeing my friends that are working security, and staff that were overworked and have no water. I had to go to the bar and ask for a case of water to hand out water bottles to the staff because they were even able to take a break. If your staff are unsafe, everyone is unsafe, because they can't do their job. To me, that's safety 101. The next priority is letting people where exit points are, and where people can go for help.

Next, what are the rules of the space? Whether it's posted behind the bartenders or the ticket sales. At Cherry Beach, there's a consent form you must read, for example, "I'm not going to grab anyone" and if they, you're getting kicked out.

I was in Atlanta at the beginning of December, and went to this DIY party at this old, abandoned school.

> They were really fun and cheeky, when you showed your ticket, before you entered the party they were like, "No, no, no. You have to go to class."

And they had set up all these tables, you know the school ones with the desks attached, and they had all this stuff on the board, and someone in a little schoolgirl outfit and a leather collar was smacking the board with a whip, and was like "Hunneeee, pay attention," and was going through all the rules. And we had to be like, "Yes teacher," and were

given a walk through of where the washrooms were, and what consent looks like, and this is where you could the find the organisers, and it was really very sweet. And it made me feel like OK, I'm super chill and I feel really good here.

Obviously, however you set the rules, doesn't mean that everyone is going to follow them. And at the beginning of the night, I felt so good, like I can be myself here, you know, like laying up those rules everyone had to follow, that felt really good. But then, I didn't actually see any organisers, even though I looked for the glowing wristband that they said they would have on. I knew the organisers through my friends, but I think they found the wristbands were too jarring, so a lot of them took them off. And I got followed into the washroom by two guys around 4am and had to run out of the washroom. I looked around and no one was there. So, the follow-through also has to happen, if you're making these promises you have to follow through with them, at least to the best of your ability.

Yeah, you're asking somebody to trust you in their space, and then if you're letting them down on that trust, they're in a vulnerable position without any secondary plan. Are there any venues you don't frequent due to their security?

Hmm, I don't know. I know a lot of the security that does DIY in the city, we're homies. If I see Trisha or someone else, we'll hug each other and like, I love them, there's a lot of respect between us. That makes a big different because if I'm in trouble, Trisha has my back no problem. I don't know who works at CODA, or any other club. The Guvernment was one of the most dangerous places I've ever been in my life, and the security is a big part of that. They were the worst. They were sugar aggressive, and super exploitative. And that's kind of why I stopped going. I was past the point where I was stupid and high, and starting realizing that my body is at risk here. And so, I would say that the vibe at the venue is really curated, often by its security, and that's really overlooked.

Security is an interesting social dilemma in these spaces. Can you tell me about your experience with Rave Safe?

Yeah, so Rave safe is complicated, it's really hard, it's a lot to ask people, and I feel like every party iterated on it. It's difficult when you have one main person, which is usually what I was doing. Everyone else

Fig 142. Appendix 4, "A Conversation with ST," 22-23.

sanjeet I was in Atlanta at the beginning of December and went to this DIY party at this old, abandoned school. They were really fun and cheeky; when you showed your ticket before you entered the party, they were like, “No, no, no. You have to go to class.” And they had set up all these tables, you know the school ones with the desks attached, and they had all this stuff on the board, and someone in a little schoolgirl outfit and a leather collar was smacking the board with a whip, and was like “Hunneeee, pay attention,” and was going through all the rules. And we had to be like, “Yes, teacher,” and we had a walk-through of where the washrooms were, and what consent looks like, and this is where you could find the organisers, and it was very sweet. And it made me feel like, OK, I’m super chill, and I feel really good here.

KM Yeah, it’s important for us (as organisers) to be visible. We’re usually at the door, it’s usually one of us. So, if you have any problems or if this Code of Conduct isn’t being followed, we are in this spot all night, and somebody from On Earth will answer any issues that might arise.

NM We’re lucky to say that we honestly never had conduct issues at our parties. We write the code of conduct in our Facebook event, so hopefully, people will see it there. I think it gives you the ability to refer to it when you’re asking someone to leave, you can say we clearly stated these preconditions that you’re violating, and now you must go, but I don’t think we ever had to do that.

Your wrist is stamped and you enter the venue.



Fig 143. Illustration of plant lounge installed at Forest Drive West for On Earth, in November 2019, at 331 Weston Rd.

2. LOUNGE

You enter a small corridor; the bass reverberates through the floors. Flashing lights spill through the doorway at the end, the volume increasing with every step. You turn the final corner, and strobelights hit you in full force. As your eyes adjust, you see other people busy getting settled into their nights. The space is a bit wider here, with some couches to the side. Two old friends are reconnecting on the left, and others are queuing at a makeshift bar behind them. You take a moment to compose yourself and take in the layout of the space. You realise you cannot see the source of the music; they seem to be just beyond your sight, around another corner.

As people enter a venue, their priorities and interests lead them in different directions. The space after the entrance varies from bar to coat check, locker room to lounge (and on one unique occasion a swimming pool).[117] These social zones help participants acclimatise to the intensity of energies further inside, interrupting the journey from the entrance to the dancefloor. A central trait ofToronto's DIY scene is the creation of lounge seating areas that have three main functions: entry, transition and rest. The lounge welcomes attendees into a new space of sound light. Some participants pause at this threshold, surveying the venue and orienting themselves in the room. Understanding our location in space improves sensed physical security. Where are the exits? The washrooms? How is the space laid out?

> AS What draws your attention when you enter a space?
>
> ML So, my main consideration is how the spaces are laid out and how people read the room.
>
> SP I would say a scan of the environment and its intensity. There's a range of energies. There's the type where it's almost monotone, like just one thing, one energy throughout the space. And then on the other side, the places where a million things are happening: lots going on, almost like being in a museum. A part of dance music culture is this extreme in energy and emotion. I think there can be this major dynamic in the room. I'm a sensitive person and can feel it, so even just for myself, I like to have that freedom to wiggle around and do my thing.

As the night progresses, this space acts as a social hub, providing place to rest, away from the speakers and lights. Dancing can be tiresome, so these spaces increase

117. The Kit Kat Club in Berlin is known for its hedonistic nature and iconic interiors featuring a swimming pool. Further reading:
"kitkatclub.official," *Instagram*, accessed May 22, 2022, https://www.instagram.com/kitkatclub.official/?hl=en.
Gemma Ross, "Documentary Film Focusing on Berlin's KitKat Club Coming Next Year," *Mixmag*, April 2022, https://mixmag.net/read/documentary-film-focusing-berlin-kitkat-club-2023-news/.

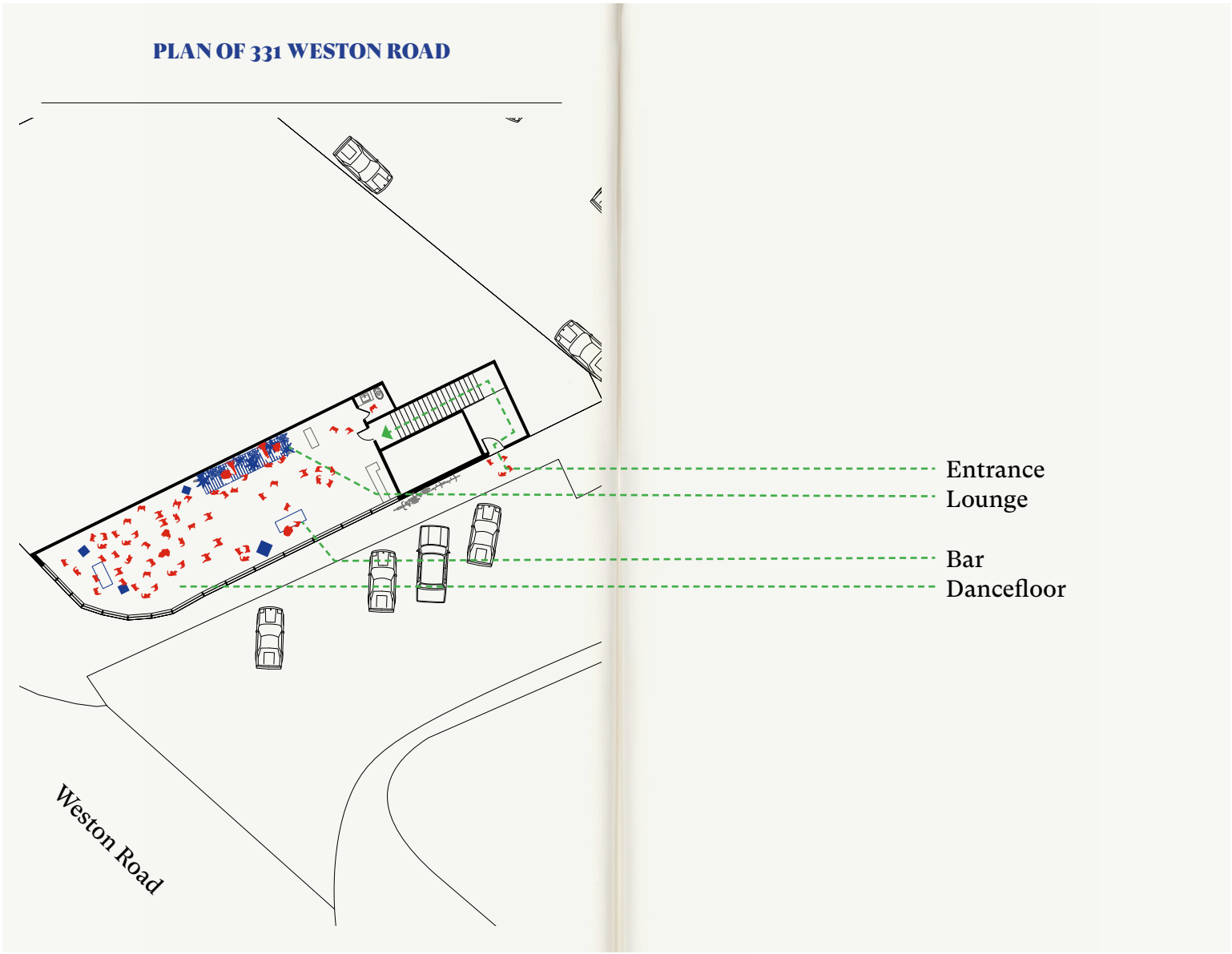


Fig 144. Assumed plan of 331 Weston Road, location for plant lounge illustrated on page 30.

guests comfort and extend their stay. Attendees can cycle between these spaces as often as needed. Seating increases the accessibility of the venue, allowing people to rest rather than leave the event earlier than intended.When the sound is too loud inside, people congregate outside.

> CK I have had moments where I sat down and really needed a break. For me, I think it doesn't have to be for sitting, but there needs to be another space that offers a different tempo. And I think that's part of looking after the community that is there. If it's the parking lot, or the park across the street, but you do need one other separated space.
>
> LS I think seating is important. The Social had seating all the way along the wall opposite the bar, and I think it occasionally ruined the party because you would have a bar and then a club, two things were always going on at once, but at the same time, it was great because you could go and sit down and have a chat. There definitely should be seating; not everyone can stand and dance for six to seven hours.
>
> NM I really want somewhere to sit down, even if it's artificially created. You did that at one of our parties where you just bought in a bunch of pallets basically. I'm chronically ill. I get really tired. I need to sit down. If I can't sit down, I'm leaving the party. If someone is freaking out and needs their space to sit down, that's really important for the attendee's safety.
>
> KM There's been plenty of great parties I've gone to that didn't offer any seating, but I don't see any reason not to anymore. I get you don't want to give up space, but again, you shouldn't be packing it to the goddamn walls anyways. You should have space for seating if you're not trying to push every single body you possibly can into the room.

The lounge can vary from a zone off to the side with gentle lighting to a full suite of couches. While some participants may be okay to take a seat on the floor, that is not an accessible solution to provide space for rest. At some established venues, seating areas already furnish the space. However, with storefronts, event spaces, church halls and the compendium of other venues, these materials have to be brought to the space.

> Sanjeet Personally, I'm ripping it on the dance floor. I'm not really a sit-down person but I do see really beautiful moments that happen when people do have space to lounge. Funny jokes, lots of shared experiences, and after going to Tokyo and seeing that, it's a really good space for people to sober up.

a conversation with SP

January 18, 2022

After Hours
Interview Series
by Alexandra Sermol

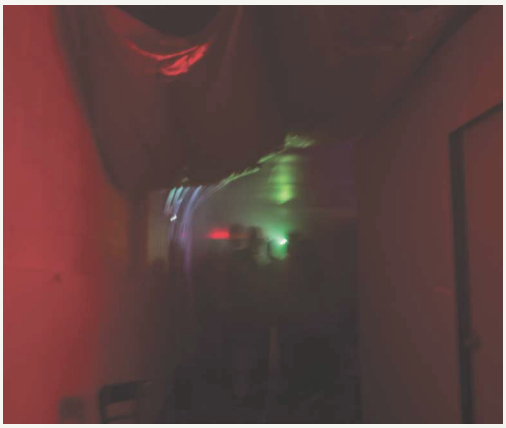


Fig 18. Photo from a 618 party, circa 2018, photo courtesy of Sergio SP.



Fig 19. Photo from a 618 party, circa 2018, photo courtesy of Sergio SP.

SPATIAL ADJACENCIES

What draws your attention when you enter a space?

I would say a scan of the environment and its intensity. There's a range of energies. There's the type where its almost monotone, like just one thing, one energy throughout the space. And then on the other side, the places where a million things are happening; lots going on, almost like being in a museum.

So, the first thing when you enter a space, oftentimes there's a bass-y rumble happening beyond your vision and that's really exciting. I think the very first thing is that first point of contact, I think that is hugely important for any business; that room that people are entering, what is the vibe? For me with 618, I pretty much wouldn't do 618 if Dave wasn't there and he knew that too. There were times I had bookings available, and I wouldn't do the party because it doesn't make sense without Dave. I found that very important. I remember going to ***De School*** in Amsterdam, it was the dopest. It had this very nice exploratory experience, it was very comfortable, I feel good in these spaces, there's enough room if I need to escape over here or move around whatever.

I do tend to love really well-timed lighting and a well-situated dancefloor; making sure the ways people walk through the space isn't going to destroy the dancefloor, making sure people feel good dancing and making sure people can get out if they need to.

A part of dance music culture is this extreme in energy and emotion. I think there can be this major dynamic in the room. I'm a sensitive person and can feel it, so even just for myself I like to have that freedom to wiggle around and do my thing. Something else important, when I go to something knowing that the people in the room care about the other people in the room too. There have been times, maybe not so much DIY but at other bars, where I'm like this isn't really the feel I'm looking for.

Yes, it is kind of an emotional rollercoaster in a venue, there is that feeling of ecstatic escapism. How about bars at events?

I know it's a hard thing sometimes because the space and the architecture, it's hard to move things around but I find oftentimes bars get put into the wrong place, like a place that might not

Fig 145. Appendix 5, "A Conversation with SP," 22-23.

The lounge at Andthenyou, formerly Sous Bas in Hamilton, interrupts a visitor upon entry and relates spatially to both the bar and dancefloor.[118] Sous Bas was a DIY space and nightclub hosting regular electronic music events in Hamilton, photographed in Figure 107. Upon entry, a few seating areas line the wall to the right, the bar around a corner to the left. The larger space is zoned into more intimate areas with a lowered ceiling above the bar and sofas pushed against the walls to create more enclosed spaces. There is a progression of spaces ending at the focal point, the music. Similarily a lounge plays a prominent role at a storefront venue on Weston Rd north of St Clair. The venue is one of Toronto's most remote locations, adequately distanced from residential neighbours along a railway corridor. The illustrations show a pallet seating area installed in 2019. The layout, lighting and planting created a space where people felt comfortable resting and chatting with friends, with a beautiful ambience. At the most intimate parties, like the 618 series hosted by Sergio SP, the entrance sequence and lounge combine, providing a space like a parlour or ante-chamber. A simple arrangement of collected chairs, including foldable lawn chairs and school chairs, adorn the small room—a buffer space before entering the main party. Sergio SP edits the lighting and ambience of his events with each party, creating opportunities to test design ideas intuitively. This iterative process encourages organisers to curate the experiential qualities of their events. It is also essential to widen this discussion to accessibility. Seating areas provide space for entering, moving between zones, and recovering.

118. Sous Bas closed early 2022, while this research took place, so documentation focuses on Sous Bas. Another music venue, Andthenyou opened at the same location mid-2022.

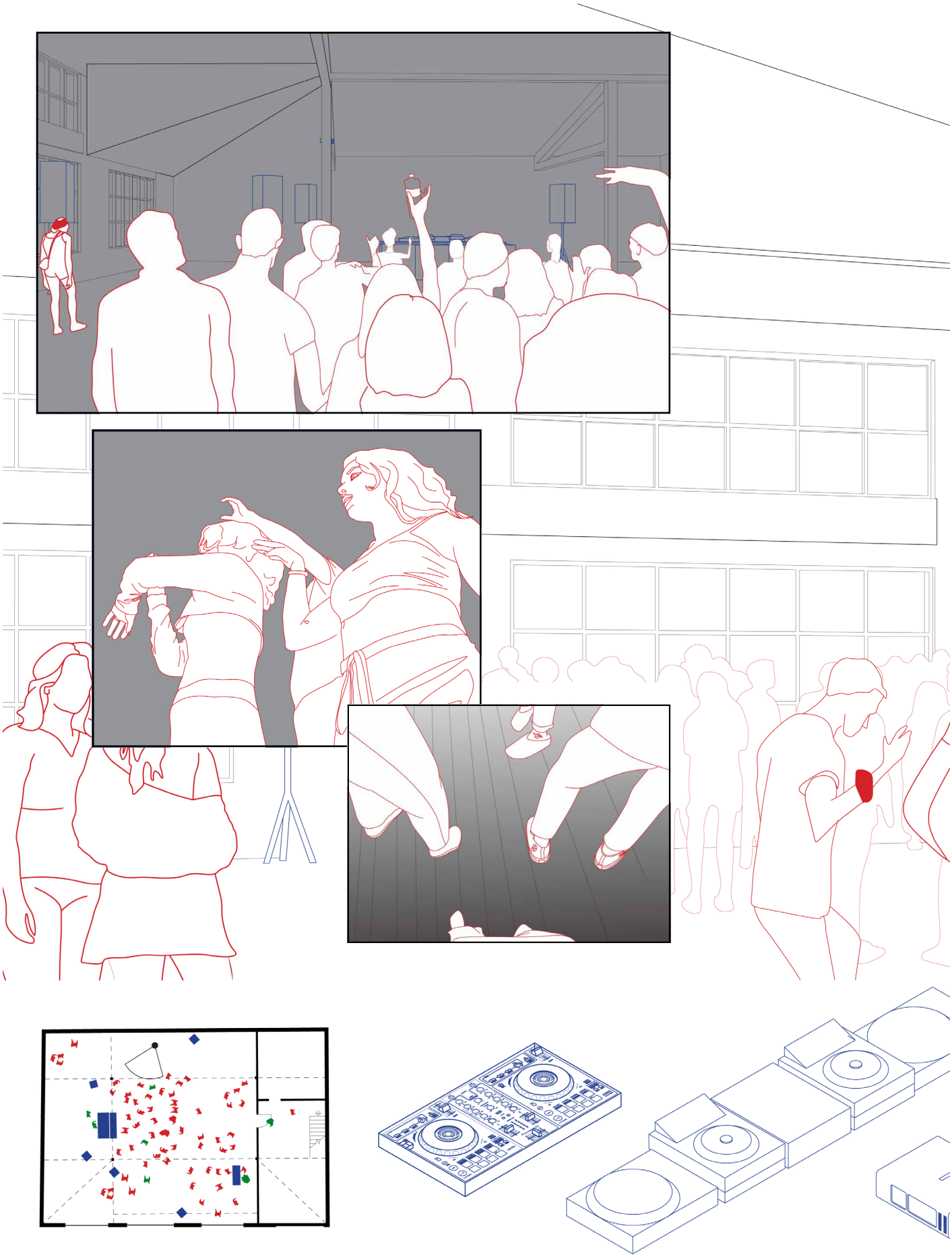


Fig 146.The Dancefloor.
The night of the party


415mm
888mm

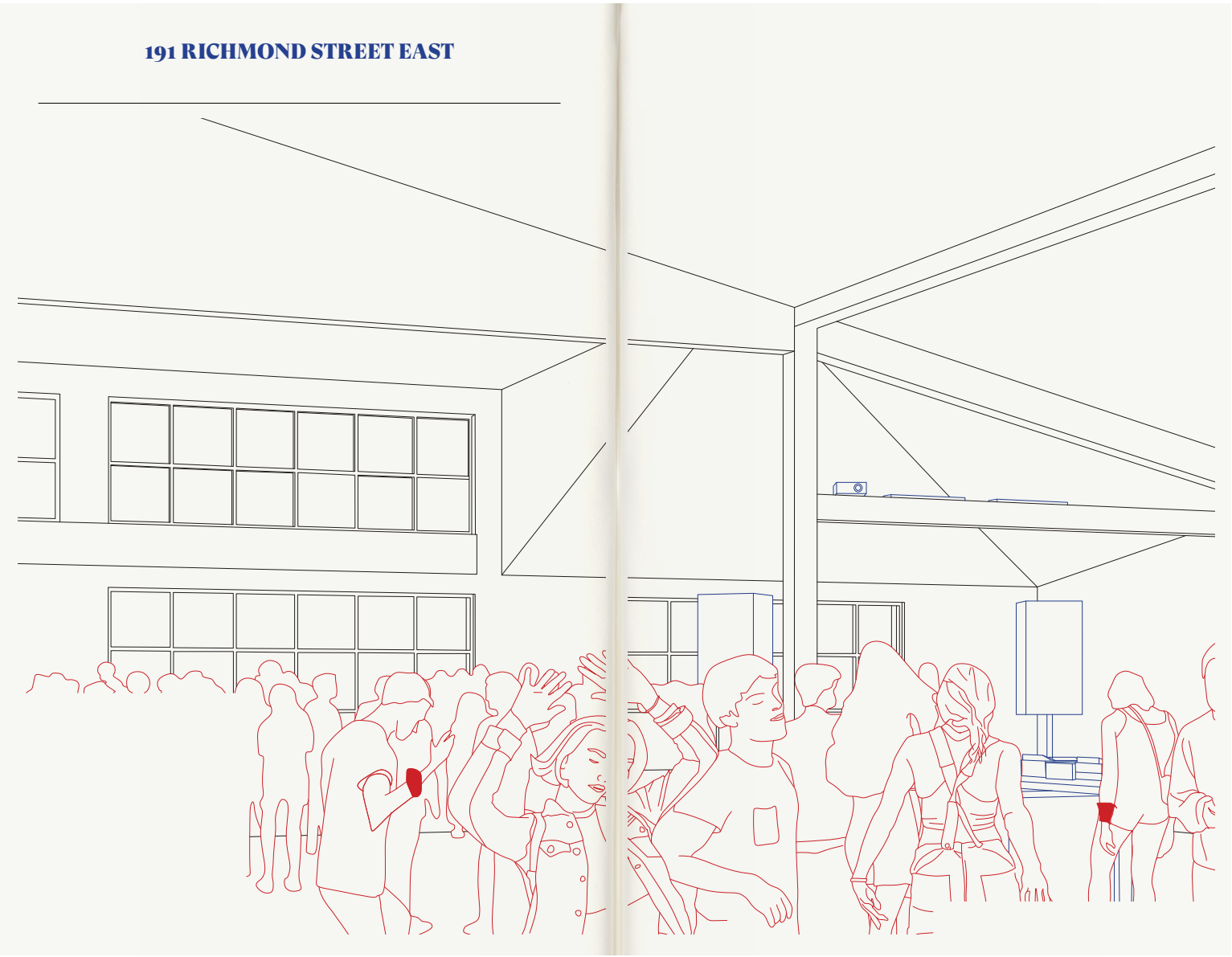


Fig 147. Illustration of rave in dance studio in Cabbagetown, 191 Richmond St E, hosted by Work in Progress, circa 2016.

3. DANCEFLOOR

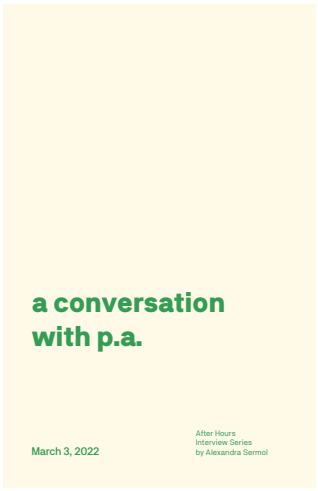
The thud of the bass pulls you towards the dancefloor. Bodies wiggle and weave to the relentless drive of the kick drum. You recognise the track. Starting to worm through the crowd, you are aware of others' movements and make sure not to interrupt their groove. You find some familiar faces down the right side of the floor. Your friends are dancing hard, a sheen of perspiration on their foreheads. As you feel the music and move your shoulders to the groove, you carve out space between the crowd. The dancers around you begin to anticipate your movements and accommodate your body. You dance in your own world, picking up every staggered beat with your arms, punching the air around you. You look around and feel in awe of the shared sense of euphoria and joy.

The dancefloor is the nucleus of a party. It is the centre of energy, music and light. At the social level, organisers employ different security mechanisms ranging from hired security inside the space, to Rave Safe volunteers monitoring the dancefloor. At a technical level, the dancefloor is a product of music and lighting. It is a space defined by darkness and the absence of it.

Dancefloors come in many shapes and sizes, ranging from small and intimate to large and anonymous. Each of these scales differently impact and reflect organisers social rules. On the larger scale end, the Promise series at Cherry Beach is a sanctioned event with a capacity over four hundred.[119] Sanjeet explains that the outdoor nature of Promise events requires a high level of security on site and balances these intimidating figures with community volunteers. The proximity of Lake Ontario adds another layer of complexities when planning egress routes and emergency access. Medium events vary from one hundred to four hundred participants. Organisers have more control over what security and care look like on the dancefloor. There is a higher degree of personal care, like free water access and space to rest. In these environments, safety and care strongly overlap. A more extensive collection of organisers host parties at this scale, including New Nails, On Earth, SSSOAK, and Work in Progress, who all use Rave Safe volunteers on the dancefloor. Finally, the most intimate DIY events have are as few as thirty participants—almost a private party. At this size, an organiser, like SP works with a door person, a few Rave Safe volunteers, and maybe an additional friend selling drinks. Care and safety are the most present, the organiser acting as a host with reciprocating respect for the participants.

The dancefloor however remains the most important space at the venue, therefore with a smaller space, secondary programs reduce in size. The dancefloor can be central in the venue, between the lounge and bar, or the final destination in a linear journey. The orientation of the DJ determines the direction of the dancefloor. At this scale, programs often overlap. For example, at 618 the parlour doubles as the lounge,

119. Phil Villeneuve, "Promise is Toronto's most essential summer dance party," *BlogTO*, August 28, 2016, https://www.blogto.com/music/2016/08/promise_is_torontos_most_essential_summer_dance_party/.



SAFETY

How do you providea safe space for the people who need it, and encourage newcomers to join in?

I think for us—New Nails—an important thing is partly in the way that we previously promoted it. **Quite a few people are pushing for this idea of using an email list. If you invite these people, it's not just up online somewhere where everybody can see it. You invite somebody you trust to act safely and use consent and all these kinds of things.** Then if they want to extend an invite further, there will be a sort of inherent understanding that who they invite is going to have the same respect, somebody they trust or somebody that they've had a conversation with and is like, I'm curious about this thing. Maybe it's somebody who's queer, or doesn't know that they're queer, or maybe someone doesn't know they like techno. Or maybe they don't like techno and the other kinds of electronic music the DJs bring to the party, and they're like sorry, it's not my kind of thing, that's OK too. You do need somebody on the door who will be open to the idea that somebody might be curious but a bit scared or intrigued. That's partly why it's great to have somebody you know on the door.

I just want to be clear that what I consider safety might not be for everyone, especially as a white person. I can try and be sensitive to certain things, but there's certain things I'm likely to miss. Safety is such an individualised thing. What feels safer for one person, is not safe for another person. For example, me as a party attendant, there are certain things that I don't feel safe around and make me feel unsafe, that I think are OK for other people. When I don't feel safe in a space, that's somewhat on me and somewhat on the party. I like techno and I usually know which party I will like. If friends around me want to go and they feel safe, I sort of check in with them. I scope it out myself. So even if somebody says, "This is a safe queer party," and I went to it, and for my parameters of safety, it doesn't feel OK, or I don't perceive it to feel safe because of who's there and what's going on, I'll leave. **But then some parties, that don't even promote their intentions, or that it's a safe queer space, can sometimes be the most queer, the most safe and the nicest to go to. Queer can be a box to tick, but it doesn't have to be a box that's**

SPATIAL QUALITIES

even there for something to feel safe. It's a vibe thing.

When you enter a space, is there anything that you look or feel for?

It depends how I'm coming to this space, if I'm not dressed up (in drag or whatever you want to call that), I always wear black, and I probably look like a cliché, techno-head. So, it's one thing if I walk into a space in my regular clothes, and another is to walk into a space in full drag, so I might be looking for different things. And different things throughout the night. **It's important for me to find a place in the party where I can carve out space and feel that the space isn't necessarily infringed upon. But if the vibe is that I have to fight for that space... which doesn't have to be an antagonistic thing, it's just if somebody is just not generally respecting my bodily space, that's a very obvious thing.**

Recognizing people, that can be a good thing, but before that, it's more like, **who's throwing the party, who invited you to go?** I'm somebody who's not online very much so there are a lot of things online that I miss. So, I usually require somebody else to tell me if something is happening, so I'll go with them. That's already a sort of gatekeeping, you know, talk to some friends, "does this seem like a thing you would want to go to? Do you want to go together?"

Sometimes, I almost feel like it's easier in drag because there's a clearer demarcation of my space. It's a lot more obvious in a particular way. I find it more empowering. Maybe it's like a better defence. I don't have to fight for my space as much, maybe my space is more obvious or just brighter.

Fig 148. Appendix 13, "A Conversation with p.a.," 28-29.

while the dancefloor maintains its purity as a space for dance. Here, "Rave Ethics" are essential for how the crowd behaves. Rave ethics include the inherent cultural norms of electronic, more specifically, techno music. In cities with dominant electronic music communities, like Berlin, Amsterdam and Tokyo, dancers at established nightclubs are epected to follow unspoken etiquette on the dancefloor. J explains how they were unaware of the unspoken rules before entering the techno scene, however, exposure through subsequent events helped inform them.

> J I think education is part of it, it wasn't until I started attending DIY events that I learned there was a whole different, sort of... expectations for behaving. And a lot of that comes with exposure to these sorts of events; you know, we don't have our phones out, etc. So, it's a question of exposure and time, over time people will filter themselves out.

In addition, there is not much physical contact unless ample consent is given. Each participant is afforded space, and dancers accommodate and mirroring each other's movements, like north magnets. Unlike nightclubs, it is rare to find strangers entangled on the dancefloor. Dancing to techno is an individual practise within a communal space of shared experience. You are very much alone but uniquely together. In the following quotes, both PJ and p.a. talk about dancing in relation to "carving" and the "carving out of space," referring to negative space as having mass and weight.

> p.a. It's important for me to find a place in the party where I can carve out space and feel that the space isn't necessarily infringed upon. But if the vibe is that I have to fight for that space... which doesn't have to be an antagonistic thing, it's just if somebody is just not generally respecting my bodily space, that's a very obvious thing. Sometimes, I almost feel like it's easier in drag because there's a clearer demarcation of my space. It's a lot more obvious in a particular way. I find it more empowering. Maybe it's like a better defence. I don't have to fight for my space as much, maybe my space is more obvious or just brighter, or just a colour that isn't black, it's less recessive or something.

> PJ That's one of the things I like about these shows more than going to established places in the city. I feel like I can carve out a space, I can choose the limits I'm setting, and people understand that. I can be dancing and generally people will not bump into me. It's never too much space and it's never too little. It's just something you determine by how madly you're flailing your fists.

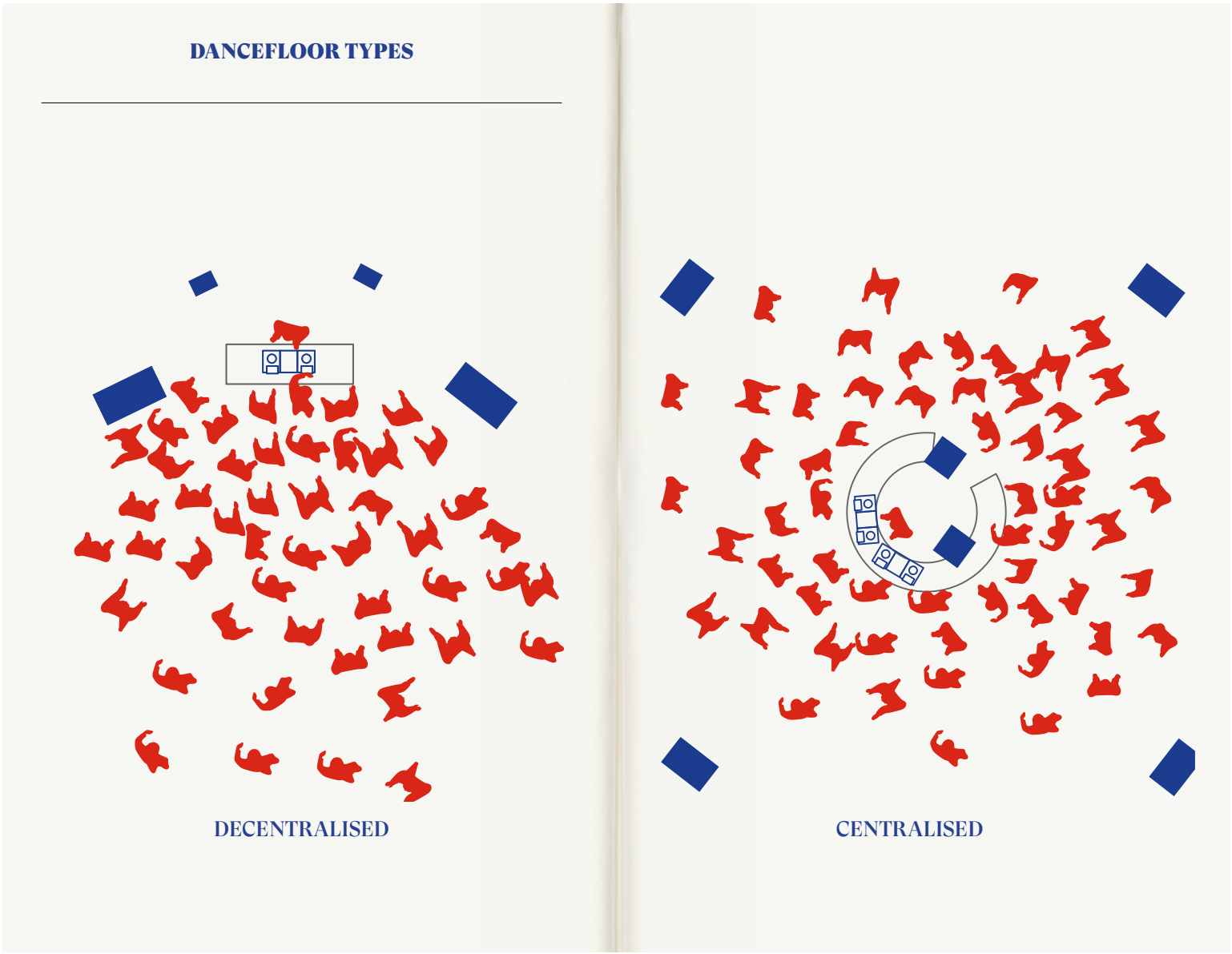


Fig 149. Illustrations of two dancefloor types with decentralised and centralised DJ tables.

Across all scales, dancefloors can have a central or decentralised layout. In a centralised layout the DJ inhabits the middle of the dancefloor with the audience surrounding them on all four sides. This floorplan reached mass popularity in the early 2010's with the arrival of Boiler Room; an online music broadcasting platform which popularised video recording of DJ sets. Founder Blaise Belville explains how recordings took place in a boiler room with no room for people in front of the DJ.[120] This set the standard for their video format; the DJ centred on the dancefloor allowing dancers free movement around them. Despite Boiler Room's commercial pull on underground electronic music communities, populating the centre of the plan equalises the dynamics of the dancefloor. In a decentralised floorplan, a DJ has a back to the wall, maximising the size of the dancefloor and providing a compelling focal point in the room. It is the most straightforward setup, as power lines can hug the walls without the risk of participants tripping.

> PJ I find with most of the DIY venues I've been to, it's always the same, the DJ at the front and then rows leading back of people, like this rectangle of people facing forward. I've never been to a techno DIY space where there is a more circular arrangement. I do find that that's so much better. I don't know, it just gives you so much more space. I would prefer a more spread-out arrangement.
>
> sanjeet And I've been to lots of parties with the DJs in the middle of the room, so it cuts up the need to feel like they're on a stage or separated from the experience which I do think creates a more egalitarian dance floor. But yeah, for me, as much as the DJ is a big reason why I'm going to the event, I don't think there has to be like any type of like idolatry when it comes to their performance.

When laying out the DJ, there are a few things to consider, including the relationship you create between a dancer and musician. If the DJ is elevated, so that eye contact is no longer possible, the relationship changes from performer to supervisor. Spaces like Printworks in London employ this tactic, changing the emphasis for participants from dancing to watching a performance where both the DJ and audio-visual components become a spectacle. Electronic music has various performance styles ranging from Jeff Mills and the Philharmonic Orchestra to Nicolás Jaar at Het HEM in Zaandam, Netherlands, where musicians continuously explore new ways to present and showcase their works.[121] There is a tendency to position DJs on stages and platforms, taking cues from other musical performances like concerts

120. Kish Lal, "A Decade of Boiler Room: From Humble Beginning To Now," *Cool Accidents*, March 2020, https://www.coolaccidents.com/news/history-of-boiler-room.
121. Shock Forest Group, "A conversation with Nicolás Jaar," *Het HEM*, accessed June 22, 2022, https://hethem.nl/en/Chapter-Two/Elfie-Tromp-In-Gesprek-Met-Nicolas-Jaar.

SECTIONS THROUGH DANCEFLOORS AND DJ BOOTHS



Fig 150. DJ raised 1400mm like in some established nightclubs. Notably Corisca Studios and Printworks, London, documented in Appendix 2.

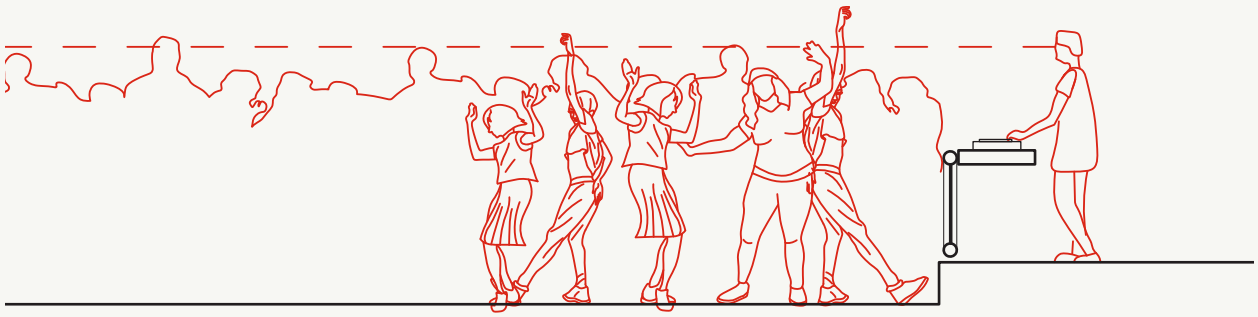


Fig 151. DJ raised 300mm to prevent guests from touching the equipment.

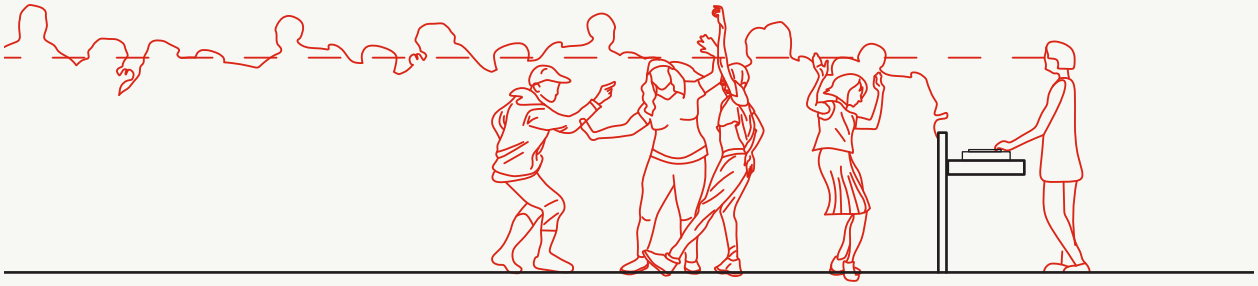


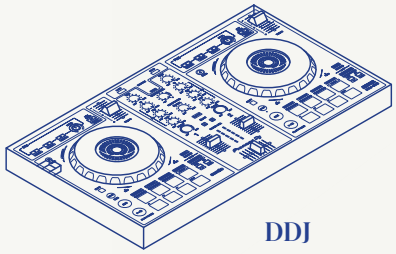
Fig 152. DJ at same height as dancers.

and recitals. While perfect for viewing, it prioritises the performance over dancing. Some venues successfully reduce the focus on the DJ with an elevated, separated DJ booth like Corsica Studios in London, UK. However, in interviews, DJs discuss a lack of connection with the dancers and an inability to read the room's energy from such a disconnected locating. The best arrangement for a temporary, small-scale DIY electronic music rave reduces the difference in elevation between DJ and dancers and provides a buffer so that attendees cannot reach the equipment. For the participants like PJ and LS, a lower DJ reduces the power imbalance between performer and dancer, and for DJs NM and KM, there is a more efficient feedback loop for their choice of music.

> PJ I like the DJ to not be too high, but also not too low. As I said I do want to see them, but I don't want them to be up in the air, I'm like "Get down!" - I want them to be on my level.
>
> LS I think having less focus on the DJ resulted in a more relaxed environment. I'm not saying to hide them in a box, they can be slightly raised up with a few spotlights.
>
> KM Generally in Toronto you're on the same level as the dancers, and that's great. We don't have the situation like the Midwest does where sometimes you're in a closed-off DJ booth. I'm thinking like Temple Bar in Detroit. I've played that. It was very weird, but also fun, I was just hanging out playing with the other DJ and that was my night, and I don't really know what kind of night the dancers had. I know I had a great time. I absolutely didn't have that connection, so I don't usually want to be too far away from people. If we can avoid dancers being like, "Excuse me, can I put my jacket here?" So, just enough distance to prevent that from happening is all I need.
>
> NM I like enough space so that if somebody is a little fucked up isn't going to interfere with what I'm doing, because sometimes you have really aggressive men who want to watch you really closely. For some reason they're always men, and they just like want to see everything you're doing, and they want to stand too close to you. They want to look over your decks for the track ID of every single one. KM had this happen recently where someone reached over the decks and re-round the track which is a thing, it's supposed to be a really big compliment, but it's contextual and it's part of a certain type of music culture and a certain type of venue. None of those things applied at the venue where KM was playing at the time. And so, I always want enough space to mediate any sort of chaotic interaction.

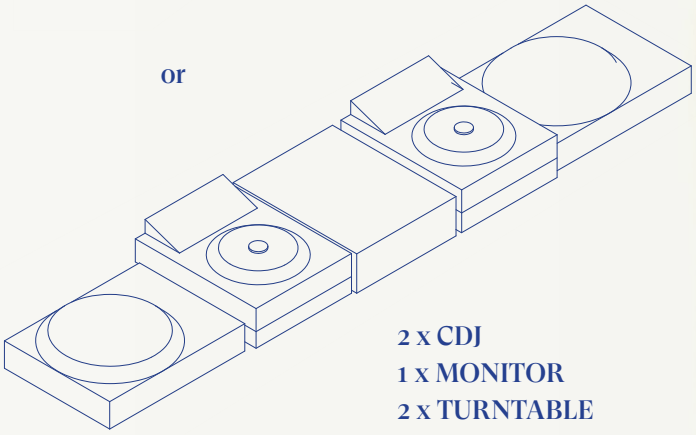
COMPONENTS OF A DANCEFLOOR

1. THE SOURCE



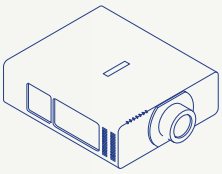
DDJ

or



2 x CDJ
1 x MONITOR
2 x TURNTABLE

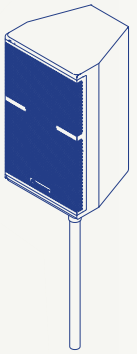
2. LIGHTS AND VISUALS

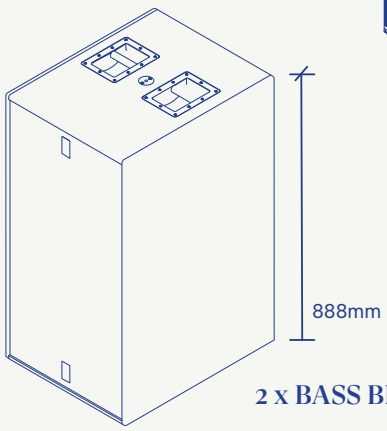


PROJECTOR +
lights not illustrated

3. SPEAKERS

2-4 x MONITORS





2 x BASS BINS

Fig 153. Overview of basic audio-visual equipment required for “beginner” DIY event.

SOUND AND LIGHTING

An intensity of sonic and visual energy defines the realm of the dancefloor. Through sound and lighting, you can manipulate space in infinite ways. Considering the temporary nature of these events, some organisers try to include installations and audio-visual displays. For help with these displays organizers occasionally connect with small interdisciplinary groups specialising in installations; for example, SP often works with the visual arts collective Artefact Creative featured in Appendix 5. P.a. explains the importance of installations at New Nails events where each party becomes an opportunity to test new designs and audio-visual experiences.

> p.a. When we were doing New Nails, I realised that if I don't DJ then that's a spot for somebody else who can get to DJ and showcase their talent, and bring their community in. We do have a few resident DJs but then work together on all the details of the party. They were always concept heavy, big on the installations. Once we've got an idea of the installation, what it's going to look like, etcetera, then I usually take the lead on it. People would bring their looks for the theme.

The events at 500 Keele use a Funktion One sound system--a name which will make most techno aficionados shiver. Funktion One is a British company that installed the sound system at the revered Berghain in Berlin, the unofficial Vatican City of techno music.[122] Their speakers have impeccable sound quality and range with a very memorable appearance. An individual who owns the system in Toronto bought it when a nightclub in the Entertainment District was closing. It is now rented for events and stored in a storage centre.

There are alternatives if someone cannot spend tens, potentially hundreds, of thousands of dollars on a sound system. Two organisers built custom sound systems based on open-source designs, serving quality sound for a fraction of the price. One of these groups transports their sound system on a bicycle for outdoor parties, powering the rig with a Tesla battery. For events in the smallest venues, rentals will suffice but do not provide the depth of sound as a multi-piece sound system with separate monitors, amplifiers and bass bins. Along with the sound system, organisers must provide the equipment for the musician which usually includes two CCDJs and a mixer delivering the sound to the speakers. Basic knowledge of electrical circuits, maximum pulls, and the locations of break switches is also handy when laying out a party in a new venue.

> sanjeet Underlit space is a huge safety risk, dark corners and unlit corridors are a huge no no. I think that's often a really big oversight for a lot of people because the lighting is expensive, and it adds up.

122. Mats Wurnell, "The Berghain Backstory: Building Berlin's Most Legendary Nightclub," *Cuepoint*, October 2016, https://medium.com/cuepoint/the-berghain-backstory-building-berlins-most-legendary-nightclub-87ad2d901ee9.

a conversation with ML

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 8. Promotional poster for MOONSHINE LXIII - NIGHT 2 on November 20, 2021, from Instagram @moonshine.mu.

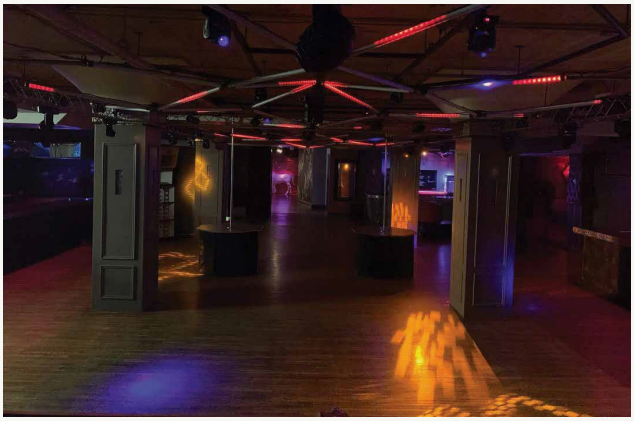


Fig 9. Interior of Circus Nightclub, posted on December 29, 2019 by @DJKarlkotik.

SPATIAL EXPERIENCES

What draws your attention when you enter a space? And this includes any venue, established or DIY.

So, my main consideration is how are the spaces are laid out and how are people reading the room. I went to this event hosted by Moonshine in an established venue, which was hilarious because Moonshine doesn't have a permanent venue space most of the time. And so, they went to a place called ***Circus***. The interiors were so over the top, everything had gold accents, horse statues, paintings, very cheap bougie. **But when I walked in, the thing that I did notice is they colour coded the spaces. The large ballroom where everybody was dancing was coloured with red lights. The space had great circulation flow. The red room was a long rectangle with a platform at the end where the DJs were playing, it was hot, and everybody was sweating. In the blue room, the environment was calmer, cooler, and a place to relax. They added these massive fans to cool everybody off. It was just colour coding; this is the space for you to cool off and the other room is for getting hot and sweaty and dancing.** It was interesting to see the two temperatures being reflected through the colours of the room. I've been to some places where the bathrooms are on the opposite end of the dance floor and you have people crisscrossing through the space, and that's really annoying because you're getting pushed and shoved.

And is the bar important to you?

I don't drink, so no. I don't really care so much about it. I think it's just mostly for water for a lot of people. I think in these events people do quite a bit of drugs and I feel like alcohol isn't consumed as much.

What do they charge for water?

Bottled water is $5 once saw it closer to $10 in New York.

Fig 154. Appendix 8, "A Conversation with ML," 16-17.

In addition to sound equipment, organisers must light the space to ensure safe movement and egress; the ambience secondary to safety precautions. Approaches to lighting are usually minimal, a by-product of the existing long list of required items for these events. Organisers often play with LED rod-lights strewn against walls and sparsely placed coloured lightbulbs. In contrast, darkness is one of the most notable features for participants influencing the quality of different spaces.

> ML For me, you just need a few lights, not a crazy laser show, or too bright. I feel like when you're dancing, anonymity is important and bright lights diminish that.
>
> sanjeet Throw me in a dungeon in the basement and turn the lights off. That's personally where I go.
>
> PJ The only particularly memorable lighting experience I've had was at one of the places on Geary. I had taken a little bit of LSD and there were strobe lights, and it was this beautiful magical moment that I will never forget. In terms of lighting, definitely not well lit, poorly lit, dark as heck. Yeah, I don't want to be seen. Honestly, darkness is a huge plus for inclusion.
>
> J As dark as possible. But if you're going to have lights, make them soft, I like red lights for that reason because they're less harsh than say, blue light, purple works too. Maybe I have sensitive eyes or something. I often find myself closing my eyes because the lights are too bright. It's not drugs, it's just too bright. I'm a big fan of keeping it dark.

ML mentions how colour is used at Homegrown Harvest's events in Montreal to delineate the lounge from the dancefloor. The lounge is toned with blue, cool lighting while the dancefloor is red and warm.

> ML When I walked in, they had colour coded the spaces. The large ballroom where everybody was dancing was coloured with red lights. To an architect, the space had great circulation flow. The red room was a long rectangle with a platform at the end where the DJs were playing, it was hot, and everybody was sweating. In the blue room, the environment was calmer, cooler, and a place to relax. They added these massive fans to cool everybody off. It was just colour coding; this is the space for you to cool off and the other room is for getting hot and sweaty and dancing. It was interesting to see the two temperatures being reflected through the colours of the room.

a conversation with SA & CK

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 17. Korea Town Acid, Raf Reza, and Hemingway at Sous Bas, Hamilton, July 2019, photo courtesy of to_ravers.

Fig 155. Appendix 9, "A Conversation with CK & SA," 30-31.

In addition to immaculate placement of lights, Sous Bas, formerly a DIY space in Hamilton, features five fans at the front of the dancefloor to keep the most energetic dancers–usually closest to the speakers–cool, Figure 116. Meanwhile, SP uses lights to guide visitors through the basement at the 618 parties.

> SP With 618 I really wanted to create this feeling in the space that was inclusive of a very specific energy, while being this kind of special nugget of the community. The parties weren't too frequent, they just happened when it happened, but those elements inside the party were hyper-controlled. The lights were specific colours, and the colour tones were chosen for very specific reasons. And the way the sound system was set up, the way I was able to host one DJ and have them play from the very start to the very end, all those elements. To have this journey, the dark lighting, the relaxed tones... There's a lot of freedom within some of those more technical aspects of the party. When I was thinking about my parties, it's was my extension to be like, if my living room is now a club, what do I want it to be like, it was almost an installation project.

Lights are used to carve away darkness, and the sound floods the void. Unlike designing with furniture and partitions, both light and sound have a directional quality and gradient of intensity. These two technologies have a source and a reach, defining a space without walls. Lights become a tool for wayfinding, guiding attendees to the wiggling, grooving, thumping mass of bodies on a dancefloor.

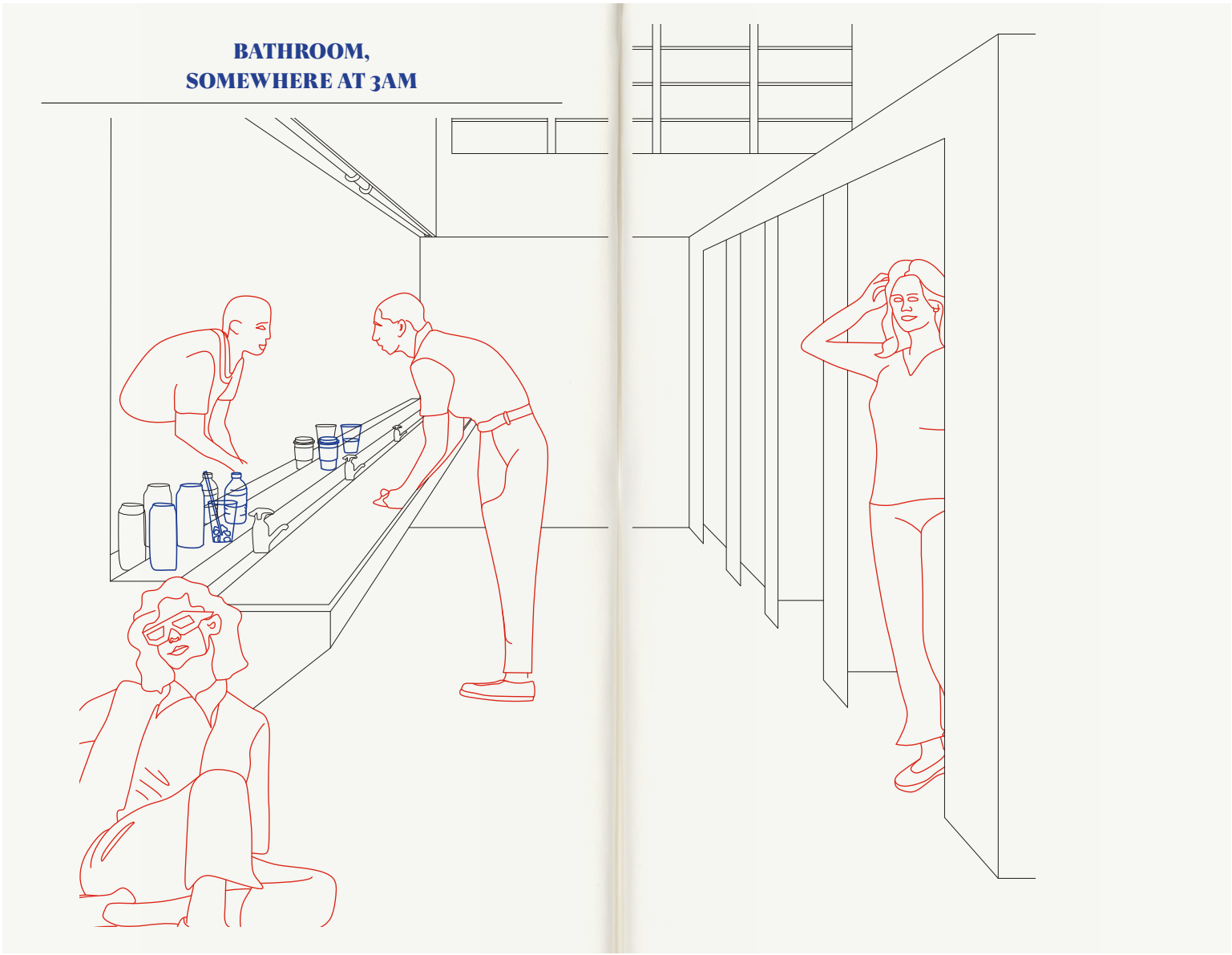


Fig 156. Illustration of a potential experience in a non-gendered bathroom.

4. BATHROOM BREAK

You need to use the bathroom. You weave through dancing bodies, the crowd disintegrating as you move away from the DJ. The intensity of the music starts to diminish. Walking around a group chatting in the lounge, you head to the bathroom queue in the corner. There are two people in front--not bad. They are very nondescript bathrooms, not the gender neutral ones at newly built clubs; two separate rooms, one with cubicles, one with cubicles and urinals. You turn in, and to the left, someone is assessing their reflection, straight ahead two people are queuing. The first door has a broken hinge but is still in use, knees poke out under the second door; the third door is open, but no one is moving towards it, and the fourth stall is gently rocking.

Bathrooms are a primary concern of accessibility and safety at an event. At both established and DIY venues, they can be scary places, mixing consumption and excretion with the harsh reality of fluorescent lighting. With some effort they can be comfortable and accessible environments. A building's zoning designation and occupancy type determines the minimum code standards, including capacity, egress routes, and the number of bathrooms to provide. A main concern with DIY events is access to bathrooms.

> PJ And also, just terrifying washrooms! But that might just because it's 3:00 AM and I've been dancing for hours. So, whenever you enter a washroom, it's terrifying, but even if they're not nice, there's just one washroom and a ton of people. And at Keele, oh my gosh, they have all the Porta Potties, which totally ruins going outside for a break because you're standing by six Porta Potties. It's just a nightmare.

A space like 500 Keele is a light industrial storage and shipping centre, most likely an Industrial occupancy type under Ontario's Building Code. Each storage bay is designed to accommodate a certain number of staff, however, that number is most likely less than a four hundred guest event; therefore the space may only have two bathrooms. A nightclub falls under an Assembly type building, which includes publicly accessible programs like arenas, restaurants and theatres, with higher occupancies. When events are hosted at 500 Keele, organisers must hire Porta Potties onsite to match these bathroom requirements. 500 Keele is not wheelchair accessible and neither are the bathrooms.

An example of thoughtfully-designed bathrooms could be found at Double Double Land, until it closed in 2018, illustrated in Fig 1118. It was an apartment venue in Kensington Market, founded by Daniel Vila and Job McCurley in 2009, the space hosted comedy nights, book launches, spoken poetry jams, metal shows, and electronic music events.[123] The owners made a DIY enclosure for two bathroom stalls, so that there was a clear separation between apartment and venue during the events.

123. Mark Streeter, "Double Double Land is no more," NOW Magazine, July 21, 2018, https://nowtoronto.com/music/double-double-land-closes/.

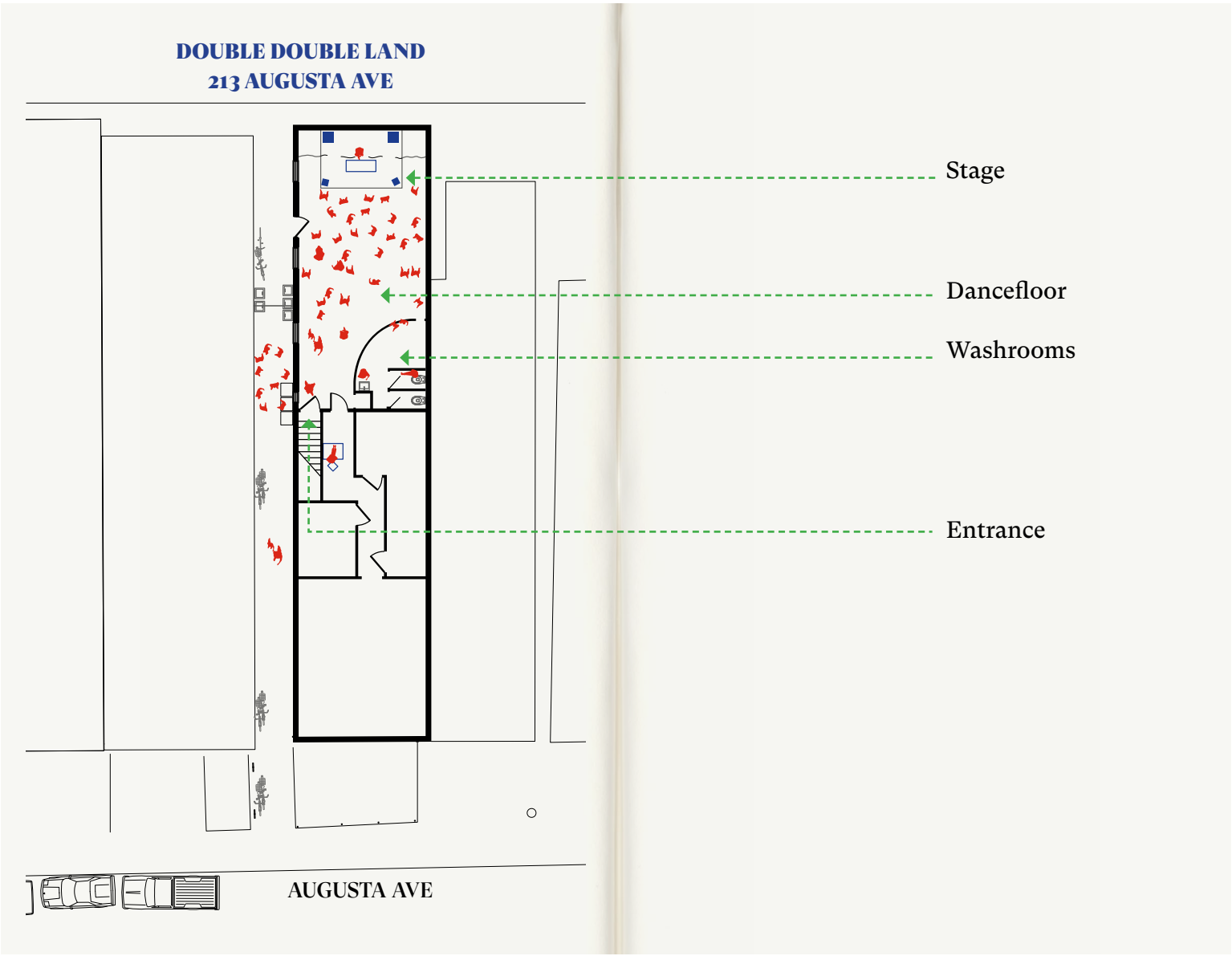


Fig 157. Assumed floorplan for Double Double Land, 213 Augusta Ave, NTS.

A sculptural curved wall concealed the doors of two cubicles. The high visibility meant vulnerable folks were not cornered in these more secluded spaces.

> KM [With] washrooms—you don't want to have to walk through the dance floor to get to the washrooms. That happens at some venues. It really, really sucks because you're dancing, you're having a good time and then someone, "Excuse me, excuse me," and it's just constant. Depending on where you are on the dance floor, that could be the entire night, people pushing through to get to the washroom.

> NM Another thing I notice is how many washrooms there are versus how big the space is. There's been so many times when there's one washroom, and if there's one hundred people with one washroom and everyone is taking 10 minutes then that washroom becomes really disgusting really quickly.

Despite bathrooms being places people go to avoid surveillance and partake in consumption of elicit substances, safety maintains a priority. Established venues are more likely to have maintained washrooms, frequented by security. At more queer-friendly and sex positive venues, shaking cubicles are ignored and security is more concerned with people falling asleep in the cubicles.

> sanjeet I'd love to feel good in an established venue. It's laid out, it'll sound good, it'll be beautiful, it'll be thoughtful. There will be washrooms that aren't overflowing or disgusting. You know there will be a lollipop lady that I could tip. I love all of that. I think it's a beautiful part of a clubbing experiences.

A successful bathroom; remains clean whether with the help of staff or organisers keeping an eye on it; is is non-gendered to make all guests feel welcome and minimise gender-discrepancies of wait times; provides enough stalls and urinals for minimal wait lines. Stereo is a nightclub and after-hours in Montreal, primarily featuring house and techno music.[13] It has an infamous sound system and a loyal following, ranked among the top nightclubs in North America in 2017 by DJ Mag. Despite the urge to discuss its beautiful speaker stack (fig. 20)—the attention now, goes to the lounge and bathroom area that you enter into after receiving you ticket. You ascend into the nightclub. The first flight of stairs brings you to a bouncer and the tickets sale, maybe coat check as well. After the second flight, you enter a wide space with banquet seating for resting. The music is louder, rolling off the final flight of stairs leading up to the dancefloor. Pausing here, there are vending machines off to the side, serving water, and non-alcoholic beverages providing quick access to a cool-down drink without a 20 minute wait at the bar. To the right is a backlit red wall, open at both ends. In behind is a row of approximately fifteen non-gendered bathroom stalls, facing onto a trough-sink and a long row of mirrors. Urinals run along one end. The space is frequently monitored, cleaned, and patrolled by security for drug usage and indecent activities.

a conversation with sanjeet

January 11, 2022

After Hours
Interview Series
by Alexandra Sermol

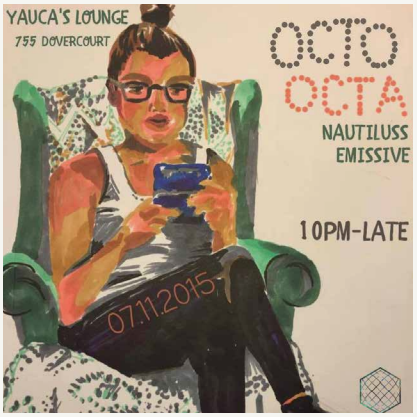


Fig 8. Poster for Octo Octa at Yauca's Lounge, 755 Dovercourt on November 7, 2015 hosted by Groove.

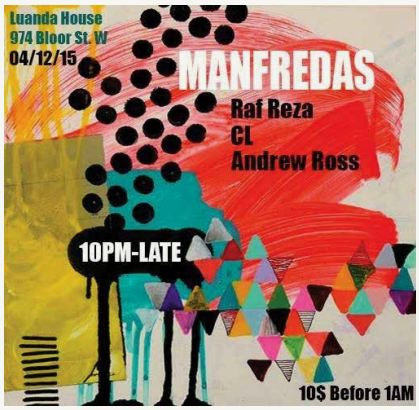


Fig 9. Poster for Manfreda at Luanda House, 974 Bloor St W on December 4, 2015 hosted by Groove.

10

BACKGROUND

If you could choose, would you prefer a DIY space or an established venue?

I think that it depends on the city, but ideally I'd love to feel good in an established venue. It's laid out, it'll sound good, it'll be beautiful, it'll be thoughtful. There will be washrooms that aren't overflowing or disgusting. You know there will be a lollipop lady that I could tip. I love all of that. I think it's a beautiful part of a clubbing experiences.

Yeah, I've been to other cities where I feel safe in a club and it's a great feeling. Can you please tell me about yourself and your work within nightlife?

The reason that I am where I am today is because I partied a lot. When I was in my early twenties, I was out Wednesday to Saturday every week without fail. I partied a lot and I really loved dancing. And, I moved here by myself so I didn't have any friends and I'd go out by myself. I really loved that freedom. At first, I was going out because I wanted to see this DJ, or I was interest in this or that night, and also, I was lonely and didn't want to be in my apartment by myself, and so I'm just gonna go out. I liked being this nameless figure with no accountability to anybody. And obviously as I started going out more, that became more and more difficult.

It was around 2013, everyone was writing blog reviews and music blogs, blogging just blew up. And after going out for a while some people asked me to write for blogs and do nightlife reviews of the parties I was going to. So, I started doing that and after a little while I felt that I'm always having to kiss ass because I'm getting free tickets and I'm representing your name. So, I stopped writing for other people and started my own blog. And for our first review, Evan and I went to Movement on Media passes. I was writing and we were doing that loop - applying to festivals, writing, having fun. I started doing a little bit for Vice and BlogTO.

What genres of music do you listen to?

Everything. Mostly electronic, but I'd also go to trance and back in high school I was very into metal. Then I got into dubstep, because of metal, and Drum n' Bass, and jungle. My first nights going out were very much in that sphere. I would write reviews about trance and Drum n' Bass, jungle nights. I'd even go to anything if I was like, I don't know this style of music. So I went to electro spinning parties, I

11 sanjeet

Fig 158. Appendix 4, "A Conversation with ST," 10-11.

PLAN OF LOUNGE AND BATHROOMS
AT STEREO, MONTREAL

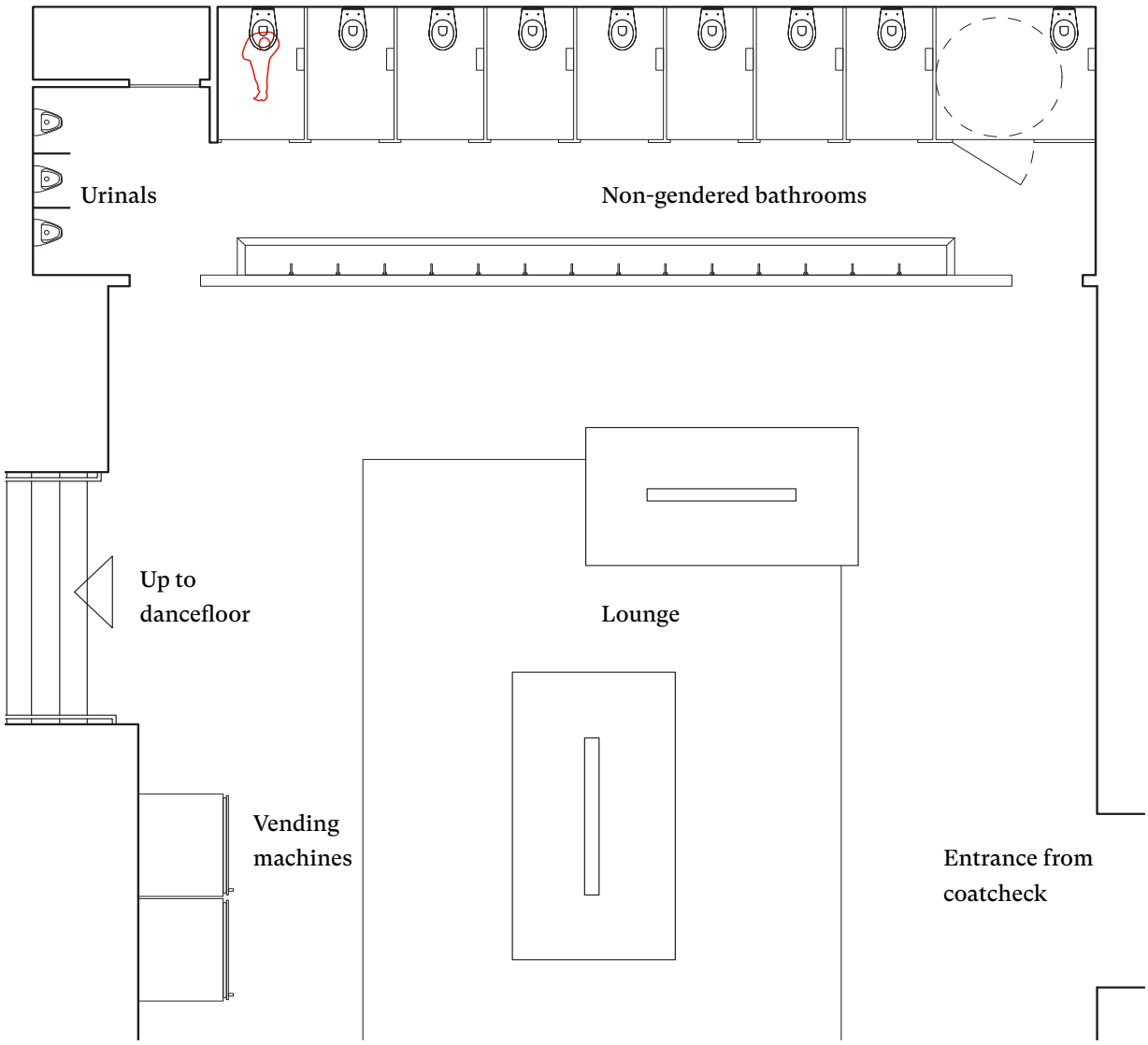


Fig 159. Imagined plan for Stereo washroom and lounge configuration, based on memories and photographs of the space, NTS.



Fig 160. Illustration of alleyway leading to Doubl Double Land in Kensington Market.

5. FRESH AIR

You are part of a writhing collective of bodies. Close to the front left of the venue, you have found your position on the dancefloor. Just close enough to the bass bins to feel the reverberation deep into your chest. Your limbs move through the air, narrowly accounting for your neighbours' movements. The figures beside you are both foreign silhouettes and partners in an endless dance. The song descends into a series of drum beats increasing in tempo, and your waist moves in time. A sheen gathers over your skin; you emit heat. Desperately, you feel an urge to take a break, feel the breath of fresh air across your bare arms.

You motion to a friend with the universal "going outside motion"-- two forefingers raised to the mouth pantomiming a drag of a cigarette, and head towards the exit, you see a little line. This DIY venue wants to remain under the radar and limits the smoking area to twenty guests. Finally, the bouncer lets you out the back door. Down a flight of stairs, there is a little gathering space at the exit, bordered by the train tracks on one side and delivery vans on the other. There's minimal traffic at this time of night.

At a DIY event, and like most nighttime entertainment venues, the outdoors become a primary social spaces. It is often too loud inside to hold a conversation. Unlike established venues that provide may varieties social spaces like booths, bar seating and lounge spaces, DIY events let the exterior fulfil some of these functions.

Outdoor space is a consequence of the venue's location within the city. Zoning in the city promotes the establishment of more formalised nightclubs within entertainment and redevelopment zones like Church St, Ossington Ave and the Entertainment District. These neighbourhoods have consistent urban contexts where clubs open onto busy main streets with above-ground transit, and lined with other entertainment businesses. DIY events are less biased towards specific neighbourhoods, unbounded by mixed-use areas. Therefore, urban context varies more and venues like church basements, dance studios, and flexible warehouses, open onto a broader range of driveways, alleyways, parkettes, and parking lots for participants to get fresh air in. Unit 2 is a QT2S/BIPOC (Queer / Trans, 2 Spirit and/or Black, Indigenous and People of Colour), radical arts and community space dedicated to community building located in the area between the Junction Triangle and Roncesvalles.[124] Events in this DIT space are coordinated by Rosina Kazi; doing it together rather than yourself highlights the collective ethos of the venue. Tucked away from loud traffic and removed from residential neighbours to complain about noise it is the perfect location for a small-scale, intimate late-night venue.

> PJ The thing I like about going to the more DIY spaces is inside your dancing, outside is socialising. Whereas in all these other spaces there's this weird grey area where people are trying to talk to you or trying to hang out and you're

124. Unit 2, "Who we are," Unit 2, accessed May 20, 2022, retrieved from https://unit2.club/.

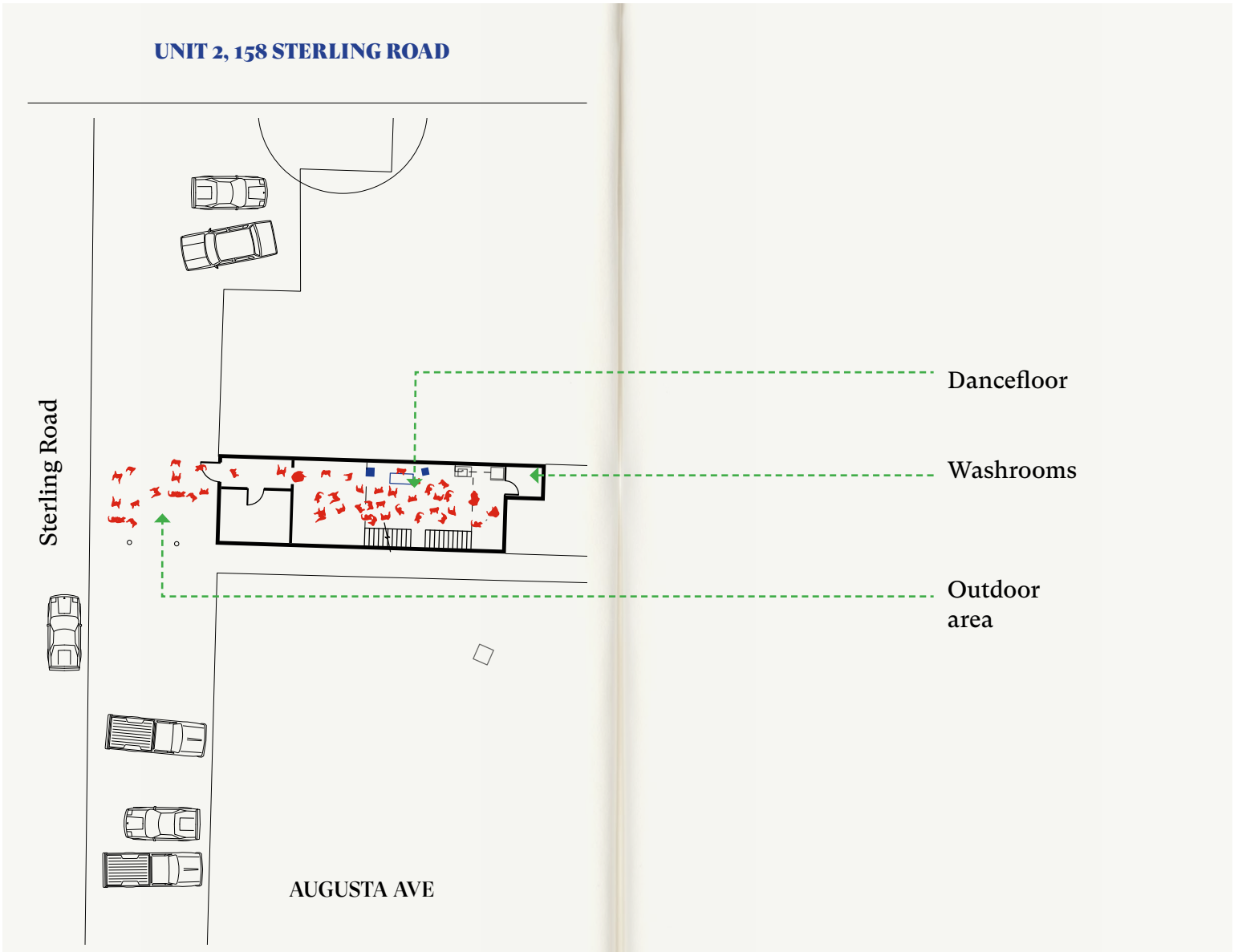


Fig 161. Assumed plan of Unit 2, 158 Sterling Road, well situated in a semi-industrial area with few residential neighbours.

trying to dance next to them and you're just hearing a loud conversation. It's nice to have designated spaces.

AS When you go outside you can actually chat with people and have a conversation, because you can't do that inside because the music is so loud. But yeah, any kind of outdoor patch that you can go to and take a breath. At a DIY space, the outdoor space is part of the socialising. You go out to hang out. It's a social space. It replaces the booths at the nightclub where people go sit down to talk.

The outdoor areas also provide more opportunities for recovery and rest, which is essential if someone consumes too much of something. The fresh air can calm overstimulated nerves and help reduce anxiety. It is also helpful for newcomers unprepared for the audio-visual experiences at these parties.

ML I think outdoor spaces are more important [than places to sit down], if you need a breather, you can walk outside and take a smoke break or do whatever, just inhale not hot and sweaty air.

PJ And in terms of safety, having somewhere you can go outside is big, is important; being easily able to exit a building if I need to, so I can remove myself from the space. I've never felt like I had to push my way out. It's nice to be able to step out and take a breather whenever you need, both for safety and to cool down.



Fig 162. Attendee buying a drink at the bar at 500 Keele, with key plan on the right with green view cone.

6. CONSUME

The outdoors also acts as a smoking room; both tobacco and marijuana are common within the scene. Electronic music has a history of drug use, well documented in *Energy Flash: A Journey Through Rave Music and Dance Culture*, published in 2012 by Simon Reynolds.[125] At 500 Keele, the parking lot becomes a space to socialise, relax, lay down on the grass, mingle, and say hi to old friends. Removed from the street and situated within an old shipping facility, the building is designed with natural thresholds to inform and define public space. Ramps for trucks become naturally sheltered space during the night, and loading bays become a theatre for smokers and non-smokers to gather. Any outdoor space will do. The crowd is usually very forgiving as long as there is access to fresh air throughout the night.

Heading in from outside, you feel a tightness in your throat. Reaching into a messy pocket, there is one crumpled ten-dollar bill; that will be enough. Making your way over, you see one person working a table with a cash box and cooler of drinks behind.. You have two choices, beer or mate–a delicious, non-alcoholic caffeinated tea drink. You ask for a beer and hand over the money, the change going straight into the tip jar on the side.

In established venues, bars are focal points to promote consumption, often stretching the entire length of the room. For a participant, the bar is a crucial social space, but for the establishment, this is their most profitable floor area. For DIY events, bars are also crucial sources of income, however, maximising the space to dance is a higher priority. The bar is often a simple table in a corner with a cash box. It does not command the room's energy or perform the same social functions as an established venue.

> NM One of the first things I was going to say is the bar needs to be positioned so that you can have a lineup at the bar and not have people infringing on the dance floor. It might just be the way the bar is oriented. In Toronto, typically you see these long narrow venues and you have the bar along the long wall, but it needs to be at the other end from the stage or the DJ. Also, people want to be able to talk at the bar and bartenders need to hear drink orders and so you don't want it to be beside a speaker stack either. Those sorts of things are really important.

The number of bartenders depends on the event size; with less than eighty participants, one person can manage serving drinks.[126] In Appendix 3, KM and NM discuss sharing a spreadsheet for calculating the costs of a DIY rave. At these smaller scales, most organisers do not apply for the Special Occasions Permit required by

125. Simon Reynolds, *Energy Flash: A Journey Through Rave Music and Dance Culture* (US: Soft Skull Publishers, 2012).
126. "Budgeting and Pricing a DIY Party," On Earth, November 2021, pdf available on request.

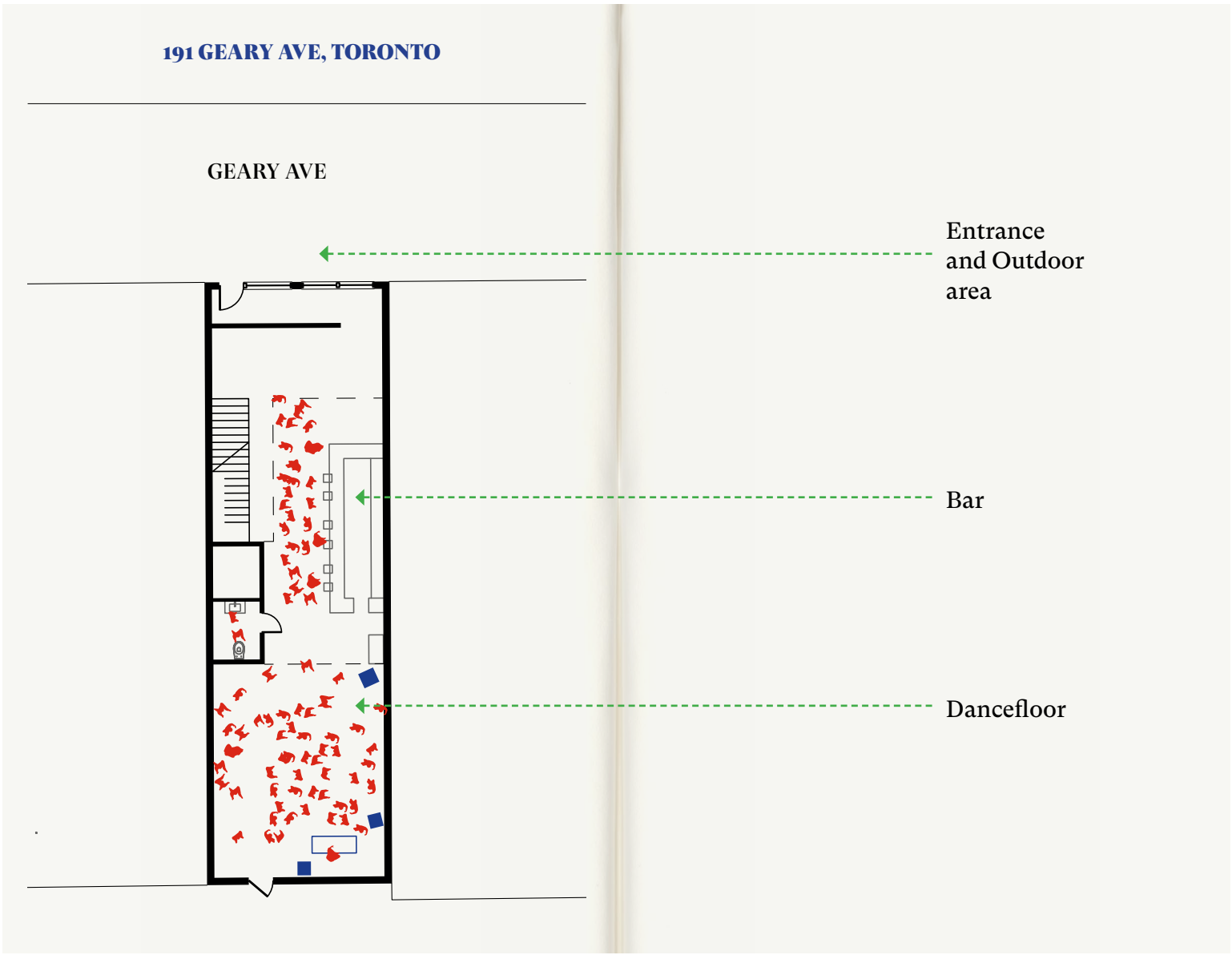


Fig 163. Assumed floorplan of 191 Geary Ave, showing large entrance and bar area before attendees move to the dancefloor.

the Alcohol and Gaming Commission of Ontario. Do these establishments have liquor licenses? No. Do we care? Also, not really. SP, Antonia, ML, PJ, and Sammy Halimi mention how the bars are not a huge focus for attendees and organisers. The countercultural spirit of early DIY activities, remains present through this reduction of commercial and consumptive spaces within the venues.

> SP I know it's a hard thing sometimes because of the [existing] architecture, but I find bars get put into the wrong place that might not be the best for the dynamic of the entire space. I think bars get looked at as purely an income source. Of course, if people are coming to the bar, they're going to be dancing or drinking, and it's a huge part of those spaces and the funding of those spaces, but oftentimes I think they do get put into a strange spot where it is almost counterintuitive to the flow of the party.
>
> The last big thing I helped with was a big techno thing for Red Bull up at the SYMES building. There are two rooms, a space upstairs, and this big space downstairs. I divided the whole thing with these big giant plastic walls, and I was very mindful as to where the bar went. I was like OK, how can I not bother the dance floor at all—how can I completely make it another space and let it have its vibe, how can I make sure they live in the same world but complement each other instead of butting heads. Unless it's hyper-designed, the bar gets put somewhere it doesn't make sense. The result is that the dynamic of emotion happens more abruptly versus naturally. If the bar is in a certain space, too close to the dancing, there is this tension point or this continual bump.

OnEarth usually accounts for one bartender per seventy or eighty guests as explained in their workshop titled Budgeting and Pricing a DIY Party on November 27, 2021, at Long Winter's DIY Space Conference called Together Apart. For example, at 500 Keele with four hundred participants, three to four staff members usually serve beers and cold water to an unending crowd of thirsty participants. At this venue, the bar is adjacent to the dancefloor so participants must raise their voices, shouting over the music so that the seemingly tired bartenders can serve them. One of these events' most critical safety measures is access to water. Many of these venues do not have running water except for bathrooms. Therefore, organisers must prepare and bring bottled water, canteens, or giant jugs. Not only do some organisers take advantage of this, selling bottles of water for five to ten dollars, but they also often undersupply. This often leads to events running out of bottled water, something which can become a serious hazard for a dance event.

a conversation with PJ

October 15, 2021

After Hours
Interview Series
by Alexandra Sermol

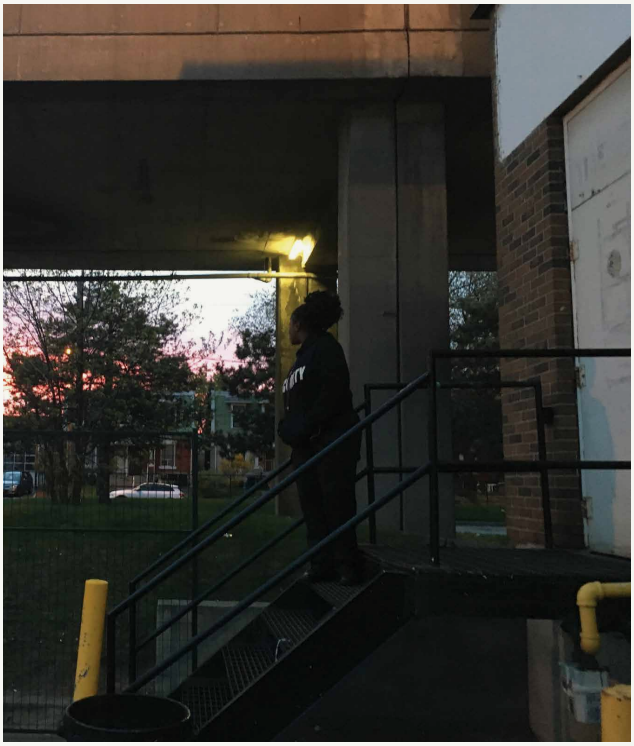


Fig 16. Bouncer outside of 500 Keele as the sun comes up, May 2018.

SAFETY

Do you think the physical design of the club influences feelings of safety or inclusion?

I'm not sure if you could say the design of the club so much as lighting. Honestly, darkness is a huge plus for inclusion, I don't know about safety - probably a negative for safety.

I've had some negative experiences in terms of club safety, not me, but my friends. My friend just got too high, and we wanted to go outside, and they wouldn't let us leave the building because they didn't want people to know that the space was being used as a venue. So, they didn't want drunk people leaving. It makes for a really bad experience. The security just didn't know how to handle it.

In terms of safety, it has a lot more to do with people than the space.

I realise fire is obviously a huge hazard, but like just in terms of these events, the biggest fear is someone overdosing. We've been to a few events where there are people in Rave Safe gear, and they've got Naloxone kits on hand and that's just very comforting when you're going to these spaces. I think that's one of the scariest things that can happen, well, there's a lot of things that can happen, but it feels like one of the most likely things to happen. So even just seeing it makes me feel a lot more comfortable.

That leads to my next question, what makes you feel safe in a club or DIY event?

With venue-hired security, they're often trying to protect the venue, not necessarily there to help you, so, it's nice to have people who are there who aren't going to be judgmental. They understand what people are doing here, and they're trying to make it a good experience. And in terms of safety, having somewhere you can go outside is big, its important; being easily able to exit a building if I need to, so I can remove myself from the space. I've never felt like I had to push my way out. It' nice to be able to step out and take a breather whenever you need, both for safety and to cool down.

Another silly thing, well actually, its a huge safety thing for me: if they don't have water I start freaking out, even if I don't need water. It's just the concept... if you don't have water, well, we're all gonna overheat, we're all gonna die. So that's a big

Fig 164. Appendix 1, "A Conversation with PJ," 18-19.

PJ Another silly thing, well actually, its a huge safety thing for me: if they don't have water I start freaking out, even if I don't need water. It's just the concept... if you don't have water, well, we're all gonna overheat, we're all gonna die. So that's a big one, because I've been to a few things where they run out of water or stuff like that.

ML Bottled water is $5 once I saw it closer to $10 in New York.

CK Water at events is always a pain point for me. Why can't they just have some jugs and fill them up. $5 for a bottle of water? Are you kidding me?

Anon I don't really care much about [the bar]. I think it's just mostly for water for a lot of people. I think in these events people do quite a bit of drugs and I feel like alcohol isn't consumed as much.

The bar at 191 Geary Avenue functions as transitional space participants must walk past to reach the dancefloor, acting as a social threshold, bar and storage space with hooks underneath the counter. The bar area has a higher ceiling, distinguishing the zone from the lowered area above the DJ.

LS [Venues need] ledges, more ledges. With coat hooks underneath, for your jackets.

The intimate events at 618 and Double Double Land, have the most modest bars with one person, a cash box, a table, and a cooler. Sometimes the events invite participants to "bring your own booze" (BYOB). These events prioritise the music, the dancing, and collective experience, over their bar sales and profits.

a conversation with Ciel

February 16, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 2. Interior of Soybomb HQ, 156 Bathurst St, Toronto, circa 2016.

Vaccines were required, but no one really checked. That party brought me back to life before COVID and made me look forward to things opening back up. **When you go to a party like this when everything is aligned, the afterglow hangs over you for days after. I definitely got that from this. I just had the best time, I was smiling all night. I can't remember the last time I was like that.**

AS What sort of venues do you usually go to?

Ciel **I like warehouses, I like lofts... I like spaces that aren't necessarily like clubs per say.** I mean, that's not a hard and fast rule, there are clubs that I like, but the bookings must be really interesting. I want to pretend that aesthetics don't matter, but they do, and the aesthetics in Toronto, in terms of clubs, are just horrendous. You walk into a club and walls are covered with some paisley print or some horrible digital art all across the wall. I don't even know what to call it, it's like hippie burner vibes featuring lots of bros. Lots of black lights... it's just horrible. For me I like the warehouses and lofts because they don't usually have weird decorations where the owners have projected their kitschy taste all over the space.

I've thrown parties for a long time, and when you use an officially sanctioned venue there's baggage that comes with every type of venue. You do a party at CODA for example, and I know the majority of my friends won't go. That is the baggage of that club. If I throw a party at Bambi's, I know there will be capacity issues. When we did parties at the Power Plant, there were problems with using the space because it's a fine art institution that's associated with a lot of privilege and elitism. Not everyone feels comfortable in those spaces and with their security and things like that. We have to deal with all of those things. **When we did those parties, the first one we had all sorts of conflicts with the security guard because they didn't run things the way that we did. They didn't understand the difference between how you do security for an art gallery versus how you do security for an event.** And there's only so much you can teach people. They

Fig 165. Appendix 12, "A Conversation with Ciel," 8-9.

THE AFTER GLOW

You look down and see the image of a five on your phone screen. It takes a moment to realise you are looking at the time. Images of your bed and soft pillows flash before your eyes against a backdrop of figures dancing to a Jungle rhythm. You remember your tote stashed in the corner of the room, along with your jacket and bike helmet. Worming through the crowd, you are tempted to go back in and get lost in the off-beat high hats. You resist. Your hands grasp for the familiar touch of the canvas. At first, you grab another nondescript black tote; deeper into the textures, you find yours, with your extra lighter, bike lights, and a bag of rolling tobacco. You head to the door, trying not to interrupt your friends mid-dance. Outside, fresh air pierces through your sensitive lungs.

The "after glow" of a night more than compensates for the following week recovering from sleep deprivation. This after glow is a familiar experience for participants. Ciel describes her last memorable night out at a small, friendly DIY event in an apartment downtown between waves of the COVID-19 virus.

> Ciel When you go to a party like this when everything is aligned, the afterglow hangs over you for days after. I definitely got that from this. I just had the best time, I was smiling all night. I can't remember the last time I was like that.

The journey home varies from a drive through the streets in the back of a taxi, avoiding conversation and eye contact to a tiresome bike ride lasting much longer than you remembered. Maybe, there is a pause to watch the sun rise above the horizon.

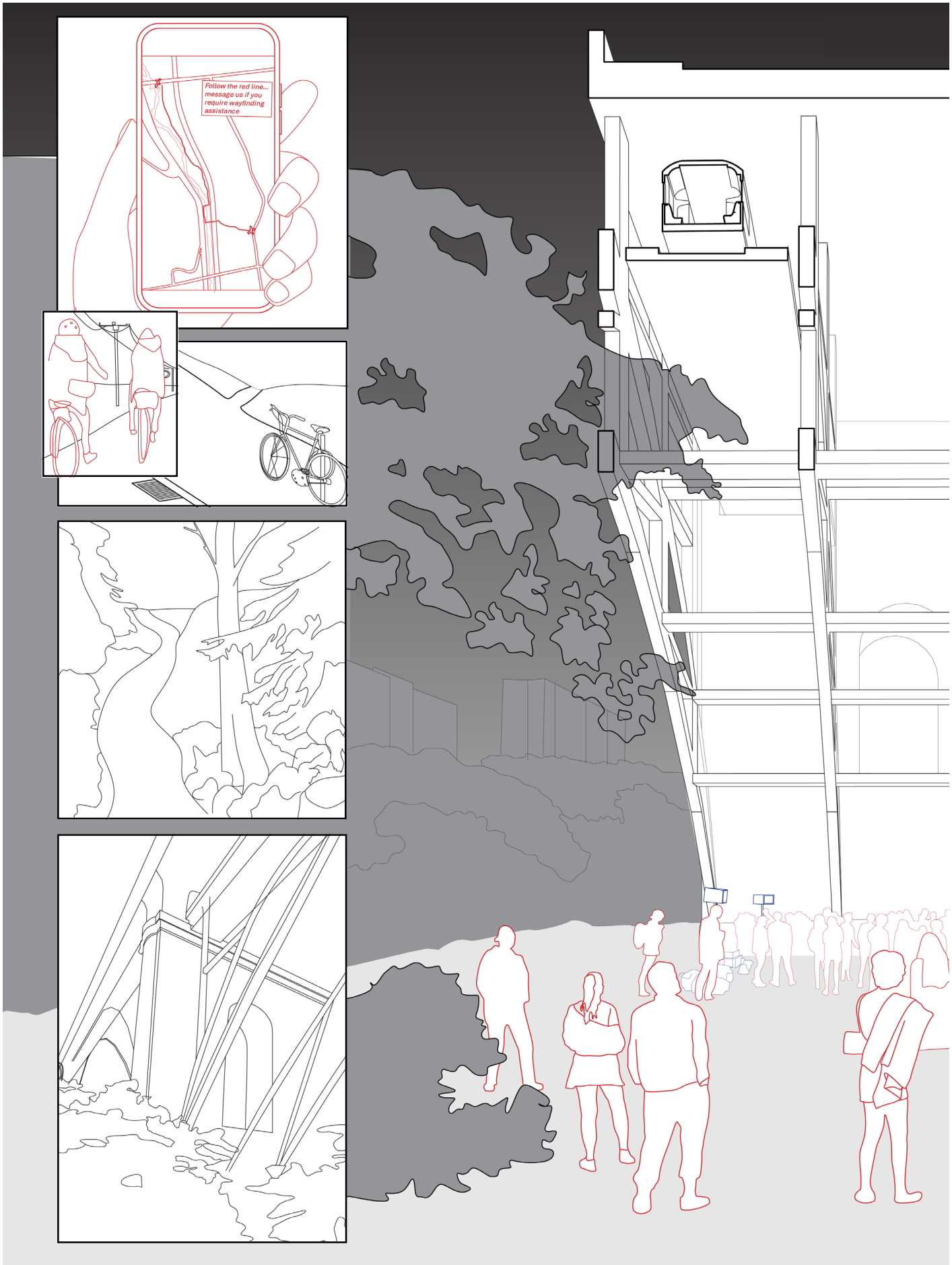


Fig 166.The “Under-the-Bridge” Outdoor Rave.

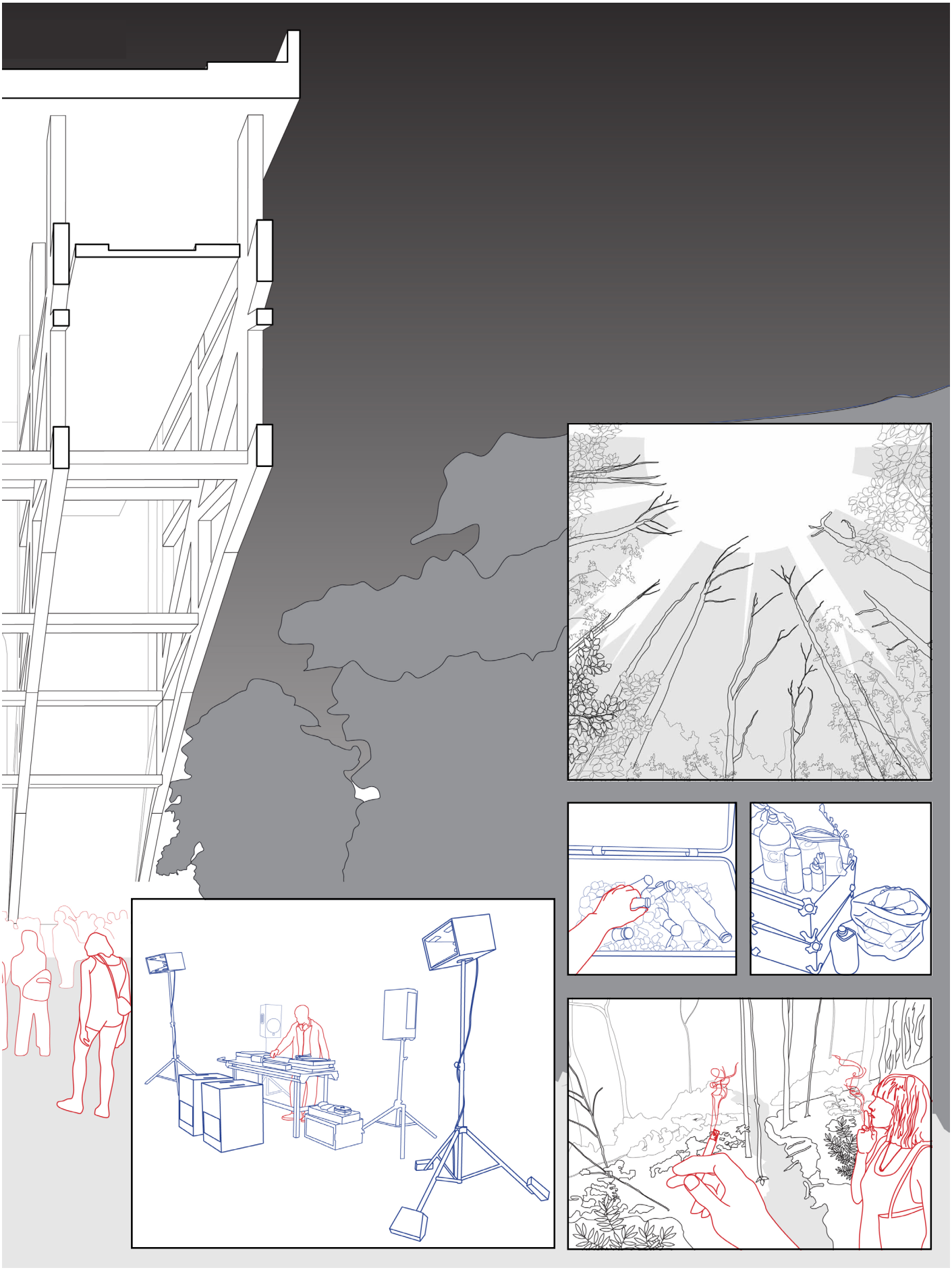




Fig 167. Directions to an outdoor rave (Left) and the beginning of the journey (Right).

Chapter 6

A party without walls

You receive an invite to an event. However, this time, the map leads to a park in Toronto's east end, under a bridge. While packing your backpack, you add a headlamp and load it with beers and a massive jug of water. You even throw in a few camping energy bars for good measure. Heading in the direction of the map you are unsure where it is leading you. You turn off a main street, following a cycling path down into the ravine.

Your bike light illuminates the ground as the glow of streetlights fades behind you. The path winds and wiggles. At least you can see the bridge in the distance in front of you. A low glow of purple lights reflect off the trees surrounding your destination. You continue cycling closer and begin to hear a rumble of music, matched with the white noise from cars and traffic above.

The music is loud. You cannot see it yet—one more bend. Your bike turns the last corner, and the scene unfolds. A DJ is bobbing their head at the decks, and people are dancing in a loose mob. Others are scattered around the edge of the music, chatting and smoking. You leave your bike locked up along the edge and join the scene.

It is a party without walls, neither doors, nor fences. The outdoor party is the most extreme DIY event. Here, people are free to behave unencumbered by walls and doors, there is no structure to define movements and spaces. The landscape becomes a lounge, a sound wall, a smoking room, a dancefloor, and a toilet. This

a conversation with sanjeet

January 11, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 15. Kevin Saunderson at Promise Cherry Beach, 2019.

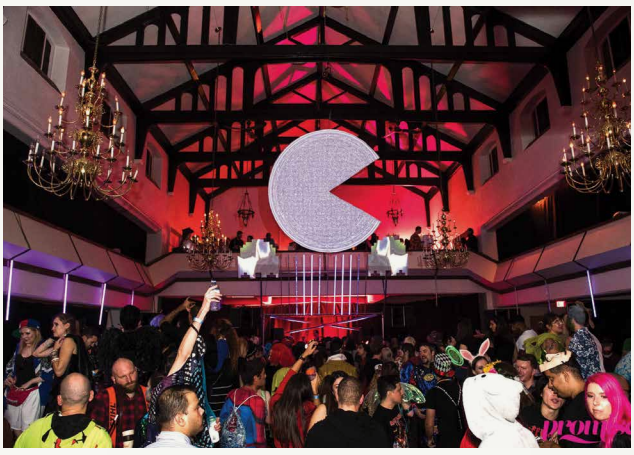


Fig 16. Promise Halloween, 2019 at Lithuanian House, 1573 Bloor St W.

SPATIAL ADJACENCIES

I want to take a moment and focus on your spatial experiences within clubs and DIY spaces. I'm thinking about adjacencies and how we might associate with spaces safely. When you enter a space what draws your attention?

First off, we think about this a lot when we do ***Promise*** parties, we're always thinking about what is the wow? Where is the wow? How do we move people to the wow? I always love a big reveal, from turning a corner and being like 'Oh.' Even if the lights are beautiful, and the crowd is full, and I'm entering a new experience, I love that big moment, the over-stimulated experience. I'm generally not standing still when I get to a new space, I'm running around like, where are the washrooms? What else is happening, is there another DJ? That's a huge problem at Promise parties is people don't know there are other rooms. Sometimes we will have like 3 or 4 rooms and people will just stay and not think that there would be anything else, they don't bother to explore at all. I'm not one of those people. I really enjoy running around and discovering other spaces. I don't drink a lot, so I'm not looking at the bar or looking at that space because I'm not drinking. I'm not running to the washroom a lot, so for me, the dance floor is the Mecca, and I tend to be fixated on that.

What about outdoor spaces, are those important for you?

Yeah. I love that, but I also hate that because then people smoke. Its always a catch 22, you get fresh air, but the fresh air are cigarettes. And so, of course I love outdoor spaces, I love partying on the beach or going to Cherry Beach, but I hate – *hate* – smoking it really fucks up my lungs and so, I have a weird relationship with that.

In outdoor spaces, I like feeling immersed in nature, like small touches are important so you're not overtaking the nature but highlighting it in specific ways. So that's kind of what I look for, that feeling that your embedded in nature, and not on top of it.

I think that's one of my favorite things about Berlin clubs. I would spend almost as much time, or even more, in the outdoor tree houses or along the canals, as the dance floor. And then here, we lack interesting venues that are designed for electronic music, we're devoid of outside spaces.

Fig 168.Appendix 4, "A Conversation with ST," 16-17.

outdoor event becomes an act of counter-cultural protest, taking back spaces the city deems private and unusable. The history of the outdoor rave goes back to the Free Parties of the 1970s, where thousands would occupy large regions of farmland in the United Kingdom. Roxy Robinson, creative director and writer on festival culture, explains how the use of the word Free Festival was a conscious departure from rave, "as that word connootes extreme hedonism and the acid house of the 1980s."[127] This evolves into the New Age Traveller Movement in the 1980s; where people and bands would bring their own equipment and start enormous parties. Today, the outdoor party is an example of reclaiming underused public spaces, often rejuvenating parts of urban infrastructure otherwise ignored. What activities want to inhabit dark flyovers and off ramps? These spaces have traditionally supported countercultures like skateboarding, and continue to suit these activities These pieces of urban infrastructure act as condensers for the sound and energy of the party and prevent noise pollution into residential neighbourhoods. Sometimes, traffic's white noise adequately drowns the music. A bridge becomes a room; an artificial outcropping provides a disco sunrise; landscapes become backdrops for late-night and early-morning dancers.

Toronto has a limited resume of outdoor events. Between 2010 and 2019, most outdoor events in Toronto were held on rentable yachts like the Kajima Tall Ship or at outdoor venues such as Sugar Beach and Cherry Beach. In addition, small tourist boats took dancers out into Lake Ontario with less strict noise allowances. In the early 2000s, a series called Cherry Beach Sundays began, throwing small parties every Sunday from midday until sunset. These impromtu, informal gatherings catered to an intergenerational crowd who could go from picnic to deep house throughout the evening. Finally, they grew to a size the city could not ignore, and they were shut down for a summer while the organisers worked with the city. Around 2013, these parties became sanctioned outdoor events. The move from illegal beach parties to sanctioned summer events came with the benefits of facilities and accessibility, but also increased security presence and larger crowd sizes. With this transition, a fence was placed around the perimeter of Cherry Beach so guests could not come and go freely, and security checked ID and tickets at the entrance. In addition, security increased inside the fences, patrolling the dance floors and social spaces. With this level of organisation also came the addition of ten Porta Potties, well-designed bar areas, beautiful lighting installations and thoughtful stage designs.

> sanjeet We think a lot about [spatial adjacencies] when we do Promise parties, we're always thinking about what is the wow? Where is the wow? How do we move people to the wow? I always love a big reveal, from turning a corner and being like 'Oh.' Even if the lights are beautiful, and the crowd is full, and

127. Roxy Robinson, *Music Festivals and the Politics of Pariticipation*, Farnham: Ashgate Publishing Limited, 2015: xii.

a conversation with Katerina Stamadianos

February 13, 2022

After Hours
Interview Series
by Alexandra Sermol



Fig 8. Promotional material posted by @longwinterto on November 24, 2021. The top-left image shows Lula Lounge, one venue used for workshops, 1585 Dundas St W.

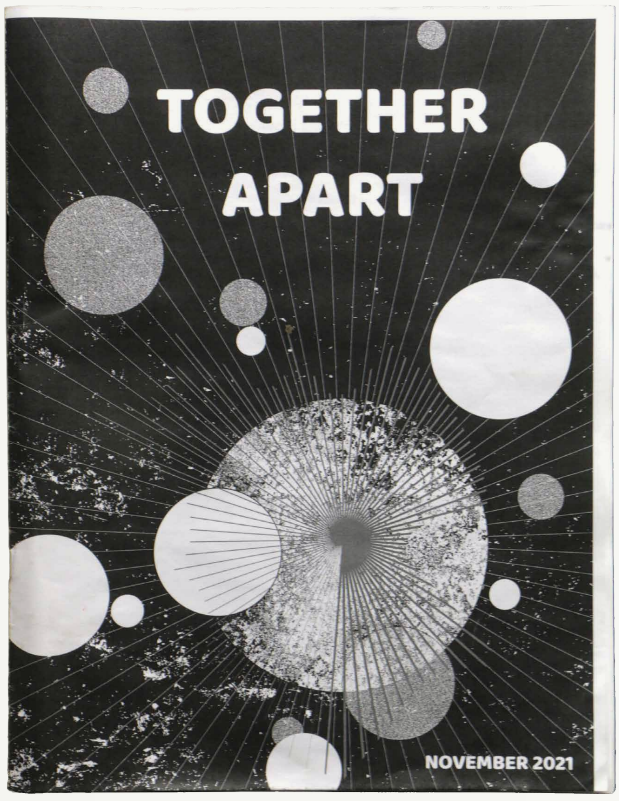


Fig 9. Photograph of "TOGETHER APART" Zine, November 2021.

Fig 169.Appendix 11, "A Conversation with Katerina Stamadianos," 14-15.

> I'm entering a new experience, I love that big moment, the over-stimulated experience. I'm generally not standing still when I get to a new space, I'm running around like, where are the washrooms? What else is happening, is there another DJ?

Since the COVID-19 pandemic began in March 2020 and cities shut down, DIY events--like much of the entertainment industry--were cancelled. The DIY scene splintered. Sweaty bodies brushing against each other with heaving chests in tight, cramped spaces did not align with provincial health and safety rules. COVID-19 significantly reduced our expectations of and capacity for socialising to private gatherings and outdoor meetings. Nevertheless, this forced a pause. A break. A moment to look inside ourselves and understand our intent. Participants discuss taking time to reflect on the pressures of touring and the accompanying burnout, and others lost themselves to music production and workshops. During this period, Long Winter Music and Arts Festival co-hosted a DIY-space conference with Paris-based La Station - Gare Des Mines (Paris, France). The event "opened ongoing exchange between an under-represented world-class range of underground music and art scenes in Toronto and Paris."[128]

> [Together Apart] The conditions that gave rise to the establishment of La Station -- increasing venue closures, a dispersion of the regional cultural scene -- mirror long-present, compounding challenges in Toronto. With rising prices, dense residential structures, and the recent near-economic collapse of live music and performance industries, our local scenes face an unprecedented dearth of accessible space. In a well-documented series of events, Toronto has suffered an alarming loss of DIY-focused venues and spaces over the past decade: a phenomenon that has been exacerbated to the point of crisis, post-COVID. In the period from April - September 2020, alone, we witnessed the shutting of 20 venues, following an accelerated litany of pre-pandemic closures during the preceding decade. Many of these disappearing spaces functioned as safe spaces and incubation sites for a broad network of community-driven scenes, frequently dominated by young or marginalised members.

While documenting the demise of DIY-focused venues over the past decade, unacknowledged energy was bubbling through the surface. A few organisers fought to discover ways to commune despite the contagious virus' restrictions, hosting raves in leftover spaces in Toronto and Montreal.

128. "Togther Apart - Abouut," Long Winter x La Station, accessed May 20, 2022, https://toronto.paris/togetherapart/about

a conversation with Sammy Halimi

January 24, 2022

After Hours
Interview Series
by Alexandra Sermoi

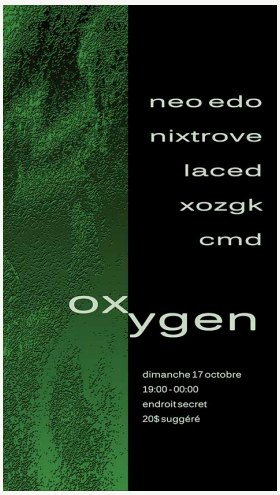


Fig 8. Oxygen flyer, October 2021.

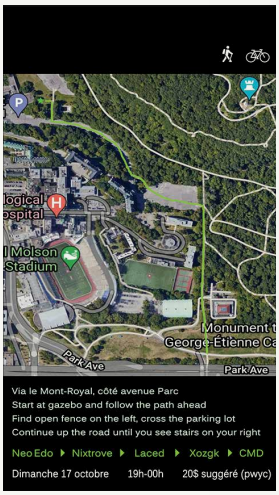


Fig 9. Directions to an event location, October 2021.

THE OXYGEN SERIES

Where were the events?

They were happening in several locations. I would find these spots in parks and little corners of the city, sometimes slightly outside of the centre, I mean like in industrial areas, but mostly it gravitated to very accessible areas. Sometimes it involved a leap of faith and trying to make something happen without a permit. There were nine different spots that have been used for the shows. They were illegally occupied; for the shows I just played with the grey zone. I wanted to see if would be tolerated by the police or the municipality if I just had a show that was respectful and not a big party thing. The first year was really focused on ambient, very soft music, it was really chill.

I wanted to bring a moment of healing after the first really stressful moments of COVID; let's relax and breathe and be outside.

I would find places where there was no risk of noise complaint. I would go and scout prior to deciding on the location, and I would choose places that were reasonably hidden, where it didn't seem too sketchy to access. Sometimes I would just try my luck if the spaces I found were really beautiful, like public parks that are big. For example, there's the Frederick Back Park in the Northeast of Montreal, it's really big and plenty of space for setting up a little concert without being in the middle of people doing other activities and it wasn't too residential around it. For that one I chose the right line-up for the park, or rather, I had the line-up and then I would choose a location based on the music; what the vibe would be like. For example, if it was just a really sweet folk and ambient program then I would just go in the middle of the park because its no matter if people come, even if the police come, they're going to see that it's super chill and there's nothing particularly alarming going on, it's not a very energetic thing.

If I had a line-up that was loud and heavy or more like a rave, more like a party – I had some of those on the second edition in the summer of 2021 – I would choose a spot that was more hidden.

In that sense, I would approach the event organizing the same way that the illegal rave organiser would. So then, I had a team of volunteers to really help me so we would be really efficient

Fig 170. Appendix 6, "A Conversation with SH," 14-15.

ML The pandemic rules were similar to Ontario, but we had the additional curfew restriction, that was pretty awful. I think a lot of people had a really difficult time. Personally, for me, I had struggled with the fact that people had to stay inside, so the chances of trying to socialize was impossible. It was only in the summertime that there were parties in open fields during the daytime. I went to one event at a strange park, it used to be a dump site and that had been transformed into a park. To do so, they installed massive orbs that take all the gas building up from the garbage below and change it into electricity. A group of 50 or so people came and sat in the wild grass. Lanterns littered the park, and then these massive white orbs, and ambient electronic music was playing while the sun was setting. It was not a dance party, but it was quite nice to be outdoors with other people while enjoying an event (absurd in May 2020).

ML mentions Sammy Halimi's (SH) series of outdoor events called Oxygen in Montreal, discussed in detail in Appendix 6, one of three types of outdoor parties that appeared over the pandemic:

1. The elusive "under-the-bridge" raves, taking shelter beneath urban infrastructure: underpasses and bridges.

2. The parties hiding in the wilderness, like on the side of Mont Royal or in Toronto ravines.

3. The odd few along the shores of lakes and rivers, far away from the city core, neighbours and passers-by.

The event locations are determined by their distance from residential neighbourhoods, accessibility by car or bicycle, and appropriate landscape for mitigating noise pollution. The equipment determines the amount of vehicular access an organiser needs. The smaller the equipment, the more hidden and remote the event could be. Some events need a car to enter and drop off equipment, and others rely on pulling their gear in a trolley behind a bicycle. Organisers do long trail hikes to find new viable venues favouring overpasses and bridges that dampen noise with their heavy concrete and the white noise of traffic above.

SH They were happening in several locations. I would find these spots in parks and little corners of the city, sometimes slightly outside of the centre, I mean like in industrial areas, but mostly it gravitated to very accessible areas. Sometimes it involved a leap of faith and trying to make something happen without a permit. There were nine different spots that have

a conversation with Sammy Halimi

January 24, 2022

After Hours
Interview Series
by Alexandra Sermol

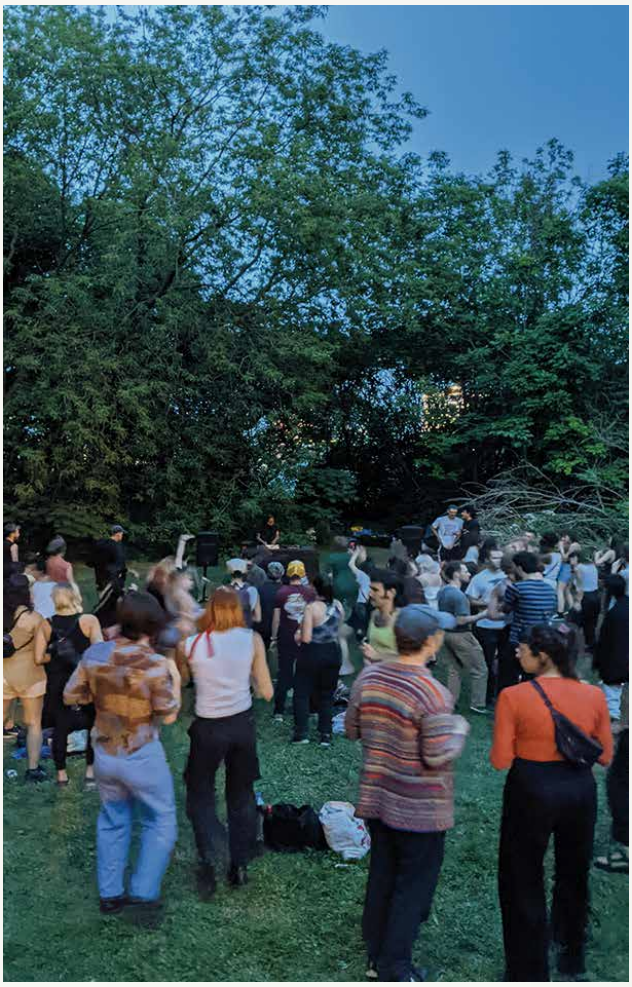


Fig 12. Oxygen event, circa 2020-21.

PERMITS

It's important to note that I have tried to get permits for several locations and I really hit a wall in the bureaucratic process.

It really turned me off trying to get a permit because it was so limiting; they were requiring a lot of predictable methods of organizing shows that I was specifically trying to avoid. I didn't want the place to be fenced, I didn't want to have security guards on-site, I wanted to choose how I wanted the set up depending on the weather. I didn't want to rent a chemical toilet, and sometimes it was a bit wild, and you had to prepare. And so, in the process of trying to get permits, there were all these questions and you need all these different things. It was a lot of big processes and on top of that, because of COVID restrictions the municipalities were closed. It wasn't even possible to apply for a permit because everything was just suspended. So, because of that, I decided to do it regardless of the lack of permit. I did seven shows in the first year and twelve shows the second year, so nineteen events, and we never had a real problem.



Fig 13. Oxygen event, circa 2020-21.

Fig 171. Appendix 6, "A Conversation with SH," 20-21.

been used for the shows. They were illegally occupied; for the shows I just played with the grey zone. I wanted to see if would be tolerated by the police or the municipality if I just had a show that was respectful and not a big party thing. The first year was really focused on ambient, very soft music, it was really chill. I wanted to bring a moment of healing after the first really stressful moments of COVID; let's relax and breathe and be outside. The goal was to minimise the risks.

I would find places where there was no risk of noise complaint. I would go and scout prior to deciding on the location, and I would choose places that were reasonably hidden, where it didn't seem too sketchy to access. Sometimes I would just try my luck if the spaces I found were really beautiful, like public parks that are big. For example, there's the Frederick Back Park in the Northeast of Montreal, it's really big and plenty of space for setting up a little concert without being in the middle of people doing other activities and it wasn't too residential around it.

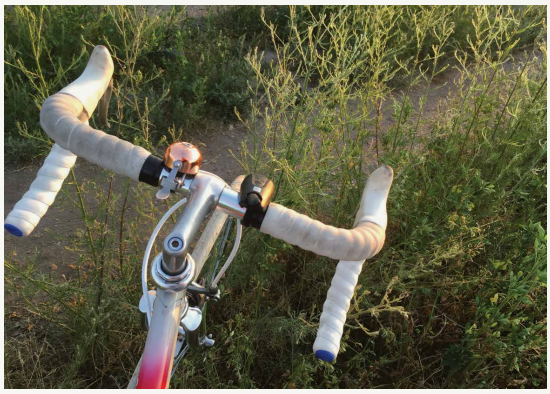
For that one I chose the right line-up for the park, or rather, I had the line-up and then I would choose a location based on the music; what the vibe would be like. For example, if it was just a really sweet folk and ambient program then I would just go in the middle of the park because it's no matter if people come, even if the police come, they're going to see that it's super chill and there's nothing particularly alarming going on, it's not a very energetic thing. If I had a line-up that was loud and heavy or more like a rave, more like a party – I had some of those on the second edition in the summer of 2021 – I would choose a spot that was more hidden. In that sense, I would approach the event organising the same way that the illegal rave organiser would. So then, I had a team of volunteers to really help me so we would be really efficient in setting up. Then again, I would try to always minimise the risks, so we were always monitoring the volume and making sure that we leave the space very clean afterward, and keeping track of the number of people, even before the show happens.

The "under-the-bridge" ravine raves are a unique result of Toronto's geography, and our need to rave in spaces removed from residential zones. Here guests must venture away from transit lines to discover a cover party amongst the trees. The Don Valley River and Humber River provide perfect acoustic isolation because they are lower than surrounding residential neighbourhoods, and their plentiful tree lines. In particular, the Don Valley River is adjacent to the Don Vallery Parkway, a source of loud noise pollution.

a conversation with SA & CK

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol



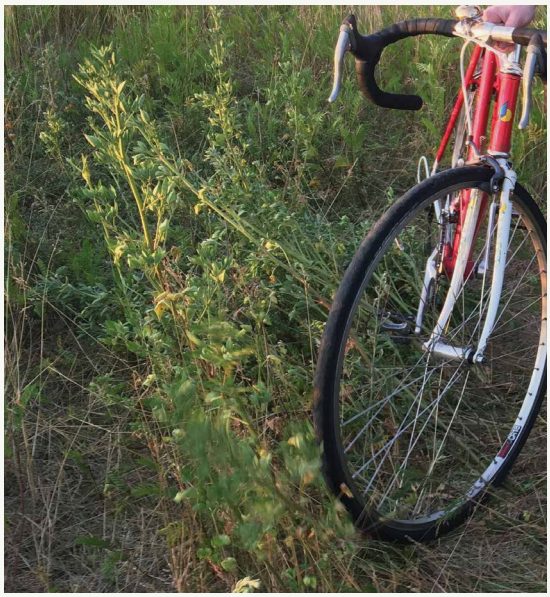


Fig 1. Heading home from a rave, Summer 2022.

YOUR LAST MEMORABLE NIGHT

Can you please tell me about your last memorable night out.

SA It was the outdoor rave that we went to in Etobicoke with Kearon. They did a really good job with installations, and it was very low key. You brought your own drinks, and there was a DJ with a light-installation behind them, and you could also just smoke anywhere because there weren't indoor regulations. The music was really good, and the sound system was great. At one point the cops arrived, and Emily diffused the situation so perfectly they just left, it was amazing. And it was awesome to be in nature raving, smoking, drinking, being with friends.

How big was the party?

SA 50 people, or around that. There was another fun night that Lily organised in the Don Valley under the bridge, which was incredible as well. It was organised by Lily and Wafa (I think it was her wedding party) and Max and Hannah too, and they all played music. It was interesting because they didn't have any visiting DJs. It was all local producers.

CK The first one that SA mentioned was out West kind of behind an arena, in a public ravine/park area and what was super neat was getting to it. You have the approximate location that you can map to, but only so much –

SA People have to tell you how to get there.

CK – you figure out where you are going based on the slowly increasing bass, inviting you down this path, and the path to get there was pitch black, you're in the middle of a ravine, it's not lit, it's kind of sketchy – which is also kind of fun – to walk through. Perhaps it could be a bit scary, but there's enough people on the path, some walking out, some walking ahead of you also heading in. Getting there is like finding this little jewel in the middle of the woods, that somehow doesn't seem to affect the people living around there which I thought was so cool, strategically placing this loud sound without being a bothersome space. I think getting there was one of the greatest parts of that night.

SA And what was interesting too, is you had to traverse wilderness. I came home with burs all over myself, they ended up on the couch, in our laundry, all over our socks.

So you went to two outdoor shows, the one in the Don Valley and the one on St Clair West?

SA Yeah, I remember taking the streetcar all the way across. They were a trek, but they were great. They also went late, we left at four and people were still going.

Fig 172. Appendix 9, "A Conversation with SA & CK," 6-7.

SA The outdoor rave that we went to in Etobicoke with Kearon; they did a really good job with installations, and it was very low key. You brought your own drinks, and there was a DJ with a light-installation behind them, and you could also just smoke anywhere because there weren't indoor regulations. The music was really good, and the sound system was great. At one point the cops arrived, and Emily diffused the situation so perfectly they just left, it was amazing. And it was awesome to be in nature raving, smoking, drinking, being with friends.

CK [That] one was out West in a public ravine/park area and what was super neat was getting to it. You have the approximate location that you can map to, but only so much–

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CK – you figure out where you are going based on the slowly increasing bass, inviting you down this path, and the path to get there was pitch black, you're in the middle of a ravine, it's not lit, it's kind of sketchy – which is also kind of fun – to walk through. Perhaps it could be a bit scary, but there's enough people on the path, some walking out, some walking ahead of you also heading in. Getting there is like finding this little jewel in the middle of the woods, that somehow doesn't seem to affect the people living around there which I thought was so cool, strategically placing this loud sound without being a bothersome space. I think getting there was one of the greatest parts of that night.

SA And what was interesting too, is you had to traverse wilderness. I came home with burs all over myself, they ended up on the couch, in our laundry, all over our socks.

Next comes the "hillside" rave, unique to Mont Royal's natural slope where Sammy Halimi hosts parties ranging between one to three hundred people in Montreal. These events grew from an intimate series of live-set performances he hosted at his apartment. The transition to outdoor events was gradual and relied on purchasing new battery-powered equipment.

SH With the Oxygen series it was a very gradual process of transitioning, I used the same approach as my own events. I decided to invest in a generator first, a little speaker generator, not to get too technical, but I had to make some really careful decisions on how to pick equipment that doesn't

a conversation with Sammy Halimi

January 24, 2022

After Hours
Interview Series
by Alexandra Sermol

GENERATORS



Fig 6. Generator options for outdoor parties.

SPEAKERS



Fig 7. Battery-powered speaker options for outdoor parties.

Fig 173. Appendix 6, “A Conversation with SH,” 12-13.

generate too much noise, or it's just too heavy, or take too much space. I figured out a way to use a lithium battery-powered generator, like a lithium generator slash battery pack that you would find for camping. Usually, they're good for charging a few devices like laptops, cell phones, or LED lights, and not so good for a festival-size sound system, but I found a way to make it work by using big battery-powered speakers, so the speakers had an autonomous battery. Because they were battery powered, they require very small amounts of electricity to charge, so a lithium battery pack kept them charged throughout the show.

That was the starting point, and from there, I had to research methods to make it work outside, I had no prior experience in doing outdoor shows, and I don't want to be intrusive, I wanted to have a similar magic to the Zona events. I didn't want it to have a stage or a tent, I wanted the sound system to be the least visually intrusive thing. So, everything, like the generator, was virtually silent, and everything was small.

For sanctioned events, like Promise Cherry Beach, these technical demands are also more challenging. Electrical sources and wiring is the first challenge when starting the planning process.

sanjeet At Promise events specifically, the first job of setting up the venue is mapping the electrical circuits and being like, what will blow. We have like three huge garbage bins of extension cords, and we site down one day and map out all the circuits and cords. That's number one priority because we need to make sure that everything is properly lit. Lighting is everything. Lots of extension cords. Generators are one thing, but then running lights that have to go under the sand or through spaces and making it so that people don't trip.

Finally, the "wilderness" rave inhabits remote areas of land. The event organisers discovered a genius solution to power speakers with a Tesla battery. Their setup features a homemade speaker set of unique horizontal monitors and floor set bass bins. The entire rig, including the CDJs (electronic turntables) and mixer, fits on a trolly carried around by a bicycle. This incredible display of audio and electrical finesse raises the bar on sound quality at DIY events tenfold. There are now two sound systems in the community featuring this similar design and available for rental by friends and fellow DIY organisers.

ML In outdoor spaces there's no capacity limits, no one's really checking a ticket or anything, you just show up with your

a conversation with KM & NM

December 15, 2021

After Hours
Interview Series
by Alexandra Sermol



Fig 1. "Under-the-bridge" rave, Summer 2021, photo courtesy of SA.

YOUR LAST MEMORABLE NIGHT OUT

KM My last memorable night out would be Valesuchi at Bambi's, that was a big set that was great. Her track selection was incredible, that was something that I don't hear from Toronto DJ's.

NM I think my last memorable night out was actually mid-COVID, it was an outdoor party. It was the first time I DJed after 13 months or something. It was under a bridge outdoors. It was at the beginning of this whole trend of events outdoors somewhere, there were a bunch of them... You get a weird Google Maps screenshot with some MS Paint overlay showing where you must walk. Usually announced the night of. It was just very cool. I played a really good set and everyone danced for me which felt great. I hadn't had an experience like that since probably two years prior. The cops arrived, literally 30 seconds after my last track played, I wasn't being careful with the volume at all. It's like probably partly my fault that they came.

KM Another memorable party, would have been the dirt rave that I went to in the summer with a whole bunch of back to back sets. It was under the Don Valley, went with Kearon and Sofia. I wasn't super excited about going out. They brought me. It was incredible. Really good sound. Another one busted by the cops, but that one went later, it went until 2:00 AM. It was super safe. Free water, really well considered, plenty of space, not too crowded, really well lit considering that what they're dealing with. That one was fantastic. That was my mid COVID party. The cops were about a 3-minute walk from the party for about an hour before they approached, and the people throwing the party didn't hesitate, they turned it down a bit, but they were like, "We will keep going until you explicitly tell us to stop," so they pushed it right until the bitter end and they didn't try to negotiate. They were like, "We're going to get shut down we might as well keep it to a fun level until we absolutely can't anymore." It's that in between awkwardness of turning it down and trying to negotiate. Don't do it, just keep going till it's done.

AS What type of venues do you prefer to go to and what do you use to determine if you're going?

NM I think my favorite venue is Hot Mass in Pittsburgh. There's something actually intangible about a venue that makes you like it, and it's really what the people bring to the space. It's about how the venue is situated in the community, more than anything about the venue itself which is harder to pin down. But I think what I really like about the Hot Mass space is that it has this veneer of privacy, it's sort of secret, even though it's out in the open, you need a password, I'm sure anyone

Fig 174. Appendix 3, "A Conversation with KM & NM," 8-9.

friends, because it's an outdoor space if I feel unsafe, I can just leave. It's really easy for me to walk away and call a cab or walk away from the scene versus when you're in an indoor space you can be cornered into spaces. In that sense, you are limited by physical walls.

Sanjeet In outdoor spaces, I like feeling immersed in nature, like small touches are important so you're not overtaking the nature but highlighting it in specific ways. So that's kind of what I look for, that feeling that your embedded in nature, and not on top of it.

SA You know when you're dancing and you need a break, maybe you need to smoke a cigarette or a joint outside, it's a break. When we were dancing at the outside events, I never had that itch or that need.

Participants' relationship to spaces for consumption and excretion also changes in this new landscape.

SA When we were going out to these outdoor things, you didn't need the bar. They basically had a cooler with a change box. You had access to some beverages, sometimes there would be a case of free water. I don't think a bar is vital.

ML So with outdoor events there's no bathroom, obviously. I think you just pee in a forest or anywhere that's hidden off the beaten path.

Recognising the environmental harm these events may be doing in sensitive spaces is essential. Organisers, aided by friends or volunteers, often remain beyond the end of the event to clean up the site and ensure no waste is left behind. Despite considerable efforts to leave no trace, camping rules should apply when relieving oneself in a forest or grassland. Seventy people peeing in the woods will have a negative environmental effect over time. We need to have more conversations within the community about our environment's health and the consequences of our actions.

The outdoor event creates a fluid relationship between spaces of rest and dancing. Observing the distribution of participants at these events, one can see attendees scattered throughout the landscape, congregating in spaces that suit their energy levels. Some participants roll a joint in the grass, and others smoke while they dance, their fumes drifting into the sky. There are rules of consent, respect, and dignity, but nothing defines the uses of spaces. Therefore, the questions of safety are very different. Without walls, there is no need to look for exits on arrival or worry about being cornered in a bathroom stall. The energy spent discussing community care and safety can move to environmental concerns.

PART THREE

Post-rave reflections

Designing a night

There are many inhabitants of the night: those who sleep, those who revel and those of the working night. The topic of the night drags architecture into the realm of temporality. As Will Straw and Christie Pearson, co-editors of *Scapegoat's* issue ten titled "Night," state, "The hidden, illicit, clandestine, lunatic, and aquatic are folded into the night."[129] The study of the night is increasingly understood as an object of management and investment, and a site of production and consumption. It is a period existing beyond the realm of neoliberalist accumulation. The field of nighttime planning emerged in the early 1990s when urban theorists began using "a temporal approach to think about the physical and social dimensions of city planning."[130] Subsequently, the policy became concerned with the socio-economic implications of an expanding work day and the availability of services for people throughout the 24-hour cycle. Toronto's policy on nighttime activity regulates how and where we dance in this city, written during a period when nighttime practices and behaviours were demonised. Planners focused on introducing policing to nightclubs and methods of surveillance.

Toronto's policy on nighttime activity alignswith Hadfield's second wave in the evolution of studies on the urban night. The first wave centred culture-led

129. Will Straw and Christie Pearson, "Editorial," in *Scapegoat*, Issue No 10: NIGHT, 2017: 2.
130. Andreina Seijas and Mirik Gelders, "Governing the night-time city: The rise of night mayors as a new form of urban governance after dark," *Urban Studies* (SAGE, 2019): 2.

redevelopment strategies to extend the vitality of post-industrial city centres beyond the 9 to 5 time frame. During this time abandoned warehouse and buildings were transformed into bars, clubs and creative spaces.[131] The strategies aimed to deregulate restrictive planning and licensing regimes fostering the 24-hour city. This led to the growth of drinking-base leisure contributing to a rise in urban noise, crime and antisocial behaviour. The second wave of studies focused on managing the negative externalities associated with activities after dark. During this time, certain night-time practices and behaviours were demonized, and zoning laws and regulations emerged that provided a broader range of enforcement options. Similar to Toronto's urban policy established between 1996 and 2006 in reaction to the uncontrollable proliferation of clubs in the Entertainment District, the planning focused on introducing policing to nightclubs and methods of surveillance. This research is part of a larger third wave of studies on the urban night. These studies are concerned with studying the exclusionary outcomes resulting from the existing structures of control, and based on race and ethnicity, social class, gender, age and sexual preferences among other factors.

A strategy to improve Toronto's urban night must occur across all scales of governance, from a review of Planning Bylaws, all the way down to promoting conversations between DIY practitioners and city officials.The After Hours research project combines interviews and data, and highlights the need for:

1) Spaces in the city where we can be loud.
2) A new permitting process for one-time events.
3) Communication between policy makers and community voices.

ON TRANSGRESSION

Techno is political. Dancing is political. Space is also political. And the night as well. The urban night, traditionally, has been a space regimented and characterised by strict policing and surveillance. When we question why DIY events are illegal in Toronto, we learn how planning policy prohibits certain activities from occurring in some places at specific times in particular ways. Transgression means to go against the law, rule, or code of conduct; in short, it is an offence. However, this so-called offensive behaviour—deemed offensive by a heteronormative, capitalist society—is the backbone of counter and queer cultures. In the International Journal of Cultural Studies, Joke Hermes and Annette Hill write how transgression "is the (conscious) overstepping of moral and legal boundaries, that challenges written and unwritten rules."[132] They continue by explaining how practices of contemporary culture that

131. Andreina Seijas and Mirik Gelders, "Governing the night-time city: The rise of night mayors as a new form of urban governance after dark," *Urban Studies* (SAGE, 2019): 2.
132. Joke Hermes and Annette Hill, "Transgression in contemporary media culture," *International Journal of Cultural Studies* vol. 24, Issue 1 (2020), https://doi.org/10.1177/1367877920968105.

transgress both energise and inspire us. To transgress is to challenge normative systems of power and control. Within the DIY scene, the frisson of rule breaking and attending an underground rave entices us. It awakens our curiosity and will continue to be an aspect of the culture. If we look more critically at how DIY transgresses policy and prescribed building uses, we can identify the policy that requires reviewing. This policy review must happen across different scales within the City Planning Division, Toronto Pride, and the Toronto Music Council.

The first recommendation is for the City Planning Division to review the Planning Bylaws and recognise "Music Venue" as a possible building use with an assembly occupation. The City of Toronto does not have a formal, universally agreed-upon definition for a music venue. Traditionally music venues operate as licensed establishments such as clubs, bars, or restaurants in the city, intrinsically tying the enjoyment of music with spaces of consumption. A new building use for music venues could help promote the music industry and encourage more small venues to open. However, Toronto's night landscape needs diverse options across scales and types of spaces to encourage established and DIY venues to prosper. A Music Venue building use could help businesses which do not have a liquor license and therefore rent out their space on a per-event basis and avoid advertising so as not to alert authorities. These spaces could be licensed to sell alcohol (if they choose), or they could apply for liquor licenses for one-time events. This building use should not have any security requirements.

The second recommendation is for Pride Toronto to act as a liaison between the DIY community and the City of Toronto. Pride Toronto has the appropriate financial support to fund creative projects and can reach equity-seeking participants. In 2019, I joined an interdisciplinary team during the brainstorming phases of a project under Pride Toronto. The i2i team consisted of thirteen individuals with differing skills and specialities, including but not limited to planning, architecture, computer science, marketing, music production, business owners, writers, poets, academics, and organisers. Within the Vision statement, the group writes how "whether online or IRL, alternative spaces for free emotional expression have been fertile groups to heal wounds, experiment with identity and reimagine our communities."[134] New technologies make spaces where we can come together increasingly precarious; however, diverse, open ecosystems are the most resilient. DIY spaces are at the heart of this resilience, acting as spaces that promote opportunities for creation and inspiration. It is also necessary to note how capital commoditisation can afflict many underground music cultures, and it is important to nurture them across scales from multiple directions. DIY subverts the classic business model because it is not motivated by commercial purposes. Away from public scrutiny and heteronormative

133. Joke Hermes and Annette Hill, "Transgression in contemporary media culture," *International Journal of Cultural Studies* vol. 24, Issue 1 (2020), https://doi.org/10.1177/1367877920968105.
134. "i2i Vision & Planning Document," DRAFT, i2i, 2021. PDF available upon request.

ideas of safety, queer and DIY spaces are crucibles for nurturing, growing, and blooming new ideas. During a research project for i2i, we hosted an open forum booth on DIY spaces at the 2019 Toronto pride. Nestled between Dove and RBC, our little booth had five poster boards and a few free water bottles. The boards read, "What does DIY mean to you?" It was a very successful engagement project, with members of the public, from young children to retirees talking to us about access to space in the city. When asked, "What do you want from a DIY Space?" answers ranged from alcohol-free spaces to needing space for Spanish folk dancing classes. If "queer rave" is one use of a DIY event space; folk lessons, bridge classes, non-alcoholic dance space, and movie nights are some of the many potentials. There was a common theme across participants; many communities feel alienated within the urban core, without space to gather with their public. There is a need for space where smaller communities can gather.

The third recommendation is for Toronto Music Council to expedite their goals to create a DIY Permit. A 24-hour venue permit would help streamline the lengthy process of hosting a one-time event and promote sanctioned events. In 2014, Toronto appointed Scarborough councillor Michael Thompson as Night Economy Ambassador.[135] Thompson expressed interest in launching a new arts event permit allowing pop-up performances and the feasibility of 24-hour licensed venues while developing a safe-venue industry guide.[136] This addition to the city council follows a trend in the past two decades, which has seen more than forty cities appointing night mayors or individuals responsible for maintaining nocturnal vibrancy. Night mayors, sometimes called managers and czars, are individuals selected by cities to act as a liaison between nightlife establishments, citizens, and local governments.[137] These figures mediate between those who wish to work, party or sleep at night. Their responsibilities include enhancing the built environment after dark, improving laws and regulations that facilitate activity and minimise nuisance during the night, and mediating and promoting consensus among various actors involved in nocturnal governance.

How can public policy strengthen, support, and accommodate the unfolding of spontaneous actions in the city's nightlife? Bureaucratic systems need to learn from the practitioners and change how they discuss safety and access to space during the night. Despite the improvements within Toronto's nocturnal governing, the conversations do not equally represent the voice of DIY scene practitioners. When burnout is such a common problem afflicting the continuation of the DIY scene and the practitioner's ability to continue hosting events, the city needs to collaborate

135. "Night Economy," *City of Toronto*, 2022, https://www.toronto.ca/business-economy/industry-sector-support/tourism/night-economy/.
136. Samantha Edwards, "Meet Toronto's new night mayor," *NOW Toronto*, December 12, 2019, https://nowtoronto.com/music/features/night-mayor-michael-thompson.
137. Andreina Seijas and Mirik Gelders, "Governing the night-time city: The rise of night mayors as a new form of urban governance after dark," *Urban Studies* (SAGE, 2019): 4.

with DIY practitioners and recognise their labour and time with paid partnerships. A paid position within Pride Toronto could work with Toronto's Night Economy Ambassador, Pride Toronto, and DIY practitioners to mediate tensions and promote change.

SHARING AND LEARNING

> SA I get this release from tuning everything out and dancing.
>
> Anonymous With raving, you inherently need a lot of time to get into that trance-like state, part of it is in that repetition. That repetition is where you can find and enter this trance and work through these different emotions. So that repetition takes endurance and raving for a long period of time. It feels strange to do that earlier, I feel it's more associated with darkness. I mean, day parties are fun, but when you're dealing with hard or darker styles of music, it doesn't really work in the daytime. Those late nights, early mornings and watching the sunrise have always been part of rave culture, for me, and it's hard to pull away from that.

The night is a period dedicated to rest, recovery, and revelling. Integral to this community is their ability to define the social rules of a space and temporarily transform a room. Inherent to this discussion are topics of access, equality, and safety. To continue this legacy, we must continue to share resources, lessons, knowledge, desires, and hopes. The After Hours library captures a few of the beautiful memories and moments this community has shared. The collection will hopefully grow and transform as the voices who contribute to the scene also change. DIY events are a radical form of place-making that start with the users, for the users.

> LS At the end of the day a party is a party. You've got music, and you've got people, and you've got some drinks, whether it's a house party or a warehouse filled with lights. The elements are the same. What I just saw, it was different collectives do it for their groups. I think the biggest difference then, like spatially, was the intimacy. And I think being in a space that felt comfortable without welcoming. Again, for me at least, it was slightly smaller or the ceilings were a bit lower or the lights were a certain tone or color. And that made me more relaxed. And more likely to chat, so other people also felt comfortable and happy.

The DIY event presents an exciting precedent for a cooperative approach to multi-use space that practises and promotes community self-governance. DIY venues can provide safer spaces for marginalised people, including the BIPOC, queer, trans and gender-nonconforming, working-class, and disabled communities, and all the intersections of those identities. These venues become constantly evolving spaces of radical acceptance which, along with their ephemerality and illegality, makes them adaptable, portable, and sustainable in ways that established spaces cannot fully reproduce.

> Sanjeet Great parties are intangible moments, things you can't plan. That's why I thought Promise is so special. The things that I did learn, I think were critical in terms of inclusivity. There were people from babies to 80-year-olds at Cherry Beach and they were there every single week. A big part of that is accessibility. Every single Promise party you'll find people going behind the DJ booth because we let them, we've created big spaces for people to go and explore, it makes more of an open, wild experience. We're thinking about, how big are spaces for people to walk through, what's the movement of the room that allows for people to explore? From day one, how do we create an event where anything crazy can happen? And it's because we feel safe enough that crazy things can happen.

a conversation with SA & CK

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol



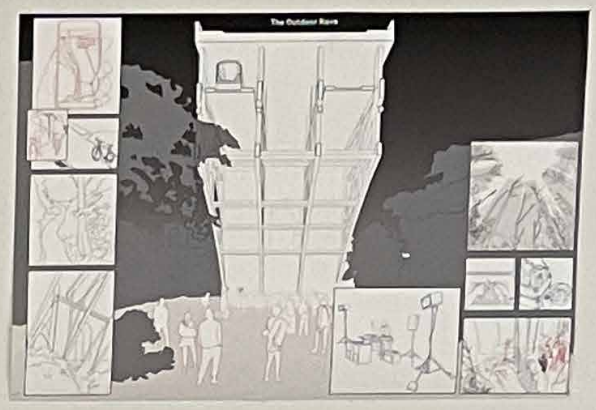
Fig. 2. Outdoor rave, Summer 2022.

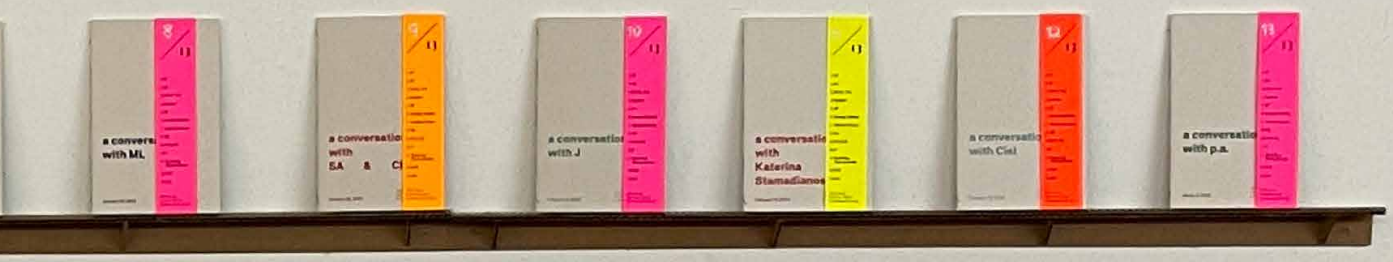
Fig 175. Appendix 9, “A Conversation with SA & CK,” 8-9.

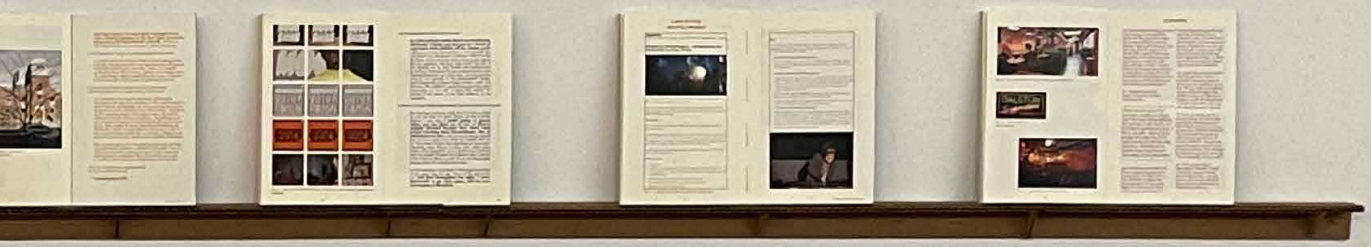


Fig 176. The *After Hours* DIY Library.




The Outdoor Rave


a conversation with ML
a conversation with
a conversation with J
a conversation with Katerina Stamadianos
a conversation with Ciel
a conversation with p.a.




CLUBBING
RAVE
Toronto Raves
2010-2020
Night Fever
Designing Club Culture
1960 – Today
TEEN CITIES
INTO THE NIGHT
CABARETS AND MODERN ART
LIFE AND DEATH ON THE NEW YORK DANCE FLOOR
BERLIN sampler
clubbing
DO YOU REMEMBER HOUSE?

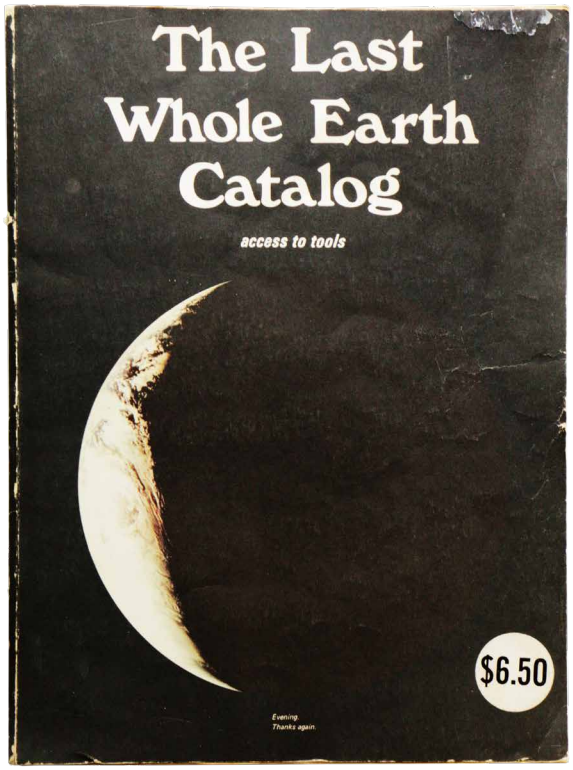


Fig 177. Ed. Stewart Brand, *The Last Whole Earth Catalog*, (1972).

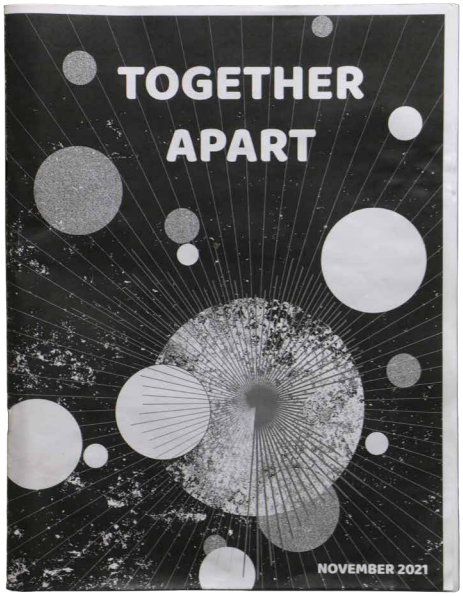


Fig 178. *Together Apart* zine, (2021).



Fig 179. *Flashback: Parties For the People By the People*, (Rough Trade Books).

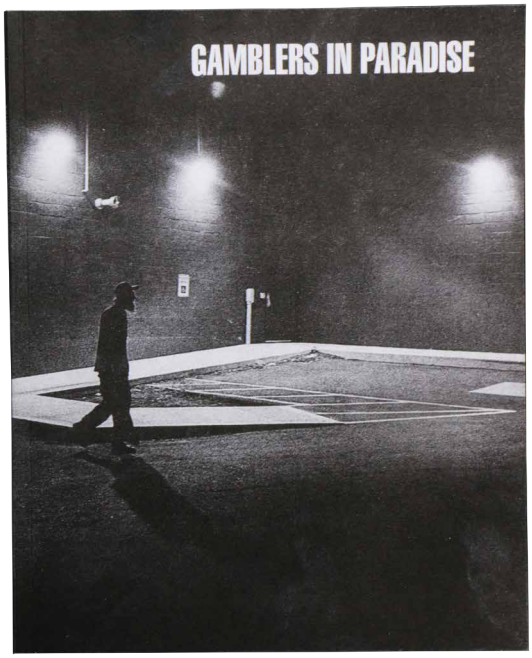


Fig 180. *Gamblers in Paradise* zine, (2020).



Fig 181. *Together Apart Conference pamflet*, (2021).



Fig 182. Arjan Rietveld, *Hypnotised: A Journey Through Trance Music*, (Mary Go Wild: 2021).

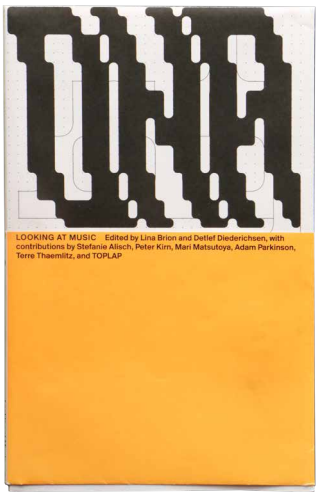


Fig 183. *DNA#8: Looking At Music* zine, (Spector Books: 2021).

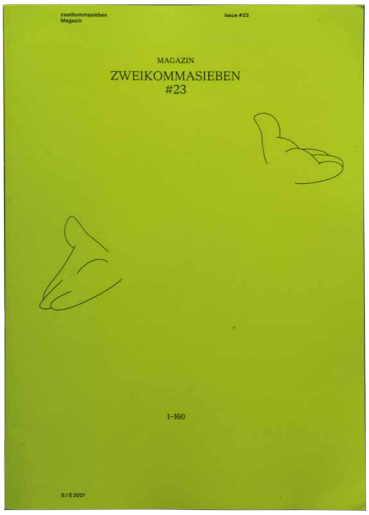


Fig 184. *Zweikommasieben. #23* zine, (2021).

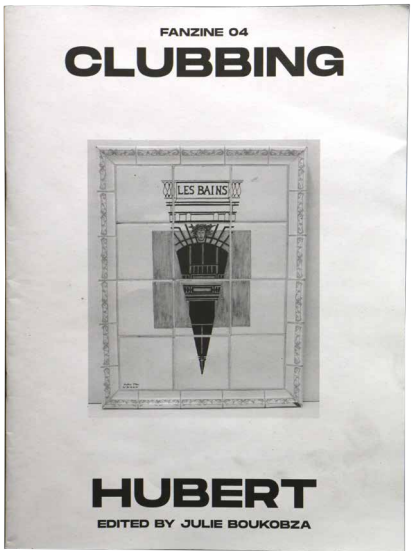


Fig 185. Ed. Julie Boukobza, *Clubbing*, (CURA: 2021).

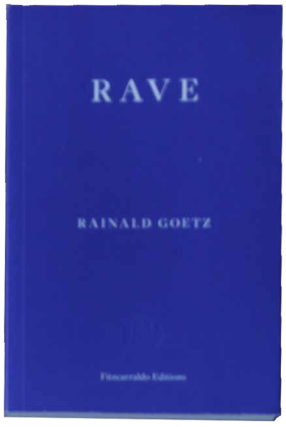


Fig 186. Rainald Goetz, *Rave*, (Fitzcarraldo Editions: 2021).

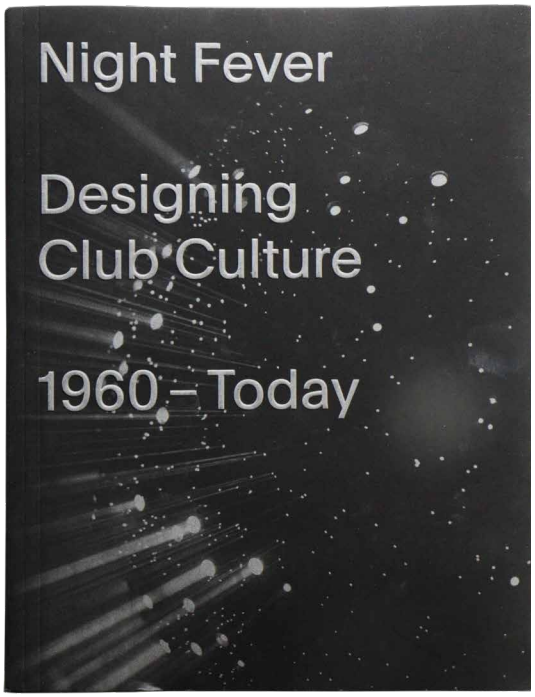


Fig 187. *Night Fever: Designing Club Culture 1960-Today*, (Vitra Design Museum: 2018).

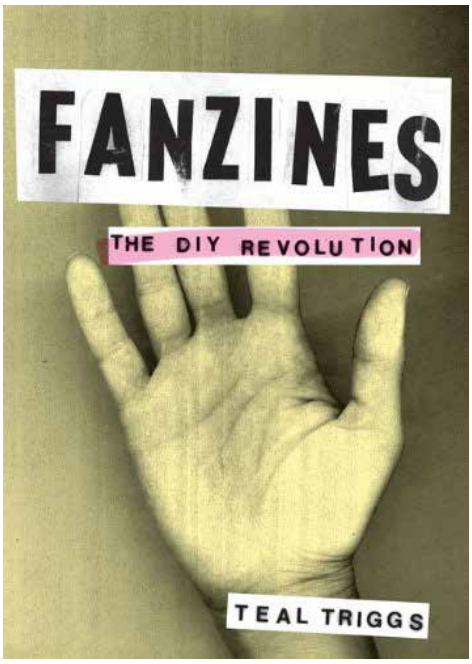


Fig 188.Teal Triggs, *Fanzines: The DIY Revolution*, (Chronicle Books: 2010).

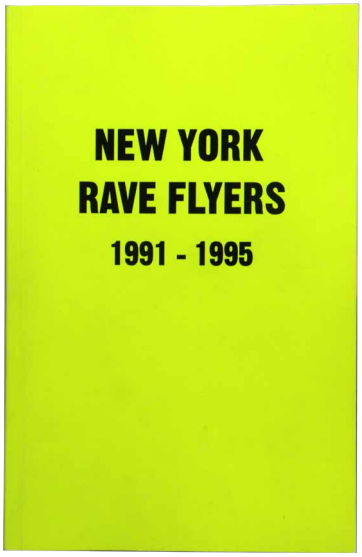


Fig 189.*New York Rave Flyers 1991-1995*, (Antenne Books, 2019).

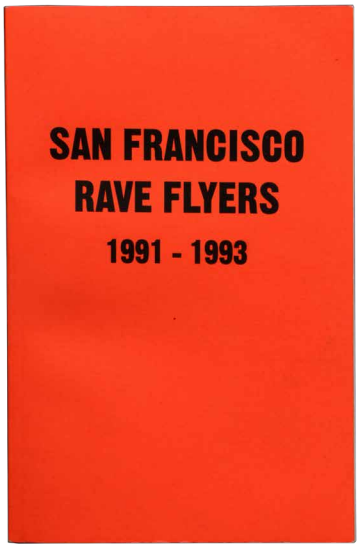


Fig 190. *SanFranciscoRave Flyers 1991-1993*, (Antenne Books, 2020).

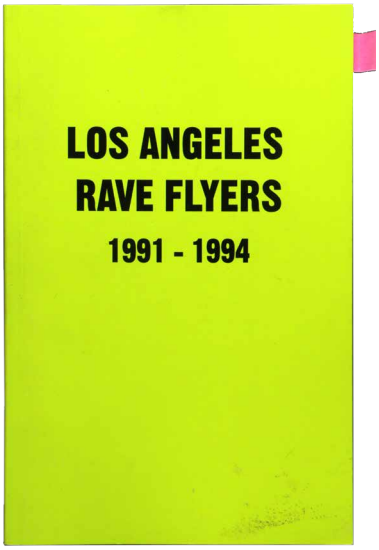


Fig 191. *Los Angeles Rave Flyers 1991-1994*, (Antenne Books: 2019).

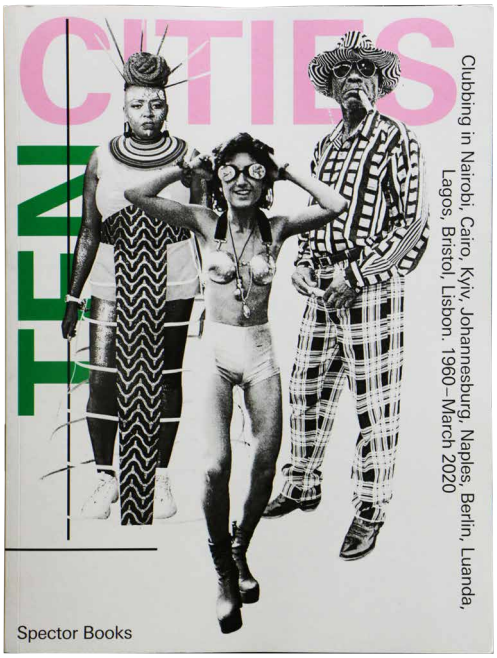


Fig 192. *Ten Cities*, (Spector Books: 2021).



Fig 193. Florence Ostende and Lotte Johnson, *Into the Night: Clubs and Cabarets in Modern Art*, (Prestel: 2019).

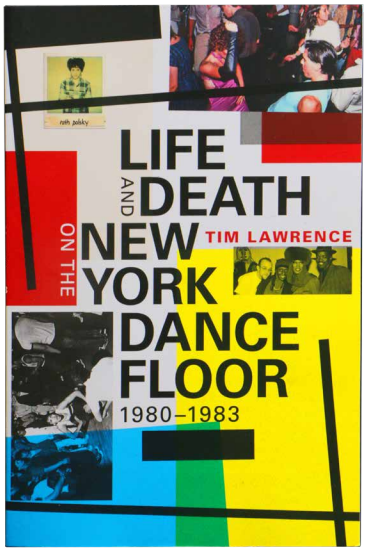


Fig 194. Tim Lawrence, *Life and Death of the New York Dance Floor, 1980-1983*, (Duke University Press: 2016).

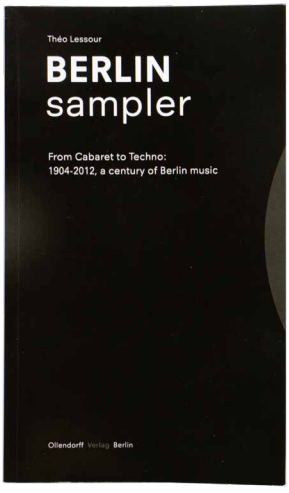


Fig 195. Théo Lessour, *Berlin Samplers from Carabaret to Techno*, (Ollendorf Verlag Berlin, 2009).

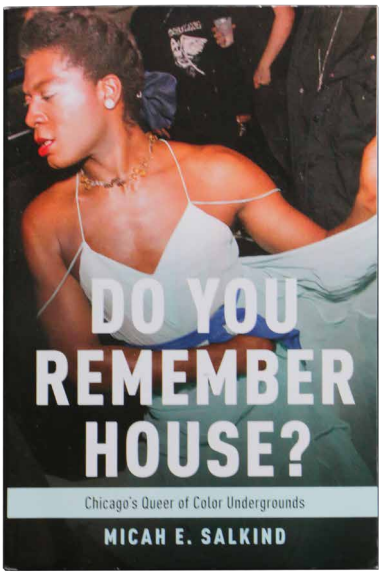


Fig 196. Micah E. Salkind, *Do You Remember House?*, (Oxford University Press, 2019).

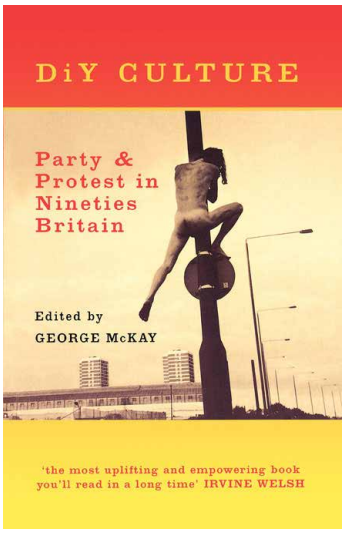


Fig 197. George McKay, *DiY Culture: Party & Protest in Nineties Britain*, (Verso Books, 1998).

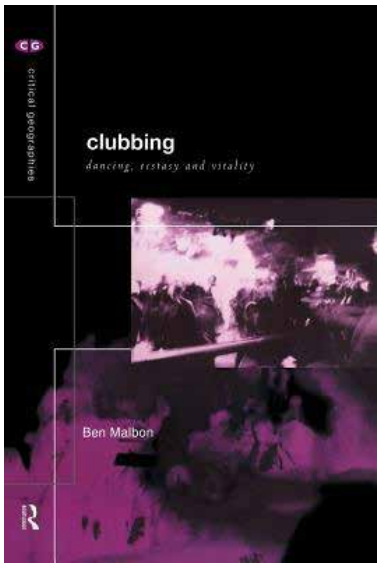


Fig 198. Bel Malbon, *Clubbing: Dancing, Ectsasy, Vitality*, (Routledge: 1999).

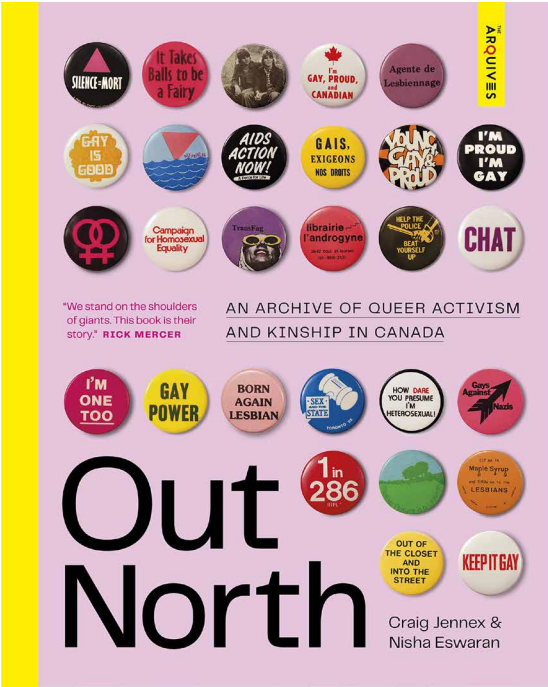


Fig 199. Craig Jennex and Nisha Eswaran, *Out North: An Archive of Queer Activism and Kinship in Canada*, (Figure 1 Publishing: 2020).

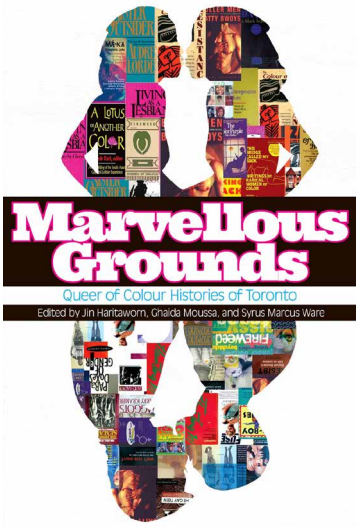


Fig 200. Ed.JinHaritawom,Ghaida Moussa and Syrus Marcus Ware, *Marvellous Grounds: Queer of Colour Histories of Toronto*, (1st: 2018).

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a conversation with PJ

October 15, 2021

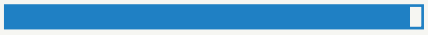
After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. Experience
2. Friends
3. Location
4. DJ / Music

DIY vs Established

96% DIY 4% Established



# of DIY Events

- ☐ 0-19
- ■ 20-50
- ☐ 51-100
- ☐ 101-200
- ☐ 200+

Average size of the events

- ☐ < 50
- ■ 50 - 100
- ☐ 100 - 200
- ☐ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ☐ Most of the time
- ☐ Some of the time
- ■ Not usually

How about the organiser prior to attending?

- ☐ Most of the time
- ☐ Some of the time
- ■ Not usually

2

PJ

(she/her)

Participant / dancer

On Oct 15, 2021, I spoke to PJ about DIY spaces in Toronto. PJ started going to DIY events in 2016 at the age of 21 for the love of dancing and the unpredictability DIY events bring.

For every five times you go out, how many are to a DIY venue?
Probably like 4.8 percent of the time, I really don't go dancing anywhere else.

How often are you familiar with the DJ prior to attend the show?
Very rarely, barely ever.

How often would you say you knew the organiser or the promoter prior to attending?
Um, never.

Ranking for deciding to go to an event?
Experience, Friends, Location, DJ / music.



Fig 1. Palms Trax at a party by Sidetrack at 191 Geary Ave.

4

BACKGROUND

AS Can you tell me a little bit about yourself and your participation in the DIY community?

PJ I'm a participant/dancer. Some people are really into the music - I don't know anything about that. I just go to dance. I'm not super involved in the DIY community; I have friends in it and I go to events through them.

Typically, I only go if my friends are going and suggest an event, I don't really go on my own. These events are for drugs and dancing, they're the main two drivers.

I think when I go out dancing I don't really socialise much, I don't go out to socialise at these things. I guess typical bars downtown are not what I'm going for, if I'm going to a bar I'm going to sit and talk to people.

But if I'm going to these events, I don't want to talk to people - I am there to dance.

If you could select the venue, would you prefer a DIY space or an established venue?

DIY for sure because it's fun maybe not as safe. Partially, it feels exciting because it feels not allowed; you feel like you're sneaking in somewhere even though you're not. That's probably the main thing, I guess. I don't know if you can attribute it to the space so much, but I find it's nice to go to an event as opposed to a place. If I am going somewhere to dance, some club or some bar, I don't even know what the show is, I'm going to dance and I'm not thinking about the music, but everyone else is there to see the performance and maybe some friends, and that creates a really good crowd. People are invested in the experience which I find nice, people aren't just there to hang out – they are there with intention. It's a good energy.

Are there any notable differences in your experience at established venues compared to these DIY events?

You know what? I don't think I've ever been to a club. I've been to a lot of bars with dance floors or places that have a designated dance space. Mostly the places I think about downtown are bars that have dance floors like some of those places in Kensington. What's the big messy one in Kensington? Oh, I'm thinking of ***Supermarket***. They have a really big dance floor and I hate it because it's always so busy.



Fig 2. Interior of Holy Oak during the daytime, and with nighttime performances, 1241 Bloor St W, circa 2009.



Fig 3. Interior of Bambi's before 2021 renovations, photo courtesy of Jesse Milns.

6

EXPERIENCES

The thing I like about going to the more DIY spaces is inside your dancing, outside is socializing. Whereas in all these other spaces there's this weird grey area where people are trying to talk to you or trying to hang out and you're trying to dance next to them and you're just hearing a loud conversation. It's nice to have designated spaces.

I quite liked the bar area at 191 Geary, they have that fun double height space over the L-shaped bar. You walk past the bar and the dance space was at the end, but I felt they were quite distinct spaces. There were spaces for different activities. Do you have any favourite DIY spaces in Toronto?

I remember that. Yeah, even if it wasn't separated, you knew where you were dancing and you knew where you were not dancing, there was a clear separation. In terms of favourites, I really liked the ones along Geary. I think they were some of the earlier ones I went to. They felt exciting and interesting. I don't remember which venue it was, but you had to go to the back of the room and down a set of stairs and outside to smoke. Then you were right by the tracks. There were trains that would go by as you're outside. I love that place. That was really good. There were a lot downtown that I went to once or twice that other people spoke really highly of, but they all closed before I got a chance to spend time at them.

I feel like I missed out on a lot of them, like ***DoubleDouble Land***, I went there once or twice but I never got to experience it. I went to a comedy show and a book opening, but I never went dancing there. And then the same for ***Holyoak***, it was on Bloor, I only went to it once but heard really good things. I'm realizing Holyoak was an established venue, but I think it was more of a queer venue. You know what else - one that was memorable for me was this night in a restaurant called Nazareth. I only went once, don't even know if they do it regularly, we were all just dancing in this restaurant. It felt exciting and weird, you could just come in tomorrow and get lunch and it would be fine. And now this will be controversial, but

I really dislike Bambi's. I just think it's so small and the bouncers are always mean to me. I went in once when I was 23 and they insisted that I show him two pieces of ID and still insisted I wasn't of age.



Fig 4. Silver Dollar Room, 1371 Queen St W, photo courtesy of Jesse Milns, circa 2012.

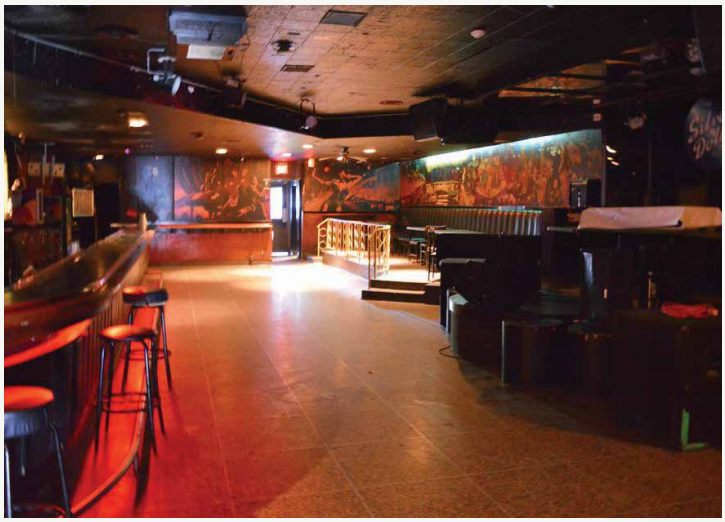


Fig 5. Silver Dollar Room with the bar on the left and stage to the right.

8

I always wanted to go out in Toronto like 10 or 20 years ago because the punk shows and all that used to be really big. If you're going to see someone play in Toronto, you're usually going to the Danforth or a concert hall, you're not going somewhere you can really dance and experience it. I want to go to a proper a punk show because I've never been to a rock show in a bar. You know, that's not true. I went to the ***Silver Dollar*** once and we saw a rock show and it was really good - before they tore it down. It was a great space. It was Rock n' Roll and you could throw yourself around. I honestly think I'm not even that connected to the type of music - all the electronic. I really like Rock n' Roll and punk and all that stuff, but I just don't know where that exists in the city anymore. I really loved the Silver Dollar Room size wise.

> That's my perfect size of venue where there's a bar that's in the background and there's space to dance, and you're never too far from the stage.

The space has a centrally located stage, so you don't get packed behind a bunch of people. I'm short, so if I don't push my way to the front, I'm not going to see what's happening. I guess I'm not really trying to see the DJ at these events, but I can see the performer at the Silver Dollar and that's nice.



Fig 6. Fake Palms playing at Silver Dollar Room, 2017.

191 GEARY AVE



Fig 7. Exterior of 191 Geary Avenue.



Fig 8. Interior of 191 Geary Ave., with the bar to the left and dancefloor behind.



Fig 9. Dancefloor at the back of 191 Geary Ave.

10

165 GEARY AVE



Fig 10. The Costume House event space at 165 Geary Ave.



Fig 11. Forth party at 165 Geary Ave., circa 2017-18.

11 *PJ*

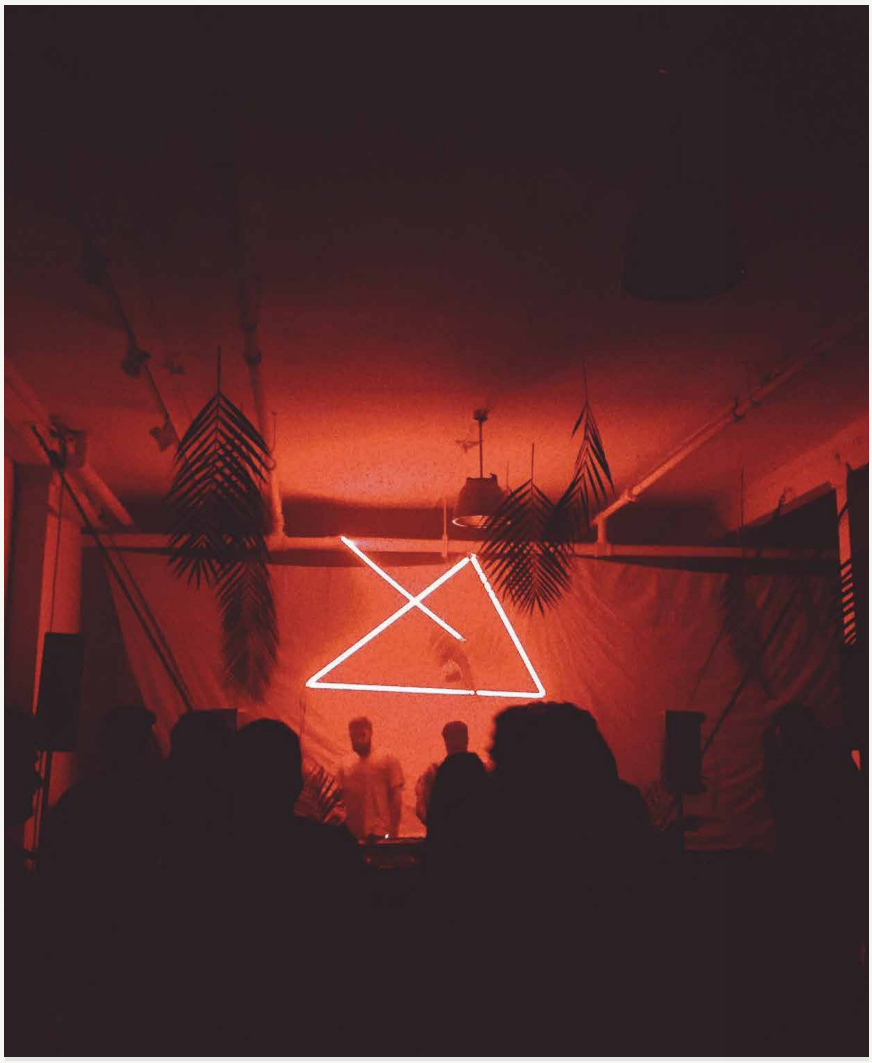


Fig 12. Party by Sidetrack on October 6, 2017 at 165 Geary, photo courtesy of Palms Trax.

12

PREFERENCES

Can you rank these four options from highest priority to lowest when deciding whether to go to an event.

1) Experience , 2) Friends,
3) Location, 4) DJ / music

What do you look for in these kinds of experiences?

I was thinking more abstractly about the 'experience'

So, it's more about the entire thing; the journey, the arrival, the dancefloor, the trip home. It's like you're on a journey for the entire evening; you're going somewhere new, you're finding the alleyway entrance through the back, and you're losing yourself.

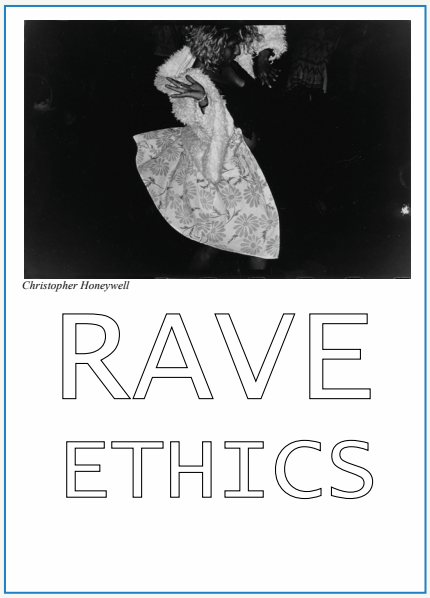
> You've got it, I'd rather go somewhere. I want to be down the rabbit hole. Going to a DIY event feels like more of an experience, like you're having a whole set of steps to get there.

I'd rather go somewhere that is interesting, fun and exciting. I think about the music after that. But also, it should be loud, loud and we usually get right up to the speakers so you can feel the music. For me, the venue itself is really important. The bike ride too.

What are your preferences for lighting?

As for my preference for the lighting... it's hard to say because typically the lighting isn't all that much, it's just generic, whatever they have. Probably dark.

The only particularly memorable lighting experience I've had was at one of the places on Geary. I had taken a little bit of LSD and there were strobe lights, and it was this beautiful magical moment that I will never forget. So, in terms of lighting, definitely not well lit, poorly lit, dark as heck. Yeah, I don't want to be seen, but who doesn't love a strobe? In terms of outside, it's nice to have more light; I find it feels safer when you're standing on the street under a streetlight.



Christopher Honeywell

RAVE

ETHICS

Rules of the Rave:

1. Ethical behaviour
2. Safety
3. Fun

Ian Good
Catherine Hilgers
Benjamin Inch
2013

[guidelines to respectful flirting and safer dancefloors]

Hi! I'm your average party-girl, an extrovert that loves meeting new people and experience music in a group. Even so, after spending a while on the electronic music scene, my experience at parties has made me distant, anxious and sometimes aggressive. I love dancing for hours, and am not too bad at it; I have a very intimate and sensual relationship to music that gets me in a very precious and delicate state of trance. I actually can't flirt on a dancefloor - my attention is already fully taken, as cheesy as it may sound. This particular feeling I get when I dance is very communicative; people can tell my emotion and often tell me it touched them a lot (sweet!).

SAFE SPACES MAKE BETTER PARTIES
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SAFE SPACES MAKE BETTER PARTIES

This same intimate feeling, however, has made a lot - AN AWFUL LOT - of dudes feel very entitled to that emotion, probably thinking that if I was letting myself being so visible and vulnerable at the same time, it was because I was looking for a) them to stop me from dancing and talk to me b) their hands on my body c) their dick against my butt - well NO!!! These intrusive, entitled and often violent behaviours have had serious impacts on the way I party and on my mental health, as well as on the general quality of the parties and spaces this happened in. Here is how it influenced my behaviour on a dancefloor (and surely the one of other people as well). and how you can check if your flirtine approach is resnectful or invasive

IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL IMPACTS OF DANCEFLOOR SE

[Party promoters, you don't want your guests acting like I do now, so make sure your space is a s a f e o n e.]

I never look more than 1m away from my feet when I dance
because I'm afraid to accidentally make eye contact with a guy that has been staring at me, waiting for that occasion to interrupt me/come closer and touch me/start following me around.

I dance at the back or in big circles
If I'm being stared at or chased, I'll feel like I have to run away or be less visible in order to stay safe, instead of just keeping this spot I like and staying with my friends.



Impossible to focus on the music on a packed dancefloor
I'm always expecting a guy take advantage of the situation and get very anxious, aggressive and paranoid.

I can't close my eyes while dancing
Once again, I'm afraid guys will take advantage of my guard being down. It's happened that I've reopened them to a guy dancing an inch away from my face, putting his arms around me without touching me, but still in a very dominating and intrusive position.

I don't answer to guys talking to me
I'm so distrustful of guys on a dancefloor that I will, most of the time, not even answer to them if they ask me for the time, tobacco or whatever else. I literally think that every (male) stranger that interacts with me does it for their sexual interests. The huge extrovert I am turned into a cold and distant person because of the hypersexualisation I've experienced.

I panic if a guy I don't know talks to me/touches me from behind or as my eyes are closed
The panic is very intense, I can cry, and then get very aggressive. I might not be able to focus on the music again, and my night will be ruined.

I quit parties way before I wanted to
Often, after spending three hours dancing in a circle, politely refusing, ignoring, hiding myself, I just get tired of it and can't enjoy myself anymore, so I leave. When these things happen, I of course tell my friends, or even the doorman, which often answer "Just tell him to fuck off", "Yeah, he's pretty drunk" or laugh like it was a joke. I've had to physically push guys away, seize them by the collar to threaten them that the next time they touch me, I'd break their nose and rip their balls off, or to yell at them crying that they're scaring the shit out of me. And they still wouldn't stop. And then, when I got to that point, that same doorman and these same friends would tell me "Aren't you overreacting?" "You could've asked for help if you really needed it." and the classic "No need to be so dramatic, you're ruining the party". So because there is often no one to defend me, and I feel pressured not to defend myself, I just quit.

Fig 13. Pages from zine titled "Rave Ethics" by Ian Good, Catherine Hilgers and Benjamin Inch, 2013.

POLITE SPACING ON THE DANCEFLOOR

How do you find the spacing for dancers?

That's one of the things I like about these shows more than going to established places in the city.

I feel like I can carve out a space, I can choose the limits I'm setting, and people understand that. I can be dancing and generally people will not bump into me.

It's never too much space and it's never too little.

It's just something you determine by how madly you're flailing your fists. Whereas in established venues downtown, people are just running into you constantly, which is so annoying. They do not respect your space, it's infuriating, they'll just shove by.

It's probably because of the scale of these events, and very few people are desperately trying to get to the front, so there's a lot less pushing. It makes the experience so much better. I find I get angry; if it's late and I'm a little drunk, then people shoving me can genuinely ruin an experience for me.

Did you find like there's a certain relationship or positioning between the DJ and the dancers that you prefer?

I find with most of the DIY venues I've been to, it's always the same, the DJ at the front and then rows leading back of people, like this rectangle of people facing forward. I've never been to a techno DIY space where there is a more circular arrangement. I do find that that's so much better. I don't know, it just gives you so much more space. I would prefer a more spread-out arrangement. I like the DJ to not be too high, but also not too low. As I said I do want to see them, but I don't want them to be up in the air, I'm like "Get down!" - I want them to be on my level.



Fig 14. PJ's bike locked in downtown Toronto.



Fig 15. Exterior of 500 Keele, unit 101, 500 Keele Ave.

16

SPATIAL ADJACENCIES

Are there any other spatial features that are important to you at these parties?

Its not huge but bike parking. There's a lot of cases where I do have to end up leaving the bike at a place. If its somewhere I don't know, I'm always nervous leaving my bike out overnight in Toronto. So, if there's somewhere that you feel like a bike won't get stolen, that's always nice.

In terms of spaces, I don't know. My biggest spatial complaint is the bar space. I always really hate the bars at DIY event. I just find them difficult to get to and to get the attention of the bar staff. They're always sort of, just a table. I always feel they're so hectic and its hard to get anything. I love the classic bar. Yeah, even a bar with some seats if you wanted to take a break. I guess this is contradicting some of my earlier comments for separation between spaces, but I want a nice bar space where you can sit at the bar, wait for a drink and you're not like jostling with people to get a beverage.

And also, just terrifying washrooms! But that might just because it's 3:00 AM and I've been dancing for hours. So, whenever you enter a washroom, it's terrifying, but even if they're not nice, there's just one washroom and a ton of people. And at Keele, oh my gosh, they have all the Porta Potties, which totally ruins going outside for a break because you're standing by six Porta Potties. It's just a nightmare and they put up all the fencing around the place too.

> Before, you could just go sit on that hill, or run up to the platform that goes around the factories. I used to run around and then come back down and continue dancing. You can't now there's the bouncer and the fence. A lot less enjoyable.

There've been a few different great experiences. There was this one time we went to a place on Geary and they had this big curtain setup. When you came in, there was this huge curtain on your right side which the music was all behind. I've been to the space before without the curtain and I remember it feeling like a whole different venue. That was a weird night too. I don't know what who was putting the show together, but there were tables strewn throughout the audience, not tables – more like platforms, so people would get up and dance on the platforms. It was like a very different crowd too, but it was fun. There were drink tickets that night.

17 *PJ*

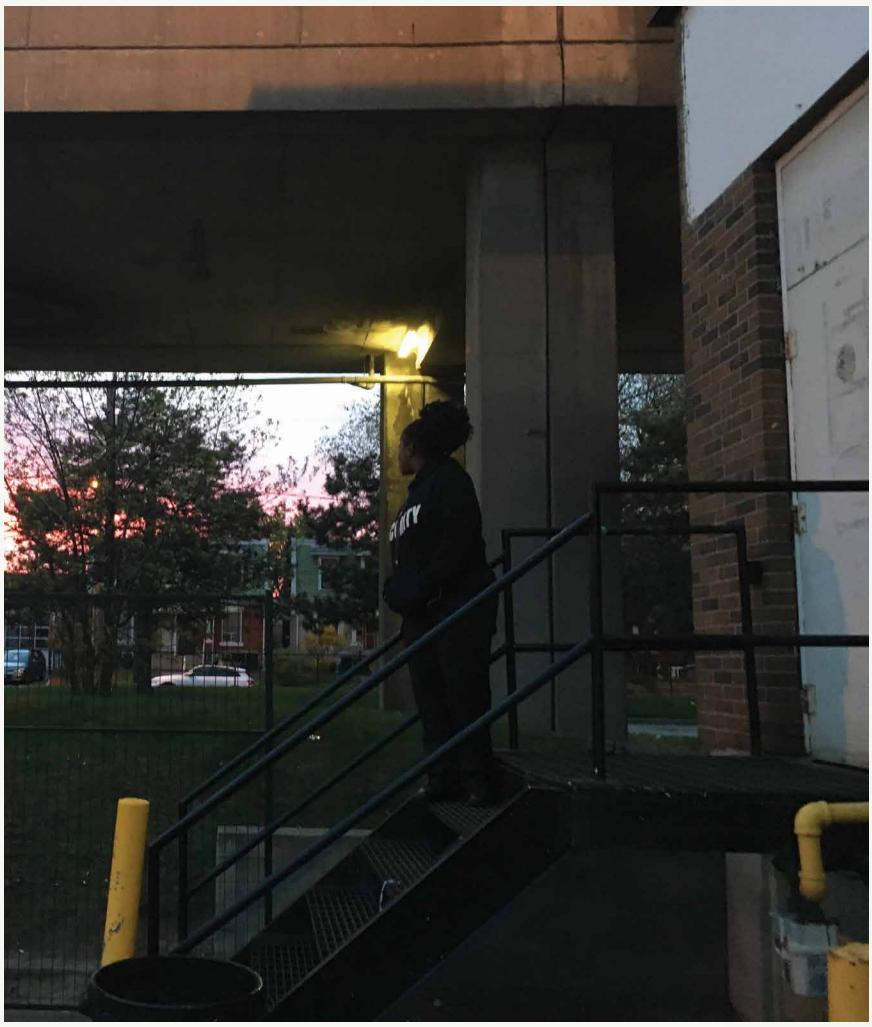


Fig 16. Bouncer outside of 500 Keele as the sun comes up, May 2018.

18

SAFETY

Do you think the physical design of the club influences feelings of safety or inclusion?

I'm not sure if you could say the design of the club so much as lighting. Honestly, darkness is a huge plus for inclusion, I don't know about safety - probably a negative for safety.

I've had some negative experiences in terms of club safety, not me, but my friends. My friend just got too high, and we wanted to go outside, and they wouldn't let us leave the building because they didn't want people to know that the space was being used as a venue. So, they didn't want drunk people leaving. It makes for a really bad experience. The security just didn't know how to handle it.

In terms of safety, it has a lot more to do with people than the space.

I realise fire is obviously a huge hazard, but like just in terms of these events, the biggest fear is someone overdosing. We've been to a few events where there are people in Rave Safe gear, and they've got Naloxone kits on hand and that's just very comforting when you're going to these spaces. I think that's one of the scariest things that can happen, well, there's a lot of things that can happen, but it feels like one of the most likely things to happen. So even just seeing it makes me feel a lot more comfortable.

That leads to my next question, what makes you feel safe in a club or DIY event?

With venue-hired security, they're often trying to protect the venue, not necessarily there to help you, so, it's nice to have people who are there who aren't going to be judgmental. They understand what people are doing here, and they're trying to make it a good experience. And in terms of safety, having somewhere you can go outside is big, its important; being easily able to exit a building if I need to, so I can remove myself from the space. I've never felt like I had to push my way out. It' nice to be able to step out and take a breather whenever you need, both for safety and to cool down.

Another silly thing, well actually, its a huge safety thing for me: if they don't have water I start freaking out, even if I don't need water. It's just the concept... if you don't have water, well, we're all gonna overheat, we're all gonna die. So that's a big

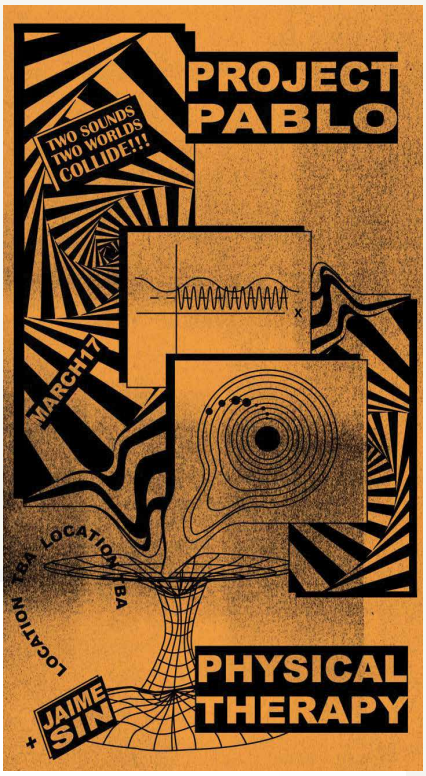


Fig 18. Flyer for Sidetrack's party with DJs Project Pablo, Physical Therapy & Jaime Sin on, March 17, 2018.

Details

533 people responded

Event by **Sidetrack**

TBA Location Toronto

Duration: 6 hr 30 min

Public · Anyone on or off Facebook

■ **Project Pablo [ASL Singles Club / SOBO]**
https://www.residentadvisor.net/dj/projectpablo
https://soundcloud.com/projectpablo

■ Physical Therapy **[Allergy Season]**
https://www.residentadvisor.net/dj/physicaltherapy
https://soundcloud.com/physical-therapy

■ Jaime Sin
https://soundcloud.com/jaime-sin

■■■■■■■■■■■■■■

We are committed to providing an environment free of discrimination, violence and harassment. Harassment of any kind will not be tolerated and we reserve the right to remove anyone who violates these terms. **See less**

Fig 17. Anti-harassment statement on disclaimer for event by Sidetrack on March 17, 2018, retrieved from Facebook.

one, because I've been to a few things where they run out of water or stuff like that.

What makes you feel safe to dance uninhibited in these spaces?

I think that it's really dark and vaguely anonymous feels good. I'm going with just a handful of people and other than that, I generally feel anonymous, which I quite like. No one has ever tried to talk to me, not in even a creepy way, but no one's ever approached me to have a conversation. Unless I'm with a friend and they know them. I like that. I can be in whatever state I want to be, and I don't have to worry about encounters of any kind, which is quite nice, yeah?

Have you ever come across Codes of Conduct, when either buying a ticket, or posted on the walls at places?

I think I have and it's hard to remember 'cause it's been a while but like mostly if there's a Facebook event or something, or a poster. Sometimes it'll just say the kind of generic "don't be an asshole, don't discriminate, no racism" like that sort of stuff, which is always nice to see, mostly on Facebook event pages. Its usually quite prominent. I like that it's attached to the actual advertising for the specific event as opposed to just being some background notice, or another tab on a venue or bars website, it helps create a crowd where I feel safe and where everyone is on the same page.

Honestly, I wonder... for me, it's good that we have this community and it's closed off, but I imagine if I weren't friends with you, I never would have been involved in any of this. I guess you can't just make everything super accessible. I think there should be more queer spaces, but I wonder if there's a better way to create them, and broadcast to a larger group. It's hard and there's a line between broad advertising and having it be a close-knit community which is tricky.

LIST OF FIGURES

Fig. 1 Party by Sidetrack on October 6, 2017, at 165 Geary. Retrieved from https://www.facebook.com/SidetrackTO/photos/709695616073672/ on June 22, 2022.

Fig. 2 Interior of Holy Oak during the daytime, and with nighttime performances, 1241 Bloor St W, photos courtesy of Hector Vasquez circa 2009, retrieved from BlogTO on June 19, 2009, https://www.blogto.com/cafes/holy-oak-cafe/.

Fig. 3 Interior of Bambi's before 2021 renovations, photo courtesy of Jesse Milns, retrieved from https://www.blogto.com/bars/bambis-bar-toronto/ on July 4, 2022.

Fig. 4 Silver Dollar Room, 1371 Queen St W, courtesy of Jesse Milns, 2012, retrieved from BlogTO, https://www.blogto.com/bars/bambis-bar-toronto/, on July 4, 2022.

Fig. 5 Silver Dollar Room with the bar on the left and stage to the right, 1371 Queen St W, photo courtesy of Greg's Southern Ontario, retrieved from https://www.flickr.com/photos/57156785@N02/with/34811016906/.

Fig. 6 Fake Palms playing at Silver Dollar Room, 2017, retrieved from Blog TO https://www.blogto.com/music/2017/05/silver-dollar-room-last-show-toronto/, on July 4, 2022.

Fig. 7 Exterior of 191 Geary Ave, photo by author, May 2022.

Fig. 8-9 Interior photos of 191 Geary Ave, retrieved from https://s3.amazonaws.com/pa-spaces.production/attachments/39213/IMG_6489.slide.jpg?1525913956.

Fig. 10 The Costume House event space at 165 Geary Ave, retrieved from https://enville.com/the-costume-house-catering/ on October 18, 2020.

Fig. 11 Forth party at 165 Geary Ave, circa 2017-18, retrieved from https://www.facebook.com/forth.presents/ on January 20, 2022.

Fig. 12 Party by Sidetrack on October 6, 2017 at 165 Geary courtesy of Palms Trax. Retrieved from https://www.facebook.com/SidetrackTO/photos/709695616073672/ on June 22, 2022.

Fig. 13 Pages from zine titled "Rave Ethics" by Ian Good, Catherine Hilgers and Benjamin Inch, 2013.

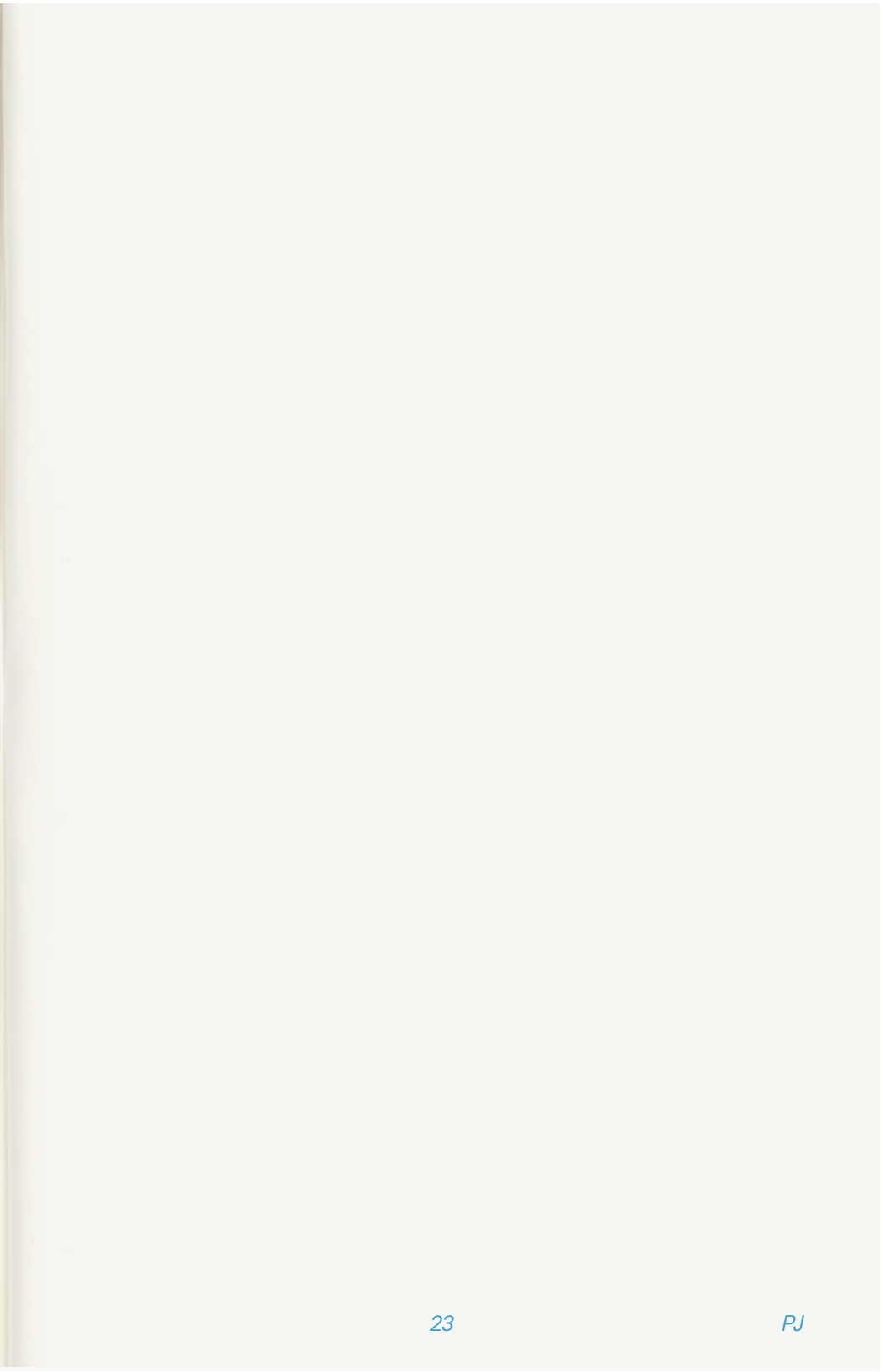
Fig. 14 PJ's bike locked in downtown Toronto, courtesy of PJ, May 20, 2022.

Fig. 15 Exterior of 500 Keele, unit 101, 500 Keele Ave.

Fig. 16 Bouncer outside of 500 Keele as the sun comes up, May 2018, courtesy of CK.

Fig. 17 Anti-harassment statement on disclaimer for event by Sidetrack, retrieved from https://www.facebook.com/events/412954555821434/?acontext=%7B%22event_action_history%22%3A[%7B%22surface%22%3A%22page%22%7D]%7D on June 22, 2022.

Fig. 18 Flyer for Sidetrack's party with DJs Project Pablo, Physical Therapy & Jaime Sin on, March 17, 2018, retrieved from https://ra.co/events/1068635.


23
PJ

a conversation with LS

October 24, 2021

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. DJ
2. Location
3. Social Inclusion
4. Sound and lighting

DIY vs Established in London, UK

35% DIY 65% Established



in Toronto, CA

70% DIY 30% Established



# of DIY Events

- ☐ 0-19
- ☐ 20-50
- ☐ 51-100
- ■ 101-200
- ☐ 200+

Average size of the events you go to

- ☐ < 50
- ☐ 50 - 100
- ☐ 100 - 200
- ■ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

2

LS

(she/her)

Organiser (Lex Artis) / Participant

On Oct 24, 2021, I spoke to LS about nightlife and DIY spaces, specifically, the differences between going out in Toronto, Canada and London, UK. Liz S started going out dancing to techno and deep house in 2007 in Toronto, and quickly took to promoting for Mansion House. Liz S began her own series of DIY parties under the name Lex Artis and filming DJ sets under the name The Basement Project. Now living in London, she is more selective when choosing events, and carefully considers the DJ, the setting, and the type of crowd at each venue.

For every five times you go out, how many are to a DIY venue?

I'd say 65 more established, 35 more kind of one-off events, whereas in Toronto it would be the other way round, 70% DIY events 30% more established ones.

How often are you familiar with the DJ prior to attend the show?

Nowadays, because I go out less, I'll go out because I know the DJ. Back in the day, if I didn't know them, then I would do some research. So, most of the time.

How often would you say you knew the organiser or the promoter prior to attending?

Most of the time. Most of the DIY events that I went to, I went to because I was invited or knew the people who were throwing it.



Fig 1. Caribou performing at 02 Academy Brixton, London, UK in October 2021.



Fig 2. Interior of 02 Academy Brixton, London, UK.

YOUR LAST MEMORABLE NIGHT OUT...

AS Thank you very much for your time today. To get us started, can you please tell me about your last memorable night, pre or post COVID?

LS Actually one of the last nights that I had pre-COVID was a small night somewhere in South London, it was a community/multi-use space, not a big club or anything like that. Friends of friends of ours were DJing and so we went down. It was a £10-12 entry and not massively packed. I think less than 200 people. It was in March so quite chilly. We didn't know the people who were playing, but it was just a real mix of music and lots of disco and stuff like that.

And then, more recently, on Friday we went to go see Caribou who played their album at the ***Brixton O2***, which is obviously like a big proper venue, but absolutely gorgeous. It's an old theater in Brixton that they've revamped and opened for all sorts of concerts and performances. He was with four other people on stage, so drums, guitar, keyboard, and him. They played the whole album live and had the most incredible background visuals. It was brilliant and the energy in the room was incredible because clearly it was many peoples first big event out, plus a mix of ages, older than I was anticipating. Maybe his demographic is aging with him. It was a concert rather than a club night or something, and the tickets were £30 so I think that was also a bit of a barrier to entry for younger people. Two quite different events, but memorable, nonetheless.

AS What type of venues do you usually prefer to go to? What do you look for when you go out or pick an event?

I think in London it's slightly different than in Toronto. In London there are a lot of great smaller to midsize venues - there's just more variety here, instead of going to a bar, people go to a club.

Even the small venues, they are more established, people have heard of them, they've been there for ages, and they still have a fun atmosphere at relatively low-price points. In Toronto, I think my experience with DIY spaces was a lot of different groups of people, doing their own versions of DIY for each particular crowd. And I think overall, they're a very important part of my experience in Toronto. I met tons of people through them.



Fig 3. Interior of CODA, Toronto.



Fig 4. The second dancefloor at Corsica Studios, London.

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DIY VERSUS ESTABLISHED VENUES

AS For every five times you go out, how many of these are to DIY space versus a more established venue?

LS I'd say 65 more established, 35 more kind of one-off events, whereas in Toronto it would be the other way round; 70% DIY events and 30% more established ones.

AS And what would attribute to that flip?

LS I think that the kind of music that I really enjoyed in Toronto was usually at smaller places. Like I went to ***Coda*** quite a bit, mostly to interview people for Thump, and I just never really warmed to it as much as I had some other spots. It was really expensive, so if I didn't have free tickets, I wouldn't have gone at all. And even being a student and working part time, it was still out of my price range, although I think I was part of their target demographic, so that's a bit of a mismatch.

It seemed more fun to go to the other places - the smaller venues. They were more interesting, you met more interesting people. Usually, smaller space means you meet more people, if that's what you want, and just a nicer, more intimate vibe.

AS What is the scale of these events?

LS I can only think of about two or three occasions where it would have been more than 200-300 people. One was the Sound in Motion Festival because they had more people involved over all the different events. The other would be from the group Promise, they had their something-year anniversary and did it in the big warehouse on Sterling Road, actually Sound in Motion also used the same space for their evening event.

AS Going back to our discussion about ticket pricing, what would be an acceptable price point for you?

LS Usually less than £20, I can't remember paying £20-25 that often, and sometimes it's much less, like £7-8. Obviously if it's a big night or a festival then the tickets in crease closer to the time; but the tickets are not going to be the main cost of your evening. I wouldn't say no to going to see someone because they're playing at a more well-known place if there's still a nice vibe.

I do think you have to pick your nights at some venues, for example, when we've gone to ***Corsica*** - which is amazing – there've been nights where people are just pushing and shoving nonstop and you have no space, everyone is running in circles;



Fig 5. Community shed at Grow Elephant, London, February 2017.



Fig 6. Community gardens at Grow Elephant, London, UK, February 2017.

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I don't know why they're so busy. That gets frustrating, but I think that's also the age of the people attending, or perhaps that's people having a social night out rather than going because they want to dance or see a DJ. I think you get a different mix of people at each event.

There were a series of parties I went to thrown in these unused plots of land in Elephant and Castle that had been slated for redevelopment, it was called ***Grow Elephant***. They gave it to the community for a semi-permanent structure and community gardens. It was used for parties in the evening, and that was amazing, that was real fun; it had a slightly different crowd who attended. But that's probably more quintessential DIY. They were given a plot of land, and this is what they created from it.

When that plot was under construction they moved up to Tottenham, where there's these series of warehouses, one of which has become a venue again, they also had community gardens, but I think that the area is now being redeveloped by more established clubs and venues. In Shoreditch and Dalston, the smaller clubs are slowly closing one by one and moving up there too.



Fig 7. Grow Elephant site located in London amongst a see of construction, image still from video by Giorgia Carol, May 24, 2017.



Fig 8. The Social, 1100 Queen St W, Toronto. Google Street View, June 2012.



Fig 9. The view from the entrance during the day, The Social, Toronto, September 2008.

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EXPERIENCES IN TORONTO

AS Can you tell me about your history within Toronto's scene?

LS I started going out quite early, in about 2007, to this club - Oh my God, what was it? - It was one of the last mega clubs in the entertainment district. It had all these different rooms and people dressed up in costumes. It was huge. I remember we were there the year before it closed, so mid to late 2000s when it closed... Circa!

I only went once or twice; I think it was during Pride that I first went, I must have been in grade 11 because I had friends who were promoters in first year of university. Then when I got to university, I went to some event at The Social and this guy came up, he's like, "Can you do some promoting?" and I was like, "Yeah sure." I didn't even know that many people at the time, and I just started promoting nights for Mansion, I had a certain number of discounted tickets, and I just gave those to all my friends. I basically never made money. Every month they would have a meeting and give out the commissions in little envelopes, and this one time, they had written on mine, "Our favourite worst promoter." I think they gave me 20 bucks just because they felt bad. My heart was really not in the promoting side of things. I became friends with a lot of the people in that group and we had some really fun evenings.

The Social was a really good size, it was great. When I was still in high school, and my friends were first or second year of university it was the place to go. When you walked in there was a little area at the front, and it had a very long bar with seating opposite the bar. It opened out into this reasonably sized little dancefloor and the DJ was behind quite a high booth. It was a place where everyone just danced. I don't really remember people staring or looking one way, so I think the DJ was elevated and a bit higher up. The Social would do Motown Mondays... All sorts of different evenings. It didn't feel pretentious, and it wasn't crazy expensive to get in at that point. A few years later, the prices went up massively. They had different promoters come in and we stopped going by second or third year. It had changed quite a bit.

So, I was promoting with Mansion for a bit and then became friends with other people who were in different areas of the music community. Through friends in that "scene," I met the people who ran Sound in Motion. Sound In Motion had been around for a couple of years, it was a collective of DJs who ran a podcast, the Sound in Motion office had a recording studio, so there would be weekly podcasts done by different artists. They were also developing SUBPACK which was the tactile wearable device – turning sound into vibrations essentially - so



Fig 10. Mansion party on October 2013, photo courtesy of organiser, Conrad McGee-Stocks.

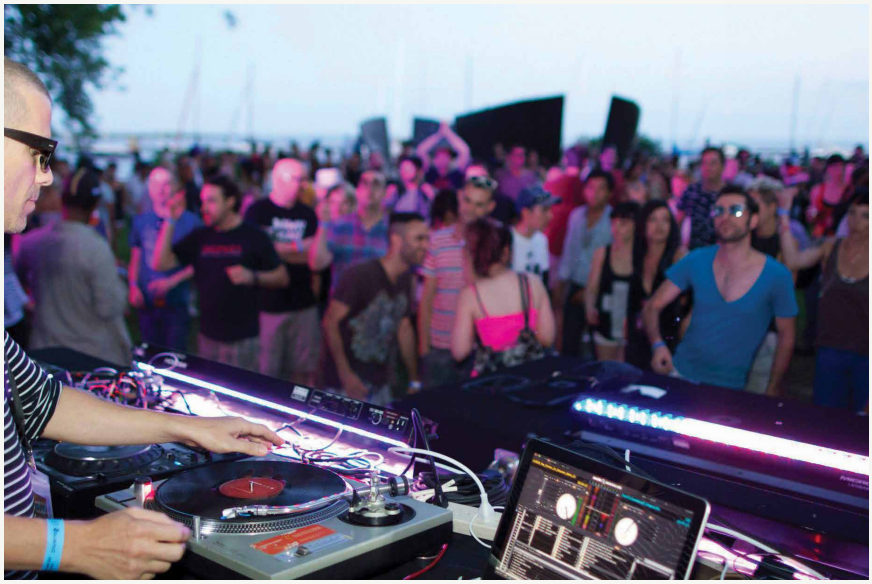


Fig 11. Sound in Motion party at Coronation Park, Toronto on July 13, 2013, photo courtesy of CGpics.

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that people who either can't hear or are hard of hearing can experience sound and music.[1] That group of people were working on all different things, and they would throw parties quite a lot, wherever they could find, really.

The Sound in Motion festival was in 2012. I worked with them and helped them organise that - I think they only did it one year. The objective was to create an alternative festival to the ones at the time, and promote all the independent or lesser-known DJ's, producers and musicians in the community. There was also a Film Festival that I helped organise. There were a lot of different events trying to support both art and music in that community, and we did.

Also at that time I started writing for Vice, covering electronic music in Toronto. I was writing for a channel that no longer exists, which was called Thump – that was focused entirely on electronic music. I could pick new artists and profile them; so, I tried to get as many female artists and as much diversity as I could, I just thought quite carefully about the people I interviewed. It was an opportunity to get well known, Toronto is a small scene that way. I don't think there is a lot of media coverage coming out of there, and at the time this was a relatively important channel for that. I just tried to shake it up as much as possible, and that was the angle I pitched when I asked to write for them.

Then I started Lex Artis with two other girls.

> At the time, tons of friends were artists who were saying it was really cliquey to get into galleries, and I observed how we'd go to a gallery show or a friends photography show, and the same group of people would then go to see a DJ play or end up at the same bar or club, and I was like, "Why don't we bring them together?"

And yeah, same kind of thing, we just found unusual venues and by unusual, I mean ones that were in our price bracket, and that

1 SubPac© developed SUBPAC a tactile audio system, designed and developed in Toronto to deliver a physical dimension of sound. Beyond production and enjoyment, has a wide range of applications: gaming, virtual reality , and the ability to provide hard-of-hearing and Deaf communities a physical experience of sound.



Fig 12. Lex Artis logo.



Fig 13. Exterior art display at the Lex Artis party, September 2013, photo courtesy of Merry Somers.



Fig 14. Interior of Studio 37, Lex Artis party, September 2013, photos courtesy of Merry Somers.

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we could talk them down from having to put a huge deposit on.

AS When did you host your first Lex Artis party?

LS It was September 2013, and then we did one December 2013 and then the final one was a couple of months later. We were going to plan the next one, and then I moved to the UK.

AS And would you break even at these events?

LS Not the first two, the first one we lost a chunk of money, the second, we broke even, barely. And then the third one, we each made $100 or less. But the third one we did with two other groups and the three of us came in on this event.

AS Did you find with a larger team it was more doable?

LS Absolutely. Because of Greg, we had the liquor sorted out, we had more access to different venues, he brought a massive amount of skill and that taught us a lot. It also made sure we had enough people coming to the event; we were not going to be able to attract 300 people on our own after three events. I think the previous two that we did had about 100 people, which is still a decent amount - but this was three different people with quite good networks. These are the things you have to sort of factor into it. Greg was able to organise alcohol sponsorship.

We wouldn't have been able to do these events if we couldn't get the alcohol for free or no cost. I had a loose agreement with an alcohol distributor, but it was only for beer, or else we would have to buy out of pocket and it's a huge amount of money when you don't have any. It was crucial to persuade venues to not take a deposit.

AS Did you provide alcohol because it was your main source of income, or would you have considered a BYOB event?

LS We definitely couldn't afford to do a BYOB event. And I think also because we were just starting off, our whole point was that it was accessible, so we didn't sell tickets, the only time we did ticket sales was actually for the third event and that's because Greg was like, "Yeah, you have to." But definitely for the first two parties, and because we were new - didn't know what we were doing, basically – we resisted doing ticket sales, so alcohol sales were the only way we could recoup the costs. I think if we had continued doing it, we would have done ticket sales as well. You have to get something for free, so if it's the venue, if it's the DJ's... Something has to be free if you're just going to do a moderately priced ticket and no alcohol.



Fig 15. The view from the entrance of Dalston Superstore, London.



Fig 16. Dalston Superstore neon street sign.

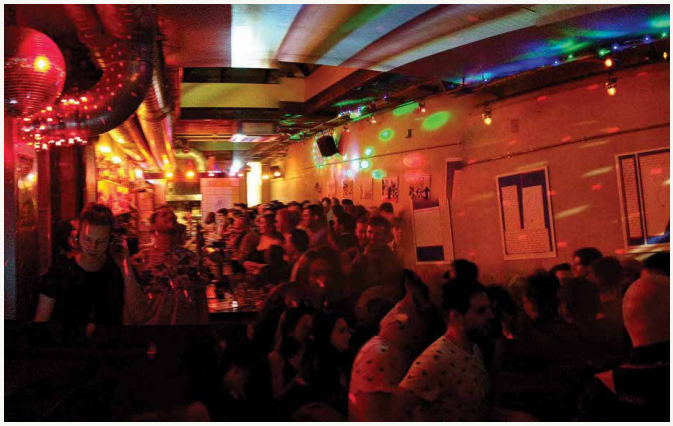


Fig 17. Club night at Dalston Superstore.

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CURATING

AS With mid-size venues you must invite a larger crowd to fill the space; the first 150 people might be members of the community, friends, friends of friends, etc. and then the next 100 might not be people who come with the same intentions, while with the really small events, you get the first 150; only that 'curated' crowd of friends and community members... I would love to discuss this with you and how this limiting factor of crowd size can be both good and bad. What are your thoughts?

LS I definitely saw that when I was last in Toronto. And it's tricky...

> I think there's a fine line between curating a crowd and then becoming elitist in its own way. I get why it can be helpful sometimes, but - I think you also have to give people the opportunity to experience something new, because otherwise your crowd doesn't grow and ultimately is unsustainable

and I'm talking about this from like an organizing perspective, because you can't bank on the fact that those 50 people are always going to be free on the night that you want to throw your party. So even when we were planning the numbers and planning the people that we wanted to come, we knew 50% is going to back out or something is going to happen. So, we told way more people, and yes, some odd characters came. But from my brief experience doing it, it didn't turn out to be a negative thing. I think every event is different.

AS I think there's some friction, a bit of a problem, with how inclusive these spaces hope to be and yet, how hard they are to find. We just really need midsize venues, meaning bigger than Bambi's, so you can actually be inclusive and invite those people who don't know the scene, and you can still have your regulars.

LS Yeah, absolutely, but that sort of, almost, lack of diversity that you're talking about I saw bits of, back when even we were going out to clubs like The Social. I don't know if it's something about the city and the lack of access to different, like you said, spaces so people are sort of quite territorial of them. Very territorial. It's sometimes you just wanna go, "Oh for God sake, let's just chill."

AS Where is the Dalston Superstore of Toronto? I think London has so much variety that it's okay if it's at capacity, because you can go around the block and find another party. There's so much range.

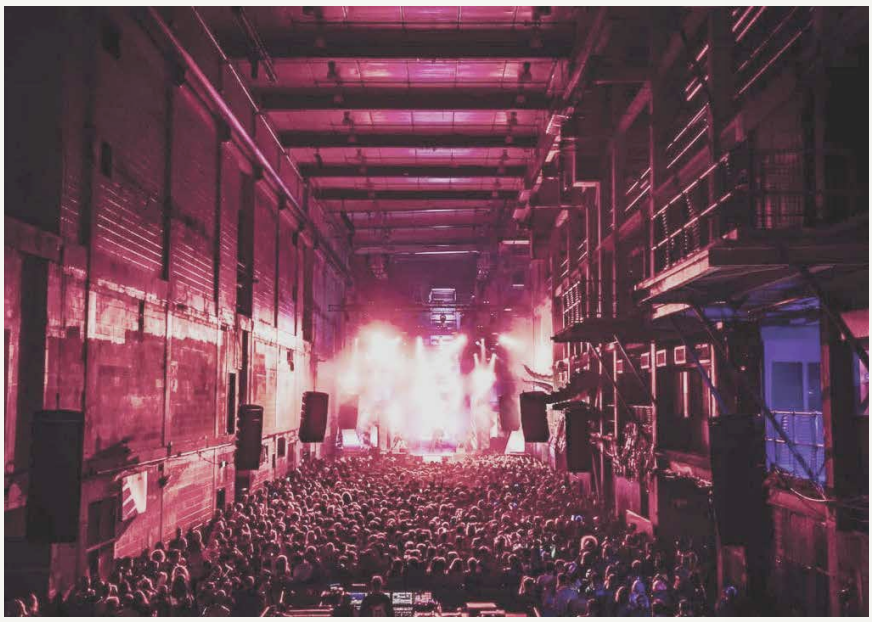


Fig 18. Interior of Printworks London.



Fig 19. Lighting rig at Printworks London.

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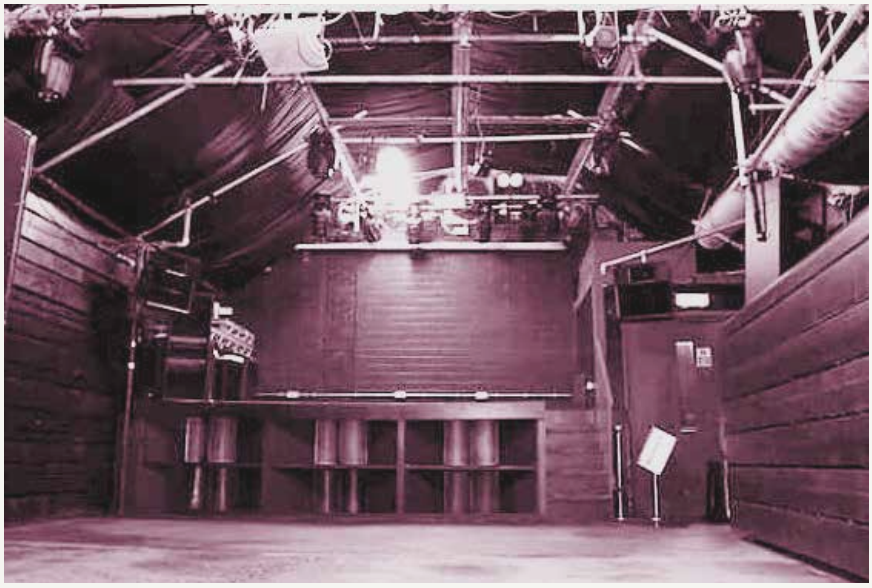


Fig 20. The dancefloor at Corsica Studios; the small stage beyond houses bass bins, and the DJ booth is located to the right.



Fig 21. View from DJ decks at Corsica Studios.

19 LS

PRIORITIES

AS Can you rank these four options from highest priority to lowest when deciding whether to go to an event?

LS One would be the DJ or performer, but I don't mean that I will only go if I recognize the name, I want to know what I'm in for. And next location, because, and this is specifically true in London, it takes so long to get around, and especially at night if you're coming out of the club, safety is a concern. *How far am I going How much is that going to cost me? Is it safe on the tube?*

For me location and safety are more closely related than I considered when living in Toronto where, more or less, everything is half an hour, worst case scenario, half an hour cab ride.

Three social inclusion. I want to go somewhere that I feel comfortable. I don't need to make friends, but I don't want it to feel hostile or sometimes there's just a weird vibe and you can't quite put your finger on it.

And then, sound and lighting, obviously if the sound is horrible, I'm going to leave, so it's important, but I don't research it before I go.

AS Is there anything else about a venue that you base your choice on?

LS I probably wouldn't go to something like ***Print Works*** again, even though it's close to me. It's absolutely enormous. I found it just too much, and it was really expensive, to be fair.

I don't love huge crowds and I'm not a fan of festivals either, for me, knowing the maximum size is a consideration. I'll give new venues a go, but for me smaller is better.

It's hard to explain how huge it is. It's brilliant, but just absolutely enormous. Unless you want to be at the front with everyone who's being pushy, you are quite far from the person playing. It's this long narrow hall; it feels like you're in this long line staring at someone at the front. And the sound is as clear at the back as it is at the front; there's no reason why everyone should be bunched up. Despite the incredible lineups I don't think I'd go there again. ***Village Underground*** is probably my kind of size, or ***Corsica*** I think was my favorite in terms of size and number of rooms.

AS Looking back at the clubs you have visited, can you recall any spatial features that were memorable to you?

LS I think having less focus on the DJ resulted in a more relaxed environment. I'm not saying to hide them in a box, they can be slightly raised up with a few spotlights.

This might sound funny, but I thought about it when I was at Caribou: drink ledges, massively underestimated.

There should be ledges *everywhere,* to put your drink on so you don't have to constantly hold it. I just think it's a wonderful feature and I don't see it enough.

AS What about places to sit down?

LS I think seating is important. The Social had seating all the way along the wall opposite the bar, and I think it occasionally ruined the party because you would have a bar and then a club, two things were always going on at once, but at the same time it was great because you could go and sit down and have a chat. I think there definitely should be seating, not everyone can stand and dance for six to seven hours.

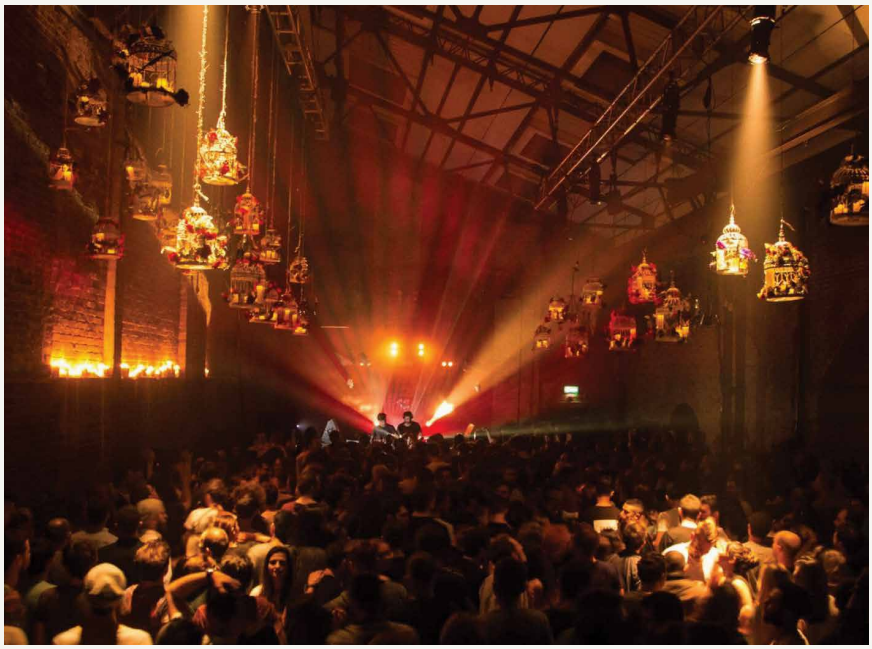


Fig 22. Interior of Village Underground during an event.

SAFETY

AS What makes you feel safe on the dance floor, safe in these environments?

LS Not being harassed. But, I don't know how, as someone who organises events, I don't know how you prevent that. Yeah, I'd say that's the biggest one; not having creepy people come up to me. That is probably the only reason I would ever feel not safe. There's no other factor.

AS Has your gender influenced your interest in or attendance to an event?

LS No, I think if anything it would just be something that like I'm aware of once I'm there. Like oh wow, there are lot of men in this party and there are 15 girls, and this is suddenly different vibes. But I don't think I've never not gone because I thought that would happen.

AS And do you think the physical design of a club can do anything to help that? For me, Coda felt like a fishbowl with people always watching you, there was this creepy feeling with all the booths watching the floor...

LS I thought that would probably prevent those things from happening because it is visible. I think for me, the first concern would be preventing unwanted physical contact. If someone is staring at me, no it's not comfortable but if someone's staring at me, and then comes and approaches me. I would prefer to be in a space where lots of other people can see us, than in a space where there's a bit of a dark corner.

AS How do you feel about security inside the venue?

LS I think knowing that there is security and that they can be contacted easily is good, I think too much is uncomfortable. I think knowing that security is there for the well being of the attendees as much as they are there to stop people taking drugs; if you could have approachable security, that would be brilliant.

At the end of the day a party is a party. You've got music, and you've got people, and you've got some drinks, whether it's a house party or a warehouse filled with lights. The elements are the same.

What I saw was different collectives doing it differently for their groups. I think the biggest difference then, like spatially, was the intimacy... and being in a space that felt comfortable.

Again, for me at least, it was usually slightly smaller, or the ceilings were a bit lower or the lights were a certain tone or color. And that made me more relaxed. And more likely to chat, so other people also felt comfortable and happy. And ledges more ledges. With coat hooks underneath, for your jackets. OK, now that's my contribution, ledges, and coat hooks. Simple pieces.

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AIRSHIP37



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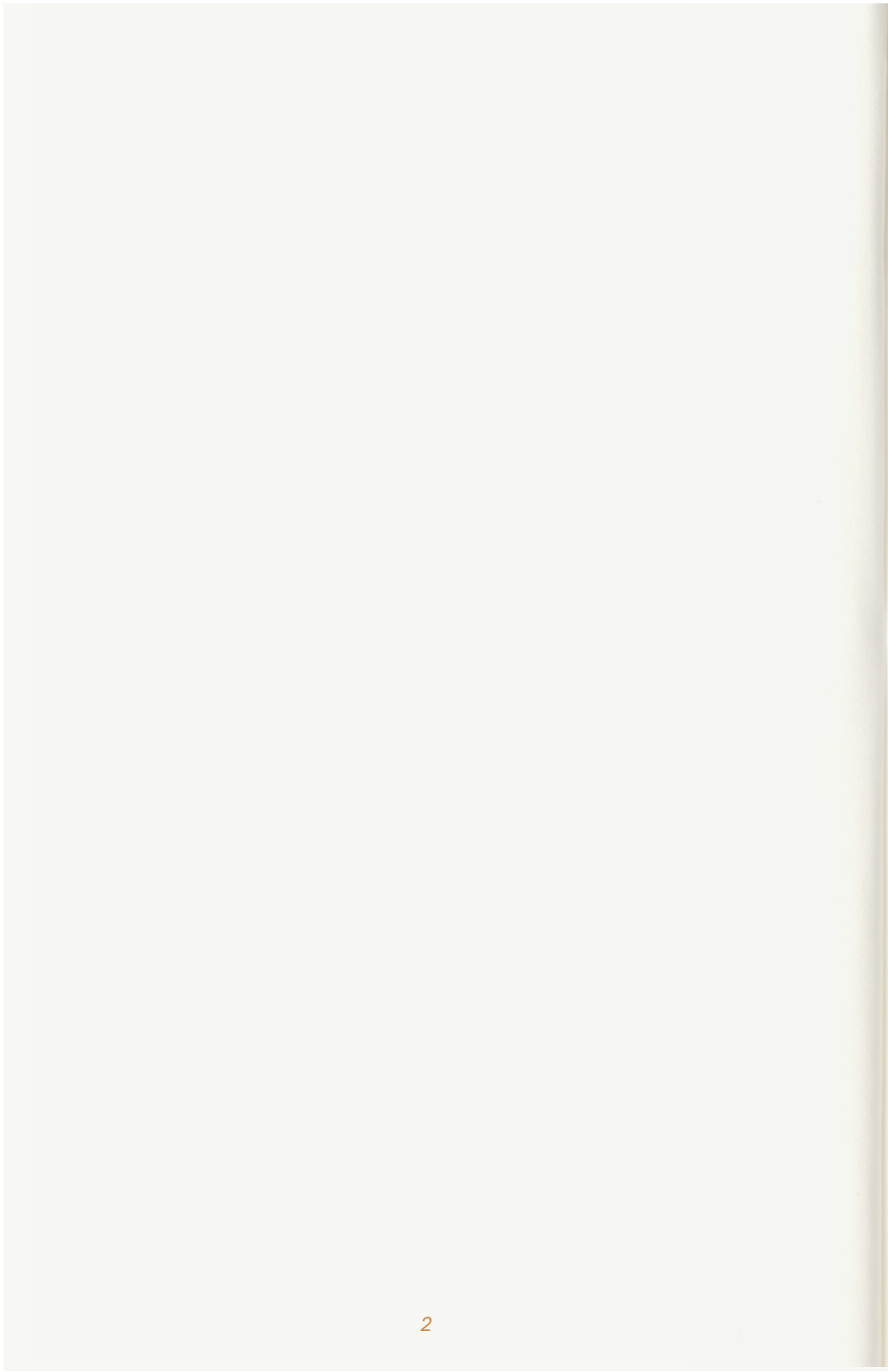
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a conversation with KM & NM

December 15, 2021

After Hours
Interview Series
by Alexandra Sermol


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KM, NM & SL

Organisers (On Earth)

I met with KM and NM virtually on Dec 15, 2021, to discuss their approach to hosting DIY covert raves in Toronto, under the name On Earth with their third partner SL. The discussion centers around On Earth's intentions, goals, and approaches to hosting small-scale raves that provide safe spaces for people to get lost in thudding techno and fast-paced bass.

Priorities when finding an event to go to:

1. DJ
2. Sound and lighting
3. Friends
4. Scale... then location

DIY vs Established

50% DIY — 50% Established



# of events

- ☐ 0-19
- ☐ 20-50
- ☐ 51-100
- ■ 101-200
- ☐ 200+

Average size of the events you throw

- ☐ < 50
- ☐ 50 - 100
- ■ 100 - 200
- ☐ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

4

KM

(she/her)

Organiser (On Earth) / DJ (Kehdo) / Participant

For every five times you go out, how many are to a DIY venue? Down the middle, between places like Bambi's and The Garrison, it probably works out to be about half and half.

How many DIY events have you been to? 200... I'm thinking at least one a month for 11 years. That's accounting for some busy months, we've thrown two DIY parties in a month just as On Earth.

How often are you familiar with the DJ prior to attend the show? I've always been a nerd, so 95% of the time. But I'm a radio nerd, tend to want to know what I'm doing. Which is also part of the reason why we are booking is because we knew what we wanted to see, and it wasn't happening.

How often would you say you knew the organiser or the promoter prior to attending? 98-99% of the time. But that's just because I've lived in Toronto for so long. If I moved to Barcelona or moved to Montreal, I wouldn't know the collectives and that wouldn't bother me.

Ranking for deciding to go to an event? DJ, Sound and lighting, Friends, Scale, then Location. If the DJ is not good, and the sounds is not good. None of you will convince me to go. And I don't care where it is or how many other people are going. If it is what I want, I'm going regardless. I think I care more about location now then I did before when I was younger, and I would be happy to mission all over the place. But now I'm old and cranky and like to get home quickly at the end of the night.

Priorities when finding an event to go to:

1. DJ
2. Friends
3. Location
4. Sound and lighting

DIY vs Established

50% DIY — 50% Established



# of events

- ☐ 0-19
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- ☐ 51-100
- ■ 101-200
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Average size of the events you throw

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- ■ 100 - 200
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How often are you familiar with the DJ prior to attending?

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- ■ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ☐ Most of the time
- ■ Some of the time
- ☐ Not usually

6

NM
(she/her)

Organiser (On Earth) / DJ (Ceremonies) / Participant

Date attendance began? 2010

For every five times you go out, how many are to a DIY venue? Half and half. Bambi's easily takes up half of my going out. It's like our community bar.

How many DIY events have you been to? A few hundred, we did seventeen parties in 2019, and there were four months where I wasn't working during the summer, and I think I went out three or four times a week.

How often are you familiar with the DJ prior to attend the show? Like 95% of the time, but that's definitely something I came to later in life now that I'm a booker. When I was younger, I probably would not have been able to say the same thing, and I probably would have ranked DJ much lower.

How often would you say you knew the organiser or the promoter prior to attending? Yeah, similar answer. Well, it's at the point now where you see something you don't know and you're like, who is that? What is their name? I haven't seen that before.

Ranking for deciding to go to an event? I care a lot about where it is and how many other people are going, and I don't really care about lighting. So DJ, Friends, Location, then Sound and lighting.



Fig 1. "Under-the-bridge" rave, Summer 2021, photo courtesy of SA.

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YOUR LAST MEMORABLE NIGHT OUT

KM My last memorable night out would be Valesuchi at Bambi's, that was a big set that was great. Her track selection was incredible, that was something that I don't hear from Toronto DJ's.

NM I think my last memorable night out was actually mid-COVID, it was an outdoor party. It was the first time I DJed after 13 months or something. It was under a bridge outdoors. It was at the beginning of this whole trend of events outdoors somewhere, there were a bunch of them... You get a weird Google Maps screenshot with some MS Paint overlay showing where you must walk. Usually announced the night of. It was just very cool. I played a really good set and everyone danced for me which felt great. I hadn't had an experience like that since probably two years prior. The cops arrived, literally 30 seconds after my last track played, I wasn't being careful with the volume at all. It's like probably partly my fault that they came.

KM Another memorable party, would have been the dirt rave that I went to in the summer with a whole bunch of back to back sets. It was under the Don Valley, went with Kearon and Sofia. I wasn't super excited about going out. They brought me. It was incredible. Really good sound. Another one busted by the cops, but that one went later, it went until 2:00 AM. It was super safe. Free water, really well considered, plenty of space, not too crowded, really well lit considering that what they're dealing with. That one was fantastic. That was my mid COVID party. The cops were about a 3-minute walk from the party for about an hour before they approached, and the people throwing the party didn't hesitate, they turned it down a bit, but they were like, "We will keep going until you explicitly tell us to stop," so they pushed it right until the bitter end and they didn't try to negotiate. They were like, "We're going to get shut down we might as well keep it to a fun level until we absolutely can't anymore." It's that in between awkwardness of turning it down and trying to negotiate. Don't do it, just keep going till it's done.

AS What type of venues do you prefer to go to and what do you use to determine if you're going?

NM I think my favorite venue is Hot Mass in Pittsburgh. There's something actually intangible about a venue that makes you like it, and it's really what the people bring to the space. It's about how the venue is situated in the community, more than anything about the venue itself which is harder to pin down. But I think what I really like about the Hot Mass space is that it has this veneer of privacy, it's sort of secret, even though it's out in the open, you need a password, I'm sure anyone



Fig 2. Entrance to Hot Mass, Pittsburgh.



Fig 3. Event at The Hearn Generating Station, photo by CK, circa 2016.

could get the password if they wanted to. But it's very friendly, everyone's having a good time.

I think part of this is more possible in a smaller city like Pittsburgh, every kind of person is having a great time in ***Hot Mass*** altogether. Whereas in a city like New York or Toronto, there's a certain kind of person at a certain kind of venue. It's more like a - who really belongs here versus who's maybe not supposed to be there - kind of feeling. I don't feel that at all in Pittsburgh. It's a gay club, not during the Hot Mass parties, but all the parts of the building that are built for that are still there; there are little rooms and there's genderless washrooms (originally it was just all men). It's just really fun. And there's built-in lighting, there is this wall in the venue, and it has all these lights and it's great. I think is cool because something we do for our parties is always like try to hire a lighting install. Oh, and there's a whole room for smoking inside, which I don't like as a non smoker now, but I liked when I was a smoker.

AS Yeah, I can see how the community inhabiting the space might make a good night and influences the vibe. How about you, KM?

KM My memorable party spaces were much more DIY, they've all had Porta Potties because these spaces are not supposed to be used in this way at all. You walk in and there's mud everywhere, like maybe the bass is so loud that there's dirt falling from the ceiling, from whatever factory stuff left over or whatever the space had been used for. Are there washrooms or are people just finding a spot? I really like those kinds of spaces because I'm always blown away by how the organisers have done it, how you turn a space, that level of raw, into functional for the night. **There is something exciting about that risk level. You're like, "I'm in a space I absolutely should not be in, probably in a neighbourhood I shouldn't be in." The risk level being so high for me is still part of the punk excitement of dance music and I am far less excited to go to a more designed space.**

In Mexico City I would go to a mid sized club because of the line up or because friends were there, but if it's a warehouse party I don't really care so much who's playing or if any of my friends are there, I will probably find a way to go. I really like those spaces. So, like ***The Hearn***, when that happened here, that was huge.

I went to a couple parties in Mexico City and LA at that level, where I just had no idea how they possibly source that venue. And I guess it would be just people wandering around finding spots. Poor Detroit, a collective from Mexico City and LA are really good at that. It makes it exciting. From what I know, they reuse sites



Fig 4. Entrance to On Earth's Forest Drive West event, April 2019, photo courtesy of SA, 2019.

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minimally, I think they're trying not to leave scorched earth; when it's unusable to everybody. Which is a real problem with those really special, really raw spots. If you call too much attention to it, it's scorched earth. Nobody is going to be able to use it for anything, but if you are careful with how often and how you're using the space, it might last longer.

AS I thought the biggest issue would be the noise or the neighbours, but Emily explained how it's the SOP licenses that alert the city where the events are happening.

KM That's a reason to not get a license. Then its not even have it registered, right? I mean, it's unfortunate, but that's the situation that they put us in.

AS As you both said it at your discussion, they re scales of DIY, and I think there are many different approaches that can help those different scales. You can have places that are more established and offer a larger size of venue, as well as continue to support the DIY warehouse raves. I think you we can have Bambi's and Keele and the outdoor raves.

NM I don't really think there's Bambi's as DIY, Bambi's is regular bar, you're just booking a regular venue, you don't even need a license. Bambi's has the license. It's an operational music venue and they have all the gear. We need to do Bambi's shows so that we can have money to do the under-the-bridge shows that always lose money.

KM I mean with Bambi's, I'm still doing it myself, so it's DIY right? I'm throwing a party myself, I guess, yeah, I guess that it's this spectrum.

AS If you could choose, would you prefer DIY versus a commercial or established venue?

KM I mean, Toronto is also a bar city; we like going to a spot where you know the bartender and things are consistent and I do appreciate that. It used to be going to Bambi's, I still know the bartenders, but a few years back I knew the guy that bartended there almost every night I was going there 30% to see him and say hello. So, I do like those, and I think the split works for me. I'm fine with established spaces happening; I think they're necessary for talent and community development. We need some easier access things that don't require so much labor, and a space that's just going to be consistently open to the neighborhood to the community.

TECHNO TUESDAY

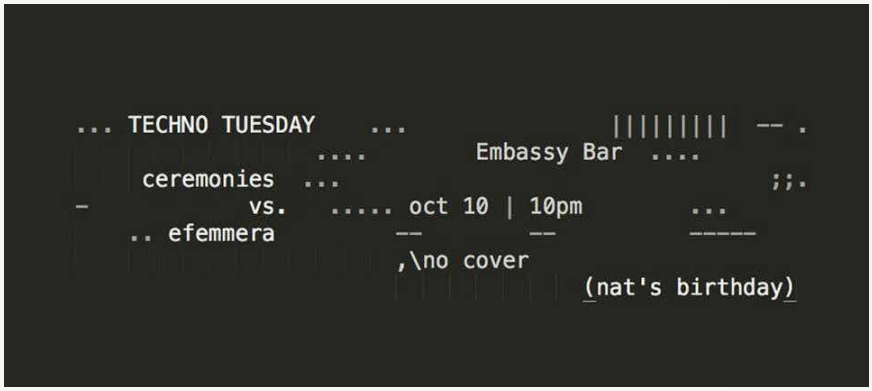


Fig 5. Poster for Techno Tuesday, October 10, 2017, at The Embassy Bar.



Fig 6. Kehdo playing at Techno Tuesday at The Embassy Bar.

BACKGROUND

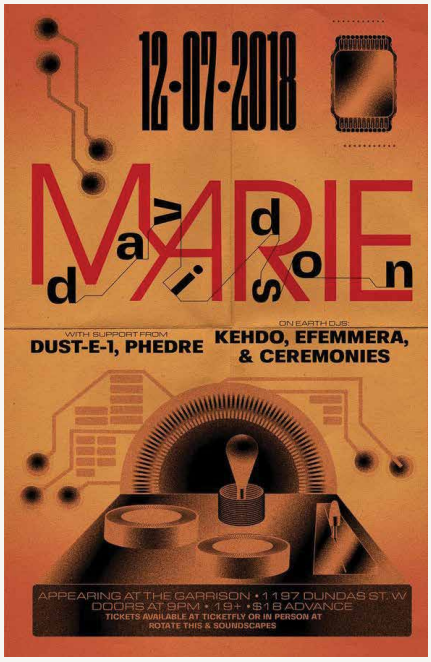
AS Can you tell me about yourself and your background in the DIY community?

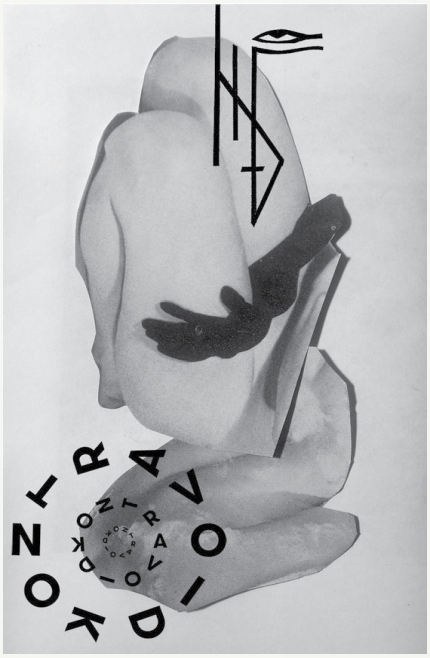
NM Sure, I throw parties with KM, and one other person, SL, since 2018. On Earth will be four in February, but we weren't very active during most of COVID, which is half our life as a group. I DJ, and before that I was a long-time party girl, which I guess is how I got into DJing and how I met Kate. I went to some cool DIY spaces when I was much younger, but I don't think I appreciated them until I started throwing parties and I'm like, oh, those were the real deal. They were in Barcelona, and I had just turned 18, and was more interested in having a good time and wasn't paying attention. I don't even know who played at any of them. It would just be a squat party in this house. That's all I needed to hear. Probably didn't even see the DJ. Totally different focus at that time.

KM I come from a bar party girl experience. I had a series of regular DJ-night bar parties in a weird time when there wasn't much punk in dance music. Nine or ten years ago, I was throwing parties at The Beaver with dance music, I didn't really know if it was going to work, obviously it did, and that is what the Beaver was doing for its last few years. When I first tried to throw a dance party there, people were unsure about my ideas. Then I did stuff with the ***Embassy's Techno Tuesday***, same thing, people liked DJs at the Embassy, and now they have a DJ booth. I do really love bar parties, and I think those smaller, community driven pop-by and say hello after work kind of things are important. I probably wouldn't have thrown DIY parties at the scale that I do if it wasn't for NM and SL for having that ambition. I came to booking because of who I wanted to see, then building community. **To be honest, even though community has been fantastic, I'm way more focused on getting a specific sound.**

I was following in the footsteps of a couple of parties. One was Margo Keith and Steven Shrimp party. And the other one was Kevin Hagy and Karen Prostitution party. That's what I wanted to be. **It was like the goal was these epic local DIY, chaotic, bar parties. It had stripper poles competitions.** They don't exist in Toronto, but that was an era where bar parties were good for a minute, now less so. I think they're coming back. **This summer has really showed us that you can throw absolutely banging parties with only locals.**

NM No one's booking tours right now. But for the past three or four months, we had some absolutely wild ragers with just all locals.





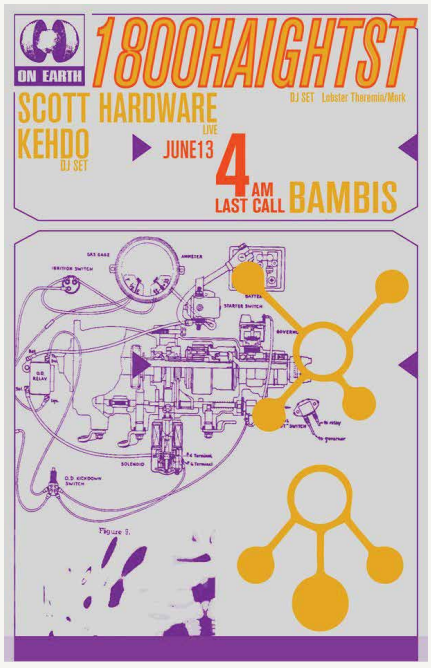






Fig 7. A selection of On Earth posters, from 2018-2019.

ON EARTH EVENTS

AS What scale are the On Earth parties?

KM One hundred is about the smallest that we do. That being said, we don't do much over 200.

NM We really size our parties by venue and not by actual attendance, because the capacity is built into the venue. You're always budget for a sold-out show. What is the biggest venue we did?

KM That would be collaborative stuff like Garrison with Marie Davidson, people were hanging off the walls, that was packed to the point that I was stressed. That's a 600-person venue, I was begging them not to let people in.

NM Yeah, you're right. That was a collab. We partnered with Not Dead Yet. That was on a scale that most of the promoters of our sort of position would not achieve and so we partnered with him at The Garrison, but I don't think we could have done that by ourselves.

KM Yeah, Brad* is a DIY king of those kind of parties, really impressive. Toronto doesn't have much on the scale that Brad* does things. So Brad*, was one of collaborating organizations for the conference we all attended last weekend.

NM His logo was like on most of the stuff he took a break over COVID like everyone else. That conference was the first time I saw their logo on a flyer. He was doing a festival called Stuck in the city for like six years and it was one of the biggest DIY punk festivals in Eastern North America and bands would drive in from all over the continent to play and he would book the whole thing.

NM We had another collaboration on the books for 2020.

KM **2020 was going to be so good for On Earth, we had a really good line up.**

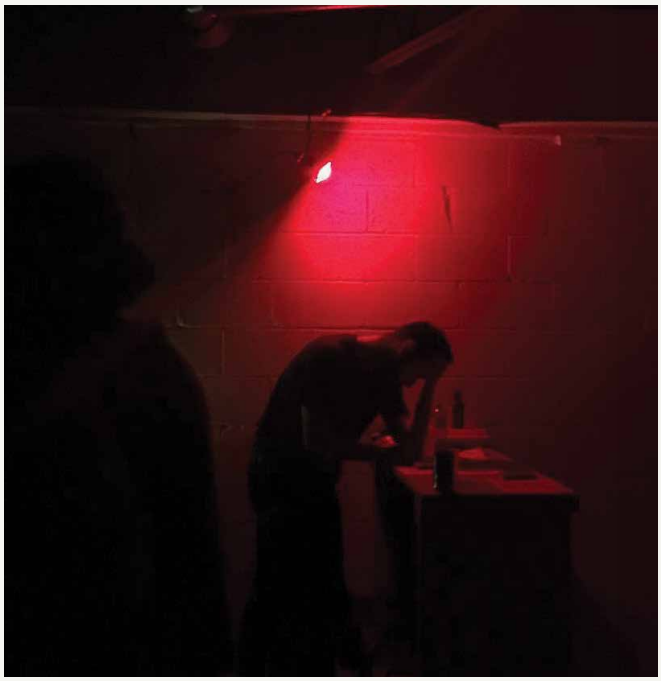


Fig 8. Door person collecting and selling tickets on Forest Drive West party, April 2019.



Fig 9. Through the crowd at Forest Drive West party, photo courtesy of Movsar Aseuv, April 2019.

SPATIAL ADJACENCIES

AS When you enter a venue, what kind of spaces do you want to see?

NM One of the first things I was going to say is the bar needs to be positioned so that you can have a line up at the bar and not have people infringing on the dance floor. It might just be like the way the bar is oriented in the space. In Toronto, typically you see these long narrow venues and you have the bar along the long wall, but it needs to be at the other end from the stage or the DJ. Also, people want to be able to talk at the bar and bartenders need to hear drink orders and so you don't want it to be beside a speaker stack either. Those sorts of things are really important.

We had this at one venue on Geary, they only did one party at the venue, it doesn't have a real name, but there was this one space where it's like the sound was weird at the bar because of the way it was positioned. When you were standing at the bar, the speakers were located so the sound was bouncing off the walls, and on the one hand you could have a conversation and the bartenders could hear you, but it gave you a really bad impression of the party.

The other thing I really want in a venue is somewhere to sit down, even if it's just like artificially created. You did that at one of our parties where you just bought in a bunch of pallets basically.

I'm chronically ill. I get really tired. I need to sit down. If I can't sit down, I'm leaving the party. If someone is freaking out and needs their space to sit down, that's really important for the attendee's safety.

People are going to smoke so there needs to be a good space outside. Otherwise, they're going to smoke inside.

KM All of those things, yes, I would add washrooms. You don't want to have to walk through the dance floor to get to the washrooms. That happens at some venues. It really, really sucks because you're dancing, you're having a good time and then someone, "Excuse me, excuse me," and it's just constant. Depending on where you are on the dance floor, that could be the entire night, people pushing through to get to the washroom. And the other thing that I would say is when I walk into a venue if it's packed wall to wall, if you've packed it to that extent, because it's a small venue and you're really trying to get as many bodies in as you possibly can, I consider walking out immediately. If I see that I'm going to be jostling all night, I don't have any patience for that anymore.

Yeah, just to reiterate like how important that is; there's been plenty of great parties I've gone to that didn't offer any seating, but I don't see any reason not to anymore. I get you



Fig 10. Poster for Forest Drive West party, April 12, 2019.

Fig 11. Pallet lounge installation by CK, SA and author, at Forest Drive West event, photo courtesy of Movsar Aseuv, April 2019.





Fig 12. With more light: pallet lounge installation at Forest Drive West.



Fig 13. During the night: pallet lounge installation at Forest Drive West, by CK, SA and author, photo courtesy of NM & KM, April 12, 2019.

don't want to give up space, but again, you shouldn't be packing it to the Goddam walls anyways, you should have space for seating if you're not trying to push every single body you possibly can into the room. **I have zero patience for people pushing capacity, I think capacity isn't necessarily what the fire department tells you, it's also your own common sense on what's going to make this an enjoyable party and not always being so profit driven.** If you need to increase the cost of tickets so that you're not packing it to the walls so that people can get to the washroom, you can have a space for people to sit then that's what it is. If your profit structure requires you to go that hard with filling the room, you've done something wrong from the get-go. I worry about those things when I walk into a space.

NM Yeah, I also didn't think about that, but Kate mentioned washrooms and so another thing I notice is how many washrooms are versus like how big the space is. There's been so many times when there's one washroom, and if there's one hundred people with one washroom and everyone is taking 10 minutes then that washroom becomes really disgusting really quickly.

KM The party that you did the seating for with us had one washroom and it was a whole thing it was. We let it be known beforehand that there was only one, but we pretty much had a bathroom monitor all night to make sure that people were moving, and we put up signs that were like if you can pee outside, do it.

RELATIONSHIPS BETWEEN DJS AND DANCERS

AS As a DJ, what kind of relationship do you want to have with the dancers?

KM **Generally in Toronto you're on the same level as the dancers, and that's great.** We don't have the situation like the Midwest does where sometimes you're in a closed-off DJ booth. I'm thinking like Temple Bar in Detroit. I've played that. It was very weird, but also fun, I was just hanging out playing with the other DJ and that was my night, and I don't really know what kind of night the dancers had. I know I had a great time. **I absolutely didn't have that connection, so I don't usually want to be too far away from people. If we can avoid dancers being like, "Excuse me, can I put my jacket here?" So, just enough distance to prevent that from happening is all I need.**

AS Does that help you when you're playing music to be able to see that the dancers dancing and see how they respond to the music?

KM Yes, what tracks are getting played out for too long. Maybe I'm having a great time with this track, but I can tell everyone else is like, "Is she going to move on now?" and I go OK, I guess you guys need something new now and I'll move.

NM I like enough space so that if somebody is a little fucked up isn't going to interfere with what I'm doing, because sometimes you have really aggressive men who want to watch you really closely. For some reason they're always men, and they just like want to see everything you're doing, and they want to stand too close to you. They want to look over your decks for the track ID of every single one. KM had this happen recently where someone reached over the decks and re-round the track which is a thing, it's supposed to be a really big compliment, but it's contextual and it's part of a certain type of music culture and a certain type of venue. None of those things applied at the venue where KM was playing at the time. And so, I always want enough space to mediate any sort of chaotic interaction. Especially now with COVID. I've only played one endorsed show since COVID, but I wanted to provide that 2-meter safe distance from what's going to be the packed crowd. As KM said as well, if you can't see the feedback from the crowd, you might as well be DJing to no one in your bedroom. You have nothing to guide you with the direction of your set.

I don't mind being elevated. I've only played a very few shows where the stage is actually elevated, like when I played Boiler Room I was on a pedestal, but I could still see everyone, so that

was fine. I don't mind being on the flat ground with everybody. I think that's more common.

AS Speaking of the boiler room experience with that wrap-around crowd, I've been to a few larger venues, like Shelter in Amsterdam, where they have a catwalk and raised area wrapping around the back of the DJ, which is really fun as a dancer to be able to circulate the whole floor. Do you enjoy dancers wrapping around the back of the DJ decks?

NM It's for the camera because they film the DJ that way and they want to have it look like it's a party behind you, but as a DJ it's super weird because you have no idea what's going on back there.



Fig 14. Ceremonies performing at Red Bull Boiler Room, December 2019, photo courtesy of Movsar Aseuv.



Fig 15. PLURI's "Party Support" label on volunteers, more information about their dancefloor safety and inclusivity program on Instragram, @plurinitiative.



Fig 16. Security guard outside of Velvet Underground along Queen St, a more established venue in Toronto, posted May 28, 2019, photo courtesy of Dan Only.

SAFETY

AS What makes you feel safe at a venue as a dancer?

NM I look for exits, bathrooms, capacity - how crowded it is, somewhere to sit down - these are the things I'm taking in right away to be like; how am I orienting myself in this space? I guess in terms of actual safety, I look at the crowd, if there's a lot of people using in the open, it changes your perception of how you're going to act for the night. I'm not thinking about what's keeping me safe, I'm thinking about what's keeping the attendees safe. We just put out some content about this, but exits are huge. With DIY spaces, as KM said, risk is a huge appeal but you need to balance that risk; if there's actually a serious problem here, is everybody going to get out? Where are the exits? Is there more than one? Are they downstairs? How are we leaving?

AS What's your approach to exits when you throw a party?

KM Going forward, we'd avoid it throwing a party without two exits. Same thing with going to these parties; when you enter you clock all these things. Am I going to leave if I'm not super thrilled with all the choices being made, no, not necessarily, but I'm now adjusting my behavior to the situation that I'm in.

AS What is your perspective on the Rave Safe program?

KM Yes, love it. Perspective is that they're doing good work; they cover bases that not everybody thinks about on their own, so they provide guidelines, which is lovely. Rave safe as something that we do ourselves; depends on the venue, but often yes, especially because we're a small team. We need extra people because there's only three of us and we don't feel comfortable saying that we can cover the whole room; we can't. We know our limitations, so when applicable we get Rave Safe volunteers.

AS Do you hire internal security for your events, or would you use Rave Safe volunteers in place of that?

NM We always hire one security person, but I don't know what you mean by internal necessarily, they're usually just outside the door.

AS I was thinking of the parties a collective used to throw at 165 Geary Ave., and there were always a few security guards inside, patrolling and keeping eyes on the crowd.

NM Oh, at 165 those are provided by the venue. And I think they're at the scale where they're working with cops and must have contracted security because their events

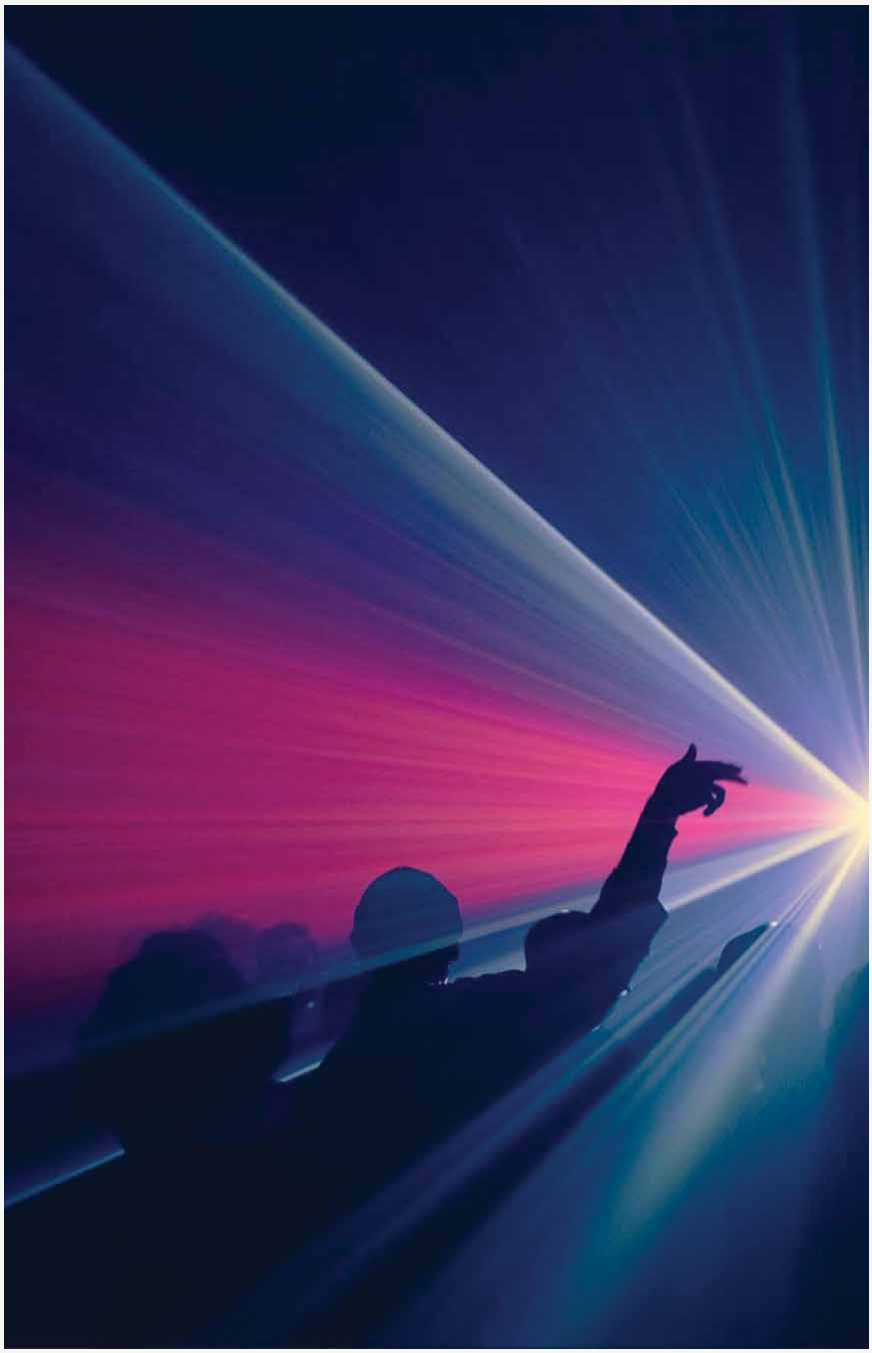


Fig 17. Photo through the crowd at the Red Bull Music Boiler Room, December 2019.

are not underground anymore, they're throwing thousand person events at this point.

KM I think of Rave safe as also monitoring the security for us as well. If it's not our security I want Rave Safe because they're our people, that's the venues people. So now we have eyes on the security that the venue provided because that's important for us to keep everybody safe as well.

NM Absolutely. There's another big difference from a liability perspective, because ultimately, we hope nothing ever goes this way, but a security person is licensed and bonded, and from a legal perspective they're allowed to physically touch someone else. But your Rave Safe volunteers are not allowed to physically remove someone from a venue. If you need a person to leave, they must ask, "Can I walk you out the door?" And then ultimately the person must leave of their own accord. A security guard can remove someone.



Fig 18. A selection of On Earth posters, from 2018-2019.







Fig 19. Collection of buildings used by On Earth over the years: (from top) 331 Weston Road; Bambis, 1265 Dundas St W; Unit 201, 500 Keele Avenue, May 2022.

BARRIERS

AS As organisers, what are the main challenges to throwing parties in Toronto?

NM It's just venues.

KM Yes.

AS Based on the conversations from the Never Apart conference, hosted in November 2021, did you hear any viable solutions?

KM I think we need a variety of spaces. We won't have one solution. You're going to need smaller, and you're going to need the bigger, because the bookings are going to change, and that's how healthy music scene develops. If you don't have these smaller venues for talent development, then you're not going to have Boiler Room, you're not going to have DJ's like Ciel if you don't have these smaller venues that they first play and work up. So yeah, it's not an easy solution. I think it would be naive to think that we can cover it all without lobbying to municipal and provincial government bodies. We can't not engage with bureaucracy. DIY venues are necessary, but they're not going to cover all our things, so we need to engage on both sides. Wide variety, more venues, that's it. We have the gear, we have the talent, we have the audience, we've got the means to do it. It's just space.

NM I did catch wind of a few things, all of us are pretty busy right now and didn't have capacity to plan events, so we didn't participate in any of the initiatives. But I saw something coming from the Music Bureau of the city looking to do surveys about space needs and what you would want if you were given space. And then Never Apart the conference put out a space survey, they have some space and they're trying to program it.

AS Since 2018, have you seen a change in the scene or a change in how landlords are responding to your requests?

NM I think they're struggling as much as we are because ultimately their business is predicated on our business, or the other way around, depending on how you look at it. Kevin*, who ran venues for a business, had as much trouble finding spaces to make available to us, as we did finding available spaces that were run by someone else. I think we're losing more and more venues all the time. I don't know if someone who got into event throwing earlier than me would have said the same thing, maybe people just always feel this way, but it does feel like it's been really bad lately. COVID didn't help and then zoning doesn't help and increasing prices doesn't help. Yeah, I don't know.

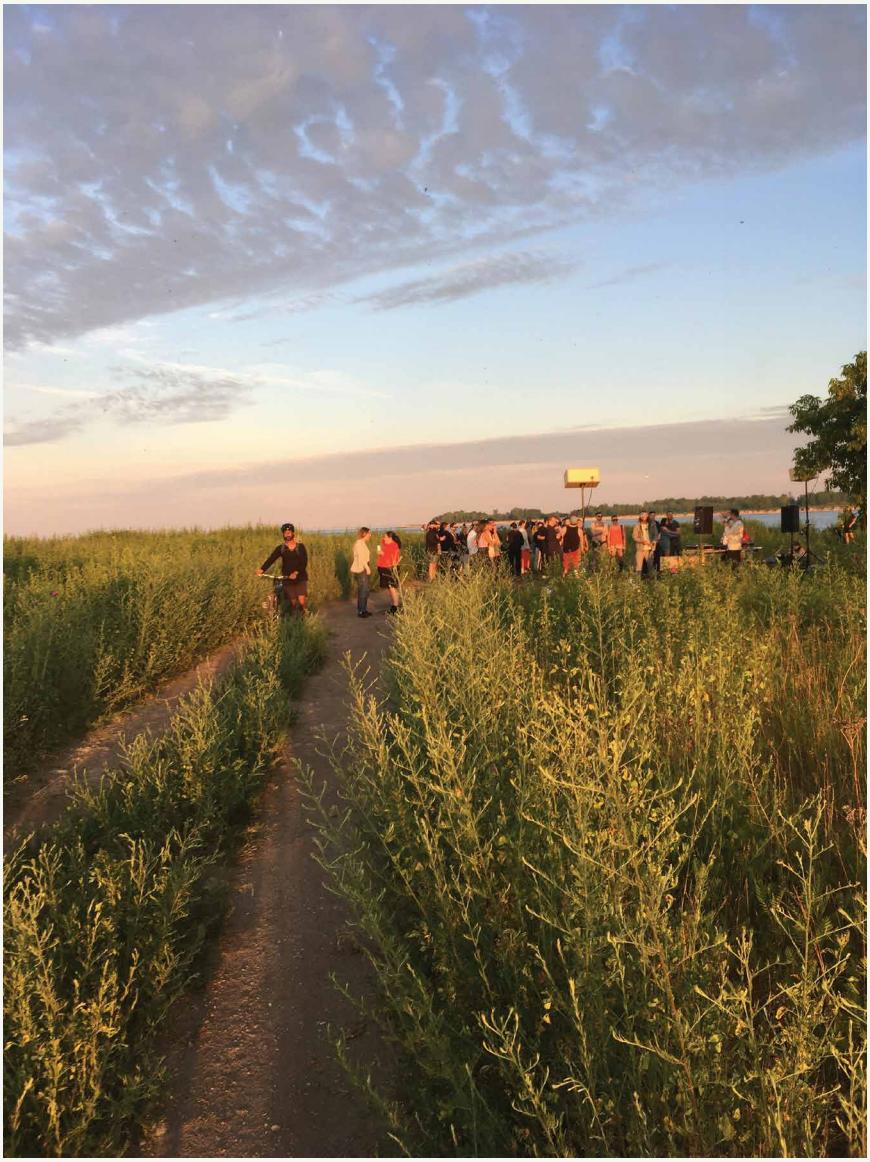


Fig 20. Outdoor rave, Summer 2022, photo by author.

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KM From what I gather, speaking to people say in their late thirties and forties; they were excited about the way things were a few years ago when there was 500 Keele, when there was the Costume Factory, when there were three or four spots on Geary. There was an excitement that things are better than they were, and we've lost all the ground we gained.

We have very little now. It's bad. I would say the desperation is kind of exciting though. That's what's led to the dirt raves and what's led to conversations like this. We're having more and more conversations like this, so we're realizing what a big deal this is to fight for. I think people's attitudes are more aggressive, more frustrated, more desperate, also leading to trying riskier things. It shakes us out of complacency a little bit.

NM Its that the scene is always changing; people are always aging and there's huge turnover and you're like, "Oh the scene that I was apart of doesn't exist anymore," and there's this huge loss. But it's going to be that way every few years for every cohort. **Yeah, and people are willing to travel further. Which I guess that goes back to your question of how can you rank location? Location factors are indirectly sort of inverse of scarcity, right?**

AS Yeah, people are ready to bike to Eglinton West now.

NM Yeah, which if you asked me 4 years ago, I would be like no, absolutely not.

WORKSHOP BUDGETING AND PRICING
A DIY PARTY BY *ON EARTH*

~* DIY Budgeting Cheat Sheet *~

Contents

Event Cost Variables
Projecting Ticket Revenue
Running Your Own Bar
Coat Check
Quick Note on Floats

Event Cost Variables

FIXED VARIABLES

Once your venue is chosen, these variables are set. You either have these costs or you don't. You're either running your own bar, or you're not. The venue capacity dictates how many tickets you can sell. No wiggle room.

- Venue capacity
- Running or not running your own bar
- Running or not running your own coat check (also weather dependent)
- Sound System and gear rental requirements
- How late you're allowed to go
- Security staffing
- Liquor License requirements
- Insurance

NEGOTIABLE COST VARIABLES

These are costs dictated by other parties but often they have some leeway. Can you come back and clean the venue yourself? Will the venue give you a discount if you commit to multiple nights? Is the artist rider (fee, accommodation requirements) assuming you're a big festival worth thousands?

- Venue fee (sometimes)
- Venue cleaning fees
- Artist fees
- Artist rider specifications
- Artist accommodations

COST SAVING WIGGLE ROOM VARIABLES

These are all things that you can pay someone else to do or take on yourself to cut costs. Some depend on the size of your team and the size of the venue. If your team is small, you cannot

Fig 21. Page one and two from "DIY Budgeting Cheat Sheet," by On Earth's, at their workshop on November 21, 2021.

staff bar and door yourself, because you need to be available to move around. Can the artist stay at your house and you cook them dinner?
If you can afford to put money back into the community, hire your friends to do things, but in a pinch: Can you rent a few lights instead of paying a lighting designer for an installation? Do you have graphic design skills on your team? Will your crew residents open for free?

- Openers
- Poster design
- Visuals and Lighting
- Artist Accommodations
- Artist Dinner
- Door Staffing
- Bar Staffing (need smart serve)
- Uber ground transport vs. friends driving vs. public transit

COMMUNITY HELP VARIABLES

Look to your community to share resources. Don't be afraid to ask for help. Closed mouths don't get fed! This is how DIY works.

- Flight Share - do you know promoters in neighbouring cities?
- Music equipment (cdjs, mixers, turntables, needles) - do your friends have it? Did someone rent it for the weekend already that you can split with
- non-music equipment (tables, coolers, turntable isolation, black fabric, laptop stands) - borrow!!!
- Bar stock sponsorships - small breweries, distilleries, or energy drink companies? Think of these people as your community
- Getting SOPs (special occasion liquor licenses) is cheaper and faster through a non-profit. Can you set one up with your friends? Know someone who was one already?
- Accommodations - have a friend who Air BnBs? Know someone out of town willing to rent their room/whole unit for cheap?

INCIDENTALS

These can't be anticipated beforehand but you need to leave a buffer in your budget for them.

- Off contract Artist "Hosting" costs (Unmentioned substance dependencies, expectations to party, unforeseen ground transport like ubers)
- Last minute purchases (batteries, power bars, tape, markers…Don't forget to check the bathroom situation. Do you need extra TP/ hand sanitizer/paper towel?)

OTHER COST SAVING TACTICS

- Trading for comps
- Reliable transportation discounts (via rail ½ price tuesdays, recurring airline sales)

ON EARTH

CURATING THE CROWD

AS A topic that has come up in conversations with members of the community, is this idea of curating a crowd, and I wonder, is that something that you're aware of when you organise parties?

KM Yes, we are constantly discussing how we can get more control over who is coming to our parties. NMIt's one of the most important things for sure.

KM I don't think we have much control over who comes out, you just try through promotion and through bookings. Who you book, where you're setting the party, and how you're promoting should exert some kind of influence over who shows up. And then there's the actual party and it is what it is. You expect a certain turn out and you're like, wow, this isn't the dance floor that I expected to come out for this specific artist. I thought this artist would draw that crowd, but that wasn't a dance floor that I really enjoyed being on. It may be that the dancers didn't have the same kind of understanding as we do, or we're coming from different places, so the way that they engaged with each other on the dance floor isn't how we engage on the dance floor typically, and we go "Oh my God, can we do anything about this?" And we never had an answer.

AS What about a door policy?

NM Part of what you want at a DIY event is to be open minded. You want to go in and you want to feel like everybody on the floor is respectful of each other and they're accepting of each other, and you can show up as your full self and not be worried. That's what you want. **It's not a very DIY thing to have a door policy. It's very against the vibe. It's the balance.** But then if you introduce a door policy, you're like, how is that your ethos if you say, "You can't come here, you don't belong here if you're the wrong person for this floor," and it becomes really tricky. **Ultimately, it's somehow curated, but it's open-minded. It's a paradox of acceptance. You just can't expect everybody to have the same point of reference as you when you're trying to be open minded and have a diverse crowd.**

AS Do you have Codes of Conduct at your events? And do you find them effective?

NM Absolutely and yes. I think we're lucky to be able to say that we honestly never had conduct issues at our parties, or if we have, I'm not remembering them. We write the code of conduct in our Facebook event, so hopefully people will see it there. I think it gives you the ability to refer to them when you're asking someone to leave, you can say we clearly stated these preconditions that you're violating, and now

you must go, but I don't think we ever had to do that.

KM Yeah, and its also important for us (as organisers) to be visible. We're usually at the door, it's usually one of us. So we can say if you have any problems or if this Code of Conduct isn't being followed, we are specifically in this spot all night and there will be somebody from On Earth to answer any issues that might come up.

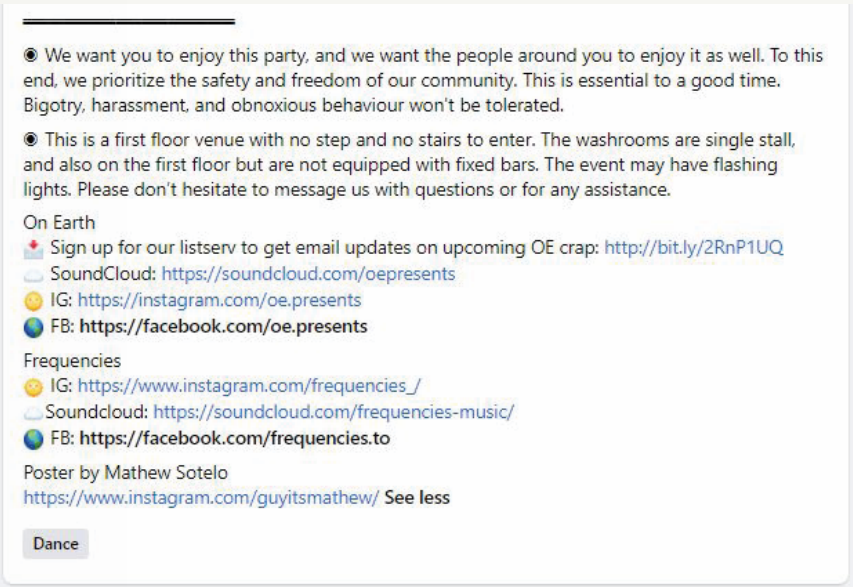


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a conversation with sanjeet

January 11, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:	1.	DJ
	2.	Friends
	3.	Location
DIY vs Established	80% DIY	20% Established
# of events	☐	0-19
	☐	20-50
	☐	51-100
	■	101-200
	■	200+
Average size of the events you throw	☐	< 50
	■	50 - 100
	■	100 - 200
	■	200 - 300
	☐	300 +
How often are you familiar with the DJ prior to attending?	■	Most of the time
	☐	Some of the time
	☐	Not usually
How about the organiser prior to attending?	■	Most of the time
	☐	Some of the time
	☐	Not usually

2

sanjeet

(all pronouns)

Organiser (Groove/Promise/) / DJ (sanjeet) / Participant

On Jan 11, 2022, I interviewed sanjeet, an organiser, DJ, and participant within Toronto's DIY music scene. Fuelled by a love of dancing and music, sanjeet began writing and blogging about electronic music events in 2012. From festivals to small raves, these experiences provided opportunities to learn and engage with new communities of musicians and artists. sanjeet then began throwing parties under the name Groove, later becoming the booker and production manager of the Promise Cherry Beach series. Now, they are focusing on sharing resources and skills with the next generation of DIY organisers and collectives including production workshops and DJ gear rentals. sanjeet is currently working for the Music Gallery, an independent centre for creative music.

For every five times you go out, how many are to a DIY venue versus an established venue? 4/5 are DIY.

How many DIY events have you been to? Hundreds.

Average size of the events you throw?
Anywhere from 50 to 300.

How often are you familiar with the DJ prior to attend the show? Always, and because of my writing background, if I don't know about them, I'm Googling them.

How often would you say you knew the organiser or the promoter prior to attending? In the city, I usually know them.

Ranking for deciding to go to an event? DJ, Friends and then Location. I think to me DJ really matters. I'm lucky enough to have a car, so location isn't so much of a thing. If I didn't have a car, it would be a huge thing. Also, I'm usually sober raving so driving is not a big deal.



Fig 1. Dancefloor of Vent in Tokyo, featuring one of the best soundsystems that delivers a high-resolution audio experience that sounds natural and easy on the listener's ears.

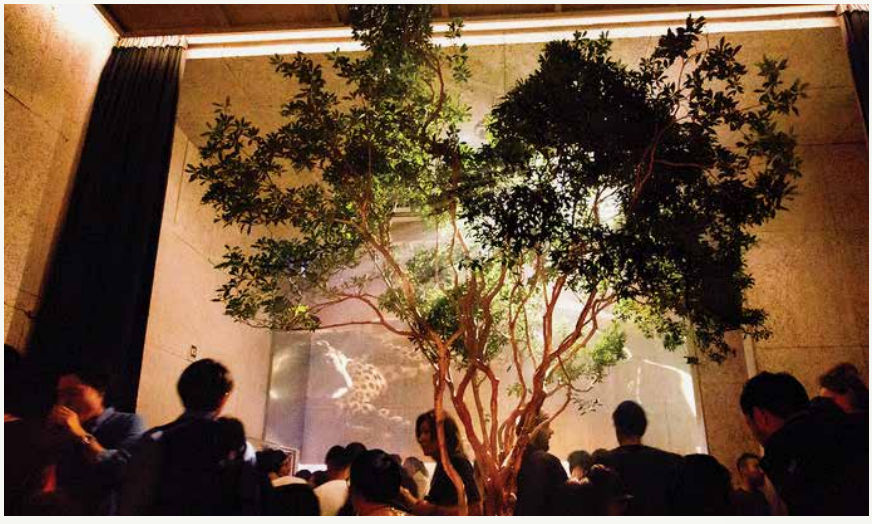


Fig 2. Artwork in the centre of the lounge space at Vent.

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YOUR LAST MEMORABLE NIGHT OUT

AS Can you please tell me about your last memorable night out? Where were you, who was playing, that sort of thing.

sanjeet My last memorable, imprinted night out was March 2020, I'll remember this night for the rest of my life. Myself, my partner Evan and two friends were in Tokyo. Everyone was like, "Don't go. Don't go to Tokyo. That's crazy," and we're like, "Oh, we're going to go." So, we took a flight, Japan was in a lock down state, so there were no big events or sporting things, but restaurants and clubs were open, but all international DJs were cancelled. We were kind of unaware what it meant to be in a pandemic because we had never been in a pandemic. We went to a club called ***Vent***.

Tokyo is not really known for techno; it was not a dancing space for a very long time. Most of the above ground (literally physically above ground) clubs are listening bars. It was amazing to experience how they fixed the problem of noise in the city, they buried everything. And so, the event was stories below the ground. It was so sweet, they had a big, live tree on the inside and had all these air filtration systems so you could smoke inside, but you wouldn't smell like cigarettes. And the sound system was both beside the DJ booth and built into the walls with all these diffusion panels. It looked so beautiful and the venue and the sound... it felt like it didn't exist anywhere. Walking in, all of us started sobbing, I was so overwhelmed I started writing a poem. I literally sat down and had to write poetry.

The night was so amazing and all local DJs. They were people who played at the space often so just knew the sound system and which tracks were going to land. That was the entire night, so everything just sounded perfect and was crystal clear. We did tequila shots with people wearing Luis Viton bags and seemingly male-presenting people wearing real top hats. Beautiful fashion. It was just outrageous. That night makes me very emotional.

That sounds incredible, and did you feel comfortable to dance? I mean COVID is one thing, but then Japanese culture around dancing is another consideration.

Yeah, we were so obtuse, we didn't even think about the consequences. It wasn't like North America where you see people dancing hard. There were people flitting around and talking, it was very social, I think that's typical of the listening bars. Funnily enough there were some Americans that were in the space, and they felt so boisterous, girls were dancing all sexy... The juxtaposition between the American and Japanese dance style, and the way they interact, was really interesting to see. It was really fun, and people were really wild. I don't think I've ever witnessed such a heavy drinking crowd and felt enabled but not in a pushy way. We're celebrating. It was a blast.

I spent two months in Tokyo working, but it a six-day work week, so I'd have my one day off and either spend it walking around the city or in a club. I didn't go to Vent, but I went to a place called Circus which was also below ground and the sound quality was incredible.

It makes me livid that I can't experience that again, I'm crushed by that experience, like wow, I've listened to so much shit sound. It's not acceptable.



Fig 3. DJ, unknown, performing at Vent, Tokyo.

DIY VERSUS ESTABLISHED

What sort of venues do you usually like to go to and does that change depending on the city that you're in?

I tend to go to more established venues if it's a clubbing city, so in New York I'll go to a more established venue, in Berlin I'll go to a more established venue.

In Toronto or San Francisco, it's overrun by populations that are often white men, gay or not, and I don't exist in those spaces. I'm not considered. I'm pushed around. I'm five foot two, I take up no space and people make sure I take up even less. So generally, I stay away from most established spaces. For the most part DIY and pop-up stuff often leads to really shitty sound. I lived in Oakland for a little while and every sound system was farts. I didn't hear any good sound at all. It's really tricky, I feel like I'm always having to make concessions. Whether the crowd is shit but the sound system at the venue is really cool, or the crowd's amazing but the setup or layout of things that make it feel safer or sound good aren't there...

I don't go to Coda, it's not a space that I feel safe.

I don't go to ***Bambi's***, it's not always safe, sometimes is worse for me; I've had to physically throw people out of the venue. I've had to grab people to get them off my body, like numerous numerous times. The last time I went it was



Fig 4. Bambi's is in the basement of 1265 Dundas St W.

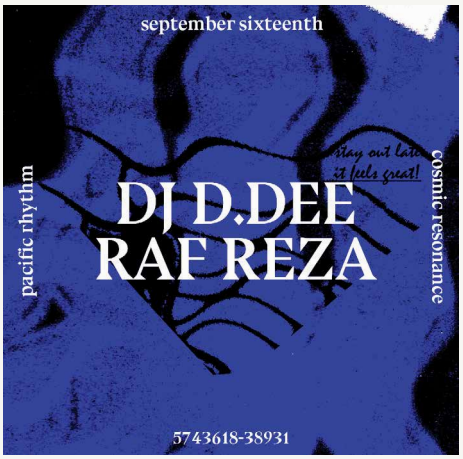


Fig 5. Flyer for party at 618, courtesy of Sergio SP.

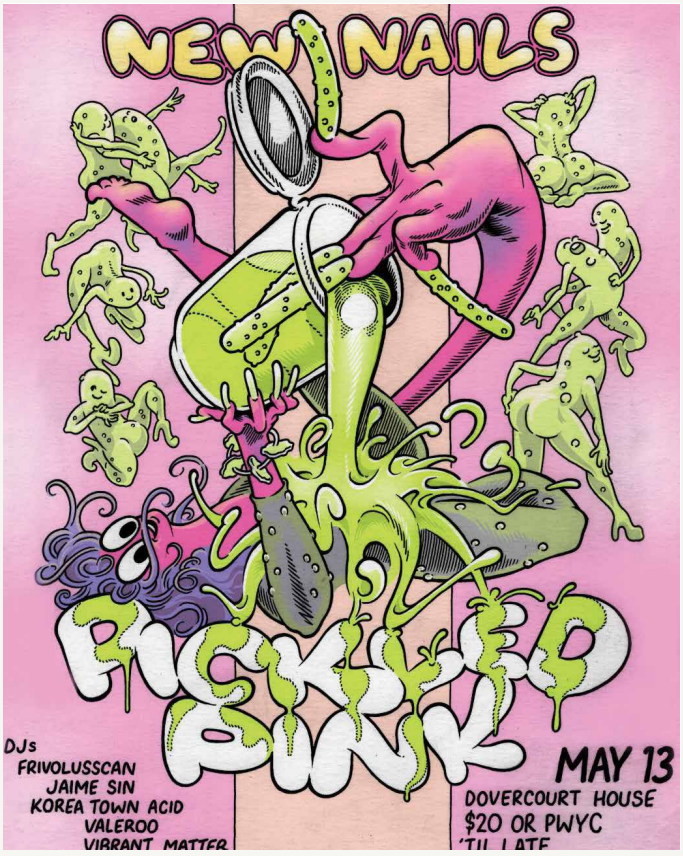


Fig 6. Flyer for New Nails party, courtesy of p.a.

Evan's launch party and literally just buddies. We were like, "We'll go to Bambi's, we'll celebrate you, this will be really great." And some guy grabbed me, and I had to grab his face to get him off me, and then grab him by the collar and throw him out. He wouldn't stop grabbing me. I just don't need to do this over and over, you know, so I don't go to Bambi's. I think that the Dundas West walk-ins don't help when people are trying to create spaces for people.

> The only parties I go to or look forward to – SP* used to throw parties in his studio, I would go there every time, and ***New Nails***, I would go every time.

Then my best friend Wafa used to throw little, friends-only, maybe 50 people DIY stuff, and we'd go there, but besides that, unless I was working, I wasn't really going out. Sometimes, when you work in nightlife, going out is the job. Sometimes I just don't want to talk to people, or don't want people to talk to me. I just want to dance, and in those spaces, I knew people enough that they just let me dance.

There were a couple events right off King Street, at someone's friends' apartments. It was really trippy to go this very queer sweaty party and walk out and a guy's crying and girl's throwing up. We celebrated New Years at the 2Fl Event space a few years ago and there were guys walking around with fedoras and people trying to sell roses on the dance floor, and it was just like, what is happening.



Fig 7. Photo from Smol Party, courtesy of Wafa's instagram.



Fig 8. Poster for Octo Octa at Yauca's Lounge, 755 Dovercourt on November 7, 2015 hosted by Groove.

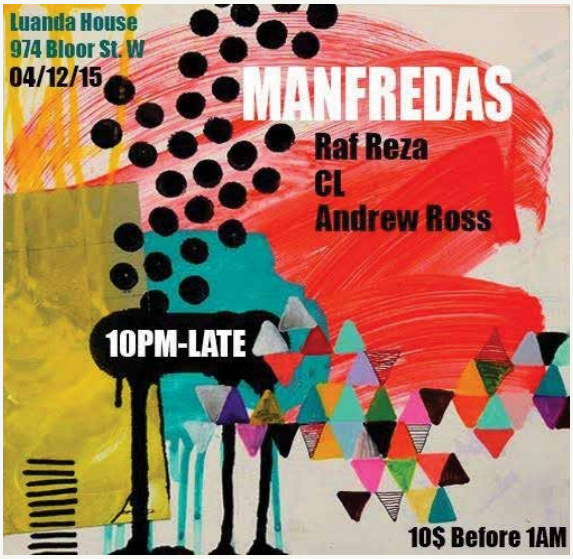


Fig 9. Poster for Manfreda at Luanda House, 974 Bloor St W on December 4, 2015 hosted by Groove.

BACKGROUND

If you could choose, would you prefer a DIY space or an established venue?

I think that it depends on the city, but ideally I'd love to feel good in an established venue. It's laid out, it'll sound good, it'll be beautiful, it'll be thoughtful. There will be washrooms that aren't overflowing or disgusting. You know there will be a lollipop lady that I could tip. I love all of that. I think it's a beautiful part of a clubbing experiences.

Yeah, I've been to other cities where I feel safe in a club and it's a great feeling. Can you please tell me about yourself and your work within nightlife?

The reason that I am where I am today is because I partied a lot. When I was in my early twenties, I was out Wednesday to Saturday every week without fail. I partied a lot and I really loved dancing. And, I moved here by myself so I didn't have any friends and I'd go out by myself. I really loved that freedom. At first, I was going out because I wanted to see this DJ, or I was interest in this or that night, and also, I was lonely and didn't want to be in my apartment by myself, and so I'm just gonna go out. I liked being this nameless figure with no accountability to anybody. And obviously as I started going out more, that became more and more difficult.

It was around 2013, everyone was writing blog reviews and music blogs, blogging just blew up. And after going out for a while some people asked me to write for blogs and do nightlife reviews of the parties I was going to. So, I started doing that and after a little while I felt that I'm always having to kiss ass because I'm getting free tickets and I'm representing your name. So, I stopped writing for other people and started my own blog. And for our first review, Evan and I went to Movement on Media passes. I was writing and we were doing that loop - applying to festivals, writing, having fun. I started doing a little bit for Vice and BlogTO.

What genres of music do you listen to?

Everything. Mostly electronic, but I'd also go to trance and back in high school I was very into metal. Then I got into dubstep, because of metal, and Drum n' Bass, and jungle. My first nights going out were very much in that sphere. I would write reviews about trance and Drum n' Bass, jungle nights. I'd even go to anything if I was like, I don't know this style of music. So I went to electro spinning parties, I



Fig 10. Poster for Promise Cherry Beach, on August 14, 2016.



Fig 11. Promise Garden Party, 2015, featuring projection mapping on the interior walls, at Lithuanian House, 1573 Bloor St W.

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went to hippie-like glitch hop and wamp parties. I would go to everything, no particular genre, I was trying to learn constantly, and then really settled into house and techno, it felt like a good crowd. I'm still a trance and Drum n' Bass, jungle person at heart, that is what I float towards if I'm listening to music on my own, but those spaces less represent me.

So, I started writing for blogs, and then Evan, myself and Kadar (a close friend at the time) started talking about throwing our own stuff, so we did, under Groove, and our first party was an utter failure. I think it was in 2014. We lost a lot of money; we had no idea what to do. We thought we'd have enough friends that would come through, nobody came. We rented a space that was way too expensive, but we didn't know that renting space was not expensive, we had no idea. Then our second party was Octo Octa and was a success. It was probably a very big night for a lot of people. When I bring up that party in particular at Luanda House people are just like, yeah, that was the party. It was so fun and we were just shocked, we were like okay, we've figured something out here, people actually like to listen to what we like to listen to. And then you know, ups and downs from there, but mostly we just kept growing.

David from ***Promise*** started seeing me around. I would go to Harvest, and I had a lot of hippie friends, and they would go to their events and they're fun. There's nothing like it in the city. They started messaging me more, asking for tips or help, who are you listening to you? And I would give them stuff. They would never have heard of this person, and be like wow, this is so good. I think they got really stale for a while, I think that's why they were tapping on some shoulders asking what young people are listening to because they felt out of touch. Eventually they just said, can you help us? I took a contract for one rave, and they never let me go after that. I went in and was like, whatever you're doing is not working, so let's fix this and it seemed to work, everything doubled in size. Things were more inclusive, and we started seeing more people of colour, and way more gay people, and the entire crowd made a switch from burners to something much more diverse.

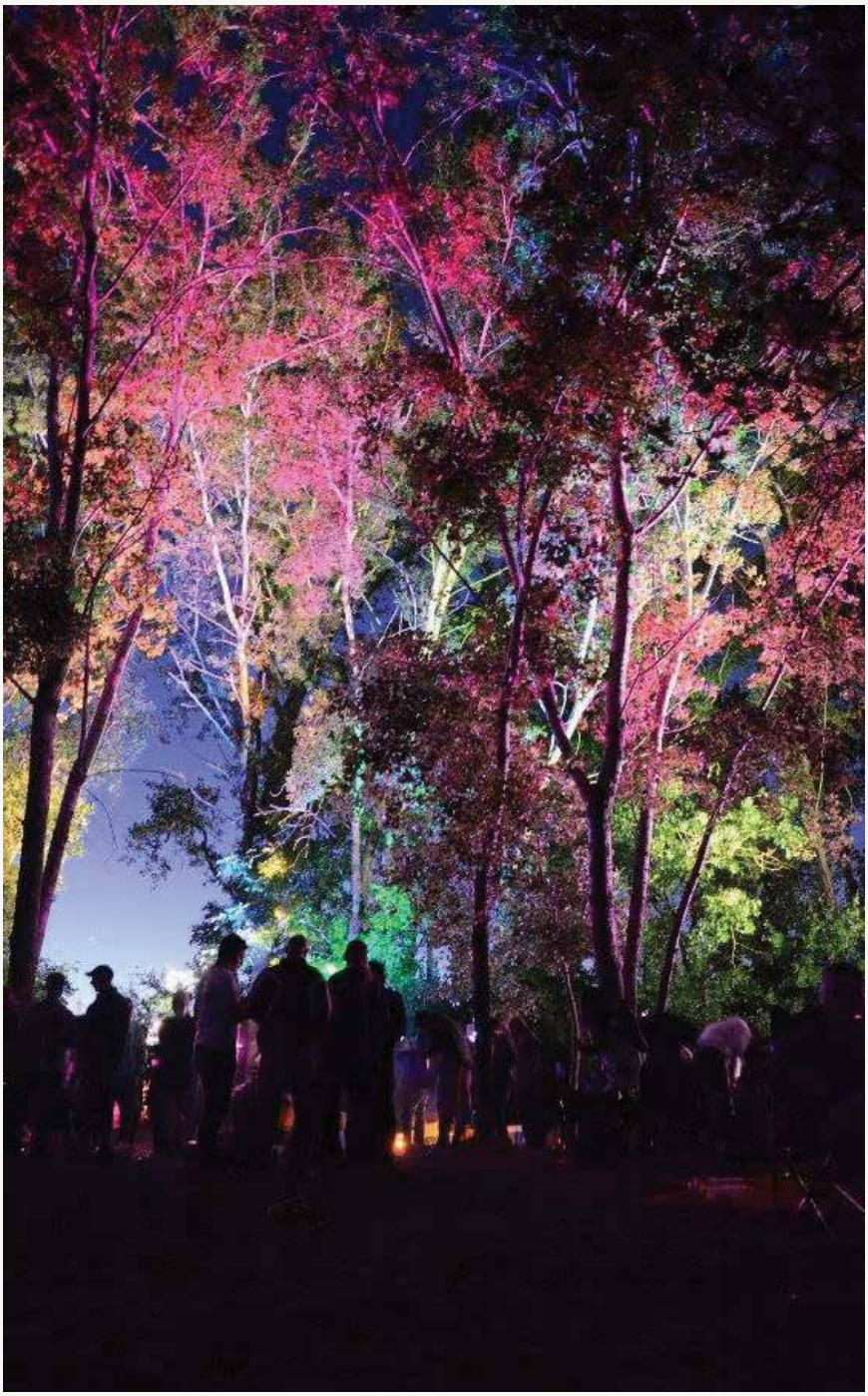


Fig 12. (Page-left) Photo from Promise Cherry Beach 2011.



Fig 13. Promise Cherry Beach, 2015.



Fig 14. Promise Cherry Beach, 2016.



Fig 15. Kevin Saunderson at Promise Cherry Beach, 2019.



Fig 16. Promise Halloween, 2019 at Lithuanian House, 1573 Bloor St W.

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SPATIAL ADJACENCIES

I want to take a moment and focus on your spatial experiences within clubs and DIY spaces. I'm thinking about adjacencies and how we might associate with spaces safely. When you enter a space what draws your attention?

First off, we think about this a lot when we do ***Promise*** parties, we're always thinking about what is the wow? Where is the wow? How do we move people to the wow? I always love a big reveal, from turning a corner and being like 'Oh.' Even if the lights are beautiful, and the crowd is full, and I'm entering a new experience, I love that big moment, the over-stimulated experience. I'm generally not standing still when I get to a new space, I'm running around like, where are the washrooms? What else is happening, is there another DJ? That's a huge problem at Promise parties is people don't know there are other rooms. Sometimes we will have like 3 or 4 rooms and people will just stay and not think that there would be anything else, they don't bother to explore at all. I'm not one of those people. I really enjoy running around and discovering other spaces. I don't drink a lot, so I'm not looking at the bar or looking at that space because I'm not drinking. I'm not running to the washroom a lot, so for me, the dance floor is the Mecca, and I tend to be fixated on that.

What about outdoor spaces, are those important for you?

Yeah. I love that, but I also hate that because then people smoke. Its always a catch 22, you get fresh air, but the fresh air are cigarettes. And so, of course I love outdoor spaces, I love partying on the beach or going to Cherry Beach, but I hate – *hate* – smoking it really fucks up my lungs and so, I have a weird relationship with that.

In outdoor spaces, I like feeling immersed in nature, like small touches are important so you're not overtaking the nature but highlighting it in specific ways. So that's kind of what I look for, that feeling that your embedded in nature, and not on top of it.

I think that's one of my favorite things about Berlin clubs. I would spend almost as much time, or even more, in the outdoor tree houses or along the canals, as the dance floor. And then here, we lack interesting venues that are designed for electronic music, we're devoid of outside spaces.



Fig 17. Tickets for Four Tet at The Great Hall, September 4, 2013.



Fig 18. Four Tet's chaotic setup for a live performance, photographed at an event in Paris, France circa 2019.



Fig 19. The circular DJ booth at the RA Gain Stage at DGTL festival in Amsterdam, Netherlands in 2018.

And how about places to sit down, are they important to you?

I think it's an important aspect to a club. Personally, I'm ripping it on the dance floor. I'm not really a sit-down person but I do see really beautiful moments that happen when people do have space to lounge. Funny jokes, lots of shared experiences, and after going to Tokyo and seeing that, it's a really good space for people to sober up. In Tokyo, people were sleeping everywhere, I love that for them. I'm a little bit more concerned about that here, then I am there because it seems like it's a part of the culture, but here, it means you're probably not OK. And so, I think it's an important safety measure, but without the security or somebody monitoring that area, it's also a safety risk.

You have a very unique set of experiences; being an organiser, a DJ, and a dancer, is there a particular layout of the DJ table that you like?

I love turning my back to the DJ. I'm that kind of person. I'm like looking at my friends. I know people love to see them, and I think a DJ experience is really beautiful, or when there's a thoughtful stage, I totally get that. Sure, it makes great photos, it can be very mesmerizing.

> And I've been to lots of parties with the DJs in the middle of the room, so it cuts up the need to feel like they're on a stage or separated from the experience which I do think creates a more egalitarian dance floor.

But yeah, for me, as much as the DJ is a big reason why I'm going to the event, I don't think there has to be like any type of like idolatry when it comes to their performance.

*Or:la and Mall grab played at **DGTL** in Amsterdam in this big square room and they played in the middle, within this circular zone formed by the tables, DJ equipment and speakers. It created this really beautiful dance floor. They were also at the same level as the dancers, which is nice for both counterparts.*

Yeah, I saw ***Four Tet*** that way at the Great Hall on Queen West. He had like four of these 6ft tables. It was a live set, so there was gear on every single table and he was moving between them with his long spindly arms. And it was cool because people were dancing around him,



Fig 20. Promise Sparkle Party in November 2021, photo courtesy of JoshuaBest.

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but then the people that were curious about what was happening could go the second floor and look down and see everything from a bird's eye view. I thought that was a smart way of planning a venue, you know, I'm here for a little chin scratch and want to see him work, or you had the immersive experience dancing. You had both opportunities.

And what type of lighting do you like?

Promise parties are sparkly, and they're generally pretty brightly lit, because we're shining disco balls or we're catching light on some sort of art piece or whatever, they're probably the brightest dance floor that I would dance on. It's really fun. But, also, throw me in a dungeon in the basement and turn the lights off. That's personally where I go.

Do you think the lighting can influence feelings of safety or inclusion?

Everything yeah, especially in outdoor spaces. Underlit space is a huge safety risk, dark corners and unlit corridors are a huge no no. I think that's often a really big oversight for a lot of people because lighting is expensive, it adds up and sometimes it's hard to get it together because you have to get the electricity, and sometimes there's no sockets around or whatever.

At ***Promise*** events specifically, the first job of setting up the venue is mapping the electrical circuits and being like, what will blow. We have like three huge garbage bins of extension cords, and we site down one day and map out all the circuits and cords.

That's number one priority because we need to make sure that everything is properly lit. Lighting is everything. Lots of extension cords.

Generators are one thing, but then running lights that have to go under the sand or through spaces and making it so that people don't trip.

SAFETY

What makes you feel safe in an event?

It's funny, it's just the little things. I think I'm also always hyperaware because I'm somebody that throws parties.

> Number one starts with your staff, if security is chill and they're nice and they're welcoming. That's like step number one. Step two, is your bar staff nice? Are they welcoming? Are they paying attention to you? Are they making eye contact? Or are they dismissing you because it's too busy? Third, do you feel there's a presence of an organization, even if you don't know who's running it, can you feel someone nudging or curating the night?

I've been to parties where I walked in and was like, OK this is over capacity so that's a huge safety concern. Being in Oakland after the horrific Ghost Ship fire, it is now ingrained in my memory. So over-capacity is really worrisome. And then seeing my friends that are working security, and staff that were overworked and have no water. I had to go to the bar and ask for a case of water to hand out water bottles to the staff because they were even able to take a break. If your staff are unsafe, everyone is unsafe, because they can't do their job. To me, that's safety 101. The next priority is letting people where exit points are, and where people can go for help.

Next, what are the rules of the space? Whether it's posted behind the bartenders or the ticket sales. At Cherry Beach, there's a consent form you must read, for example, "I'm not going to grab anyone" and if they, you're getting kicked out.

I was in Atlanta at the beginning of December, and went to this DIY party at this old, abandoned school.

> They were really fun and cheeky, when you showed your ticket, before you entered the party they were like, "No, no, no. You have to go to class."

And they had set up all these tables, you know the school ones with the desks attached, and they had all this stuff on the board, and someone in a little schoolgirl outfit and a leather collar was smacking the board with a whip, and was like "Hunneeee, pay attention," and was going through all the rules. And we had to be like, "Yes teacher," and were

given a walk through of where the washrooms were, and what consent looks like, and this is where you could the find the organisers, and it was really very sweet. And it made me feel like OK, I'm super chill and I feel really good here.

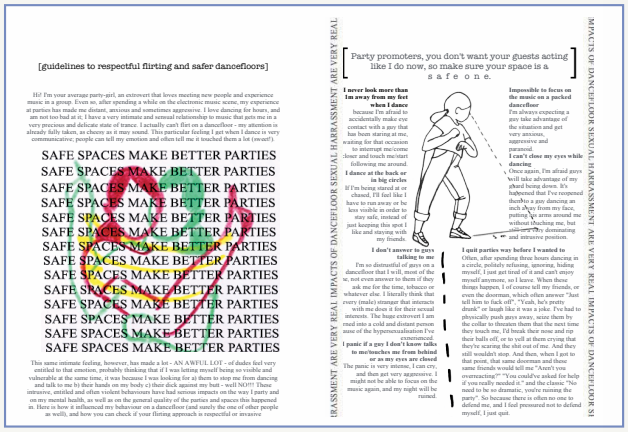
Obviously, however you set the rules, doesn't mean that everyone is going to follow them. And at the beginning of the night, I felt so good, like I can be myself here, you know, like laying up those rules everyone had to follow, that felt really good. But then, I didn't actually see any organisers, even though I looked for the glowing wristband that they said they would have on. I knew the organisers through my friends, but I think they found the wristbands were too jarring, so a lot of them took them off. And I got followed into the washroom by two guys around 4am and had to run out of the washroom. I looked around and no one was there. So, the follow-through also has to happen, if you're making these promises you have to follow through with them, at least to the best of your ability.

Yeah, you're asking somebody to trust you in their space, and then if you're letting them down on that trust, they're in a vulnerable position without any secondary plan. Are there any venues you don't frequent due to their security?

Hmm, I don't know. I know a lot of the security that does DIY in the city, we're homies. If I see Trisha or someone else, we'll hug each other and like, I love them, there's a lot of respect between us. That makes a big different because if I'm in trouble, Trisha has my back no problem. I don't know who works at CODA, or any other club. The Guvernment was one of the most dangerous places I've ever been in my life, and the security is a big part of that. They were the worst. They were sugar aggressive, and super exploitative. And that's kind of why I stopped going. I was past the point where I was stupid and high, and starting realizing that my body is at risk here. And so, I would say that the vibe at the venue is really curated, often by its security, and that's really overlooked.

Security is an interesting social dilemma in these spaces. Can you tell me about your experience with Rave Safe?

Yeah, so Rave safe is complicated, it's really hard, it's a lot to ask people, and I feel like every party iterated on it. It's difficult when you have one main person, which is usually what I was doing. Everyone else



[guidelines to respectful flirting and safer dancefloors]

Hi! I'm your average party-girl, an extrovert that loves meeting new people and experience music in a group. Even so, after spending a while on the electronic music scene, my experience at parties has made me distant, anxious and sometimes aggressive. I love dancing for hours, and am not too bad at it; I have a very intimate and sensual relationship to music that gets me in a very precious and delicate state of trance. I actually can't flirt on a dancefloor - my attention is already fully taken, as cheesy as it may sound. This particular feeling I get when I dance is very communicative; people can tell my emotion and often tell me it touched them a lot (sweet!).

SAFE SPACES MAKE BETTER PARTIES
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This same intimate feeling, however, has made a lot - AN AWFUL LOT - of dudes feel very entitled to that emotion, probably thinking that if I was letting myself being so visible and vulnerable at the same time, it was because I was looking for a) them to stop me from dancing and talk to me b) their hands on my body c) their dick against my butt - well NOT!! These intrusive, entitled and often violent behaviours have had serious impacts on the way I party and on my mental health, as well as on the general quality of the parties and spaces this happened in. Here is how it influenced my behaviour on a dancefloor (and surely the one of other people as well), and how you can check if your flirting approach is respectful or invasive

[Party promoters, you don't want your guests acting like I do now, so make sure your space is a s a f e o n e.]

I never look more than 1m away from my feet when I dance
because I'm afraid to accidentally make eye contact with a guy that has been staring at me, waiting for that occasion to interrupt me/come closer and touch me/start following me around.

I dance at the back or in big circles
If I'm being stared at or chased, I'll feel like I have to run away or be less visible in order to stay safe, instead of just keeping this spot I like and staying with my friends.

I don't answer to guys talking to me
I'm so distrustful of guys on a dancefloor that I will, most of the se, not even answer to them if they ask me for the time, tobacco or whatever else. I literally think that every (male) stranger that interacts with me does it for their sexual interests. The huge extrovert I am used into a cold and distant person sause of the hypersexualisation I've experienced.

I panic if a guy I don't know talks to me/touches me from behind or as my eyes are closed
The panic is very intense, I can cry, and then get very aggressive. I might not be able to focus on the music again, and my night will be ruined.

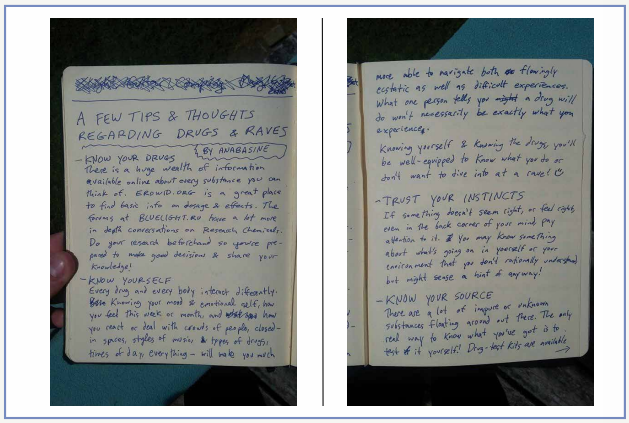
Impossible to focus on the music on a packed dancefloor
I'm always expecting a guy take advantage of the situations and get very anxious, aggressive and paranoid.

I can't close my eyes while dancing
Once again, I'm afraid guys will take advantage of my absent being down. It's happened that I've reopened them to a guy dancing an inch away from my face, putting his arms around me without touching me, but still creating a dominating and intrusive position.

I quit parties way before I wanted to
Often, after spending three hours dancing in a circle, politely refusing, ignoring, hiding myself, I just get tired of it and can't enjoy myself anymore, so I leave. When these things happen, I of course tell my friends, or even the doorman, which often answer "Just tell him to fuck off", "Yeah, he's pretty drunk" or laugh like it was a joke. I've had to physically push guys away, seize them by the collar to threaten them that the next time they touch me, I'd break their nose and rip their balls off, or to yell at them crying that they're scaring the shit out of me. And they still wouldn't stop. And then, when I get to that point, that same doorman and those same friends would tell me "Aren't you overreacting?" "You could've asked for help if you really needed it." and the classic "No need to be so dramatic, you're ruining the party". So because there is often no one to defend me, and I feel pressured not to defend myself, I just quit.

IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL IMPACTS OF DANCEFLOOR SEXUAL HARRASSMENT ARE VERY REAL

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A FEW TIPS & THOUGHTS REGARDING DRUGS & RAVES
BY ANABASINE

- KNOW YOUR DRUGS
There is a huge wealth of information available online about every substance you can think of. ERO.WID.ORG is a great place to find basic info on dosage & effects. The forums at BLUELIGHT.RU have a lot more in depth conversations on Research Chemicals. Do your research beforehand so you're prepared to make good decisions & share your knowledge!

- KNOW YOURSELF
Every drug and every body interact differently. Both Knowing your mood & emotional state, how you feel this week or month, and what sets how you react or deal with crowds of people, closed-in spaces, styles of music & types of drugs, times of day, everything - will make you watch

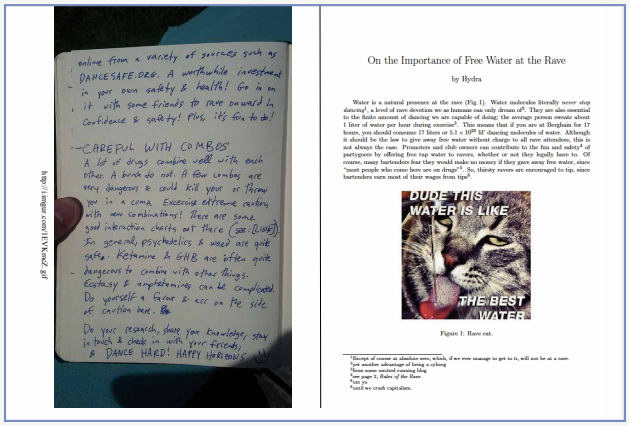
more able to navigate both the flowingly ecstatic as well as difficult experiences. What one person takes you might a drug will do won't necessarily be exactly what you experience.

Knowing yourself & knowing the drugs you'll be well-equipped to know what you do or don't want to dive into at a rave! ☺

- TRUST YOUR INSTINCTS
If something doesn't seem right, or feel right even in the back corner of your mind (my intuition is it. If you may know something about what's going on in yourself or your environment that you don't rationally understand but might sense a hint of anyway!

- KNOW YOUR SOURCE
There are a lot of impure or unknown substances floating around out there. The only true way to know what you've got is to test it yourself! Drug-test kits are available

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online from a variety of sources such as DANCESAFE.ORG. A worthwhile investment in your own safety & health! Go in on it with some friends to rave onward in confidence & safety! Plus, it's fun to do!

- CAREFUL WITH COMBOS
A lot of drugs combine well with each other. A bunch do not. A few combos are very dangerous & could kill your or throw you in a coma. Excercise extreme caution with new combinations! There are some good interaction charts out there (SEE: LINK). In general, psychedelics & weed are quite safe. Ketamine & GHB are often quite dangerous to combine with other things. Ecstasy & amphetamines can be complicated. Do yourself a favor & err on the side of caution here. ☺

Do your research, share your knowledge, stay in touch & check in with your friends, & DANCE HARD! HAPPY HOLIDAYS ☺

http://i.imgur.com/1YKmoZ.gif

On the Importance of Free Water at the Rave

by Hydra

Water is a natural presence at the rave (Fig.1). Water molecules literally *never stop dancing*[1], a level of rave devotion we as humans can only dream of[2]. They are also essential to the finite amount of dancing we are capable of doing; the average person sweats about 1 liter of water per hour during exercise[3]. This means that if you are at Berghain for 17 hours, you should consume 17 liters or 5.1×10^{26} H^2 dancing molecules of water. Although it should be the law to give away free water without charge to all rave attendees, this is not always the case. Promoters and club owners can contribute to the fun and safety[4] of partygoers by offering free tap water to ravers, whether or not they legally have to. Of course, many bartenders fear they would make no money if they gave away free water, since "most people who come here are on drugs"[5]. So, thirsty ravers are encouraged to tip, since bartenders earn most of their wages from tips[6].

Figure 1: Rave cat.

[1]Except of course at ultrafilter zero, which, if we ever manage to get to it, will not be at a rave.
[2]yet another advantage of being a cyborg
[3]see page 3, *Rules of the Rave*.
[4]um ya
[5]until we crash capitalism.

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is eyes and ear, and I could never expect any of them to do anything besides be eyes and ears. If they run into a difficult situation, they're not allowed to get involved.

And the other difficult part is that people don't report anything. There's no Safety Booth, but you can go to the people at the bar and other staff members, but do people actually go there? So as much as we want to be the eyes and ears of the party... There's this disconnection, how do we get help to people if we didn't see it happen? That's why Rave Safe is always going be a little bit flawed. There will always be people who've followed the Rave Safe program, but it didn't work, and that because part of rave safe is reporting. And people don't trust that anyone is really going to be there to help them.

Do you think something like a party-text hotline would work?

I don't think so, because people are just not paying attention. We have people ask where the washrooms are, even ask where the bar is. They're not going to be paying attention to a sign saying, "If you have a problem like XYZ, please pull out your phone and text this number." That's just not going to happen.

Are there any best practices for ensuring safety and respect on the dance floor?

I think the biggest thing at a party, is having staff who are visible, those indicators or who you can talk to. At that party in Atlanta after being cornered by two men and running away, if I had walked out and could see the glowing wristband that I was promised to see, I would have been able to walk over and say, this just happened to me and I feel nervous. Or at Promise, the pink bandana that differentiates Rave Safe volunteers, and knowing I know where to go because these beings are not removed from the dance floor, they're right in front of me.

Fig 21. (Left page) Pages from a rave zine titled "Rave Ethics" by Ian Good, Catherine Hilgers and Benjamin Inch, 2013.

CURATION AND INCLUSIVITY

I'd love to hear your opinions on it about curating the crowd and what it means to be an inclusive scene?

It's so complicated. I think a lot of it at the end of the day is ego. People want to be around people that look like them, that make them feel hot, that make them feel cool. Nobody wants the Fedora-guy with roses around them when they're trying to look cool at an underground event. That guy is honestly doing nothing, he's having a fun time, he's really nice. When we look at that, and we're like, oh God, this party is over.

My friend got married this summer and her wedding reception was a rave under a bridge. A lot of people were friends and family, but there were also people who heard the noise under the bridge and wanted to go to a party. They were loaded but they were fine, we were like, OK you're clearly not with us, but you're having fun and that's great.

I think that a lot of it has to do with ego and wanting a certain aesthetic. Especially in the young techno scene it's very much about we're young and cool and we all dance like this and we all wear fetish gear.

I have two examples of how this is beneficial and how



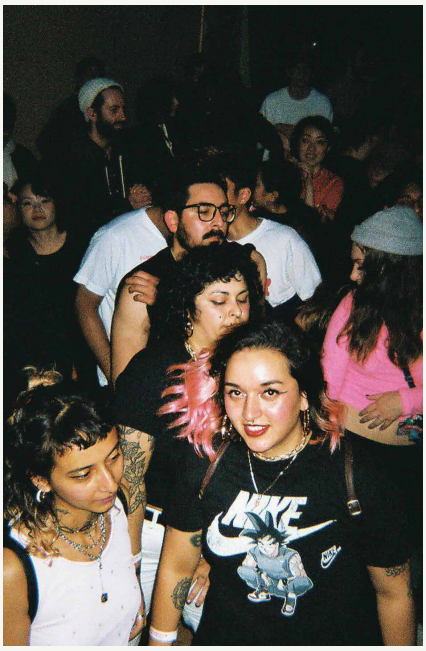


Fig 22. Photos from Club Chai parties, photo courtesy of @susjesus, 2020.

it's not. The first example of how I don't think its beneficial. We were going to a party in New York and a friend who lived there was coming with me. We all knew the DJs, Mike Servito was spinning, and we were just going to the party, and they wouldn't let him in because he didn't have fetish gear on. He's like, but that's not what I feel comfortable in, I'm just here to dance, like I'm here with my friends. And they're like no, you're not allowed in. So, I had to take off this dog collar that I had on, put it on him and I was like, "he'll wear the collar, now he's in fetish gear can we go and have fun now?" And I know they're trying to do this to create barriers for super-hetero dudes, but they're also expecting people to want the same thing you want and love the same music, but if they're not wearing a fucking puppy mask?

So that's one thing. The other example is from when I went to a ***Club Chai*** party in Oakland, which is a collective of queer women of color, and Oakland is pretty multiracial while San Francisco is very white, and people from San Francisco often come to Oakland to do DIY stuff or go to cooler parties. I walked into the party, and we were dancing, and it was super white. And I was like, this is weird, I didn't expect this kind of party to be there and then the organiser shut down the music, and said, "there's at least fifteen black people in line outside and we're at capacity, I'm looking ahead and seeing all these white people... you need to leave. You need to make room; this party is not for you. Thanks for coming, hope you had a good time, but you need to leave." And then she crossed her arms and waited for people to get out. I think she especially called out the white men. And I was gagged. I was like Holy Fuck, but honestly that's true. It's like, there are so many spaces for you, literally all of San Francisco is for you. Go home, this one isn't. It was a super clear concept, there was a queer fashion show, there were queer models dancing, it was just really fun. I was like wow, you're living your ethos. I'm curating this for us, this is exclusionary, but also you're not hurt for space, there's a lot of existing spaces for you to go and have fun. This is just not the one for you.

I've dabbled with the idea of doing queer, women, and lesbian-centric nights because they don't exist in Toronto. There's no spaces for that here at all. And personally, I want that in the book that it's exclusionary, and then, its like, how do we do that in a responsible way?

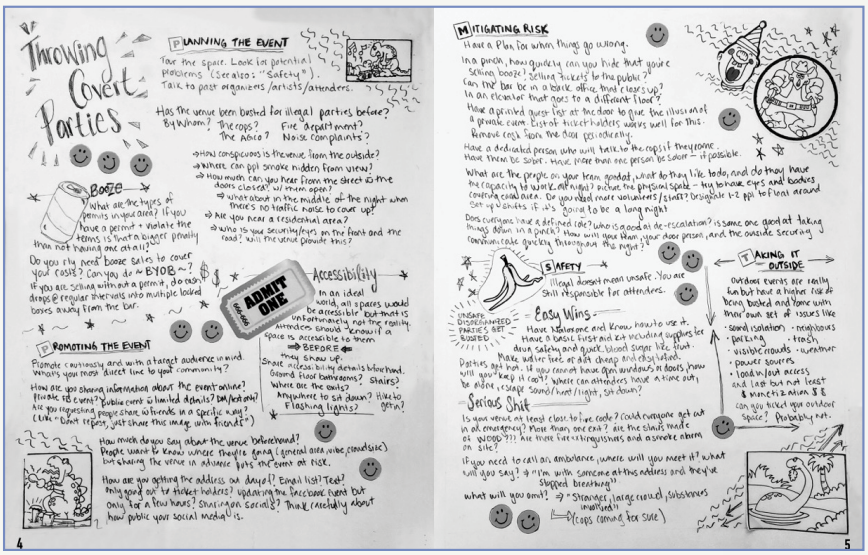


Fig 23. "How to throw a covert party," Pages from zine "Together Apart," 2021.

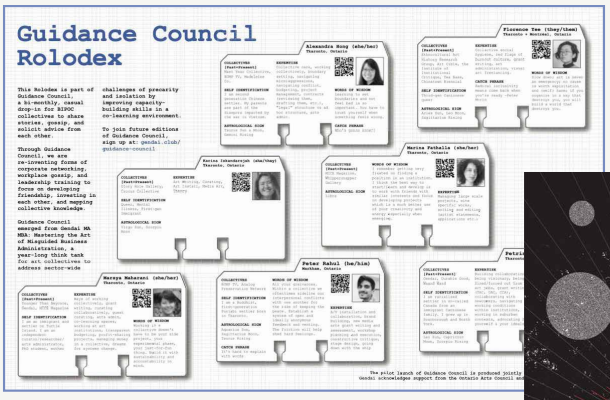


Fig 24. "Guidance Council Rolodex," Pages from zine "Together Apart," 2021.

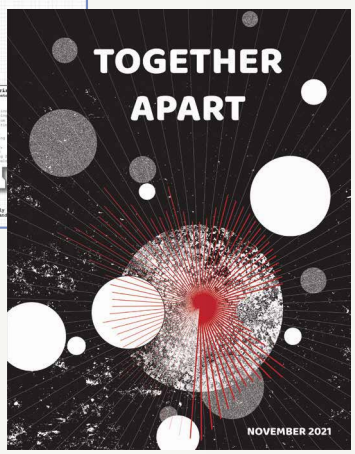


Fig 25. Cover of zine titled "Together Apart", published for the Long Winter DIY Space Conference, November 21, 2021.

BARRIERS TO THROWING EVENTS

Where do you want to see the DIY scene to go in Toronto and what are the barriers you face as an organiser?

I think the biggest thing in the DIY scene is mostly run by white people, and a lot of that's white men. And honestly, we can't keep doing that.

> It starts with leadership, and the representation in that leadership. It's stupid because so many underground DIY promoters in these scenes since the pandemic are young black and mixed kids. Where the funk were they at that meeting? Where are their voices? Who are you lifting up? And it doesn't feel like that really the case right now.

As much as the techno scene is changing, the people going are still a white, Berlin techno scene. Isn't that tiring? Can we do something else? Can we think outside the box, can we represent the city a little bit more?

And then, I go to X's* stuff and I'm like these aren't always safe either. I think there's a lot of hard lessons that people must learn, and I think when you throw parties, other people's lives are in your hands, as much as its all fun and games, you create your future.

That's just it. You're going to keep fighting; you're going to keep dealing with cops and having a really hard time if you're not thinking about the future you want to carve out. And that's not just changing one black DJ for another. That's not, you know, tokenising groups of people being like oh, we don't have enough people of colour on this line-up, or we don't have enough women on this lineup. It's like women of colour and people of colour, and women in general need to start taking up more space. Its not just taking up but being like, I'm here and this is my space, so deal with it.

Are you familiar with some of those younger collectives and promoters starting up in the city?

I try to keep an eye on the pulse a little bit and because I have been doing some DJ lessons and giving our gear out for cheap, we've been running into them a little bit more. Just being like, okay, what are people up to? We hear their practice sets and are like, okay, cool, we're getting a feel of what's happening. Obviously I'm not 21 and I'm not going to be invited to all the parties.

SHARING RESOURCES

What are your thoughts about the DIY Sharing Resources session during Never Apart?

I really wish I was at that conversation longer, but I got a response from someone who reached out to me after the Never Apart chat. OK, they said,

"I'm still trying to figure out how I feel. Lately I've been feeling extremely disconnected from the community and I think that has a lot to do with the sort of cliques and gatekeeping energy that I've noticed lately. Lots of new faces around, but I sense a bit of you can't sit with us vibe, which is so far from how it used to be. I feel a conversation, the conversation kind of started out like that straight from the get-go talking about whether to restrict access and it kind of rubbed me the wrong way. It might also be some of my own personal shit, insecurities coming up as well. So much time has passed and I'm not sure where I fit in anymore. If I'm welcome, or if I even have anything to offer, I don't know. Toronto can be strange sometimes. And sometimes peoples' lives change and the scene changes, and they're like, oh, where do I go now? And that's pretty distressing, and I think that's also the nebulous nature of the underground, where its like your either riding the train or you're off the train because you're not getting invited unless you're on the train."

So I think Toronto is always heavily veiled. Even without space, it's competitive and music is competitive - there's no collective, there's no sound of the city. Like you think of Vancouver, you're like, oh, there's this Pacific rhythm, its moody, its shimmery, I live by the ocean. In Montreal, its ripping, its like 170 BPM, wild shit, their whole trance stuff is really intense. We don't have that, but why? We just have this cutthroat energy, and I don't think that has to do with scarcity of space. I think that has to do with the expensive city. And I do think that has to do with the ethos of the city. Toronto is not lovey dovey but we're not in New York, we don't have enough reason to be cutthroat. So here, we don't have that many people, you get seen, but also everyone hates each other.

Personally, I think its fear. I think there's a lack of camaraderie, and I think that also has to do with some underlying shit here, and that's a part of that is like spaces aren't available for people to commune. And I think that's the problem. If your white, hot people throwing a party, who d'ya think was going to come. Go to one of the X's* events

and it's the worst crowd in the city, because X runs parties on money. And when you run parties for money, money people are going to come. It won't bring you community people.

And you know its funny. Evan opened up for Robert Hood at one of their parties, and I was like Ok, I'll go. And so I went and then some guy walked across the floor, came over to me and goes, I bet you don't even know who's DJing today. He's like, you look like somebody that doesn't know anything and I was like, first off, who the fuck are you? And second, what the fuck are you talking about? And third, I know everybody at this party, that's my boyfriend, that's Robert Hood, my friend is running sound right now, my other friend is running the lights, fuck off. Obviously, I didn't say any of those things, he wasn't worth my time, and I just looked at him and looked away. Yeah, that's the type of energy. It starts at the top. I don't know how else to say it.

> Great parties are intangible moments, things you can't plan.

That's why I thought Promise is so special. There are many problems, I'm not trying to make them into some infallible thing, but the things that I did learn, I think were critical in terms of inclusivity. There were people from babies to 80-year-olds at Cherry Beach and they were there every single week. A big part of that is accessibility. Every single Promise party you'll find people going behind the DJ booth because we let them, we've created big spaces for people to go and explore, it makes more of an open, wild experience. We're thinking about, how big are spaces for people to walk through, what's the movement of the room that allows for people to explore? From day one, how do we create an event where anything crazy can happen? And it's because we feel safe enough that crazy things *can* happen. So much crazy shit has happened at Promise parties that I have never seen anywhere else. The beautiful stuff we can't predict. Allowing humans to be silly and have fun because that's what a party is about. It's those hilarious moments with your friends, and I think people forget that. It's not always the music, it's those little cheeky moments on the dance floor.

*Names redacted for privacy. Initials relate to alternate interviewees.



Fig 26. Photo from outdoor rave, June 2022, taken by author.



33 *sanjeet*

LIST OF FIGURES

Fig. 1 Dancefloor of Vent in Tokyo, retrieved from http://vent-tokyo.net/soundsystem/english/, on June 22, 2022.

Fig. 2 Artwork in the centre of the lounge space at Vent, retrieved from https://www.timeout.com/tokyo/clubs/vent, on June 22, 2022.

Fig. 3 Unknown DJ performing at Vent, photo courtesy of Yoshihiro Yoshikawa, retrieved from https://www.hostelworld.com/blog/tokyo-nightlife/, on June 22, 2022.

Fig. 4 Bambi's is in the basement of 1265 Dundas St W.

Fig. 5 Flyer for party at 618, courtesy of Sergio SP, on September 16, year unknown.

Fig. 6 Flyer for New Nails party, courtesy of p.a., May 13, 2022.

Fig. 7 Photo from Smol Party, courtesy of Wafa, retrieved from https://www.instagram.com/mered1th_marx/, on June 22, 2022.

Fig. 8 Poster for Octo Octa at Yauca's Lounge, 755 Dovercourt on November 7, 2015, hosted by Groove, retrieved from https://www.facebook.com/events/1507772382870382/?acontext=%7B%22event_action_history%22%3A[%7B%22surface%22%3A%22page%22%7D]%7D, on June 22, 2022.

Fig. 9 Poster for Manfreda at Luanda House, 974 Bloor St W on December 4, 2015, hosted by Groove, retrieved from https://ra.co/events/778056, on June 22, 2022.

Fig. 10 Poster for Promise Cherry Beach, in August 2016, retrieved from https://www.facebook.com/promiselovesme/events/?ref=page_internal, on June 22, 2022.

Fig. 11 Promise Garden Party, 2015, featuring projection mapping on the interior walls, at Lithuanian House, 1573 Bloor St W, retrieved from https://www.facebook.com/media/set/?set=a.2026895844198218&type=3, on June 22, 2022.

Fig. 12-13 Cherry Beach, 2011, retrieved from https://www.facebook.com/media/set/?set=a.2026897444198058&type=3, on June 22, 2022.

Fig. 14 Promise Cherry Beach, 2015, retrieved from https://www.facebook.com/media/set/?set=a.2026905200863949&type=3, on June 22, 2022.

Fig. 15 Kevin Saunderson at Promise Cherry Beach, 2019, retrieved from https://www.facebook.com/promiselovesme/photos/?ref=page_internal, on June 22, 2022.

Fig. 16 Promise Halloween Party at Promise Halloween, 2019 at Lithuanian House Banquets, 1573 Bloor St W, retrieved from https://www.facebook.com/promiselovesme/events/?ref=page_internal, on June 22, 2022.

Fig. 17 Tickets for Four Tet at The Great Hall, September 4, 2013, photo courtesy of Dima Verner, retrieved from https://mobile.twitter.com/futureatoms/status/375397778651766784 on June 22, 2022.

Fig. 18 Four Tet's setup for a live performance, photographed at an event in Paris, France circa 2019, retrieved from https://i.redd.it/awom37lz2du31.jpg, on June 22, 2022.

Fig. 19 The circular DJ booth at the RA Gain Stage at DGTL festival in Amsterdam, Netherlands in 2018, retrieved from Youtube video, "LIKWID @ DGTL Amsterdam," by DGTL Festival, May 13, 2022, https://www.youtube.com/

watch?v=vyjnjzqn_xw&ab_channel=DGTLFestival, on June 22, 2022.
Fig. 20 Promise Sparkle Party in November 2021, photo courtesy of JoshuaBest, retrieved from https://www.instagram.com/joshuabest/, on June 22, 2022.
Fig. 21 Rave zine, "Rave Ethics" published 2013, by Ian Good, Catherine Hilgers and Benjamin Inch, retrieved from https://www.dazeddigital.com/artsandculture/article/32565/1/how-to-rave-safely-and-ethically, on June 22, 2022.
Fig. 22 Photos from Club Chai parties, photo courtesy of @susjesus, May 2, 2020, retrieved from https://www.instagram.com/club_chai/tagged/?hl=en, on June 22, 2022.
Fig. 23 "How to Throw a Covert Party," from "Together Apart", published for the Long Winter DIY Space Conference, November 21, 2021, retrieved from https://toronto.paris/togetherapart/zine, on June 22, 2022.
Fig. 24 "Guidance Council Rolodex," from "Together Apart", published for the Long Winter DIY Space Conference, November 21, 2021, retrieved from https://toronto.paris/togetherapart/zine, on June 22, 2022.
Fig. 25 Cover of zine titled "Together Apart", published for the Long Winter DIY Space Conference, November 21, 2021, retrieved from https://toronto.paris/togetherapart/zine, on June 22, 2022.
Fig. 26 Photo from outdoor rave, June 2022, taken by author.

a conversation with SP

January 18, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. Crew (the curators)
2. Audio-visual

DIY vs Established

80% DIY — 20% Established



# of events

- [ ] 0-19
- [ ] 20-50
- [x] 51-100
- [ ] 101-200
- [ ] 200+

Average size of the events you throw

- [x] < 50
- [x] 50 - 100
- [x] 100 - 200
- [ ] 200 - 300
- [ ] 300 +

How often are you familiar with the DJ prior to attending?

- [ ] Most of the time
- [x] Some of the time
- [ ] Not usually

How about the organiser prior to attending?

- [x] Most of the time
- [ ] Some of the time
- [ ] Not usually

2

SP

(he/him)

Organiser (618/SIPS) / DJ (Sergio SP) / Participant

On Jan 18, 2022, I interviewed SP, an organiser, DJ, and participant within Toronto's DIY music scene. Hailing from the west coast and having spent a notable time dancing and DJing in Vancouver and Calgary, SP offer's a unique look into differing priorities within electronic music scenes across Canada. We discuss urban form and its effects on nightlife, and how sharing inter-generational knowledge can support more DIY events in Toronto.

Date attendance began? 2008

How many DIY events have you been to? Maybe 50 - 60 across the country, or around there, because Vancouver has crazy turnover, I feel like there will be a venue and then it's gone, and then there's another venue, at least it was like that in the past.

Average size of the events you throw? 20 to 150 people, like pretty small. A few of them are in the 200 to 600 people range like at 500 Keele, where some of the parties were three to four hundred people but some were closer to six or eight hundred people. But that's really only at 500 Keele.

How often are you familiar with the DJ prior to attend the show? Some of the time, or I'll check them out. Sometimes I'll like the local playing before or after.

How often would you say you knew the organiser or the promoter prior to attending? I would say 90% of the time or whatever, yeah.

What draws you to a certain event? Definitely crew; who's doing the curation. The crew who has that attention to detail. I love a crew that would fill the gap in terms of booking and something I'm really keen on experiencing.

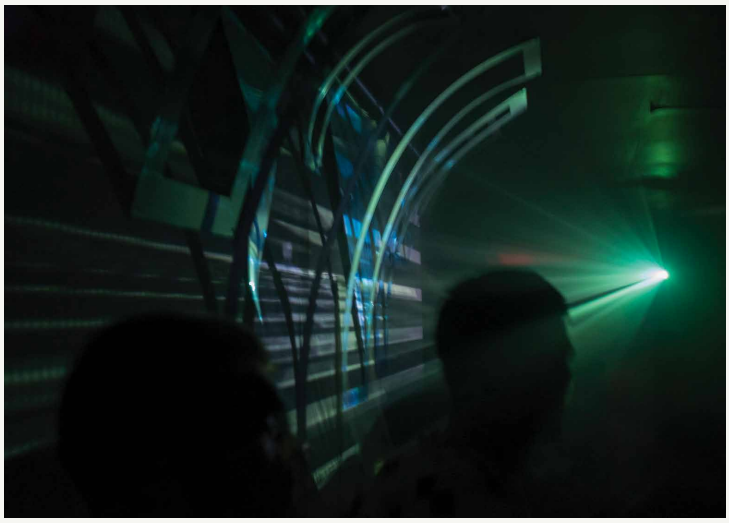


Fig 1. Photo from a DIY event, courtesy of Sergio SP, date unknown.

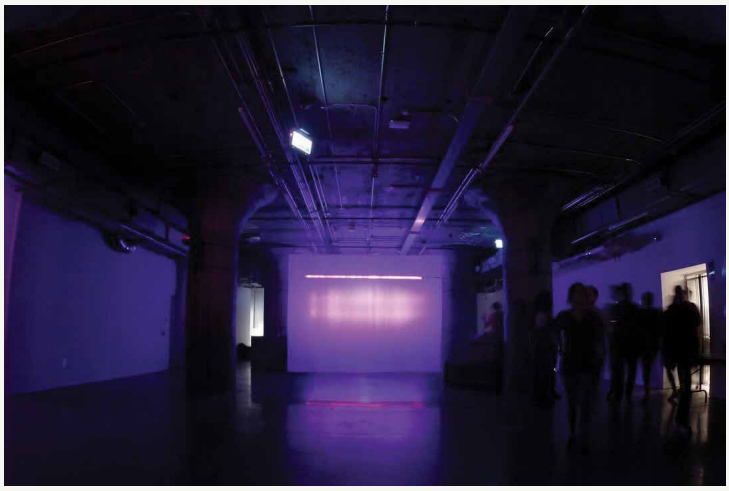


Fig 2. LED & Poly installation for Pride Toronto & Deep Gold present event, shared on June 8, 2019, by Sergio SP.

4

YOUR LAST MEMORABLE NIGHT OUT

AS Can you tell me about your last memorable night out?

SP It was actually fairly recently in Vancouver, a friend of mine does a series of parties in Vancouver in a bunch of different spaces out there and invited me up. There was a break in COVID restrictions and he was able to do some parties with locals – nationwide locals. He invited me over to play some dance music, it was an after hours, definitely a DIY space, 11:00 PM to 4:00 AM sort of thing, very interesting and unique. Whereas before then, it had been almost two years since being in a space like that or dancing.
So, it was pretty surreal, right from the very first three people who came to the dance floor and immediately started dancing, there was just a vibe all night long.

When you go to play an event, do you dance as well, or do you separate those two?

Oh yeah, I tend to dance. It kinda depends on where the event is, especially if there is some anonymity and I can get deep in it and vibe out. If it's something like a booking or I'm going to be with friends that I haven't seen in a minute then I'll dance, but often end up talking to people and vibing off to the side. When I think about going to West coast festivals and playing out there, my slot is an hour or two of that weekend, but for the majority of the rest I'm frolicking about dancing and enjoying myself.

What genres of music events do you attend?

I would say groove-oriented dance music, so kind of in that hypnotic and bass realm is what I really really love. Electronic music is a huge portion, but I'll also go to the orchestra and really enjoy that kind of music as well, maybe I'm dancing in my mind. I would say, hypnotic electronic music is my cup of tea.



Fig 3. Photo from a DIY event, shared by Philip Skoczkowski on May 10, 2020.

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DIY VS ESTABLISHED

More generally, what type of venues do you like to go to?

I'd say for the most part I'm in that underground genre, smaller events to a degree but, I also really love a big production. I like a festival or going to a big space that has a big sound system or something like that, it really does it for me. I love hearing that big power from a sound system. I grew up in dance music. In Calgary we didn't have a ton of exposure to any cool, underground spots, it wasn't like that. It would be someone doing something in a pub or something. There are two dance clubs... **So, if I can be in a space that's amazing and beautiful and very captivating, I love it.** But I've definitely enjoyed a whole wide range of venues, it doesn't have to be so underground.

If you could choose would you prefer a DIY space or an established venue?

I would say DIY. Yeah, I'd say DIY.

How about if you were going to a city with an established techno and club scene?

Yeah, it's really tough. I think if I was going to a new city, I would still love to experience the underground or established venues, like Berghain for example, you know - places that you maybe only go to once or twice. Maybe I won't keep going back but it's such a neat thing to experience these spaces that were foundational within the infancy of raves. People go to these places and they're like, "Oh my God, I saw this person playing in this space," and it has a profound significance on them. I had a long-term residency at a club and worked in a club for a long time back in Calgary and seeing that sort of "member's club" dynamic... There's definitely a distinction between venue and a dance club. **There's something special with a space that people frequent on a very regular basis, and I think for me outside of just the music, that spiritual culture of clubbing is so present in a permanent space, and I find that so fascinating.** I think oftentimes, I can go to a space and within 30 minutes, I'll be like, "OK cool, I saw it, I checked it out, that was awesome." In another city, I love to see what has been there and why people find a certain space so special, but I often find that DIY has more of the interactions I'm longing for.

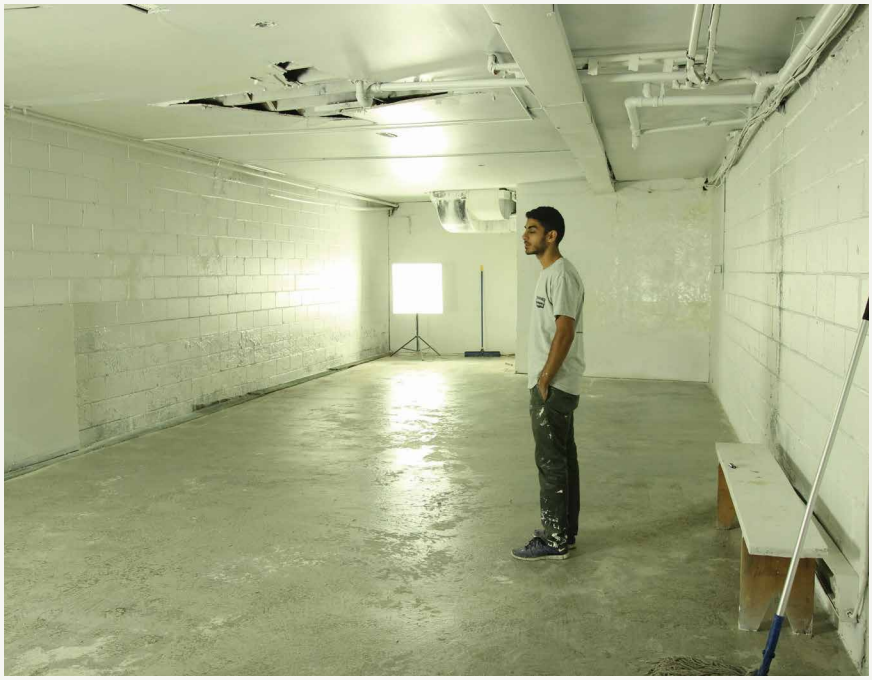


Fig 4. Sergio SP's "studio," photographed empty, location for 618 parties, photo courtesy of Sergio SP.

8

BACKGROUND

Can you tell me a little bit about yourself, and the different roles you've played in the DIY community?

I grew up in Calgary and so when I was living there I was able to express myself through many forms like DJing and graphic design, and being part of a club, I learned about sound systems, a little bit of lighting, that kind of stuff. I'd say DJing is first and then everything else supported that. In Calgary, I was teaching electronic music production and all that stuff too, so I was able to have a career that was DJ forward and then also supporting the community with education.

Then when I came out here that changed a lot. I didn't have those opportunities. It was just a very different landscape; even the attention to locals and things like that. I was able to get involved with the technical parts, like adjusting sound systems, or bringing in lighting, playing with lighting and projections, also using a projector as a lighting source. **Then all of a sudden, I was getting gigs to set up projectors at different parties in the city. Quite quickly I was doing the lighting and sound two to three parties a week, I mean, the back-end production.**

I really got into being that production support. People would have their parties and there would be this emphasis on a crew, and then the booking and the rental of the venue, and then they would come to me and be like hey, we have this budget, can you make it look good? I also have a vehicle so I could move things around, pick up sound and be that support role, go to the airport, pick up the artist. I became this member of the community that was like production support. You know, PA for the party.

Because of my involvement with so many of these DIY parties, I just got involved in building this, kind of, visual backdrop for a lot of stuff that was happening in the community, like the event-scape, and helping to provide the aesthetic. The visual experience inside the actual party itself. I'd say that took over; that was a big part of what I was doing in the community. I got hired out and then was throwing my own events where I would do all the roles. **And then within the community, I have my little studio, where I can be a bit of a mentor to producers here and there, share some of my skills, transfer them down, that kind of stuff.**

I worked for numerous crews; I was sort of this satellite member. So, I would work with crews and there was totally a thing where a certain crew would have certain access and then another crew would maybe not have the same access. Especially in the DIY scene, someone would be told a hard number and then two weeks later I'd be at the venue again for another party crew and they would be told a different number. **But yeah, I was doing a lot, so much stuff, I definitely hit pretty mega walls of burnout.** But I mean, I was able to do it for some time.



Fig 5. Atmospheric Ceremony 3D art installation on November 13, 2018, by Sergio SP and Karl Skene, photo shared by Chanelle.

10

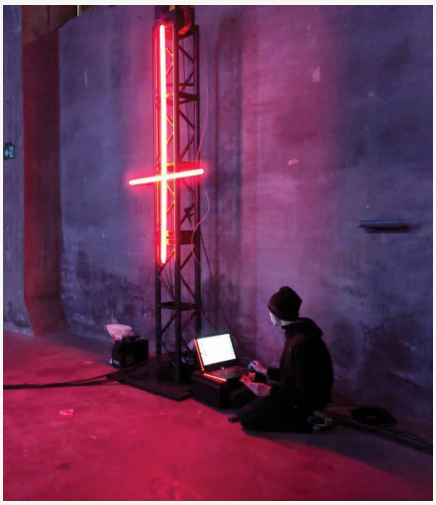


Fig 6. Karl Skene working on installation on November 13, 2018, photo shared by Chanelle.



Fig 7. Atmospheric Ceremony 3D art installation, photo shared by Chanelle.

HOSTING PARTIES

How did you start the 618 parties?

You know, after moving from the west coast to the east it took some time before I started hosting events. There seemed to be these technical boxes that you had to tick to host a party or put something on with dance music. **Out West, sound system culture is so so deep, it always comes first and foremost. The sounds and the sound system are a big thing, and everything else falls into place around it. There seems to be a lot more access to the equipment.** The culture was always so focused on the sound, even the DIY stuff we have... there was a sound system company in Calgary and we had access to this really amazing fine-tuned sound and when I moved here that's one thing that I was really like whoa, parties are happening, there're cool DJs, but there was less of an emphasis on the quality of sound and less hyper controlled environments.

Thinking back years ago, before my time here, when drum n' bass and a lot of jungle music was big, Toronto sound system culture must have been more of a forefront. But I feel there has been a disconnect since then, I've had a conversation with people and there isn't a culture of passing down knowledge so to speak of. **So, with 618 I really wanted to create this feeling in the space that was inclusive of a very specific energy and wing of the community, while being this kind of special nugget of the community.** The parties weren't too frequent, they just happened when it happened, but those elements inside the party were hyper-controlled to a degree. The lights were specific colours, and the colour tones were chosen for very specific reasons. And the way the sound system was set up, the way I was able to host one DJ and have them play from the very start to the very end, all those elements.

Do I need to have all these things every time I go out? No, not every time. But if I were to say I really love this style or this is my ideal format, this is what it would be. To have this journey, the dark lighting, the relaxed tones... There's a lot of freedom within some of those more technical aspects of the party, you know, that are controllable underneath that umbrella. When I was thinking about my parties, it's was my extension to be like, if my living room is now a club, what do I want it to be like, it was almost an installation project.

It felt like a very curated experience, where you could feel really comfortable. There's a certain ease that I felt in that environment where I went, OK, everything is taken care of, I can now exist in here.

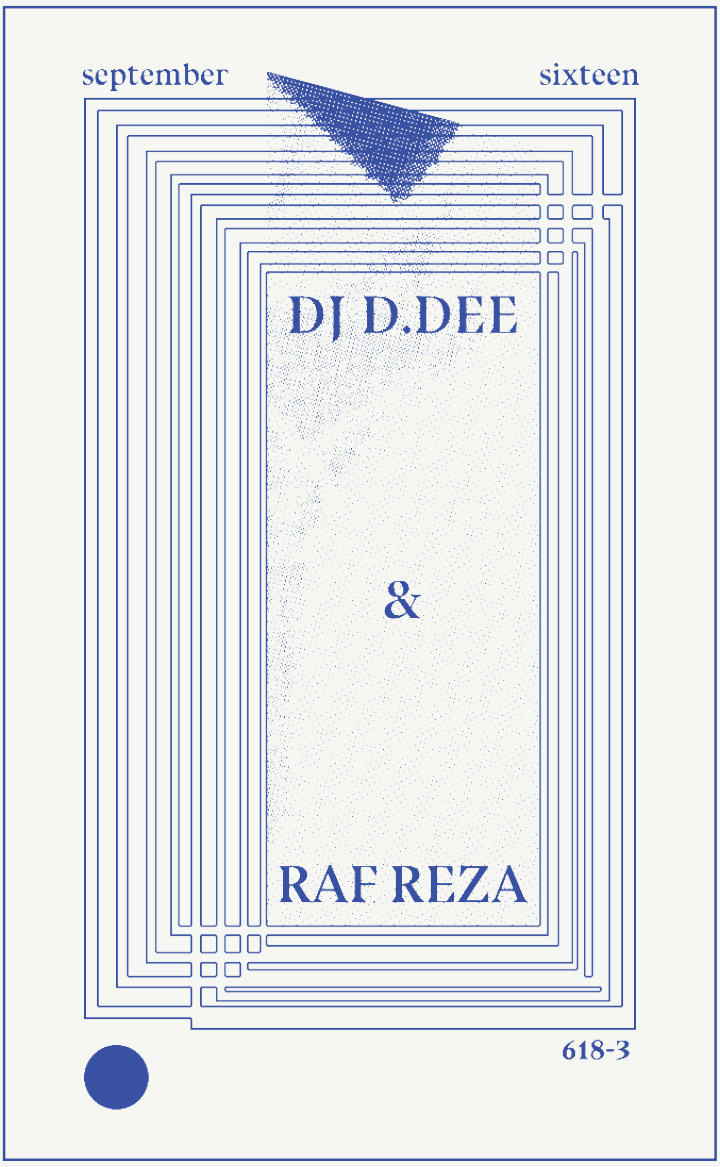


Fig 8. Risograph ticket for 618 party 3, courtesy of Sergio SP.

13 SP

618 POSTERS



Fig 9. Flyer for Priori 5 hour set at a 618 party on May 24, 2019, image courtesy of Sergio SP.

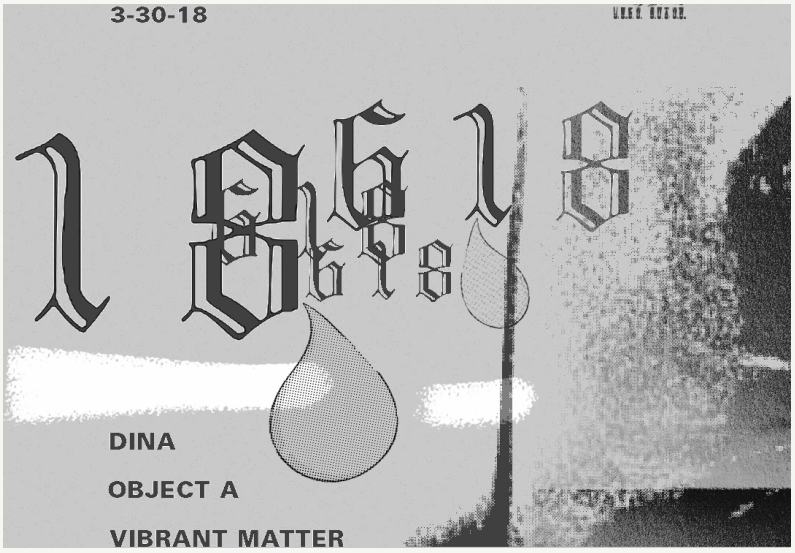


Fig 10. Flyer for 618 party, March 30, 2018, image courtesy of Sergio SP.



Fig 11. Flyer for Dane & Halpo 618 party on July 27, 2018, image courtesy of 618 Info Line.



Fig 12. Flyer for 618 party, image courtesy of Sergio SP.

15 SP

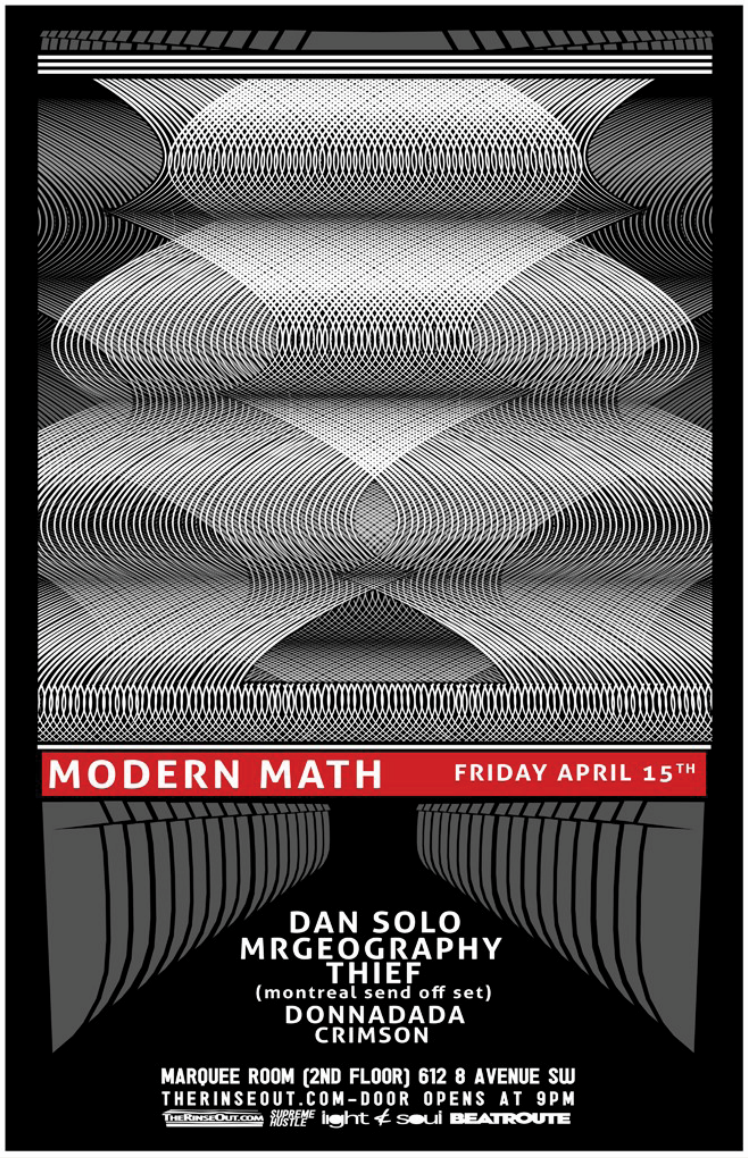


Fig 13. Flyer for Modern Math party on Friday, April 15, year unknown, courtesy of Sergio SP.

VALUES

What draws you to a certain event?

Definitely crew; who's doing the curation. The crew who has that attention to detail. I love a crew that would fill the gap in terms of booking and something I'm really keen on seeing. I think they're either brand new or have a track record. I know there's going to be a certain sound or this energy that really draws me to it as an individual. If I'm going to be hyper-intentional about it, first the booking, and then, what is the energy.

You mentioned that sound is a focal point of the events in Calgary, and the city has a very dense urban centre without residential development and I was wondering, is there a relationship between where there are nightclubs, and where the DIY venues are positioned, in relation to the residential neighbourhoods? I wonder can they play louder music in the city?

Yeah, interesting, so I started a party in 2009 with a friend of mine called Modern Math and it was happening alongside like Dubstep in Bristol, so the Canadian version, lots of bass, huge emphasis on the sub and low tones. We had this event in this pub space that was downtown. It had this sunken dancefloor and pool table, it did not look like a rave den by any means, but we had a crazy setup there with a bigger sound system than you would see in a DIY thing here. That was very much because we had access to a company called PPK, they built the sound system for CODA, they have this big monster sound system there. And so, we had three big bins, like double 15 subs, that are probably 3 ½ feet wide and 2 ½ feet deep by 2 ½ feat tall. All three of those stacked on top of each other and that was just the sub.

That's enormous for a small pub.

Oh yeah, it was. We just had this crazy company in town, they were friends, we had access to this equipment, and the cost wasn't too crazy, so we were able to use this equipment in this space for the majority of the time. It was really loose, and we did a weekly event and after a couple of months we started to get a little bit of a rumble from neighbours. **At the time Calgary didn't have any policy against it, but they invented this bylaw-type-enforcement that was strictly dedicated to sound.**

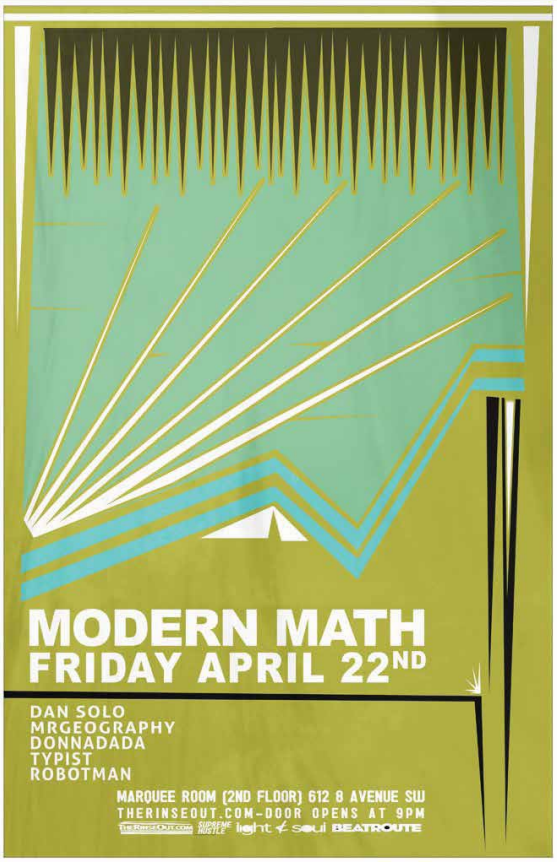


Fig 14. Flyer for Modern Math party on Friday, April 22, year unknown, courtesy of Sergio SP.

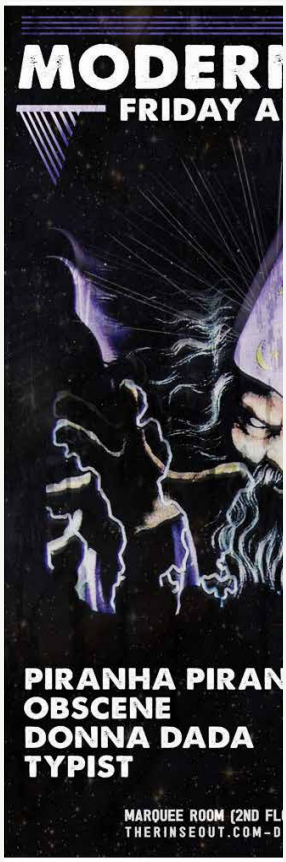


Fig 15. Flyer for Modern Math party on Friday,

18



April 29, year unknown, courtesy of Sergio SP.

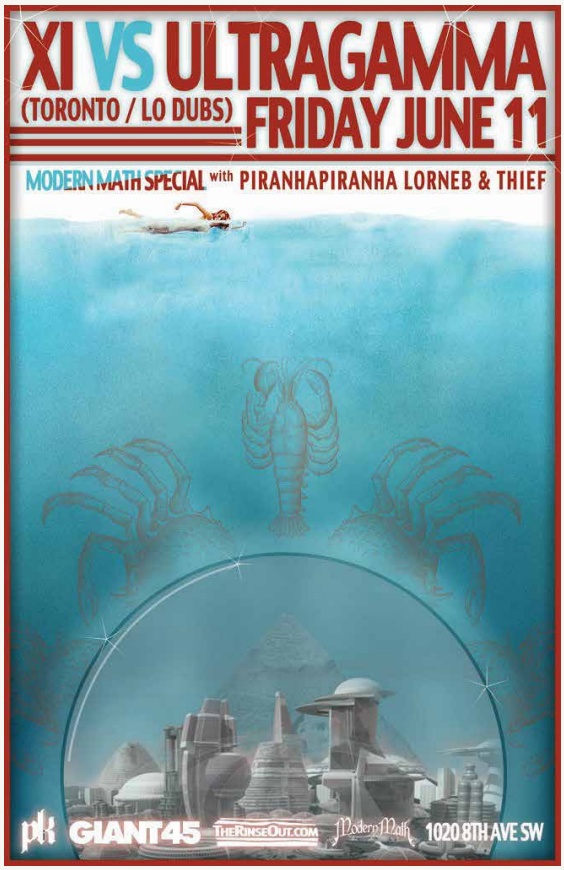


Fig 16. Flyer for Modern Math party on Friday, June 11, year unknown, courtesy of Sergio SP.

19 SP

It felt like they were coming at us. I feel like it was bound happen. They started coming in with a sound reader and checking our decibel levels. In Calgary, unless you're on the outskirts of downtown the city turns into a ghost town in the evening. Eventually we did have to move.

Once, we had to move a party to another venue. There was a crazy time where we got shut down. We had a DJ playing bass, it was DJ N-Type from the UK, dope dubstep like OG, playing at our party and at 11:45pm we got shut down. It was a crazy moment in the community and somehow, we were already in talks with another venue that happened to be just down the street, three city blocks down. It was inside a theatre so really tucked away where you could definitely smash the sound and it wouldn't bother anyone. Then we got shut down and we were able to move the party; there were about 250 people and the DJ who was about to play. We moved the entire party including the sound system, that mega system, down the street to the other venue and we set up the party and the DJ started 20 minutes late. We were able to pull it off. But we definitely got shut own because of the sound restriction. There was a couple of more permanent DIY things in the city, but they were out in the warehouse district area, so not bothering anyone, no one would hear it. Definitely a costly Uber drive to get to.

Did you go to any of the outdoor raves?

The only one I went to was up on Geary. There was like that Geary Art Crawl thing. During the pandemic, personally I decided to take some space and think. I was hyper involved with things for such a long time, so I really took a long time to reflect and figure out myself outside of the dynamic of dance music. I had the opportunity and I knew things were happening, but I just didn't quite feel it until that Geary art thing. I really wanted to hear the sound system, the Best in Town Sound System.

Are you excited to re-enter the DIY scene, or do you think you're going to move away from it?

Yeah, I will definitely be involved, I'm excited. I'm interested in maybe not playing such a huge role in it when they start happening, it sounds horrible, but just not being so involved with other events. Really, I was so hyper involved, and would be doing

things myself like setting it up, the lighting design and controlling it myself. I would be so down to transfer that knowledge, and be like, oh you're interested in lighting, here this is what this does, etc. Or if its with sound, these are the things that I think about when dealing with sound. So, I'm interested in that side of things. And then also my own expression and experience, I'm getting into DJing a little bit more. I've definitely dreamed of a re-emergence of 618 and wonder what that could like. The space is a little bit different now, I've built another studio in there and it's a little bit smaller, but I think that's kind of perfect too. I've definitely been thinking about what it looks like, how can I add a little bit more intention and that kind of thing. Currently, I'm falling deeply into this soap making project and that's led me further down the rabbit hole of scent and what can be done with scent, so like that's something I want to bring into dance environments. How can we start to curate the experience around those other senses?

That would be incredible. I want to be dancing in an eucalyptus tree.

Oh my God, right? Just like so good for your health and everything, so so good.



Fig 17. Photo of Geary Art Crawl, 2021.

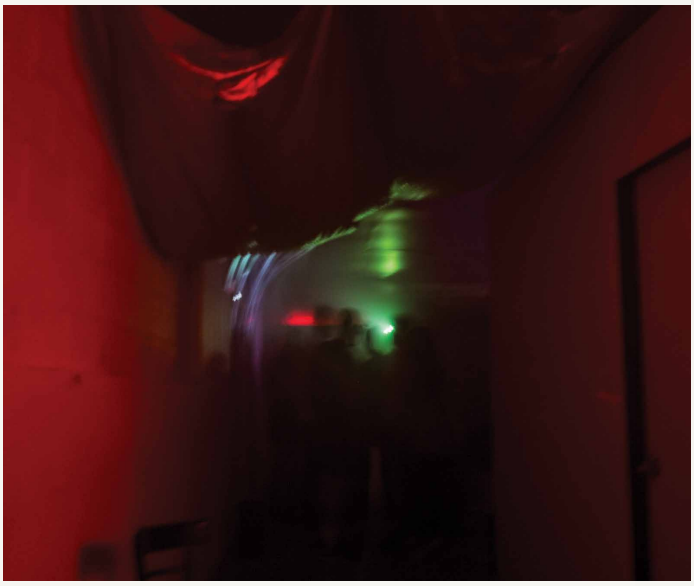


Fig 18. Photo from a 618 party, circa 2018, photo courtesy of Sergio SP.



Fig 19. Photo from a 618 party, circa 2018, photo courtesy of Sergio SP.

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SPATIAL ADJACENCIES

What draws your attention when you enter a space?

I would say a scan of the environment and its intensity. There's a range of energies. There's the type where its almost monotone, like just one thing, one energy throughout the space. And then on the other side, the places where a million things are happening; lots going on, almost like being in a museum.

So, the first thing when you enter a space, oftentimes there's a bass-y rumble happening beyond your vision and that's really exciting. I think the very first thing is that first point of contact, I think that is hugely important for any business; that room that people are entering, what is the vibe? For me with 618, I pretty much wouldn't do 618 if Dave wasn't there and he knew that too. There were times I had bookings available, and I wouldn't do the party because it doesn't make sense without Dave. I found that very important. I remember going to ***De School*** in Amsterdam, it was the dopest. It had this very nice exploratory experience, it was very comfortable, I feel good in these spaces, there's enough room if I need to escape over here or move around whatever.

I do tend to love really well-timed lighting and a well-situated dancefloor; making sure the ways people walk through the space isn't going to destroy the dancefloor, making sure people feel good dancing and making sure people can get out if they need to.

A part of dance music culture is this extreme in energy and emotion. I think there can be this major dynamic in the room. I'm a sensitive person and can feel it, so even just for myself I like to have that freedom to wiggle around and do my thing. Something else important, when I go to something knowing that the people in the room care about the other people in the room too. There have been times, maybe not so much DIY but at other bars, where I'm like this isn't really the feel I'm looking for.

Yes, it is kind of an emotional rollercoaster in a venue, there is that feeling of ecstatic escapism. How about bars at events?

I know it's a hard thing sometimes because the space and the architecture, it's hard to move things around but I find oftentimes bars get put into the wrong place, like a place that might not

DE SCHOOL, AMSTERDAM

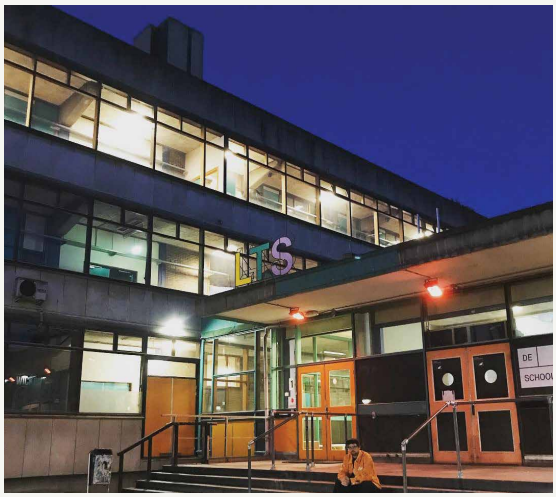


Fig 20. Entrance of De School, Amsterdam.

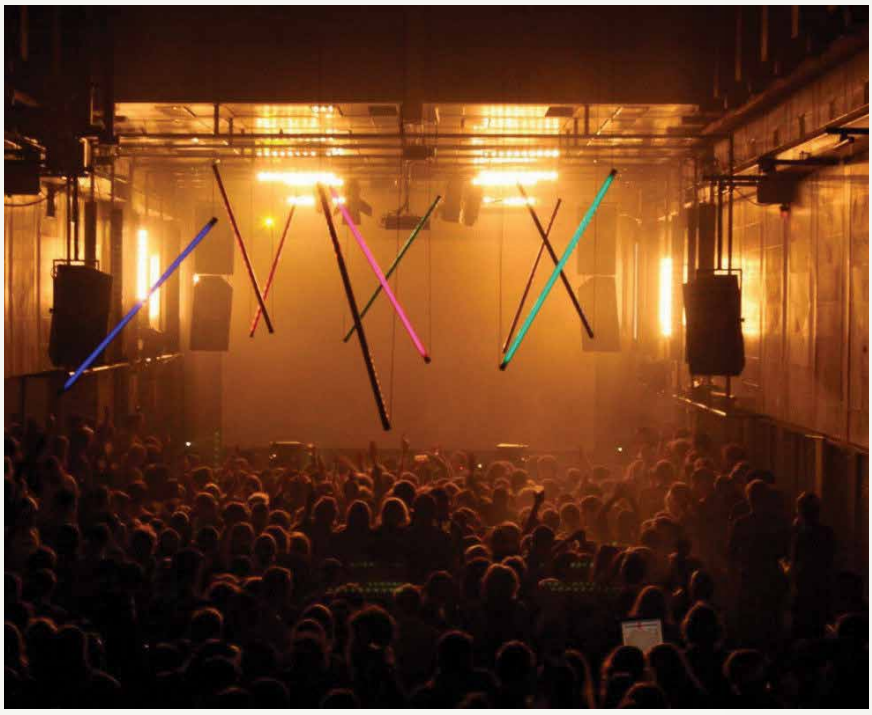


Fig 21. Ground floor dancefloor in gymnasium at De School, Amsterdam.

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THE HIFI CLUB, CALGARY



Fig 22. Sergio SP playing at Hifi Club in October, 2018 with lighting installation designed by Sergio SP, photo courtesy of Beedee.



Fig 23. Sergio SP playing at Hifi Club in October, 2018, photo courtesy of Beedee.



Fig 24. Lighting installation by Sergio SP and Karl Skene at the Red Bull Music Fest TO, shared by @justdanonly on Oct 20, 2019.

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be the best for the dynamic of the entire space. I think bars get looked at as purely an income source. Of course if people are coming to the bar, they're going to be dancing or drinking, and it's a huge part of those spaces and the funding of those spaces, but oftentimes I think they do get put into a strange spot where it is almost counterintuitive to the flow of the actual party.

The last big thing I helped with was a big techno thing for ***Red Bull*** up at the SYMES building. There are two rooms, a space upstairs, and this big space downstairs. I divided the whole thing with these big giant plastic walls, and I was very mindful as to where the bar went, because I was able to draw this event for twenty to twenty-five hundred people. I was like OK, how can I not bother the dance floor at all in a way, how can I completely make it another space in a way, and let it have its vibe, it can't just be desolate, but how can I make sure that they live in the same world but complement each other instead of butting heads. Unless its like hyper-designed, the bar gets put somewhere it doesn't make sense. The result is that dynamic of emotion happens more abruptly versus naturally. When you can naturally have that dynamic and follow the energy of the space, whether that's through sound and lighting, that kind of thing and vice versa. If the bars in a certain space too close to the dancing, there is this tension point or this continual bump.

Are outdoor spaces important to you?

Yeah, I think outdoor is really cool. I think there's a really nice feeling being outside and being in the open air. I think it's really a nice thing if you can provide some nice sound and then have that space.



Fig 25. Electric Island 2019 featuring installation designed by Sergio SP and Karl Skene, photo shared by Ded Agency.

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What has been your favorite club nightclub or event to play at?

I mean, I would say like there's definitely a couple categories. Bass Coast is such a unicorn; I've been playing that for almost 10 years now. There's a range of 500 to 3000 dancing in front of the stage. There are multiple stages, about six to eight thousand people on the ground during the festival overall. A huge group of the leadership is female-identifying artists and creatives. There is a very specific feel, a very nice energy. And then of course it trickles down to the rest of the organization. It's in Victoria, Vancouver Island, its small. It's a really small community, but they really care about it and they're down to get loose. Everyone comes together. And its not one scene, everyone likes everything. In Vancouver, when people get to the dance floor, they dance. Its more of a friend's party-vibe, than an artist getting booked by promoters.
I don't have too many really amazing experiences DJing in Toronto. I used to play a lot, maybe two to three times a week for some years but that changed when I got to Toronto.
I remember I played at Cherry Beach right before the pandemic. It was outside and it felt a lot like Bass Coast. There's not too many where I just loved it, but I think I'm so tainted because my experience out West was just deeply, deeply rich.

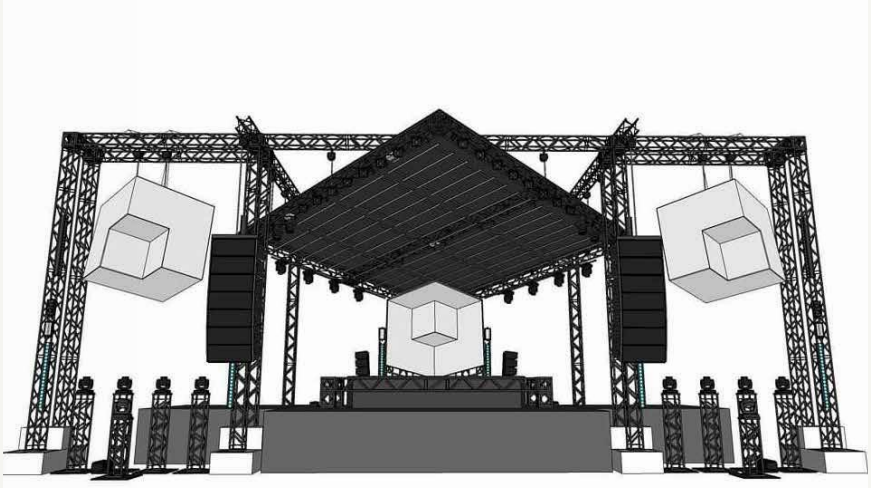


Fig 26. 3D model of stage installation designed by Sergio SP and Karl Skene, photo shared by Matt Mansion.

TONIGHT - W/. DANE & HALPO - 618



VERY JAZZED FOR TONIGHT!!! SOUL-MATE ON LOCATION - THUMPIN SOUND SYSTEM ON LOCATION - DANE!!! ON!!! LOCATION!!! BUT FOR REAL.... DANE FRICKEN RULES!!... YES galore! :)

~

A reminder for those that know & for those that don't ***here*** is the address:

-

****refer to map attached below****

Doors Open 01:00

$20 all night long - $10 w/ *618 Voucher*

(subject to room capacity, <3)

PS. HUGE thanks to everyone that reached out for a voucher, it was sort of overwhelming in response... Next time we'll be sure to inform everyone of the *limited supply* of vouchers... looking forward to connecting with you all on the dance this eve!

PPS. & ATTN PARTY GOERS: *Wafa Rules*, and will be in attendance tonight on both a vibe tip as well as a safety tip... someone you go to if you feel unsafe, if you are too intoxicated or you want to point out people who are not acting right.

"

...I have a reflective harness I wear to be easily identified and i carry a naloxone kit, which i'm trained to use :-) I bring it with me to every party anyway. :)

"

Instructions for entry:

- the entrance is at the back of the building *(south side)*
- you will see a gated stairway and *f e e l a p a r t i c u l a r v i b e* , our door is the last door at the very bottom of these stairs, you will see a light, go towards it :)

- at some point during your first entry, you'll chat with none other than the fabulous **"Door Angel" *Dave :)*** *Absolutely marvellous human! Dave has the answers and will welcome you into the evening.*

- please *be chill* (ie. *relatively quiet and well tempered*) in the alley and surrounding **zones** <3

With Love & Admiration

618

***

N o t e s a n d m o r e i n f o

1) Please no flash photos :)

2) The small room at first entrance is where we will ask individuals to stay and enjoy their cigarettes. OR if you wish to go outside, please move towards college st and refrain from loud alley-way chats. thank you!

3) Please be respectful of the space and the people inside it :~)

****

Lastly, though we hope it isn't necessary - we will actively enforce a zero tolerance policy for any instance of harassment, violation of consent, or generally offensive behaviour.

****

Fig 27. Email invitation to 618 party with safety measures and considerations included, 2018.

CURATION

I would love to talk more about this idea of curation and how organisers can control the vibe and the morals of the party. Early on, you mentioned how important Dave was to your parties, what are your thoughts on internal security inside DIY spaces?

I think it's amazing as long as you can have control over what security means and how it looks; how it looks to the people that are both attending the party and the role that they're playing. Dave and I are always talking about having a clone of Dave so he could be the main security person, and another person floats around inside. I think its nice to have an additional awareness, two degrees of security, so people can go to this person if they need help. It's also nice to have that additional help if you need extra support. One person in between Dave and I who could keep an eye on things, for example, if someone lights a cigarette on the dancefloor, you don't need security, but to help instill the culture of the event and the roof that you're under.

You can't just put out a disclaimer that says these are the rule and expect every single to be comfortable with that. There's so much nuance in life and the people entering a space, and maybe there's a fine line between ignorance and arrogance, but I think being able to have some members of security who have a degree of empathy; they can enforce a hard word but instill the culture. I think having more people on the team that fill that roll allows for everyone to feel more at ease. There isn't one person carrying all the safety and stuff, there's a few people watching over.

What about the disclaimer on emails, do you find they work?

Yeah, I had a blurb at the bottom of the email that said these are the rules, we don't tolerate this kind of behavior, and an extension of that. I'm not sure, it's hard to say if it works or not. **With 618, I kept it to an email list, because I was trying to keep it safe not only for the longevity of my space, but also because it's totally illegal and I probably shouldn't be doing it.** But then beyond that, there was something so special about curating this list of people that could come to this party. And then they could bring new people to the party, and they were this trusted ally in the party when they came to the space. I think overall people do care and when they read a message like that, they're like, cool there's

this disclaimer. But, how you and anyone that's within your organization act at each event, is much more indicative of what's going to happen. You must be in the space and lead by example.

How many invitations do you send out per person that comes?

My email list probably had 100 to 110 people on it, pretty small, and then people would ask me directly to buy a ticket. It was always pretty dialed in and tight. It was so word of mouth and so a small community formed. I never really had to trim anything down, people would just ask me how I find out about this, and the list grew very slowly at the beginning. I just started being like, I'm going to be doing these things would you want to have your email on this list, and that put me in the ballpark of a fifty-to-sixty-person guest list and then I went forward with it.
I had different systems to sell tickets or provide price breaks. I



Fig 28. Photo of stage design by Artefact Creative, members include Sergio SP, Karl Skene, Fezz Stenton and others, on March 2018.

trusted Dave with the door sales, like if it was twenty dollars to get in and they pulled out one twenty, then charge them ten or fifteen dollars so they can have a drink inside the space. It's just a way better engagement. Dave and I were able to have that negotiation. Of course, the thing needs to be funded or whatever, the money must come in for it to be sustainable but there was a looseness to it.

We weren't trying to have crazy numbers. I would post things every once in awhile, they would be kind of cryptic and people would ask to find out what it was about.

How many people can fit in basement?

One time when it was really, really bumping, it was close to eighty people between the dance zone and smoking front room thing. There's only one bathroom and a stairwell entrance.

What do you think is preventing the scene from throwing more events?

The cost is so high for people to get spaces and the stuff to organise these events, it's really tough. I look at Toronto as this field of resources... The stuff we did and were able to do in Calgary was really amazing; there so many weird spots for stuff to happen, and there is a certain energy towards sharing.

That idea of culture being passed down generationally doesn't really exist here, where the older groups pass down the methods. There's more of a gatekeeper-thing where people hold on to stuff, a bit of a different energy. People want to be about it but not about the community, like as an attendee no matter your mental state or expression, there's a care or preservation that needs to go into these things because it's special, it's fleeting. It's going to go and so there is this gatekeeper mentality, so that we can keep this safe. So, there's ownership for the safety of these spaces. I really wonder if it's a by-product of the city and the demographic of the city, or just our general economy and all that.

In terms of growing, it's interesting to see what methods are being used to utilise and spread information to get it out there. I think there's room for a lot of creativity to bring people into the fold a little bit.

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Fig. 27 Email invitation to 618 party with safety measures and considerations included, courtesy of SP, July 2018.

Fig. 28 Photo of stage design by Artefact Creative, members include Sergio SP, Karl Skene, Fezz Stenton and others, on March 2018, retrieved from https://www.instagram.com/p/BlQ0GGSHowv/, on June 22, 2022.

a conversation with Sammy Halimi

January 24, 2022

After Hours
Interview Series
by Alexandra Sermol

DIY vs Established



Average size of the events you throw

- ☐ < 50
- ■ 50 - 100
- ■ 100 - 200
- ☐ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ☐ Most of the time
- ■ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

2

Sammy Halimi

(he/him)

Organiser (Zona/Oxygen) / Participant

On Jan 24, 2022, I interviewed Sammy Halimi who started hosting small-scale and intimate electronic music performances in his apartment in Montreal. During COVID, this moved outside and transformed into experiential live-sets taking place in hidden park nooks, abandoned amphitheatres, and forgotten industrial zones. Sammy creates environments highly attuned to the creative and personal needs of each musician while prioritizing burgeoning talent.

Date attendance began (to DIY events):
I started organizing Zona (indoor events in my apartment) in 2018 and started Oxygen (outdoor events) in the summer of 2020.

What type of musicians do you book?
I mostly book musicians who perform original creations, or as we call them, "live sets" – but yes, also DJs). I am always at least a little bit familiar with the music that the artists play when I book them. I listen carefully, and often have a pretty good intuition of how it may sound live.

What draws you to a certain event?
The program of the event first and foremost, who is playing, where it is happening, who is organizing, but also what strikes me as a novelty, something that stands out by being different, as well as the creativity and audacity of the promotional content for the event.

Say you're going to someone else's event, how often are you familiar with the organiser?
I am increasingly curious to know the promoters in Montréal, because of the nature of my work and interests, so I would say 7 times out of 10 I know who is putting on the show. When I don't, I like to get to know more about them, especially if I really enjoy the event.

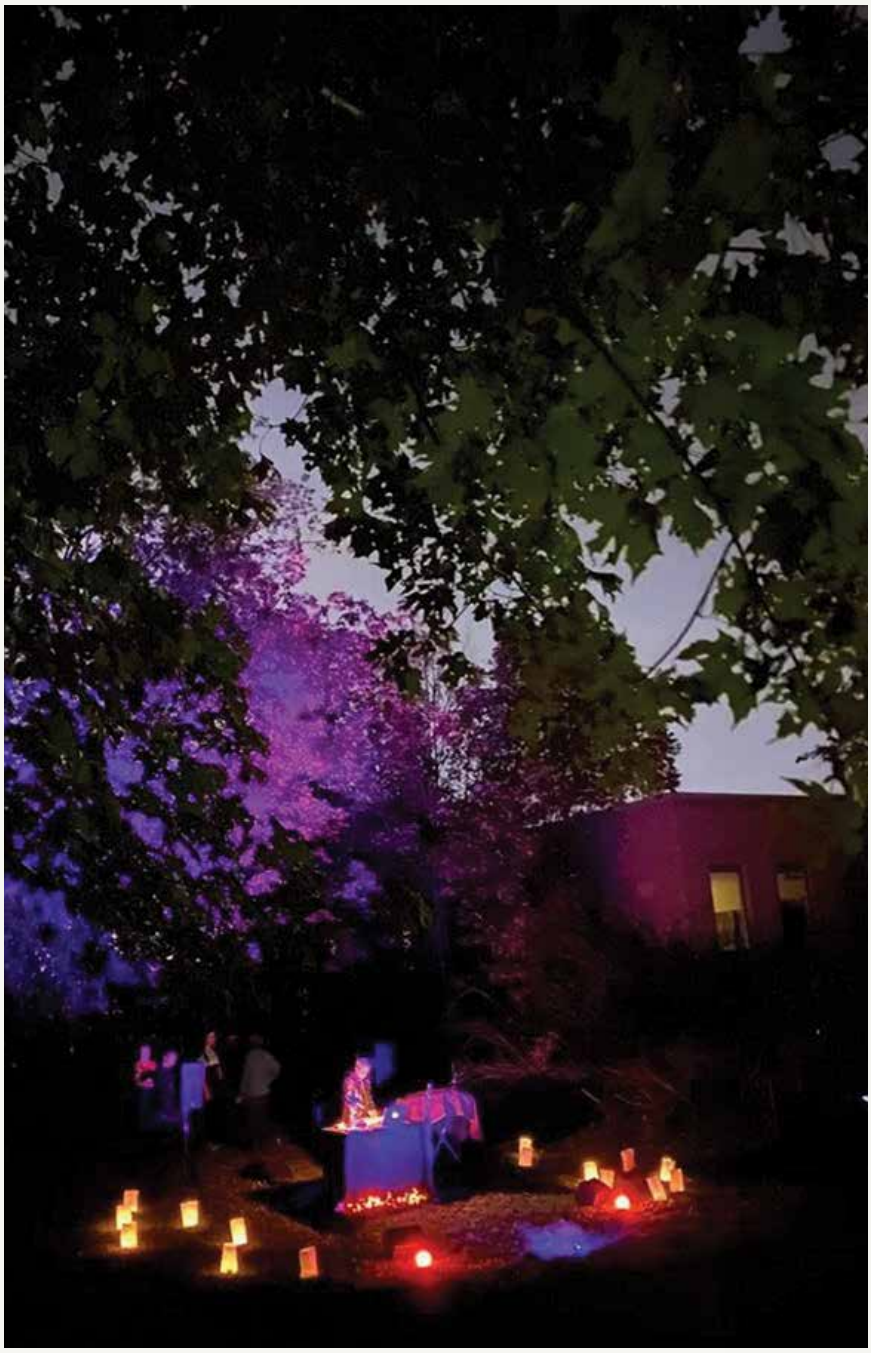


Fig 1. Photo of an Oxygen event, circa 2020-21.

4

BACKGROUND

AS Can you please tell me about yourself and your role in the Montreal scene?

SH I've always enjoyed concerts in Montreal and all styles of music. So, I started to get very interested in the differences between a show that I feel comfortable in versus shows that don't feel so comfortable. You know, something that works well with the curation, with the art, with the sound, with the light installation, all these aspects. After a trip to Berlin in 2017 I got very inspired to bring a new concept to the scene. I was feeling a lot of disappointment seeing DJ's getting booked but not so many live acts in electronic music, so that was my first point of focus, and I wanted the concept to be mostly live-set oriented. I used my own living room, in my apartment. That first series of shows was called Zona. It was a really nice experience. Really nice learning experience for me as well. That's how I started to get more and more skills in event organizing. They were unique.

I put on these shows in my apartment which gave me a lot of freedom, I would personalise the ambience, the lights and everything.

The appeal of the series was the fact that I would find live acts and make them fit with exciting line-ups. Usually, I would book four artists per night, and they were usually on a Sunday night, so already a quieter vibe.

I would spend the whole week prior to the show making a lot of adjustments in my living room, really playing with the sound, and making sure that the mix would sound as good as possible for that style of music. Every once in a while, I would also book some audio or visual artists, VJs, and things like that. That was where it all started. That series lasted for eleven shows in total and was interrupted by COVID, and I felt sad because we had a really good thing going. It felt very comfortable just doing this series without trying to expand it, it was very young, and I had no big ambitions about the project. I wanted to keep it small and special, like a sacred kind of space. And I wanted to keep my focus on making people discover new music, new acts and giving space for artists who had never performed before. I wasn't trying to book headliners or anything like that.

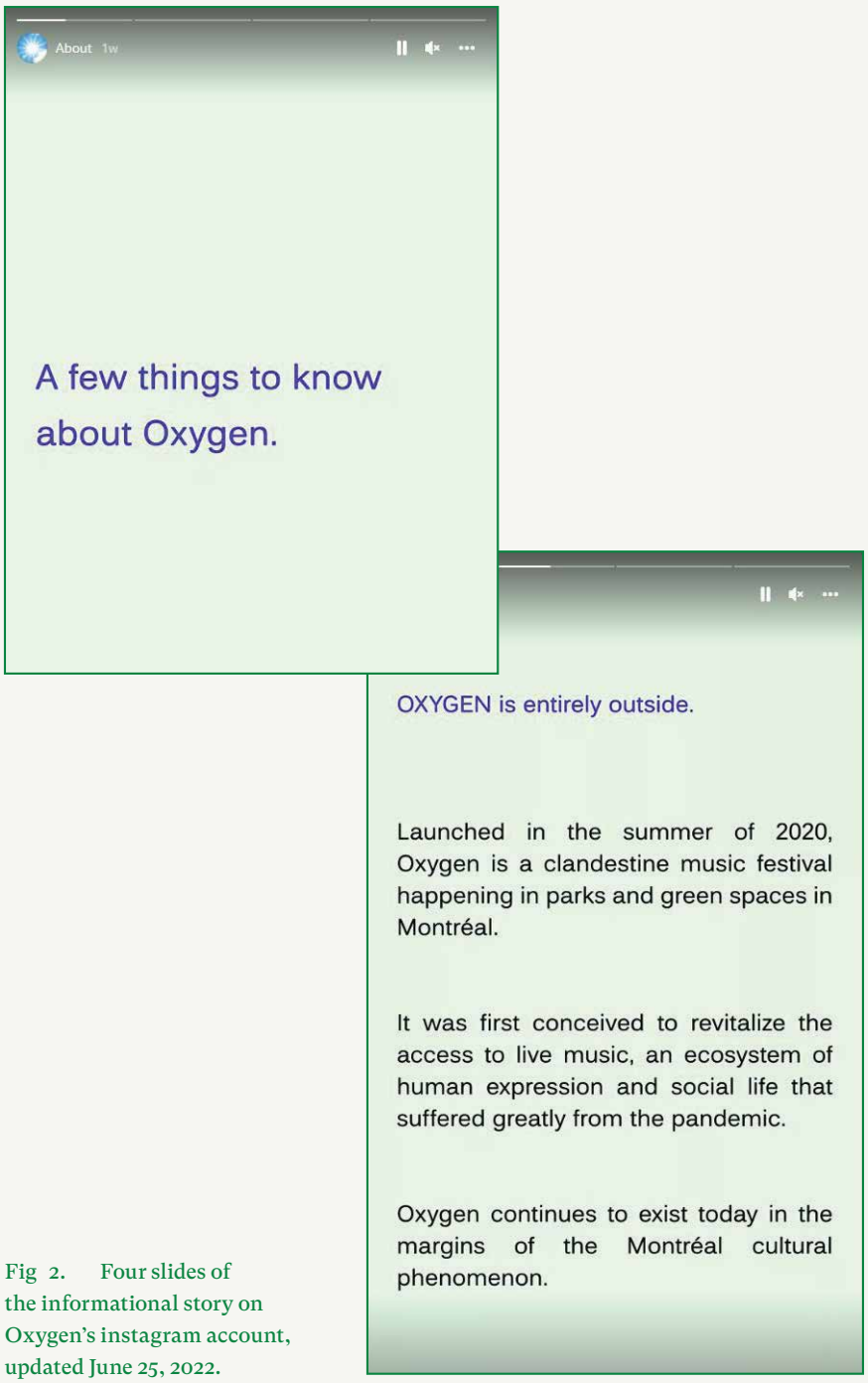
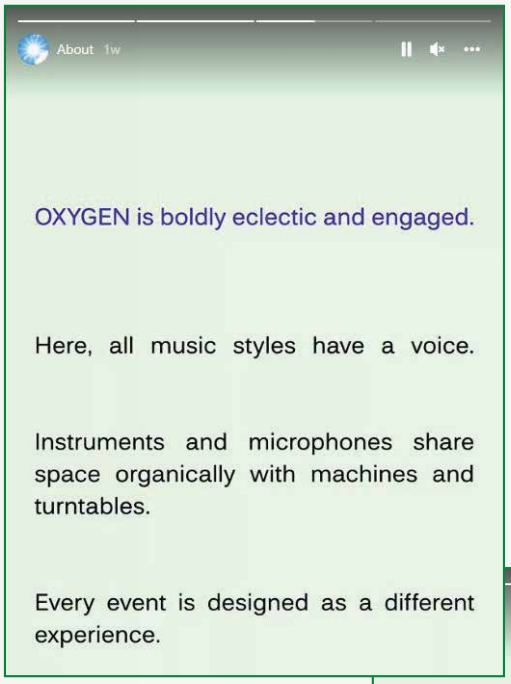


Fig 2. Four slides of the informational story on Oxygen's instagram account, updated June 25, 2022.

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7 *Sammy Halimi*



Fig 3. Photo of a Zona event, circa 2019-20.



Fig 4. Photo of a Zona event, circa 2019-20.

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How many people would attend?

It would vary between twenty, that was the most intimate setting you could get, and up to seventy people. They were private events on Facebook, and I would invite friends and people that we could trust to be respectful and also appreciate the music itself. It wasn't a party atmosphere. Although there have been a few party line-ups that were definitely more dance oriented, but they were the exceptions, because we were trying to stay respectful of the neighbours. We had this kind of agreement that we could do these events once a month, as long as we didn't go too far or make too much noise or finish too late, so we would try to finish for midnight. **Neighbours were welcome to join if they were interested. Sometimes when it was it wasn't too experimental, they would come watch the show, which was quite nice.**

Do you still have that apartment in Montreal? Do you think you will resume them when its safe again?

I was thinking about that recently, I don't know. I guess I want to keep the apartment, I feel quite good there. Maybe I'll open it up again, but it'll be tricky. I think I'll keep it smaller, only a small number of people. When I brought the concept to the outdoors, my events have really grown much bigger. There wasn't a need to keep a limited capacity, so it became a lot bigger and now, there's a good number of new friends who I would love to invite, so it gets tricky. I think it's a victim of the success of this series.

So, it brings up the question of does **it become a very exclusive type of event, like a private club.**



Fig 5. Photo of an Oxygen event, September 2021.

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I would like to have max fifty people here, so I don't know who I would choose, then some friends would be left out... Yeah, so those are the questions that I ask myself when I think of starting a new addition to the Zona events. For now, I'm not really thinking about it, I'm trying to go with the flow.

It's mostly a one-person operation, which creates a really nice dynamic for me, it becomes more like my personal art practice. **It's like an art practice in event organizing, with a deeper purpose to create bridges between people and artists in the scene.** It's an art, I don't see it as a business, so I allow myself to withdraw whenever I need space for myself.

How did you transition to throwing events outdoors?

With the Oxygen series it was a very gradual process of transitioning, I used the same approach as my own events. I had line-ups in mind that I had been writing in my phone, and then I decided I needed to book all these guys. I really loved their music and I thought this should be booked because the timing is good, and I wanted to do more shows.

I decided to invest in a generator first, a little speaker generator, not to get too technical, but I had to make some really careful decisions on how to pick equipment that doesn't generate too much noise, or it's just too heavy, or take too much space. I figured out a way to use a lithium battery-powered generator, like a lithium generator slash battery pack that you would find for camping. Usually, they're good for charging a few devices like laptops, cell phones, or LED lights, and not so good for a festival-size sound system, but I found a way to make it work by using big battery-powered speakers, so the speakers had an autonomous battery. Because they were battery powered, they require very small amounts of electricity to charge, so a lithium battery pack kept them charged throughout the show.

That was the starting point, and from there, I had to research methods to make it work outside, I had no prior experience in doing outdoor shows, and I don't want to be intrusive, I wanted to have a similar magic to the Zona events. I didn't want it to have a stage or a tent, I wanted the sound system to be the least visually intrusive thing. So, everything, like the generator, was virtually silent, and everything was small.

GENERATORS



Fig 6. Generator options for outdoor parties.

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SPEAKERS



Fig 7. Battery-powered speaker options for outdoor parties.

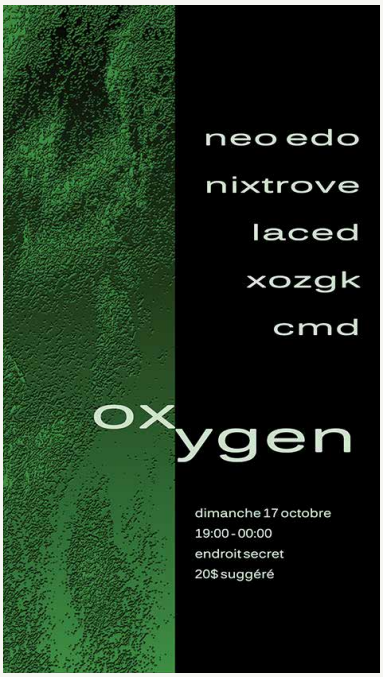


Fig 8. Oxygen flyer, October 2021.

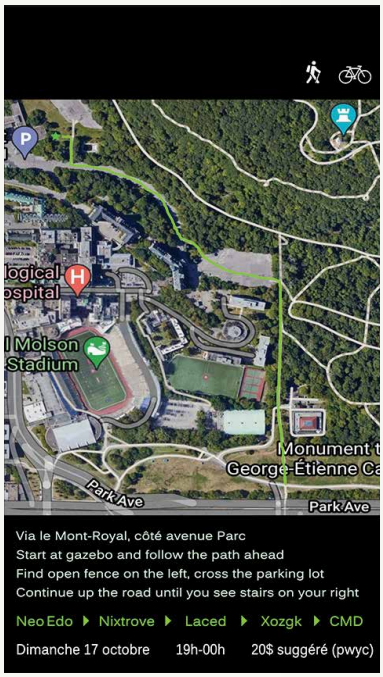


Fig 9. Directions to an event location, October 2021.

THE OXYGEN SERIES

Where were the events?

They were happening in several locations. I would find these spots in parks and little corners of the city, sometimes slightly outside of the centre, I mean like in industrial areas, but mostly it gravitated to very accessible areas. Sometimes it involved a leap of faith and trying to make something happen without a permit. There were nine different spots that have been used for the shows. They were illegally occupied; for the shows I just played with the grey zone. I wanted to see if would be tolerated by the police or the municipality if I just had a show that was respectful and not a big party thing. The first year was really focused on ambient, very soft music, it was really chill.

I wanted to bring a moment of healing after the first really stressful moments of COVID; let's relax and breathe and be outside.

I would find places where there was no risk of noise complaint. I would go and scout prior to deciding on the location, and I would choose places that were reasonably hidden, where it didn't seem too sketchy to access. Sometimes I would just try my luck if the spaces I found were really beautiful, like public parks that are big. For example, there's the Frederick Back Park in the Northeast of Montreal, it's really big and plenty of space for setting up a little concert without being in the middle of people doing other activities and it wasn't too residential around it. For that one I chose the right line-up for the park, or rather, I had the line-up and then I would choose a location based on the music; what the vibe would be like. For example, if it was just a really sweet folk and ambient program then I would just go in the middle of the park because its no matter if people come, even if the police come, they're going to see that it's super chill and there's nothing particularly alarming going on, it's not a very energetic thing.

If I had a line-up that was loud and heavy or more like a rave, more like a party – I had some of those on the second edition in the summer of 2021 – I would choose a spot that was more hidden.

In that sense, I would approach the event organizing the same way that the illegal rave organiser would. So then, I had a team of volunteers to really help me so we would be really efficient



Fig 10. Oxygen party, circa 2021.



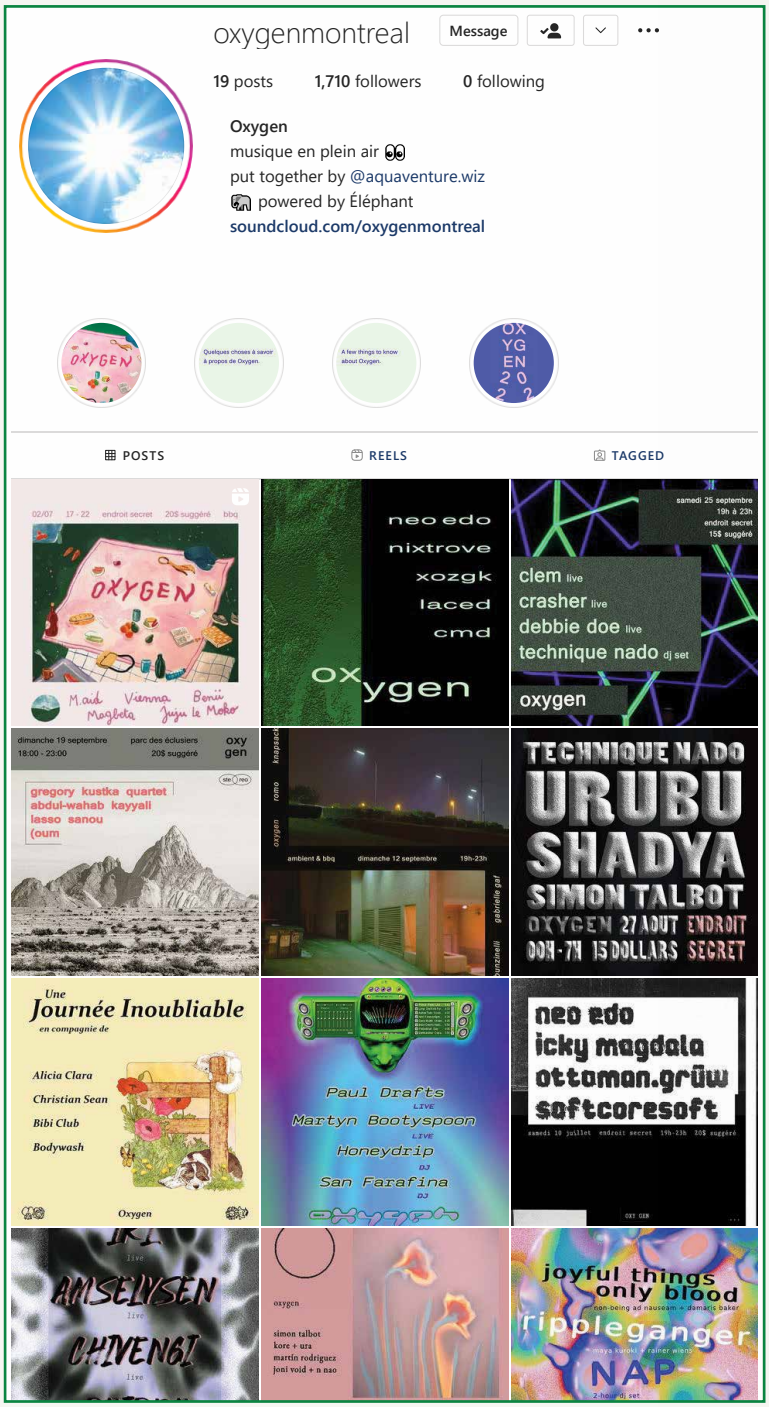


Fig 11. Oxygen Instagram account, accessed July 2022.

in setting up. Then again, I would try to always minimise the risks, so we were always monitoring the volume and making sure that we leave the space very clean afterward, and keeping track of the number of people, even before the show happens.

I would find a way to funnel the invites using Instagram, and I would adapt my promotional methods to what I felt was an adequate number of people to invite.

For example, if it's more of a party, then I would opt for just sending private messages to people, so it doesn't become public information or available to everybody. In the second year, I created an Instagram page just for the shows. So then, I would sometimes share the location on a post for any follower to come along, if it was less likely that there were going to be hundreds of people, maybe it was a jazz line-up. So, I was playing with my own sense of intuition about which line-up was going to attract more people. It was like a game, this ecosystem. I had it all in this big Google Doc and I had the list of places and little pins on my maps, with all the locations I would discover and locations to visit, the ones that needed to be scouted to assess the risks. With some, we were trespassing totally, so the level of risk was higher, and others were so safe they became the go-to places.

I had a show in the Mile End in an old venue, now the skeleton of an old warehouse with just the frame, the metal structure and the ground was really nice and flat - concrete. There's a lot of things happening there like an open-air market and shows, and things like that. This one day we got there and discovered that the Montreal Festival was actually organizing a secret show that very same night. So, we had to leave and went to our safe spot, the one that always worked.

We had to keep our options open, stay flexible, but it's a leap of faith; you're taking risk and it's not solid from a legal standpoint.



Fig 12. Oxygen event, circa 2020-21.

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PERMITS

It's important to note that I have tried to get permits for several locations and I really hit a wall in the bureaucratic process.

It really turned me off trying to get a permit because it was so limiting; they were requiring a lot of predictable methods of organizing shows that I was specifically trying to avoid. I didn't want the place to be fenced, I didn't want to have security guards on-site, I wanted to choose how I wanted the set up depending on the weather. I didn't want to rent a chemical toilet, and sometimes it was a bit wild, and you had to prepare. And so, in the process of trying to get permits, there were all these questions and you need all these different things. It was a lot of big processes and on top of that, because of COVID restrictions the municipalities were closed. It wasn't even possible to apply for a permit because everything was just suspended. So, because of that, I decided to do it regardless of the lack of permit. I did seven shows in the first year and twelve shows the second year, so nineteen events, and we never had a real problem.

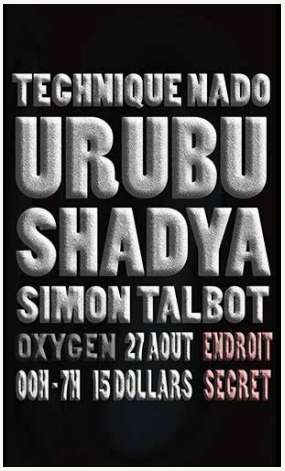


Fig 13. Oxygen event, circa 2020-21.



Fig 14. Oxygen flyers.

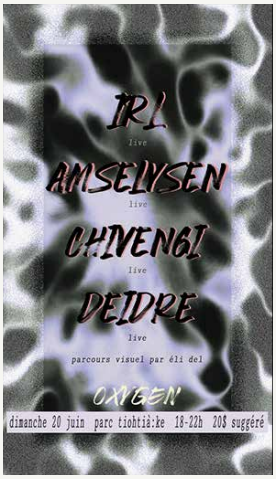












23 *Sammy Halimi*

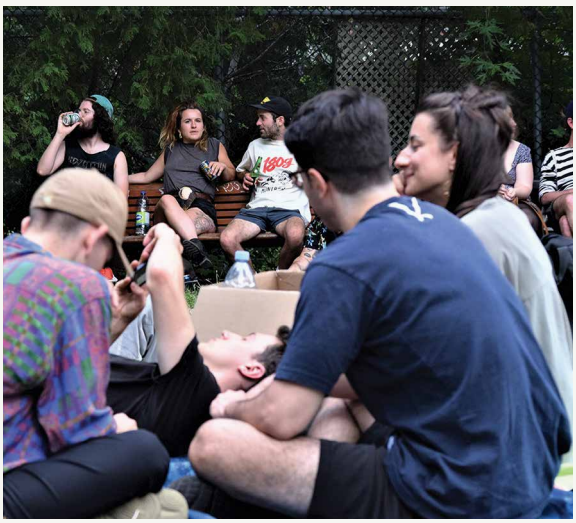


Fig 15. Oxygen event, circa 2020-21.



Fig 16. Oxygen event, circa 2020-21.

SAFETY

How do you consider the safety of the guests?

So for the safety of the guests coming, how can I say this, I didn't have a really strong deployment of safety, instead a task force of volunteers for maintaining the space, the safe space.

I tried to build a strong base, it's like if the roots are good then the system is friendly, the approach is friendly, and the communicational methods are friendly.

It's a transparent process; you can see the methods and therefore don't feel that you are too far away from what is happening behind the scenes, in fact, you're seeing everything that's going on. It creates a really healthy ecosystem. I booked people that I think are really sweet, so the artist would invite their friends who are usually also nice, and then I would invite other people. I think it works super well.

It's like super DIY in that sense. I would do about 90% of the work on my own and I would have volunteers to help me.

I would just ask, on Instagram, like the week before the show or even sometimes just a few days before if people could help me, because obviously I couldn't do everything on my own always, and it was a very organic, there were always people around me trying to help me out. So in that respect the safety was decentralised. It wasn't like I was the one taking care of the safety all the time, everybody was keeping each other safe and thankfully nothing bad happened. In the moments where I did hear some kind of sketchy behaviour, it was during the night-time events I had. I had two of them last summer, which were my first outdoor, all-night raves, and those were definitely parties, you know, they had a lot of people come in. There was one in specific where people brought their friends who were just strangers, and you cannot control that. I wasn't really interested in kicking people out, but I was always open and ready to intervene if anything had happened or if something felt like a red flag.

It really starts from the ground up, so every aspect of the series... I'm really trying to have some solid foundations, its not like putting up a cover on top of something that is very unstable.



Fig. 17. Oxygen event, circa 2020-21.



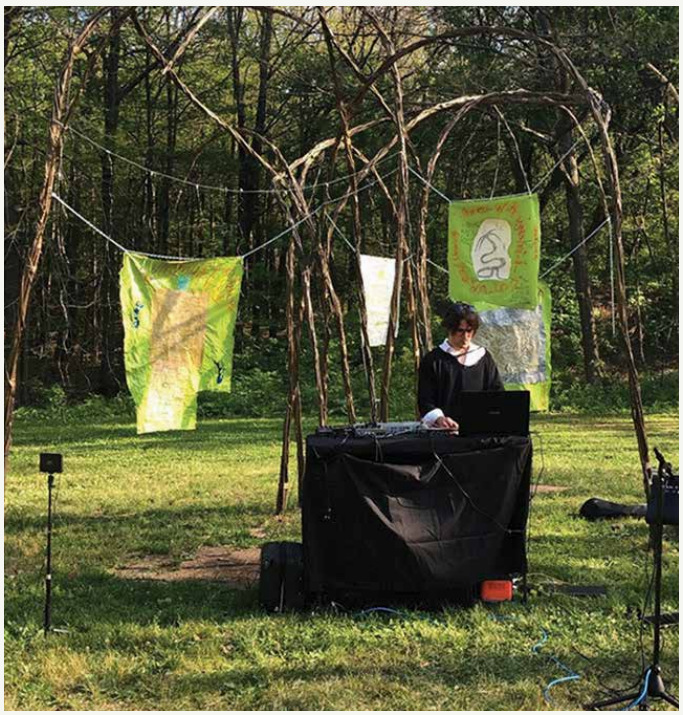


Fig 18. Installation at an Oxygen event before the sunset.



Fig 19. Installation after nightfall.

Did you charge for tickets?

Over the first year the suggested price was $10, and we had a little box on the floor next to the stage and people would just put money in and take their change. It was a system of trust, anybody could have left with that box, it was so unprotected. Maybe we would be able to pay $80 per artist for a thirty-minute performance, which was better than when they were apartment shows. For the second year I introduce a way to bring more money for the artists to split and I was able to bring it to a minimum of $100 for the 30-minute performance. I used this device called Square, you might have seen the square terminals in some businesses but they have a version that is just a little square, it's very thin and wireless. I bought two of them, one for myself and one or a volunteer, they're not too expensive and I made little bracelets so you could wear it. Very futuristic, contactless payment. And then I had a phone plan set up for each one.

It was a suggested price formula for the tickets. In 2021, I decided to make a bold step in terms of financing the performances. I decided to put the suggested price at $20, which is expensive for a DIY show, but at that point it felt like an adequate amount of money.

We have so much discourse of how artists don't make enough money and things like that, and there's so much work that's paid for nothing so put your money where your mouth is. We spent the whole winter with no concerts so honestly, it's time to react, to step it up.

But, again, it's a very non coercive thing, there is no ticket pre-sale, and no one is turned away because you're outdoors, and it just doesn't feel right to make people feel bad or tell people to go away. So, in the end it was a pay what you can, but there was a suggested price which felt more intentional, and it worked quite well. We had volunteers go around during the intermissions collecting money. Eventually we set up an eTransfer email address as well. On a financial level it really worked for paying each of the artists fees, as they weren't pre-negotiated, so we were very proud of that. And, the price wasn't always 20, it would vary depending on the line-up. For example, if I had a quieter line-up on a Sunday, and I didn't feel like there was a super-recognizable name or they were an up-and-coming artist compared to a local headliner, but I wanted people to come and discover those artists then we'd make it less expensive.



Fig 20. Live performance at Oxygen event, circa 2020-21.

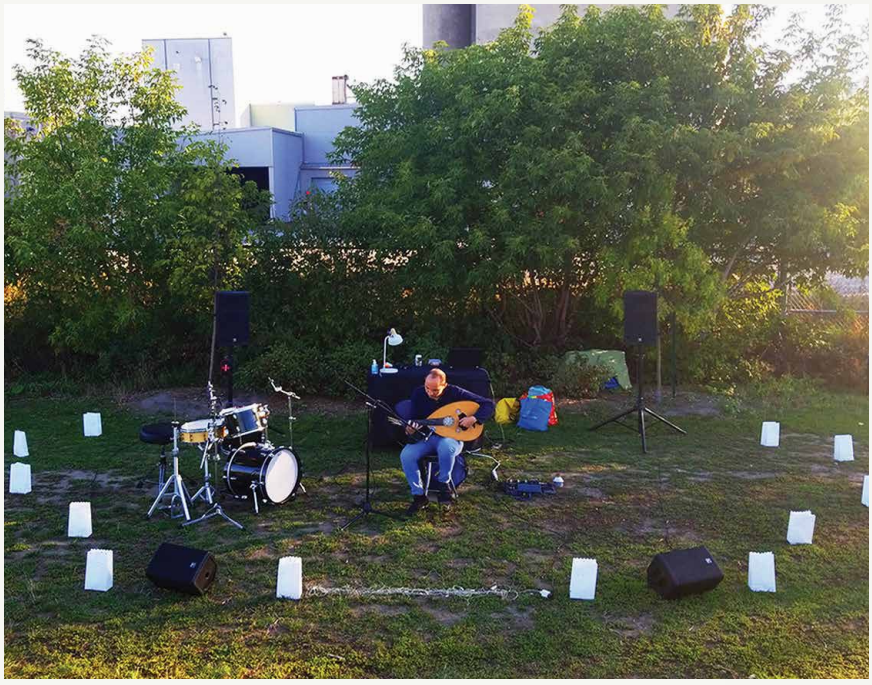


Fig 21. Live performance at Oxygen event, circa 2020-21.

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Were people drinking?

Yes, people would be free to bring anything they wanted. I had an Instagram story with four pages, and two of them were the guidelines, or like instructions. And so for the drinks I would say it's recommended to bring some food because technically it's not legal to drink in a park or public setting without food. When I realised that people would run out of drinks fast, I started to bring a really limited quantity of extra beer cans in a cooler. They would go pretty fast. About seventy to eighty beers, I would sell them at $2.00 or $3.00.

It sounds like a labour of love from the ticketing to alcohol to safety and curation.

Yeah, it's totally a labour of love. I have to say, it was fuelled in part by a sort of doom, like a sense of unreasonable, irrational... one last Apocalypse-time effort. At that point, I didn't care. It was COVID, and I also had my own personal crisis just before that. So, I related to it on a symbolic level on my own journey, my own path. I gave it all my effort and it just felt right. I didn't try to make it more than a nice moment. And for the discovery of the musicians.

It might seem like a lot for an outsider. They just see me doing all the work, doing the sound check for all the artists, also making the payments, or setting up and leaving with a car full of equipment. But it also comes from the apartment series; with every show you learn something and once you integrate it then you're no longer intimidated. For sure, there's a good amount of physical and mental effort involved, and multi-tasking, but in a way, it's not so different than working as a waiter or cooking in a restaurant. I used to work as a waiter for years and in a way it's similar, but more jobs; you set up and clean up the restaurant, then you set up the table and equipment, then you prepare for service, make sure everything is prepared, and then when everybody comes you're super focused and must multitask. There's very little time for relaxing, but if I can I enjoy some of the show, but then once service is done, you clean up. For sure you're tired but you deal with it, and you're done.



Fig 22. Oxygen event in a park, circa 2020-21.

ON POLICING

One spot I chose was on the top of the mountain behind the McGill campus, well, on the property of McGill but it's not directly accessible. There are a lot of people who know about it, if you're curious and really want to walk around the mountain, you eventually find that spot. There are a few people that go and hang out there, it feels and looks abandoned. There is an outdoor pool nearby that is literally in ruins, there's graffiti all over and overgrown plants everywhere. We went to it several times. I kept it for the bigger, the riskiest events, the big party events.

The first time I used it last summer was the first party line-up I did. The show was supposed to end at 11 and it went a bit past midnight, and it was packed, like 150, maybe closer to 200 people. It was super fun, it was incredible. It's shaped like an amphitheatre, the entrance at the top of a set of staircases along the top, and we just see these flashlights coming down the steps to the bottom where there are 200 people dancing.

The DJ immediately shuts down the music and the first thing I do is go directly to the cops. I want to be the first person that the cops talked to.

People start leaving because at the time it was still during COVID lockdowns and they didn't want to get a fine. So, people left pretty quickly, and a lot of friends stuck around to help me clean. In the meantime, I was talking to two cops, and they were pretty stiff. First, they asked me what is happening here, I wanted to be transparent so I told them exactly what was going on; I told them I'm doing a series of events in outdoor places. Then yes, I know it's private property and I didn't get a permit, but I wanted to try because we have no venues open, so here we are and we're respectful.

Even though they didn't let us continue I think they gave me the chance to talk. I was adamant about making sure they hear me out.

There were quite a few of them, like 12 cops, they brought so many cars. That was the first time I got away with no fine. A friend of mine told me that they had been talking to a cop, and the cop said they were actually impressed that we had been respectful and cleaned up super quickly. So, like OK cool, I mean that's good, maybe that can be useful.



Fig 23. Oxygen event at unknown location, posted on July 20, 2021.

Two weeks later, maybe not even that long, I came back to that spot with an even bigger party. I just decided, I'm going to do it, whatever, it's book, it's fixed, and I was stressed out, I won't lie. I was pretty stressed out. In the end, only two cops came. And when they came up, they came from the back, and at that point the DJ didn't stop, everybody was still partying and somebody behind the DJ booth was asking for me. The cops were looking for me, so they already knew it was my thing. I run to them, and we talk in this little area that's almost like a backstage. And we talk, I tried to keep talking to them and they were telling me, "We told you not to do that, not to do this," or "you didn't get the message last time? And you're back here." In the end they let me have an extra 20 minutes.

So, after that we shut down and the cops waited until everybody left. At that point they were visibly in a different state, they were just escorting us out and they weren't making a big deal out of it. I keep trying to have this discourse with them, I keep talking to cops in this way. In the end, we went back to that spot several more times, like three more times, and as far as I know, the cops were there every time. But from that point onwards, they never shut us down, we saw a cop car in the parking lot above the amphitheatre and clearly, they saw us, but they let us do it until the end. I want to believe that there was this dynamic of trust. They knew it was my event, and they knew that it was always respectful, and they knew we were not troublemakers; we left the place really clean. In the end it was all this grey zone. It was such a risk so we were blessed to not have the consequence, I could have been fined $2000, and I don't think I would have persevered if I got a huge fine the first time around. I was blessed by their patience.

After all is said and done, a cop is still a human being, and I have had encounters with some awful cops, but I also had encounters with cops that chose to not say anything, and just be observers and see that we're literally enjoying a nice concert that I'm sure they would enjoy being there as well. People always came and asked me how do you do it, how do you go and talk to cops? There was one moment when I talked to the cops, they left and we kept going - I think there is no recipe for that, there's no strategy because in the end you can't control it. So just be fearless, you know, develop a sense of understanding, don't beg. I'm standing up for myself and for the project, but at the same time I'm trying to negotiate so that they feel heard. Obviously again, it doesn't always work. I had some stubborn cops that no matter what you do find a way to dismiss you.



Fig 24. Outdoor event, circa 2020-21.



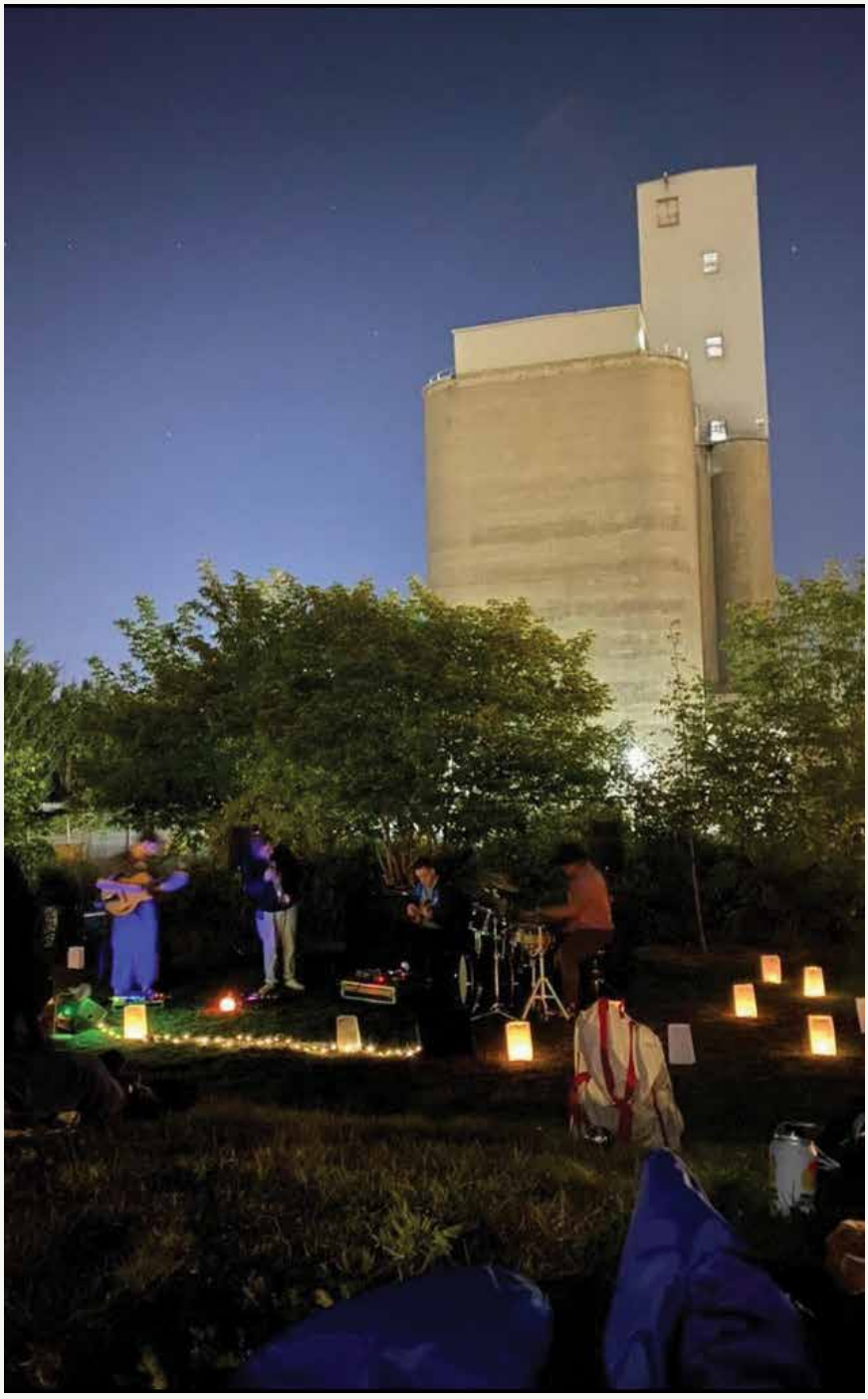


Fig 25. Oxygen event, circa 2020-21.

GRANTS

For next year, I'm trying to get a grant. I applied for it the second summer actually, it's a Jeunes Volontaires grant, which is a type of grant you can get in the Montreal area. It's a municipal thing, like the most basic, lowest grant you get when you're up to 30 years old. If you have a project in mind, whether it's artistic or not and if the project serves a purpose of helping your professional advancement in one way or another. If you make a good write up then they give you the grant, it's a non-competitive grant. They don't judge a portfolio or anything, they just want to have a solid idea of what you want to do with the money. It's more like an allowance, more or less equivalent to employment insurance, so I was able to focus on it full time last summer, otherwise I wouldn't be able to do 12 shows while working, maybe four. I want to keep them going because the grant is soon to expire, it ends after one year. So, I would have to find another grant this summer, which is why I'm still thinking about it. To be continued.

Grants are quite a process. You have to be really dedicated to them. You have to have a lot of willpower to go to the end of the process. They're usually pretty long. And there's no guarantee of getting accepted, even if you put a really solid proposal together.

I want to have a solid proposition to get a decent amount of money so I can keep going with these activities without needing to work another job.

Then I would need to search for permits and things like that. That's where it gets a bit complicated, and I don't want these shows to become these institutionalised type things.

Otherwise, it's just not the same thing anymore, I don't care about the money, I just don't want the shows to feel suddenly different because they're legitimate, they have permits, and suddenly it feels like such a different thing. Paradoxically, you open the door to less safety rather than more safety.

OXYGEN SERIES 2022

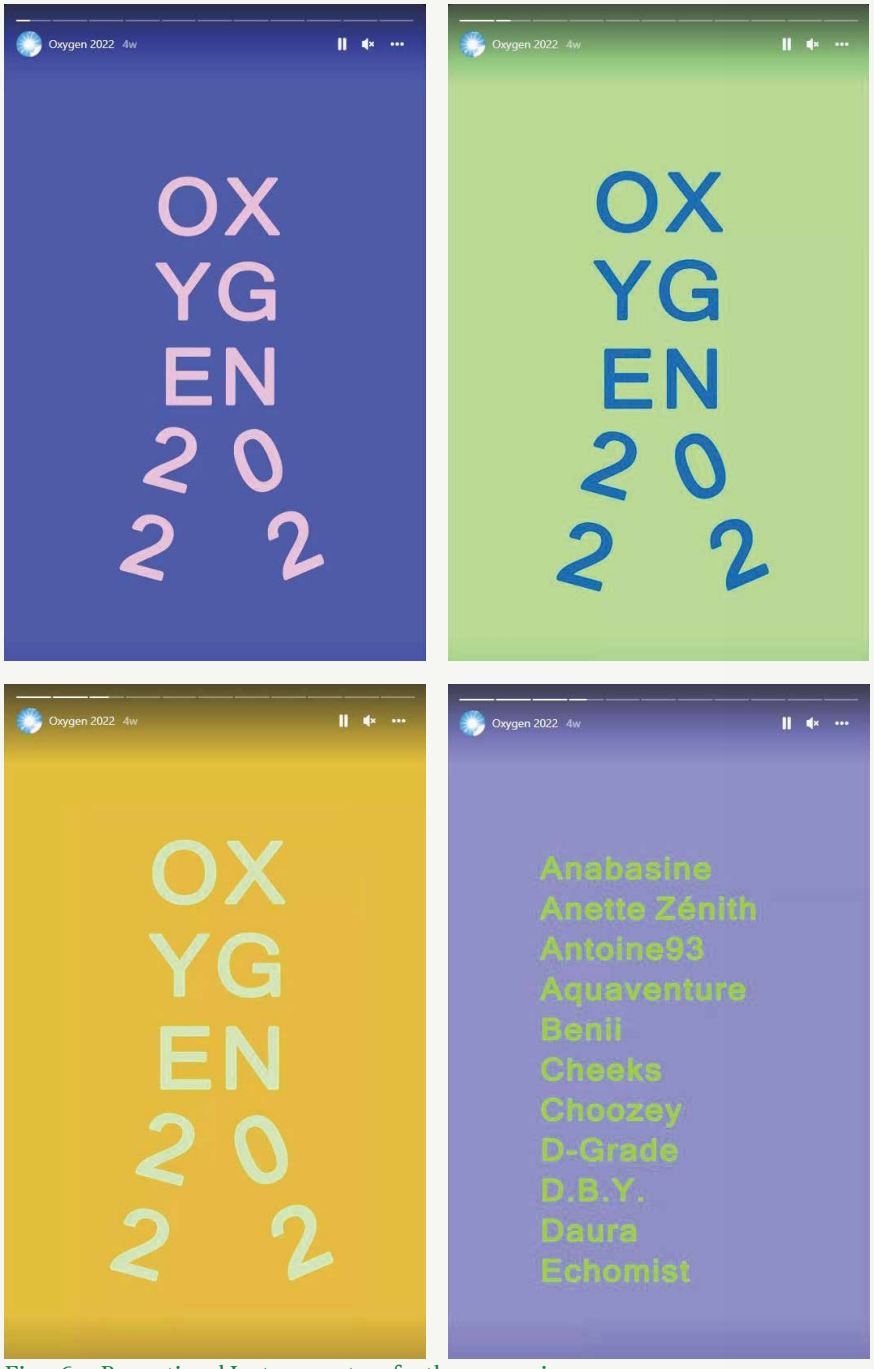
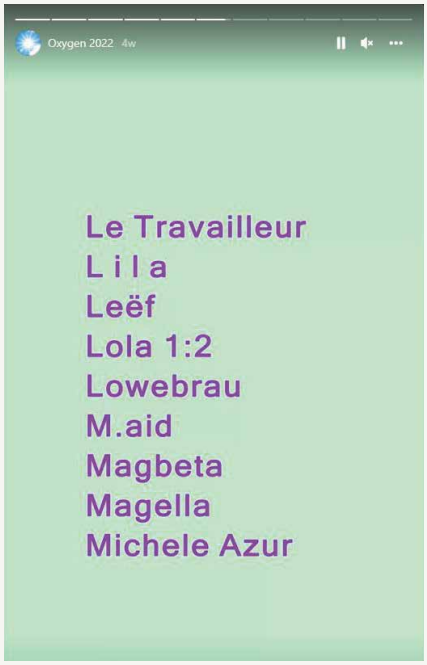
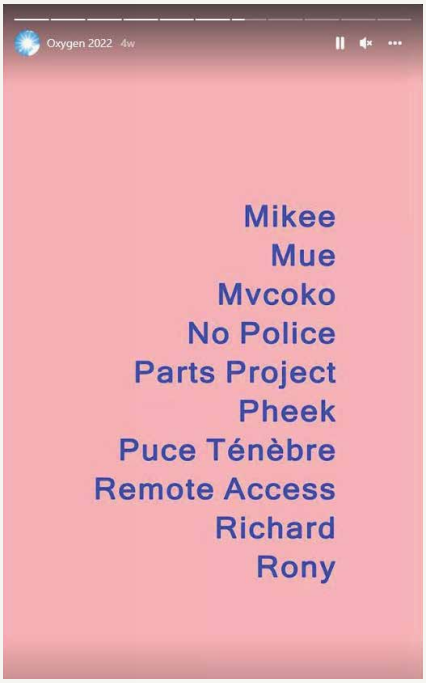
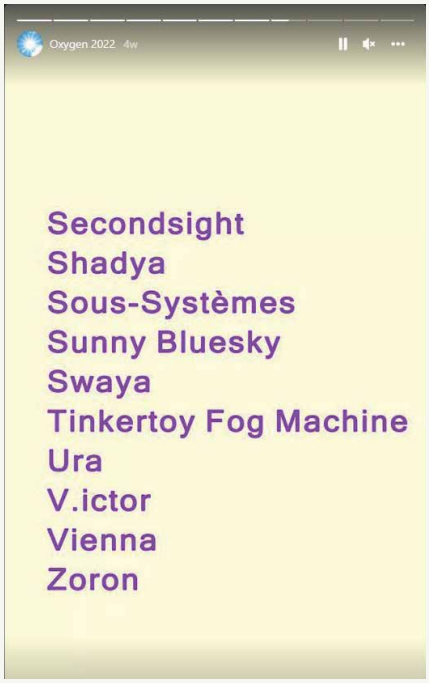


Fig 26. Promotional Instagram story for the 2022 series.









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43 *Sammy Halimi*

a conversation with Antonia Stanev

January 27, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. Friends and music
2. Atmosphere
3. Venue

DIY vs Established

40% DIY — 60% Established



# of events

- [x] 0-19
- [ ] 20-50
- [ ] 51-100
- [ ] 101-200
- [ ] 200+

Average size of the events you go to

- [ ] < 50
- [ ] 50 - 100
- [x] 100 - 200
- [ ] 200 - 300
- [ ] 300 +

How often are you familiar with the DJ prior to attending?

- [x] Most of the time
- [ ] Some of the time
- [ ] Not usually

How about the organiser prior to attending?

- [ ] Most of the time
- [ ] Some of the time
- [x] Not usually

2

Antonia Stanev

(she/her)

Participant

On Jan 27, 2022, I interviewed Antonia who started attending DIY events when she moved to Toronto in 2018. She was first introduced to the European techno scene during university during work placements in Munich. Over there, she saw how welcoming and vibrant the underground scene can be. But once back in Toronto, she experienced difficulties finding where DIY events were happening, instead, relying on friends and colleagues to send her event information. We question why this barrier to entry exists and how it's maintained through private groups and secret email lists.

Date attendance began (to DIY events): I moved to Toronto in 2018, so that was when I went to my first DIY parties.

For every five times you go out, how many are to a DIY venue versus an established venue? Well typically I don't go to clubs, but I do go to bars. I do go to events at bars. Probably 2/5 is DIY. And the other three are smaller bars that have live music or something like that. I just like more casual nights.

How many DIY events have you been to? About 12

How often are you familiar with the DJ prior to attend a show? Usually, what usually happens is a friend will text me that a DJ is playing and then I would listen to a bit of their music before going.

How often would you say you knew the organiser or the promoter prior to attending? Not familiar. Typically, I go on Resident Advisor and see what event is going on and look for a good line-up.

What draws you to a certain event?
Friends and music, then atmosphere, and venue close after.



Fig 1. Exterior of Danforth Music Hall in Toronto.



Fig 2. Interior of Danforth Music Hall.

4

MEMORIES

Can you tell me about your last memorable night out?

Well, I mean that was probably Caribou, it was a concert, but people were dancing, how can you not dance to Caribou? That was my last memorable night out, going to the Danforth and seeing Caribou. I think that was in November.

Had you been to that venue before?

A long time ago, I went to see Kaytranada before COVID, so I had already been to the venue and knew what to expect, but I haven't been to the venue during COVID, and I was excited to go back. It was very similar to what I remembered, like it was when there were less restrictions. The dance floor (technically the standing area) was open, and it was full capacity, so people were just piled in there dancing, jumping up and down.

For the Caribou concert we had balcony seats, so I got to go upstairs in the venue, which I hadn't been to before. At first, I thought that it was a bit odd just because it was a techno electronic show and you're sitting down in a chair just watching it. The show had been sold out, so those were the only seats we could get, but no one was really sitting in their spots, we were all standing and dancing. Some people even went into the side aisles and spread out all over the balcony to dance. There was security but they didn't mind everyone partying and dancing. It was really nice, it kind of felt normal.

I know what you mean. I saw Caribou in London (Ontario) and it was so nice to go to a show and be around people.

Yeah, we were all there for the music and dancing. It was so great. Finally being together and being able to dance. That was something we just haven't been able to do for such a long time.

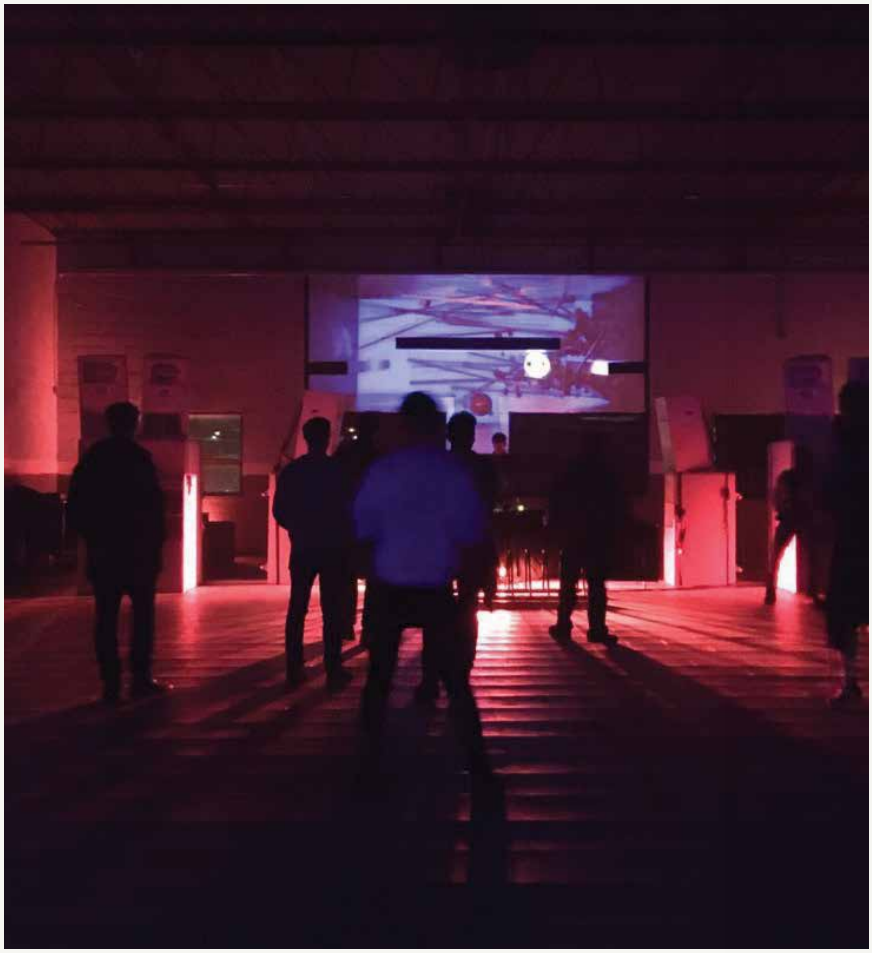


Fig 3. Objekt at 163 Weston Rd, on November 16, 2022.



Fig 4. Directions to rave, posted on Instagram before the event.

What sort of venues or events do you go to?

So I like to go to more underground, smaller, intimate venues. I like to go to outdoor venues. I also like going to repurposed spaces.

For example, in Munich there was a venue which was on Königsplatz, which translates to the parade or plaza. In World War II, it was used for the parades for the army by Hitler and the Nazis, so there is a dark history there. All the buildings were preserved but obviously all the symbols were removed, and some of the buildings were repurposed into art galleries and the like. I went to one techno show and the building was also used as a gallery for architecture students, which is really cool. **It was this huge space, not sure what it was used for in WWII, but it was very tall, pretty much a tower and the centre was open, so it had this super tall atrium spanning the entire building, maybe around 10-14 stories tall, just massive. There was circulation around the atrium looking down onto the ground level.** They actually used that space for hangouts and coat check, not even the actual party. There was a little table set up in this huge space, this tiny little table in the massive space, and then on the side they had a couch. So if you wanted to hang out or smoke or something, you would hang out on that couch. The actual party was further down into the venue, there was a bunker-kind-of-space below. We went down into this underground area, and it was very disorienting, I had no idea what was happening, it was all made of concrete and you all you could hear from the outside was the bass from the artists playing that night.

So that was a really cool venue that I really like because the history is very mysterious, you didn't really know what that building had been used for before, and just to know that exciting, cool things were happening in it now. I tried to inspect it using my architectural experience, and I still could not figure out where I was. It was pretty spectacular. It was very grand—the entrance and the basement.



Fig 5. Sts Cyril & Methody Macedonian-Bulgarian Eastern Orthodox Church, 237 Sackville St.

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Another venue in Toronto that was kind of cool was a church basement in the East End, you know, partying in the basement of a church. I've been to two shows at that one, it was not your typical venue space.

And what genres of music are usually playing at these events?

Usually its electronic or techno. Often up-and-coming artists, not really mainstream music, more just emerging underground artists and stuff like that, more artsy I guess, it's a smaller community; local artists. I mean, sometimes it's a bigger name but usually they're artists connected to the venue or someone in the community. You discover new artists that way too.

If you find one of those musicians you love is playing at an established nightclub or a bigger venue, would you go?

Yeah probably, I mean I go for the music. I also love the atmosphere and experience of going to a DIY venue because it's much more like a community, the venues are atypical and fun to experience, and everybody is there for the music. And there's a lot of interesting people that you get to meet. Like artistic and creative people. It's also very diverse, you don't have one type of person that goes to these, it's people from all over and they're there to enjoy the music and make connections and friends. But I mean, I am also there for the music, so yeah, if there is an artist that I really like, I would go to a bigger venue just for the artist and the experience would maybe be different.

One of the beauties is that it's so diverse and you get all kinds of people mingling together and they're all there for their love of the music and their wanting to be part of this experience and not going to a nightclub. We're all there for one reason or another and we prefer those kinds of venues over others.

And if you could choose, would you prefer DIY or an established venue?

I would prefer DIY.



Fig 6. Paula Temple performing at Sts Cyril & Methody Macedonian-Bulgarian Eastern Orthodox Church, 237 Sackville St, on May 20, 2016.





Fig 7. Kangding Ray at 500 Keele on April 21, 2018.

SPACES

What draws your attention as you enter a space or venue?

I think for me it's the lights, and the sound, not really the space itself. I first notice whether the lighting is very intentional and leads you through the space and hearing something going beyond my view is always interesting. With a typical commercial venue, or nightclub, there are different places for sitting, for drinking, it's very prescribed: this is where you do that. **But with DIY, it's much more fluid, its open. At least my experience of certain DIY venues, you can hang out anywhere, you can sit anywhere (except the dancefloor of course).** The gym space they sometimes use is crafty; they bring their own lights and set up their own bar and use the space unconventionally. Its very fluid, at least the programming of the space.



Fig 8. Objekt at 163 Weston Rd, on November 16, 2022.



Fig 9. Entrance to the dancefloor, with coat check to the left, Objekt at 163 Weston Rd, on November 16, 2022.

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What about the bar in relation to the dance floor?

I like the bar off the dance floor. If the dance floor is in the middle, then I like it to be on the side of the dance floor so its easily accessible. You can go hang out by the bar, and then you can just go back, and you don't really have to miss out too much on the music.

And how about outdoor spaces? Does the presence of an outdoor space effect how you feel in a space?

Outdoor spaces would be nice, because usually during these events it's nice to go out and get some fresh air, chat with some people smoking. When you go outside you can actually chat and have a conversation, you can't really do that inside because the music is so loud. But yeah, any kind of outdoor patch that you can go to and take a breath and there can be a small group of people to chat with. **At a DIY space, the outdoor space is part of the socializing. You go out to hang out. It's a social space.** It replaces the booths at the nightclub where people go sit down to talk. But booths are usually pretty slimy and sketchy, people trying to drug you, I don't even know... I have a really bad opinion of nightclubs, I really don't like them.

How about spaces to sit down?

I know some people probably do, but I'm just there to dance so I never really sit down. I'm on my feet and have a lot of energy when I'm there. I'm just excited to be up and dancing. But, if you're there for a long time it would be nice to have somewhere to sit down, like a couch or some lounge type space, but I find somewhere to sit if I really need to.

How do you feel about bathrooms in these environments?

Yeah, there's been some interesting bathrooms at some of the locations I've been to. In Munich, the bathrooms were pretty good at the one I was talking about. The bathrooms smelled good because a lady with a little caddy at the front would take care of it, and then you'd tip her. That was nice and kind of assured that no one was doing anything bad in there. I don't know if that is why they had someone watching the bathroom.



Fig 10. Dancefloor at 500 Keele, photo courtesy of Josh Tan, February 15, 2019.





Fig 11. Bar at 500 Keele, during I Hate Models, photo courtesy of Josh Tan, February 15, 2019.



Fig 12. Flyer for I Hate Models at 500 Keele, February 15, 2019.

SAFETY

Do you think the physical design of a club can influence feelings of safety?

Like a standard club or DIY venues?

Hmm. Are there practises of design that promote safety? Oh, that's a confusing question. How about, what is it about spaces that can make them feel unsafe?

Well yeah, I guess no dark corners in a club. At a typical night club they have a lot of security and stuff like that. From what I recall, DIY venues feel like they have less security, or not as many staff members there, or maybe you don't see them. I guess you can't really control the venue the same way because you're just taking a space and repurposing it for a show. There may be unsafe places that you can't prevent because of the fact that it's not a space you've designed for this particular thing.

What makes you feel safe in an event?

For me, being surrounded by people. Also, lights and bigger, more open spaces rather than tight corridors. I would say people are the biggest thing though. If there's a tight corridor and there are lots of people, I would feel safe. **It's more that I like having visibility of my environment and people are able to see me. It helps because then I can see things like exits and orient myself and understand how I would get out if I needed to.**

Does the presence of security inside a venue affect your night out?

With a security guard, I feel watched and like you're doing something wrong. Without that I feel freer. Not that I want to be doing anything bad or vandalise anything but having that feeling that someone is watching you creates that anxiety. If security is there and I don't know they're there, then my behaviour would probably not be affected. Security is scary, the ones I've seen seem very unapproachable. They just have an attitude about them. They feel very robotic. They feel like this authority figure who can push me around. If they are just people at the party and apart of the crowd, it's a more personal interaction.

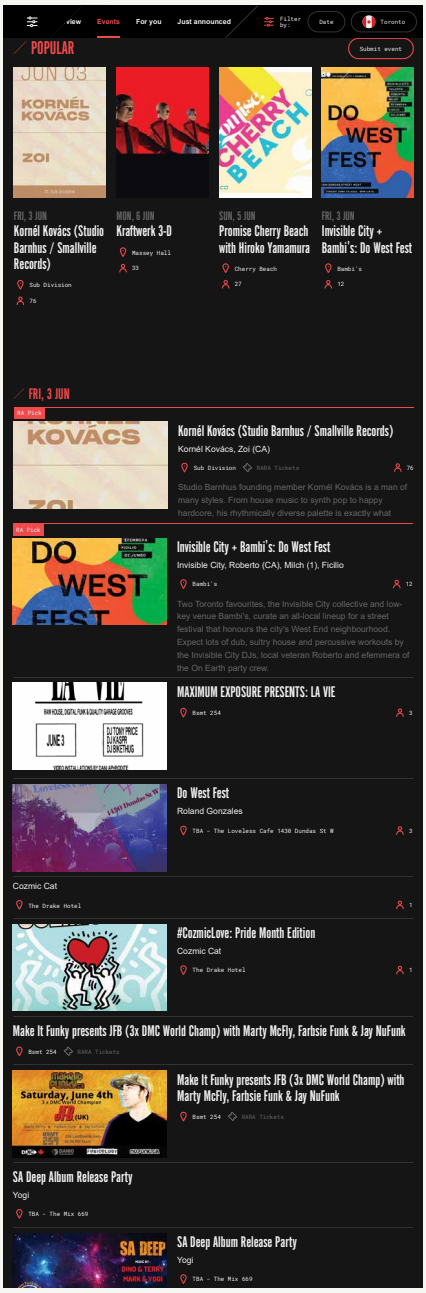


Fig 13. Resident Advisor website, visited June 2022.

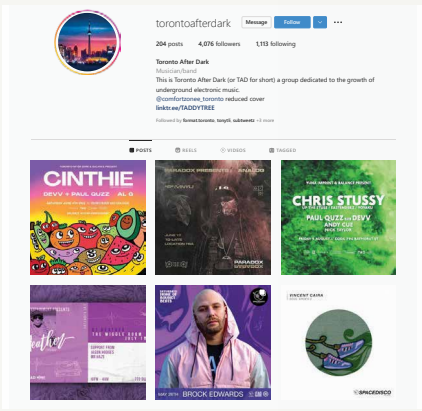


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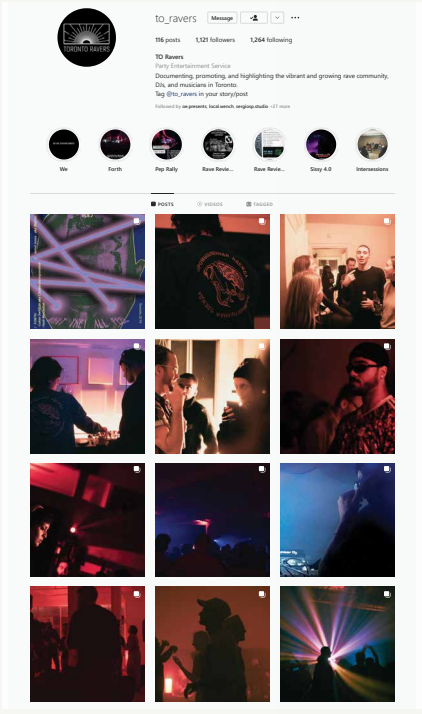


Fig 15. to_ravers Instagram page, visited June 2022.

INVITATIONS

Have you noticed in Toronto that there's quite a lot of secrecy around the scene?

Yes, I have, I've been struggling to find events. I'm here like, "can anybody tell me? Who do I follow on Instagram? Are there groups that you need to request, and they need to accept you to follow them? There's @TorontoAfterDark which I started following and they have updates there. I've tried looking on Reddit... I just want to go out to a cool venue. **I guess it's because it's a small community so it's word of mouth and you have to know people. But if a person is new or new-ish to the city - I just moved back and it's been COVID, so I don't really count that as living in the city - how do they find out?** I'm sure there's secret parties going on. I just don't know. There's that added layer of secrecy. I was relying on friends before, but they've left the city, like Michelle who knew everything.

I was just talking to Tommy from our school, and he had just moved to the city too and he was like, "I don't know where to go, I don't know of any interesting venues, or anything cool happening." And he can't find anything either. So, there's definitely a secrecy thing.

It's a Toronto thing for me. I mean, I've struggled here more than in other places I've lived. I just don't know where to look. I guess I look on Resident Advisor and touch base with friends, otherwise I don't really know where to see it. Instagram maybe if you're lucky to see it in time. **But, I understand that they want to have a niche thing, if they want to have it for a particular group and have that space.**

I'm hoping that things start getting back to normal soon, especially this summer. Summer is always better than winter. Over winter everything is indoors, so you have less options. I guess when you have the outdoor space at your availability, it's like the world is your oyster.

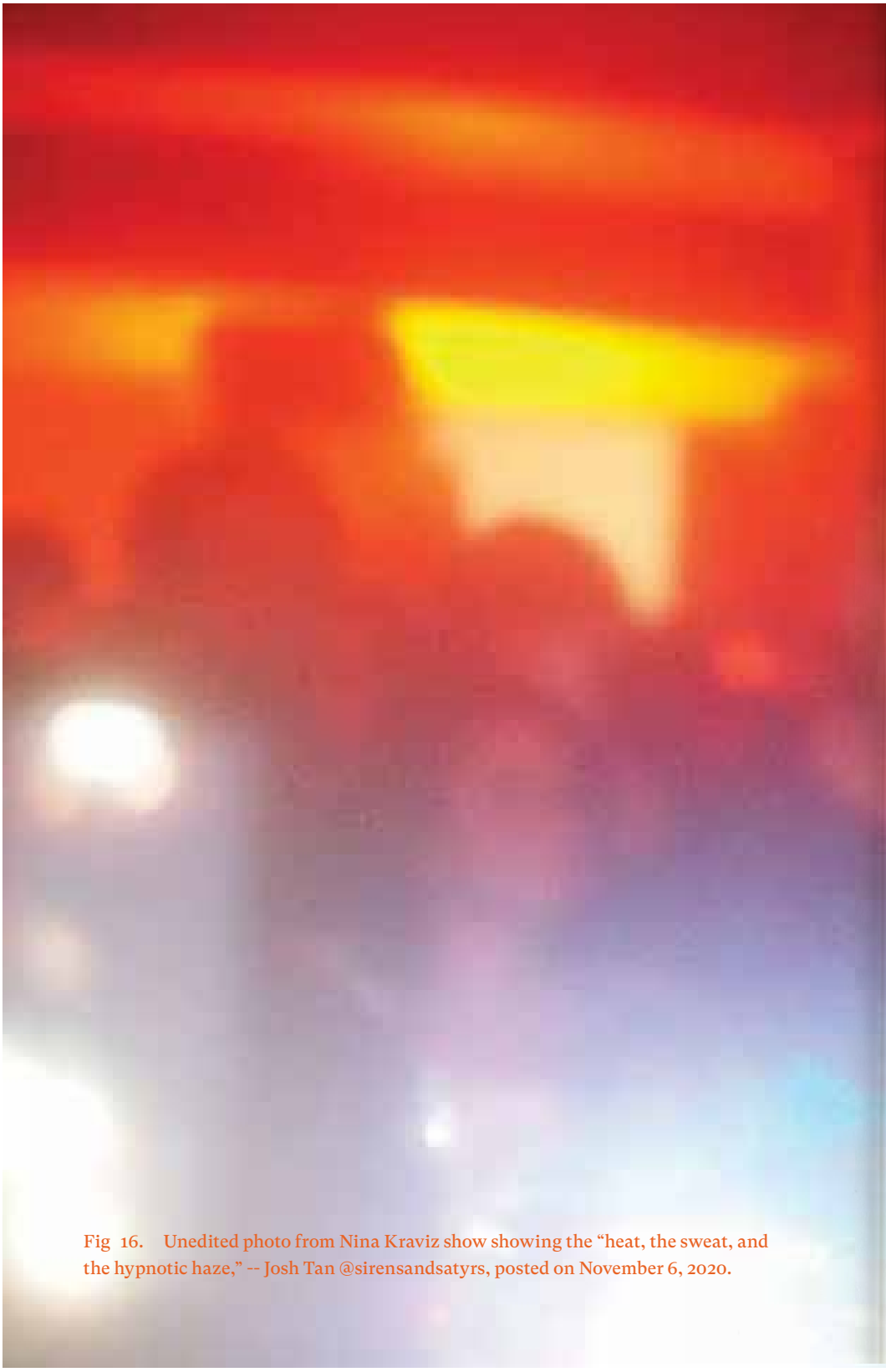


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25 *Antonia Stanev*

a conversation with ML

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:	1.	Friends and music
	2.	Atmosphere
	3.	Venue
DIY vs Established	40% DIY	60% Established
# of events	■	0-19
	☐	20-50
	☐	51-100
	☐	101-200
	☐	200+
Average size of the events you to go	☐	< 50
	■	50 - 100
	■	100 - 200
	☐	200 - 300
	☐	300 +
How often are you familiar with the DJ prior to attending?	☐	Most of the time
	■	Some of the time
	☐	Not usually
How about the organiser prior to attending?	■	Most of the time
	☐	Some of the time
	☐	Not usually

ML

(she/her)

Participant

On Jan 30, 2022, I interviewed ML about going out in Montreal. Having moved there in 2020 for a graduate degree, ML quickly found Montreal's thriving underground DIY scene. Unfortunately, many events were put on hold during the pandemic but the community found ways to exist, moving raves outside to hidden corners of the city, far away from keen eyes and listening neighbours. We discuss memorable venues and compare approaches to safety within notable established and DIY venues.

Date attendance began (to DIY events): Probably Double Double Land in 2016 or 2017. I have really vivid memories of that place because it was when I first started to go out and it was someone's living room.

How many DIY events have you been to? Probably like 10 to 15. I haven't gone out so much during the pandemic and most of my DIY events have been in Montreal, a couple in Toronto, and then New York I essentially did not go to a single DIY event, I wasn't a part of the community to know about those events.

What is the average size of these events? It depends, anywhere from 50 to 200 people.

How often are you familiar with the DJ prior to attend a show? At DIY events, they are mostly local DJs so I usually don't know them. At more established events, that is the opposite.

How often would you say you knew the organiser or the promoter prior to attending? In Montreal I've always heard of the labels. In New York, the venues mostly host the events, and then in Toronto I would say half of the times, I've heard to them.

What draws you to a certain event? Friends are my priority. The second would probably be DJ, and the third would be the location, and then the fourth would be the venue.

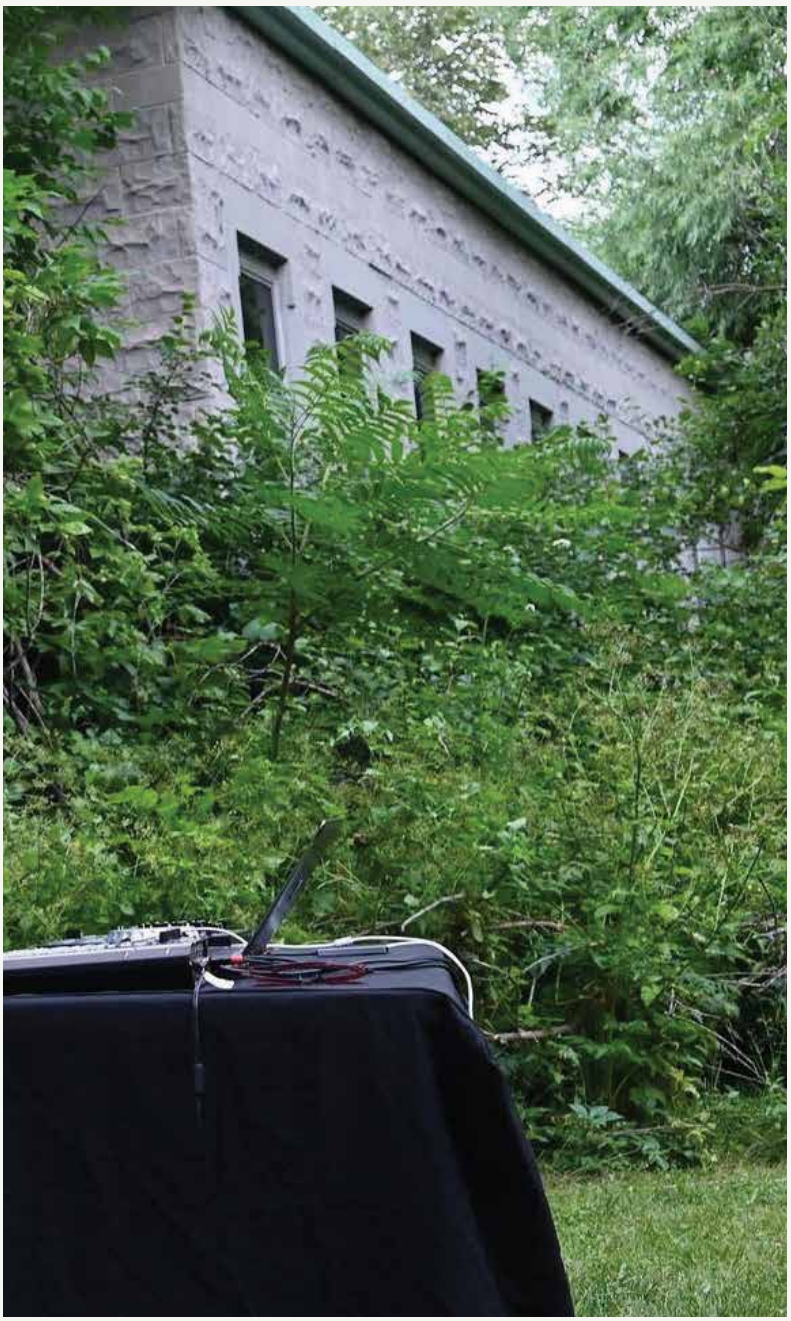


Fig 1. Oxygen party in Montreal, photo courtesy of Ruixin Tian @side_a_emma, on July 5, 2022.

4

EXPERIENCES

AS Can you please tell me about your last memorable night out? Where were you? Who was playing? That sort of thing.

ML So, we had heard about a series of parties being held underneath a bridge, it's an elevated road that crossed the train tracks below. Along the path, there are skate parks, abandoned industrial infrastructure, and a linear park. There are fences around the train tracks that has been ripped up by people who like to weave back and forth. The tracks are active and trains do every so often come by so the city has to constantly repair these fences. Parties often exist in this fringe part of the city, people would often show up with portable speakers, or a van fitted with speakers and message their friends to come. Best part, there are no neighbours around the train tracks, only warehouses.

It was mid-pandemic, and the height of the summer, probably in June or July, and we had gone to this party underneath the elevated road. There were a bunch of DJs playing, the drums and electronic reverberations were echoing underneath the concrete structure. The police came; blue and red lights were everywhere; everyone was scurrying to leave. Then we hear whispers in the crowd, that it was moving to another location, further east. So, we followed this group, who then diverted itself away from a larger group, and slowly we all headed to another location. It was hilarious. We all knew what was happening. Eventually we met up underneath these dim, yellow lights and one guy had a large portable speaker connected to his phone. We were following him, dancing a bit, and the police came again. At this point it was raining, like pouring cats and dogs, and we were just laughing at the absurdity of it all. All of this just so we can dance in an open space somewhere. Eventually we followed him into a little tunnel next to a road. People would drive by and see us sheltering from the rain. The guy with the portable speaker decided to start playing music, and it echoed in the tunnel, and it was so much fun. Obviously over the night the crowd dwindled down, but you could see the desperation of the people wanting to dance in the pandemic. (Fig. 2)

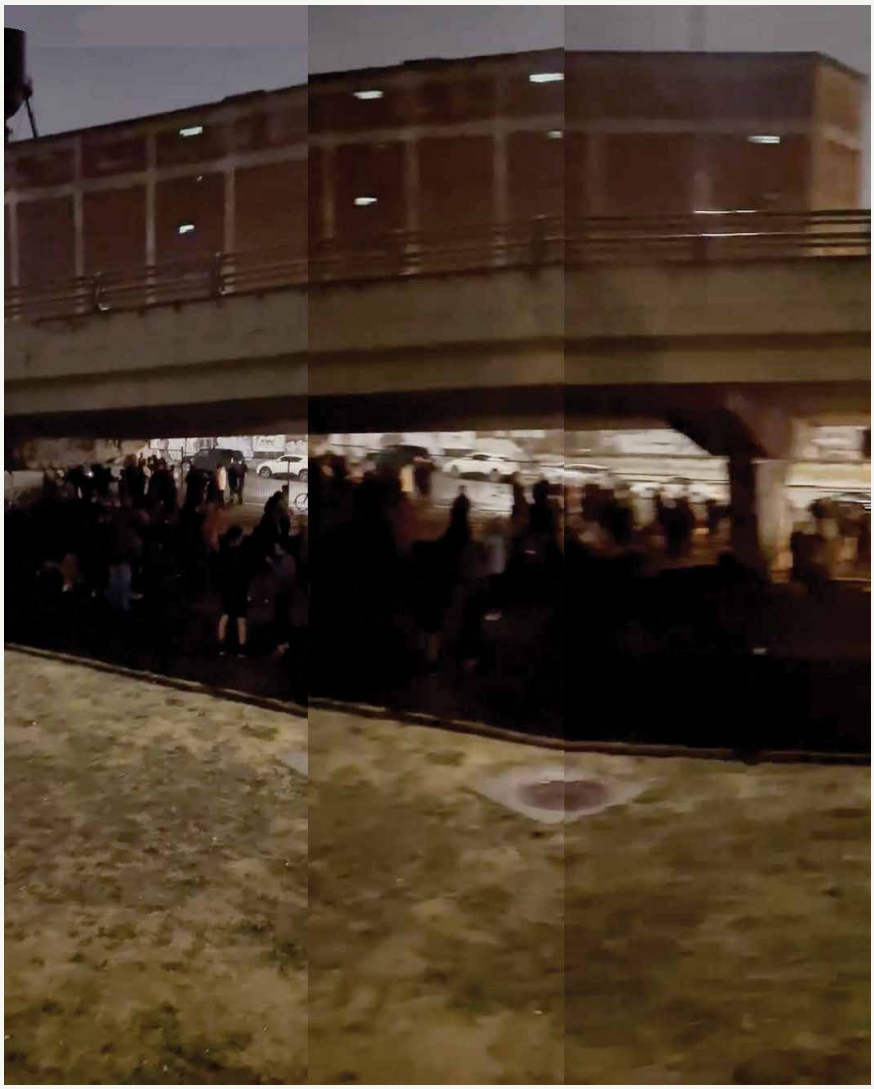
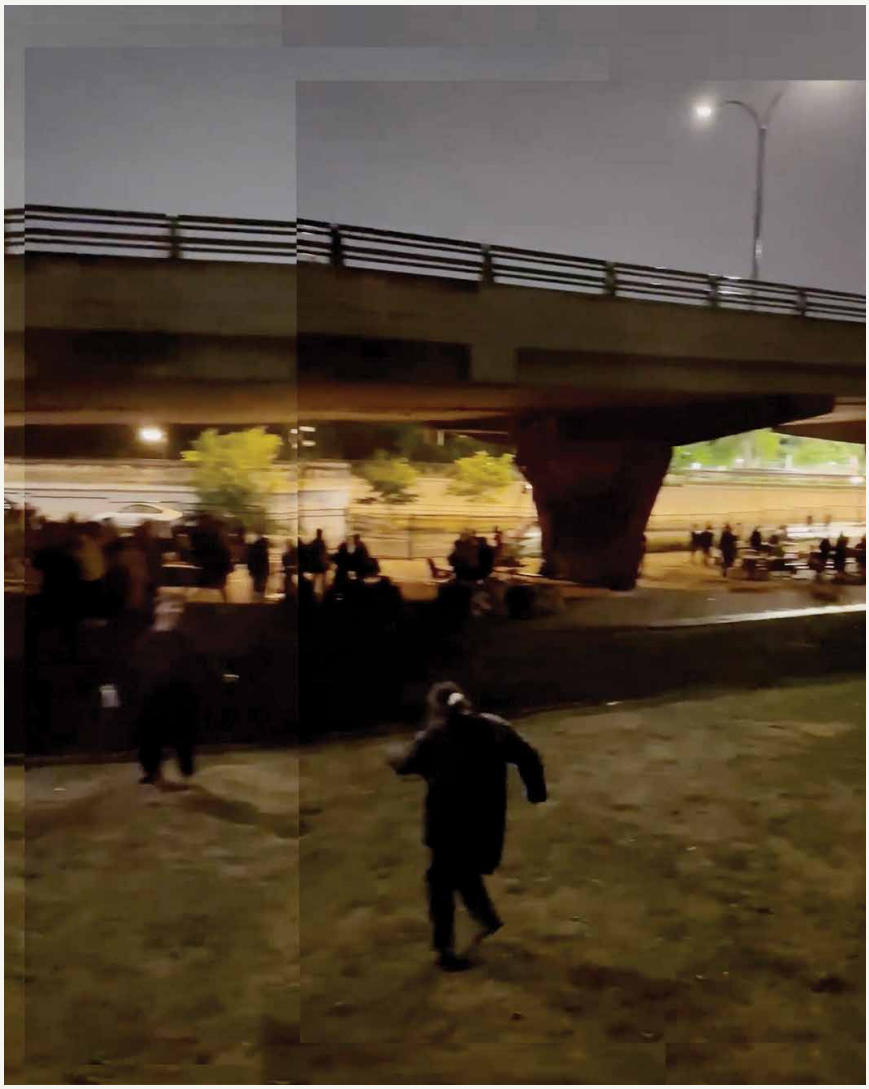


Fig 2. Montage from video received from ML, picturing the rave discussed on Page 5, circa 2021.



7 *ML*

Were you able to go out over the summer? What was the situation in Montreal?

The pandemic rules were similar to Ontario, but we had the additional curfew restriction, that was pretty awful. I think a lot of people had a really difficult time. **Personally, for me, I had struggled with the fact that people had to stay inside, so the chances of trying to socialise was impossible. It was only in the summertime that there were parties in open fields during the daytime.** I went to one event at a strange park, it used to be a dump site and that had been transformed into a park. To do so, they installed massive orbs that take all the gas building up from the garbage below and change it into electricity. A group of 50 or so people came and sat in the wild grass. Lanterns littered the park, and then these massive white orbs, and ambient electronic music was playing while the sun was setting (Fig. 3). It was not a dance party, but it was quite nice to be outdoors with other people while enjoying an event.[1]

Why do you go out?

I think it's sort of a release. There's an emotional release when you go out, you feel so many endorphins when you go and just dance. You don't care what's going to happen in the night, you're there, you're out, you're moving your body. There's this weird thing about super loud music that's so rhythmic where you feel like you're hugged...[2] You close your eyes and you're just moving. Then there's also all the people you meet, everyone is in the same space, there's no judgement from anybody. This is where you can be whoever you want to be, you do whatever you want, and no one cares.

Added for clarity July 27, 2022:
1 At this time (May 2020), it was really frowned upon to socialise like this.
2 There's a weird sensation I feel when I go to clubs (with the right sound system); I feel like the space hugs me; it fills the room with loud thumping rhythmic beats.

What sort of venues do you usually go to?

I like a basement somewhere that you can be as loud as you want, so you can't really disturb the neighbours. I went to one in the garment district in Montreal, its quite far way, but there are a bunch of warehouses. You show up and go into the basement. It was a simple warehouse basement, there's curtains everywhere, and then just people dancing, sweating next to each other. It was in the dead of winter.

What genres of music do you usually listen to when you go out?

Before the pandemic, I was definitely listening to a lot of techno, like really heavy, bass music, it's easy to dance to and the music feels so powerful in large contained spaces. I think during the pandemic my music tastes got a bit wider, really got into disco and funk. **Since a lot of the recent parties have been outdoors, where you don't have four walls and ceiling to contain the sound, there is more awareness on what genre of music that can be played outdoors.**



Fig 3. The large, off-gassing orbs in the park, Oxygen party, circa 2021, photo courtesy of Sammy Halimi.



Fig 4. At the end of a party, April 2021, photo courtesy of ML.

DIY VS ESTABLISHED

For every five times you go dancing, how many of these were a DIY space versus an established venue?

> In Montreal, throughout the pandemic, I've gone to more DIY spaces than established. One person, used to host a bunch of parties throughout Montreal, he just shows up with this massive portable battery-powered speaker. He just sends out a mailing list to everybody, there's no website, you just subscribe to his mailing list. In my opinion, that is very DIY, very minimal. He just shows up to a park and fee or payment is maybe a beer for him. It's very cute. **Since being in Montreal, it's 90% DIY especially during the pandemic with all the city's restrictions. When I lived in other cities and not during a pandemic, it was different.** For example, I don't think I ever went to a DIY show in New York. I would say 2 out of 5 parties I have gone has been DIY.

I guess when we go to those other cities the music we want to hear is playing at established venues.

> Yeah, exactly, and those venues have the money to hire a DJ from a different country. It's several thousand dollars depending on how big they are, and then you're asking people to pay upwards of thirty or forty dollars, which is very unrealistic for DIY. During the pandemic, the DIY shows in Montreal were all local DJs and pay what you want.

I think the pandemic has shown us that we can host great parties with local talent.

> Exactly. And maybe before I had this illusion that I had to go this party because there's a certain DJ playing, and now, I can go to whichever event and it doesn't matter. **I'm at a point where I just want to go out and hear music, dance and be surrounded by people.**

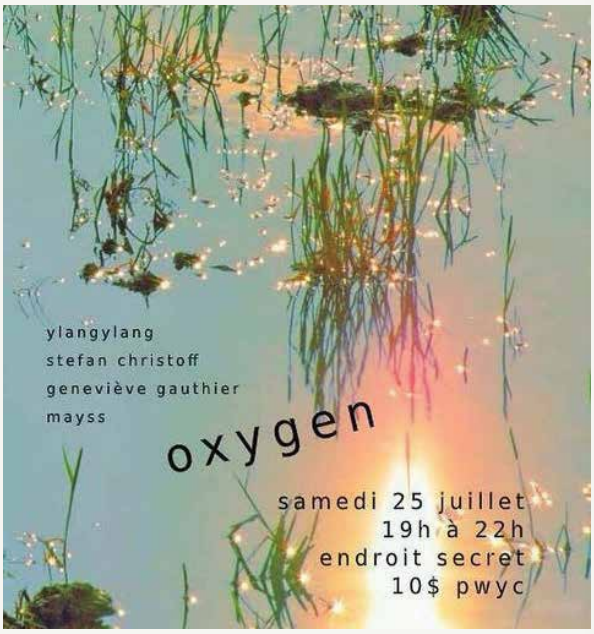


Fig 5. Poster for live set, evening edition of Oxygen party series, July 25, 2021.



Fig 6. Poster for rave edition of Oxygen party series, August 20, 2021.

If you could choose would you prefer a DIY space or an established venue?

That's a hard question. **I don't know. With an established venue, you have everything there.** You know that you're going to take an Uber home at 3 or 4 AM, you're probably going to eat a slice pizza, and you know how your night is going to end. There are some really good established venues, for example, Nowadays in New York, I like to reminisce about that space so much. I felt so safe there. It had a massive outdoor space with food trucks, boardgames, hammocks. It was easy to bring friends because there was so much variety for everyone to enjoy.

But with a DIY event, you never know what's going to happen. There's so much uncertainty with DIY, you just don't know what it's going to be like. Often you don't know who's playing, and when you go to them chances are there could be just 20 people. Or it could be an amazing success and 100 people show up but it gets shut down by the cops. There have been some strange places we've partied in; sometimes you even bring a head lamp because you're going to be in the middle of nowhere **And when you think about those nights where it's so unpredictable, that was crazy... I did that. So, I think there are benefits from both types of parties.**

I understand that. You have that infrastructure of good speakers and clean bathrooms that come with established venues, and yet you have that journey and questionable experience with a DIY that can be fantastic.

DANCING IN MONTREAL AND TORONTO

Can you tell me a little bit about yourself and your experience of going out in Montreal and Toronto?

Montreal and Toronto... I think the two cities are very different in my head. In Toronto, when I was going out there, I was going to Bambi's and some of the venues along Geary Avenue. I hadn't really gone anywhere else, but every single time I heard about an event coming up, it was a big DJ, they were all really established DJs, and the crowd of people that I met there (depending on the night obviously) were shitty and just did not respect your space. **I had some people say very offensive things to me. And those types of attitudes really ruin your night.** And then there's the other side where you see your friends, and all of a sudden, the space feels more comfortable. But I haven't gone out in Toronto in a really, really long time. So, from what I remember it was always about the DJ, not about the venue. But it was really dependent on the crowd of people there that night.

Going out in Montreal, I haven't had much experience outside of the pandemic, but I hear through friends that there's more of an established music culture in the city. There's MUTEK, Igloo Fest, Osheaga, and Piknic Électronik. Then there's a music community that is very visible. I've met established DJs in the city who get recognition, grants, permissions to use public spaces to perform from the city. **The music community is more funded, established and respected in Montreal than what I had experienced in Toronto.** But I haven't been out in Toronto for a while, maybe its different now?

Yeah, it's changed in the last five years, but I don't know if it's for the better. It seems like we don't have enough mid-sized venues, so DIY events are the only techno shows happening. There's a lot of secrecy. Oftentimes the DIY events aren't allowed to advertise because of the SOP restrictions. So people aren't posting on Resident Advisor, and you have to look on Instagram or be on a mailing list. We do have a new club called Sub Division that people are excited about.

Would you follow a certain collective in Montreal, is that something you look out for? For example, you might know that if you go to an even from a certain promoter, they're going to take care of you and throw a good night.

Yes, I think so Homegrown Harvest is one of them, there's also Moonshine. With those collectives you know the genre of music you're going to be listening to when you go to them. Homegrown Harvest try to bring local talent but the clincher for them is often an international DJ.

What would be a comfortable ticket price for you going to these events?

I think it depends on the venue. If I'm going to a really small venue, **I'd be reluctant to pay anything over $20.** But then if you can tell that they put in a lot of work; there are all these big DJs coming and stuff, I think for me it's anywhere in the range of 20 to 30 for those events. I think that number is more towards Montreal. In New York some of those events can go up to like $70. It's absurd.

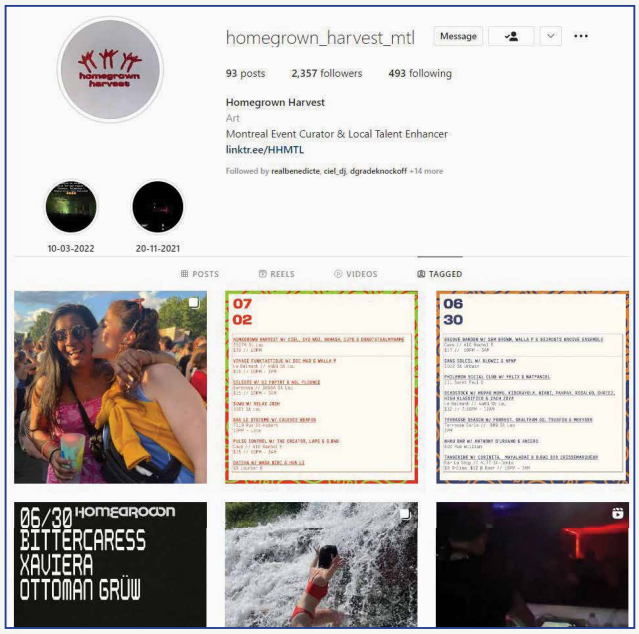


Fig 7. Homegrown Harvest Instragram page.



Fig 8. Promotional poster for MOONSHINE LXIII - NIGHT 2 on November 20, 2021, from Instagram @moonshine.mu.

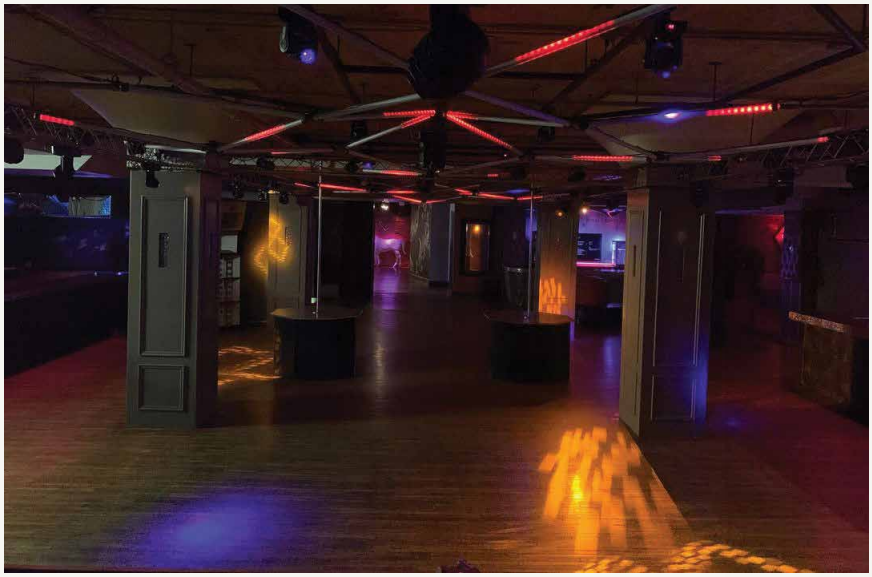


Fig 9. Interior of Circus Nightclub, posted on December 29, 2019 by @DJKarlkotik.

SPATIAL EXPERIENCES

What draws your attention when you enter a space? And this includes any venue, established or DIY.

So, my main consideration is how are the spaces are laid out and how are people reading the room. I went to this event hosted by Moonshine in an established venue, which was hilarious because Moonshine doesn't have a permanent venue space most of the time. And so, they went to a place called ***Circus***. The interiors were so over the top, everything had gold accents, horse statues, paintings, very cheap bougie. **But when I walked in, the thing that I did notice is they colour coded the spaces. The large ballroom where everybody was dancing was coloured with red lights. The space had great circulation flow. The red room was a long rectangle with a platform at the end where the DJs were playing, it was hot, and everybody was sweating. In the blue room, the environment was calmer, cooler, and a place to relax. They added these massive fans to cool everybody off. It was just colour coding; this is the space for you to cool off and the other room is for getting hot and sweaty and dancing.** It was interesting to see the two temperatures being reflected through the colours of the room. I've been to some places where the bathrooms are on the opposite end of the dance floor and you have people crisscrossing through the space, and that's really annoying because you're getting pushed and shoved.

And is the bar important to you?

I don't drink, so no. I don't really care so much about it. I think it's just mostly for water for a lot of people. I think in these events people do quite a bit of drugs and I feel like alcohol isn't consumed as much.

What do they charge for water?

Bottled water is $5 once saw it closer to $10 in New York.

17 *ML*

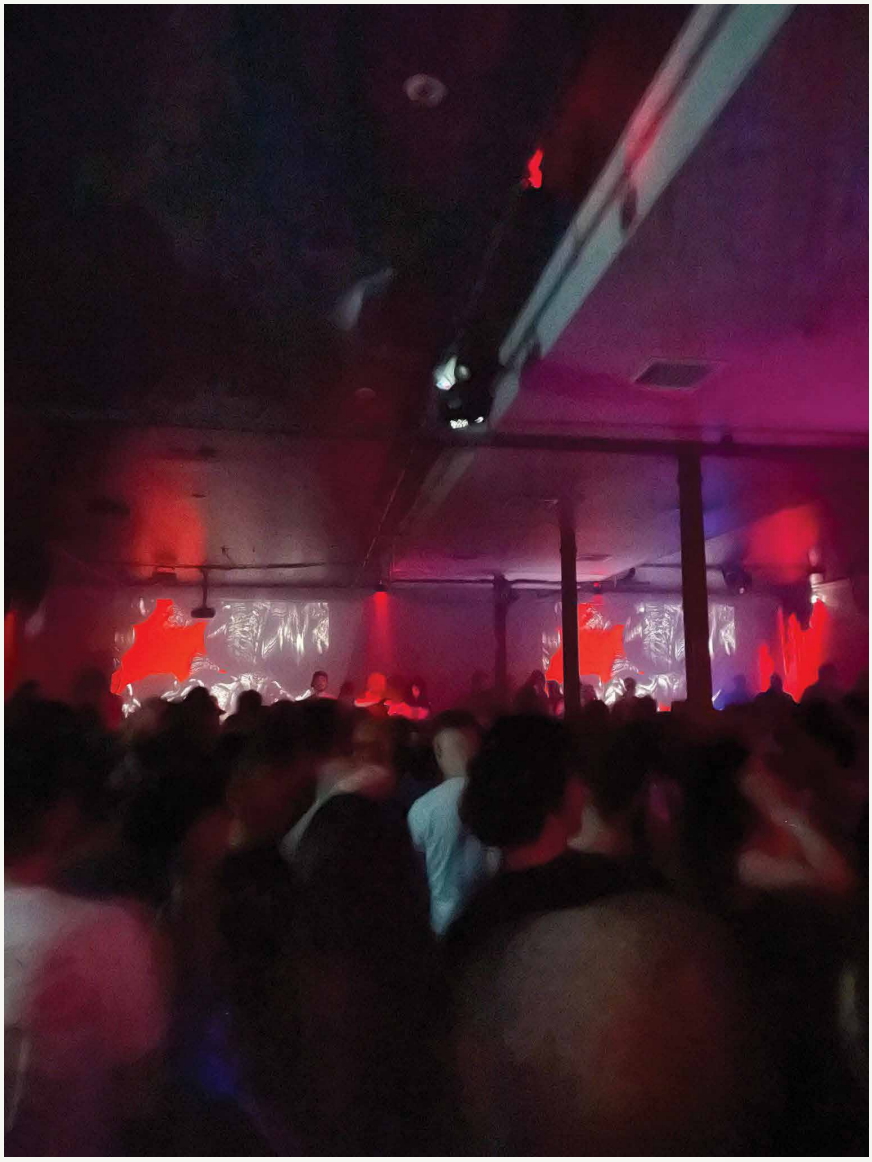


Fig 10. Left side of the dancefloor, MOONSHINE LXIII - NIGHT 2 on November 20, 2021. at Circus, courtesy of ML.

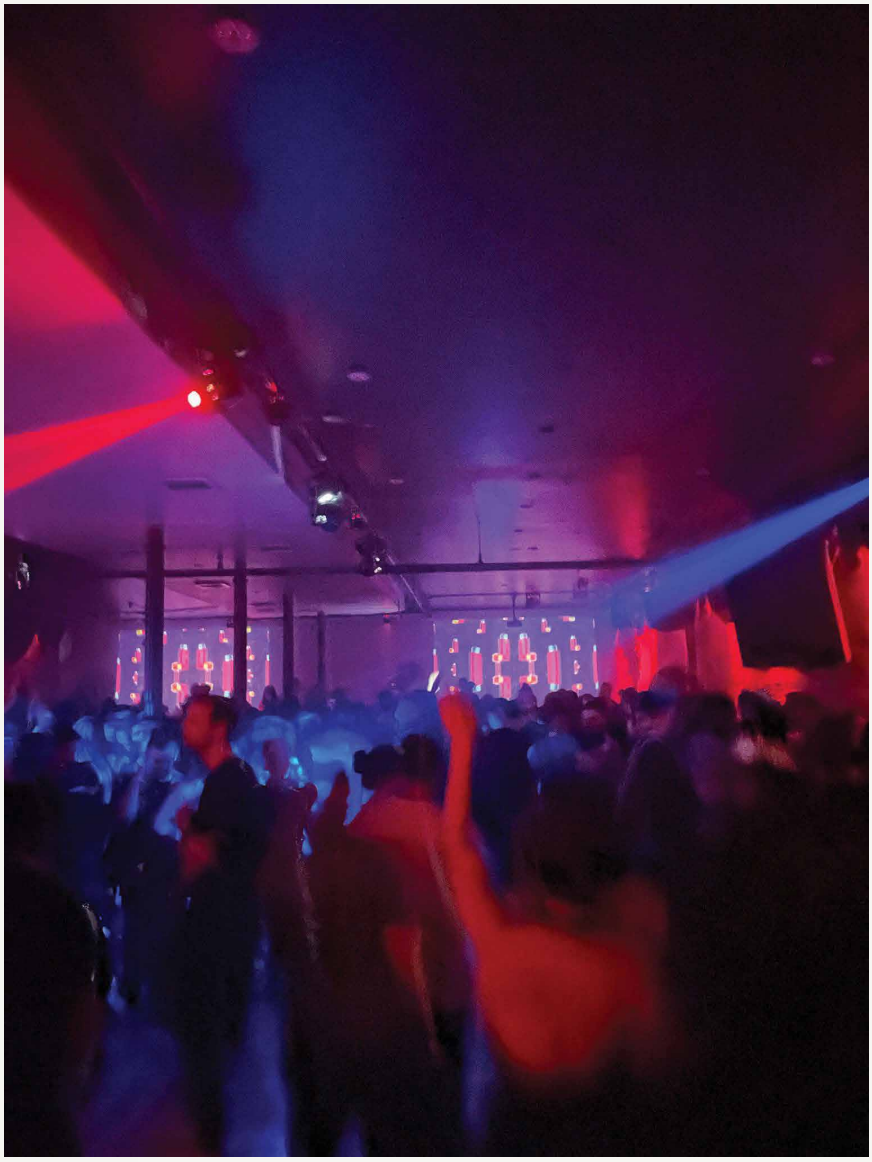


Fig 11. Right side of the dancefloor, MOONSHINE LXIII - NIGHT 2 on November 20, 2021. at Circus, courtesy of ML.

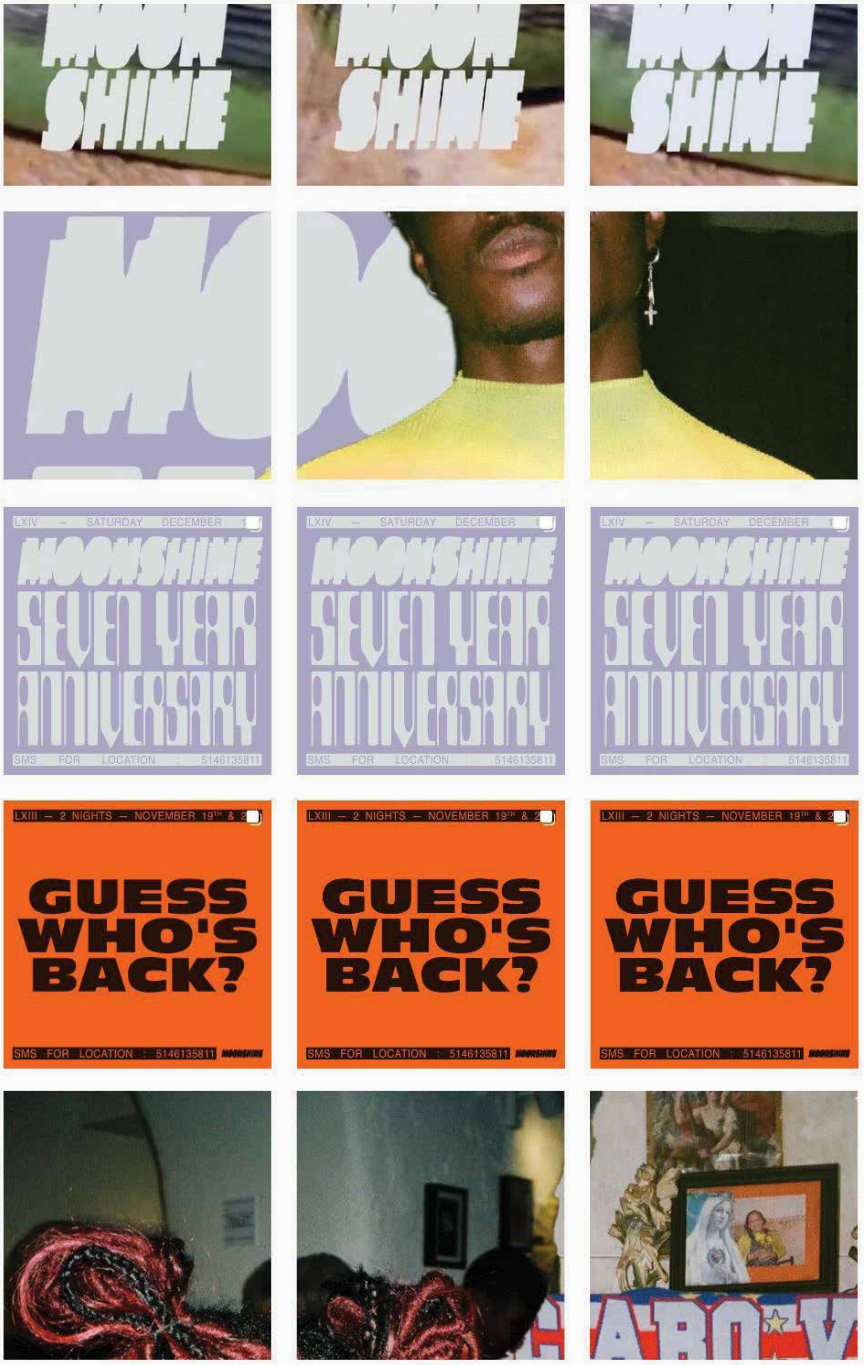


Fig 12. Flyers for MOONSHINE LXIII - NIGHT 1 & 2, retrieved from Moonshine.mu Instagram.

And how about washrooms at these events?

So with outdoor events there's no bathroom, obviously. I think you just pee in a forest or anywhere that's hidden off the beaten path. I did go to an event this summer, or two summers ago, and Bambi was playing for a collective called Occupy the Hood. It was a way for black artists to riot against the city mandates, and most importantly the lack of race equality, etc. So, they decided they would protest by having a dance party. It was a series of events, even Kaytranada hosted one which went out of proportion when he was playing. At the protests/dance parties, there were people giving us hand sanitiser, water, and free food. The collective received donations from their community and was able to financially support the services at the protest. It was fully outdoors, on the mountain.

Is there a particular relationship between DJ and dancers that you prefer?

Yes. I've been to massive clubs when the DJ is so high up and you don't see them, they're on this God-like podium. I hate that. **I prefer going to spaces where you see them eye to eye, or they're slightly elevated because they don't want people touching their DJ equipment, like 30 centimetres or less...** But as soon as they go beyond that and you cannot even make eye contact with the DJ, that's when it's just a bit impersonal in some ways. Especially when they're in those little cubby boxes hidden all by themselves, are you just having a party up there by yourself? Because we're all down here... doesn't it feel weird for them as well? To see all these people dancing below. It's a weird relationship.

At the beginning of the night, I like to be go to front of the crowd, near the side, where all the subwoofers are. **And then throughout the night, I move backwards to get more space, and my ears are ringing at this point.**



Fig 13. Interior of Nowadays, New York, shared by Resident Advisor.

When you're out dancing are places to sit down important to you?

> Not so much, actually. Sometimes it's nice to sit, but sometimes I don't mind sitting on the floor. I think outdoor spaces are more important, if you need a breather, you can walk outside and take a smoke break or do whatever, just inhale not hot and sweaty air.

Outdoor spaces are more important than having a place to rest inside. Got it. What kind of lighting do you prefer and does that influence how safe you feel in these spaces?

> That's a good question because for lighting, I think it matters because if you have all these lights coming at you, it's intense. For me, you just need a few lights, not a crazy laser show, or too bright. **I feel like when you're dancing, anonymity is important and bright lights diminish that.**
>
> I think it's a very different story when you're outside because you can't control the light as much. There's not much lighting that you can do. But the one thing that bothers me the most is people with phones trying to record things, especially if the room is quite dark and people pull up their phones and they're recording. Nowadays in New York does this cool thing. **At night the venue is very dark, and when you enter there's signage that says "No Cell Phones". There's this person walking around with a red lit-up, LED wristband, if you're in danger or need assistance you know immediately where to go and how to find them, so lights are used to coordinate or signal how to get help.** But they don't allow you to pull out your phones, and if you do, the security guards will ask you to leave.

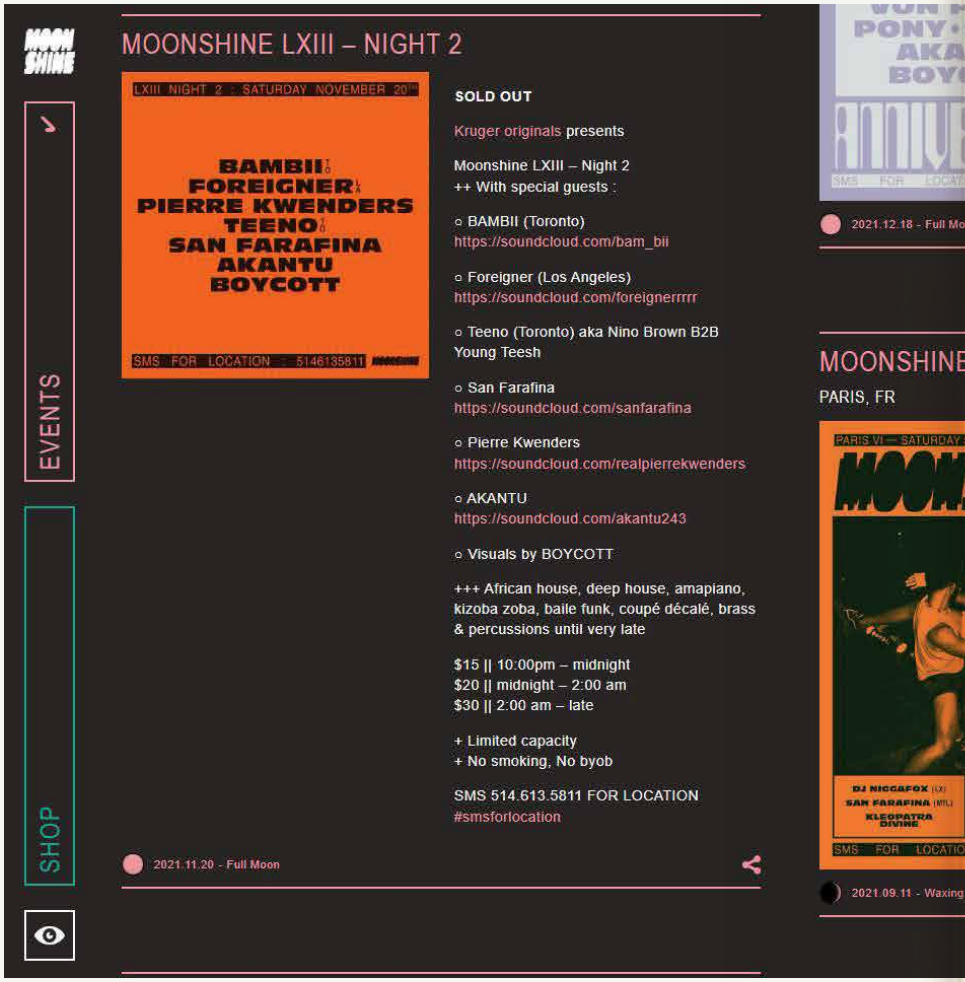
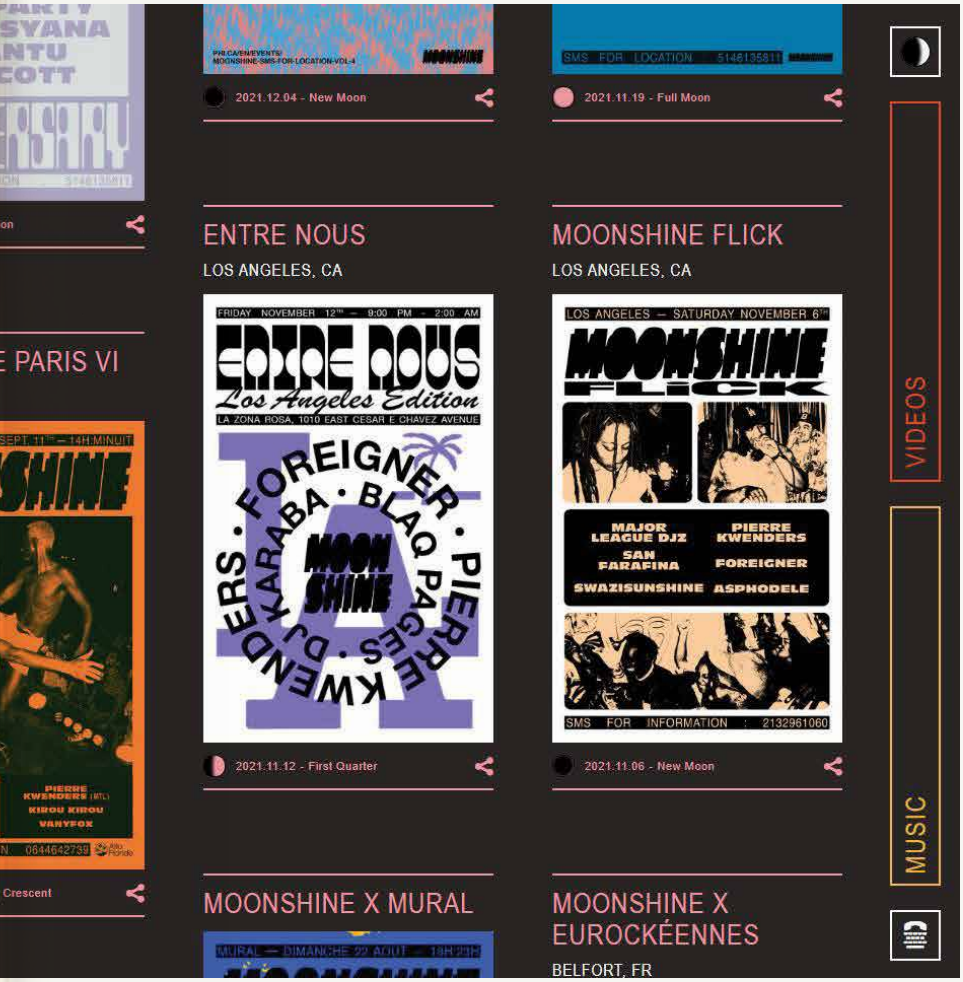


Fig 14. Event information retrieved from Moonshine.mu, for MOONSHINE LXIII - NIGHT 2 on November 20, 2021.


2021.12.04 - New Moon
2021.11.19 - Full Moon
ENTRE NOUS
LOS ANGELES, CA
MOONSHINE FLICK
LOS ANGELES, CA
FRIDAY NOVEMBER 12TH — 9:00 PM - 2:00 AM
ENTRE NOUS
Los Angeles Edition
LA ZONA ROSA, 1010 EAST CESAR E CHAVEZ AVENUE
FOREIGNER · BLAQ PAGES · PIERRE KWENDERS · DJ KARABA
MOON SHINE
LOS ANGELES — SATURDAY NOVEMBER 6TH
MOONSHINE FLICK
MAJOR LEAGUE DJZ
PIERRE KWENDERS
SAN FARAFINA
FOREIGNER
SWAZISUNSHINE
ASPHODELE
SMS FOR INFORMATION : 2132961060
2021.11.12 - First Quarter
2021.11.06 - New Moon
MOONSHINE X MURAL
MOONSHINE X EUROCKÉENNES
BELFORT, FR
VIDEOS
MUSIC
PARIS VI
Crescent

SAFETY

Are you influenced by internal security within a space?

I think when you go to established venues and there's all these security guards talking on walkie talkies, it really makes you feel like this is like super well organised and you definitely feel like you're being watched. And then, when you go out to more free DIY parties, and there's no security, I feel more at ease. **I prefer there not being so much security presence.**

And what makes you feel safe to dance freely at these events?

I don't ever expect to feel unsafe when I go out in Montreal. I go in with the notion that I am safe, and then it's when you see certain things that you're like, Oh, I feel less safe now. It's mainly the people that I see; if there are groups of people who are extremely aggressive, either they are pushing or acting aggressively. Or, if the venue itself is not a safe. I've seen someone tumbled down really steep stairs and cut their head open on sharp furniture they had this huge gash.

How many people are usually at the DIY events you go to?

It depends, anywhere from 50 to 200 people. In outdoor spaces there's no capacity limits, no one's really checking a ticket or anything, you just show up with your friends. **I think it's amazing for DIY events, but it can get scary if you don't know how many people are going to show up, but because it's an outdoor space if I feel unsafe, I can just leave.** It's really easy for me to walk away and call a cab or walk away from the scene versus when you're in an indoor space you can be cornered into spaces. **In that sense, you are limited by physical walls.**

Do you find it hard to hear about the outdoor events?

I think Montreal a lot of these events are dispersed just on Instagram. People just post stories or screenshots of screenshots of the same promotional flier for this event.

And do you think it's easy for a newcomer in Montreal to get into the scene?

Yeah, I think so, you just have to do your research. I think if I didn't meet the people that I met or followed... you really have to follow the DJs that are doing the events or these promoters. And because of all the people that I met along the way, they would tell me about these parties, follow labels on social media, subscribe to mailing lists. It's not like Resident Advisor in New York, for example where you just go on the website, oh, so-and-so is throwing this party and you just buy a ticket and that's it.

Also, I think it's the scale of the spaces that makes it really special because it is smaller, more intimate. You know who the organisers are, you feel safe to kind of wander or get lost or have your inhibitions confused. And then on the flip side, it creates exclusivity, if it's small and you know everybody, you're rejecting a lot of newcomers in the city.

27 *ML*

IDENTITY AND NIGHTLIFE

Has your gender influenced your interest in or attended to DIY events?

Yes. This is just my experience but a lot of these events I go to, there are a lot of guys and it's more leaning towards the guys, with less females in the room. **So, for me, I know I can't go to these events alone. I usually need a group of people to go with.** If I go with a group of girls, the harassment and unsolicited attention you receive from guys is way more elevated. But if I go out with a guy, even if its not a boyfriend of anything, just a friend who's a dude, all of a sudden, my entire experience of that night changes and I don't get people approaching me.

Has your identity influenced your interest in or attendance to DIY events?

I'm not sure how to answer this, well I'm Asian, that's my cultural identity and I'm also a girl. When I went to Europe, whenever I went out, there weren't many people who looked like me, especially in these events, and so you would get some racist comments, and I know sometimes they're not intentionally meant to be racist, but you can see the inference that they're trying to make. And so, it makes me uncomfortable to be Asian and to be a girl in those spaces. So, I think it really depends on which country I am in. But then there's this other spectrum, like in Berlin, light-skinned Asians, are really fetishised in the clubs. I've heard that if you look a certain way, you're going to get into certain clubs easier, like Berghain for example. I've never experienced it myself, so I can't say, but that also makes me feel incredibly uncomfortable. I think I felt the most uncomfortable in Europe when I was going out.

Has your sexuality influenced your interest in or a tendency to DIY events?

No, I don't think so.

Just to add on, I also see some people who are investigating their own identity, people are trying to investigate who they are by going out. I think initially I went to the most accessible large parties, sometimes they can be a dud or amazing, it is hard to judge when I was younger. There was a little bit where I was trying to investigate, do I like this? Is this interesting to me? I learnt more about partying and dancing by meeting other people and asking for tips and advice.

There almost needs to be a guidebook, but there also shouldn't need to be one, anyway, those kinds of unspoken rules. For example, if you enter the subway there are rules, but people are never directly informed. And of course, everyone defines going out different, so it would be very hard to write, but you can say what it means to be respectful in a space.

After the Travis Scott incident I definitely had some anxiety about going into a crowd, especially where people would get too close and start to push you. I'm really small and kept thinking I could get crushed. Maybe it's an irrational fear coupled with pandemic anxiety but others with similar physique shared the same fear.

29 *ML*

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Fig. 9 Interior of Circus Nightclub, posted on December 29, 2019 by @DJKarlkotik, retrieved from https://www.instagram.com/djkarlkotik/, on July 22, 2022.

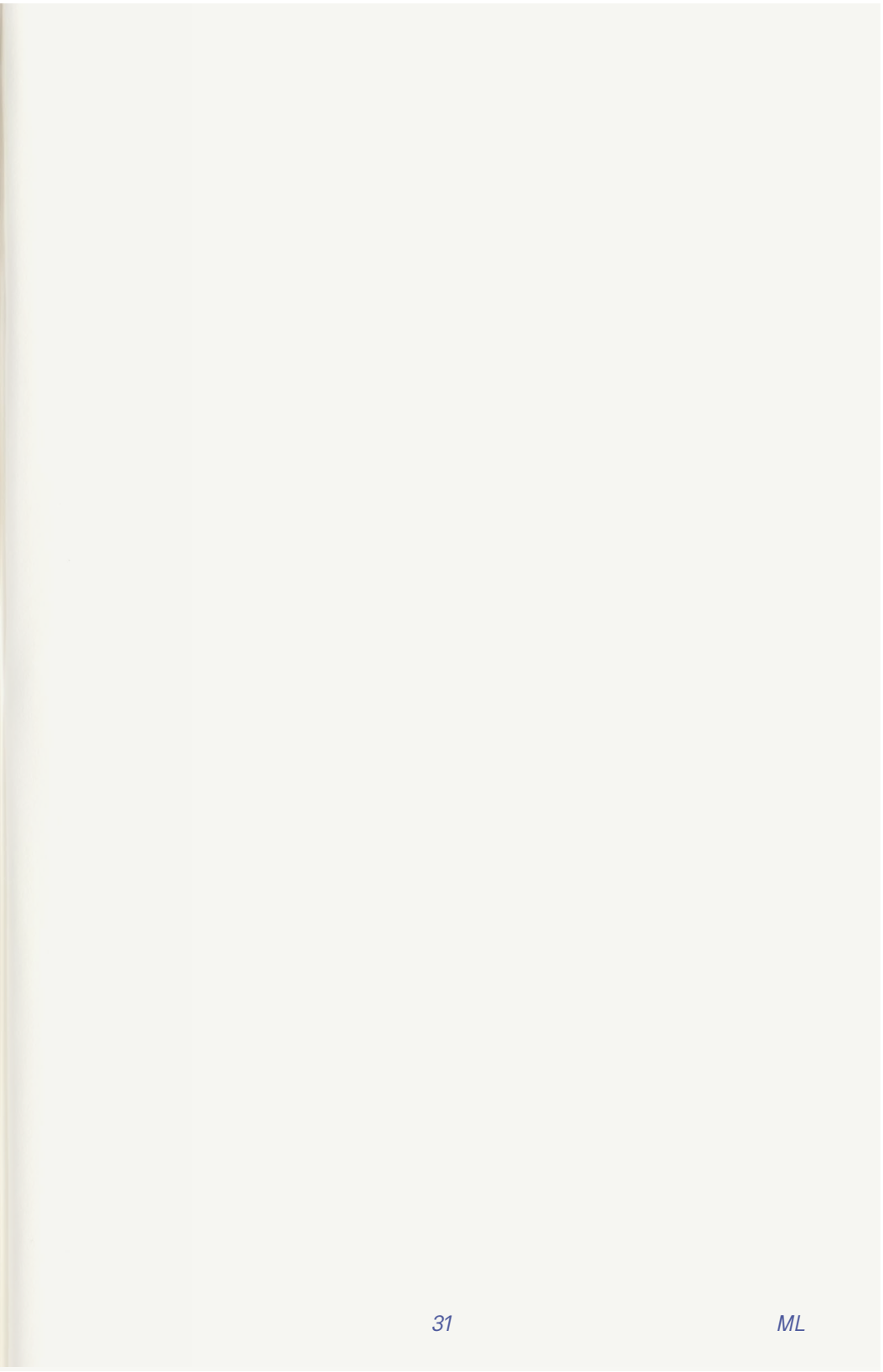
Fig. 10 Left side of the dancefloor, MOONSHINE LXIII - NIGHT 2 on November 20, 2021. at Circus, courtesy of ML.

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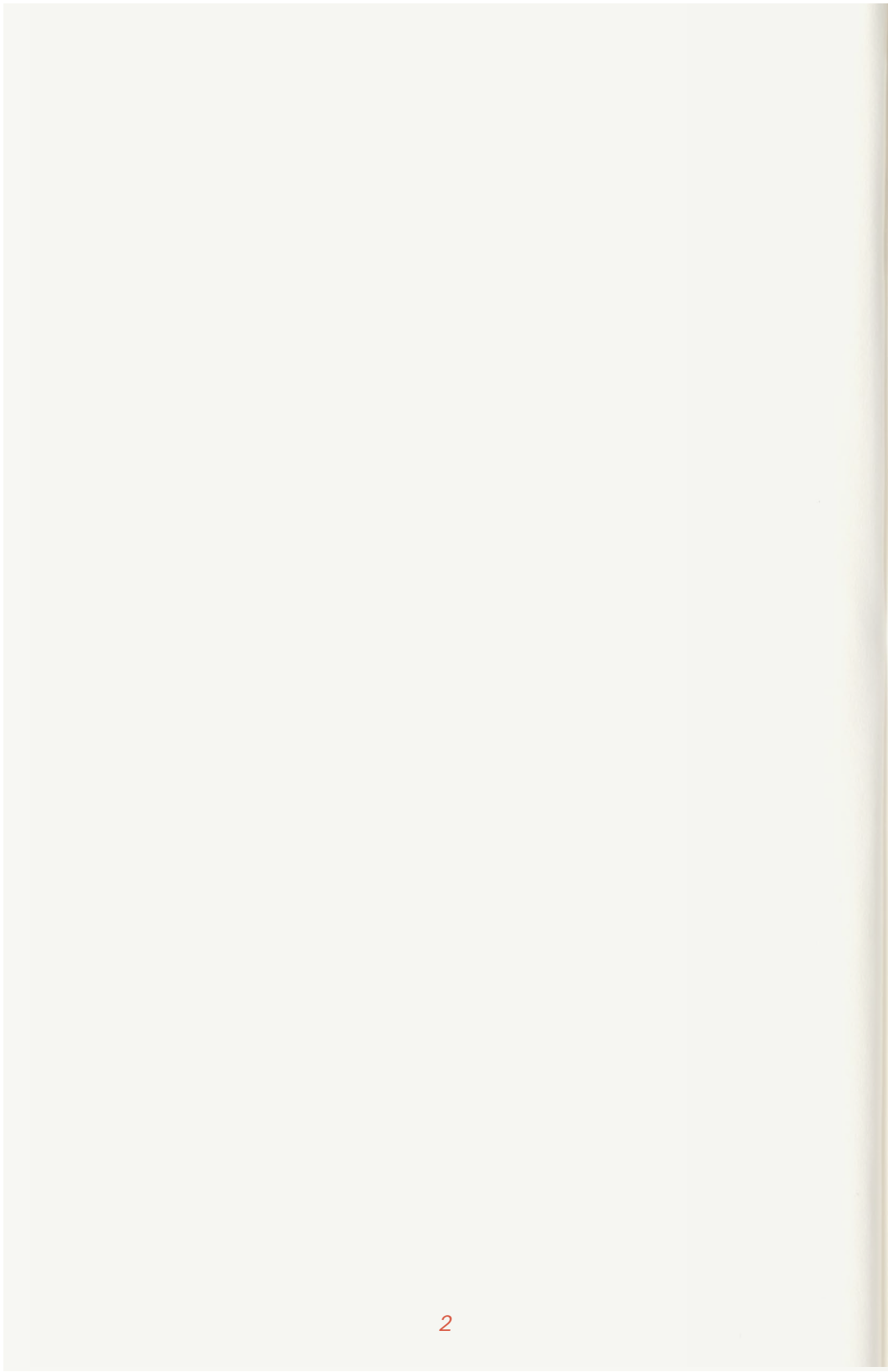
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31
ML

a conversation with SA & CK

January 30, 2022

After Hours
Interview Series
by Alexandra Sermol


2

SA & CK

On Jan 30, 2022, I interviewed CK & SA, avid participants within Toronto's electronic music DIY scene. We start with memories, experiences, and the reasons why they dance and go out, then move to the changing landscape of DIY events over the past five years. The combination of development and city policy, combined with identity politics relating to how we create queer safe spaces results in a tumultuous predicament for DIY raves trying to balance inclusivity and control. Despite ever increasing challenges, one thing learned from a pandemic-summer, raves are moving outside with fewer regulations yet maintaining an ethos of sharing resources and supporting local talent.

SA
(she/they)

Participant

Priorities when finding an event to go to:	1. DJ 2. Friends 3. Sound & venue 4. Location
DIY vs Established	80% DIY — 20% Established
# of events	☐ 0-19 ■ 20-50 ☐ 51-100 ☐ 101-200 ☐ 200+
Average size of the events you throw	☐ < 50 ☐ 50 - 100 ■ 100 - 200 ☐ 200 - 300 ☐ 300 +
How often are you familiar with the DJ prior to attending?	☐ Most of the time ■ Some of the time ☐ Not usually
How about the organiser prior to attending?	☐ Most of the time ☐ Some of the time ■ Not usually

4

CK

(she/her)

Participant

Priorities when finding an event to go to:

1. Friends and community
2. Venue / DJ
3. Location

DIY vs Established

80% DIY — 20% Established



# of events

- ☐ 0-19
- ■ 20-50
- ☐ 51-100
- ☐ 101-200
- ☐ 200+

Average size of the events you throw

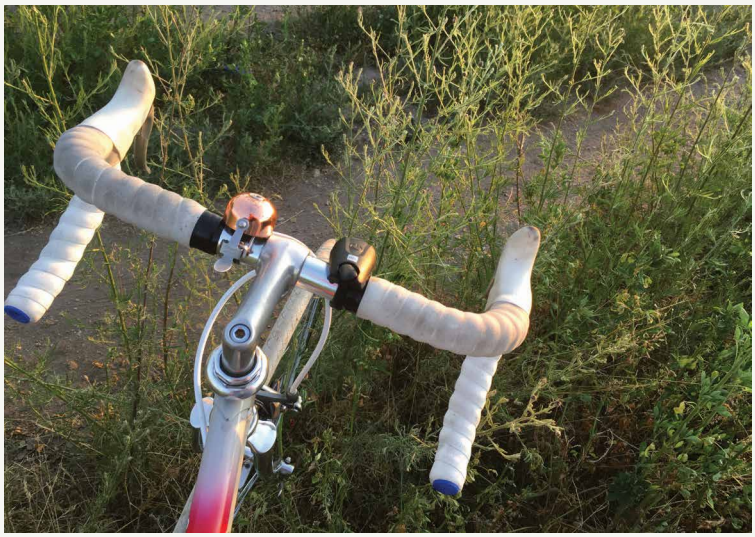
- ☐ < 50
- ☐ 50 - 100
- ■ 100 - 200
- ☐ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ☐ Most of the time
- ■ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ☐ Most of the time
- ■ Some of the time
- ☐ Not usually



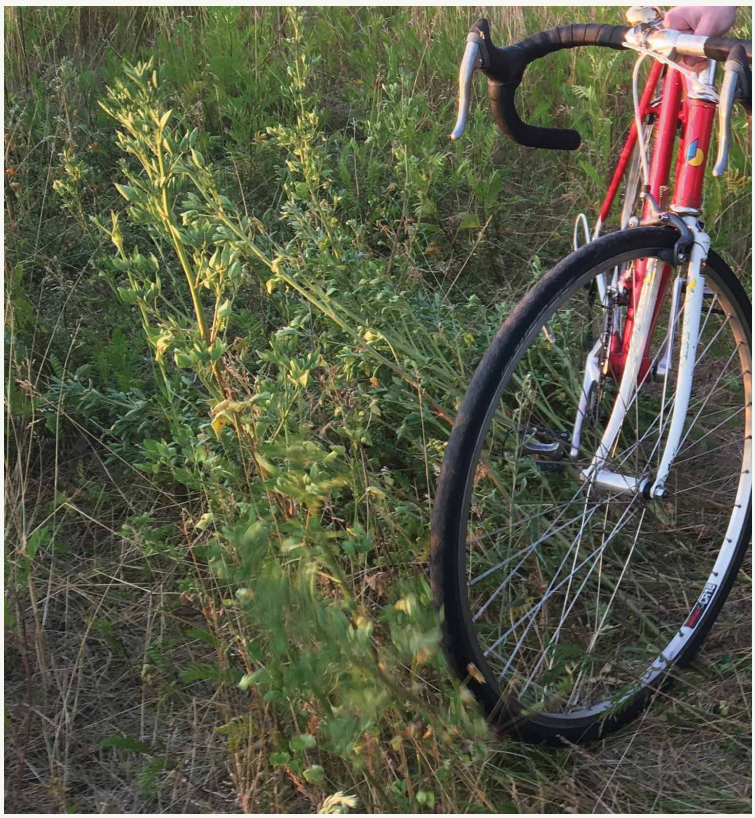


Fig 1. Heading home from a rave, Summer 2022.

YOUR LAST MEMORABLE NIGHT

Can you please tell me about your last memorable night out.

SA It was the outdoor rave that we went to in Etobicoke with Kearon. They did a really good job with installations, and it was very low key. You brought your own drinks, and there was a DJ with a light-installation behind them, and you could also just smoke anywhere because there weren't indoor regulations. The music was really good, and the sound system was great. At one point the cops arrived, and Emily diffused the situation so perfectly they just left, it was amazing. And it was awesome to be in nature raving, smoking, drinking, being with friends.

How big was the party?

SA 50 people, or around that. There was another fun night that Lily organised in the Don Valley under the bridge, which was incredible as well. It was organised by Lily and Wafa (I think it was her wedding party) and Max and Hannah too, and they all played music. It was interesting because they didn't have any visiting DJs. It was all local producers.

CK The first one that SA mentioned was out West kind of behind an arena, in a public ravine/park area and what was super neat was getting to it. You have the approximate location that you can map to, but only so much –

SA People have to tell you how to get there.

CK – you figure out where you are going based on the slowly increasing bass, inviting you down this path, and the path to get there was pitch black, you're in the middle of a ravine, it's not lit, it's kind of sketchy – which is also kind of fun – to walk through. Perhaps it could be a bit scary, but there's enough people on the path, some walking out, some walking ahead of you also heading in. Getting there is like finding this little jewel in the middle of the woods, that somehow doesn't seem to affect the people living around there which I thought was so cool, strategically placing this loud sound without being a bothersome space. I think getting there was one of the greatest parts of that night.

SA And what was interesting too, is you had to traverse wilderness. I came home with burs all over myself, they ended up on the couch, in our laundry, all over our socks.

So you went to two outdoor shows, the one in the Don Valley and the one on St Clair West?

SA Yeah, I remember taking the streetcar all the way across. They were a trek, but they were great. They also went late, we left at four and people were still going.

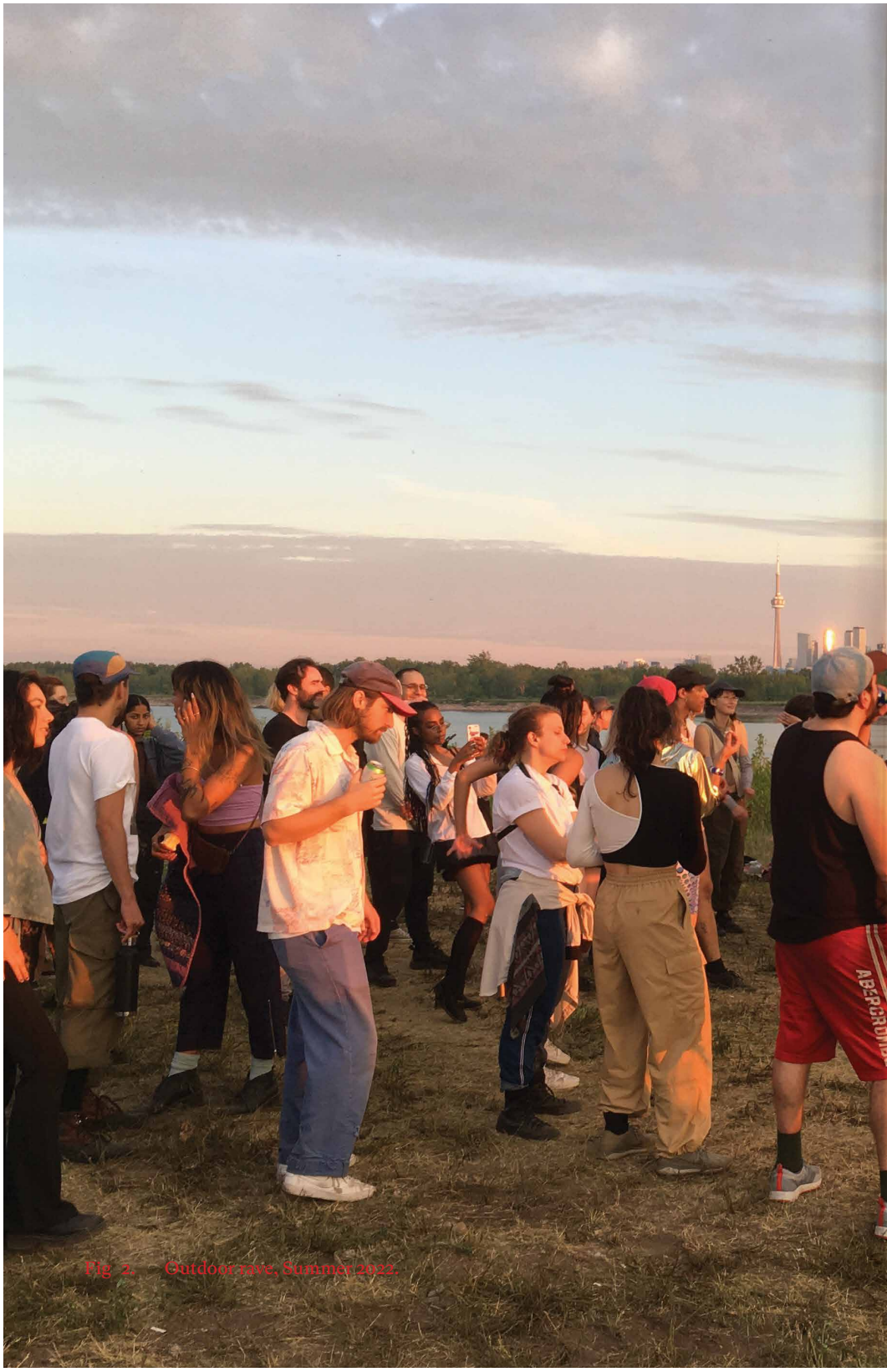


Fig. 2. Outdoor rave, Summer 2022.



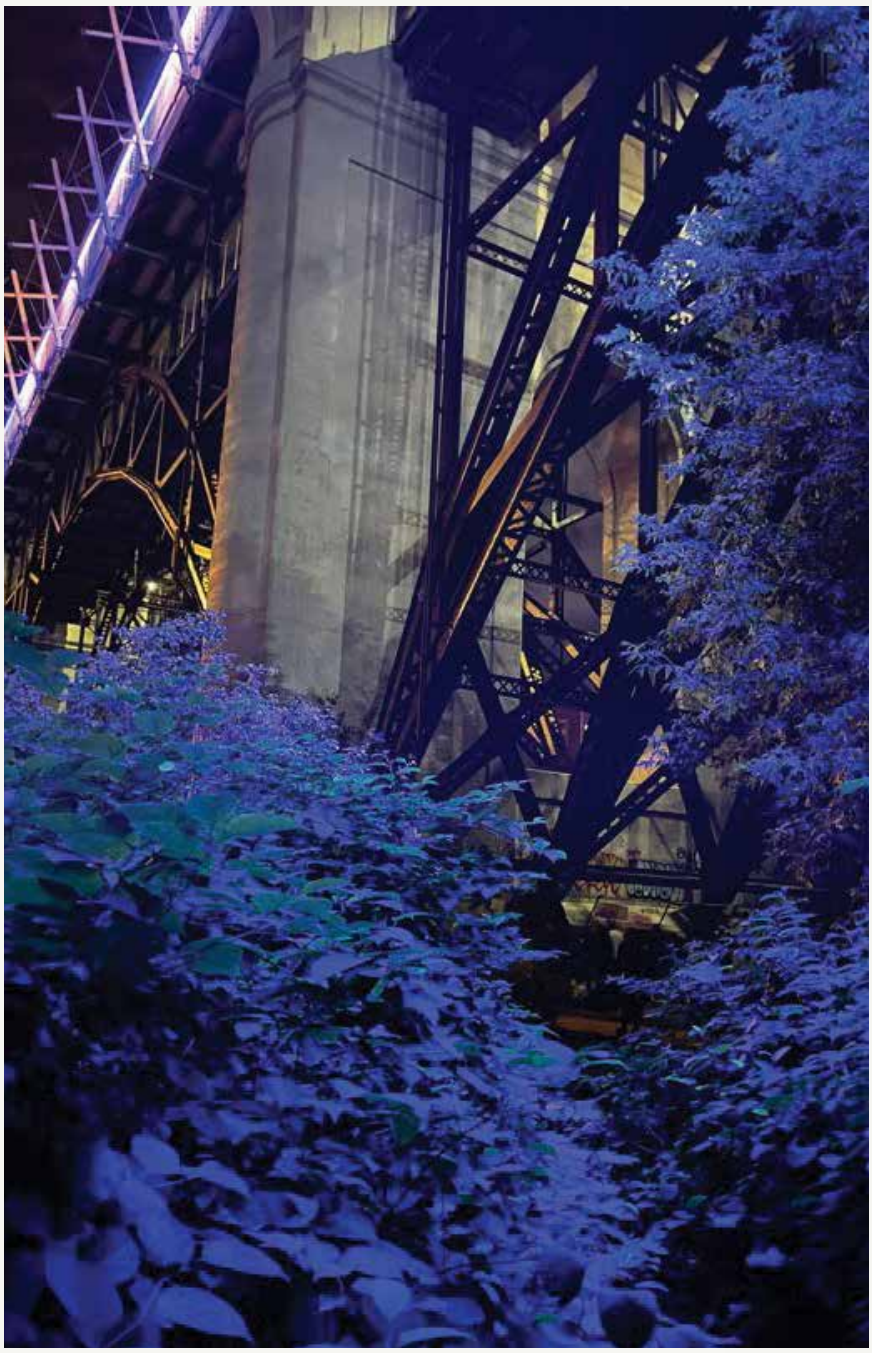


Fig 3. Approach to Dirt Rave, photo courtesy of SA, Summer 2021.

WHY DO YOU DANCE

Why do you go out?

SA I get this release from tuning everything out and dancing. Also, I go out because it's really fun. It's a way to meet new people in the city. If you're dancing, smoking, or hanging out, you can meet these interesting people who aren't necessarily in your social circle - they're outside of your group of friends.

CK For me it's the sense of adventure. There are things you hope for or you expect, for example, if there is a certain DJ in town, and you're excited to go to the show, but aside from that, every single one of these events is slightly different in their own way. Unless it was part of a series of events then you can expect a certain type of event, like a rinse and repeat thing in a gallery for example, but with the more undisclosed locations that go late into the night, you never know what you're going to walk into. Maybe there's a certain group of people that you expect to see, for that familiarity. But then there's also this totally unexpected magic that happens in those evenings. You never know if you're going to be there until two in the morning or you might be home at 6 AM or see the sunrise.

SA Yeah, I think that's a big thing. I think if you have a routine; for example, every Friday night you go to the same King West club, you know exactly what you're going to step into, you know exactly what you're going to drink, you know the pre-game routine, you know the same group of friends... it's rinse and repeat. I think there's an excitement about not having this pre-prescribed night out.

CK I think the people that it attracts...

I mean I genuinely look forward to getting to know the security guard at the entrance... remember that woman who used to be there, she always did the door for Keele, and I'd hope that she would be there. The people that seem to be attracted to these events are there because they want to have a good time as opposed to maybe going to a standard club where there is this unspoken thing and people are looking to meet someone to hook up with. It's sort of a transactional thing versus going there to just enjoy yourself. It feels like everyone has that mindset, to the point where I've had people apologise for getting too close to me and imposing on my space. It feels like a very respectful space but also extremely exotic in lights and music and there are substances around. It's an other space. The sense of release is one thing, but this adventure is really unexpected.



Fig 4. Dirt Rave, photo courtesy of SA, Summer 2021.

SA I think its release and adventure combined. And doing that in a comfortable, safe environment where you don't receive unwanted looks or attention.

CK And at the same time with a foundation of insanely good music. I fucking love getting super sweaty at a party. It's an okay space to be a troll.

SA I love coming home and looking at my step count and it's like 17,000 steps from 12 AM to 4 AM, and I'm like "wow" I got all my steps in.

CK It makes you feel okay, like sure I didn't make it home until seven in the morning, but hey I just got my work out for the month.

I'm finding it so hard to stay fit without dancing, that was so much of my exercise routine.

CK I mean, there is a sleep deprivation that goes along with these events, but it's also this insane source of energy that I'm missing right now, and when I say this sense of adventure, I'm hooked on it. It's a part of me that I feel is so missing right now. I just want to put myself into one of those situations where I don't know what I'm going to do, where the night will take me, who I will meet, and I just want to come home and have that story.

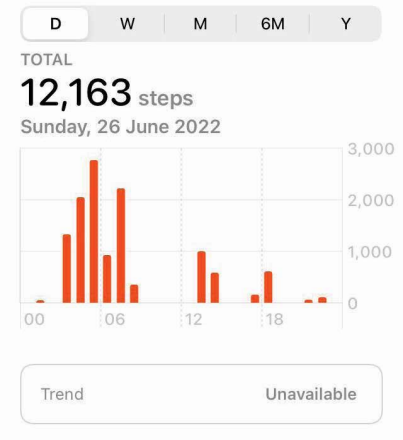


Fig 5. Step count after a late-night, outdoor rave, Summer 2022.



Fig 6. 500 Keele, photo courtesy of SA, 2019.

What have been some memorable venues for you, in Toronto?

SA I think 500 Keele was one of my favourite ones. I wasn't in the city for the Geary ones. I think I also had a good time at that Weston Rd one that we did that installation for. To be honest, it's so dark by the time you get there, it doesn't necessarily matter to me.

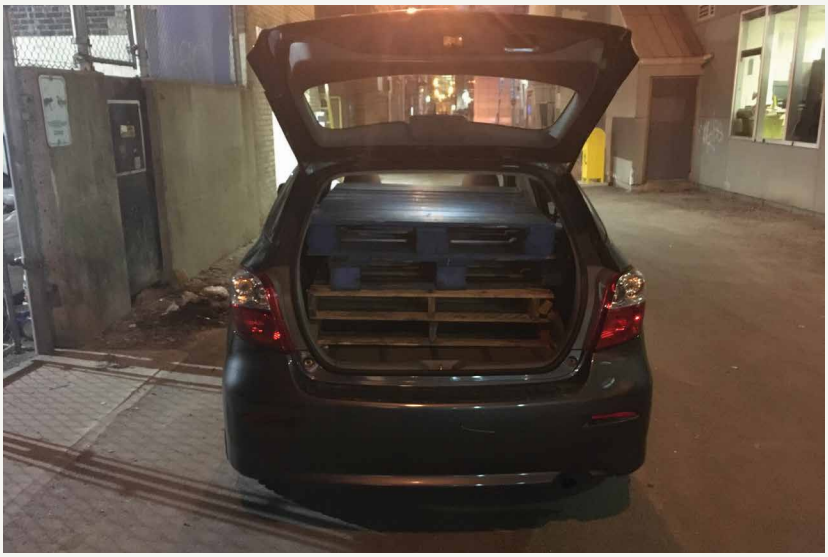
I didn't enjoy going to the venue where Or:la played, Velvet Underground, because when you left the venue, you were right on a busy street—Queen St W and it was an abrupt halt to the night. I mean some of the venues are a little bit out of the way and that's a bit inconvenient.

There is something nice about the ones that are a bit more removed from the hustle and bustle of the city, and there's more privacy that comes with that. Like if you're a bit too fucked up... Remember when our friend was a bit too drunk and we needed to find an alleyway for them to calm down in. If we were at Geary... it has the park across the street so you can go and chill, it's quiet, you can take a breather. Keele was good because you had the whole parking lot area that was a buffer of sorts before the street. So I honestly don't think the venue necessarily matters by the time it's dark and you're potentially intoxicated and, you really just want to be dancing and have a good sound system. But I do think the surrounding context of it matters. If your outdoor space is going to be along Queen St W that's not okay, versus a venue like Geary that has a really nice private outdoor space, where if someone is too drunk, they can be safe.

So what venues do you usually go to?

CK Frankly there's not a lot of choice when it comes to venue. It's not like you have that many options and you can't count on a venue to have good events, it's more like this venue is hosting this one event so I'll go to that. But what really distinguishes one from the other, is that sense of adventure and the entire journey of going out. Maybe, it's not obvious that it's an entry, or there's some sort of porosity between the interior and exterior. For example, when you go to Geary, you went in but then you went up to a stairwell, then all of a sudden, you're in another space. It's not that it's outside or inside, or dance space and public. Instead, there are little pockets, or the venue has a little sitting area, or you don't see the DJ as soon as you walk in, you have to get there. There's sort of a trail that you must follow to find this magic space, and then you've got this sense of gradient of experiences outside of dancing and the DJ. There's more to it than one little entertainment space. There's a space that's comfortable to sit.

FOREST DRIVE WEST LOUNGE INSTALL AT WESTON RD



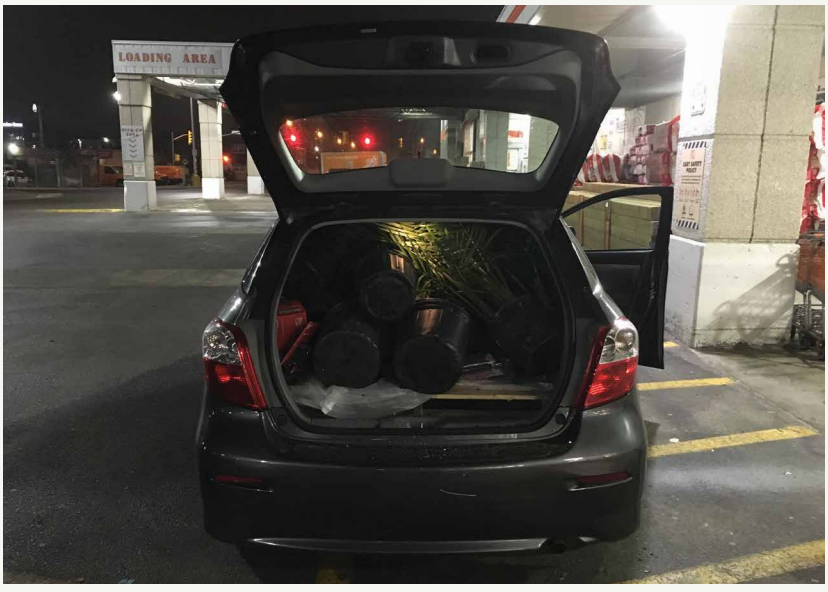
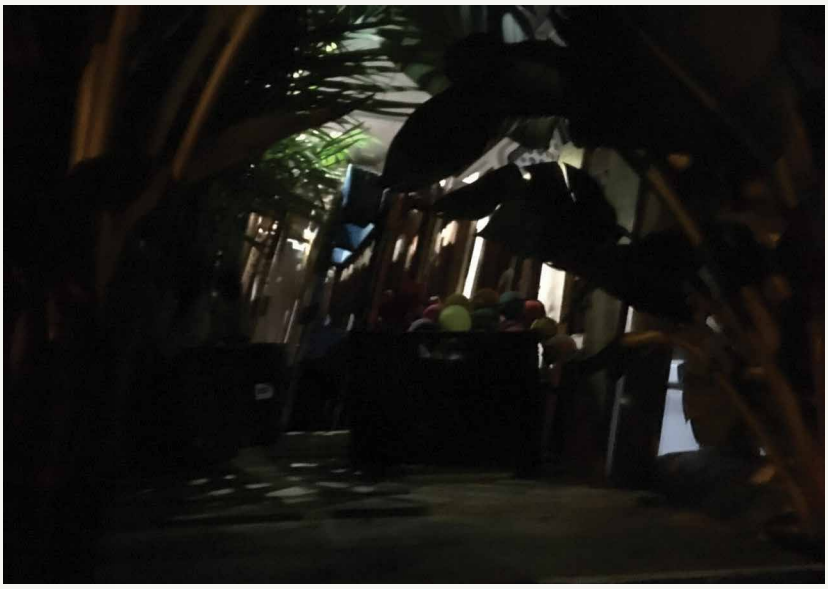


Fig 7. On the left, the collection of materials leading up to the event, on the right, the view of the UHaul unloading at Weston Rd, by CK, SA and author, photos courtesy of CK, 2019.

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NOVEMBER 21, 2019





17 *SA & CK*



Fig 8. Flyers from Mansion's Foundry series, January - March 2013.



Fig 9. Flyers for Jeff Mills from Mansion's Off Foundry series, January 1, 2015.



Fig 10. Âme at 99 Sudbury on May 13, 2013, party by Mansion.

PREFERENCES

What genres of music are you listening to when you go out?

SA I think everything from house to techno, electro, disco, funk. It's all electronic music more or less. It can be techno, tech house or house music, some acid, less drum n' bass or jungle.

Did you ever go to established venues in New York?

SA I wasn't into techno at that point. I was going to go to *Nowadays*, but I never got around to it. I went to one in Rome, Jeff Mills was playing. It was really fun, it was a techno venue in Rome and had the vibe of mainstream culture, it didn't really affect me. It was a really packed and fun dance floor.

CK I've been to established venues in Rome and London. I also went to a place in Berlin, it was in an old house, but it was a techno party but also a house party... very Berlin. I saw Jeff Mills at a DIY venue in Toronto, at *99 Sudbury*. They used 99 Sudbury many, many times, it was kind of established but totally DIY because every time the set-up was different. I remember one installation where they had taken a whole bunch of tables and ziptied them together, and it looked extraordinary, and then you discover that they're IKEA tables that are $9.99 a piece, but it looked interesting. Then you go in, it's a big gym, and you had to walk through a changeroom, into a massive area and that was the place. It was such a cool maze, and then you had these seating areas for half of the space, next to the techno area. That was a really fun venue. They hosted the *Off Foundry* series.

Was *Off Foundry* the same summer I met you on the boat? Andrew Ross. You had extra tickets.

CK That was really really good.

SA A DIY boat - so good. I'm pretty sure that was Gingy's party. The reason they did it was because the party was technically on the water, so there's less sound rules.

CK Yeah, it was called Mystic Voyage No. 1.

BACKGROUND

When did you start going out in Toronto?

SA I started going out with CK, she introduced me to techno. I mean, I listened to Nicolas Jaar and stuff like that before, but I wasn't looking for more. I wasn't keeping up with those shows. And then I met CK, and she invited me to go dancing. I think my version of going out previously was bar culture, or maybe going to an indie show. And then we went to this Off Foundry event, it was the first event we went to together, and it was really fun. The people at Off Foundry were so courteous and nice; they also had water, so they provided a bit more of a safety aspect at the logistical level. I was really shocked to see how nice everyone was, and the bartenders were really trying to take care of people, especially if they were a little too drunk.

Then the other major thing that's different from the normal scene in Toronto, in the DIY scene, as a woman, I think especially as a gay woman, I feel gross when I go out and have to deal with unwanted attention and harassment. Stuff like that is just not tolerated. Which is one of the main things I like about DIY; you're going out to have a good time, and its really nice not to have that stress when you're expecting or anticipating an uncomfortable interaction. When you go out for a night in the techno scene, you don't anticipate that happening.

CK So for me, a friend of mine got into techno and going out when they were living in Rotterdam, and they were taking trains between Amsterdam and Rotterdam, and their experience in clubs really opened up this whole new world for them. And I remember this period where they would always invite me out in Toronto and when I entered the spaces, I would look at him and just say, "Thank you. Thank you for showing this to me." It felt like this isn't something you just happen upon. I had no context of any of this world until this person started sending me new music and then inviting me out. Then I started getting into it more and seeking it out for myself. So that was when I was finishing up my undergrad, then for me the entry was the Mansion parties, the very first one I went to was Gingy, a Halloween party at 99 Sudbury. It was just a different evening than I had ever experienced. Maybe it was just Gingy['s music]... they had this sign made up of big, individual yellow lightbulbs spelling out "Gingy", and it was flashing all night long with this insane set.

I went to it in when they had organised it in different ways, as just one big room or two separate ones. At the time they were really trying hard to get Sterling Road, now the MOCA building, that used to be a vacant building. They put a lot of money into it, they blew out walls to make it fire safe,

they got a counsellor involved to sign it off. It was almost all totally approved, and they had shot promo videos, it was going to be this insane thing. And then the city pulled out a week before the event. Luckily, they had a history with 99 Sudbury and so they shifted the series there, and it was great. That was like a month long of back-to-back evenings for four weekends of shows, that was the original Foundry series.

SA That was a good venue. What is that building now?

CK It's the base of a condo... And then parties shifted to Geary, there was a whole phase of them. I think I went to two or three different spaces. Geary was cool because they were all cute and small.

SA And at four in the morning when you were standing outside smoking a cigarette, the bakery across the street would be opening, and you could see bakers starting to make bread.

CK Oh yeah, the proximity to the park and other businesses was fun, also, the train nearby was pretty cool. After Geary, they seem to have moved further West, towards the junction. It seems like there isn't a repeat venue, it's kind of spotty nowadays. Certainly, in the pandemic they moved outside, but the problem with the outside is that you can't rely on anything, it seemed like a race to be the first party in a good spot, at least for decent sound shelter. I should be honest though; Veld was the first big festival thing that I ever went to in the city. It was on the island.

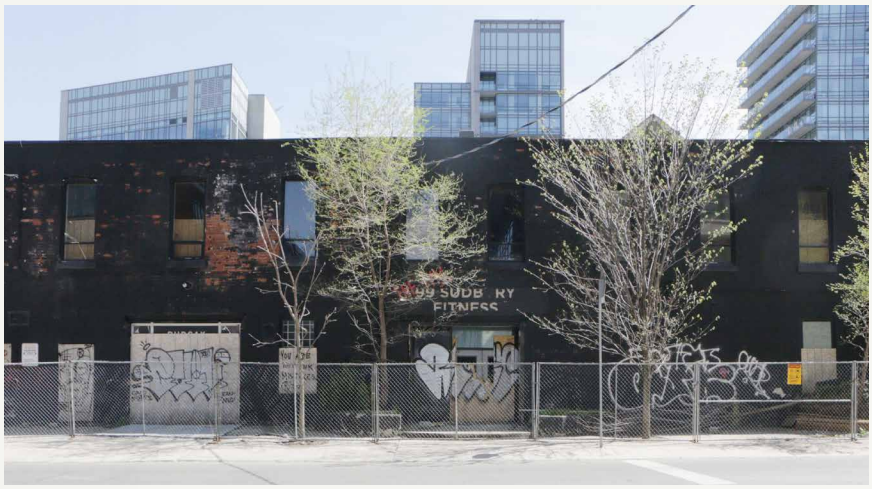


Fig 11. 99 Sudbury, May 2022.



Fig 12. Gingy at 99 Sudbury, circa 2014, photo courtesy of CK.





Fig 13. The Hearn Generating Station, circa 2016, photos courtesy of CK.

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Fig 14. Event at Unit 2, photo courtesy of SA, 2019.

VALUES

Can you rank these four options from highest to lowest priority when you select an event to go to? 1 – friends, 2 – DJ, 3 – venue (interior), 4 - location

CK I'm going out because I feel comfortable in that place, so I would put friends and community first, and the DJ and venue close tie for second. And then location, frankly, don't give a shit where it is, if it's convenient that's a bonus, but if it's not and those three things are satisfied, I'm going.

SA Okay, so I would say DJ number one, friends is number two, sound system and venue are number three and then location last, don't really care where it is.

What's your maximum travelling distance?

CK I won't go anywhere that I must rely on an Uber to get me home. I like to either walk home if it's the summer, or take public transit, best case scenario bikeable. I'm happy to bike for a long time.

SA Me too, yeah. Also, a lot of the locations are moving up to us.

CK Here's the thing, I've been thinking about nightlife in the city recently. We're building a homogenous city. Only residential condos with box store chains below. I think there's this negative stereotype of entertainment and nightlife which is unfortunate. There used to be industrial spaces available for use as venues, but they don't exist anymore... neighbourhoods that could put up with the noise.

How often have you heard of the promoter or collective?

SA I don't care about that.

CK Some of the time. For me that matters a lot.

SA It does? Why?

For me, that's how I know which events to go to.

SA No, I don't care.

CK I don't want to name names, but I was always aware, there's that one series of events that's usually not my vibe.

SA Okay, that is kind of true. Yeah, I guess it matters. I know that On Earth is going to have a good crowd and they're going to have more of a DIY vibe, same with SOAK. I know both of those are going to be good. It comes back to what are you prioritizing. If I love a certain DJ, say Or:la is coming to town, I don't care who's hosting them.

CK That's true, it's not a make it or break it for me, but it's more of an enticement.



Fig 15. Rave hosted by SOAK, KOMITE lighting installation, February 2020.





Fig 16. 500 Keele, photo by DanOnly.

28

SPATIAL EXPERIENCES

What do you look for when you enter an event?

CK I think lighting is one of the most important things. It gives an event that extra magic, especially when lighting is part of either an installation or reflective of the music. The feel of it is inexplicably more intoxicating.

And then for me, it's also a bit of a layout puzzle, in terms of how the space is organised. When we were hosting our apartment parties, we also had this challenge of getting people through to the main space, without letting them know exactly what the main space is. So, we hid the main entry from the kitchen, making them walk around something, hearing something and moving towards the noise. Also, you never want light on the people. You want light on the space. Like, no one wants to see other people.

SA Do you remember when we went to Objekt, at that gym out west near Weston Rd. It was a super weird vibe because you were basically entering into the side of the crowd. The speakers were good, everything was good, but I felt so uncomfortable dancing, because right next to the dance floor, there was this brightly lit room where everyone was coming in. There was coat check and there were people going outside to smoke. I didn't have a great time because of that. I think we stayed for an hour and then left. We ended up going to the other side of the dance floor, away from the entrance, which was fine, but let's say you want to have a smoke, you have to work your way across the crowd.

CK There must be some ideal plan of the route from entrance to the DJ. I think the DJ is almost like the centre of a little treasure hunt. I want to work my way there. The DJ is the heart, and there is the world around that. You're mainly going to dance, and the DJ is creating the dancing. And you want there to be porosity between the different types of spaces, you want the grey zones, it can't be black and white. Pockets, porosity and grey, there's something to those words.

SA That was also why the Beaver was really good, you entered from the front, moved through the bar area and the dancing was at the back.

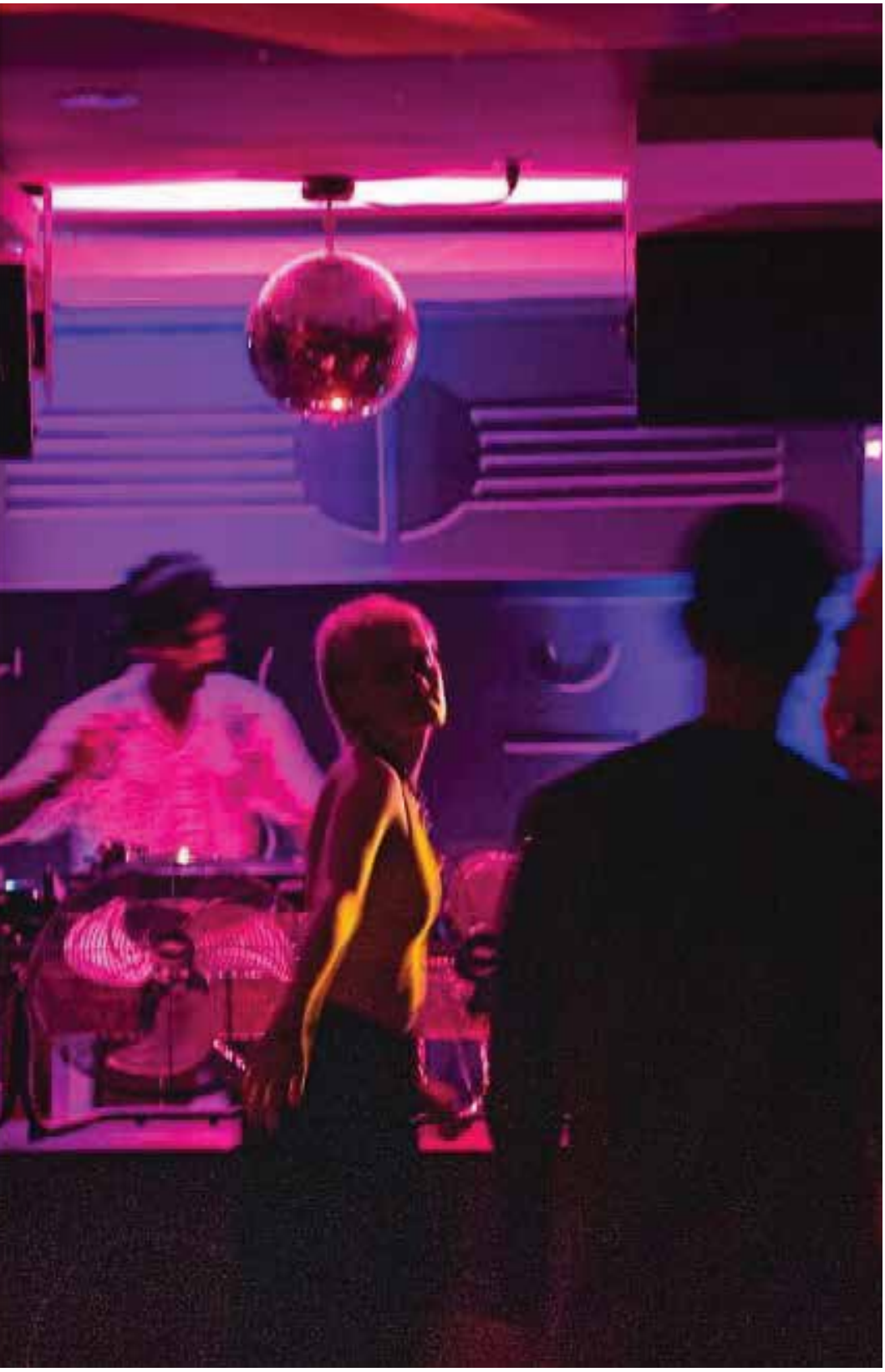
CK I think the ideal space takes into account all the variables: as in sound, having different zones for dancing or having a conversation, different types of lighting, and outside spaces.

SA You know when you're dancing and you need a break, maybe you need to smoke a cigarette or a joint outside, it's a break. When we were dancing at the outside events, I never had that itch or that need.

CK Oh, I feel differently than you, I was craving the separation. There's something I enjoy so much about having the choice at a party, of either being here and knowing that when I'm dancing, I'm not talking, or I'm outside and chatting to



Fig 17. Korea Town Acid, Raf Reza, and Hemingway at Sous Bas, Hamilton, July 2019, photo courtesy of to_ravers.



people. And at the outside party, there was that one time when we went off up the hill and were chatting to people, but it wasn't very easy to see.

For me, an event is not just dancing alone. It's more than that. There are these micro-activities that happen within that. And I know a lot of people who also love to go these events, but don't dance. And I really enjoy chatting with people outside.

What about a bar? Is that important to you, do you think the spaces should be distinctly separated?

SA think using the bar as a buffer is cool.

CK Yeah, the bar is not something that I really focus on. I really don't like them when it's unorganised, and it's the pushiest, loudest person who gets served first. So, when the bar is set up properly, it means there is an obvious way to line up, to get your drink, move on and not crowd the space.

Have you ever experienced a nice bar?

SA At that Geary venue, I think it was 191. When you walk in, and the bar is along one wall. The back part was so good, it was so small too. It was the perfect venue for like 100 people.

CK For me the bar at the Foundry events was really good because there was a huge dance space, and the bar was at the back where the dancers dissipated so it wasn't crowded. I like it when the bar is very separate from the floor. Even a separate room maybe.

SA When we were going out to these outdoor things, you didn't need the bar. They basically had a cooler with a change box. You had access to some beverages, sometimes there would be a case of free water. I don't think a bar is vital.

I wish you could host full BYOB events, but I know it's a huge source of income for most events.

SA Yeah a lot of the outdoor things were basically relying on donations, like they asked for E-transfers to cover stuff. They're doing it out of their goodness of their hearts basically.

CK And going back to the bar, water at events is always a pain point for me. Why can't they just have some jugs and fill them up. $5 for a bottle of water? Are you kidding me?

How about spaces to sit down?

CK I'm going to say it depends on the evening. I have had moments where I sat down and really needed a break. For me, I think it doesn't have to be for sitting, but there needs to be another space that offers a different tempo. And I think that's part of looking after the community that is there. If it's the

parking lot, or the park across the street, but you do need one other separated space.

Do you have a favourite layout of the DJ table?

CK Same level. I don't think the DJ should be made to look like gods.

SA The Shanti Celeste night was a good setup. There was a slightly elevated table at the front of the crowd.

CK I think most of the events that I've been to, the DJs have been elevated by about one to two feet, like two steps and I think that's very successful. I think it's really a blessing to be able to see the face of the person who's putting on the music, I don't need to see their decks.



Fig 18. Korea Town Acid playing at Bambi's, May 2019.



Fig 19. SOAK rave, KOMITE lighting installation, February 2020.



SAFETY

What do you think about door policies?

CK I am not a fan. For me, I think all people should have a chance to get in, and what's better is to have an internal policy that says we have people who are looking after the space in here, and if we have a reason to say you should not be in here, then those people will get a warning that they might be asked to leave, with an explicit reason so they can learn.

I think if you're going to go with a door policy, you need a written policy backing it up, stating the types of behaviour that are or are not allowed in those spaces. So, it's like if you feel like you belong there, you belong there, and the door policy doesn't affect you. I think there's room for being like, okay, maybe let's try this out without the door policy first, if it becomes a problem, let's figure out what the problem is and let's figure out how to identify that problem.

Policies can be made to incorporate ideas of flexibility. You have to create criteria. So if you ran a club, it goes back to your ideal. Could you have an effective door policy that would include the people you want to include and exclude the people you think are dangerous? If that isn't possible, then what are the alternatives to that? I don't think you should be excluded from a place for what you're wearing. Berghain is so much about fashion and language. Just because you don't look like a certain way, I don't think you shouldn't be included. I think you should be given a chance.

What makes you feel safe in these spaces?

When I first entered them, I was with a male partner, and didn't feel the need to be on alert for unwanted attention. After that relationship ended, I kept going into these spaces and I never felt objectified as a person of female identity. It was a space where, for the first time in my life, going out in the night-time I wasn't a token of sexual exchange. I was a person enjoying an evening for myself. It's okay to go out and just go with your friends and have a good time. I can't tell you the kind of friendships that I have made... and I don't think I'd ever have those relationships if I went to a "club club".

SA So I know we're talking specifically about sexuality and this unwanted attention in terms of the male gaze, but unwanted attention can also come from women. I've been to a lesbian night multiple times, Church on Church, and this has happened as well.

How come?

SA Because people are going out to this lesbian night to find a hook up.

How do you define as a space as not for hooking up?

SA It's how you brand and market the event. It's your pre-set expectations before you arrive.

CK That's maybe touching back on the door policy, maybe it's more about recognizing your intentions for the evening as opposed to the type of person who can come in.

SA I do really respect those clauses that come with the ticket. I really love signing them. I think making people sign something could be an interesting method... the rules of the venue. We're in an age of covid and ask people to socially isolate and be in bubbles... we might not realise, but asking people to follow a set of rules might work. Especially if someone must read that and realise what type of space they're entering, maybe they would respect it.

Yeah, I hear you. Quite often the entrances are lined with statements and behaviour guidelines.

CK Those statements are so important. I don't know if I've seen a statement that says no this or no that in a "club" in Toronto. And maybe they have Codes of Conduct on their website, but it's not very obvious. If it's in your face and in your way, you have to read them and can be easily referred to.

SA Maybe you can have waiver that you have to sign before entering. You can keep people accountable for the things they do.

Does the presence of security change your perspective on the night out?

SA No.

CK At non-DIY spaces, I've been forcibly touched and removed by security.

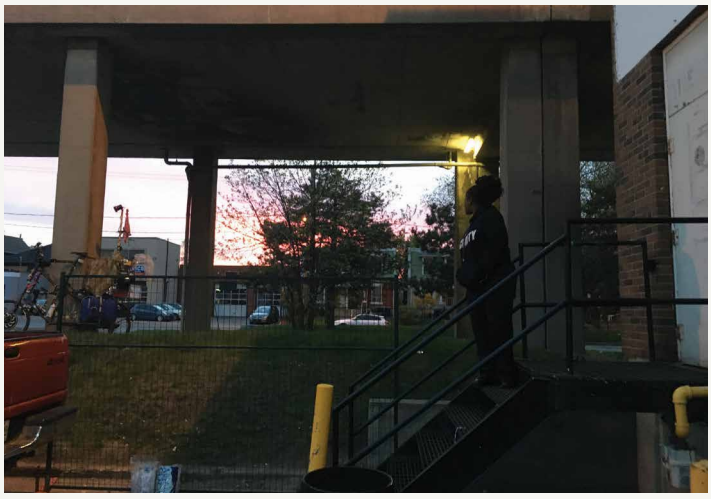


Fig 20. Security at 500 Keele, photo courtesy of CK.

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a conversation with J

February 8, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:	1. DJ 2. Friends
DIY vs Established	80% DIY — 20% Established
# of events	☐ 0-19 ☐ 20-50 ■ 51-100 ☐ 101-200 ☐ 200+
Average size of the events you go to	☐ < 50 ☐ 50 - 100 ☐ 100 - 200 ■ 200 - 300 ☐ 300 +
How often are you familiar with the DJ prior to attending?	☐ Most of the time ■ Some of the time ☐ Not usually
How about the organiser prior to attending?	■ Most of the time ☐ Some of the time ☐ Not usually

2

J

(he/him)

Organiser (Orbit) / DJ (Warm Bodies) / Participant

On February 8, J and I discussed Toronto's DIY scene and topics of design, safety, and sharing resources as a community, a highly prevalent topics in the DIY scene in 2021. J has been to many electronic music events and venues, able to compare some of the best and worst experiences. We discuss the experiences of going out in cities like Miami, Berlin, and Montreal with more established venues.

Over the past decade, there have been attempts at a central database for organisers to collaborate and coordinate. J has seen many of these in their primary phases, unable to develop due to social discordance. These initiatives include a Google Calendar for coordinating parties; a Slack for organisers to collaborate; UNITY SOUND, a cooperative community for sharing resources, and lastly the discussions at the DIY Spaces Conference hosted by Long Winter Arts and Music Festival. We question, what the next version looks like and how it can succeed.

Date attendance to DIY events began: I started attending dance music events in about 2010, then DIY in 2012 or 2013, something like that.
What is the average size of these events? As few as 50-60, and as many as 700 in some cases. On average 100 to 150. I think Keele is 650. Most parties were 2-300 but on occasion you got the bigger ones. The one that shut it down finally was probably in excess of 700.
How often are you familiar with the DJ prior to attend a show? Sometimes, 50/50. If I don't know them, I'll find out about them. How often would you say you knew the organiser or the promoter prior to attending? 80-90% of the time. If there's a promoter who's throwing the parties I like, then I try to follow them and see what else they're up to, usually by following their Facebook page or something like that.
What draws you to a certain event? I like the music. Also, sometimes, I'm going to see some people.



Fig 2. A photo from an “under the bridge” rave, but below the DVP not the humber, photo courtesy of Tony Li, summer 2021.



Fig 1. Club Space, Miami, from unknown event, retrieved from Club Space website.

4

YOUR LAST MEMORABLE NIGHT

AS Can you tell me about your last memorable night out?

J Wow, I mean the last one was a birthday party with maybe 60-70 people at Geary, one of the warehouses. Just locals playing, no international artists or anything. It was memorable because I got the flu from it, I got sick almost immediately after. But it was nice, it was my first event in a long time.

Actually, that's not true, prior to that I'd gone to an under-the-bridge party where people just set up speakers and stuff, more or less the same crowd. That one was by the Humber River. They just brought a power generator, speakers, BYOB, that kind of thing.

Why do you go out?

I like the music. Also, sometimes, I'm going to see some people. Those two main things.

What sort of venues do you usually go to?

For me, it's not so much about the venue as what I think the event is going to be like, in Toronto at least, usually they're in DIY venues like warehouses, and not really mainstream clubs - It's not like I have anything against those mainstream clubs, it's just these kinds of events don't really happen in major clubs. But in March, I'm planning to go to Miami, and I'll be going to Club Space and that's a pretty big club, right downtown, but again, it's the kind of event that I want to attend. That's all I really care about.

What genres of music events do you attend?

I attend all sorts of things, I'll go to big concerts, I'll go to medium-sized concerts, I'll go to whatever catches my interest.

I guess with bigger concerts I don't attend them as much because they tend to be more expensive, and I don't really see the artists I want to see coming through as much. The last two big shows I saw before the pandemic were The Black Keys and Radiohead. And then on any given weekend, if I want to go out, it will be a more local thing, a smaller DIY kind of event. And with those, I try to attend different things, but over the years I have gravitated towards house and techno. But I go through phases, in the past I've been into psytrance events, drum n' bass, a lot of dubstep, a lot of bass in general, different kinds of dance music, I've been to hip hop parties, I've been to Afro beat parties.



Fig 3. 76 Geary Ave, photo by author, May 2022.



Fig 4. 165 Geary Ave, photo by author, May 2022.

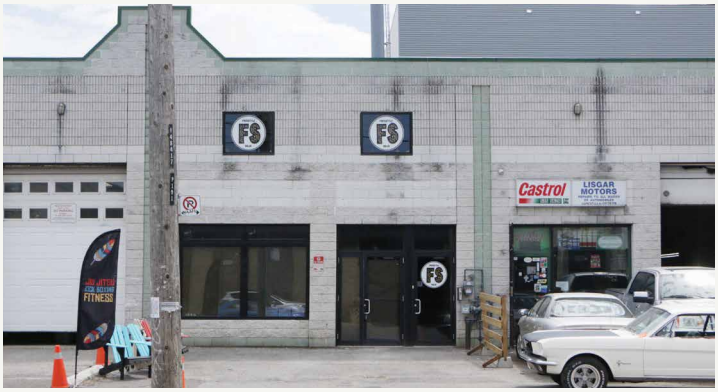


Fig 5. 191 Geary Ave, photo by author, May 2022.

BACKGROUND

When did you start going to DIY shows?

I moved to the city in 2015 and didn't have a lot of friends, and all the friends I did have were promoters or DJs, so I kind of got drawn in. Initially I was just attending events and then I ended up with a roommate who was a promoter himself, so through him I got to know a lot of different people in the community, and even threw a couple of parties myself. Mark and I had this live act, we called ourselves Warm Bodies and we threw one party with Carlos Souffront and Bambi, as we threw another with Ron Morelli and Gunnar Haslam at 76 Geary (Fig. 5,8). That was one of the first events, and it was shady for us because we went first and the bouncer hadn't arrived yet so there were a bunch of people just waiting outside, just waiting there, so we finished our set and we were like why is this place empty? And then it turned out that everyone was just outside, so that sucked for us, but the party afterwards went well.

> After that, I started throwing parties with a friend. We started planning for 2019, and we were going to throw our first one in 2020 and then the pandemic hit, so everything had to be put on hold.

So that party is still going to happen because we paid the artist, so probably this summer, we're going to make it happen. We're going to call ourselves Orbit. That'll be something to look forward to.

When Verse disbanded, I asked those guys to help us out, and they were super helpful, we were planning to cater to the same crowd and have the same kind of vibe they did. They wanted to stop throwing parties because they were just tired or it, and they helped us out with the budget for parties and the planning process a little bit. And then roped a friend into being our marketing guy.

When did you go to your first DIY event?

I started attending dance music events in about 2010, then DIY in 2012 or 2013, something like that. Laid Back Luke was the first DJ I ever saw. Around that time, things were changing pretty quickly. There was this trance house sound. That was the big thing, and they all played at places like the Guvernment. When the Guv closed down, that was when we had to start finding all these other clubs.

Before Coda it was Footwork, so I went to two parties there and then found out about Mansion events. I didn't go to



Fig 6. Flyer for Acid Test: Carlos Souffront, Andrew J Stephen and Warm Bodies, at Bambi's, 1265 Dundas W on Friday, January 12, 2018.

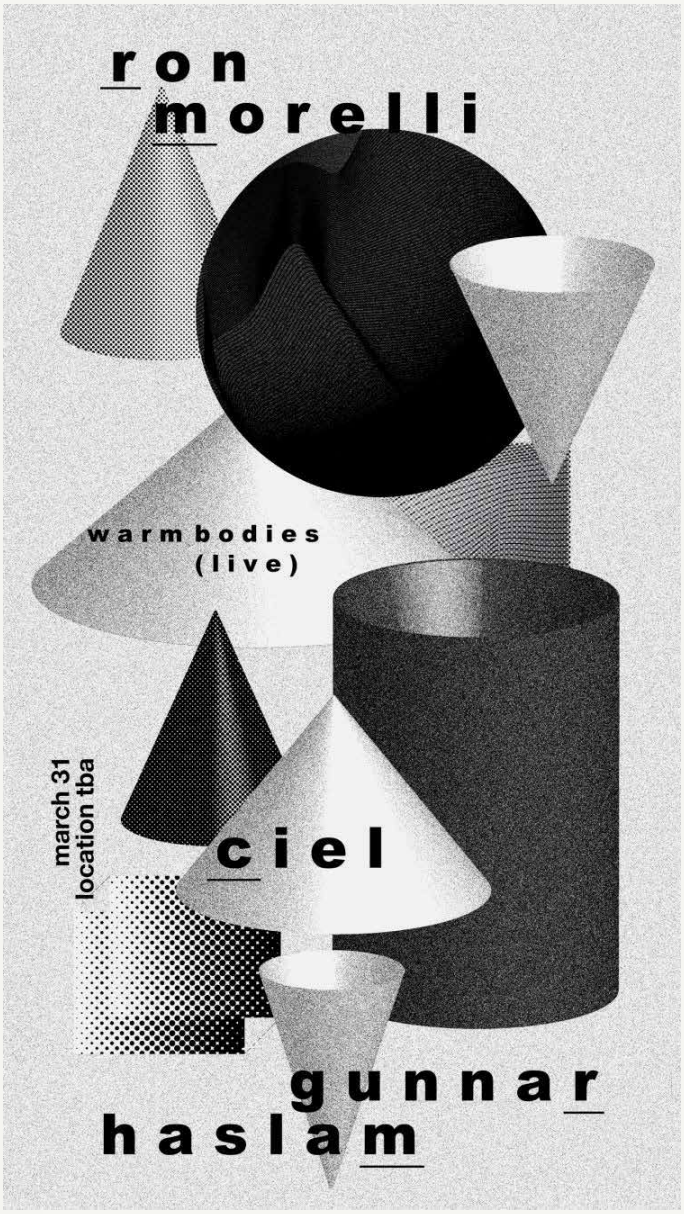


Fig 7. Flyer for Sidetrack: Ron Morelli x Gunnar Haslam x Ciel, at 76 Geary Ave on March 31, 2018.



Fig 8. 237 Sackville St, Sts Cyril & Methody CHurch, photo by author, May 2022.

too many, but I went to the Foundry series. I can't remember what my first proper DIY event was, probably psytrance. At that time I was exploring all sorts of different music.

In 2015, when I moved to this city, that's when I really started appreciating the difference between going out to a club and going out to a party that somebody organised in some bar or something. I remember one of the first few events I went to was the Holyoak, that was tiny like 50 people or something. Places like that are cool because you meet a lot of great people, that's where I met Matt and Andrew and Kareem, all of them and my most recent roommate. It's a different environment to a club. At a club, you already have friends to go with you, and in that sort of environment, you're there to dance and get drunk. Whereas in these smaller spaces, yes, you're still there to dance and maybe get drunk, but usually you meet people, the music isn't as loud, you're not expected to dance, you could just stand around with a beer.

If you could choose, would you prefer a DIY space or an established venue?

> I actually like established venues because they have a lot of things, like speakers, etc. that make it easy to attend. There have been DIY spaces which I've loved, that weren't necessarily good from a sound perspective but just the vibe and people made it worthwhile.

76 Geary comes to mind from way back in the day. 91 was also a good space. And 165 Geary. I mean, the issue with DIY venues is you have noise complaints. You've got all these weird restrictions around alcohol because they're not licensed, stuff like that. Maybe the first time you go or the first couple of times it's kind of cool, but after that, if you're going to dance and want a drink, oh man, I have to deal with this again? It sucks.

Which is why I really liked the Velvet Underground for the few parties that got thrown there, because it's a legit venue, a legit party space that has proper washrooms. That church was a pretty good one, the few times it was used (Fig. 8). Those were always Apollo parties, so I wasn't the biggest fan about the party itself, but the venue is usually pretty nice. And the sound they do it right. I just didn't like the vibe at those parties so much.

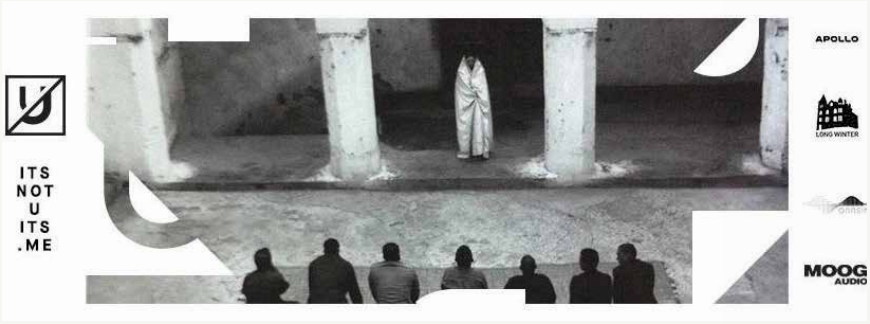


Fig 9. ItsNotUItsMe presents Sanctuary featuring Paula Temple, Ryan Lemont, and Keydo event flyer, on May 20, 2016 at 237 Sackville St, Sts Cyril and Methody Church.



Fig 10. ItsNotUItsMe Farewell 2016 flyer, on December 31, 2016 at 2nd Floor Events, 461 King St W.



Fig 11. ItsNotUItsMe Return to Disorder featuring Helena Hauff, R., Ciel, and Joel Eel event flyer, on April 21, 2017, ocation unknown.

FINDING PARTIES

In Toronto, it's very much word of mouth. There are actually a lot of promoters, you get all kinds of parties here and all kinds of people with different drives. People tend to gravitate towards what they like, in my experience that happens through word of mouth.

How do you feel about it?

> I mean curation just comes down to how many people you can get for a particular DJ. I remember this concept called "Techno Math" which is like looking at an artist's following on their Facebook page and seeing how many of your friends followed that artist. That kind of thing. If you're throwing a party for someone who is really unknown then you run the risk of nobody showing up, right? At the same time it's hard to throw parties for someone who's super well known because they are going to cost a lot.

So it's about finding that sweet spot. Someone who's got enough of a pull to bring people to the party, at the same time they're affordable and you know all those different variables. To me, that's really what the curation aspect comes down to. Obviously, every promoter has certain dream bookings because they love that artist. Anyone who's been doing it for a long time, 6-7 events a year, that kind of thing, they have to try to break even on most events, otherwise it's not possible. So curation is really about who's popular.

At the same time, in the underground scene there's a bit of a hipster kind of mentality, where you want to bring the freshest person, nobody knows or that kind of thing. I remember *It's Not U It's Me* did Paula Temple before she really blew off, right before she moved, also Aurora Halal, basically a bunch of artists who weren't as big back then (Fig. 9-11). So, there's that element of it too. It's about knowing your crowd, knowing the people you're trying to cater to, the people who are going to buy tickets, what they're going to want to see. I would love to bring UpSammy, but it's hard because who knows them in this city, not very many people right? She played at Dekmantel but it's hard to bring certain acts because it's about finding that balance. If there's someone you really want to bring, or think will get a lot of exposure, you also have to sell tickets.


EXIT



PRIDE 2019

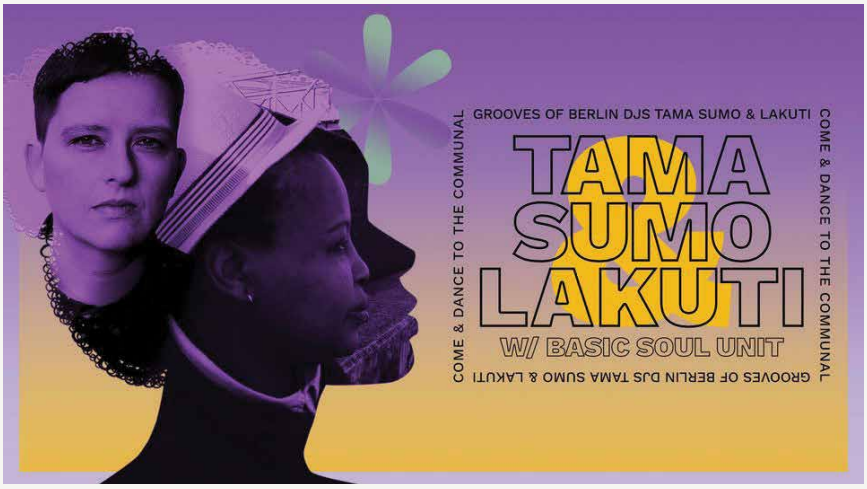


Fig 13. Flyers for *Deep Gold* and *Verse* presents Pride 2017, at Moca, 158 Sterling Rd, on June 7, 2019.

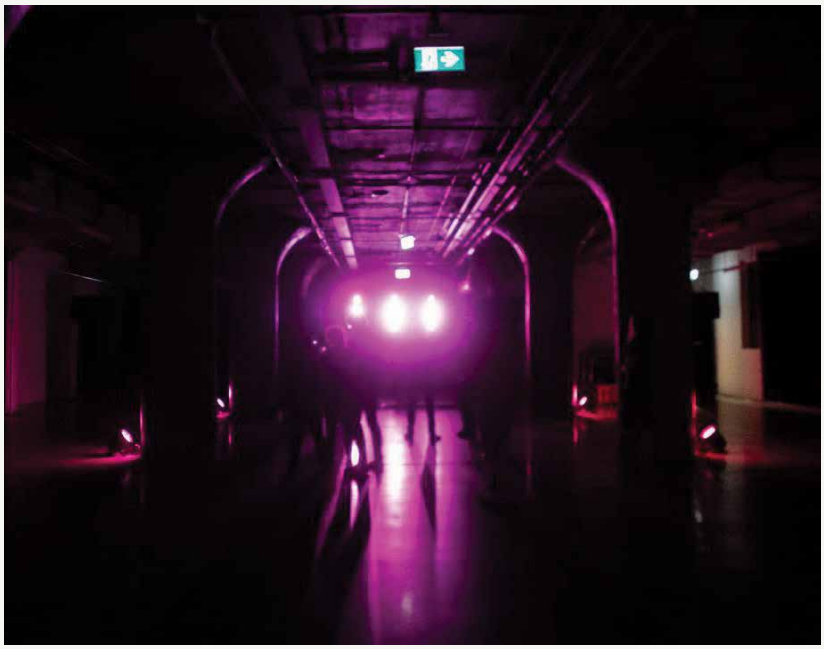


Fig 14. Deep Gold and Verse Present Pride Toronto, on June 19, 2019 at MOCA, 158 Sterling Rd, courtesy of Movsar Asuev, retrieved from Instagram.

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Fig 15. Lakuti playing at Pride, courtesy of Movsar Asuev, retrieved from Instagram.

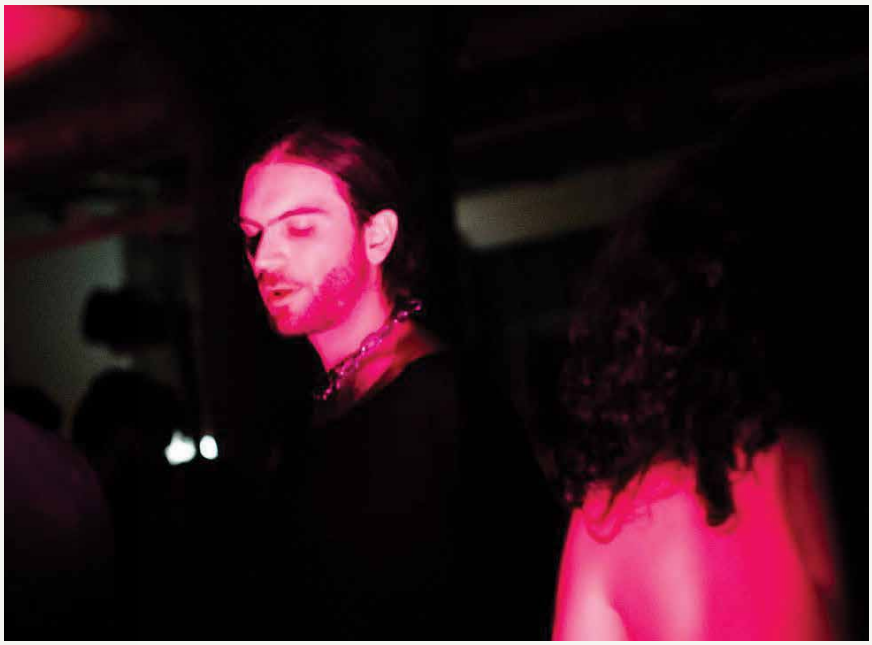


Fig 16. Dancers at Pride, courtesy of Movsar Asuev, retrieved from Instagram.



Fig 17. Instagram post for Budgeting and Pricing DIY Parties Workshop, presented by On Earth, virtually and in-person, on November 27, 2021.



Fig 18. Instagram post for Community Resource Sharing in the DIY Rave Scene Workshop, presented by Lukas Switlicki & Emily Murphy, on November 27, 2021.

SHARING RESOURCES

Did you find the On Earth discussion useful or was it information that you already knew?

I found it useful, I have that zine they made. I appreciated their budget breakdown. I remember the first time I booked my first DJ, the whole rider thing was new. I was thinking Oh my God, you have to fulfil this rider? But it's not really true, you don't have to do that, most of the time, as long as you pay for their meals and give them what you agreed with their agent, it's fine. That was nice to hear from them.

Emily and Lukas hosted that discussion panel on sharing resources within the DIY scene, and I was interested in learning more about your ideas on recognizing the labour and maintenance of a shared database.

So it's an old idea, it started even prior to *It's Not U It's Me* when I came to the city. I was at one of the first formations of *It's Not U It's Me*, and that's where I met a lot of people, and that was when we discussed this idea of having a Google spreadsheet or a calendar that everyone could refer to. That way, promoters wouldn't step on each other's toes when planning their events.

> The whole resource sharing and all that kind of stuff... I guess my perspective came from seeing what happened before. The reality is... The idea of community sharing sounds good, but it's still a competition, right? You're competing for venues; you're competing for artists. You're competing for resources of all kinds, you're competing most of all for people, for guests. So it's very, very difficult to support the community, and at the same time compete.

I mean the calendar, as far as I know, is still going, so that's one idea that has been useful. But in general, and this is my personal feeling... it's not easy looking for venues, talking to owners, coordinating gear, rentals, and stuff like that. It's a lot of work. It may seem super simple, but it's really not. So, if somebody wants to do that, then we should pay them. It doesn't have to be a lot, maybe a few hundred bucks a month, and there's so many promoters, so it probably wouldn't even be that much. It did not go over too well at that meeting. I'm not saying I necessarily had the best idea, but I wanted to move the conversation in that direction a little bit and it doesn't seem like that's what other people necessarily want. That's OK. There's nothing wrong with doing it with spreadsheets, that works too.

Part of it, to me at least, is this whole gatekeeping aspect which I really don't appreciate because I try to be inclusive. I



Fig 19. DeepGold presents Hunee, photo by Dan Only, shared on Instagram on October 2, 2017.

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Fig 20. Flyer for DeepGold presents Hunee, on October 1, 2017.

get it, there's a reason I don't go to Coda. It's not necessarily that I hate the DJs who play there, it's just because I know there are certain types of people I don't want to be around. So, I do understand that need to keep some people out, but the reality is that people are going to throw parties regardless, and all you're doing is splintering the community. People also have a certain type, some will go to Apollo parties, others will go to Forth parties.

> Maybe if gatekeeping is your goal and you only want a certain type of person at your event, then that's very effective, but from a purist point of view, someone who just wants to expose good music to as many people as possible, that's the opposite of what you want.

That's where I'm coming from, obviously everybody thinks differently, and I get it, it's not easy. I've been to events where somebody should have known better and was practising flash photography and ruining other people's nights so I do understand that desire for a crowd that "gets it" so to speak. That is going to be something I'm going to try and cater towards, but at the same time, I think that might be good for individual promoters, but not really good for the community. If you're talking about the entire community, instead of gatekeeping, you should just make it accessible as possible: have a platform that gives people information. So, you want to throw a party? Here's what you can do and here is where you can go find venues, and here are some hotels that you can put your head artist up. I think that would make it a lot easier for people starting up. There was that one person talking about a lot of new up and coming promoters who just don't know what to do. It reminds me when I was back in university and networking for jobs, and hoping they like me.

I used to go to Electric Island, when it first started back in 2013 or 2014, and back then it was smaller, pretty nice. Then it just became way too big for me to attend, and I don't have anything against those who attend it and love it. If that's what dance music is, that's awesome. You know they're having a good time and that's really what it's about. For me, I think accessibility is important but I wouldn't want 5000 people at my parties for sure, but in general, for the scene it's a good thing.

There's also this general - well I call it the "hipster effect"

- maybe that's not the right word, but basically that sense of: the music that me and my friends listened to is good, and nobody else knows good music. I remember a few years ago when we got together for these events more often, you'd hear that kind of sentiment, a lot of outright disdain for a Promise party. It's fine if you don't love that music, but at the end of the day, they're still just doing the same thing you're doing. Just throwing parties for people, what's wrong with that? And why not collaborate, right? That's the part that really bothers me, you're not even competing. Everyone is catering towards completely different crowds, so in that case, why not collaborate, because you're not going to be stepping on each other's toes. I feel there's a lot of identity politics that comes into the picture and I find it kind of silly, because if you attend a lot of different scenes, it's the same thing in different clothes, different tastes, but apart from that it's the same. At the core it's the same sort of egotistical decision-making.

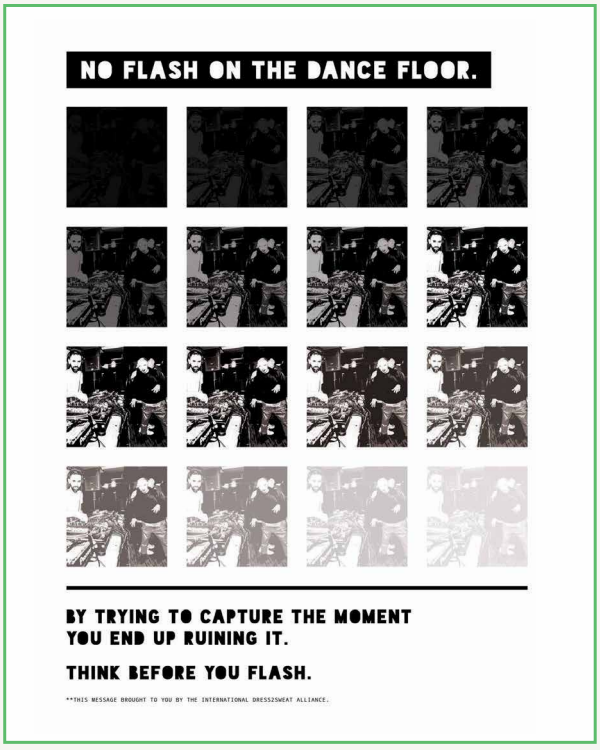


Fig 21. Page from a zine on raves tited "Rave Ethics," by Iag Good, Catherine Hilgers and Benjain Inch, 2013.

STEREO, MONTREAL



Fig 22. The staircase leading from the lounge up to the danceloor at Stereo, 858 St Catherine St E, Montreal,



Fig 23. The dancefloor at Stereo.

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SPATIAL ADJACENCIES

What draws your attention when you enter a venue?

You don't find this in Toronto, but it's much more common in Detroit or Berlin, outdoor space. That's really, really nice because clubs can get sweaty, so if you just want to step and get some fresh air, that's always appreciated when there's a good outdoor space for people just to hang out at. Other stuff... it's nice to have a dedicated place for coats. I know it doesn't sound like a top priority. There are many events where you just shove your coat on the floor at the edge of the room and it's not great. Washrooms. We've both attended venues where they have one washroom and it's in use because everybody is doing whatever in there. Apart from those spaces...

> I've been to some venues where they went over capacity, or maybe because of the layout of the place, or it gets dangerous because of how hot it gets. Having enough space for people to dance.

What would you consider your favourite venue?

In Canada, probably ***Stereo***, Montreal (Fig. 22-23). It's a pretty awesome venue, not just because of the sound, but they've got everything I talked about as soon as you walk in. Before you go up to the stairs to where the main area is, there's the coat check, and then you walk into a place they've got for vending machines with water and stuff, and they've got the washrooms over to one side, and these benches where you can just sit. You have to go up another short flight of stair before you get to the dance floor. So, if you're there for six or seven hours and you're doing drugs, there are going to be times when you just want to take a break and have a space that's away from the music and the crowd.

In Berlin, I really liked About Blank, and ***Tresor*** (Fig. 25-26). They've got three floors and the basement is the famous one with the cages. Then they've also got a sort of more conventional club upstairs. In Detroit, I love Tangent Gallery, it's a nice space and I do like the outdoor component but some of my favourite parties I've ever attended have been at that venue. I really like it.

What kind of lighting do you prefer in events?

> As dark as possible. But if you're going have lights, make them soft, I like red lights for that reason because they're less harsh than say, blue light, purple works too.

25 *J*





TRESOR, BERLIN

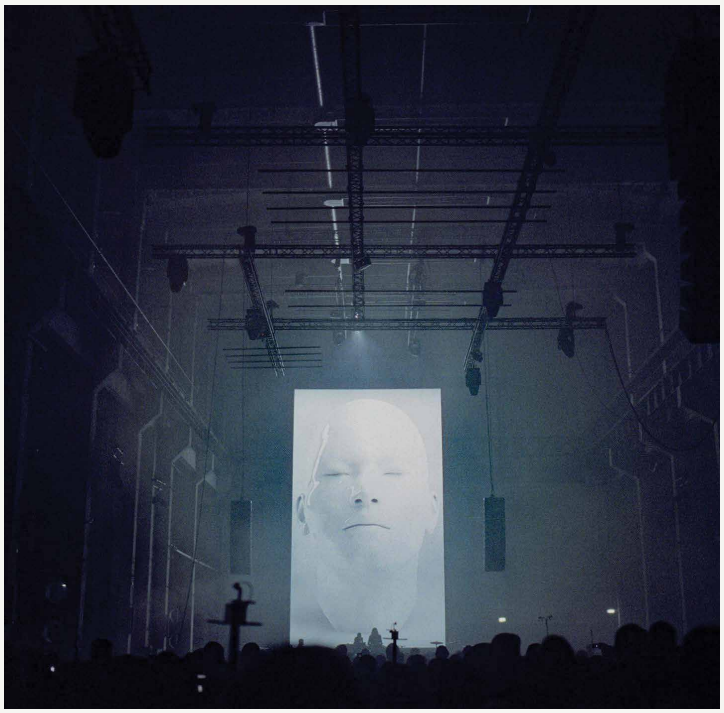


Fig 25. Kraftwerk hall at Tresor Berlin, posted on September 23, 2021, by @tresorberlin.



Fig 26. The basement club at Tresor Berlin.

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Maybe I have sensitive eyes or something. I often find myself closing my eyes because the lights are too bright. It's not drugs, it's just too bright. I'm a big fan of keeping it dark.

Is there a particular layout of the DJ you prefer?

It doesn't really matter to me. I've never really thought about it. A lot of times I like to be close to the DJ just because that's where people dance.

> If I'm there just to dance as opposed to mingling, I'll go right to the front. So it doesn't really make a difference if it's raised or not. It's more about do I have space around me to dance. I've been to a few parties where the speakers were super loud and you could hear them perfectly from the back so you really don't need to be so far forwards, up at the DJ booth.

What is your favourite DIY spaces in Toronto?

I had a soft spot for ***76 Geary*** (fig. 27-28). It's definitely not the best DIY space, but just had a lot of good memories there. I think it was decently well laid out; the dance floor was tiny, you would walk in and there was this narrow bar on the right. Then they had a room at the back where people would go into to have conversations because you couldn't hear anything in the other room. And then the washrooms next to it.

> As far as venues go, like architecture wise it was horrible, but it was a fairly innocent time in the underground scene when everybody was just trying to have a good time. It didn't last long. A few years or something.

And then there was 77, that was a good space too but I feel like that space got really hot, there was no air conditioning. 165 had a lot of potential but the rules around what you could and couldn't do were a bit too much. They would do weird things because they were always scared about noise complaints and things like that. It was also such a big space; I wasn't that into it.

76 GEARY AVE, TORONTO



Fig 27. Entrance to 76 Geary on May 1, 2016, photo courtesy of sanjeet.



Fig 28. Sidetrack party at 76 Geary on May 1, 2016, retrieved from Instagram.

SAFETY AND SECURITY

Do you find the presence of internal security influences your experience?

> I'm a guy so for me, like, I never felt unsafe anywhere necessarily. I think security is good. I appreciate internal security, we also used to have rave safe volunteers. At my own events, safety is the number one priority. And that comes in many forms, obviously the most basic is making sure everyone there feels safe.

And yes, now I'm contradicting myself, that where the curating a crowd comes in to make sure they are the kind of people you want. That's where you maybe don't want to be so inclusive with everybody... but that's just one aspect. In 2019, the fentanyl problem started, and people were dying; it was awful. Before I throw an event, I'm going to have to take a course on how to administer a naloxone kit. I don't want anybody dying in one of my events; so, there's that immediate aspect to safety.

And then there's what happens if somebody is experiencing harassment of any kind, or they're drunk and being a dick, do you have the personnel to handle that? Security is super important, but you don't really want an actual fight or an argument. It's about that psychological effect where everybody feels safe, and part of the reality is, how do you deal with something actually going down. I'm not a fan of the super burly guy just standing there with his arms out front, it's not a military kind of institution.

> I really like the whole rave safe thing and think that combined with good lighting is an interesting approach. I think education is part of it, it wasn't until I started attending DIY event that I learned there was a whole different, sort of... expectations for behaving.

And a lot of that comes with exposure to these sorts of events; you know, we don't have our phones out, etc. So, it's a question of exposure and time, overtime people will filter themselves out. No one's going to attend something where they don't fit in. Everybody is different and not everyone like the same thing. I know girls who don't like coming to the kinds of events that I like attending because they do in fact like guys hitting on them, and they're like what the fuck is this. The only thing I've learned is that you cannot speak on behalf of everybody.

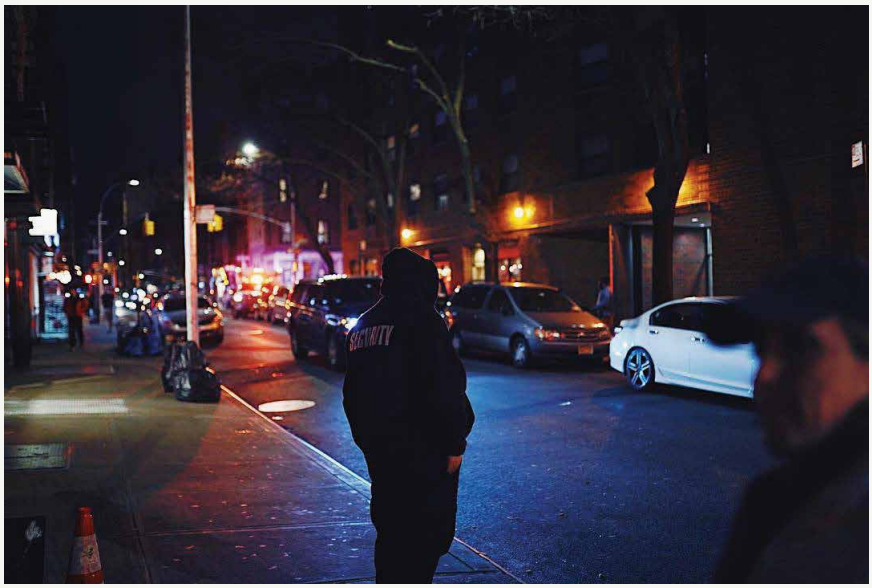


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Fig. 3 76 Geary Ave, photo by author, May 2022.

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Fig. 21 Page from a zine on raves tited "Rave Ethics," by Iag Good, Catherine Hilgers and Benjain Inch, 2013.

Fig. 22 The staircase leading from the lounge up to the danceloor at Stereo, 858 St Catherine St E, Montreal, retrieved from https://www.tripadvisor.ca/Attraction_Review-g155032-d605431-Reviews-Stereo_Nightclub-Montreal_Quebec.html, visited on June 22, 2022.

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Fig. 29 Bouncer at an event, photography by Dan Only, retrieved from Instagram, shared on March 28, 2019, retrieved from https://www.instagram.com/justdanonly/, visited on June 22, 2022.

11

a conversation with Katerina Stamadianos

February 13, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. DJ
2. Location
3. Social
4. Venue

DIY vs Established

50% DIY — 50% Established



# of events

- ☐ 0-19
- ■ 20-50
- ☐ 51-100
- ☐ 101-200
- ☐ 200+

Average size of the evevnts you go to

- ☐ < 50
- ■ 50 - 100
- ☐ 100 - 200
- ☐ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ■ Most of the time
- ☐ Some of the time
- ☐ Not usually

2

Katerina Stamadianos

(she/her)

Participant / DJ (Birdhouse)

On Feb 13, 2022, I had a conversation with Katerina Stamadianos on nightlife policy and DIY spaces. Katerina grew up listening to a wide selection of music, finding electronic music after moving to Toronto in her early twenties. In 2021, Katerina joined Long Winter for a DIY Space Project helping Toronto collectives seeking access to space. While there, Katerina was responsible for planning and curating an international bi-city festival co-presented by La Station – Gare Des Mines (Paris) and Long Winter Music and Arts Festival (Toronto) which took place in November 2021. This DIY conference included more than seventeen co-curators and presenters on thirty-one events ranging from workshops, keynote speakers, panel discussions and performances. With a background in art policy, we discuss how DIY events exist in the city and maintain their secrecy, navigating the grey zone between legal and unsanctioned events.

Date attendance to DIY events began: Around 2014.

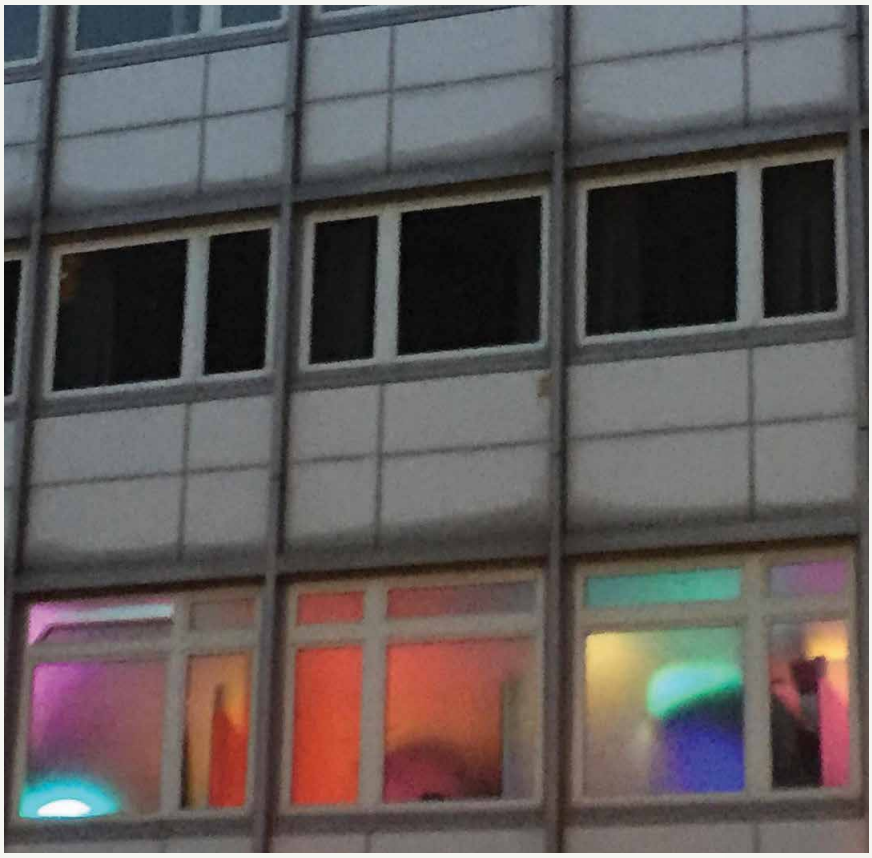


Fig 1. Neukölln, Berlin, 2018, photo courtesy of Katerina Stamadianos.

4

YOUR LAST MEMORABLE NIGHT

AS Can you please tell me about your last memorable night out? Where were you? Who was playing?

KS My last night out was memorable because it was right before we weren't able to go out again for a long time. This would have been in December and right before Omicron swept the nation. Three of us went out for a meal to celebrate my boyfriend's birthday. Then I found out that another good friend just started bartending at Bambi's, and we're like, let's go say hi. Invisible City was playing. We were all just dancing; it was really nice. It was memorable because we had never gone out altogether. In the past they've not been interested and so having that experience was special. Then we found out that there was an incredibly contagious variant, and then my friend got COVID...

I haven't seen it since the renovations, how is it?

They moved the bar, and it's a lot more clean, which is good and bad, right? It's good for my friend who works there. I've heard from a lot of people that it's not what it used to be, in some ways they want to feel dirty or something, right? It makes more sense from a flow perspective. I remember when the DJ was right at the door, and if I were the DJ, I'd be really stressed about it. But now they're all the way at the back, it makes more sense. So, the bar is on the opposite side right at the front.

What sort of venues do you usually go to?

If I'm being honest, I only really got into electronic music... as funny as this is, such an eyeroll... but after I was living in Berlin.

Before that, in my youth the big one was ***Double Double Land.*** Just before the pandemic I had seen a couple of shows at ***Duffy's Tavern*** on Bloor Street. It's not a place I would ever think to go. Oh, and I used to go to the ***Baby G*** a lot when I was growing up. So, a mix of venues, different shapes and sizes.

If you could choose, would you prefer a DIY space or an established venue?

I would probably choose DIY, I like established venues for a lot of reason, it's just the crowd kinda sucks, and the prices are way higher, and you always know what to expect.

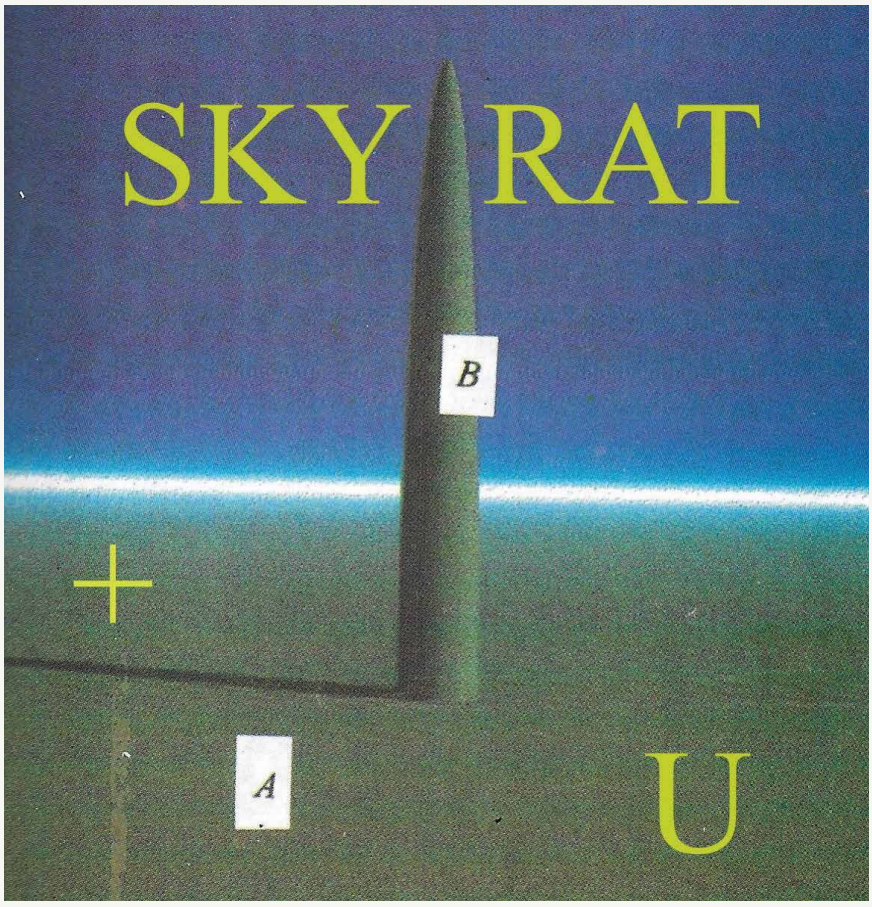


Fig 2. Katerina's "first foray into internet radio" on N10.AS, retrieved from Instagram, posted on September 19, 2020.

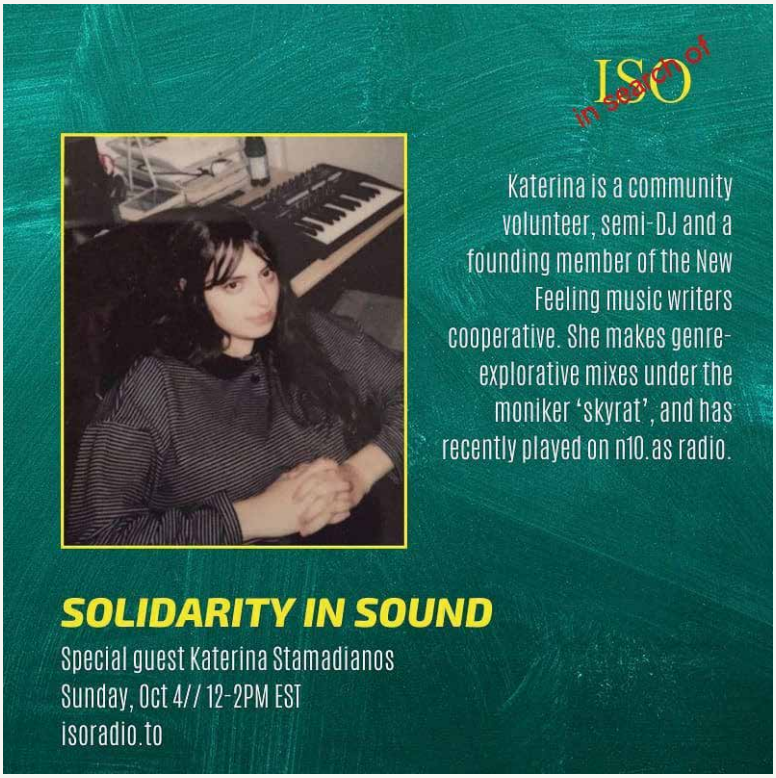


Fig 3. Katerina playing on ISO Radio, retrieved from Instagram, posted on October 3, 2020.

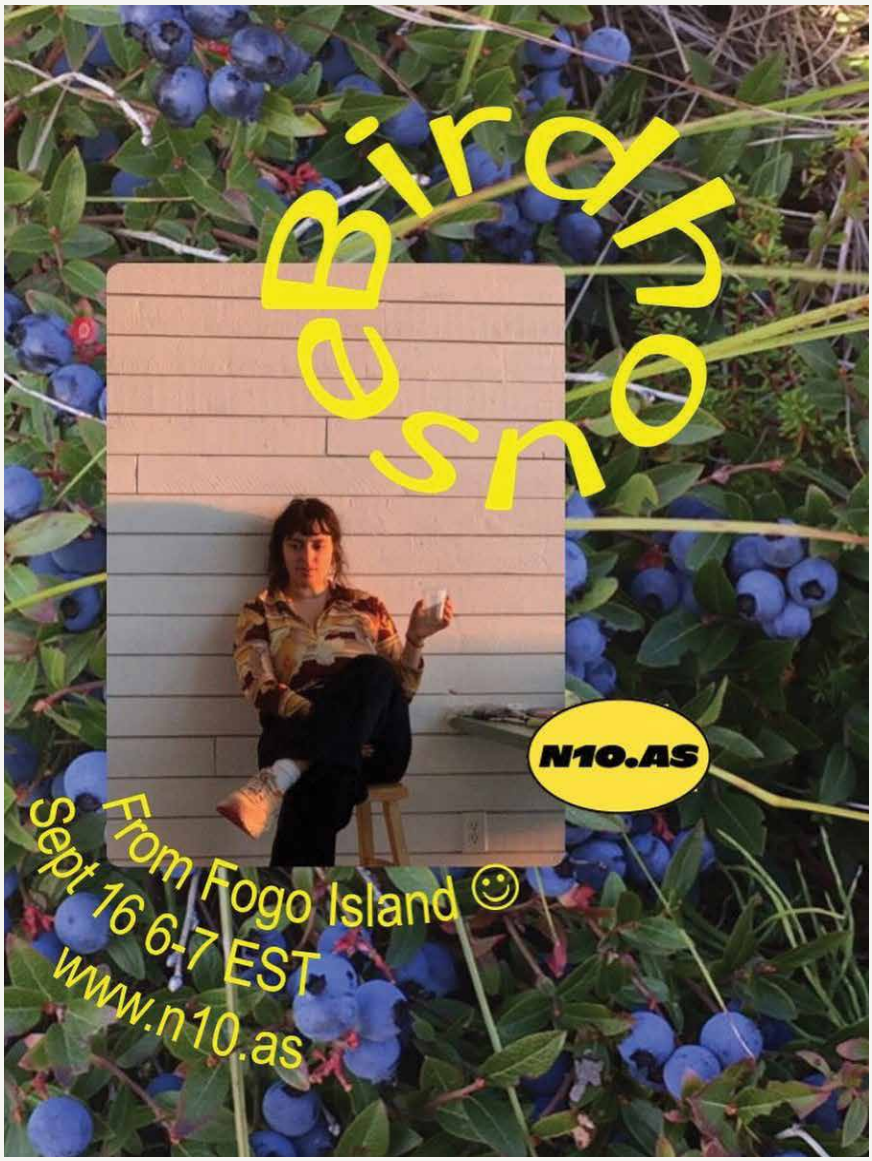


Fig 4. Katerina playing From Fogo Island on N.10AS, September 16, 2021, retrieved from Instagram.

BACKGROUND

Does your answer change depending on which city you are in?

Yeah, I think if I'm in a city where I don't really know people, I think I would feel more intimidated. In other cities that have more developed nightlife, it's just a bit more fun. In other cases, it depends on who's playing.

Can you tell me about yourself and how you became involved with the DIY scene?

When I was growing up, I was always really into music, more into the non-electronic side of things, and if I'm being honest, I've never actually had a lot of friends who share those interests in music. I went to a really Christian high school so coming out of high school and going to university, my friends were just not of the same spirit, and then as I grew up, I decided to make it for myself.

I'd say over the pandemic is when I actually became a lot more involved, before that I didn't know my angle. I have a background in policy, I went to school for public policy. I always thought I was going to do arts policy, and that's always at the municipal level. The music council have great intentions, but the question is like, when is the last time y'all went out. Anyways, I started meeting people at Pride, and then also Amy at Long Winter.

I started working with them in relation to art policy, specifically on DIY which is what I care about most, and I found that they were working on a conference specifically related to DIY and it was this bi-continental thing as they already had done a thing in Paris. And then the pandemic hit, and everything was on pause.

Do you know what the relationship between Toronto and Paris is? There are many references to Paris' DIY scene in the City of Toronto's documentation on DIY spaces.

Yeah so, it's because they worked with this one woman named Tiffany Fukuma, she worked at the French consulate to Canada. The French consulate had a ton of money that they were putting into building music pathways with France. They kind of steered it in the direction that this should be a DIY thing. It all kind of comes from a network of connections, but largely because the French consulate was really interested in its arts programming,



Fig 5. Ace Dillinger at Long Winter Live Concert, part of the Together Apart Conference, November 26, St. Anne's Anglican Church & Parish Hall, 270 Gladstone Ave, Toronto. Photo retrieved from @longwinterto Instagram, courtesy of Shane Parent @shaneparent.

and they were a great resource. It's called a trans-europolis relationship.

So over COVID the bulk of the work I was doing was researching how to provide help to artists. Because of COVID, no one really knew what was happening and everyone thought they weren't going to be able to survive without pay, so then it kind of became like venue support.

At some point, it transitioned into this festival slash conference. Honestly it was a shitshow, honestly the craziest thing I've done, a lot of it didn't work out, but a lot of it did and I'm really happy. The workshops we did were awesome, and I was really happy to see everyone coming together. A lot of people learning. I had to meet a lot of organisers and I had to create the programming.

I have a little experience doing DIY stuff because over COVID I helped organise this magazine called New Feeling which is premised on DIY and small-scale musicians. We put out a few pieces about what the future of music was like, or at least looking especially at the DIY and then my friend Tom Beedham did a couple of pieces on Do It Together as opposed to DIY. New Feeling is a co-op.

I think another cool part of DIY is the relationship between online radio and venues and spaces.

I started working with N10.AS in Montreal and then started working closely with ISO radio in Toronto. I'm also on the team with True Connection, which is a smaller radio station out of Toronto. They have a more DIY approach. I think they want to start broadcasting live from events in the city. No cameras just live music.

LONG WINTER X LA STATION
TOGETHER APART
NOVEMBER 2027

Menu

ABOUT

LONG WINTER X LA STATION

Together Apart is the second part of an international, bi-city festival co-presented by La Station-Gare des Mines (Paris) and Long Winter Music and Arts Festival (Toronto).

In September, 2019, **Long Winter** and **Collectif MU**, in partnership with the **French Consulate in Toronto** launched **LONG WINTER PARIS:** an inaugural two-day France/Canada DIY festival and showcase at **La Station-Gare des Mines**. The event opened ongoing exchange between an under-represented, world-class range of underground music and art scenes in Toronto and Paris.

TOGETHER APART

Long Winter + La Station is the second installment of our collaboration, presented live in Paris and Toronto, and broadcast virtually for global audiences.

DIY SPACES

The venue of Paris co-presenter **LA STATION-GARE DES MINES** was born from a partnership between programmer/presenter **Collectif MU** and private real estate developer **SNCF**. Through a temporary artistic space activation program, SNCF issued an RFP for an interim (3-year) cultural transformation of a defunct coal storage facility on the outskirts of Paris. MU won the bid, and in 2016, their network of artists, architects, and curators repurposed the coal storage facility into a unique, **collective-driven multi-use creative and cultural hub.** In 2020 MU secured an extension of the lease, and has grown to encompass a second, larger space next door (an old warehouse).

The conditions that gave rise to the establishment of La Station -- increasing venue closures, a dispersion of the regional cultural scene -- mirror long-present, compounding challenges in Toronto. With rising prices, dense residential structures, and the recent near economic collapse of live music and performance industries, our local scenes face an unprecedented dearth of accessible space.

In a well-documented series of events, Toronto has suffered an alarming loss of DIY-focused venues and spaces over the past decade: a phenomenon that has been exacerbated to the point of crisis, post-COVID. In the period from April - September, 2020, alone, we witnessed the shutting of 20 venues, following an accelerated litany of pre-pandemic closures, through the preceding decade. Many of these disappearing spaces functioned as safe spaces and incubation sites for a broad network of community-driven scenes, frequently dominated by young or marginalized members.

La Station's DIY collective and private developer partnership, incentivized by a municipal cultural revitalization strategy, offers one potentially instructive model. **Our conference surfaces, and critically explores, other cases and implications - with the aim of stimulating opportunities in Toronto, Paris, and elsewhere.** The program includes research, cross-sector dialogue, and local interventions.

Fig 6. Together Apart website “About” page.
Fig 7. (Page-right) Selection of events from the “Calendar” page.

Calendar

Date	Time	Event
Nov 26, 2021	8:30 a.m. - 12:00 p.m. (To)	**RESEARCH SYMPOSIUM: DIY Culture, Alternative Spaces, and Collaborative Place-Making**
Nov 26, 2021	16h - 17h (Pa) 12:00 p.m. - 1:00 p.m. (To)	**MUSIC CONFERENCE: B2B Meetings**
Nov 26, 2021	19H10 - 19H55 (Pa) 1:10 - 1:55 p.m. (To)	**PANEL: Building and Sustaining DIY Performance and Cultural Spaces**
Nov 26, 2021	20h55 - 20h25 (Pa) 2:00 - 2:25 p.m. (To)	**KEYNOTE: Dreaming pragmatically: Building Trust and Advocacy for the DIY and Independent Culture Sector**
Nov 26, 2021	18h35 - 19h05 (Pa) 2:35 - 3:05 (To)	**KEYNOTE: Making Visible - Creating Space Within a Space**
Nov 26, 2021	20H30-21H (Pa) 2:30 - 3:00 p.m. (To)	**SESSION: Honouring Indigenous Stories**
Nov 26, 2021	2:30 - 5:00 p.m. (To)	**WORKSHOP: Intro to Ableton: How to Start a Track**
Nov 26, 2021	3:00 p.m. - 6:00 p.m. (To)	**WORKSHOP: Surveying the State of Toronto's Creative Spaces and Imagining Potential Futures**
Nov 26, 2021	3:15 p.m. - 4:00 p.m. (To)	**PANEL: Private Spaces, Public Realms**
Nov 26, 2021	4:10 - 4:40 p.m. (To)	**PANEL: DIY Outside the Core**
Nov 26, 2021	5:00 - 6:00 p.m. (To)	**PANEL: "Human beings are more important than real estate", or Why We Need a Gentrification Tax in Toronto**
Nov 26, 2021	5:00 - 6:30 p.m. (To)	**WORKSHOP: Intro to DIY Podcasting, Radio Shows and Livestreaming**
Nov 27, 2021	17h05 - 17h50 (Pa) 11:05 - 11:50 a.m. (To)	**PANEL: Inclusivity in the Queer Scene: Queer BIPOC, Migrant, and Immigrant DIY Spaces**
Nov 27, 2021	12:00 - 3:00 p.m. (To)	**Guidance Council**
Nov 27, 2021	18h - 18h45 (Pa) 12:00 - 12:45 p.m. (To)	**PANEL: DIY in Ontario - Outside Toronto**
Nov 27, 2021	12:55 - 1:55 (To)	**PANEL: Accessibility in DIY Spaces**
Nov 27, 2021	1:00 - 3:00 p.m. (To)	**WORKSHOP: TouchDesigner for Ableton Live Users: Incorporating Visuals into your Live Sets**
Nov 27, 2021	1:45 p.m. - 2:30 p.m. (To)	**PANEL: Tune Up Toronto: Hip Hop & DIY: Building Community & a Career in Toronto's Independent Music Spaces**
Nov 27, 2021	2:00 - 5:00 p.m. (To)	**WORKSHOP: Xpace Presents - DJ Workshop with ANA LUISA**
Nov 27, 2021	2:45 - 3:55 p.m. (To)	**WORKSHOP: Budgeting and Pricing a DIY Party**
Nov 27, 2021	5:00 p.m. - 2:00 a.m. (To)	**SHOW: LW x MU x CLUB QUARANTINE x COLLECTIF ASCIDIACEA - DIFFRACTED SPACES (Performance, Live, Concerts...)**



Fig 8. Promotional material posted by @longwinterto on November 24, 2021. The top-left image shows Lula Lounge, one venue used for workshops, 1585 Dundas St W.

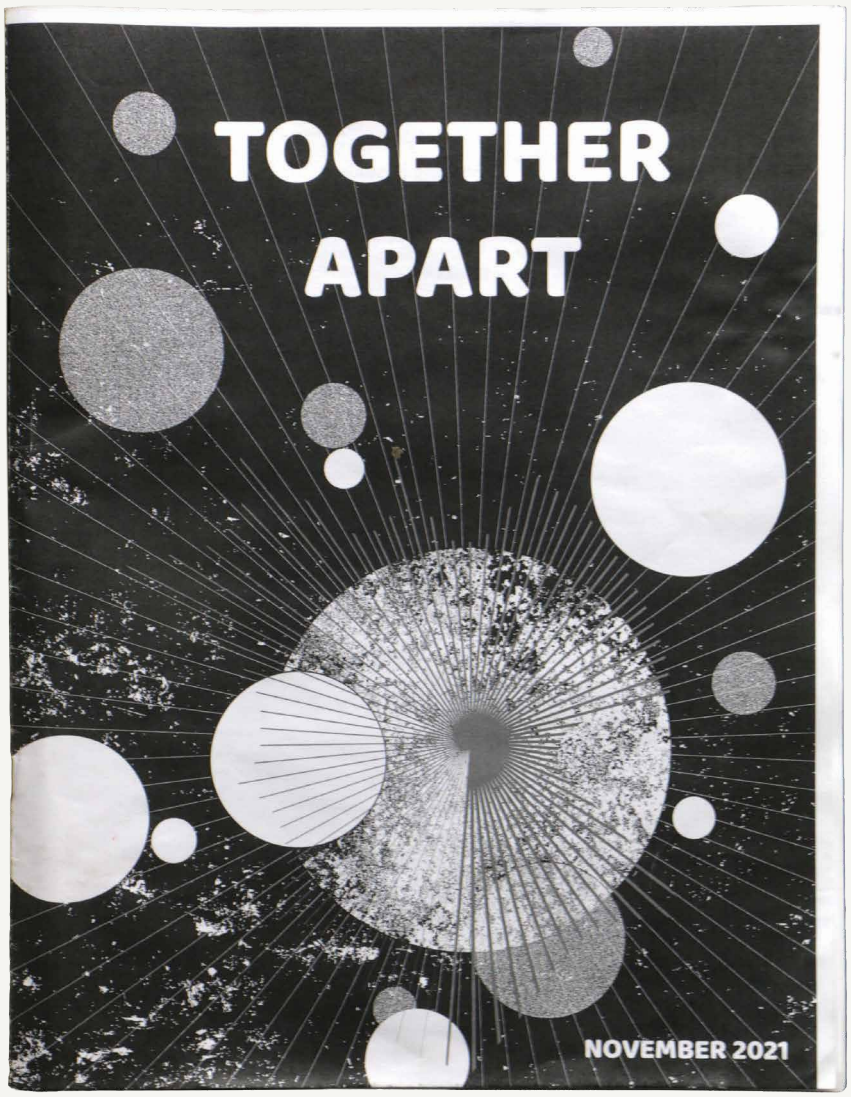


Fig 9. Photograph of "TOGETHER APART" Zine, November 2021.



Fig 10. Bartlett Parkette used to be a popular “smoking room” for attendees to visit during rave along Geary Ave., Toronto.

SPATIAL ADJACENCIES

I want to focus on the spatial experiences within DIY spaces and larger, more established venues. So, what draws your attention when you enter a space or of any?

Typically there's a door person and then from there you suss it out; see who's there and where you can be, if you know anyone. And then it's also good to know where the bathrooms are. If you're at a larger venue, typically the first thing you encounter is security. That's definitely a thing. I'm obviously very lucky to not feel like they're a huge red flag on my bag.

What kind of spaces are important for you in a venue? Do you like outdoor spaces?

I wish there were way more outdoor spaces. I used to get really lightheaded and I would feel like I was going to faint all the time, and oftentimes I wouldn't feel comfortable just going outside because it would be the street, and I didn't necessarily want to be on the street alone.

And space to stand and not be in the thick of it is good. Seating would be awesome; I have scoliosis and it's nice just to sit. It there's not enough space, people just put their coat on the side, and it becomes a mess. There's just nowhere other than the floor, and then you kind of get trampled.

Is there a particular relationship to the DJ that you like?

I want to see what musicians are doing, I just want to see if someone is playing the guitar or the drums. But it comes to DJ, it's the same interest. I would prefer if they were on the same level, that's preferable, fresher. Especially if you're like me and want to see what they're doing.

Are there spaces where you feel safer than others?

I feel safer in smaller spaces to be honest, despite saying that it's good to have more larger spaces. Oftentimes in larger settings you are more likely to be around creepy men who are trying to fist pump. But I also think as weird as it sounds, optimal lighting is good. You don't want to feel like people are staring at you, but you also want to feel like you cannot see.

With COVID going forward, I'm never going to feel safe, I'm never going to feel like I'm making the right choice, realistically anyways over the next year. There are measures that can help me feel better about that. In the DIY context I would probably want a way to ensure that people are on the same page as me, at least from the perspective of public-health.

I really appreciate when bars and venues and the organisers give out information in advance about who you can talk to if you need to, for sexual harassment primarily.

I know a lot of friends have been in situations where friends have not been doing well and need to know that there are people you can go to in those cases.

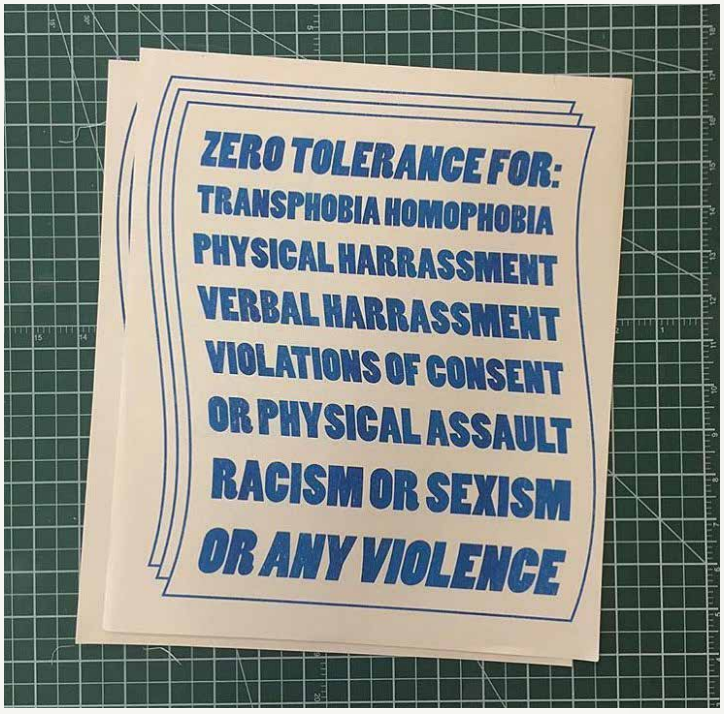


Fig 11. "Zero Tolerance" Poster designed by Devin WHite & Emmett Rose for PLURI Initiative based in Montreal, retrieved from Instagram.

SHARING

Were you at the round table about the sharing of resources in the DIY scene?

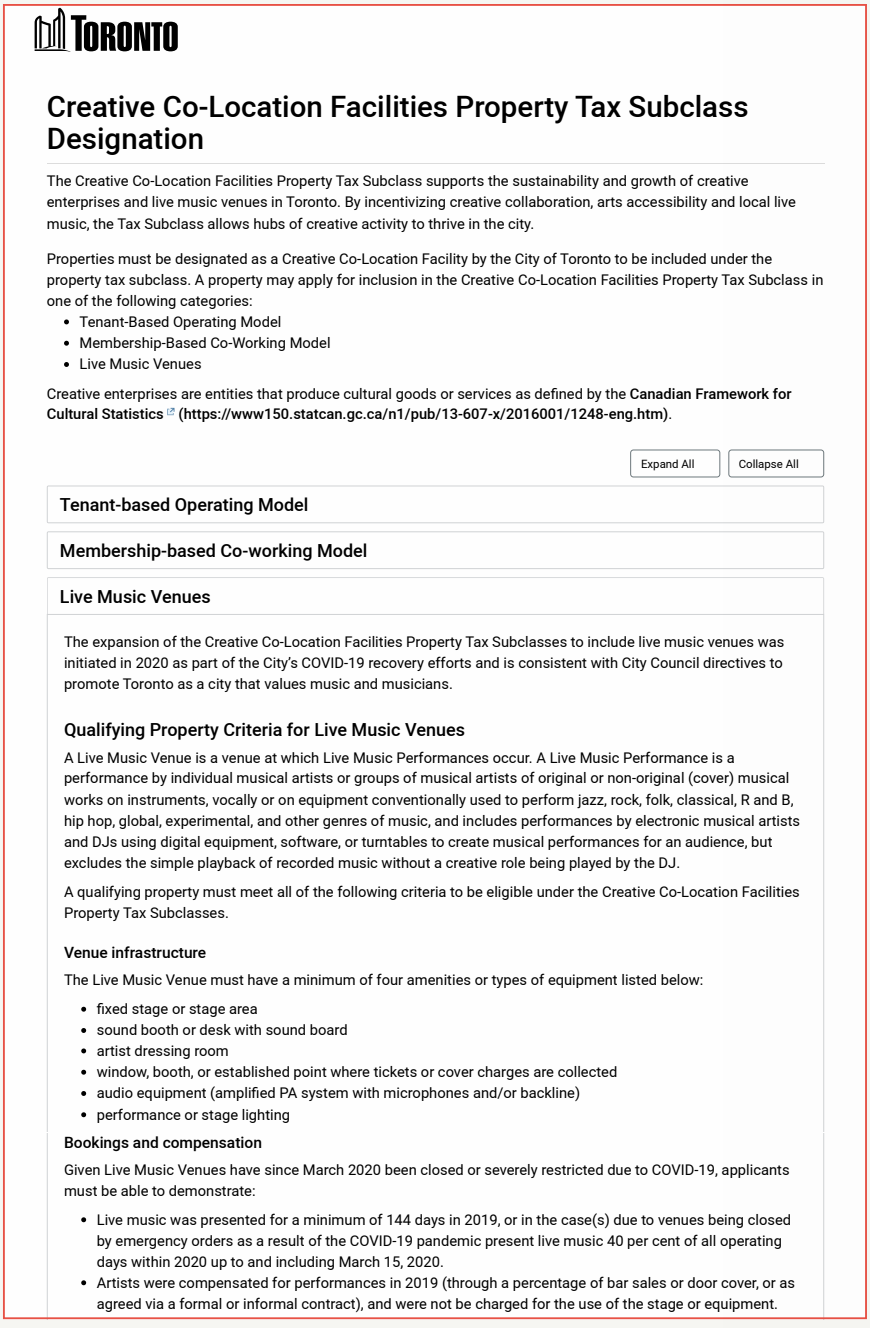
Yeah - I really think they are on the right path; it was weirdly heated. I think some people had different perspectives, for example, they were talking about the shared responsibility of labour, and I think these things are possible. Someone else disagreed that you need money, and you need accountability through money, compensation. I believe there is a world where resources are shared and it can be possible because of collective responsibility over equipment. To be honest, I think, more than anything, this would potentially increase the amount of outdoor or super underground things that you can throw.

But it's also a bit gatekeepy, there's a realm within which you need to be gatekeeping to help that shared responsibility over resources continue. I mean it's a small community, and it's all kind of the same people. The thing that always brings me back to the policy side of thing is that the parties outdoors were consistently and without fail shut down this summer. I knew very few that didn't have to deal with the policy. I understand the spirit of it all, fuck it and see what happens and if it gets shut down, that's fine. But then on the other end,

real change will happen when we have decision makers that reprioritise policy and reprioritise, or just recontextualise their understanding of events and why people find cities fun, and what keeps things vibrant. And that's through policy change, specifically from the permitting process and the SOP stuff. And just making it easier and less bureaucratic and less onerous on event throwers. The harder you make it; the more likely people are to throw stuff that could be potentially dangerous.

This is me coming at it from a risk analysis, it's obvious to me that you would want to mitigate risk, and I do think that the city is trying, they're just not pursuing the best channels. So, when we talk about resources, I think it's awesome as long as the initiatives there, and it's from the sheer perspective of changing the game.

I was hoping to design a solution for more restaurants and bars to function as dancing spaces and I found out there is a financial incentive for small-scale venues to function as music venues. However there are a



TORONTO

Creative Co-Location Facilities Property Tax Subclass Designation

The Creative Co-Location Facilities Property Tax Subclass supports the sustainability and growth of creative enterprises and live music venues in Toronto. By incentivizing creative collaboration, arts accessibility and local live music, the Tax Subclass allows hubs of creative activity to thrive in the city.

Properties must be designated as a Creative Co-Location Facility by the City of Toronto to be included under the property tax subclass. A property may apply for inclusion in the Creative Co-Location Facilities Property Tax Subclass in one of the following categories:

- Tenant-Based Operating Model
- Membership-Based Co-Working Model
- Live Music Venues

Creative enterprises are entities that produce cultural goods or services as defined by the **Canadian Framework for Cultural Statistics** (**https://www150.statcan.gc.ca/n1/pub/13-607-x/2016001/1248-eng.htm**).

Expand All | Collapse All

Tenant-based Operating Model

Membership-based Co-working Model

Live Music Venues

The expansion of the Creative Co-Location Facilities Property Tax Subclasses to include live music venues was initiated in 2020 as part of the City's COVID-19 recovery efforts and is consistent with City Council directives to promote Toronto as a city that values music and musicians.

Qualifying Property Criteria for Live Music Venues

A Live Music Venue is a venue at which Live Music Performances occur. A Live Music Performance is a performance by individual musical artists or groups of musical artists of original or non-original (cover) musical works on instruments, vocally or on equipment conventionally used to perform jazz, rock, folk, classical, R and B, hip hop, global, experimental, and other genres of music, and includes performances by electronic musical artists and DJs using digital equipment, software, or turntables to create musical performances for an audience, but excludes the simple playback of recorded music without a creative role being played by the DJ.

A qualifying property must meet all of the following criteria to be eligible under the Creative Co-Location Facilities Property Tax Subclasses.

Venue infrastructure

The Live Music Venue must have a minimum of four amenities or types of equipment listed below:

- fixed stage or stage area
- sound booth or desk with sound board
- artist dressing room
- window, booth, or established point where tickets or cover charges are collected
- audio equipment (amplified PA system with microphones and/or backline)
- performance or stage lighting

Bookings and compensation

Given Live Music Venues have since March 2020 been closed or severely restricted due to COVID-19, applicants must be able to demonstrate:

- Live music was presented for a minimum of 144 days in 2019, or in the case(s) due to venues being closed by emergency orders as a result of the COVID-19 pandemic present live music 40 per cent of all operating days within 2020 up to and including March 15, 2020.
- Artists were compensated for performances in 2019 (through a percentage of bar sales or door cover, or as agreed via a formal or informal contract), and were not be charged for the use of the stage or equipment.

Fig 12. Criteria for qualifying as a "Live Music Venue" for the City of Toronto's "Creative Co-Location Facilities Property Tax Subclass Designation, City of Toronto, 2022.

lot of requirements which seem hard to achieve, like they have to have programming three nights a week, and have thrown a certain number of events in 2020 and 2021 between lockdowns, which is unlikely for a lot of spaces.

I remember reading about this and it just doesn't really make much sense. It definitely caters to restaurants and bars because you still have to get all the zoning stuff in order, and make sure everything is permitted correctly.

What I learned through Long Winter is that there's a rigid specification between live music and dancing, if you're perceived as having activities that would happen at a club, that changes the zoning specifications a lot.

I noticed that nightclubs are only allowed in reinvestment areas and reinvestment areas are tightly controlled. But I don't know if all dancing spaces are defined as nightclubs.

I don't think so, but I think the pipeline from restaurant to dancing space is not straightforward. I must do more research on this, but my understanding it dancing is different from live music.

The Music Office are primarily concerned with live music, right, like that's why they have that 50% property tax reduction thing, they're thinking of Horseshoe Tavern and those types of venues. They're not thinking, and this is probably your research focus, about dancing.

I don't even think they've tackled that at all, like the dancing specific spaces, because that is its own classification of building use, and the crossover, turning this into that or a restaurant into a live music space... I don't know how that could happen. They use this strange term for dancing space, I can't remember what it is.

Yeah, it seems like there is an opportunity for sharing resources, but there's also competition between promoters due to a lack of resources, what are your thoughts on the balance of those attributes?

I don't want this to come off as me being any which way... I'm not someone with the most musical connections, I know people in the community, but I am not particularly close with many organisers. It's something I am trying to improve. From an attendance perspective, it really depends. I think part of

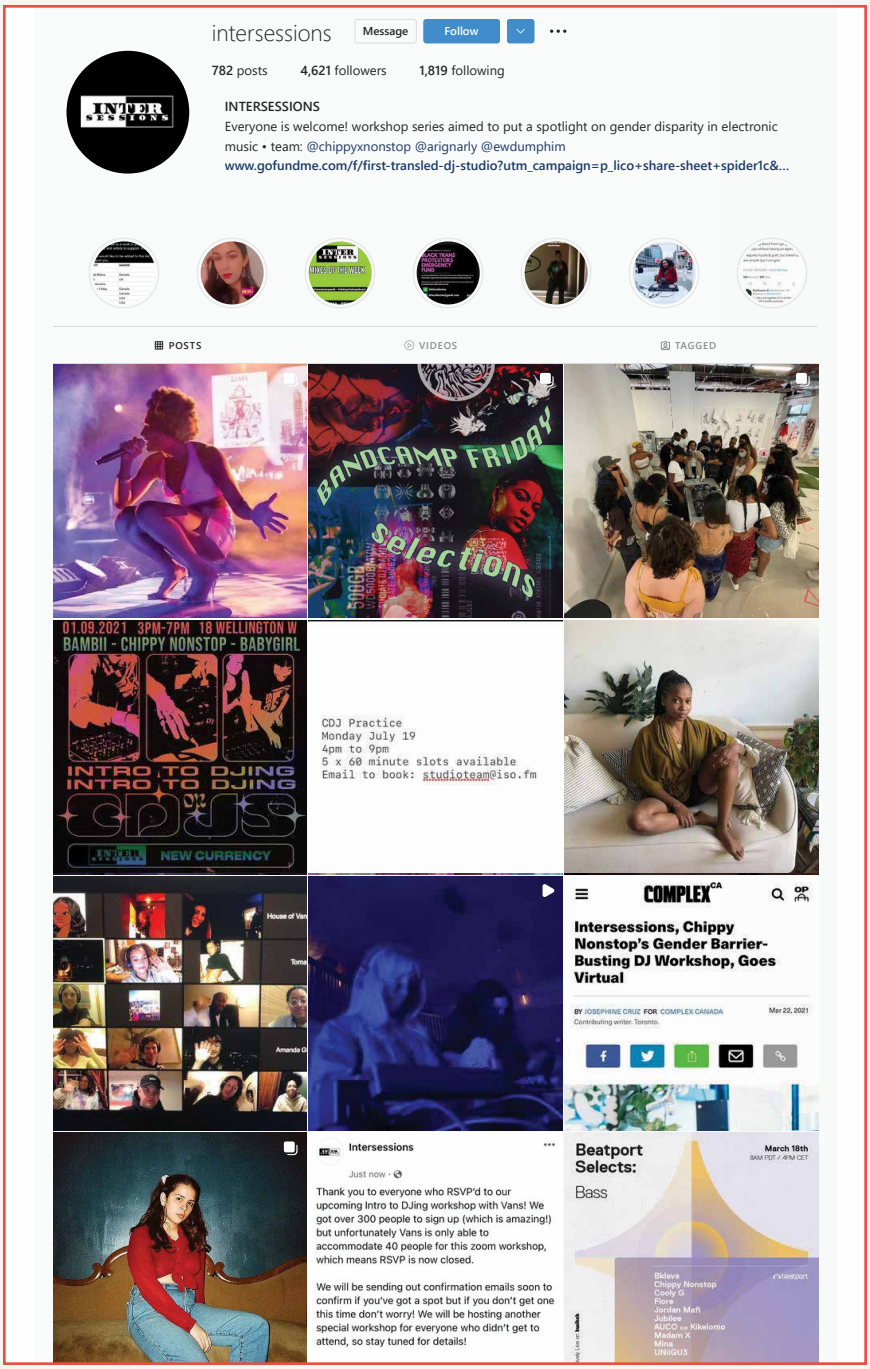


Fig 13. INTERSESSIONS, @intersessions, hosts workshop aimed to spotlighting gender disparity in electronic music, predominantly in Toronto.

the reasons why DIY, as much as it sucks to say, can be cool is because they are hard to find and elusive and I want to keep that. But I think some of this gatekeeping is from an emotional perspective, almost like the clout the scene has for being cool and stuff.

As much as you've mentioned that it can be welcoming and open, I've not necessarily had the same experiences. Often at events, people are looking at what you're wearing, or they can be really standoffish, or too cool, it can definitely be really limiting. It's been a big thing, a lot of people in this scene, I've had people just being, straight up, mean to me. They can be these wonderful spaces, but I also think that so much of it is still tied to being cool, et cetera. And it's an interesting part of it. I think you forget that a lot of people are still going to things because they're looking for cuties, or that kind of thing, and it makes a weird environment.

From more of the organizing perspective, I don't know if we can say anyone is directly gatekeeping, right? But it is hard to get involved. I would say you have to know the right people who are willing to engage with you. I've met a lot of people who say that the way to grow the scene is by growing the scene. How else are we going to do it? Other than being nice to people who help teach others how to do it, but those kinds of people aren't always at the forefront. It does seem like if I ever wanted to throw an event, I wouldn't even know where to start because I haven't been given advice from anyone. I'm not sure there's so much of an appetite for knowledge sharing outside of this never-ending introductory DJ workshop (Fig. 13). What about everything else? And at this point, after Long Winter, I actually probably would know how to throw an event and I know more from a legal and policy perspective, but I had to teach myself that stuff. Sometimes it does feel like you have to be offering something in exchange. I met a lot of organisers through Long Winter because we were offering them money to do something, and that exchange proved fruitful.

You mentioned having a summary of how you start an event, and how that would be a valuable tool. I think sharing resources and skills is going to be super important if we want the scene to grow in any organic way.

LIST OF FIGURES

Fig. 1 Neukölln, Berlin, 2018, photo courtesy of Katerina Stamadianos, retrieved from https://www.instagram.com/katerina_is_tired/tagged/, on July 22, 2022.

Fig. 2 Katerina's "first foray into internet radio" on N10.AS, retrieved from Instagram, posted on September 19, 2020, retrieved from https://www.instagram.com/katerina_is_tired/, on July 22, 2022.

Fig. 3 Katerina playing on ISO Radio, retrieved from Instagram, posted October 2020, retrieved from https://www.instagram.com/katerina_is_tired/tagged/, on July 22, 2022.

Fig. 4 Katerina playing From Fogo Island on N.10AS, September 16, 2021, retrieved from https://www.instagram.com/katerina_is_tired/, on July 22, 2022.

Fig. 5 Ace Dillinger at Long Winter Live Concert, part of the Together Apart Conference, November 26, St. Anne's Anglican Church & Parish Hall, 270 Gladstone Ave. Photo retrieved from @longwinterto Instagram, courtesy of Shane Parent @shaneparent.

Fig. 6 Together Apart website "About" page, retrieved from https://toronto.paris/togetherapart/about, on July 22, 2022.

Fig. 7 (Page-right) Selection of events from the "Calendar" page, retrieved from https://toronto.paris/togetherapart/about, on July 22, 2022.

Fig. 8 Promotional material posted by @longwinterto on November 24, 2021. The top-left image shows Lula Lounge, one venue used for workshops, 1585 Dundas St W. Retrieved from https://www.instagram.com/longwinterto/, on July 22, 2022.

Fig. 9 Photograph of "TOGETHER APART" Zine, November 2021, photo by author.

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Fig. 12 Criteria for qualifying as a "Live Music Venue" for the City of Toronto's "Creative Co-Location Facilities Property Tax Subclass Designation, City of Toronto, 2022, retrieved from https://www.toronto.ca/business-economy/business-operation-growth/business-incentives/creative-co-location-facilities-property-tax-subclass-designation/, on July 22, 2022.

Fig. 13 INTERSESSIONS, @intersessions, hosts workshop aimed to spotlighting gender disparity in electronic music, predominantly in Toronto, retrieved from https://www.instagram.com/intersessions/, on July 22, 2022.

25 *Katerina Stamadianos*

12

a conversation with Ciel

February 16, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:	1. Social / friends 2. DJ 3. Venue 4. Location
DIY vs Established	80% DIY — 20% Established
# of events	☐ 0-19 ☐ 20-50 ☐ 51-100 ☐ 101-200 ■ 200+
Average size of the events you go to	■ < 50 ■ 50 - 100 ☐ 100 - 200 ☐ 200 - 300 ☐ 300 +
How often are you familiar with the DJ prior to attending?	■ Most of the time ☐ Some of the time ☐ Not usually
How about the organiser prior to attending?	■ Most of the time ☐ Some of the time ☐ Not usually

2

Ciel

(she/her)

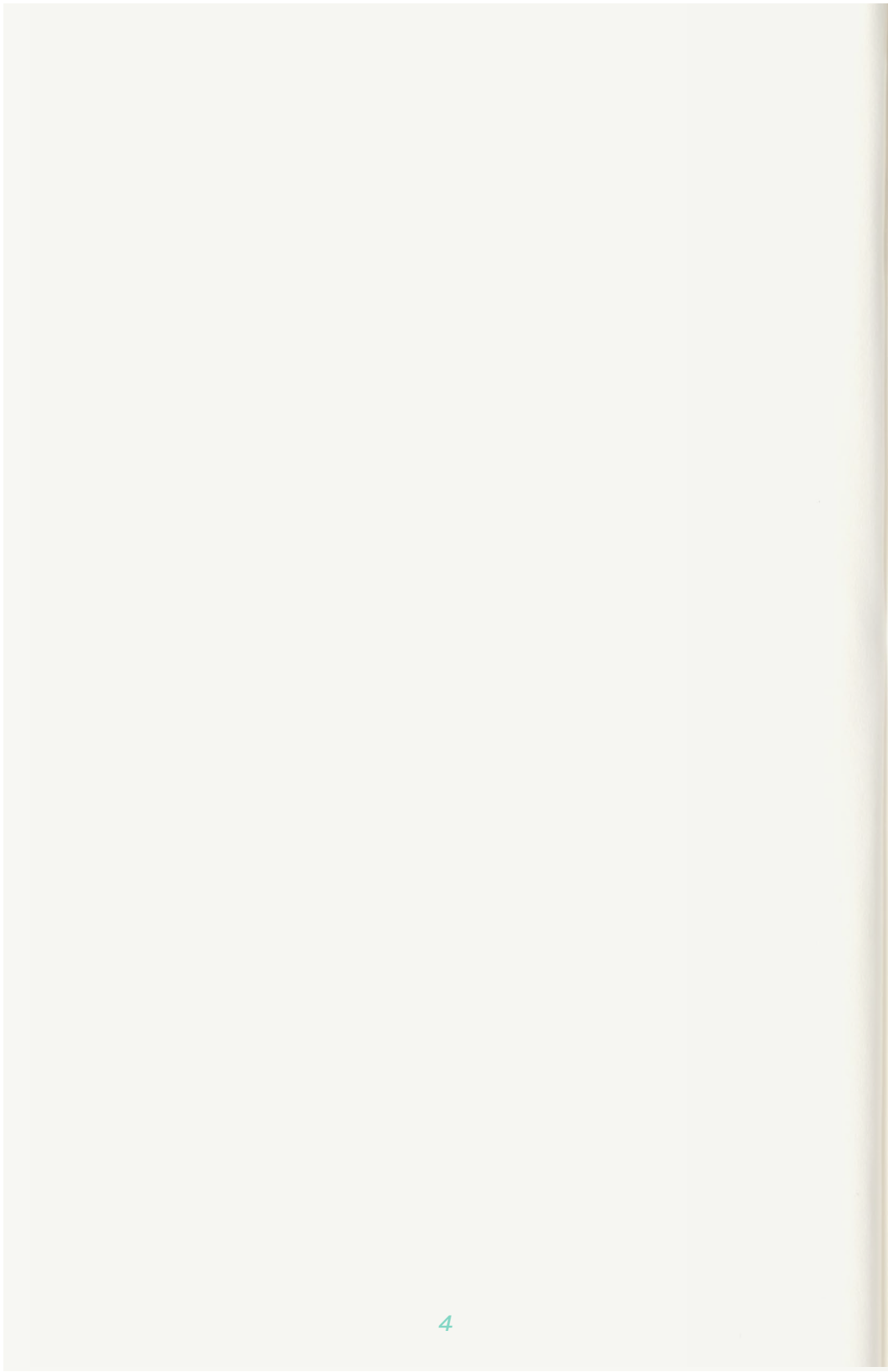
Organiser (It's Not U It's Me / Work in Progress) / DJ (Ciel) / Participant

On Feb 16, 2022, I spoke to Ciel about Toronto's DIY scene in relation to safety and space. Ciel is a DJ, producer, organiser and participant; throwing parties under *Work In Progress*, and then a larger collective, *It's Not U It's Me*. Ciel discusses the benefits for throwing parties in DIY settings, including minimal authority and oversight. Established venues often require certain safety and security precautions, restricting organisers to only use a space one defined way. The discussion moves to questions of safety at the door, and on the dancefloor. In 2015, Ciel co-wrote a Code of Conduct for DIY events. Across all platforms, Ciel prioritises and fights for the equal representation of women, queer, and BIPOC artists within nightlife and entertainment.

For every five times you go out, how many are to a DIY venue versus an established venue?
Including Bambi's half and half. Not including Bambi's then 1 established to 10 DIY. Bambi's is like our hang out, we can just go there, do karaoke, etc.

How many DIY events have you been to?
Hundreds.

What is the average size of these events? Under 100 for sure.


4

MEMORIES

AS Can please tell me about your last memorable night out?

Ciel I think it was December 6th, or around then. I remember because there was a joint birthday party for two friends of mine, put on by our friends at Invisible City, they booked Scott Zacharias and Ryan Spencer. It was some kind of loft space; it wasn't a warehouse or unofficially mandated venue. It looked like someone's house to be honest. More like one of those Toronto loft parties. **It was just an amazing night; the party went until around 6 AM.** I wouldn't say that is my favourite type of music to hear at a rave necessarily, they play more Dekmantel Selectors vibes, rare records, old house. But it was such a fun night, everything was so nice and reminded me of what pre-COVID parties were like.

In these sorts of spaces, they aren't officially sanctioned venues, I feel like you're free in a way. Usually, last call is at 1:30 AM or you have to get out of there at a certain time, with security guards yelling at you, they don't ever say things quietly, obviously because everyone is also drunk and loud but, when you're drunk and loud, you're like, oh no, why is this man yelling at me? It creates a certain kind of atmosphere where you're kind of like the kids, and these are the adults wrangling us up, moving you around, telling you what to do, move here, move there from point A to point B. In these DIY or loft spaces, it feels like we're accountable for ourselves.

It wasn't a huge party, like maybe 130 people, mostly friends. It was during that window of about three to six months where Toronto was opening up. The rules had relaxed. **In the summer, most of the clubs hadn't opened up and so if you wanted to go raving you had to go to a park or by the highway, under a bridge somewhere. But, in the fall, a few clubs started to open again. We had a couple of very short-lived months. Boiler Room happened during that time, Bambi's reopened, and little loft parties were able to happen again.**

We all took tests beforehand and then people wore masks if they wanted to. But otherwise, people were free to do whatever they like, however they felt comfortable.



Fig 1. Party at dance studio in Cabbagetown, 191 Richmond St E, circa 2016.





Fig 2. Interior of Soybomb HQ, 156 Bathurst St, Toronto, circa 2016.

Vaccines were required, but no one really checked. That party brought me back to life before COVID and made me look forward to things opening back up. **When you go to a party like this when everything is aligned, the afterglow hangs over you for days after. I definitely got that from this. I just had the best time, I was smiling all night. I can't remember the last time I was like that.**

AS What sort of venues do you usually go to?

Ciel **I like warehouses, I like lofts... I like spaces that aren't necessarily like clubs per say.** I mean, that's not a hard and fast rule, there are clubs that I like, but the bookings must be really interesting. I want to pretend that aesthetics don't matter, but they do, and the aesthetics in Toronto, in terms of clubs, are just horrendous. You walk into a club and walls are covered with some paisley print or some horrible digital art all across the wall. I don't even know what to call it, it's like hippie burner vibes featuring lots of bros. Lots of black lights... it's just horrible. For me I like the warehouses and lofts because they don't usually have weird decorations where the owners have projected their kitschy taste all over the space.

I've thrown parties for a long time, and when you use an officially sanctioned venue there's baggage that comes with every type of venue. You do a party at CODA for example, and I know the majority of my friends won't go. That is the baggage of that club. If I throw a party at Bambi's, I know there will be capacity issues. When we did parties at the Power Plant, there were problems with using the space because it's a fine art institution that's associated with a lot of privilege and elitism. Not everyone feels comfortable in those spaces and with their security and things like that. We have to deal with all of those things. **When we did those parties, the first one we had all sorts of conflicts with the security guard because they didn't run things the way that we did. They didn't understand the difference between how you do security for an art gallery versus how you do security for an event.** And there's only so much you can teach people. They

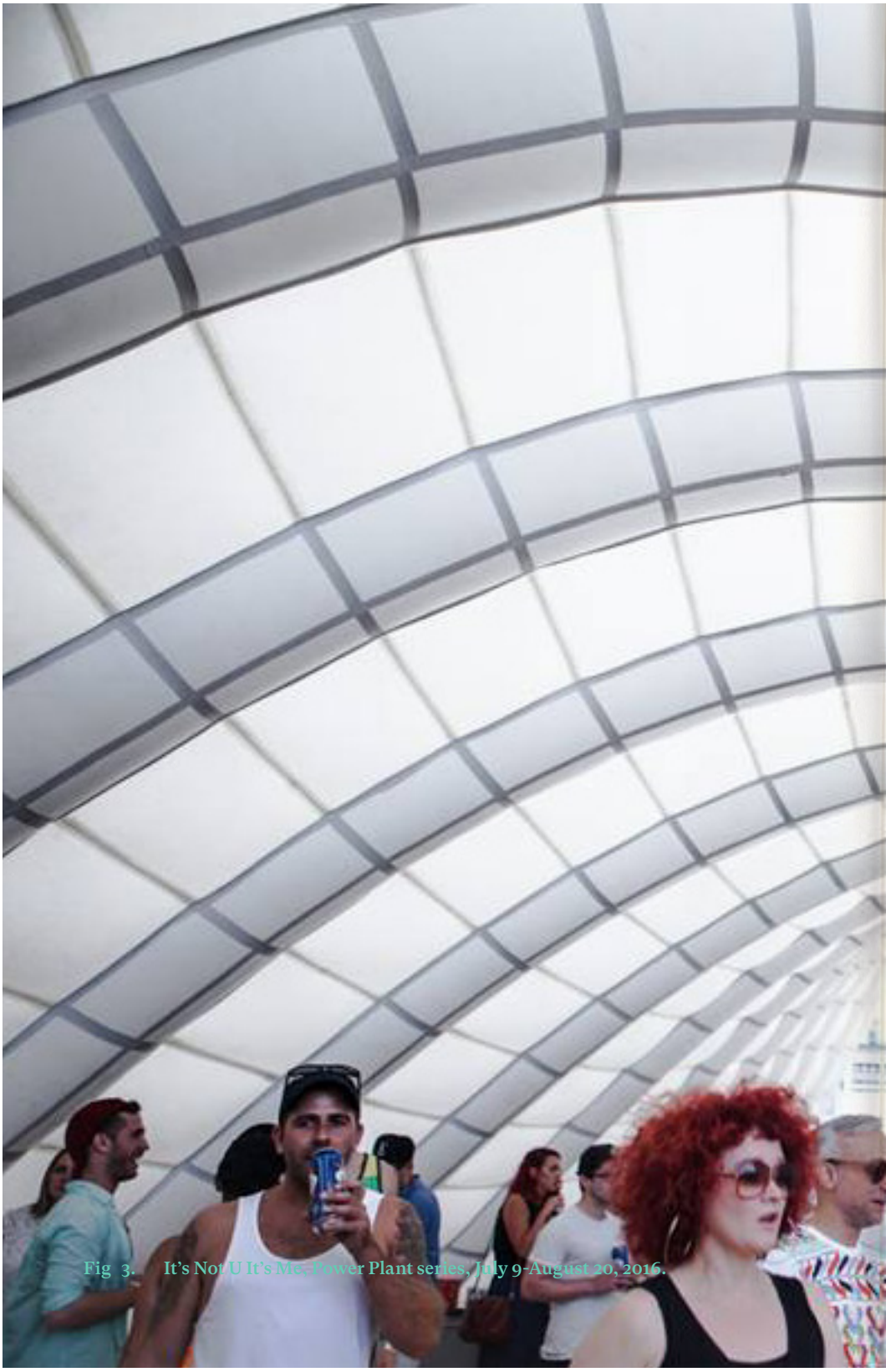


Fig 3. It's Not U It's Me, Power Plant series, July 9-August 20, 2016.





Fig 4. Work In Progress party at 76 Geary Avenue, circa 2016, photo courtesy of Ciel.

also have their own opinions about how things work and that's more challenging to work with. So from a logistical standpoint, I prefer to attend events at warehouses.

If you go to a lot of clubs that I've been to over the years in Toronto, they have no vibe. It's too bright, or it's got some horrible decorations. I remember there was this club we were using for a while shortly after a lot of warehouse spaces closed on Geary Ave, and a lot of promoters felt at a loss for venues. So we used this venue that was available on Dundas St West. It was such a weird place. They had this spiky installation hanging from the ceiling, kind of like a model of coronavirus to be honest, and it was part of the deal that if you want to use this space, it had to stay there, so they forced you to do shit like this. It's like, why though? I'm paying you a fee to use this space and you have to force horrible decorations on us? The clubs here are so wack. **Ravers just want to go to a room with four walls and it's dark, and that's pretty much it. I've never been to a club in Europe or the UK where the aesthetics were horrific. Usually its minimal, stripped back.**

During COVID I realised that I only ever went out raving, I didn't just go out to drink, without music. Music is always part of going out. My preference for going out would be to warehouses, unsanctioned spaces, or one or two clubs like Bambi's. So many clubs in Toronto are obsessed with booking international artists, because they think the scene here is lame. But they don't understand that the scene is lame, not because the artists that are here, it's lame because of bookers like them. Places like Subdivision and Bambi's book local artists mostly to play, and that's really great.

AS If you could choose would you prefer, would you prefer a DIY or established venue?

Ciel **Always prefer a DIY space.**

AS Even to play at?

Ciel Yeah, I prefer to DJ in a warehouse space, 100%. I mean it's totally different in Europe, so I don't think I can compare, they don't really have DIY spaces.

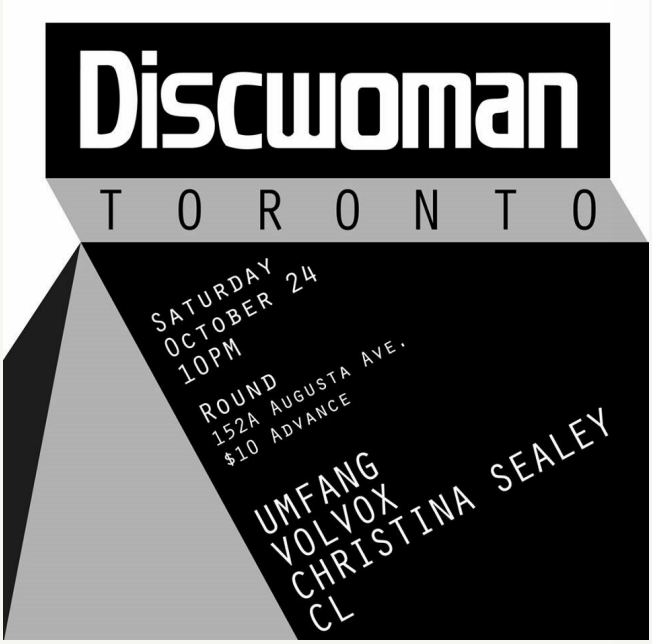


Fig 5. Poster for Discwoman party hosted by Work In Progress at Round, 152A Augusta Avenue, October 2015.



Fig 6. Round, 152A Augusta Ave, May 2022.

THROWING PARTIES

AS When did you go to your first DIY event in Toronto?

Ciel I first lived in Toronto when I was in university in 2004 or 2005, there were a bunch of bands that did dance music combined with electro-punky beats, like Controller or Metric, Bloc Party. Like that era of indie bands that took electronic influences. So we used to go to parties in Toronto, those were probably my earliest parties, but I didn't know what they were, I was just at some place with friends or that friends told us to go to. We were young, we didn't really know.

I threw my first DIY party in 2015 when I booked Project Pablo during Pride. It wasn't originally supposed to be a DIY party, it was supposed to be at Bambi's, but we sold way too many tickets and Mikey was going to help with it because it was my first booking on my own. So he helped me find a different venue in the village which worked out to our advantage because people were already in the village for Pride and it was such a successful party. It was a smashing success.

I felt that that party really defined the rest of my promoter career because I got to pay everyone extra, I got to pay all the artists more than they asked, it was never promised to anyone, but when I counted the money, I saw there was way more than expected. I was like, I can't pocket all of this, so I just gave the extra to them, gave a little extra to me too, but that kind of equitable approach, that mentality where everybody wins, was always how I ran my parties. I'm not saying I've never lost money, but generally I didn't lose money and I was still able to establish trust with the artists, and if I made extra, I would pay them extra, that type of thing. Not everybody is able to do that.

I didn't start throwing parties under Work in Progress until Discwoman, which was the fall of 2015. And that was not a DIY party, it was at Round, so a bit different. From a promoter standpoint, the difference is not that huge in terms of prep work for a lot of DIY spaces versus non-DIY spaces, because a lot of DIY spaces in Toronto already have sound systems, so you don't always need to bring that.

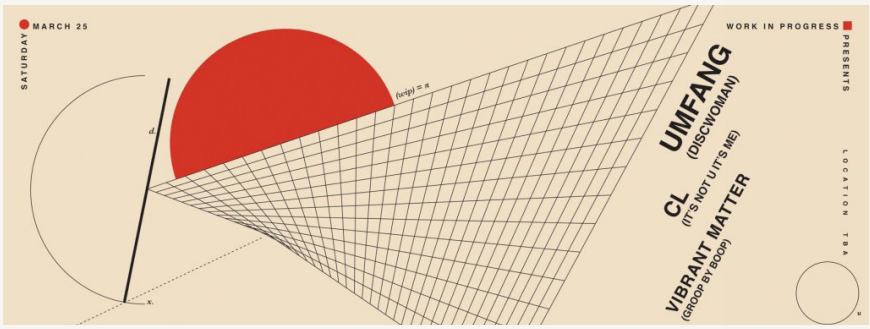






Fig 7. Posters for Work in Progress events, 2016-2017.


FRIDAY
DECEMBER
NINTH
A
TEMPLE
SHOWCASE
ADAM FEINGOLD
R. WONG
MATTHEW SALACIAK
CL
LOCATION: TBA


FRIDAY
NOVEMBER
24
GOLDEN
DONNA
EX-TERRESTRIAL
CIEL
BAMBI'S
ON MY WAY #2
CAN YOU FEEL MY BEATS

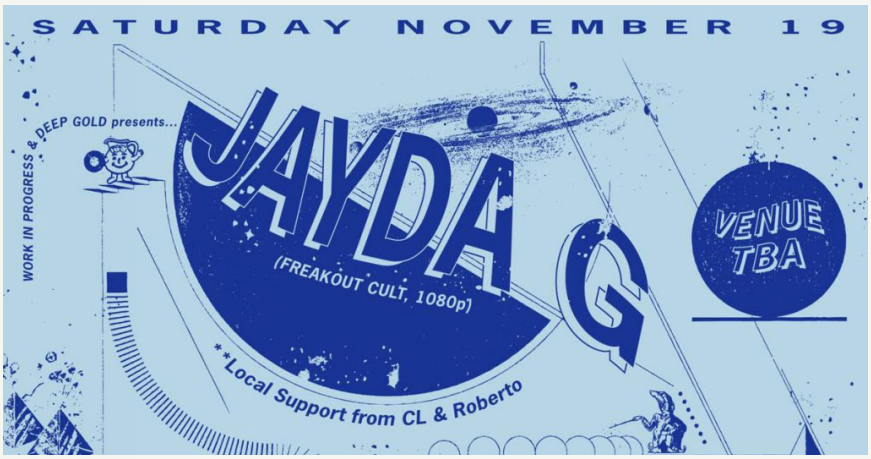

SATURDAY NOVEMBER 19
WORK IN PROGRESS & DEEP GOLD presents...
JAYDA G
(FREAKOUT CULT, 1080p)
**Local Support from CL & Roberto
VENUE
TBA



Fig 8. Ciel playing at dance studio in Cabbagetown, 191 Richmond St E, circa 2016, photo courtesy of Ciel.

AS Is there a sweet spot for capacity that you prefer as an event organiser?

Ciel Yeah, so 300 is what I'm comfortable with. **If I'm running a party by myself, 300 is the absolute cap of what I'm comfortable with. And even then, I would need someone to help me. Usually, the parties we did at 165 or 191 I would always do them with Sandro, and he would always help me run things and circulate and check things out.** Before that I always did parties with Sandro and Nancy. So, there were three of us and the parties at 165 would get chaotic sometimes. I remember when we booked Courtesy, almost 500 people were there. And you need a lot of people running around that are on your team, separate from the venue because they have their own interests and you have yours, and you aren't always on the same page about everything. That's why I have an internal sound person on my team instead of relying on the sound person at the venue. If you don't have someone that's an expert on your team, they'll tell you all sorts of shit and you're just supposed to put up with it. It took me a long time to get to a point where people wouldn't second-guess me or question me. **After I got a certain amount of experience, people were a lot more respectful, but it took years to get to that point. I found that it helped to have Sandro because sound guys are almost all guys. It's not uncommon, from my experience and even more when I went on tour. I would tell someone that a piece of equipment wasn't working properly, and they were like "are you sure?" Like, no, I'm not just saying that to cause extra work for you.**



Fig 9. Posters for Work in Progress events, 2016-2018.


DEEP GOLD X WORK IN PROGRESS
SATURDAY DECEMBER 2ND
YUSU
PPU / ARCANE
CIEL
PEACH DISCS
RAF REZA
COSMIC RESONANCE


LOCATION: TBA
SATURDAY JANUARY 21
'NEW WORLD ORDER'
RAVE EVENT
ALEX SHEAF
EXCALIBUR
DJ SPENCE
CL
TECHNO
HOUSE
JUNGLE
ELECTRO
ACID
-24 HOUR HOTLINE-
+44 7949 035048


WORK IN PROGRESS PRESENT: HANA & WORK IN PROGRESS
DJ HARAM
DISCWOMAN, PHILLY
SHYBOI
DISCWOMAN, NYC
CL
WORK IN PROGRESS, TORONTO
COCO SUPREME
MINK, TORONTO
SATURDAY MAY 6
LUANDA HOUSE
10PM - LATE
PRESENT: HANA &
PRESENT: HANA &
WORK IN PROGRESS PRESENT: HANA & WORK IN PROGRESS

It's Not U It's Me

Safer Spaces Policy

It's Not U It's Me is a harassment-free space. Harassment means any conduct that is known, or ought reasonably to be known, to cause offense or humiliation, and may include persistent unwanted attention, and deliberate infringement of personal space. We believe every person, including partygoers, performers, and event staff, is entitled to an environment free from hate speech, violence, predatory and discriminatory behaviours. We encourage you to contact event organizers or security staff if you witness or are on the receiving end of acts of this nature at any one of our events. We hope to create a dancefloor that is welcoming and inclusive – a sanctuary for people from all walks of life. Entry to INUIM parties is up to the discretion of the security team to ensure these expectations are met and a positive vibe is maintained.

We believe dance parties, nightclubs, and raves are spaces that every person regardless of background deserves to participate in, and live music is best enjoyed when the listeners can lose themselves in it. Harassment, discrimination, and abuse are all things that undermine these moments of joyful transcendence, and make partygoers feel uncomfortable and unsafe. INUIM strives to be a truly accountable nightlife collective and aims to create a dancefloor utopia – a union of pleasure, freedom, and community spirit. This means we are all responsible for creating the supportive and fun spaces we desire, and INUIM is dedicated to working collectively with community members to turn this vision into reality.

People attending and/or helping out with our dance parties are asked to be aware of their behaviour and the ways in which they could be causing harm to others. **There will be clearly marked volunteers at all It's Not U It's Me at the Power Plant events. Look for individuals wearing green bandanas.** Partygoers are encouraged to contact them as well as security staff and event organizers if they notice behaviours that cause harm to others. Any and all reports will be taken seriously and dealt with by organizers and security staff. We reserve the right to assess and manage situations in the best interest of our collective goal towards creating liberating and harm-free spaces.

While we recognize that INUIM is imperfect and continuously learning, we are committed to doing the work and pushing ourselves in order to truly remain transformative and accountable to our communities and supporters. Dance music is not apolitical, and the rave has ethics just like every other area of life. We hope to uphold these values so that all members of our diverse community can lose themselves, and feel safe/free to do so, at all of our events.

Fig 10. It's Not U It's Me, Safe Spaces Policy, retrieved from http://itsnotuits.me/safer-spaces/.

SAFER SPACES POLICY

AS How were you involved with the ***It's Not U It's Me*** Safer Spaces policy?

Ciel I wrote that with the help of several volunteers from the group. We didn't want to be an organization that blankly states, "no harassment." **We wanted the policy to be more fleshed out, we also wanted to connect the issue of safety with the larger world of raving. I think a lot of these safer space's statements are filled with jargon and "isms" which – to me – is not very prescriptive, they're just buzzwords.** What does "no racism" even mean? It's just so vague. We didn't want to write something that was phony. It was also important to me because at the time I wrote that, I had been running Work in Progress for a couple of years, and the party, however successful it was, had a very small audience of mostly women. And I felt that change was slow in terms of influencing other organizations to book more women. **It wasn't until I became involved with It's Not U It's Me that the idea was able to spread, and I helped make sure that all our line-ups were gender equitable.**

This safer spaces policy was going to be read not just by women and progressive folks who are already well studied on the issues of privilege and under-representation and all this stuff. There are a lot of people who just want to rave and don't really understand what all the fuss is about, like, what do you mean? "There's a safety problem? I've never experienced safety problems." **So, I wanted the safer spaces policy to be more applicable and grounded in terms of how safety is about that freedom to be yourself and to feel safe doing so.** I think anybody can relate to that whether you are a woman or a queer person or cis-male. It was more than the safer spaces policy; it was a manifesto. We were trying to be something bigger than a bunch of promoters. And it was important to make this statement be very far reaching and relatable for a lot of people, not just people that come to Work in Progress parties.

When we first started the policy, we knew we couldn't just have a policy. We also have a presence at all of our events to sort of enforce the policy, otherwise it's just window



Fig 11. Gingy playing at 99 Sudbury, circa 2014, photo courtesy of CK.

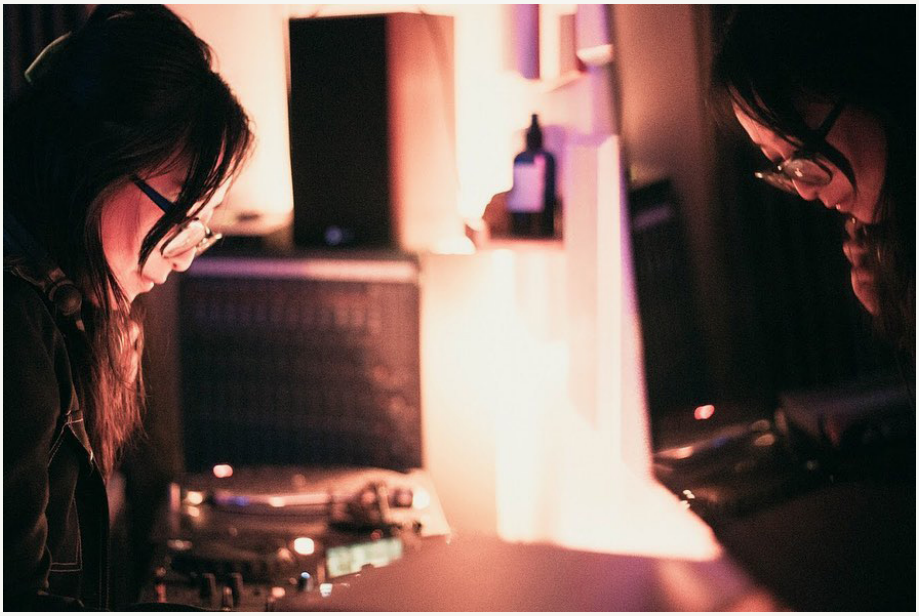


Fig 12. Efemmera playing at a friend's house party, Deceber 2019, photo courtesy of @i.want.to.believe.

dressing. Other than that, it was largely positive, well I didn't receive any negative feedback. Brian, the founder of the organization It'sNotUIt'sMe kind of shielded me from a lot of the crap. Brian is somebody that has a good reputation in the community from people all over with all sorts of different politics and having him was sort of the sugar that goes with the medicine that you take.

AS What makes you feel safe at an event?

Ciel **Well, safety is such an amorphous concept, like I feel the safest when I'm going to a DIY space in Toronto with a bunch of friends. That's just how it is.** Everybody tends to feel safer when they're with their friends, so if something happens or whatever, your friends would look out for you. I have to say, and maybe this is reflective of my own privilege because of my role in the community, but I can't remember the last time I genuinely felt unsafe at a party in Toronto. I guess I only feel unsafe if **I'm going raving outside of Toronto in a place I don't really know and I go in and it's just all dudes, I don't like that. I**'ve definitely felt unsafe on tour when I've played at venues that were almost entirely men and the entire line-up was men and I saw maybe one or two women in the audience the entire night. **And getting heckled on tour. That makes me feel unsafe. I'm more afraid of travelling alone as a woman.** I feel that's reflective of my focus and priority switching from local promoter, to someone who travels for work. I'm pretty alert when I'm touring, I don't get fucked up when I'm performing away from here, because I'm there to work. But I also don't want to get so fucked up that I'm not in control of what I'm doing, I've experience sexual assault before and it's not something that I ever want to deal with again.

I don't tend to go places that make me feel unsafe. I'm a creature of habit when I'm in Toronto, I go with my friends to things. I always feel safe at Bambi's. Or we go to some club or warehouse or whatever, I'm there with a crew of people.



Fig 13. Ben UFO at 500 Keele, circa 2016, photo courtesy of Ciel.

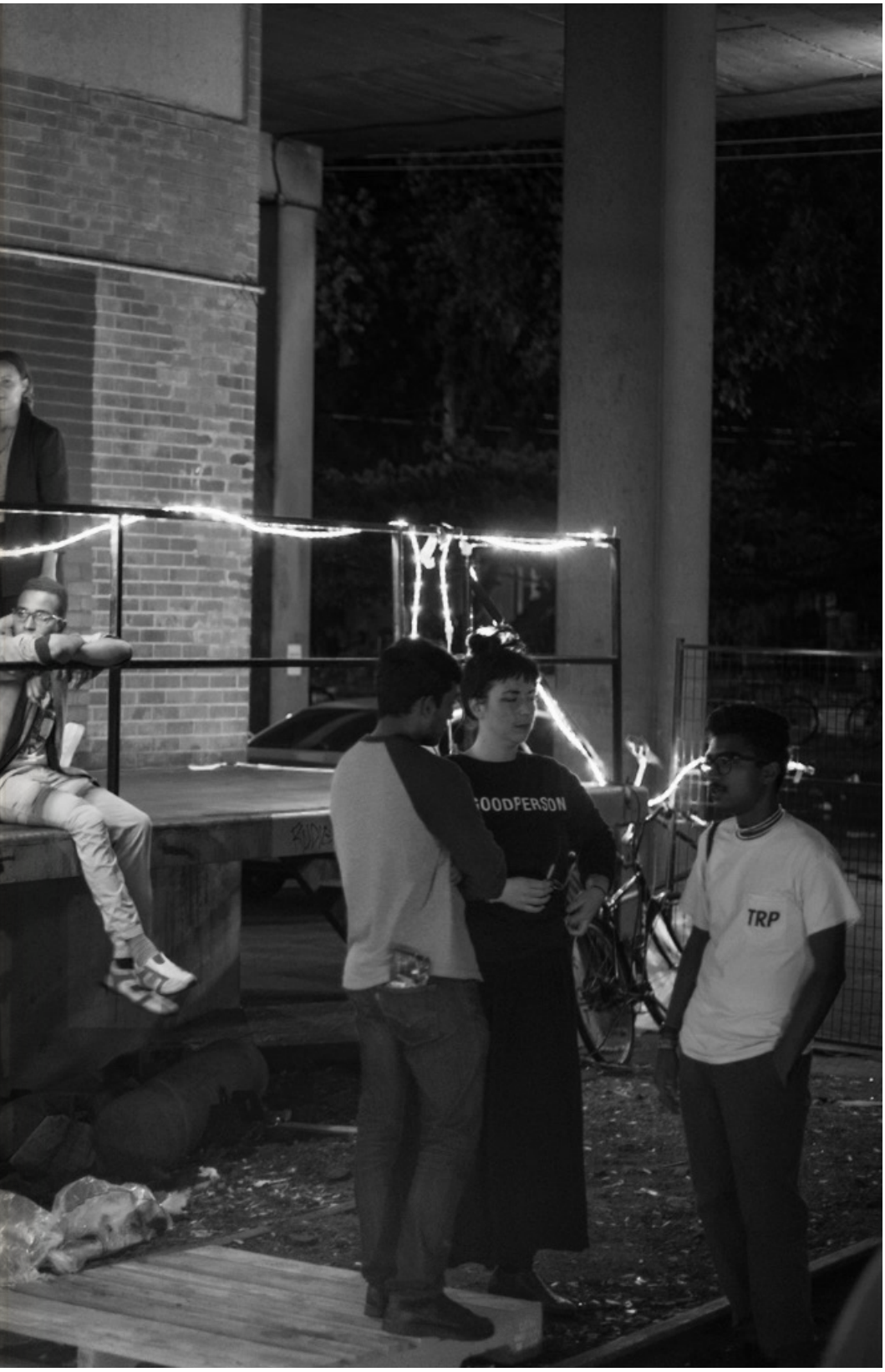

TRP



Fig 14. Party at dance studio in Cabbagetown, 191 Richmond St E, circa 2016, photo courtesy of Ciel.

AS How do you balance throwing events and being a touring DJ, and I guess not burn out from either of them?

Ciel Well, I'm not really doing a good job. I'm the type of person that if I'm really into something I get a bit of tunnel vision and focus completely. Between 2016 and 2018 were my busiest two years as a promoter and that was the focus. Then I put out a record and my own stuff took off, so from 2018 to 2020 was me trying to juggle both and doing a very poor job of it. I was touring a lot and getting burned out from the touring. The tours were affecting my mental health tremendously. **In a way I was grateful that I had to take a break from it during COVID. The whole industry effectively shut down for an extended period of time. I needed a break from the rat race of all of that.**

Throwing a party is honestly, kind of a thankless job. I like throwing parties because it made me feel connected to the scene and made me feel like I was able to influence a little part of it. Now I would say I am quite washed up as a promoter in Toronto. There are a lot of aspects that I don't enjoy doing, like looking for venues, but I think that if you're a good promoter, having a cool venue that nobody else uses, is kind of like a Trump card. And if you don't have that, then I know that my parties aren't going to be as cool as some of the young people that are throwing parties who have the hunger and thirst to look for cool venues and do cool shit. **I'm not really interested in doing that anymore, I'd rather just have a space that I know I can use and all that's required of me is to book artists, bring them in, and figure out the logistics, for example, how to promote it, etc. A lot of that other stuff is just a headache.**

I wasn't really prioritizing or balancing it very well, but after COVID I feel like I'm trying to picture what my career will look like, and how different it will be because there were things I didn't like about it before. I don't want to return to the frequency with which I was touring. Over COVID, I've been focusing on making music, instead of DJing or throwing parties. And, I'm also getting older, I don't want to leave all the time. I realise that a lot of my friendships were empty because I was never here and I



Fig 15. Work in Progress presents Courtesy, at Sts Cyril and Methody Macedonia Eastern Orthodox Church, September 2, 2017, photo courtesy of Ciel.



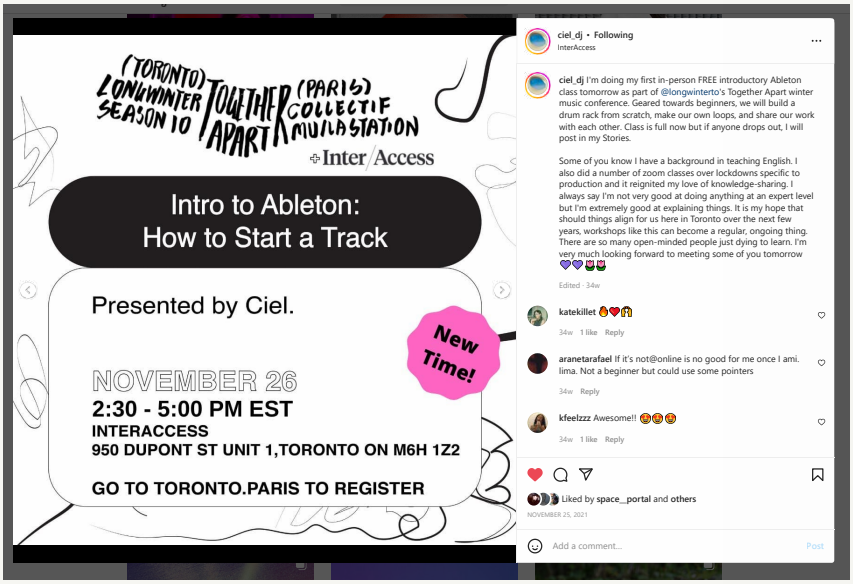


Fig 16. "Intro to Ableton: How to Start a Track," workshop hosted by Ciel, November 26, 20121 at the Together Apart DIY Conference, Toronto.



Fig 17. "Intersessions: DJ Workshop with CIEL," on May 11, 2019.

didn't understand why this person who I thought was close to me, didn't really act the same way to me. And I realised, because I was never here, I was not putting in the time. Just because you feel close to somebody doesn't mean that they feel the way, by virtue of the fact that you aren't physically present. So, it's just figuring out my priorities and how I can still make money. It's been challenging for sure.

AS Will throwing parties be in that future?

Ciel Yeah, I think so. I think I'm going to keep doing stuff at **Subdivision** and **Bambi's**, maybe if there's a cool warehouse space that would be cool to use. I like doing stuff in the community, that's my favourite part of the job, that and making music. I don't want to lose that connection, so I'll still do stuff, but a bit a different, I just don't have the energy to DIY the whole thing from start to finish.

Over COVID, I did some educational sessions, I taught production a few times. I have new hopes and dreams, I would love to start a production workshop. An ongoing workshop at a venue, because you can't just have a workshop once a year and be like, finished. It's just not possible to learn everything in two hours. It would be great to start a production class and offer bursaries to non-white males. I applied successfully for a grant to write my album this year, and so because I wrote my own grant application, maybe I could write another. Maybe I'm cut out for this, maybe I could write a grant and apply for funding to do a longer-term sort of thing. It's just ideas.



Fig 18. Ben UFO at 500 Keele, photo courtesy of Ciel, October 7, 2017.

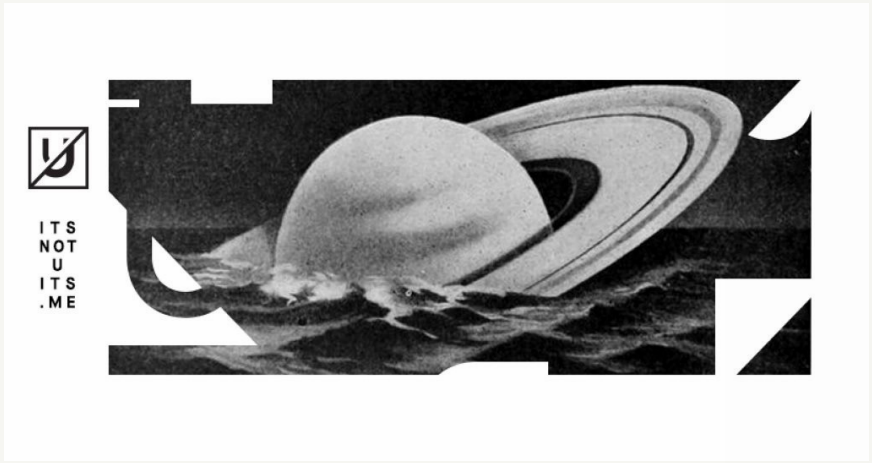


Fig 19. Poster for It's Not U It's Me Disintegrate on October 7, 2017.

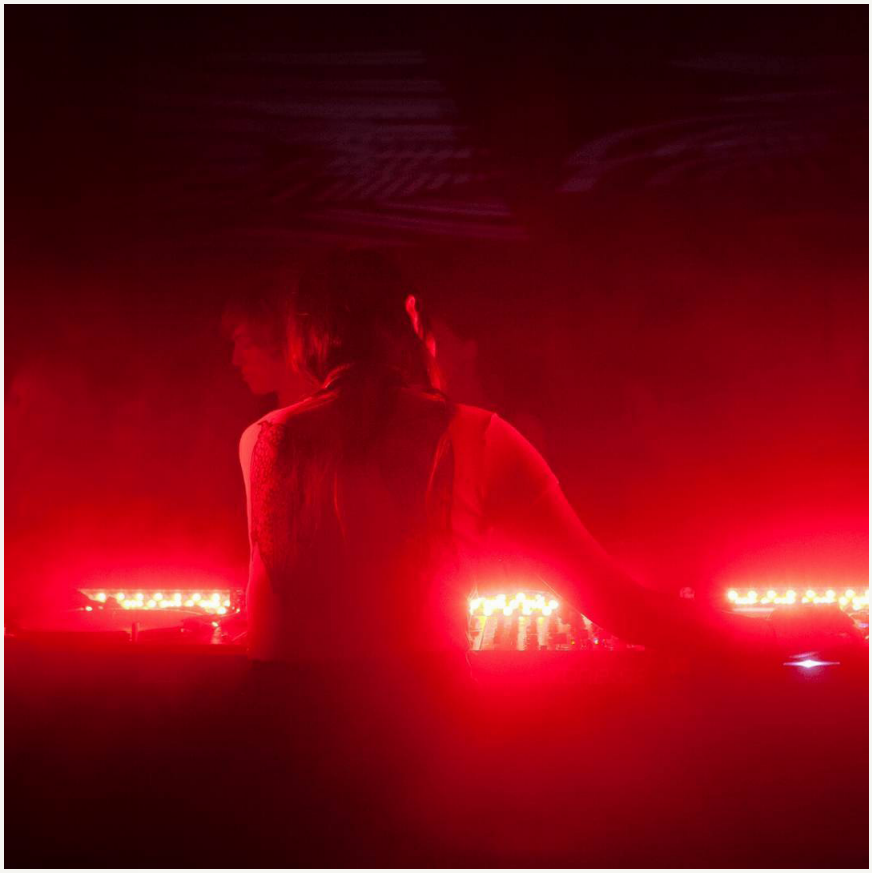


Fig 20. Ciel at Ben UFO, retrieved from @itsnotuits. me Instagram, shared on October 8, 2017.

BARRIERS TO THROWING EVENTS

AS Have you noticed the DIY scene changing in the last seven years?

Ciel When I first started going out or throwing parties, I felt that there were some venues, and then they kind of exploded, like Geary between 2016 and 2019, there were a lot of venues, and then it moved further West out towards the junction. And then COVID happened, and I feel like most of them closed, but this past year in all, I went to a few places I had never seen before.

AS What has been the biggest barriers to throwing events?

Ciel So, the biggest issue right now is the real estate market in this city... the way that the city has been set up... Over COVID I became active in tenant organizing because we're dealing with a pretty horrific corporation that owns our building, they are a real estate investment trust, it's like an asset management corporation where investors are paying into these properties. It's pretty evil and seeing what happened to Geary, the former rehearsal factory is being taken over by a mega church... I mean, Geary was being gentrified from the moment we started doing parties there. It's such a catch 22, artists hate gentrification but our presence being there is the beginning of gentrification. The moment we started doing parties there, it attracted all sorts of other elements to it, including entrepreneurs, then all these craft breweries opened and then all the bougie-annex-vibe businesses. Sure, we live in a city, things change, that's natural but some things change and there's nothing really preserving the cultural spaces. It's weird that the mayor and people in City Hall are constantly bringing up the fact that Toronto is a Music City while doing absolutely nothing to earn that name whatsoever. What makes us a Music City? I don't think this is a Music City. It is way too fucking hard to make a living as a musician in this city. It shouldn't be this hard. When your mayor runs the city like a business, and he loves real estate investment corporations and such.... Was it 2018 or 2019 when they decreased half the amount of city councillors? So now there are way fewer people representing all the people that live here, which means that it'll be even harder for progressive legislation to pass. So, it's challenging. And when I first started throwing parties, I was already

politically minded, and I thought that by throwing parties I was engaging in politics. Now that I'm older, I don't feel that way anymore. Maybe I only felt that way because I needed an outlet for organizing and I didn't know where to get it. We've got people thinking raving is revolutionary, that's idiotic, we're just dancing. I could not disagree with that more.

I have issues with the Toronto Music Council. I've tried reaching out to them before, I've gone to Mike Tanner's office, had many conversations with him, he's a very nice guy. But you know, that's not enough, he has no power when it comes to actually changing things that would make it easier for music to flourish, which is like zoning, real estate, liquor licensing issues... if you're unwilling to change the laws for these things, music will always have a hard time flourishing. The idea that you need to have three live events a week, that's just untenable for most loft and DIY spaces, at most they're doing four events a month.

AS Would you be comfortable throwing events in a restaurant or a gym?

Ciel I'm open to anywhere. I mean we saw Object in a hockey stadium. I'm not against anything, but personally have used restaurants before and it was a nightmare. I hosted Josey Rebelle at this restaurant on College and Spadina and we didn't get enough liquor sales so I ended up having to pay the difference out of pocket. It was the most amount of money I've ever lost from a party. And the sound shut off three times because the restaurant didn't have enough power capacity for all the gear we brought in. We were plugging stuff into surge protected power strips and they just shut off because it was too much power being pulled from the outlets. It was so embarrassing. To this day I have to apologise to Josey every time I see her. I felt that it was a poor reflection of me. So maybe not a restaurant, but everywhere else I'm down.



Fig 21. Work in Progress presents Courtesy, at Sts Cyril and Methody Macedonia Eastern Orthodox Church, September 2, 2017, photo courtesy of Ciel.



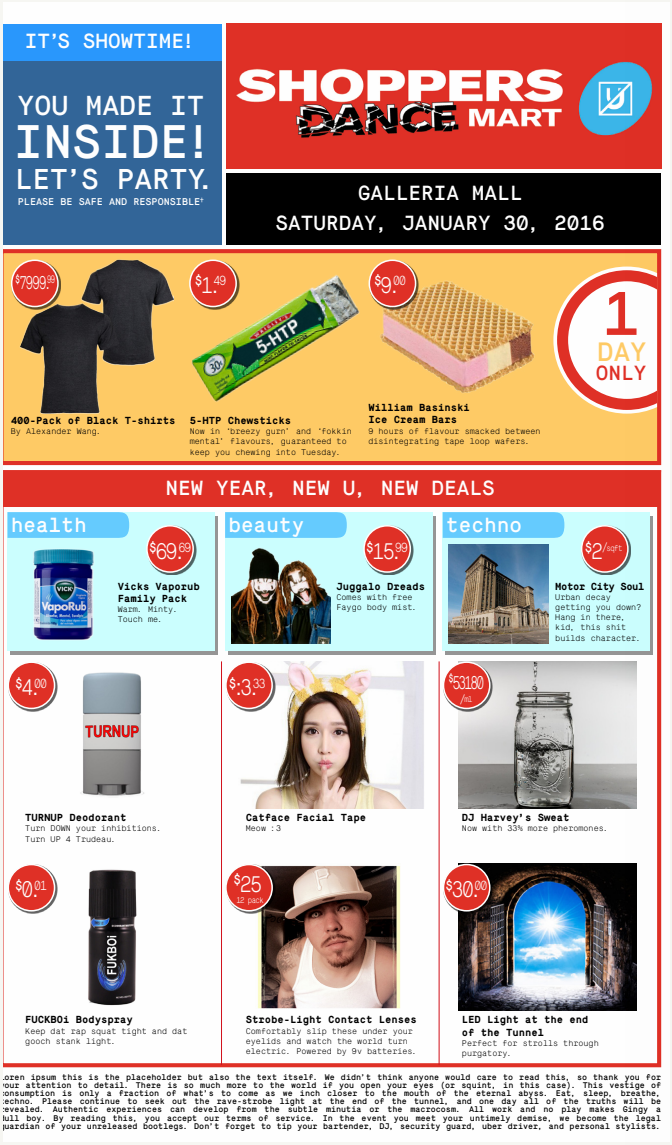
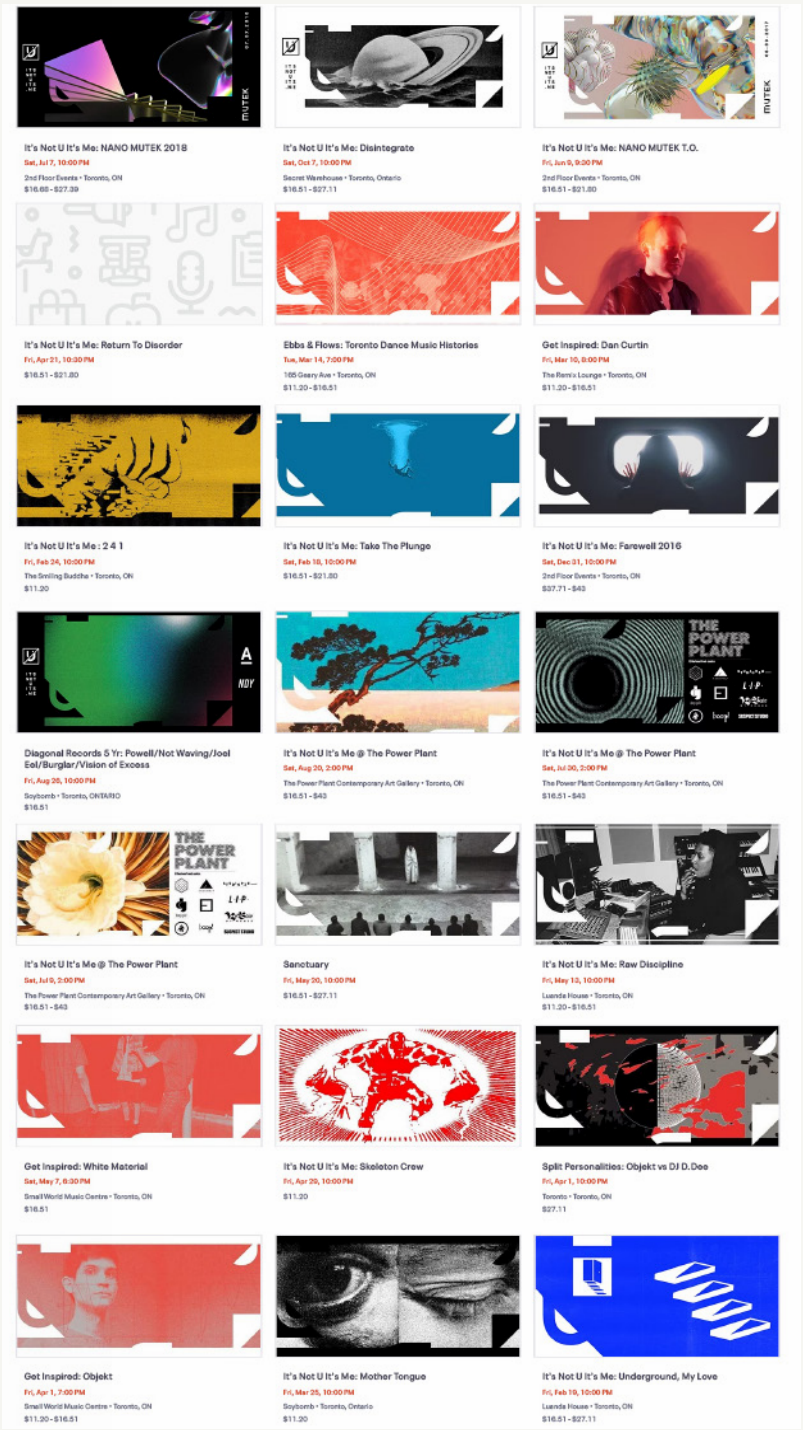


Fig 22. A three-page-long, themed poster for a party on Saturday, January 30, 2016, at Galleria Mall, hosted by It's Not U It's Me.

Fig 23. (Page-right) A selection of It's Not U It's Me events from 2016-2018, retrieved from EventBrite.


It's Not U It's Me: NANO MUTEK 2018
Sat, Jul 7, 10:00 PM
2nd Floor Events • Toronto, ON
$16.68 - $27.39
It's Not U It's Me: Disintegrate
Sat, Oct 7, 10:00 PM
Secret Warehouse • Toronto, Ontario
$16.51 - $27.11
It's Not U It's Me: NANO MUTEK T.O.
Fri, Jun 9, 9:00 PM
2nd Floor Events • Toronto, ON
$16.51 - $21.80
It's Not U It's Me: Return To Disorder
Fri, Apr 21, 10:30 PM
$16.51 - $21.80
Ebbs & Flows: Toronto Dance Music Histories
Tue, Mar 14, 7:00 PM
165 Geary Ave • Toronto, ON
$11.20 - $16.51
Get Inspired: Dan Curtin
Fri, Mar 10, 8:00 PM
The Remix Lounge • Toronto, ON
$11.20 - $16.51
It's Not U It's Me : 2 4 1
Fri, Feb 24, 10:00 PM
The Smiling Buddha • Toronto, ON
$11.20
It's Not U It's Me: Take The Plunge
Sat, Feb 18, 10:00 PM
$16.51 - $21.80
It's Not U It's Me: Farewell 2016
Sat, Dec 31, 10:00 PM
2nd Floor Events • Toronto, ON
$27.71 - $43
Diagonal Records 5 Yr: Powell/Not Waving/Joel Eel/Burglar/Vision of Excess
Fri, Aug 26, 10:00 PM
Soybomb • Toronto, ONTARIO
$16.51
It's Not U It's Me @ The Power Plant
Sat, Aug 20, 2:00 PM
The Power Plant Contemporary Art Gallery • Toronto, ON
$16.51 - $43
It's Not U It's Me @ The Power Plant
Sat, Jul 30, 2:00 PM
The Power Plant Contemporary Art Gallery • Toronto, ON
$16.51 - $43
It's Not U It's Me @ The Power Plant
Sat, Jul 9, 2:00 PM
The Power Plant Contemporary Art Gallery • Toronto, ON
$16.51 - $43
Sanctuary
Fri, May 20, 10:00 PM
$16.51 - $27.11
It's Not U It's Me: Raw Discipline
Fri, May 13, 10:00 PM
Luanda House • Toronto, ON
$11.20 - $16.51
Get Inspired: White Material
Sat, May 7, 8:30 PM
Small World Music Centre • Toronto, ON
$16.51
It's Not U It's Me: Skeleton Crew
Fri, Apr 29, 10:00 PM
$11.20
Split Personalities: Objekt vs DJ D.Dee
Fri, Apr 1, 10:00 PM
Toronto • Toronto, ON
$27.11
Get Inspired: Objekt
Fri, Apr 1, 7:00 PM
Small World Music Centre • Toronto, ON
$11.20 - $16.51
It's Not U It's Me: Mother Tongue
Fri, Mar 25, 10:00 PM
Soybomb • Toronto, Ontario
$11.20
It's Not U It's Me: Underground, My Love
Fri, Feb 19, 10:00 PM
Luanda House • Toronto, ON
$16.51 - $27.11

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13

a conversation with p.a.

March 3, 2022

After Hours
Interview Series
by Alexandra Sermol

Priorities when finding an event to go to:

1. Friends
2. DJ, venue, location

DIY vs Established



# of events

- ☐ 0-19
- ☐ 20-50
- ☐ 51-100
- ■ 101-200
- ☐ 200+

Average size of the events you go to

- ☐ < 50
- ☐ 50 - 100
- ☐ 100 - 200
- ■ 200 - 300
- ☐ 300 +

How often are you familiar with the DJ prior to attending?

- ☐ Most of the time
- ■ Some of the time
- ☐ Not usually

How about the organiser prior to attending?

- ☐ Most of the time
- ☐ Some of the time
- ☐ Not usually

2

pony alexander

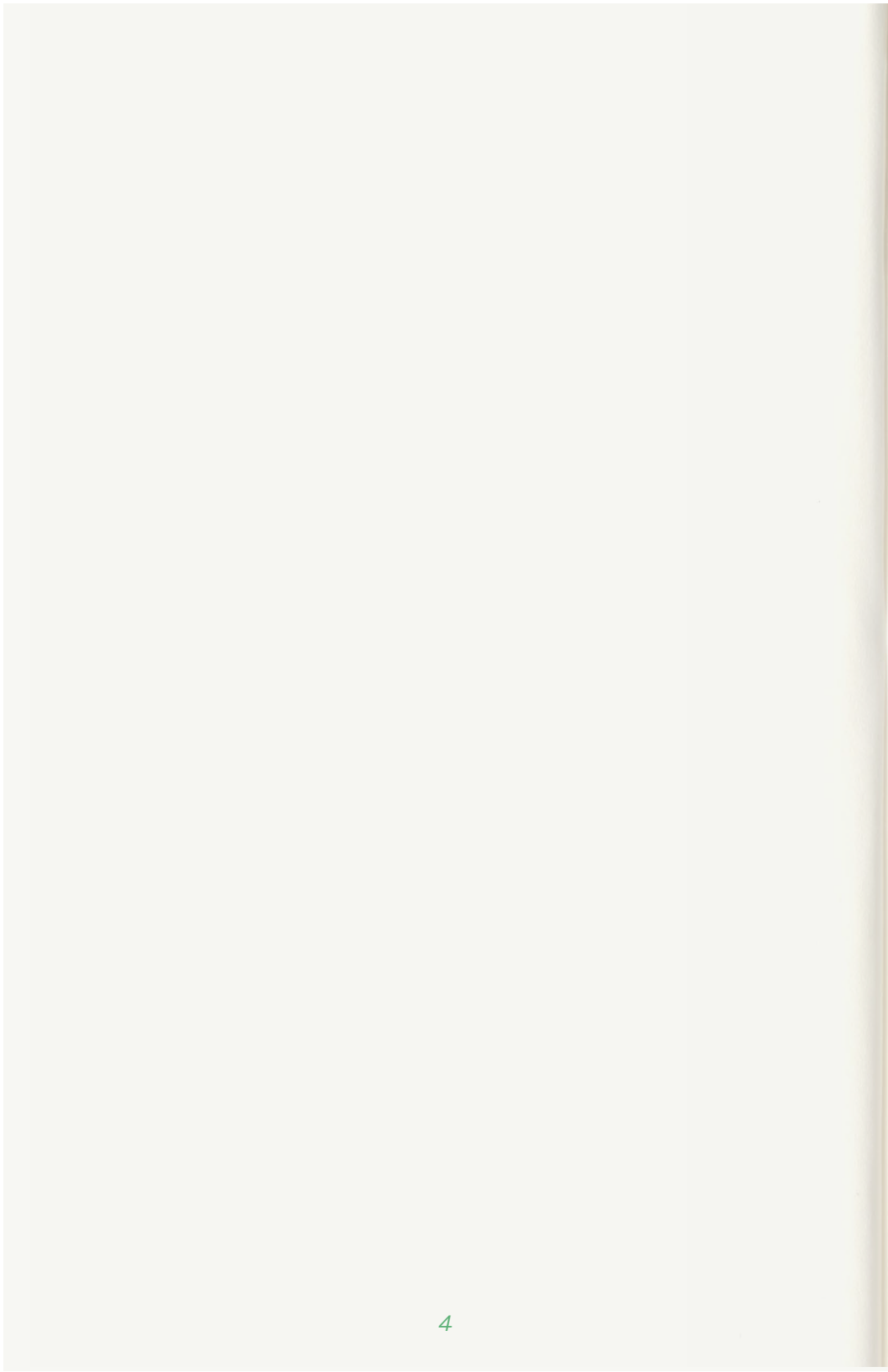
(tHEy/tHEm)

Organiser (New Nails) /
formerly DJ (P ☻ N Y) / Participant

On March 3, I chatted with pony about the series of intimate parties they organise, along with a caring crew in Toronto. Together they create little worlds, existing momentarily in venues notably Club 120, before it closed, and Dovercourt Hall. All that remains are a series of exquisite posters and blurry Instagram photos. The discussion moves from the importance of care within communities, to security on the dancefloor and sharing resources. It closes by unpacking ideas of safety in nighttime spaces, making the connection between security and perceived safety visible.

Date attendance to DIY events began:
2004 < originally in Glasgow, later Toronto

For every five times you go out, how many are to a DIY venue versus an established venue?
4/5. I don't love bars, or spaces where drinking is prioritised.


4

EXPERIENCES

AS Would you please tell me about yourself and your history in Toronto's electronic music community?

p.a. My name is pony and I moved to Toronto 10-15 years ago from Glasgow, I came here being a total techno-head. I hadn't really found my scene in Glasgow, and when I moved here with my partner, he had friends in the West End drag and arts scenes, so those were the people I initially met. A couple of really good friends of mine put on this party Hotnuts, before drag became this fucking enormous franchise, and it was at the Beaver initially, and it was the weirdest party. It was drag and there were always performances. It was such a small space, crammed with people and the DJs were a couple of friends, one would play vinyl and the other was playing obscure, Italian disco and house music. They could have been playing Top 40, but they were playing some really weird stuff you had never heard before, which to me is like, **if you go out for a night out and you only hear stuff you've never heard before, with a few exceptions, that's what I'm looking for.** So that was sort of my way into wanting to DJ. I sent them a mix and they were like, you should definitely mix, so that was my first DJ gig, and the first time I did drag. They made it conditional that I do drag in order to DJ. So, they said we'll do drag on you, and you can DJ our party, so I did both at the same time.

Historically I have some mental health anxiety issues, and I remember one of the first times I went to that party, I walked in, said hi to my friend who was hosting (now one of my best friends), ran straight out and around the block into a laneway and vomited everywhere. I had such a horrible panic attack. So for me to DJ there and feel comfortable, and feel supported or whatever, and in drag, felt really powerful. That was my first way into the scene. So I continued to DJ queer parties but would always find that I was playing more on the techno side of things, when maybe the party was asking for Top 40-type music. So I was always like, this is not quite my scene. **And when the Holyoak opened, friends were hosting events there. The owner was like, oh, you can throw your own parties here, you can make up the theme, you can make up the rules, you can make the music whatever you want.** So I think the scenes managed to merge, drag and heavy techno. From there I met so many people at the Holyoak,

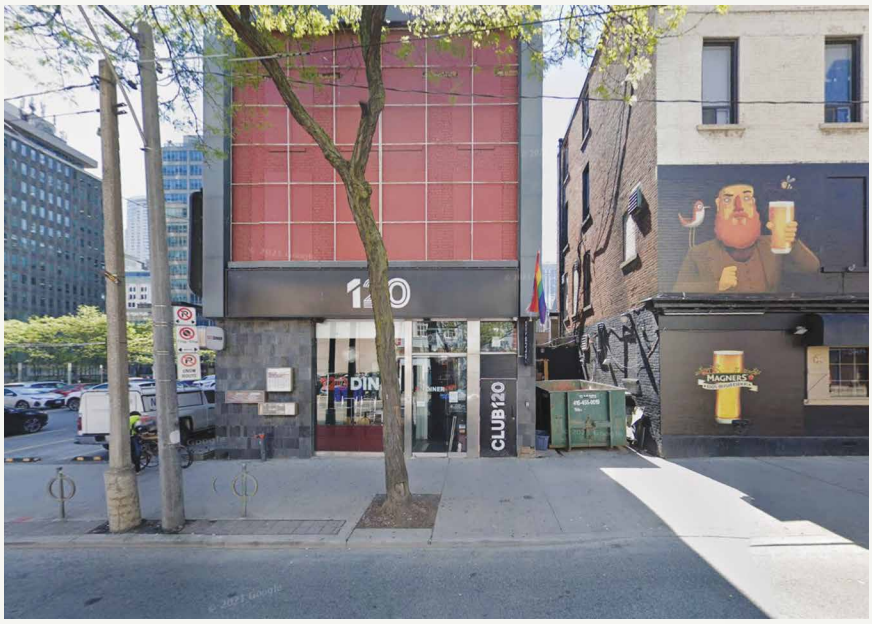


Fig 1. 120 Church St, June 2019, courtesy of Google Streetview.

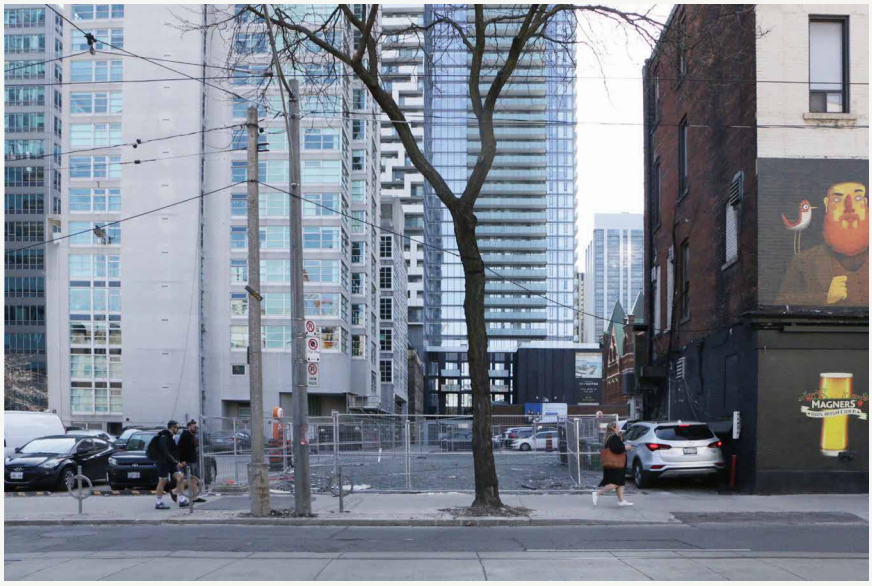


Fig 2. 120 Church St, May 2022.

and I met the techno scene. I was meeting people like [Sergio SP] and Cindy [Ciel] and Brian Wong with *It's Not U It's Me*. And out of the Holyoak scene, we did a collective party called *BOOP!*. And we did a couple of them in warehouses, and then that morphed into a smaller group, which became *New Nails*, and we started doing warehouse parties in obscure spaces that people might not even know about before. Somebody in the group made the suggestion that we do it at a bar, and I was like, absolutely no fucking way. I'm not a big drinker, I don't really like bars, unless it's your friends place or whatever, it just felt weird to me, like oh no, that's not underground, we can't do that. **But we ended up doing it at Club 120, which used to be Goodhandy's, and they ended up being so supportive and totally got what we were doing, having big ideas on a small budget. That space had such an important history of supporting underdogs.**

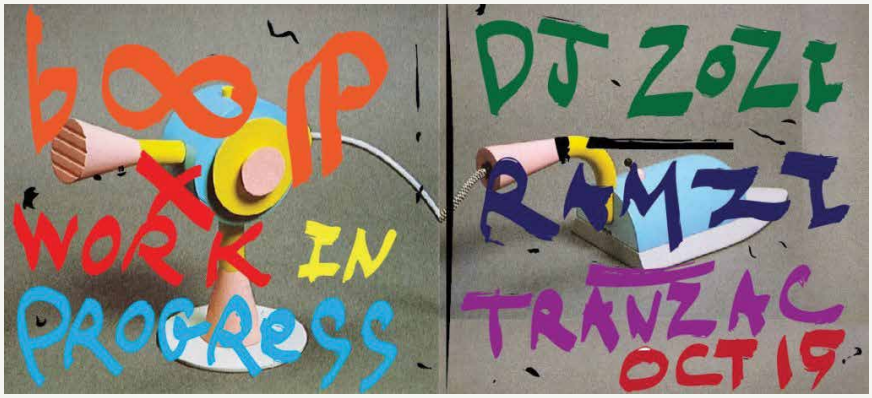
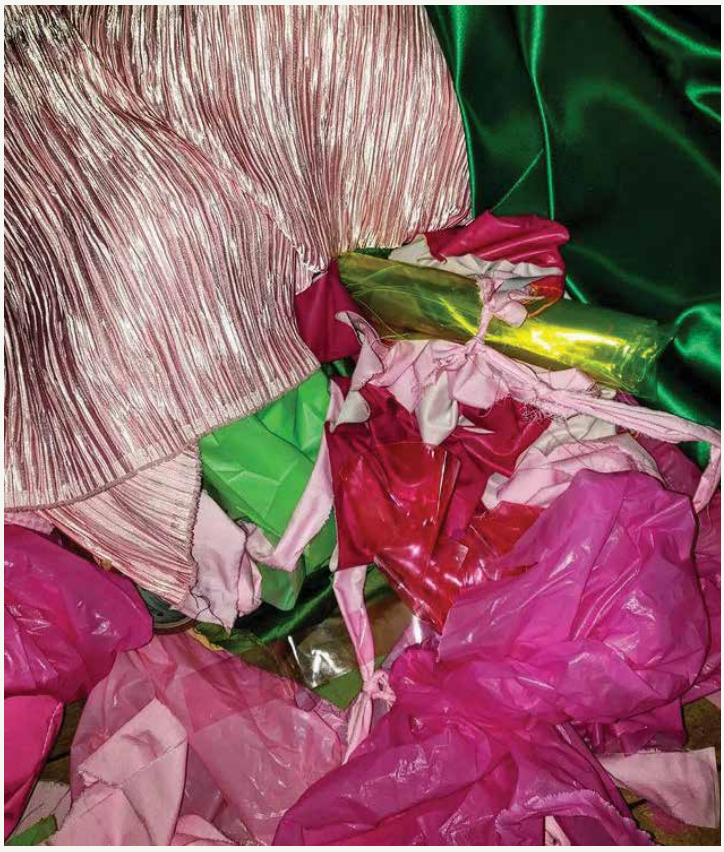


Fig 3. Poster for Boop x Work In Progress present: DJ Zozi & Ramzi, on October 15, 2016, at Tranzac, 292 Brunswick Avenue, Toronto, retrieved from Resident Advisor.

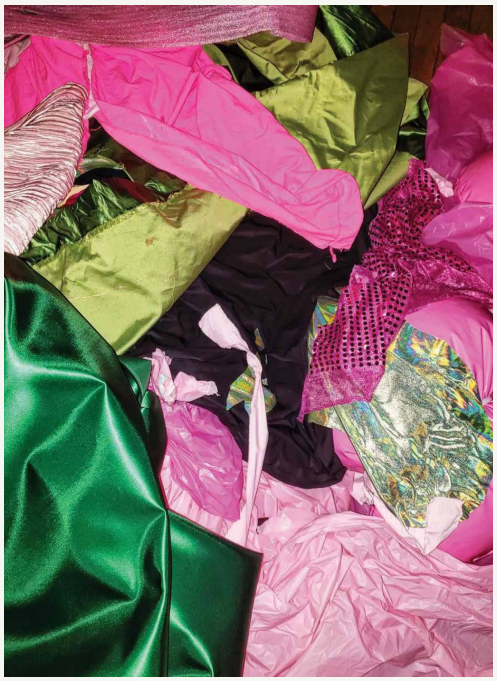


Fig 4. Materials for the Pinkled Pink Party, May 2022, at Dovercourt House, retrieved from Instagram.



New Nails is a collective party that's queer. Or maybe I shouldn't say collective... it's a group and the members organise it and also DJ them. So, I carried on DJing and doing drag there, but these days, I haven't done drag for a long time, partly because of different ways I think about gender now, and I haven't DJed for a long while either. When we were doing New Nails, I realised that if I don't DJ then that's a spot for somebody else who can get to DJ and showcase their talent, and bring their community in. We do have a few resident DJs but then work together on all the details of the party.

They were always concept heavy, big in the installations. People would bring their looks for the theme. During the pandemic, we nearly did one before the last shutdown, but haven't quite had the stability to do it yet. And then from there, I met so many different people and they've been feeding back into what we've been doing. And it goes beyond queer. Like Sandro and all those groups, being connected to his parties, more creators, and creative projects beyond that. It started with a queer party and went beyond that.



How did Club 120 treat you differently than a typical bar might?

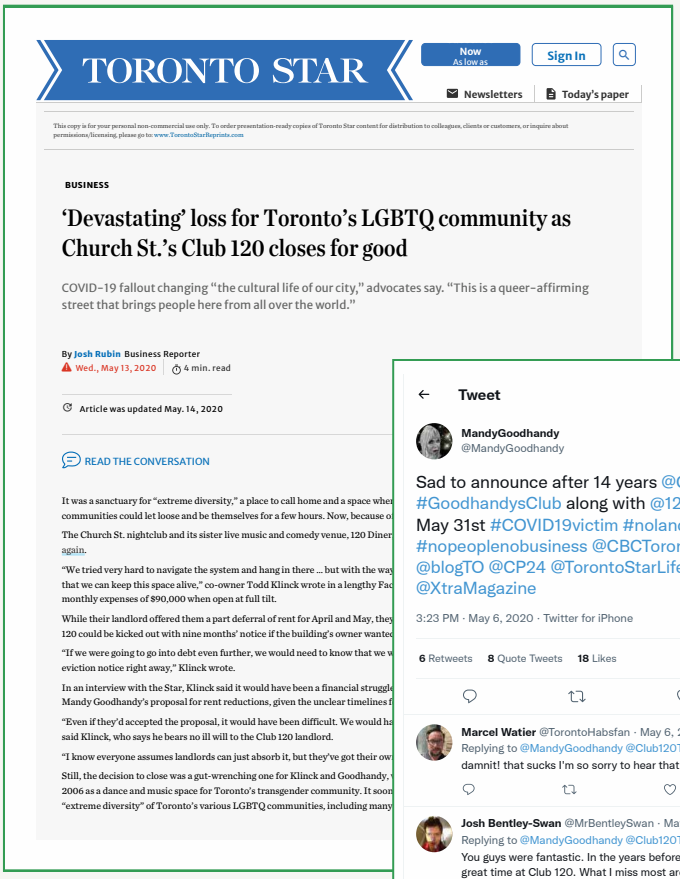
At first I was a little reticent, it took a while to build up the trust, but one of the members of New Nails has thrown larger parties in more established bars quite a lot, so it was his idea and he led the thing. They had a bar minimum that we felt we could probably reach, and the terms were really clear. We didn't have to rent the space, because it was like bring enough people and get your bar minimum. So that was cool.



Fig 5. Poster for the Pinkled Pink Party, May 2022, at Dovercourt House, retrieved from Instagram.



Fig 6. Dovercourt House, 805 Dovercourt Road, Toronto. Courtesy of Google Streetview.



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BUSINESS

'Devastating' loss for Toronto's LGBTQ community as Church St.'s Club 120 closes for good

COVID-19 fallout changing "the cultural life of our city," advocates say. "This is a queer-affirming street that brings people here from all over the world."

By Josh Rubin Business Reporter
Wed., May 13, 2020 | 4 min. read

Article was updated May. 14, 2020

READ THE CONVERSATION

It was a sanctuary for "extreme diversity," a place to call home and a space wher
communities could let loose and be themselves for a few hours. Now, because o

The Church St. nightclub and its sister live music and comedy venue, 120 Diner
again.

"We tried very hard to navigate the system and hang in there ... but with the way
that we can keep this space alive," co-owner Todd Klinck wrote in a lengthy Fac
monthly expenses of $90,000 when open at full tilt.

While their landlord offered them a part deferral of rent for April and May, they
120 could be kicked out with nine months' notice if the building's owner wanted

"If we were going to go into debt even further, we would need to know that we w
eviction notice right away," Klinck wrote.

In an interview with the Star, Klinck said it would have been a financial struggle
Mandy Goodhandy's proposal for rent reductions, given the unclear timelines f

"Even if they'd accepted the proposal, it would have been difficult. We would ha
said Klinck, who says he bears no ill will to the Club 120 landlord.

"I know everyone assumes landlords can just absorb it, but they've got their ow

Still, the decision to close was a gut-wrenching one for Klinck and Goodhandy,
2006 as a dance and music space for Toronto's transgender community. It soon
"extreme diversity" of Toronto's various LGBTQ communities, including many

Fig 7. Josh Rubin, "'Devastating loss for Toronto's LGBTQ community as Church St.'s Club 120 closes for good," Toronto Star, May 14, 2020.



Tweet

MandyGoodhandy
@MandyGoodhandy

Sad to announce after 14 years @Club120T formerly #GoodhandysClub along with @120Diner will close May 31st #COVID19victim #nolandlordbreak #nopeoplenobusiness @CBCToronto @CTVToronto @blogTO @CP24 @TorontoStarLife @nowtoronto @XtraMagazine

3:23 PM · May 6, 2020 · Twitter for iPhone

6 Retweets **8** Quote Tweets **18** Likes

Marcel Watier @TorontoHabsfan · May 6, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
damnit! that sucks I'm so sorry to hear that.

Josh Bentley-Swan @MrBentleySwan · May 6, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
You guys were fantastic. In the years before I left Toronto, I always had a great time at Club 120. What I miss most are the Wednesday night Porn filmings. Good times.

Jack Bower @JackBow96661381 · May 6, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
So sorry to hear but completely understandable given the circumstances. Hope to see you back in business when things calm down.

Fiona O'Brien @RealFionaO · May 6, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
You will be missed, I loved @120Diner thanks for everything

Randy McDonald @randyfmcdonald · May 6, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
I am sorry to hear this.

Thank you for having been here.

Marty @martymcflythedj · May 7, 2020
Replying to @MandyGoodhandy @Club120T and 8 others
Thank you for a fun venue Club120. I've dj'd there many times before. I even met my forever girl there. Thank you for these fond memories. Love always dJ MartyMcFly ♥♥♥

Fig 8. Mandy Goodhandy's closure annoucement for Club 120 on Twitter, posted May 6, 2020.

I think it is important to point out that talking about money within a group of mainly queer people is complicated. But because we had one member who had experience working with more established bars, he had the confidence to do that. And each successive time that we had a party there, they gave us more freedom. They would let us come in early because they knew we were going to be doing large installs, they would be more flexible when we had to pick stuff up, we started to build up that trust.

I remember one person who worked there, they were actually the niece of Mandy Goodhandy the original owner who it was first named after. And they would throw all these tea*parties for transwomen who maybe didn't feel safe elsewhere. I mean, when you look at those parties, there were definitely problems with certain words or certain treatments of trans bodies, but that space also has a really important history, of supporting people where secrecy was important. So, I think that trust was inherently there to a certain extent based on the bar's history. And then it was a relationship that we built up. **But when the pandemic hit, Todd made a post online saying they were closing and did a breakdown of some of the money stuff; their overheads were insane, and they were in so much debt. And maybe, perhaps, that was part of the reason they were supporting these events... maybe if they were so used to being in such large amounts of debt, they thought these community events were more important than money?**

I always assumed that they were taking a chance on us because they were supported elsewhere, supported by other things that were going on, other parties, other crowds. Maybe those people have lots of money and can support it or whatever. Sometimes the crowds that were coming into the after hours, after our party finished at 4 AM were strange groups of people, but maybe they had the money? So I just assumed that they were being support elsewhere and to find out they were closing was heart breaking, to find out they were in so much debt. It really confirmed the worst, which is like, they could only support us because they didn't make money and didn't mind taking a chance on us. It's both magical and really special and amazing, as well as sad at the same time.

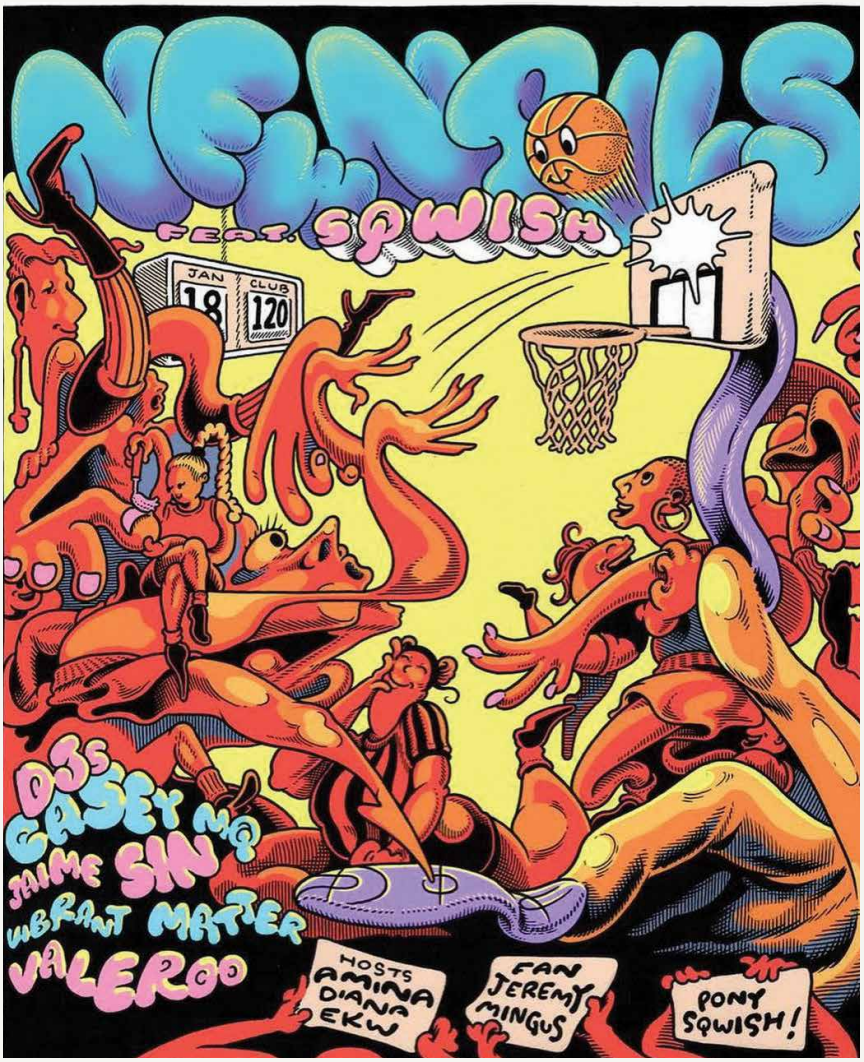


Fig 9. Poster for New Nails feat. sqwish, January 2020, artwork by @kostiukwilliams, retrieved from Instagram.

SECURITY

Would they ask you to use their security, or would you be able to staff the events yourself?

This is something I feel pretty strongly about. **When we were doing our own events, we would have our own security, which was people within the community.** We would also collaborate with *Night Lifeguard*, so we would have people on the floor, kind of like *Rave Safe*. And then we also partnered with *Pieces to Pathways*, which is about safety around drugs and that kind of thing. So with New Nails, it's a collaborative thing, the last big one we did (I've been wanting to do this forever) was a *Sqwish*-collab, so collaborating with the queer basketball meet up. It's not even a league, we just meet up and play together, and the rules are a bit bendy, its pretty fun.

Then when we moved into the bar, they wanted to use their security and for the first one we had our usual security person as this like, roving security person in the space. Personally, I felt that it was really important that if the bouncers are the first people that guests meet when they come to the party, then they need to have a clear idea of what the party is, what's going on. Don't get me wrong, bouncers are intimidating, I don't love going up to these big, burly people in drag and being like, hey how's it going, you know. We did it a few times and they would always have the same security people, there was a sort of, butch, assigned female at birth person who would always work the door, who happened to also be POC, and I think most of the bouncers at Club 120 were POC, if not all of them. After a while there was some familiarity, sort of a build-up of trust. The good thing about Club 120, was that it's not the main strip of Church St, so it was pretty rare to have random passers-by come in, and for the most part they were weirded out by the bouncers that they left. I don't mean to sound like a hippie about this, but there's a vibe and to me it's really obvious. It's less what somebody looks like, and more like if somebody brings a weird vibe, I'm like, OK, I'm keeping an eye on that person.

When we're doing a party we discuss ideas of safety, and with New Nails, we talked about what's important in terms of visibility and what's not visible. We were doing the party once and it was unclear who was running the party in a way, because we were treating the collaborators and people coming in, as equally



Fig 10. Photo from a New Nails party in May 2017, courtesy of @kikigramz, retrieved from Instagram.

as we treat ourselves, in terms of a non-hierarchical approach. But with that, it's not as clear who you come to if there's an issue, other than the bouncers. So, I think since then we've sort of discussed ideas of maybe there needs to be more obvious figures who can help you... like some hierarchy for who you can reference. If something is going on and you're far from the stage, and you don't want to ask the DJ... So I think for me, even if I'm in drag, even if I've taken substances (I'm a bit of a control freak though and won't get that high) but I feel like **I spend most of the time at New Nails going around and doing Vibe-check, basically. Checking that everything seems cool. Check if there's any issues with the bouncers, checking with the bar staff... Also, because at some points at New Nails, the dance floor gets too full and I don't feel necessarily "safe" on the dance floor, so I sort of remove myself.**

There were a few instances where the bouncers maybe would have missed a bit of an anomaly, and somebody would come in who maybe... didn't know where they were (all of the instances were straight, cis men). And I remember sort of taking charge myself around somebody pestering someone in a particular way, and then because of the person who it was, I made it really obvious and stepped in in a friendly way. I remember ending up having to go to the bouncers and get back-up, asking them to remove the person from the party who's bothering people. In another instance, and the bouncers were great here, but basically one of the bouncers came up to me and was like, hey, there's this guy upstairs who's causing a bit of a fuss, do you want to talk to him? Which to me was like, wow, now we're getting to the point where you really respect when it's something maybe you don't understand and you're going to refer to others, or me.

In a circumstance like that, where the bouncers understand what's going on in the space; we respect them, they respect us and its supportive, more of a mutual thing. I think everyone questions ideas of safety and who's keeping safety going, and how it operates, but I think that it really gets to something that is quite individual, and everyone in the space needs to be aware of.

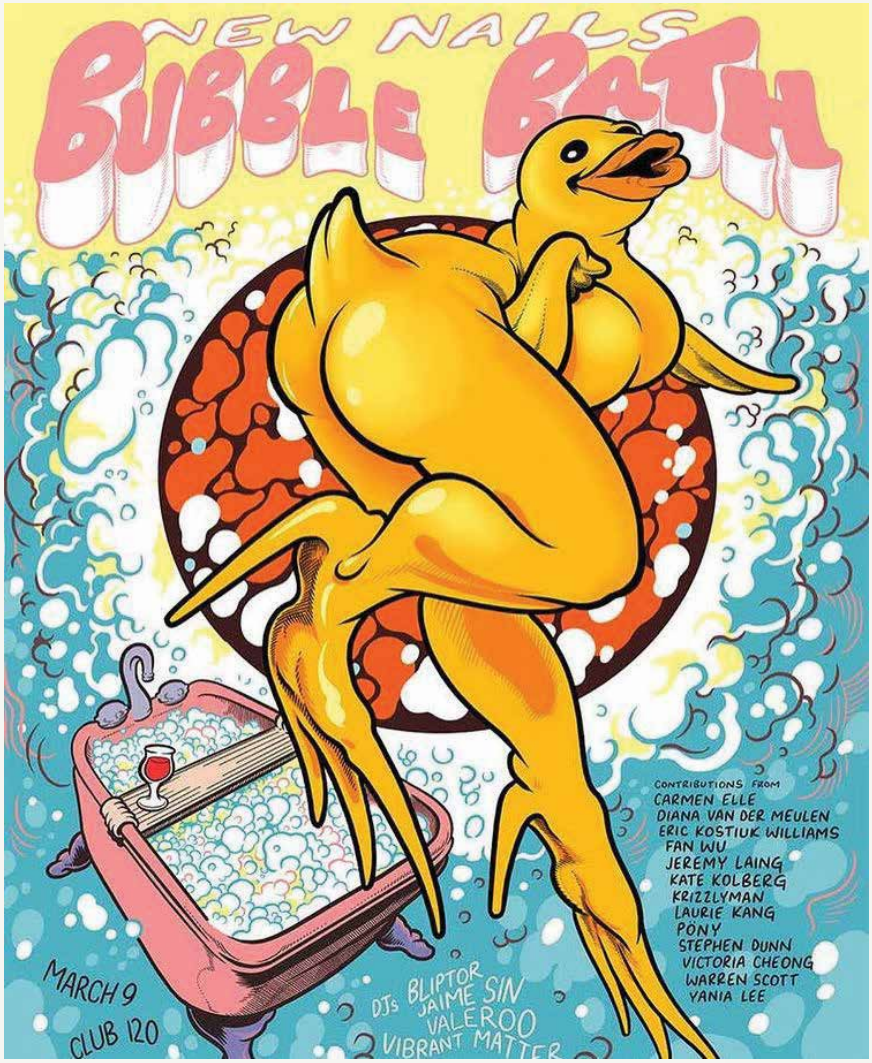


Fig 11. Poster for New Nails Bubble Bath, November 2020, at Club 120, 120 Church St., artwork by @kostiukwilliams, retrieved from Instagram.

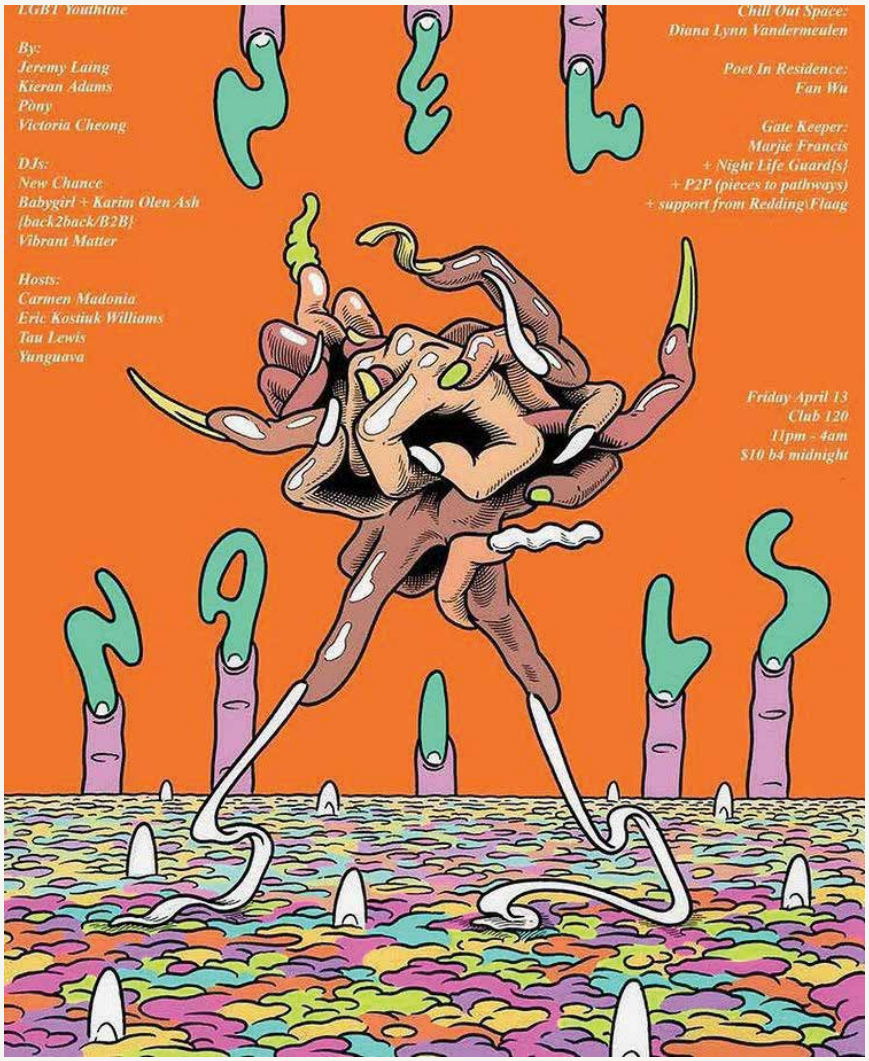


Fig 12. Poster for New Nails Bubble Bath, April 2018, at Club 120, 120 Church St, artwork by @kostiukwilliams, retrieved from Instagram.



Fig 13. Sculpture for installation at Newdle Nails, circa 2018, retrieved from Instagram.



Fig 14. Scale of noodle sculptures, at Newdle Nails circa 2018, retrieved from Instagram.

I've noticed I feel more comfortable comfortable in the spaces where the promoters organizing the DIY event have complete control of the space and the governance of it, whether it's rave safe, or volunteers, or a door person; that complete autonomy allowing them to create and define that space. But also, every community defines safety a bit differently.

Would you mind telling me a little more about New Nails, and how you organise yourself and create safe spaces?

It came out of Boop, it had some of the same members, but a smaller group. We work collaboratively and often host events, and DJ. We sort of make it up as we go along. Might sound sketchy but I think there's just some things you only learn in practise. It's definitely not easy, and they're probably more efficient ways of organizing it... but because **we are trying to operate from a place of taking care of each other and creating hopefully safe spaces, there's a lot of checking in, and not making assumptions. It can be heavy sometimes, but I think that sometimes what care looks like.** We usually have an initial meeting to ask - what are we thinking? What date? Who do we want involved? What is the theme? - then we sort of go off and do individual tasks, then come back and have more concise meetings. And then there's lot of emails throughout the planning. **Once we've got an idea of the installation, what it's going to look like, etc. then I usually take the lead on it.** And then we usually have a meeting running up to the party, the week of just to check in beforehand, also if anyone needs help with labour.

It's complicated working with people you love so much and care so much for. Different members of the group take on different amounts. But I think the idea all along is that there's a kind of equality and we're starting to get better on agreeing upon certain thing in advance, money wise. We're learning more every single time. We were doing them as fundraisers, so we weren't making any money whatsoever, and it was only recently that we discussed the idea that as all of us are in an insecure position money-wise, and that we don't have to be as idealistic about it as that, we're allowed to at least make a bar minimum to cover our time. Otherwise, it feels unsustainable, and if it can't happen, that's a real shame.

So, if you are asking how it operates, it changes overtime and we're getting more familiar with talking about money and being clear with collaborators; what we can offer, what we can promise, and what exists beyond that. Making it clear to somebody that if they want to come DJ, there's a certain amount of money that is related to that, and if that doesn't work for them, that's cool. We've had that before. As well as what are we willing to do as people who maybe have money precarity ourselves, if a party doesn't make bare minimum, are we willing to pay those certain amounts?

We're starting to implement a member structure. So, if you are a member of New Nails you make this minimum amount, bearing in mind that some people are DJing but other people are doing a lot of other things, so it's agreeing to that base amount for everyone in the group. And we always put aside a little money as well, or else every single party we're starting from zero. **So now we can pay a down- payment for a venue, or something like that. We're starting to get a bit smarter about it, and a bit less idealistic because of the reality of living in Toronto is you need a bit of money upfront to do something. This structure has changed over time and continues to change. Part of that is being a bit more realistic about how to make those relationships with spaces or other business, realizing that their rent is also going up, and they need a certain amount of money upfront.** Otherwise, however much time and energy you have, however much you care about the underground scene and the queer community, there's a limit to how much labour you can put in there.

What are the main barriers for you throwing parties?

I think the answer is like... I think it's very anti-capitalist to do something and spend lots of time and energy, and creative means, to make something happen and then not have the return of money. But that's my ideals. In reality, it's a barrier and it's not sustainable because we don't live in a cheap city. So, it would be great if there was inherent security; housing, money, etc. in the place that we live, that meant that we could really be free with our time and resources. I'm pretty free with that stuff, but there's a limit and I'm only one person, other people have other barriers. So, I think what would

really change the game... basically what I'm talking about is dismantling capitalism. But that would be a real game changer. Imagining if people did things and didn't have to worry about paying rent, and just do things to support their community. Those are the ideals of New Nails. The reality is a bit different because of where we live and how we live.

So I'd say the barrier for me personally... when I look at other people who are throwing things, I'm like, I wonder how you're supporting this, to find out that other people have these nine-to-five jobs backing their parties, and so they're able to take chances. We don't have that. That's a pretty big barrier I think.

I think part of it is sharing resources, sharing information, that kind of thing. I think we're not as serious as some people are throwing parties in Toronto. It doesn't happen so often as it could, we throw them when we feel right about it. But I'm seeing certain people in the scene starting to lean into resource sharing and I think that could be really helpful. Maybe some people have more capacity to give more time, etc. I would say capitalism is probably the biggest barrier.

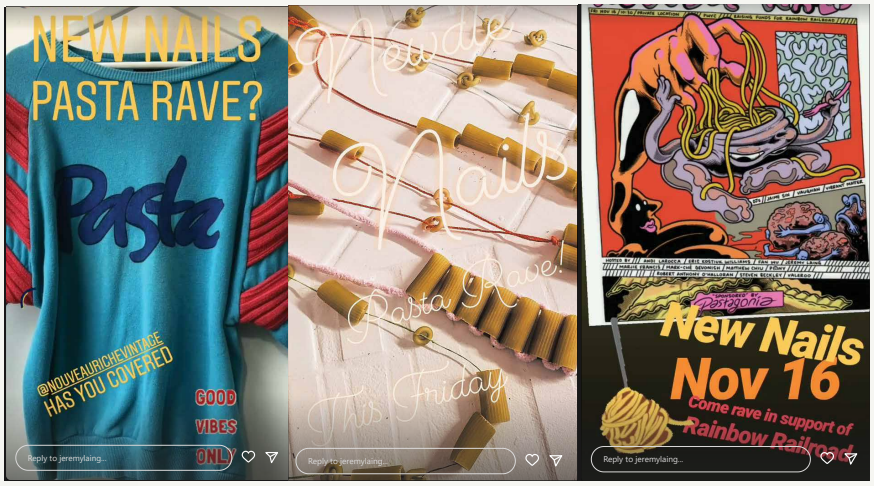


Fig 15. Social media for Newdle Nails "raising funds for Rainbow Railroad," circa 2018, retrieved from Instagram.

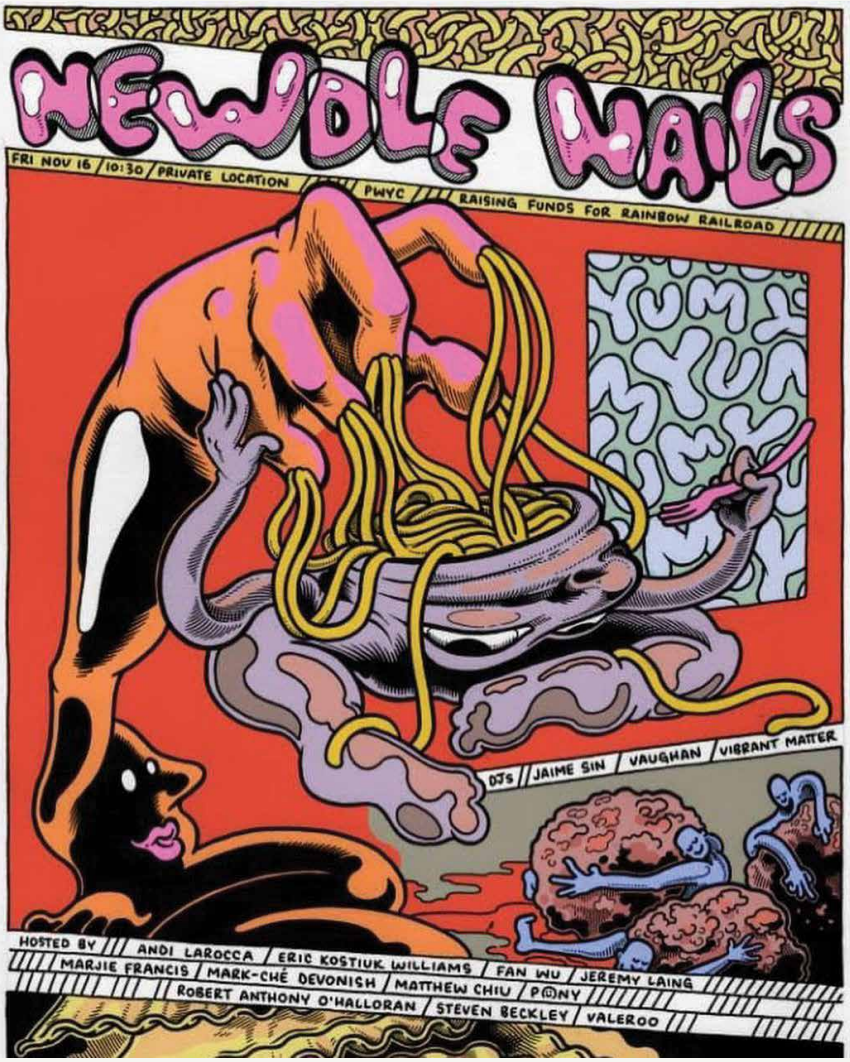


Fig 16. Poster for Newdle Nails at private location raising funds for rainbow rail road, circa 2018, artwork by @kostiukwilliams, retrieved from Instagram.

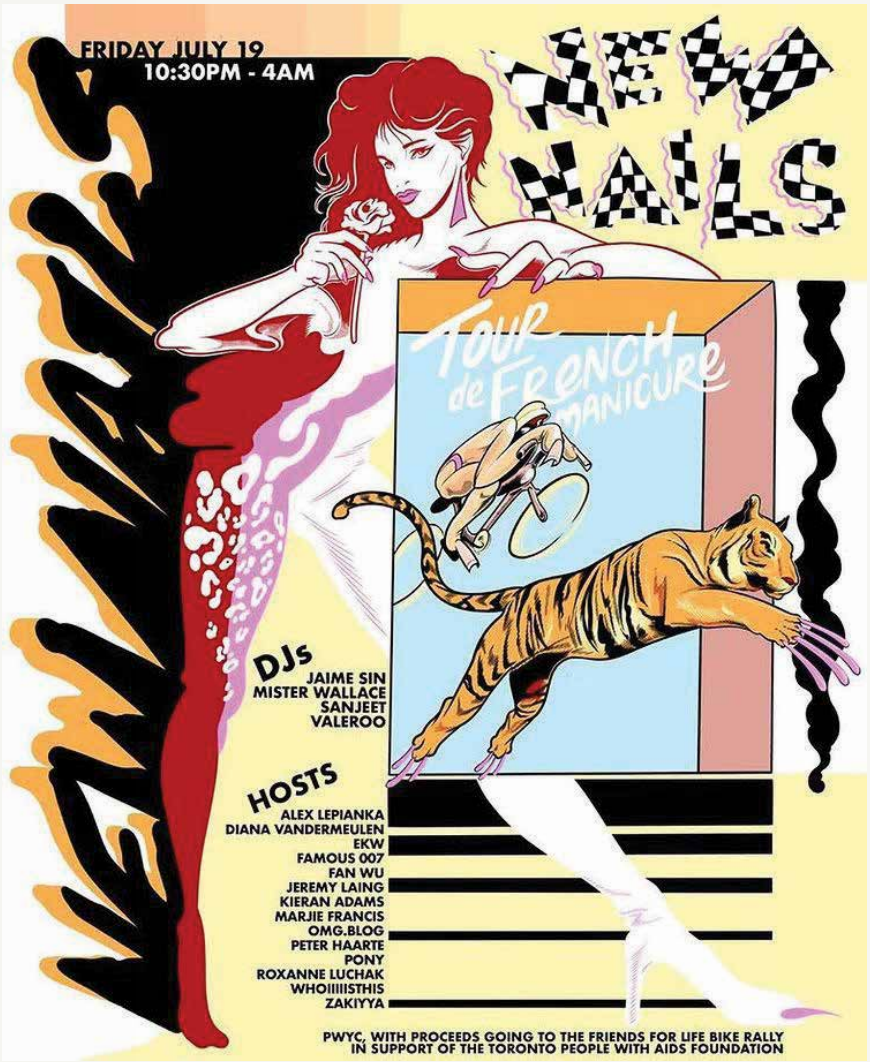


Fig 17. Poster for New Nails Tour de French Manicure, circa 2018, artwork by @kostiukwilliams, retrieved from Instagram.

SHARING RESOURCES

In terms of sharing resources, I think it's a really exciting idea. I've been thinking about what kind of platforms and mediums that could exist, and I guess that question of care and maintenance came up in the discussion. What types of resources would help you?

> **I fully intend to get New Nails on the resource sharing wagon. I think it's a great idea. I know different people have different capacities.** For me, I work seasonally so when I'm working as a gardener in the season, I have a lot less time to do other stuff, and when I'm not working, I have shitloads of time. So New Nails might be a bit in and out, so that's my nervousness to getting onto their resource sharing thing, that commitment and consistency... But what I do think is less what we would be physically sharing, and more that it would be an access to information and the sharing of information. And, also for reference points for each other and the obstacles that people come across. Obviously, I don't have a clear idea about what that platform would be, I know we discussed it a bit in the meeting. **Like, don't ask me to use anything online, I'm pathetic at online, so I don't know what the platform would be, I don't know what the pay structure would be. But I think the conversation is happening and there's potential; and you will be able to reference different parties, what different people are doing, what they have, and I think that's really cool.** Even just to be like, oh you're having that struggle, I also have that struggle. Or you find it hard to find this thing I have. You know, like, I find it really intimidating talking to the promoter or owner of the space, that sounds terrifying to me, but knowing that some people have fluency in that kind of thing. I think the resource would be information and access to other people's knowledge.

If you were starting out, what is one thing you would want to know? Or what knowledge do you think has impacted your approach to parties?

> I think the thing that is the most important, isn't something that I wish that I had known, it was something that I did do and continues to be important in relationships - to continue to build them - is going to things, meeting people, and seeing who is maybe and is not your crowd, and then when you organise a party they're people you know, or they are

people who you meet through one of your friends. It's short-sighted to say that the party is just queer people, but you can start with queer people and grow from there, techno and queer is not exclusive. Essentially, I think you need to love the people that you're doing it with, and so I think the most important thing is making personal connections.

That thing when you're at a party or on the dancefloor, and it's a certain time of the night or the morning, and those people you connect with, they're like, oh, we get it. It's like, yes, it's drug induced or not drug induced, and maybe that's cliché, but it's like, we get why this is important, we get why this connection is the most important thing about all of this. We're all awake at a time of day where everybody is asleep, and that's kind of anti-capitalist in its own way. Those connections are the most important and that goes beyond queerness. Be curious about the people that you can find. Through that, you'll meet your people and you'll know you want to do it, and it'll feel fun most of the time, and worth the risk. As somebody who historically has a lot of social anxiety, it was about finding those people that I could feel safe with, and be like, oh, you understand what safety looks like from a certain perspective. We can do this together.

SAFETY

How do you providea safe space for the people who need it, and encourage newcomers to join in?

I think for us—New Nails—an important thing is partly in the way that we previously promoted it. **Quite a few people are pushing for this idea of using an email list. If you invite these people, it's not just up online somewhere where everybody can see it. You invite somebody you trust to act safely and use consent and all these kinds of things.** Then if they want to extend an invite further, there will be a sort of inherent understanding that who they invite is going to have the same respect, somebody they trust or somebody that they've had a conversation with and is like, I'm curious about this thing. Maybe it's somebody who's queer, or doesn't know that they're queer, or maybe someone doesn't know they like techno. Or maybe they don't like techno and the other kinds of electronic music the DJs bring to the party, and they're like sorry, it's not my kind of thing, that's OK too. You do need somebody on the door who will be open to the idea that somebody might be curious but a bit scared or intrigued. That's partly why it's great to have somebody you know on the door.

I just want to be clear that what I consider safety might not be for everyone, especially as a white person. I can try and be sensitive to certain things, but there's certain things I'm likely to miss. Safety is such an individualised thing. What feels safer for one person, is not safe for another person. For example, me as a party attendant, there are certain things that I don't feel safe around and make me feel unsafe, that I think are OK for other people. When I don't feel safe in a space, that's somewhat on me and somewhat on the party. I like techno and I usually know which party I will like. If friends around me want to go and they feel safe, I sort of check in with them. I scope it out myself. So even if somebody says, "This is a safe queer party," and I went to it, and for my parameters of safety, it doesn't feel OK, or I don't perceive it to feel safe because of who's there and what's going on, I'll leave. **But then some parties, that don't even promote their intentions, or that it's a safe queer space, can sometimes be the most queer, the most safe and the nicest to go to. Queer can be a box to tick, but it doesn't have to be a box that's**

even there for something to feel safe. It's a vibe thing.
When you enter a space, is there anything that you look or feel for?

It depends how I'm coming to this space, if I'm not dressed up (in drag or whatever you want to call that), I always wear black, and I probably look like a cliché, techno-head. So, it's one thing if I walk into a space in my regular clothes, and another is to walk into a space in full drag, so I might be looking for different things. And different things throughout the night. **It's important for me to find a place in the party where I can carve out space and feel that the space isn't necessarily infringed upon. But if the vibe is that I have to fight for that space... which doesn't have to be an antagonistic thing, it's just if somebody is just not generally respecting my bodily space, that's a very obvious thing.**

Recognizing people, that can be a good thing, but before that, it's more like, **who's throwing the party, who invited you to go?** I'm somebody who's not online very much so there are a lot of things online that I miss. So, I usually require somebody else to tell me if something is happening, so I'll go with them. That's already a sort of gatekeeping, you know, talk to some friends, "does this seem like a thing you would want to go to? Do you want to go together?"

Sometimes, I almost feel like it's easier in drag because there's a clearer demarcation of my space. It's a lot more obvious in a particular way. I find it more empowering. Maybe it's like a better defence. I don't have to fight for my space as much, maybe my space is more obvious or just brighter.

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Fig. 7 Josh Rubin, "'Devastating loss for Toronto's LGBTQ community as Church St.'s Club 120 closes for good," Toronto Star, May 14, 2020, retrieved from https://www.thestar.com/business/2020/05/13/devastating-loss-for-torontos-lgbtq-community-as-church-sts-club-120-closes-for-good.html, visited on July 22, 2022.

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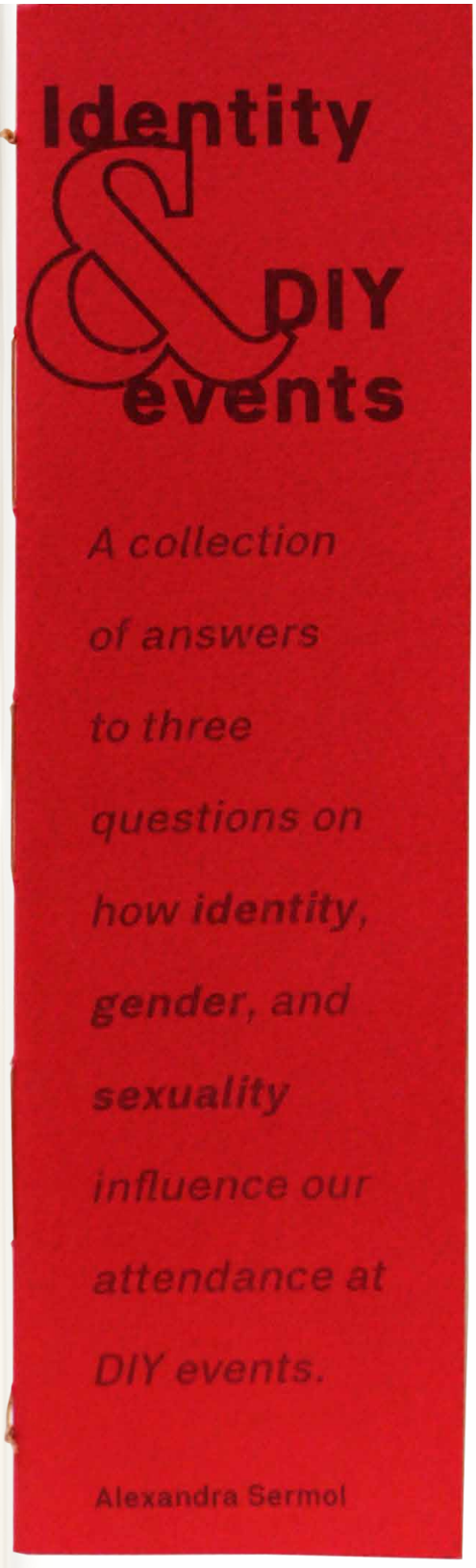
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14


Identity
&
DIY
events
A collection
of answers
to three
questions on
how identity,
gender, and
sexuality
influence our
attendance at
DIY events.
Alexandra Sermol

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant A

- Yeah for sure.

- No.

- Yeah.

- I'm a straight woman.

3

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant B

- Yes, for sure.

- Yeah.

- Yeah. And for me, my attendance has influenced my sexuality. For me, I was in a heterosexual relationship before, and then I became part of a different world. It was part of my journey coming out as a bi person—coming from a more typical hetero world, to a typically more queer space. That was a huge part of it for me.

Seeing this world, that was at first exotic, and now, safe. It's changed from being this thing that I wanted to be a part of, to being, I'm a part of that world, and that is a safe place to be. It's changed over time. But this particular scene, was extremely instrumental in my sexual identity.

- Bi, she/her, femme.

5

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant C

- I think in some ways maybe, as I said, I don't really go to traditional venues, but from what I have heard about traditional venues, women are approached a lot more which I dislike. So, it's nice that in these spaces I'm not approached by anyone.

- No, I don't think so. It's mostly just who I hang out with.

- Again, no, I don't think so. I'm just here for the ride.

- I'm a bisexual woman.

7

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant D

- Yes.

- Yes.

- Genderqueer and queer.

9

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant E

- No.

- Maybe, yeah.

- No.

- Female, heterosexual.

11

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant F

- Yes.

- Yes.

- Yes.

- I identify as a queer woman.

13

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant G

- Yeah.

- Yeah.

- Yes.

- Its complicated. I think I still identify as female, and my sexuality is gay.

15

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant H

- Yes.

- Yes.

- Yes.

- I identify as a cisgender, bisexual woman. Queer.

17

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant I

- I would say no, not really, yeah.

- I don't think so.

- Not entirely but certainly plays a roll - I feel quite comfortable in most environments.

- He/him, straight white male.

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Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity and sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant J

- Yeah, I think there's some events that are catered to women or to trans people and it's not that I'm not welcome, but sometimes you can just tell that you're not really who they want. I really believe that different groups of people should have their own safe space.

- I would say yes. The one that comes to mind was the Black Eagle, a gay club in the village and you walk in and there's gay porn playing on the TVs and the wall, it's very openly sexual and the first time I went for a Halloween party that was a lot of fun. The second time I went, I got hit on really aggressively and I stopped going after that, because I don't want to experience that again.

- Cisgender, heterosexual man.

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Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant K

- Yes.

- 100%

- Yeah.

- Queer, she/they, soft butch.

23

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant L

- Yes.

- Difficult to answer because obviously I'm Asian, that's my cultural identity and I'm also a girl.

- No, I don't think so.

- I identify as a female, and I'm heterosexual.

25

Has your **gender** influenced your interest in or attendance to DIY spaces?

Has your **identity** influenced your interest or attendance to DIY spaces?

Has your **sexuality** influenced your interest or attendance to DIY spaces?

And how do you define your **gender** and **sexuality**?

Participant M

- No.

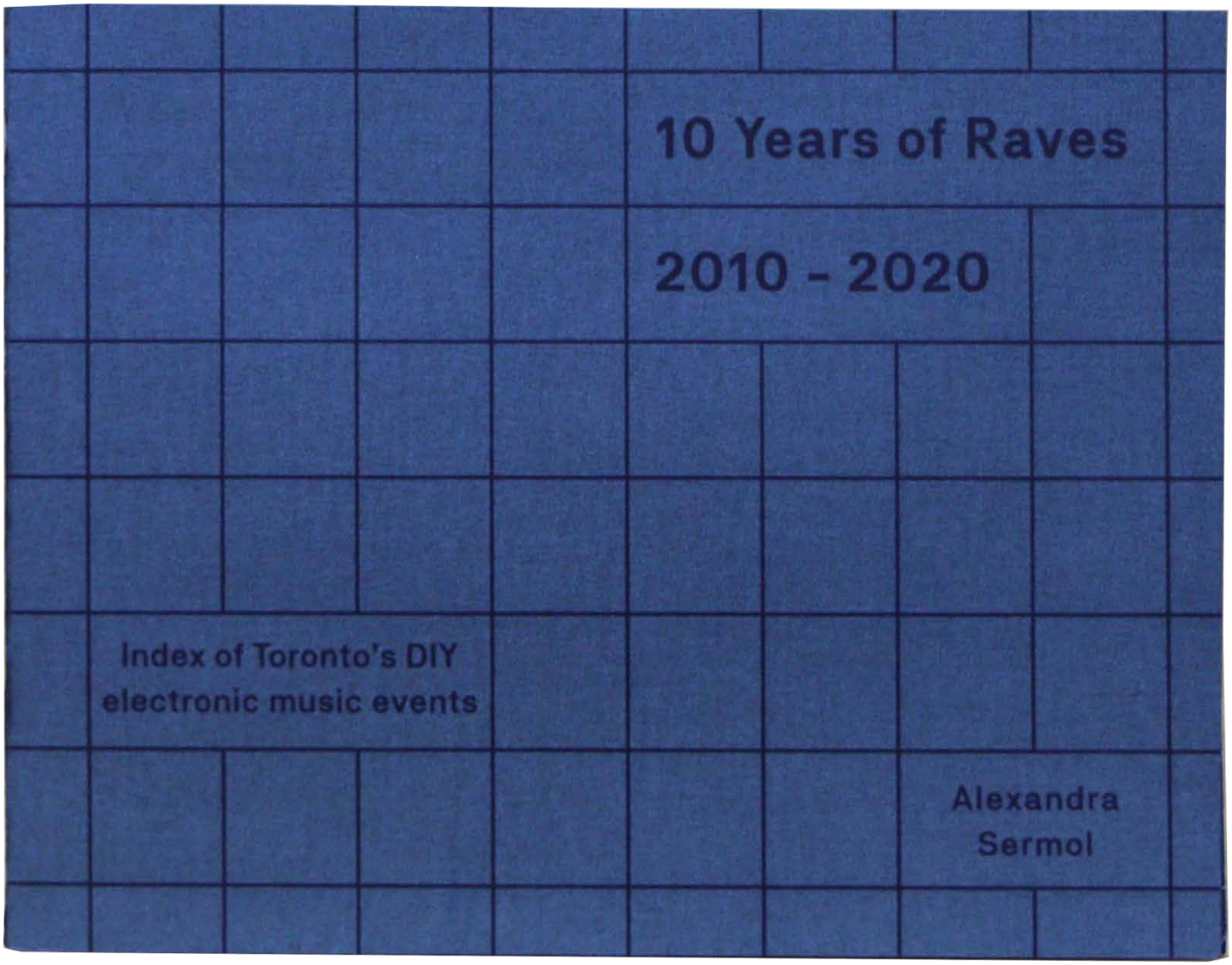
- No.

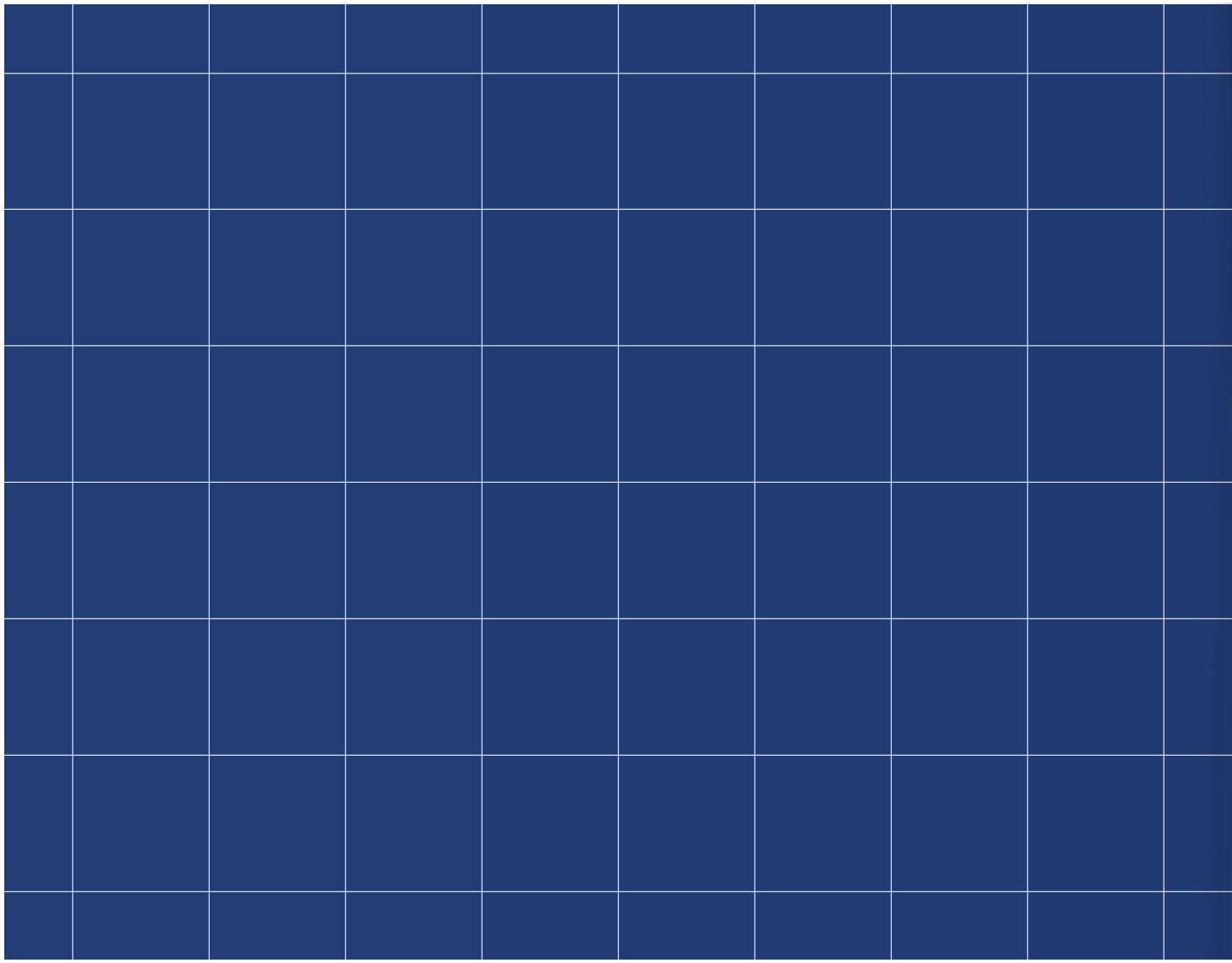
- No.

- I am a straight, white, cisgender female.

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15


10 Years of Raves
2010 - 2020
Index of Toronto's DIY electronic music events
Alexandra Sermol




2007
2008
2009

2007

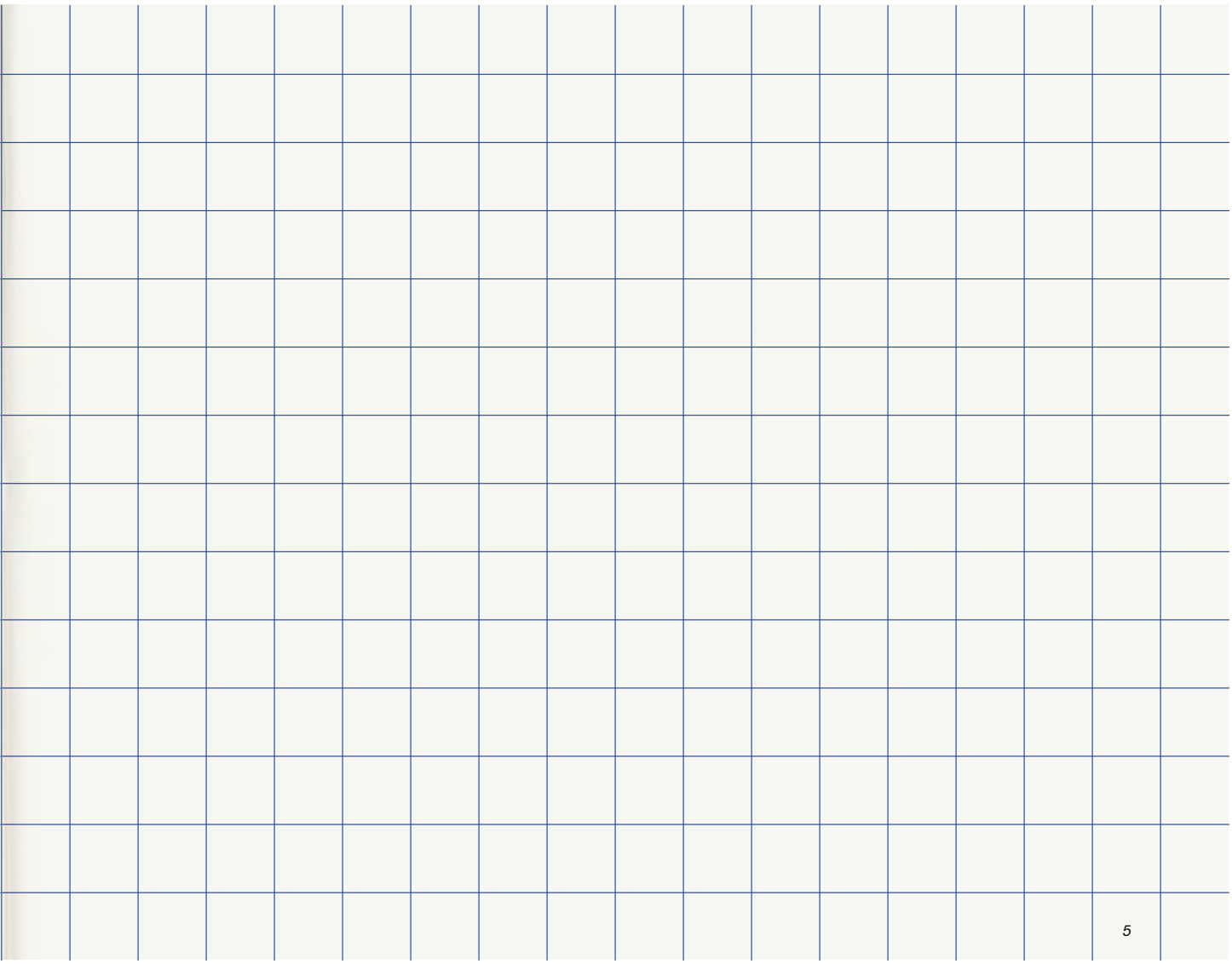
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2007-12-01	TOI Bar	577 College St	Bar	Lab.our Union	Moonstarr - Vintage: A Brand New Bag
2007-12-08	TOI Bar	577 College St	Bar	Lab.our Union	Vintage: A Brand New Bag!

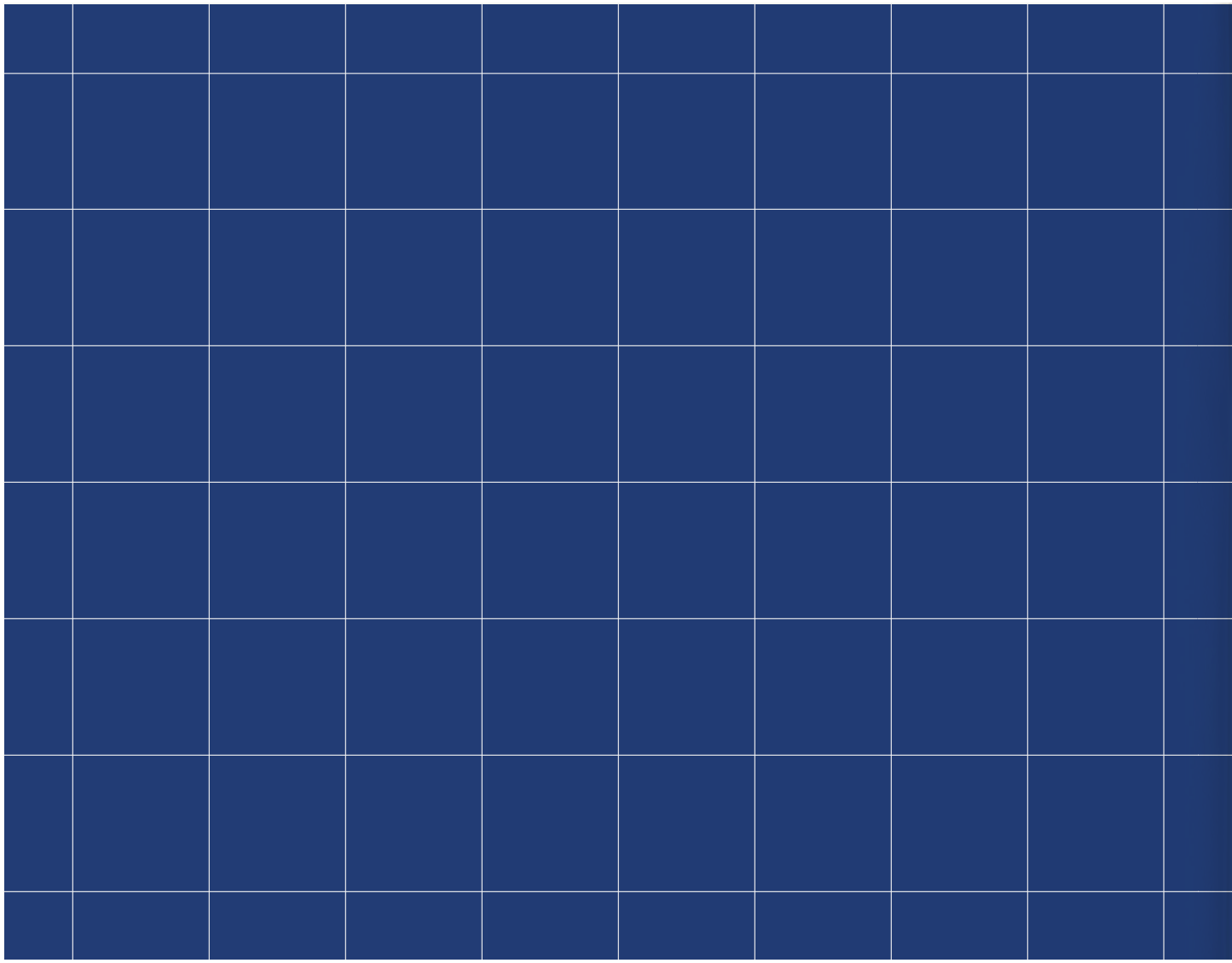
2008

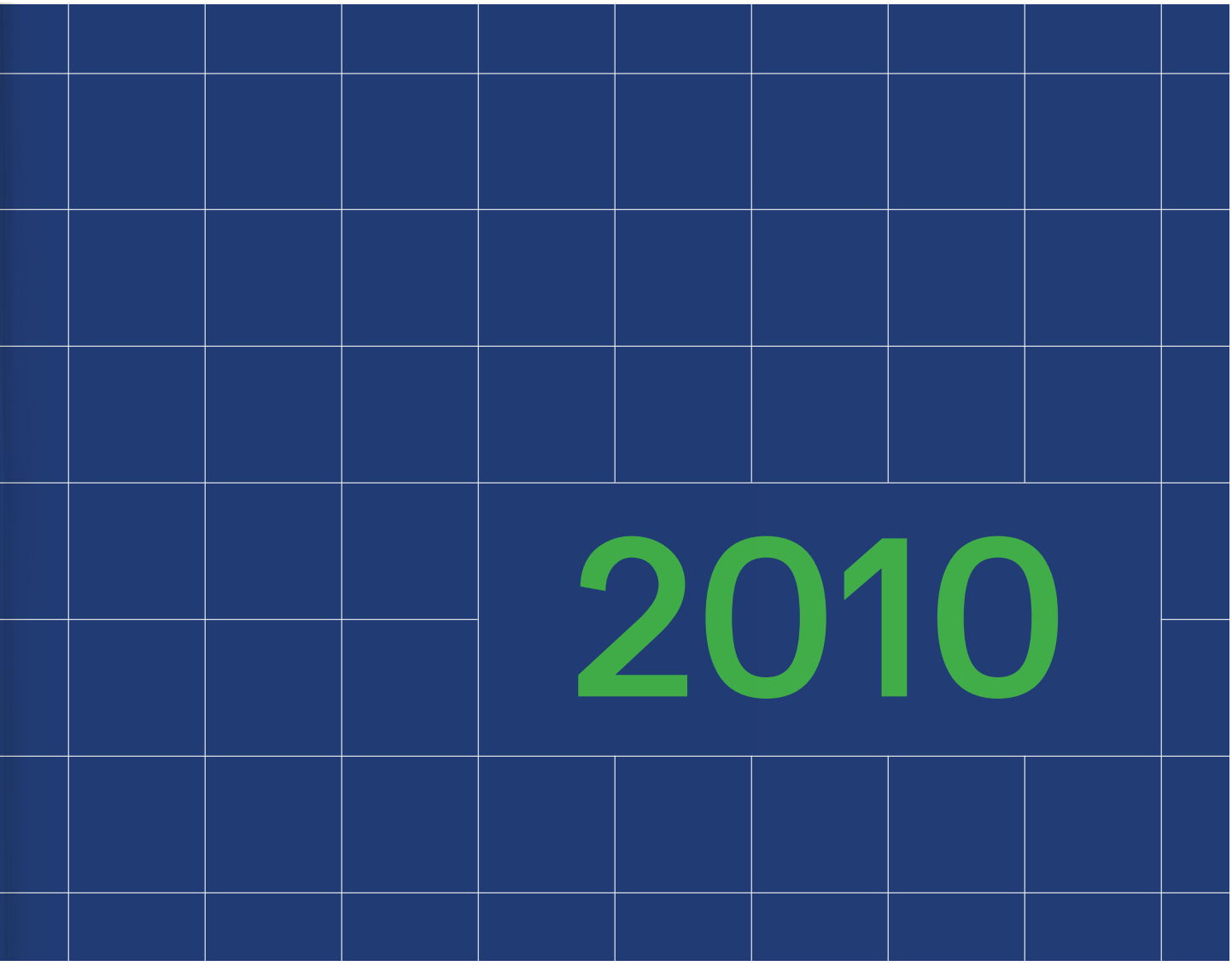
2008-02-02	TOI Bar	577 College St	Bar	Lab.our Union	Vintage! presents Mike Huckaby
2008-04-26	VIP	842 College St	Bar	Breakandenter	Stewart Walker
2008-05-10	Arthurs	201 College St	Bar	Lab.our Union	Vintage! presents Alton Miller Lotd Ep
2008-05-18		TBA	TBA	Box of Kittens	Box of Kittens
2008-05-23	CiRCA	126 John St	Nightclub	Box of Kittens	Sourpuss
2008-07-18	Supermarket	268 Augusta Ave	Bar	Lab.our Union	Vitnage! 1 Year Anniversary feat. Simbad
2008-10-31		TBA	TBA	Breakandenter	Breakandenter Halloween with Jimmy Edgar
2008-12-06	DLM	1610 Bloor St W	Storefront	Box of Kittens	Alieninflux and Box of Kittens

2009

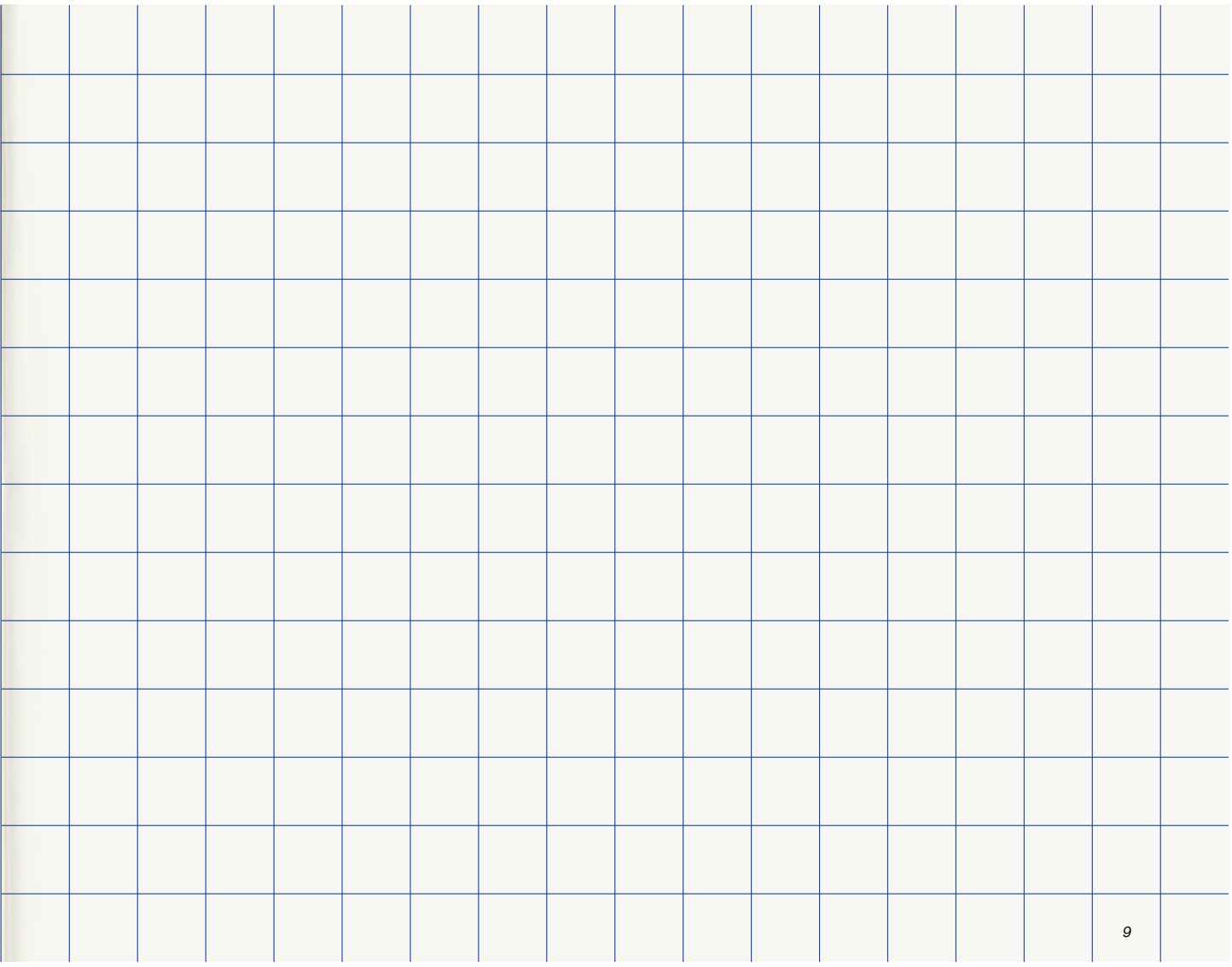
2009-01-31	DLM	1610 Bloor St W	Storefront	Breakandenter	Breakandenter presents Sammy Dee
2009-03-07	Pia Bouman Ballet School	6 Noble St	Dance Studio	Box of Kittens	Box of Kittens, Alien Influx
2009-04-25	DLM	1610 Bloor St W	Storefront	Breakandenter	Breakandenter 7 with Mikael Stavostrand
2009-05-22	DLM	1610 Bloor St W	Storefront	Box of Kittens	Alieninflux + Box of Kittens + Platform
2009-06-01	The Drake Hotel	1150 Queen St W	Bar	Box of Kittens	Raster-Noton Live with Alva Noto
2009-06-26	The Basement	178 Bathurst St	Nightclub	Breakandenter	Breakandenter present Dan Bell
2009-09-19		860b College St	Storefront	Breakandenter	Will Food For Techno Party
2009-10-31	Keating Channel	2 Villiers St	Venue	Breakandenter	Ghostdance
2009-11-20	Pia Bouman Ballet School	6 Noble St	Dance Studio	Box of Kittens	Box of Kittens Two Year Anniversary

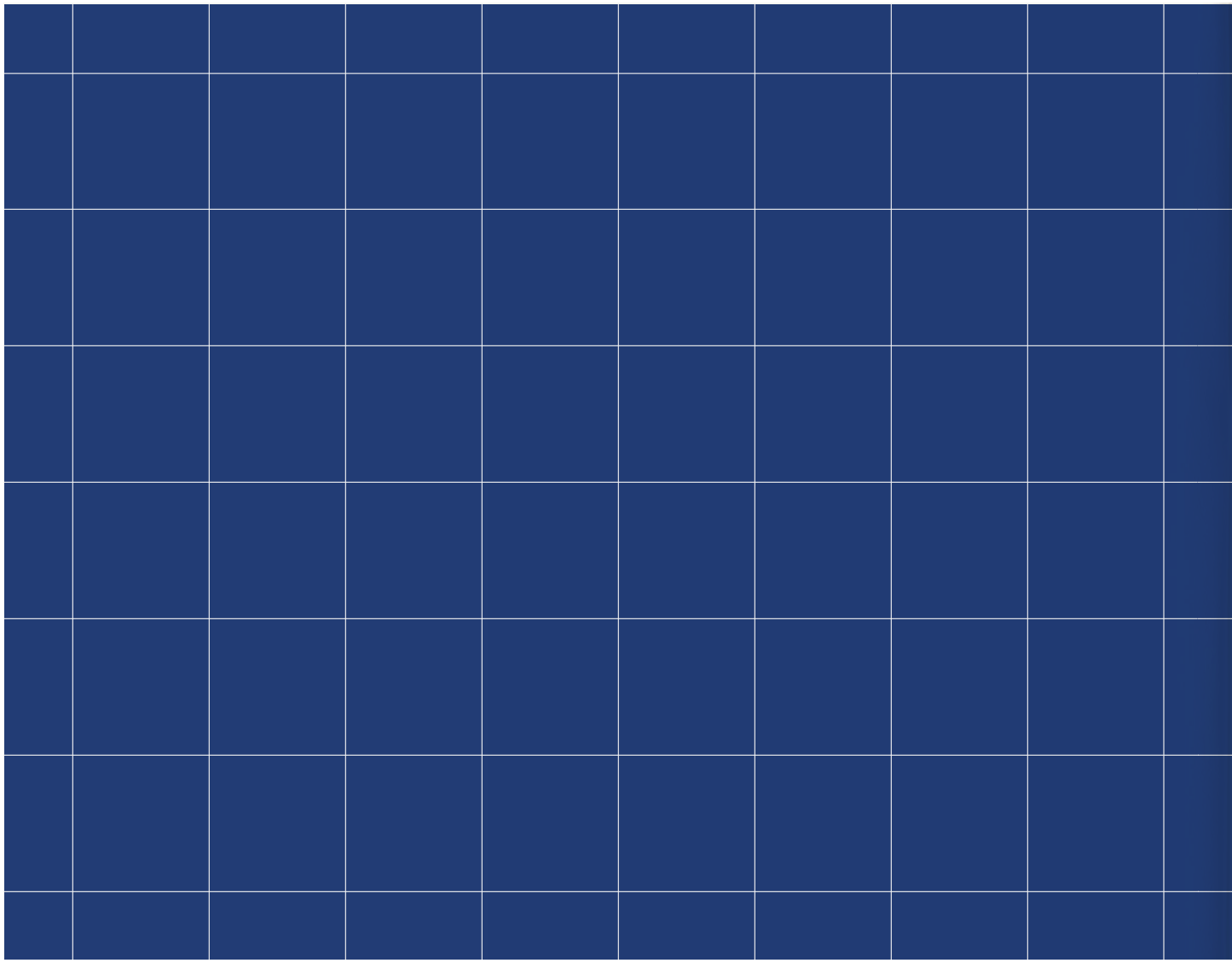

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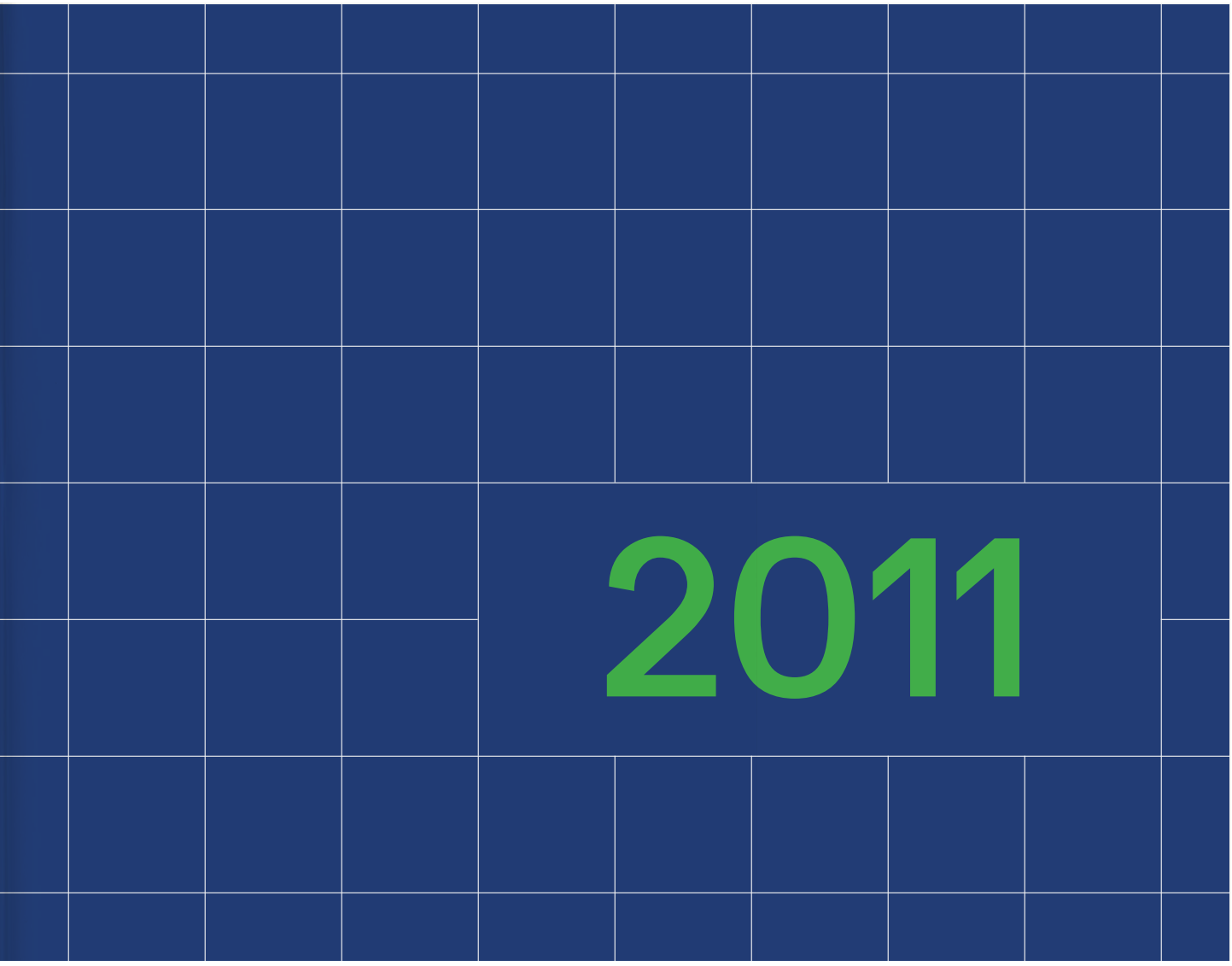



2010

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2010-02-06		860b College St	Storefront	Breakandenter	Heatthrob with John Overfien
2010-02-19	Wrongbar	1279 Queen St W	Bar	UNEADISCO	Deeper - Nacho Lovers, Brandon Sek
2010-02-26	Li'ly Resto Lounge	656 College St	Nightclub	Bosno.info	Conspiring Minds Act 2
2010-04-30	TOI Bar	577 College St	Bar	Box of Kittens	Toi Bar Closing Party - Part 1
2010-05-01	TOI Bar	577 College St	Bar	Lab.our Union	Closing Party (Pt2)
2010-05-14	Raw	319 Spadina Ave	Storefront	Bosno.info	Conspiring Minds Act 3
2010-05-15	Nocturne	550 Queen St W	Nightclub	Breakandenter	Breakandenter presents Holger Zilske
2010-08-07	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Breakandenter presents Summer Heat
2010-09-05	Our House	214 Ossington Ave	Nightclub	Bosno.info	Refresh: Labour Day Long Weekend 2010
2010-09-06		Gibraltar Point Beach	Outdoor	UNEADISCO	Hipnosis Island Beach Party
2010-09-16	Nocturne	550 Queen St W	Nightclub	Box of Kittens	Box of Kittens at Architextures
2010-09-25	Wrongbar	1279 Queen St W	Bar	UNEADISCO	West End Deep
2010-09-25		860b College St	Storefront	Breakandenter	Breakandenter presents Dinky, Fairmont
2010-10-15	Bloc Twenty-Two	587 College St	Bar	UNEADISCO	Good Life Fridays
2010-10-16	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Jeff Mills 'Believe'
2010-10-22	Bloc Twenty-Two	587 College St	Bar	UNEADISCO	Good Life Fridays
2010-10-28	Cobra	510 King St W	Nightclub	Bosno.info	King Street Massacre with Simon Baker
2010-10-29	Bloc Twenty-Two	587 College St	Bar	UNEADISCO	Good Life Fridays
2010-10-30	Blondies	1378 Queen St W	Bar	UNEADISCO	Rapture Halloween Edition
2010-10-30	Keating Channel	2 Villiers St	Venue	Breakandenter	Boneshaker feat Pezzner, Dub Gabriel
2010-11-04	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with Cedric Gervais
2010-11-05	Bloc Twenty-Two	587 College St	Bar	UNEADISCO	Good Life Fridays - Bloc 22
2010-11-11	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with Layo & Bushwacka
2010-11-12	Populus	471 Richmond St W	Nightclub	Box of Kittens	Antidote
2010-11-14	Bloc Twenty-Two	587 College St	Bar	UNEADISCO	Good Life Fridays - Scorpio Birthday Bash
2010-11-18	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with Miguel Migs
2010-11-25	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with Funkagenda
2010-11-27	Wrongbar	1279 Queen St W	Bar	UNEADISCO	Pyramid Club Vol. Ii
2010-12-04		860b College St	Storefront	Breakandenter	Breakandenter 3 Year Anniversary
2010-12-26	Spin Gallery	1100 Queen St W	Art Gallery	Box of Kittens	Box(Ing) Day of Kittens w Robag Wruhme


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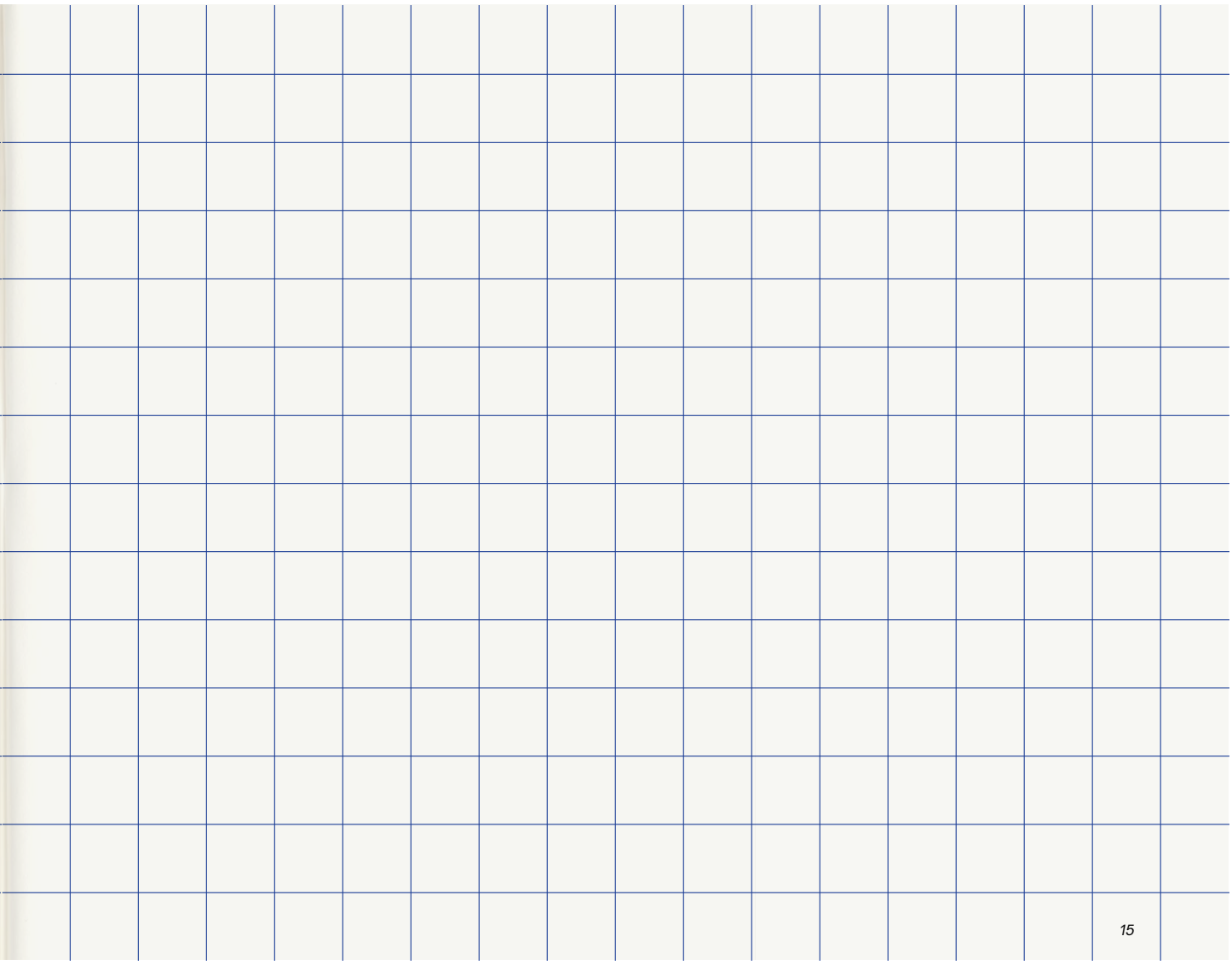


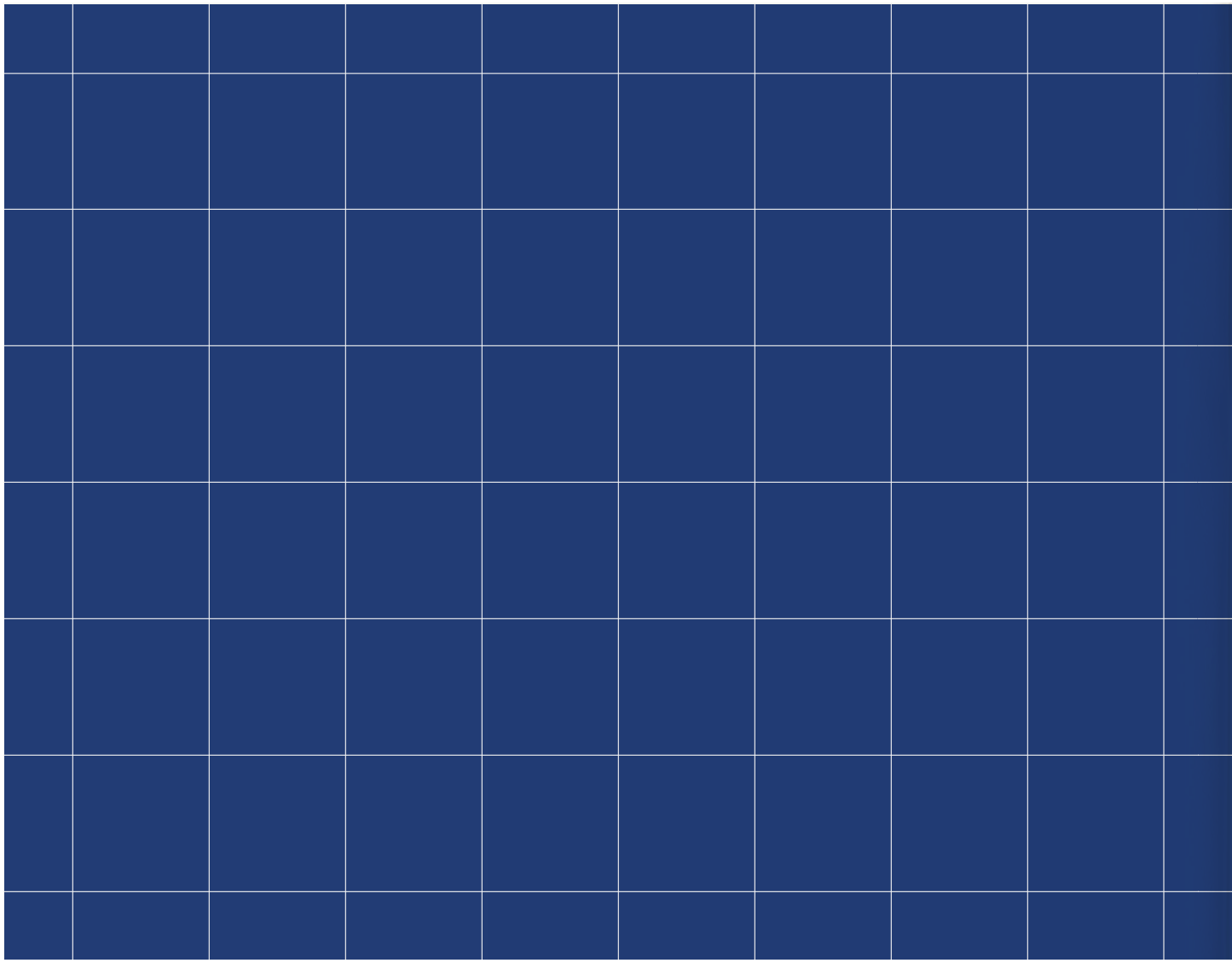

2011

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2011-02-12	Rasputin	780 Queen St E	Bar	UNEADISCO	Broken Hearts Dance - Hipnosis Djs
2011-02-17	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays
2011-02-25	La Perla	783 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes February Session
2011-03-04	Radiolaria	1166 Dundas St W	Venue	Breakandenter	Breakandenter & We Love Techno
2011-03-10	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with John Acquaviva
2011-03-12	Ocho	195 Spadina Ace	Bar	UNEADISCO	The Loft
2011-03-17	Augusta House	152 Augusta Ave	Nightclub	Breakandenter	Breakandenter presents Punisher
2011-03-18	La Perla	783 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes - March Session
2011-03-19	Ocho	195 Spadina Ace	Bar	UNEADISCO	The Loft
2011-03-25	Maison Mercer	15 Mercer St	Nightclub	Bosno.info	The Bpm with David Morales
2011-03-31	Cobra	510 King St W	Nightclub	Bosno.info	Essential Thursdays with Darius Syrossian
2011-04-02	Ocho	195 Spadina Ace	Bar	UNEADISCO	The Loft
2011-04-15	Rasputin	780 Queen St E	Bar	UNEADISCO	Broken Hearts Dance
2011-04-16	Ocho	195 Spadina Ace	Bar	UNEADISCO	The Loft
2011-04-27	Thymeless Bar & Grill	355 College St	Bar	UNEADISCO	Dubslingers
2011-04-29	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	The Official Affliction Pre-Party
2011-04-30	Radiolaria	1166 Dundas St W	Venue	Breakandenter	Breakandenter 20: with Tim Xavier
2011-04-30		TBA	TBA	UNEADISCO	Only At Night
2011-05-01	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Heat Street Beats
2011-05-06	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Lift Patio Grand Opening with Nitin
2011-05-13	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Bosno.Info's Taurus Bday Party
2011-05-14	Midpoint	1180 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes presents: Cosmic
2011-05-15	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Riviera at Heat Street Beats
2011-05-20	Our House	214 Ossington Ave	Nightclub	UNEADISCO	Our House Friday
2011-05-20	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Faces Nightclub presents - Lift Patio
2011-05-21	Kaiseki Sakura	556 Church St	Restaurant	UNEADISCO	Dij1/2-Boggie feat Dave Allison
2011-05-22	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	Bounce That Bunda: Dancefloor Mayhem
2011-05-27	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Faces Nightclub presents lift Patio
2011-05-29	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Phantom Ambulance at Heat Street Beats
2011-05-29	Tota Lounge	592 Queen St W	Bar	The Deep North	Phantom Ambulance at Heat Street Beats
2011-06-02	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	For The Ladies... Thursdays
2011-06-02	Bunda Lounge	1108 Dundas St W	Bar	UNEADISCO	For The Ladies... Thursdays
2011-06-03	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Faces Nightclub presents lift Patio
2011-06-05	Tota Lounge	592 Queen St W	Bar	The Deep North	Paul Rev, Terence & Bradley
2011-06-10	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Jamie Kidd, Rafwat Chorney, Koki
2011-06-16	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	Happy House Thursdays
2011-06-16	Bunda Lounge	1108 Dundas St W	Bar	UNEADISCO	Happy House Thursdays
2011-06-17	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Kimberley Kitty with Con and Wonka

2011-06-18		TBA	TBA	Deep N' Delicious	||| Late & Deep ||| feat Talal & Zoi, Alicia H
2011-06-18		TBA	TBA	The Deep North	||| Late & Deep ||| feat Talal & Zoi, Alicia H
2011-06-18		TBA	TBA	UNEADISCO	||| Late & Deep ||| feat Talal & Zoi, Alicia H
2011-06-19	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Heat Street Beats
2011-06-22	Midpoint	1180 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Retro-Waves Vol.1
2011-06-24	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	James Teej with Gilles Bernard
2011-06-26	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Heat Street Beats with Tom Le Filth
2011-06-29	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	The Deep North presents Lady Blacktronika
2011-06-29	Bunda Lounge	1108 Dundas St W	Bar	UNEADISCO	The Deep North presents Lady Blacktronika
2011-06-30	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	Lady Blacktronika: Canadian Deephouse
2011-06-30	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	Lady Blacktronika: Canadian Deephouse
2011-06-30	Bunda Lounge	1108 Dundas St W	Bar	UNEADISCO	Lady Blacktronika: Canadian Deephouse
2011-07-01	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Bosno.info	1st Annual Canada Day Picnic
2011-07-01	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Miss Kitte ! Canada Day Bday Beats
2011-07-07	Tryst	82 Peter St	Nightclub	Bosno.info	Guti - Connected Thursdays - Nitin Bday
2011-07-08	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	T.T.T.T .... Totally Tubular Techno Takeover
2011-07-08	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Shane Halcon
2011-07-09		1 Queens Quay W	Venue	Box of Kittens	Box of Kittens On A Boat
2011-07-14	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	Paul Revered, Dick Diamonds, Tj Train
2011-07-14	Bunda Lounge	1108 Dundas St W	Bar	UNEADISCO	Paul Revered, Dick Diamonds, Tj Train
2011-07-15		TBA	TBA	Deep N' Delicious	Late & Deep #2 feat Sean Roman, Ali Black
2011-07-15		TBA	TBA	UNEADISCO	Late & Deep #2 feat Sean Roman, Ali Black
2011-07-22	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Aiman Beretta
2011-07-29	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Jump N' Shout - Pre-Festival Event
2011-08-01	Gibraltar Point Beach	Gibraltar Point Beach	Outdoor	UNEADISCO	Hipnosis Island Beach Party 3
2011-08-01	Gibraltar Point Beach	Gibraltar Point Beach	Outdoor	The Deep North	Hipnosis Island Beach Party 3
2011-08-11	Augusta House	152 Augusta Ave	Nightclub	UNEADISCO	Futura
2011-08-13	Forestview Chinese Restaurant	466 Dundas St W	Restaurant	Mansion	Happy Endings #006 // Lol Boy
2011-08-13	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Breakandenter's Summer Heat 2
2011-08-20		TBA	TBA	The Deep North	||| Late & Deep
2011-08-20		TBA	TBA	UNEADISCO	||| Late & Deep
2011-08-25	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	A Night at Bunda... Boots Boogie
2011-08-25	Tryst	82 Peter St	Nightclub	Bosno.info	Russ Yallop
2011-08-26	Augusta House	152 Augusta Ave	Nightclub	Deep N' Delicious	Nevernight feat Sean Roman
2011-08-27		TBA	TBA	Deep N' Delicious	Late & Deep #4 with Talal & Zoi, Ana+one
2011-09-02	Riva	584 College St	Bar	The Deep North	Deep North X Futura
2011-09-04	Sunnyside Pavilion	1755 Lake Shore	Venue	Bosno.info	Labour Day Magic

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
		Blvd W			
2011-09-08	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	House Music For Boost Childrens Charity
2011-09-09	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	Pop Kult! Launch Party with Rac Djs
2011-09-10	Bunda Lounge	1108 Dundas St W	Bar	Deep N' Delicious	4am Extended Liscense ** Dj Fame
2011-09-10	Bunda Lounge	1108 Dundas St W	Bar	The Deep North	4am Extended Liscense ** Dj Fame
2011-09-29		TBA	TBA	The Deep North	||| Late & Deep V ||| White Lions
2011-10-06	Andy Pool Hall	489 College St	Nightclub	Deep N' Delicious	Burner Thursdays
2011-10-06	Andy Pool Hall	489 College St	Nightclub	The Deep North	Burner Thursdays
2011-10-07	Riva	584 College St	Bar	The Deep North	Deep North X Futura
2011-10-07		TBA	TBA	Deep N' Delicious	Latenight Stingers With Dirty Dale
2011-10-07		TBA	TBA	The Deep North	Latenight Stingers With Dirty Dale
2011-10-15	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Avant Avant: Junction Sm, Mike Shannon
2011-10-21		TBA	TBA	The Deep North	Late & Deep #6 W. Remain
2011-10-22	Forestview Chinese Restaurant	466 Dundas St W	Restaurant	Mansion	Happy Endings #008
2011-10-28		TBA	TBA	The Deep North	Encore: Noah Pred's Final Dj Set
2011-10-29	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Breakandenter/ Suma present Spooked!
2011-10-29		TBA	TBA	Bosno.info	Sneak's Birthday Beats and Carnivale
2011-11-04	Riva	584 College St	Bar	The Deep North	.Deep Arrival - W. Alicia Hush
2011-11-04	99 Sudbury	99 Sudbury St	Warehouse	Mansion	Pop Kult! 003
2011-11-11	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	In Your Face Fridays presents Capital
2011-11-11		TBA	TBA	Bosno.info	Carnivale presents Carl Cox
2011-11-12	191 Parliament	191 Parliament St	Nightclub	UNEADISCO	Hipnosis 4: The Loft Party
2011-11-18	Forestview Chinese Restaurant	466 Dundas St W	Restaurant	Mansion	Happy Endings #009
2011-11-19		187 Parliament St	Storefront	Breakandenter	Breakandenter presents Hot Box
2011-11-19		TBA	TBA	Bosno.info	:dug: Deep Under Ground
2011-11-25		TBA	TBA	The Deep North	Late & Deep Se7en W Basic Soul Unit
2011-11-30	Spin Gallery	1100 Queen St W	Art Gallery	UNEADISCO	12- An Nye Experience At Twist Gallery
2011-12-02	Augusta House	152 Augusta Ave	Nightclub	Deep N' Delicious	Community Is Unity - Charity Event
2011-12-03		TBA	TBA	Deep N' Delicious	Deep & Dirty 30
2011-12-03		TBA	TBA	The Deep North	Deep & Dirty 30
2011-12-10	Beverley Halls SPK	206 Beverley St	Community centre	Box of Kittens	Box of Kittens Breakandenter = 2 X 4 Year
2011-12-10	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Box of Kittens Breakandenter = 2 X4 Year
2011-12-16		TBA	TBA	The Deep North	Late & Deep #8 w Sacha Robotti, Nitin
2011-12-17		TBA	TBA	Bosno.info	Holiday Honey Treat
2011-12-31	Dim Sum King	21 Dundas St W	Restaurant	Mansion	Happy Endings Nye 2012
2012-01-07	The Drake Hotel	1150 Queen St W	Bar	Hypnotic Mindscapes	Elextra Live


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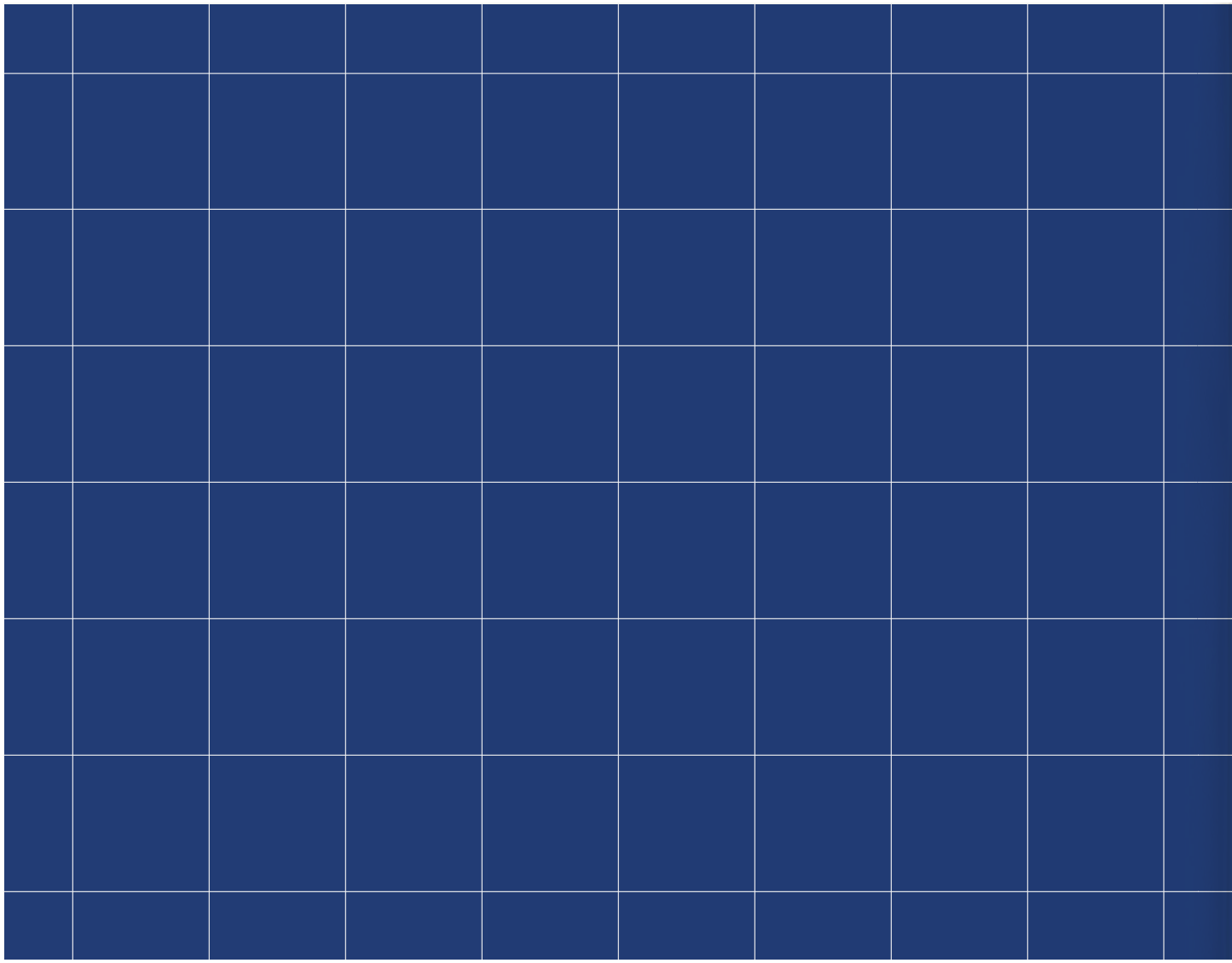
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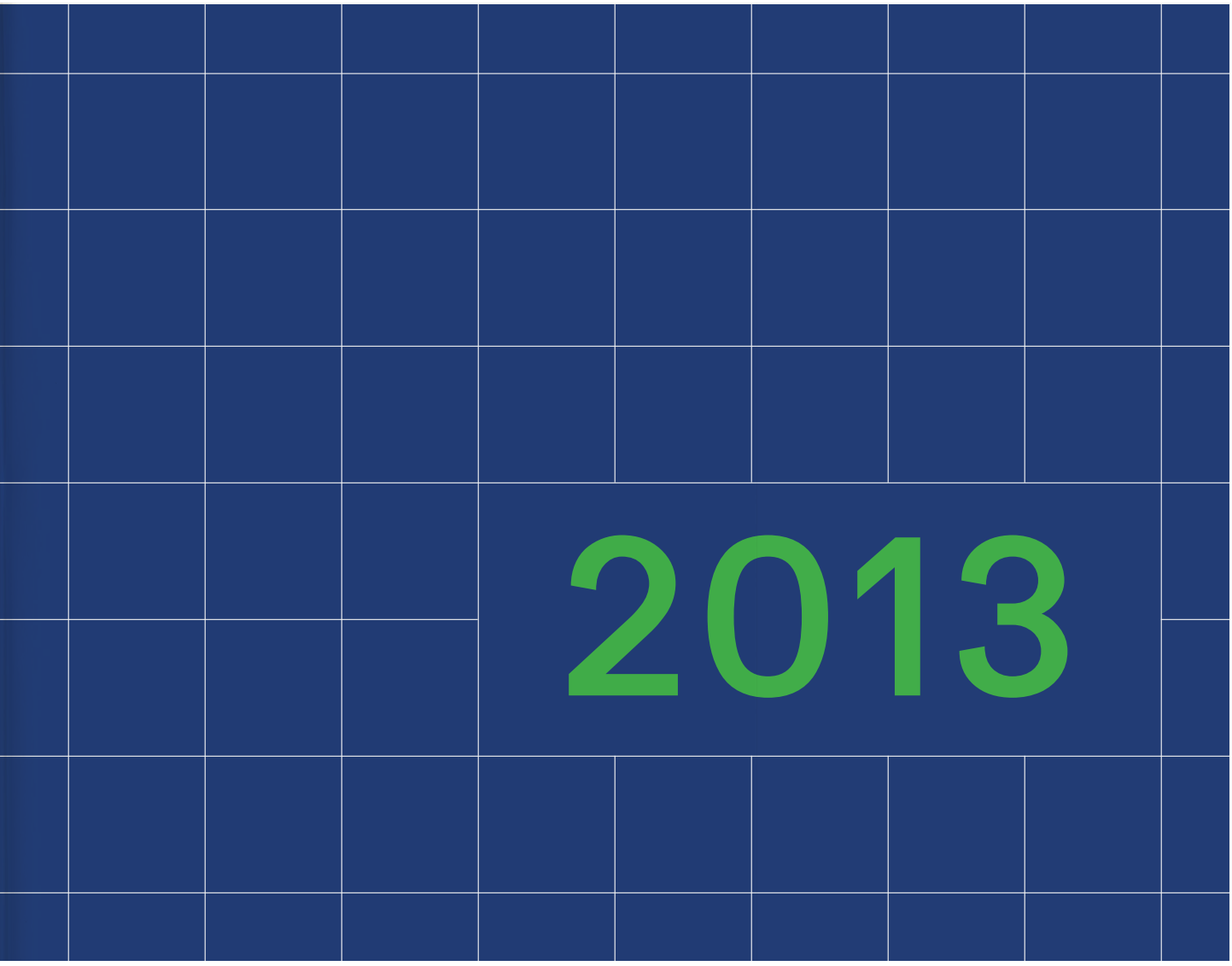
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2012-01-19	Holy Trinity	10 Trinity Square	Church	Mansion	Holy Trinity 002
2012-01-21	Forestview Chinese Restaurant	466 Dundas St W	Bar	Mansion	Happy Endings Nye 2012
2012-01-21		TBA	TBA	The Deep North	Late & Deep No. 9 <><> Hushlamb Fam
2012-02-04	The Gladstone Hotel	1214 Queen St W	Restaurant	Mansion	Pop Kult #004 // Perseus X Enis
2012-02-04	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Lift Patio Grand Opening 2012
2012-02-11		TBA	TBA	The Deep North	Late & Deep #10: Tomas Jirku, Dj Hali
2012-02-11		TBA	TBA	UNEADISCO	Hipnosis Loft Party // Love Is The Message
2012-02-19	Tota Lounge	592 Queen St W	Bar	Bosno.info	Family Matters
2012-02-24	Dim Sum King	21 Dundas St W	Restaurant	Mansion	Happy Endings 1 Year Anniversary
2012-02-25		TBA	TBA	Deep N' Delicious	Late & Deep #11: feat Dj Fame
2012-02-25		TBA	TBA	The Deep North	Late & Deep #11: feat Dj Fame
2012-03-02	Aruba	301 Spadina Ave	Bar	Bosno.info	Hauskeeping
2012-03-10		TBA	TBA	The Deep North	Late & Deep V.12 feat Populette
2012-03-17		224 Parliament St	Storefront	The Deep North	Late & Live Techno: Murr, Rosina
2012-03-21	120 Club	120 Church St	Bar	Bosno.info	James What
2012-03-21	120 Club	120 Church St	Bar	The Deep North	James What
2012-03-23	120 Club	120 Church St	Bar	Deep N' Delicious	Late Live P.A. Feat. Murr & Rosina
2012-03-24	Forestview Chinese Restaurant	466 Dundas St W	Restaurant	Mansion	Happy Endings #013
2012-04-06	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	POP Kult #006
2012-04-07		TBA	TBA	Breakandenter	Breakandenter 26: Dave Aju, James Teej
2012-04-11	120 Club	120 Church St	Bar	Bosno.info	The Deep End with Breezno
2012-04-11	120 Club	120 Church St	Bar	The Deep North	The Deep End with Breezno
2012-04-13		TBA	TBA	The Deep North	Late & Deep Feat. B.U.B.B.A
2012-04-14	Dim Sum King	21 Dundas St W	Restaurant	Mansion	Happy Endings #014
2012-04-18	120 Club	120 Church St	Bar	Bosno.info	Ladies of the Night
2012-04-18	120 Club	120 Church St	Bar	The Deep North	Ladies of the Night
2012-04-19	Populus	471 Richmond St W	Nightclub	Bosno.info	Nitin 5 Hour Set
2012-04-20		279 Yonge St	Venue	The Deep North	New School Deep 1.0 Feat. Kyle Hall
2012-04-25	120 Club	120 Church St	Bar	Bosno.info	Elextra - Hypnotic Mindscapes
2012-04-25	120 Club	120 Church St	Bar	The Deep North	Elextra (Live)
2012-04-27	St. Stephens-in-the-Fields Church	103 Bellevue Ave	Church	Mansion	Surefire Sound Tour
2012-04-27		TBA	TBA	Deep N' Delicious	Play Dirty BYOB Loft - Chris Larsen
2012-04-28	Augusta House	152 Augusta Ave	Nightclub	Deep N' Delicious	Piss OFF The Neighbors - Benefit Event
2012-04-28	Pia Bouman Ballet School	6 Noble St	Dance Studio	Box of Kittens	Box of Kittens

2012-05-04	Faces Nightclub	224 Richmond St	Nightclub	Bosno.info	Lift Patio' Grand Opening 2012
2012-05-05	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	POP Kult #007
2012-05-05		TBA	TBA	Breakandenter	Breakandenter 27: Camea, Pan/Tone
2012-05-18	99 Sudbury	99 Sudbury St	Warehouse	Mansion	VISION feat. Shlohmo
2012-05-18		TBA	TBA	The Deep North	Late & Deep Feat. Matthus Raman
2012-05-24	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Matthus Raman
2012-05-24	Tota Lounge	592 Queen St W	Bar	The Deep North	Matthus Raman
2012-05-25	Loft161	161 Spadina Ave	Venue	Mansion	Jacques Greene x Nautiluss
2012-06-01	Jun Jun Hotel	374 College St	Bar	The Deep North	Techno Bunny with The Hermans & More
2012-06-05	Our House	213 Ossington Ave	Bar	Bosno.info	The Music Mayhem Do it Vol. 2
2012-06-07	Our House	213 Ossington Ave	Bar	Bosno.info	The Music Mayhem Do it Vol. 1
2012-06-08	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	Pop Kult #008
2012-06-08		TBA	TBA	The Deep North	Late & Deep 2.2 Feat. Chris Woodward
2012-06-09	Populus	471 Richmond St W	Nightclub	Hypnotic Mindscapes	Hypnotic Mindscapes presents Future*Soul
2012-06-16	Black Box	1087 Queen St W	Nightclub	Mansion	VOGUE /// Zebra Katz
2012-06-21	Tota Lounge	592 Queen St W	Bar	Bosno.info	Radio Circus Vol. 2
2012-06-21	Tota Lounge	592 Queen St W	Bar	The Deep North	Radio Circus Vol. 2
2012-06-22	Wrongbar	1279 Queen St W	Bar	The Deep North	Summer Mixtape Sessions Vol. 1
2012-06-23		TBA	TBA	Deep N' Delicious	Deep North & Hushland <> J.Phlip
2012-06-23		TBA	TBA	The Deep North	Deep North & Hushland <> J.Phlip
2012-06-25		TBA	TBA	The Deep North	Jphlip, Nathan Barato, Hermans
2012-06-29	The Amsterdam Brewery	21 Bathurst St	Bar	Mansion	Venus x RL Grime
2012-07-05	The Drake Hotel	1150 Queen St W	Bar	Breakandenter	Dixon
2012-07-14	Cinecyle	129 Spadina Ave	Bike shop	Mansion	Gingy & Bordello x Kevin Mcphee
2012-07-14	Centre of Gravity Training Studio	213 Sterling Rd	Gym	Breakandenter	Sound In Motion: The Grand Finale
2012-07-14	Centre of Gravity Training Studio	213 Sterling Rd	Gym	The Deep North	Sound In Motion: The Grand Finale
2012-07-19	Tota Lounge	592 Queen St W	Bar	Bosno.info	Radio Circus Vol. 3
2012-07-20	Black Box	1087 Queen St W	Nightclub	Mansion	Girl Unit x DJ Sliink
2012-07-22	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	The Deep North presents Late & DIP
2012-07-27	Bright Pearl	346 Spadina Ave	Restaurant	Mansion	Happy Endings #015
2012-07-29	Oasis Aqualounge	231 Mutual St	Nightclub	Bosno.info	Late & Dip
2012-07-29	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & Dip
2012-08-02	The Drake Hotel	1150 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Future Soul vol.2
2012-08-02	Our House	213 Ossington Ave	Bar	Bosno.info	The Music Made The Do It Vol. 3
2012-08-03	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	Pop Kult #10
2012-08-03		TBA	TBA	Hypnotic Mindscapes	The Deep North & Hypnotic Mindscapes
2012-08-03		TBA	TBA	The Deep North	Ghetto Silk Feat. Sishi Rösch
2012-08-05	Oasis Aqualounge	231 Mutual St	Nightclub	Bosno.info	LATE & DIP Risque Poolside Rave

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2012-08-05	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	LATE & DIP >>> Risque Poolside Rave
2012-08-10	Fiction	180 Pearl St	Nightclub	Bosno.info	Fact In Fiction Fridays
2012-08-11	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & DIP No. 5 - Pool Party & Rave
2012-08-17	Wrongbar	1279 Queen St W	Bar	Mansion	Nouveau Palais
2012-08-17	Footwork	425 Adelaide St W	Nightclub	The Deep North	Nathan Barato's Birthday
2012-08-17	Stone Lounge	783 College St	Bar	Box of Kittens	Fabricated presents Ewan Pearson
2012-08-24	Black Box	1087 Queen St W	Nightclub	Mansion	Om Unit & Sinjin Hawke
2012-08-26	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & DIP - Breen Bday Hangover
2012-08-30	The Drake Hotel	1150 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Future Soul vol.3
2012-09-07	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	Pop Kult #11
2012-09-12	Our House	213 Ossington Ave	Bar	Bosno.info	Oddhouse 2.0 ft Chris Larsen
2012-09-13	Our House	213 Ossington Ave	Bar	The Deep North	Oddhouse 2.0 ft Chris Larsen
2012-09-15	Bizune Event Gallery	425 Richmond St W	Venue	Mansion	Booty B4k3ry T.O.
2012-09-20	Tota Lounge	592 Queen St W	Bar	Bosno.info	Radio Circus Vol. 5
2012-09-21	Twist Gallery	1100 Queen St W	Art Gallery	Mansion	Visions II
2012-09-21	The Den	423 College St	Nightclub	Box of Kittens	Box of Kittens
2012-09-22		TBA	TBA	The Deep North	Late & Deep 2.6 w Billy Dalessandro
2012-09-29	The Den	423 College St	Nightclub	Breakandenter	Nuit Black with Byetone, Peter Van Hoesen
2012-10-05	The Gladstone Hotel	1214 Queen St W	Bar	Mansion	Pop Kult
2012-10-05		TBA	TBA	The Deep North	Late & Deep feat. Notv & The Deep North
2012-10-06	120 Club	120 Church St	Bar	Bosno.info	Be Thankful For The Beat
2012-10-06	Bambi's	1265 Dundas St W	Bar	Lab.our Union	Lab.our of Love
2012-10-12	Fiction	180 Pearl St	Nightclub	Bosno.info	Night Vision Vol. 8
2012-10-12	Tota Lounge	592 Queen St W	Bar	Deep N' Delicious	Love Making Musix at Tota geat. Hermans
2012-10-13		TBA	TBA	The Deep North	Autumn Buxx with Mike Steele
2012-10-18	Tota Lounge	592 Queen St W	Bar	Bosno.info	Radio Vol. 6 with Mike Steele
2012-10-20	Black Box	1087 Queen St W	Nightclub	Mansion	Groundislava x Demiggs
2012-10-20		TBA	TBA	The Deep North	417 presents Haunted Disco
2012-10-27	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Breakandenter/Lost Kitten present Disco
2012-10-27	Parlour	270 Adelaide St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes Halloween Vinyl Party
2012-10-28	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Remain / My Favorite Robot
2012-11-09	Holy Trinity	10 Trinity Square	Church	Mansion	Holytrinity001
2012-11-15	Our House	213 Ossington Ave	Bar	Bosno.info	Nathan Barato
2012-11-16	NEST	423 College St	Nightclub	Mansion	Tokytwerk 001 // Le1f Live
2012-11-23	Jun Jun Hotel	374 College St	Bar	The Deep North	Techno & the Bunnymen
2012-11-24	The Cage	292 College St	Bar	Bosno.info	3rd Annual Movember Bash
2012-11-29	Opera House	735 Queen St E	Venue	Mansion	TNGHT

2012-11-30	Bassline Music Bar	865 Bloor St W	Bar	Bosno.info	Lady Love Vol.2
2012-12-02	Bambi's	1265 Dundas St W	Bar	Lab.our Union	Lab.our of Love
2012-12-06	Li'ly Resto Lounge	656 College St	Nightclub	Spark	Luke Hess [Detroit]
2012-12-07		TBA	TBA	The Deep North	Late & Deep presents Tomas Jirku
2012-12-08	The Monarch	12 Clinton St	Pub	Bosno.info	Bosno.Info 3 Year Party
2012-12-08	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Breakandenter 5 Year Anniversary
2012-12-13	Izakaya sushi house	294 College St	Restaurant	Breakandenter	Breakandenter's WA-AA-AY After Party
2012-12-13	Li'ly Resto Lounge	656 College St	Nightclub	Spark	Mike Gibbs [Toronto]
2012-12-14	Grotto Lounge	647 College St	Bar	The Deep North	Pointbender, Murr, Hermans
2012-12-14		TBA	TBA	The Deep North	Late & Deep Holiday Special Afterparty
2012-12-15	NEST	423 College St	Nightclub	Mansion	A Room with A View
2012-12-26	Neutral	282 Augusta Ave	Nightclub	Box of Kittens	Box(ing) Day of Kittens 5 Year
2012-12-31	Metropolis Factory	50 Edwin Ave	Venue	Mansion	NYE 2013: Machinedrum
2012-12-31	Tota Lounge	592 Queen St W	Bar	Bosno.info	NYE 'Radio Circus' 2013

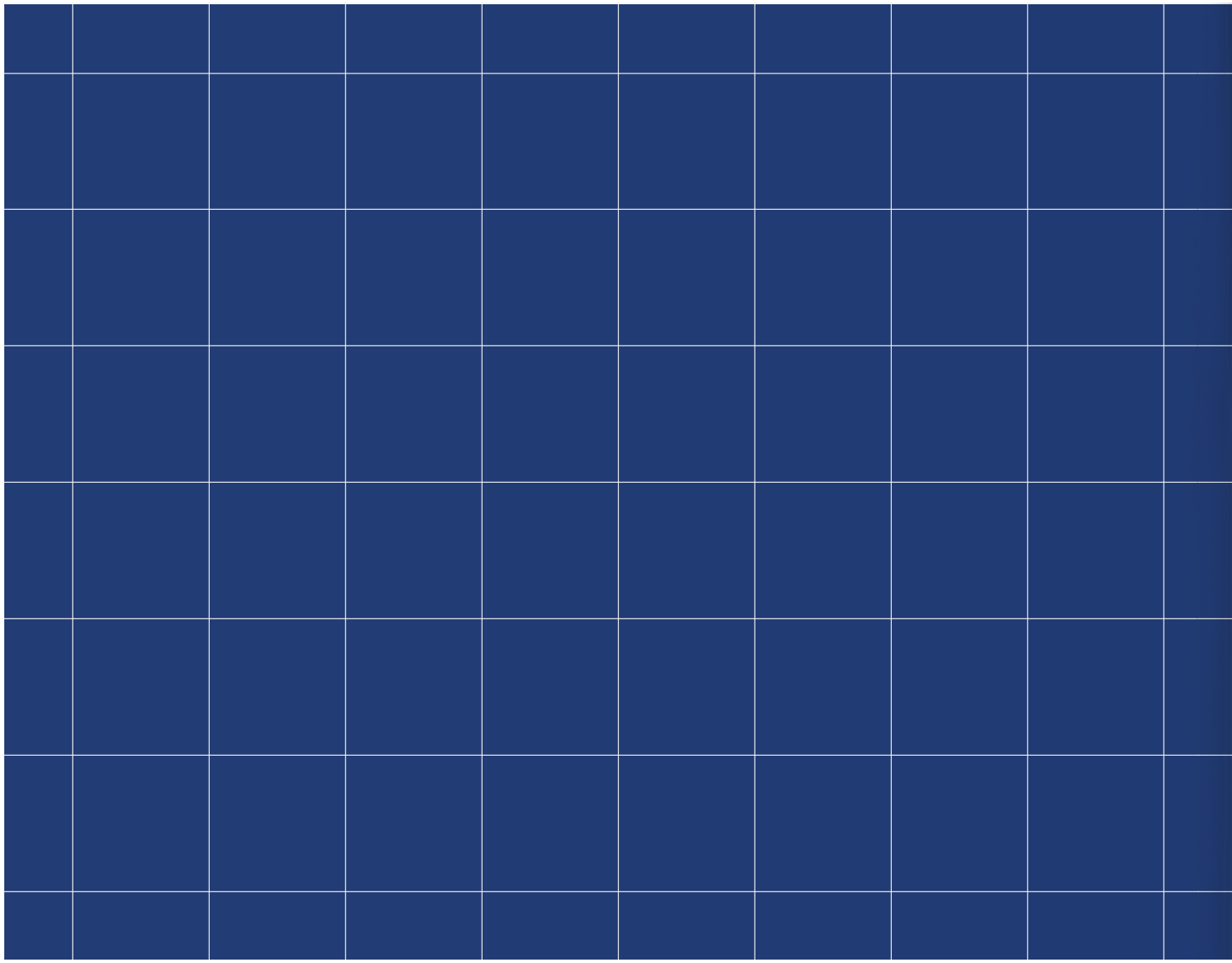


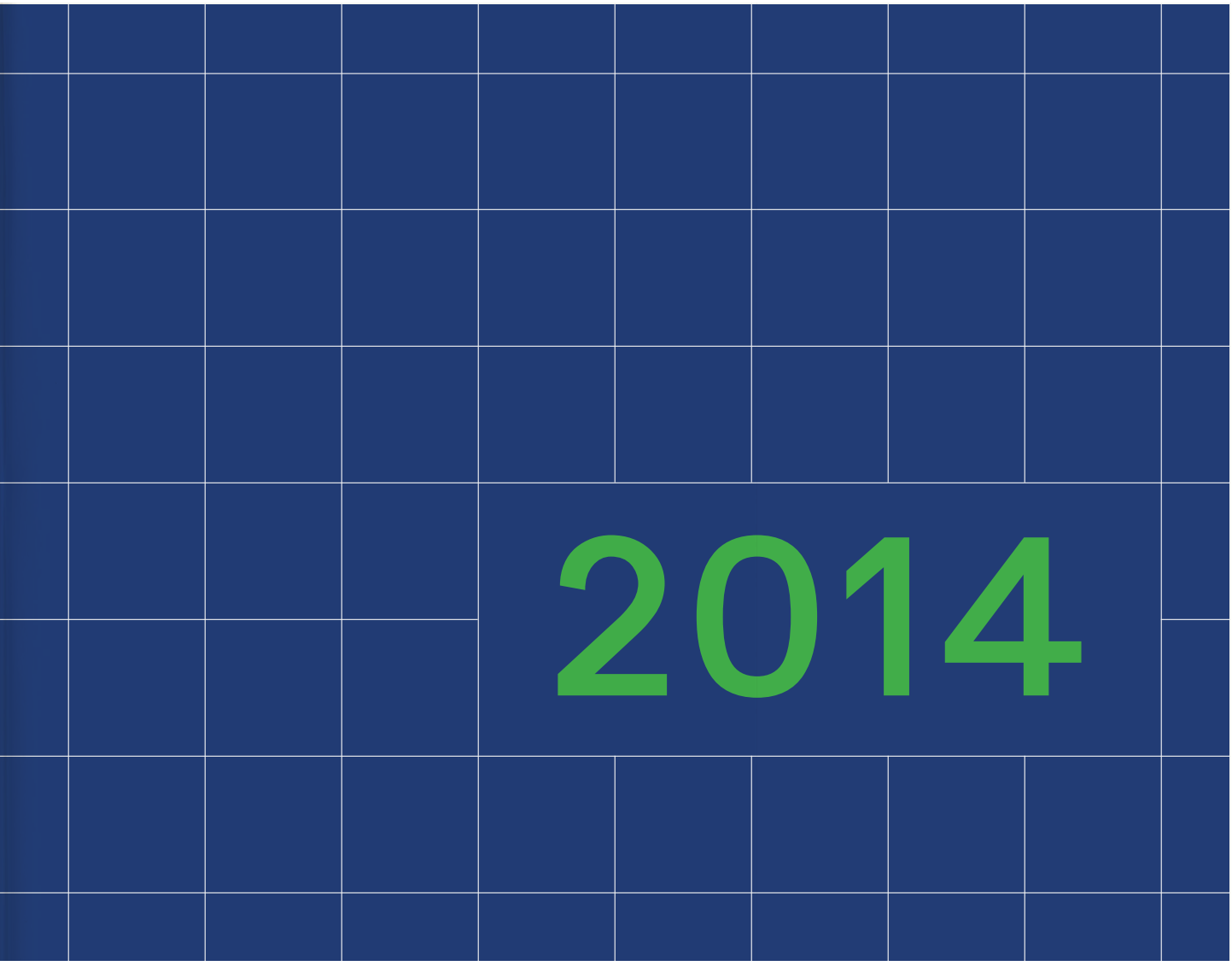

2013

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2013-01-18	Wrongbar	1279 Queen St W	Bar	The Deep North	Slow Hands & Sean Roman
2013-01-19	Holy Trinity	10 Trinity Square	Church	Box of Kittens	Holytrinity 002 with Kink, Gingy & BOK
2013-01-19	Holy Trinity	10 Trinity Square	Church	Mansion	Holytrinity 002
2013-01-26		TBA	TBA	The Deep North	Late & Deep // 2013 Kickoff Event
2013-01-31	The Drake Hotel	1150 Queen St W	Bar	Hypnotic Mindscapes	Future Soul Vol. 4
2013-02-02	Black Box	1087 Queen St W	Nightclub	Mansion	Blackbox IV
2013-02-02	Rivoli	334 Queen St W	Nightclub	Lab.our Union	Basic Soul Unit 'Motional Response'
2013-02-07	Footwork	425 Adelaide St W	Nightclub	Mansion	A Room with A View
2013-02-14	Our House	213 Ossington Ave	Bar	Bosno.info	Valentines Day with James Teej
2013-02-15		TBA	TBA	The Deep North	Late & Deep // T-Bone
2013-02-16	Neutral	282 Augusta Ave	Nightclub	Breakandenter	Breakandenter/Lost Kitten
2013-02-17	Li'ly Resto Lounge	656 College St	Nightclub	Bosno.info	The Deep North and Bosno
2013-02-17	Li'ly Resto Lounge	656 College St	Nightclub	The Deep North	The Deep North and Bosno
2013-03-01	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Shlohmo +
2013-03-02	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Juan Atkins +
2013-03-02	120 Club	120 Church St	Bar	Bosno.info	The Night is Calling with Ryan Labelle
2013-03-02		TBA	TBA	The Deep North	Late & Deep // White Lions
2013-03-05	BLK BOX	1087 Queen St W	Nightclub	Breakandenter	Breakandenter presents Prosumer
2013-03-08		TBA	TBA	The Deep North	Nightshift: 001 chris mithell
2013-03-09	BLK BOX	1087 Queen St W	Nightclub	Breakandenter	Foundry // Omar S +
2013-03-09	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Omar S +
2013-03-09	Li'ly Resto Lounge	656 College St	Nightclub	Spark	*Spark'd
2013-03-14	The Drake Hotel	1150 Queen St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes presents: Future Soul
2013-03-15	Cabal	782 King St W	Nightclub	Breakandenter	Grand Opening
2013-03-16	BLK Box	1087 Queen St W	Nightclub	Box of Kittens	Foundry // Andy Stott +
2013-03-16	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Andy Stott +
2013-03-21	Stirling Room	16 Trinity St	Bar	The Deep North	4AM Last Call With Denney
2013-03-22	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // 3024 Label Night
2013-03-23	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Bicep +
2013-03-23		TBA	TBA	The Deep North	Late & Deep // Feat. YES Maam, Denney
2013-03-29	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Andres +
2013-03-30	BLK BOX	1087 Queen St W	Nightclub	Mansion	Foundry // Dvs1 +
2013-04-05		TBA	TBA	The Deep North	Late & Deep ft Populette, Fjriendman
2013-04-06	Tryst	82 Peter St	Nightclub	Bosno.info	Get Down Under with Australia's Juliet Fox
2013-04-11	Li'ly Resto Lounge	656 College St	Nightclub	The Deep North	Northern Protocol feat. Demuir
2013-04-12	Li'ly Resto Lounge	656 College St	Nightclub	Bosno.info	Space Disco
2013-04-19	Holy Trinity	10 Trinity Square	Church	Mansion	Holytrinity 003 // Pearson Sound
2013-04-23	BLK Box	1087 Queen St W	Nightclub	Box of Kittens	Box of Kittens Pres Mark Henning

2013-04-25	Li'ly Resto Lounge	656 College St	Nightclub	The Deep North	PRO:North Feat. Hermans
2013-04-27		TBA	TBA	The Deep North	Late & Deep: Vosper
2013-05-03		TBA	TBA	Bosno.info	Small Game
2013-05-03		TBA	TBA	The Deep North	Small Game
2013-05-09	Li'ly Resto Lounge	656 College St	Nightclub	The Deep North	PRO*North
2013-05-11	Red Door Loft	122a John St	Venue	The Deep North	Gene Farris, Dinamo Azari
2013-05-17		TBA	TBA	The Deep North	L U R K : DOUG CARTERS OFFICIAL BDAY
2013-05-18	Tota Lounge	592 Queen St W	Bar	Bosno.info	Extravaganza with Jeff Breen, Bosno
2013-05-24	NEST	423 College St	Nightclub	Mansion	Tommy Four Seven
2013-05-25		TBA	TBA	The Deep North	Late & Deep #29 ft Owen Howells
2013-05-31	Li'ly Resto Lounge	656 College St	Nightclub	Spark	Ian O'donovan
2013-05-31	99 Sudbury	99 Sudbury St	Warehouse	Mansion	Mansion 4 Year Warehouse // Âme
2013-06-07		TBA	TBA	The Deep North	Nightshift 022 ft. Adam Marshall
2013-06-08	BLK BOX	1087 Queen St W	Nightclub	Mansion	Actress, Slowpitch - Live
2013-06-21	The Cage	292 College St	Bar	Bosno.info	Friday Unight
2013-06-22		TBA	TBA	The Deep North	Late & Deep ||| 2yrs Deep
2013-06-28		TBA	TBA	The Deep North	Late & Deep #31 | Residents Edition
2013-07-06	Moniker Gallery	452 Richmond St W	Art Gallery	Breakandenter	Breakandenter: Hot Box II
2013-07-07	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & DIP / 2013 Kickoff
2013-07-12	BLK Box	1087 Queen St W	Nightclub	Box of Kittens	Box of Kittens and Platform
2013-07-13		TBA	TBA	The Deep North	Late & Deep ||| Sound In Motion Afterparty
2013-07-18	Li'ly Resto Lounge	656 College St	Nightclub	The Deep North	Technowerk with Berk Offset
2013-07-19		355a College St	Storefront	The Deep North	Birthrave feat. Jason Myles, Gcue
2013-07-20	Unit 2	Unit 2, 163 Sterling Rd	Apartment	Lab.our Union	Lab.our of Love
2013-07-26		355a College St	Storefront	The Deep North	Oddhouse Latenight ft. Holosound
2013-07-27	Footwork	425 Adelaide St W	Nightclub	Box of Kittens	Platform & BOK & Houseaddict Pres
2013-07-28	Oasis Aqualounge	231 Mutual St	Nightclub	Bosno.info	Late & DIP Pool Party feat. Loopity Goofs
2013-07-28	Oasis Aqualounge	231 Mutual St	Nightclub	Deep N' Delicious	Late & DIP Pool Party feat. Loopity Goofs
2013-07-28	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & DIP Pool Part feat. Loopity Goofs
2013-08-04	Stirling Room	16 Trinity St	Bar	Box of Kittens	Box of Kittens and Equaria presents play
2013-08-10	The Drake Hotel	1150 Queen St W	Bar	Mansion	Visions 8.10 - Floating Points
2013-08-10	The Guvernment	132 Queens Quay E	Nightclub	Bosno.info	The Night is Calling
2013-08-10	Moniker Gallery	452 Richmond St W	Art Gallery	Format	Format001 - Shifted
2013-08-17	Footwork	425 Adelaide St W	Nightclub	Deep N' Delicious	Deep North presents - Jesse Perez
2013-08-17	Footwork	425 Adelaide St W	Nightclub	The Deep North	Deep North presents - Jesse Perez
2013-08-23	The Brockton Collective	442a Dufferin St	Venue	Hypnotic Mindscapes	Freakuencies with Francis Harris
2013-08-23	The Brockton Collective	442a Dufferin St	Venue	The Deep North	Freakuencies with Francis Harris

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2013-08-25	Oasis Aqualounge	231 Mutual St	Nightclub	The Deep North	Late & DIP at Oasis: Jeff Breen's Bday
2013-09-01		355a College St	Storefront	The Deep North	Lait & Teet with Tasc, Hermans, Sins
2013-09-13		TBA	TBA	The Deep North	Late & Deep #32-Remain & Vosper
2013-09-14	263 Adelaide Back Alley	263 Adelaide St W	Venue	Mansion	Visions Open Air - Lapalux
2013-09-21	WreckRoom	794 Bathurst St	Nightclub	The Deep North	Deep North present Sacha Robotti
2013-09-21	Unit 2	Unit 2, 163 Sterling Rd	Apartment	Lab.our Union	Lab.our of Love: Label Launch Party
2013-09-26	The Vic Public House	580 Church St	Pub	Bosno.info	The Night is Calling
2013-09-28	Neutral	282 Augusta Ave	Nightclub	Format	Format002 - Rrose
2013-09-28		TBA	TBA	The Deep North	Late & Deep #33 // ft Neoteric
2013-10-04	Andy Pool Hall	489 College St	Nightclub	Bosno.info	WE Love House
2013-10-12	Footwork	425 Adelaide St W	Nightclub	The Deep North	Deep North & Footwork // Benoit & Sergio
2013-10-13	Footwork	425 Adelaide St W	Nightclub	Breakandenter	Platform & Breakandenter Pres: Marcel D
2013-10-18	Velvet Underground	508 Queen St W	Venue	Bosno.info	Inside Job presents Dirty House Affair
2013-10-25	Wrongbar	1279 Queen St W	Bar	The Deep North	The Devil's Disco Feat. Doctor Dru
2013-10-26	Red Door Loft	122a John St	Venue	The Deep North	Disco's Revenge
2013-10-26	99 Sudbury	99 Sudbury St	Warehouse	Box of Kittens	Slaughterhaus - Marcel Fengler
2013-10-26	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Slaughterhaus- Marcel Fengler, more
2013-10-26	99 Sudbury	99 Sudbury St	Warehouse	Mansion	Slaughterhaus
2013-10-26		TBA	TBA	Bosno.info	Disco's Revenge 'A Halloween Ball'
2013-10-26		TBA	TBA	The Deep North	Disco's Revenge 'A Halloween Ball'
2013-10-30		TBA	TBA	The Deep North	Late & Deep 34 presents Alland Byallo
2013-10-31	NEST	423 College St	Nightclub	Bosno.info	Halloween ~ The Graveyard Shift
2013-11-08	Tota Lounge	592 Queen St W	Bar	Bosno.info	Radio Circus Vol.8
2013-11-09	Neutral	282 Augusta Ave	Nightclub	Box of Kittens	Box of Kittens present Steffi
2013-11-15	Bunda Lounge	1108 Dundas St W	Bar	Lab.our Union	Assembly presents Keith Worthy
2013-11-16	120 Club	120 Church St	Bar	Format	Format003 - Truncate
2013-11-22		TBA	TBA	Bosno.info	Houseaddict 10-Year Anniversary w. Manik
2013-11-29	The Beverley Hotel	335 Queen St W	Bar	Bosno.info	Play with Chris Bosno
2013-11-29	Cabal	782 King St W	Bar	Hypnotic Mindscapes	Freakuencies with Tazz
2013-11-30		TBA	TBA	Deep N' Delicious	Late & Deep 34 presents Alland Byallo
2013-11-30		TBA	TBA	The Deep North	||| Late & Deep XXXIV w Alland Byallo
2013-12-07	Beverley Halls SPK	206 Beverley St	Community centre	Box of Kittens	Breakandenter & Box of Kittens 6 Year
2013-12-07	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Breakandenter & Box of Kittens 6 Year
2013-12-13		TBA	TBA	Box of Kittens	Box of Kittens
2013-12-15	Tota Lounge	592 Queen St W	Bar	The Deep North	FAREWELL 2013 : DEEP NORTH & FRIENDS
2013-12-20	Coda	794 Bathurst St	Nightclub	Box of Kittens	Platform & BOK Christmas Bash

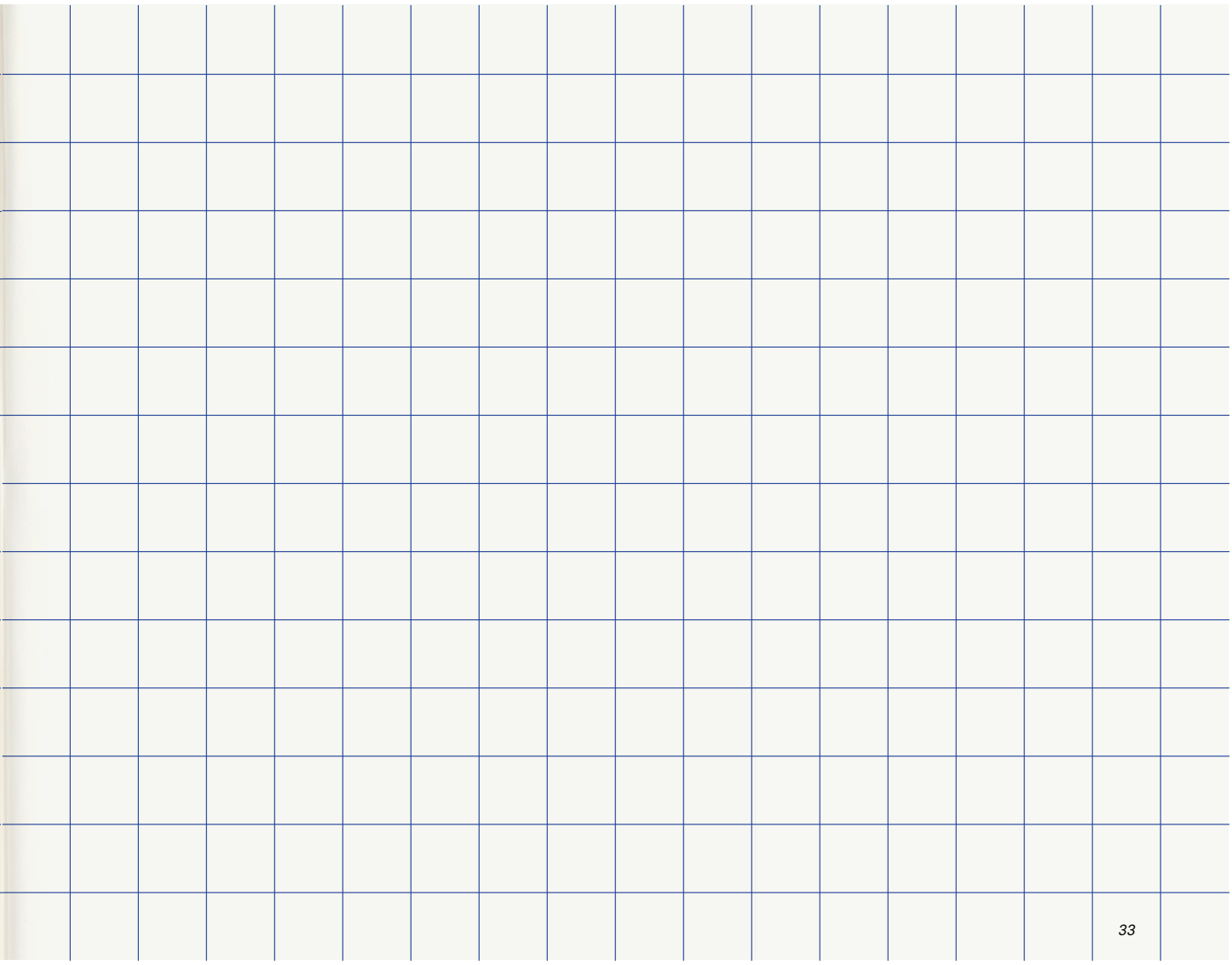


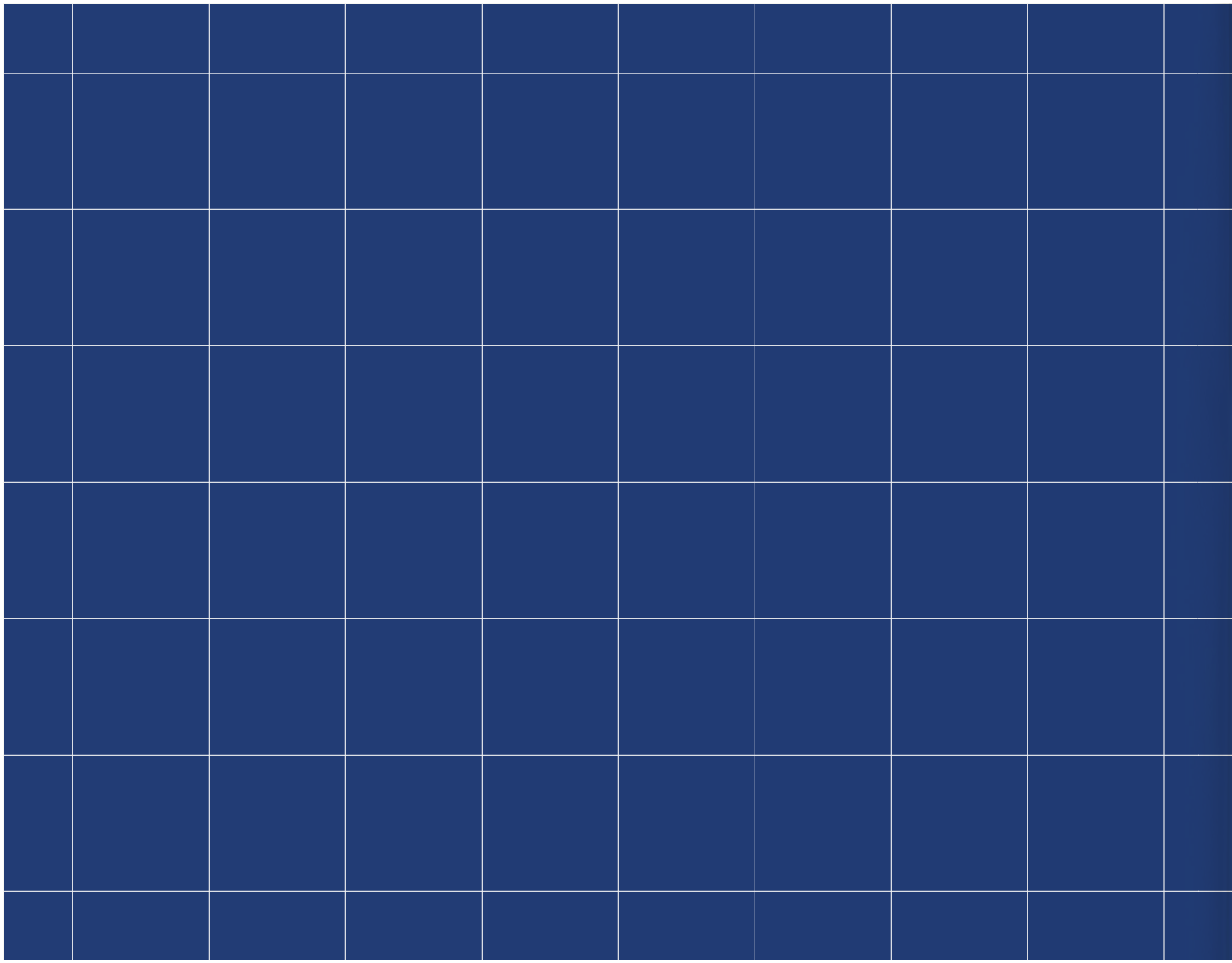

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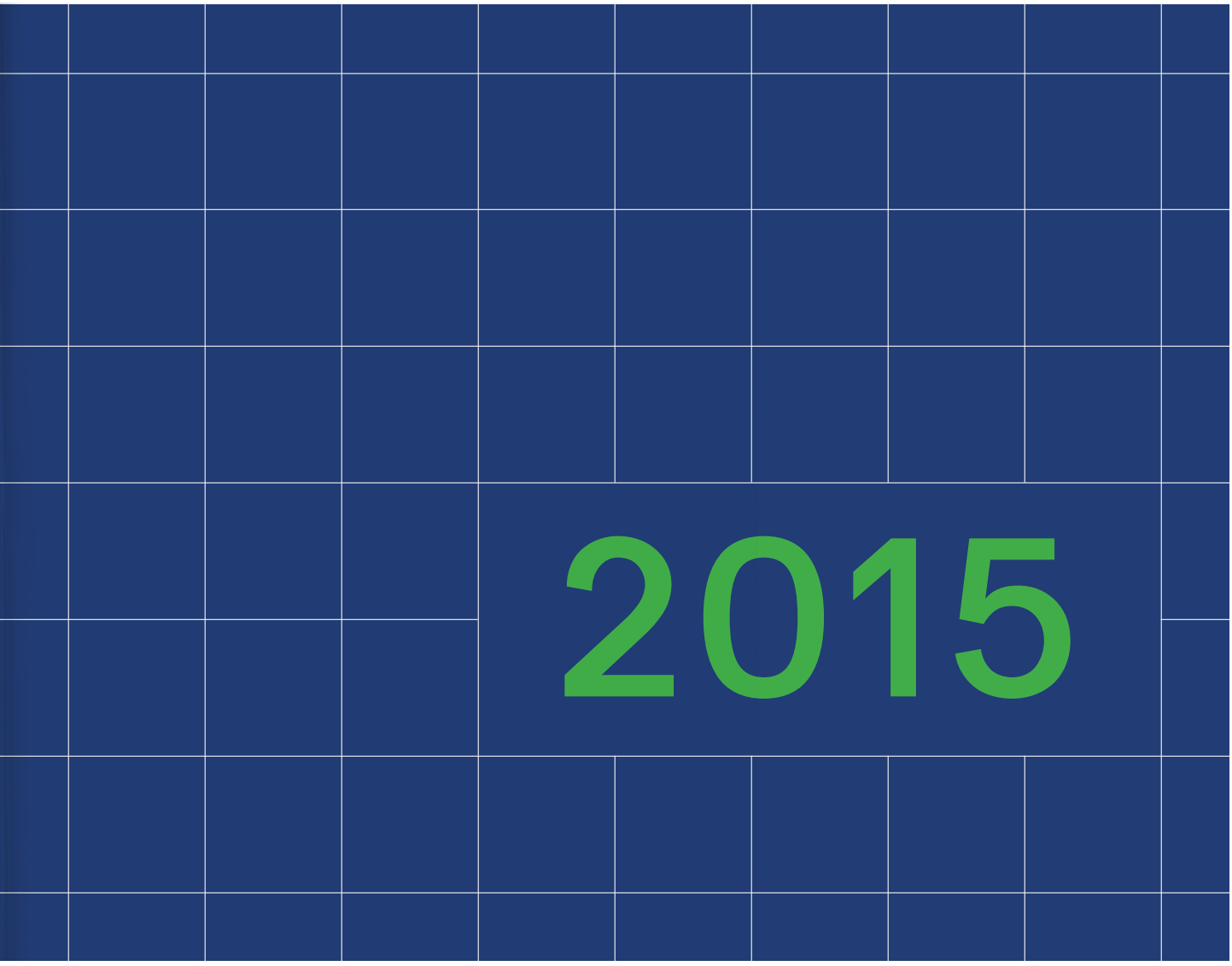
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2014-01-10	120 Club	120 Church St	Bar	Breakandenter	Format004- Function
2014-01-10	120 Club	120 Church St	Bar	Format	Format004 - Function
2014-01-11	Unit 2	Unit 2, 163 Sterling Rd	Apartment	Lab.our Union	Lab.our of Love Feat. Chicago Skyway
2014-01-12	Loft 404	263 Adelaide St W	Venue	Box of Kittens	Sunday Afternoon Social
2014-01-18	Storys Building	11 Duncan St	Venue	Collectif NUDE	NUDE VOL. 2 Falcons x High Klassified
2014-01-25	NEST	423 College St	Nightclub	Bosno.info	Butch
2014-01-31	Wrongbar	1279 Queen St W	Bar	Bosno.info	Adam Marshall
2014-01-31	Wrongbar	1279 Queen St W	Bar	Lab.our Union	Adam Marshall
2014-01-31	Wrongbar	1279 Queen St W	Bar	The Deep North	Adam Marshall
2014-02-07	Bunda Lounge	1108 Dundas St W	Bar	Assembly	Assembly Feat. Mike Huckaby
2014-02-07	Coda	794 Bathurst St	Nightclub	Box of Kittens	Box of Kittens: Motor City Legends
2014-02-14		TBA	TBA	The Deep North	Rhobot's ra Debut
2014-02-15	Riva	584 College St	Bar	The Deep North	Ride THAT! With Antwon Faulkner
2014-02-22	NEST	423 College St	Nightclub	Format	Derrick May & Dvs1
2014-02-22		TBA	TBA	The Deep North	Late & Deep at New Location feat. Demuir
2014-03-01	Cabal	782 King St W	Nightclub	Breakandenter	Breakandenter's Summer Heat! 3
2014-03-01		TBA	TBA	Bosno.info	Jimpster and The Return of Sean Roman
2014-03-14	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Foundry 2014
2014-03-21	Tota Lounge	592 Queen St W	Bar	Bosno.info	Lady Love 3rd Edition
2014-03-21	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Foundry 2014 // Rbma Night
2014-03-27	Wrongbar	1279 Queen St W	Bar	Hypnotic Mindscapes	Tin Man Live
2014-03-27	Populus	471 Richmond St W	Nightclub	Bosno.info	Tube and Berger
2014-03-29	Red Door Loft	122a John St	Venue	Bosno.info	Bounce presents Gene Farris
2014-04-19	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Breakandenter: Avant Mutek Toronto
2014-04-25	Coalition	349A College St W	Bar	Assembly	Assembly present DJ QU
2014-04-25	Tattoo	567 Queen St W	Nightclub	Collectif NUDE	KASTLE + SOL X + Birthday Boy
2014-05-01	Tattoo	567 Queen St W	Nightclub	Collectif NUDE	LAPALUX + OBESØN + WOLF SAGA
2014-05-02	Moniker Gallery	452 Richmond St W	Art Gallery	Format	Format005 - Perc - Official Movement Pre-Party
2014-05-10	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Box of Kittens present Luke Slater
2014-05-14	Storys Building	11 Duncan St	Venue	Collectif NUDE	This Is Not A Toy: Official Closing Party
2014-05-15	Tattoo	567 Queen St W	Nightclub	Collectif NUDE	Future Sounds Vol. 1
2014-05-18	Tota Lounge	592 Queen St W	Bar	Bosno.info	Boogie Nights
2014-05-31	Wrongbar	1279 Queen St W	Bar	The Deep North	Deep North Records Fundraiser
2014-06-01		TBA	TBA	The Deep North	Late & Deep X VII: Brand New Venue
2014-06-14	Wrongbar	1279 Queen St W	Bar	The Deep North	Klangscheiben Records Label Night

2014-06-14	Cabal	782 King St W	Bar	Assembly	Assembly Feat. Dinamo Azari
2014-06-14	Cabal	782 King St W	Bar	Lab.our Union	Assembly Feat. Dinamo Azari
2014-06-30	Tattoo	567 Queen St W	Nightclub	Hypnotic Mindscapes	Hypnotic Mindscapes presents Christopher Rau
2014-07-05	King's Landing Barber Shoppe	396 College St	Storefront	Collectif NUDE	NUDE Pop-Up Party
2014-07-12	Wrongbar	1279 Queen St W	Bar	Bosno.info	Lee M Kelsall and Sishi Rosch
2014-07-18	Wrongbar	1279 Queen St W	bar	The Deep North	Rawditory Transmission w. Basic Soul Unit
2014-07-18	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Bosno.info	House and Hip Hop on a Yacht
2014-08-02	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Bosno.info	Float Launch Party
2014-08-08	120 Club	120 Church St	Bar	Format	Format 006 - Drumcell
2014-08-08	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Bosno.info	Loady Loveboat - Yacht Edition
2014-08-14		TBA	TBA	The Deep North	Late & Deep 37 ft Throwin Shapes
2014-08-15	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Bosno.info	The Night is Calling with MIX Chopin
2014-08-23	Cabal	782 King St W	Bar	Assembly	Assembly Residents Feat. Basic Soul Unit
2014-08-23	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Bosno.info	Deep and Dangerous
2014-08-23	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	Deep N' Delicious	Deep and Dangerous
2014-08-23	Aurora Borealis	Pier 27, 1 Queens Quay E	Yacht	The Deep North	Deep and Dangerous
2014-08-30	Geary Lane	360 Geary Ave	Venue	The Deep North	BIG City Beat Bazaar
2014-09-13	Cabal	782 King St W	Bar	Assembly	Assembly Feat. Rahaan
2014-09-18	Bambi's	1265 Dundas St W	Bar	Mansion	DJ Sotofett
2014-09-18	Adelaide Hall	250 Adelaide St W	Venue	Breakandenter	Modern Love Tour: Andy Stott
2014-09-20	Libertine	1307 Dundas St W	Bar	Hypnotic Mindscapes	Future Soul
2014-09-26	Tattoo	567 Queen St W	Nightclub	Breakandenter	Otherland: Robert Hood as Floorplan
2014-09-26		TBA	TBA	The Deep North	Late & Deep #38 // Feat. Vosper
2014-10-04	Populus	471 Richmond St W	Nightclub	Breakandenter	Breakandenter: Mark E, The Black Madonna
2014-10-04	Gore Lot	701 Fleet St	Outdoor	F_rmlab	F_rmlab presents: Planeterreaum
2014-10-10		TBA	TBA	The Deep North	Late & Deep 39 ft Thomas Von Party
2014-10-12	Tattoo	567 Queen St W	Nightclub	Collectif NUDE	BONDAX @ Tattoo
2014-10-17	120 Club	120 Church St	Bar	Breakandenter	Breakandenter: Junior Boys
2014-10-17	Wrongbar	1279 Queen St W	Bar	Hypnotic Mindscapes	Late Nite Sun & Hypnotic Mindscapes
2014-10-31	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Breakandenter/Box of Kittens: A Night to Dismember

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2014-10-31	99 Sudbury	99 Sudbury St	Warehouse	Mansion	Terror Vision
2014-11-07	Libertine	1307 Dundas St W	Bar	Hypnotic Mindscapes	Future Soul with Oskar Offermann
2014-11-07	Libertine	1307 Dundas St W	Bar	The Deep North	Hypnotic Mindscapes & The Deep North
2014-11-21	Remix	1305 Dundas St W	Bar	Spark	Peter Dundov
2014-11-21	RED Nightclub	135 Liberty St	Nightclub	Format	Marco Bailey & Black Asteroid
2014-11-21	RED Nightclub	135 Liberty St	Nightclub	OddSine	Marco Bailey & Black Asteroid
2014-12-04	Cabal	782 King St W	Bar	Lab.our Union	Assembly 1 Year Anniversary Feat. Hermans
2014-12-06	Cabal	782 King St W	Bar	Assembly	Assembly 1 Year Anniversary
2014-12-12		TBA	TBA	The Deep North	Late & Deep #40 ft TX Connect
2014-12-13	Wrongbar	1279 Queen St W	Bar	Breakandenter	Breakandenter 7 Year with DBX
2014-12-15	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: Intimidated By Youth
2014-12-26	120 Club	120 Church St	Bar	Breakandenter	Box of Kittens & Breakandenter's Boxing Day
2014-12-31	Remix	1305 Dundas St W	Bar	Hypnotic Mindscapes	RAW NYE - Nitin, My Favorite Robot & More


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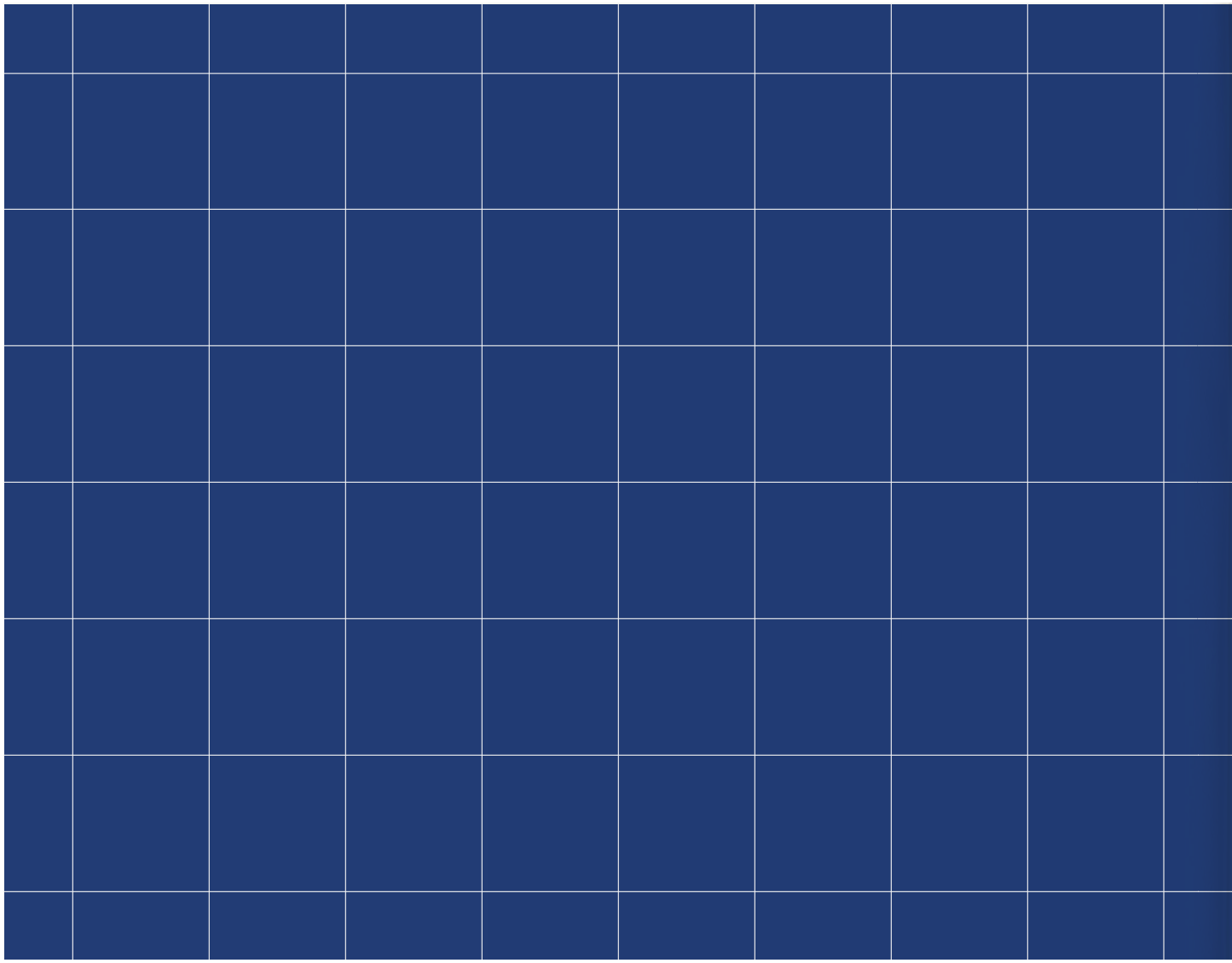

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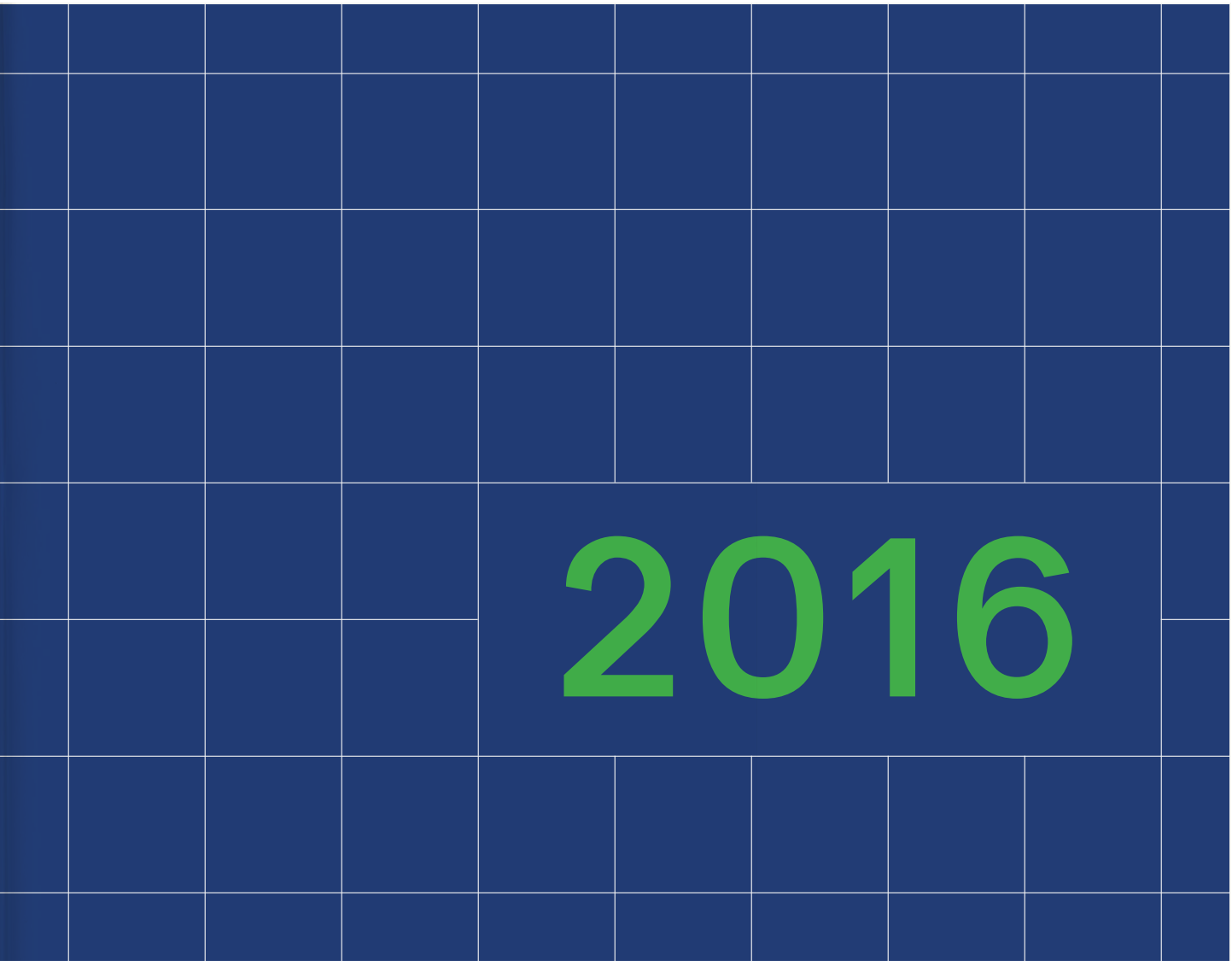
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2015-01-17	120 Club	120 Church St	Bar	Format	Format 007 - Orphx
2015-01-24	Bassline Music Bar	865 Bloor St W	Bar	The Deep North	The Come UP with Special Guest
2015-01-24	99 Sudbury	99 Sudbury St	Warehouse	Box of Kittens	Off Foundry // Jeff Mills +
2015-01-24	99 Sudbury	99 Sudbury St	Warehouse	Breakandenter	Off Foundry // Jeff Mills +
2015-01-24	99 Sudbury	99 Sudbury St	Warehouse	Mansion	Off Foundry // Jeff Mills +
2015-01-30	Harlem Underground	745 Queen St W	Storefront	The Deep North	Punctured Reordings Label Launch
2015-01-30	Cabal	782 King St W	Bar	Hypnotic Mindscapes	Fre P aka Black Jazz Consortium
2015-01-30	Cabal	782 King St W	Bar	Spark	Fred P aka Black Jazz Consortium
2015-01-31	Cabal	782 King St W	Bar	Assembly	Assembly presents Joey Anderson
2015-01-31	Cabal	782 King St W	Bar	Lab.our Union	Assembly presents Joey Anderson
2015-02-05	Smiling Buddha	961 College St	Venue	Collectif NUDE	The Rabbit Hole
2015-02-09	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: Synthetic Love by Dahae S
2015-02-13	Remix	1305 Dundas St W	Bar	Hypnotic Mindscapes	Future Soul with Tazz, Basic Soul Unit, Nitin
2015-03-06	Cabal	782 King St W	Bar	Spark	Arthur Oskan
2015-03-08	Parlour	270 Adelaide St W	Bar	Hypnotic Mindscapes	Le Loup & Robin Ordell
2015-03-09	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: Things I Dream by James E
2015-03-14	NEST	423 College St	Nightclub	Format	Len Faki
2015-03-20	120 Club	120 Church St	Bar	Box of Kittens	Hot Box: Nick Holder, Mike Gibbs
2015-03-20	120 Club	120 Church St	Bar	Breakandenter	Hot Box: Nick Holder, Mike Gibbs
2015-03-20	120 Club	120 Church St	Bar	Format	Hot Box: Nick Holder, Mike Gibbs
2015-03-26	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	FEMINISTRY
2015-03-27	Wrongbar	1279 Queen St W	Bar	Hypnotic Mindscapes	Petre Inspirescu presented by Hypnotic M
2015-04-01	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: Heroine by Hatecopy
2015-04-03	Cabal	782 King St W	Bar	Spark	Andre Lodemann
2015-04-24	120 Club	120 Church St	Bar	Box of Kittens	Hot Box: Graze Live, Ferenc Stenton
2015-04-24	120 Club	120 Church St	Bar	Breakandenter	Hot Box: Graze Live, Ferenc Stenton
2015-04-24	120 Club	120 Church St	Bar	Format	Hot Box: Graze Live, Ferenc Stenton
2015-04-25	Coalition	349A College St W	Bar	Lab.our Union	Assembly present DJ QU
2015-05-01	Sibling	Unit G, 13 Mansfield Ave	Art Gallery	Collectif NUDE	NUDE presents: Welcome to Flight School
2015-05-04	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: Undisposable
2015-05-07	Luanda House	974 Bloor St W	Music venue	Assembly	Mike Dehnert
2015-05-08	Black Eagle	457 Church St	Bar	Breakandenter	Breakandenter & The Black Eagle
2015-05-09	The Steady	1051 Bloor St W	Bar	Assembly	Assembly presents Moonstar
2015-05-09	The Steady	1051 Bloor St W	Bar	Lab.our Union	Assembly presnts Moonstarr
2015-05-09	120 Club	120 Church St	Bar	Format	Format008 - DJ Hyperactive
2015-05-09	Cabal	782 King St W	Bar	Spark	Nature of Music, Andrew Mcdonnell
2015-05-12		TBA	TBA	Collectif NUDE	Members Only, First Edition

2015-05-15	120 Club	120 Church St	Bar	Box of Kittens	Hot Box: Dave Aju - Circus Company
2015-05-15	120 Club	120 Church St	Bar	Breakandenter	Hot Box: Dave Aju - Circus Company
2015-05-15	120 Club	120 Church St	Bar	Format	HOT BOX: Dave Aju
2015-05-17	Dim Sum King	421 Dundas St W	Restaurant	Collectif NUDE	ESCAPE FROM CHINATOWN
2015-05-17	Gossip	50 Prince Edward Island Cres.	Nightclub	Bosno.info	Summerdaze and Houseaddict
2015-05-22	Storys Building	11 Duncan St	Venue	Collectif NUDE	NUDE Vol.3
2015-05-22	Coda	794 Bathurst St	Nightclub	Format	Grey GOW - Official Movement PRE-PARTY
2015-05-22	Mây Cafe	876 Dundas St W	Storefront	Deep Gold	Pender Street Steppers, Jesse Proudfoot
2015-06-06	Bambi's	1265 Dundas St W	Bar	Deep Gold	DJ D.DEE
2015-06-15	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	NUDE presents: The Love Invasion
2015-06-19	120 Club	120 Church St	Bar	Box of Kittens	Hot Box: Dvs1 and Friends
2015-06-19	120 Club	120 Church St	Bar	Breakandenter	Hot Box: Dvs1 and Friends
2015-06-19	120 Club	120 Church St	Bar	Format	Hot Box: Dvs1 and Friends
2015-06-20	East Room	50 Carroll St	Venue	Collectif NUDE	The NXNE Block Party
2015-07-12	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Box of Kittens	In Locals We Trust
2015-07-18	Wrongbar	1279 Queen St W	Bar	Assembly	Assembly & My Side Project
2015-07-18	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Box of Kittens	I Love Sunnyside
2015-07-18	Miss Toronto Yacht	264 Queens Quay W	Yacht	Bosno.info	Love That Beat presents Love That Boat
2015-07-18	2FL Events	461 King St W	Venue	Collectif NUDE	NUDE x HW&W x Last Planet
2015-07-31		TBA	TBA	The Deep North	Late & Deep Xxxxi ft TX Connect
2015-08-08	The Steady	1051 Bloor St	Bar	Deep Gold	Jamie 3:26 w/ Jesse Proudfoot
2015-08-08	Cabal	782 King St W	Bar	Hypnotic Mindscapes	Summer Is For Vinyl with Basic Soul Unit
2015-08-14	The Den	423 College St	Nightclub	Box of Kittens	Ryan Crosson // Mike Gibbs // Jamie Kidd
2015-08-16	2FL Events	461 King St W	Venue	It's Not U It's Me	Technochurch
2015-08-17	The Hoxton	69 Bathurst St	Nightclub	Collectif NUDE	FOCUS FRIDAYS | HOODBOI
2015-08-28	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	ce soirrrrrr FEMINISTRY
2015-08-28	Cabal	782 King St W	Bar	Spark	Jamie Kidd, Jad AD, Sam Zenn
2015-09-12	Populus	471 Richmond St W	Nightclub	Apollo	Mika Maass // Lukas Freudenberger
2015-09-15	Luanda House	974 Bloor St W	Venue	Hypnotic Mindscapes	Omar S
2015-09-19	76a	76a Geary Ave	Storefront	Deep Gold	:: CLASS ACTION ::
2015-09-19	Luanda House	974 Bloor St W	Music venue	Assembly	Omar S
2015-09-19	Luanda House	974 Bloor St W	Venue	It's Not U It's Me	Omar S
2015-09-26	Double Double Land	209 Augusta Ave	Apartment	It's Not U It's Me	Container, Unicorn Hard-On, Andrew Ross
2015-10-01	Populus	471 Richmond St W	Nightclub	Apollo	Gardens of God
2015-10-03	Populus	471 Richmond	Nightclub	Apollo	Spartaque with Manzone & Strong

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
		St W			
2015-10-03	Cabal	782 King St W	Bar	Spark	Aril Brikha
2015-10-09	76a	76a Geary Ave	Storefront	Deep Gold	Tom Noble, Roberto b2b Raf Reza
2015-10-10	Populus	471 Richmond St W	Nightclub	Apollo	Gregor Tresher
2015-10-17	Shibigb	225 Geary Ave	Storefront	It's Not U It's Me	Palmbomen II / Gingy / Andrew Ross / CL
2015-10-24	Round	152a Augusta Ave	Nightclub	Work in Progress	Discwoman: Toronto
2015-10-25	2FL Events	461 King St W	Venue	It's Not U It's Me	Technochurch - Basic Soul Unit LP
2015-10-30	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	FEMINISTRY
2015-10-30	Populus	471 Richmond St W	Nightclub	Apollo	Oliver Huntemann
2015-10-30	Cabal	782 King St W	Bar	Spark	Nuno dos Santos
2015-10-30	Luanda House	974 Bloor St W	Venue	It's Not U It's Me	Pure Acid / Hieroglyphic Being
2015-10-31	Beverley Halls SPK	206 Beverley St	Community centre	Box of Kittens	Discopia: A Post-Apocalyptic Hallowe'en
2015-10-31	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Discopia: A Post-Apocalyptic Hallowe'en
2015-10-31	Populus	471 Richmond St W	Nightclub	OddSine	Matt Minimal
2015-11-06	Populus	471 Richmond St W	Nightclub	OddSine	Luis Flores
2015-11-07	Populus	471 Richmond St W	Nightclub	OddSine	Kangding Ray
2015-11-07	Yauca's Lounge	755 Dovercourt Rd	Bar	Groove	Octo Octa
2015-11-13	76a	76a Geary Ave	Storefront	Deep Gold	Cooper Saver w Roberto & Members Only
2015-11-14	Cabal	782 King St W	Bar	Spark	Luke Hess [Detroit]
2015-11-17	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	PJ Party
2015-11-20	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	FEMINISTRY
2015-11-21	Bambi's	1265 Dundas St W	Bar	Ciel	S O F T S T R O K E
2015-11-21	Populus	471 Richmond St W	Nightclub	Apollo	Tommy Four Seven
			Bar	Chord VII	Linkwood (Firecracker)
2015-11-28	Yauca's Lounge	755 Dovercourt Rd	Venue	Format	Technochurch - Regis, Orphx & More
2015-11-29	2FL Events	461 King St W	Venue	It's Not U It's Me	Nick Hoppner
2015-11-29	2FL Events	461 King St W	Bar	Spark	Manfredas, Raf Reza, CL, Andrew Ross
2015-12-04	Cabal	782 King St W	Venue	Groove	Architextures Knotibel ~ GRIMM / APHOTIK
2015-12-04	Luanda House	974 Bloor St W	Nightclub	Architextures	Honey Soundsystem w/ Members Only
2015-12-10	Round	152a Augusta Ave	Bar	Deep Gold	2AM/FM - Nautiluss - Andrew Ross
2015-12-11	Black Eagle	457 Church St	Venue	It's Not U It's Me	SOFTSTROKE VIA APP // CL // PEACH
2015-12-11	Luanda House	974 Bloor St W	Bar	Ciel	Mike Maas
2015-12-12	Bambi's	1265 Dundas St W	Nightclub	Apollo	Mike Maass

2015-12-12	Populus	471 Richmond St W	Nightclub	Architextures	Archi-textures ~ One Love Movement
2015-12-17	Round	152a Augusta Ave	Storefront	Chord VII	Chord VII presents: Aybee & Darand Land
2015-12-18	76a	76a Geary Ave	Nightclub	Apollo	Anthony Parasole
2015-12-19	Populus	471 Richmond St W	Nightclub	OddSine	Anthony Parasole
2015-12-19	Coda	974 Bathurst St	Nightclub	Box of Kittens	Box of Kittens Captive Audience
2015-12-23	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	PUREXMAS
2015-12-28	The Drake Hotel	1150 Queen St W	Nightclub	Collectif NUDE	A NUDE Fam Christmass w Birthday Boy




2016

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2016-01-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Special Event
2016-01-07	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ Light w/ DJs FEELGOOD
2016-01-09	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	#PUREx#
2016-01-09	The Den	423 College St	Nightclub	Box of Kittens	Restructured vs Box of Kittens
2016-01-10	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	Queer Social: Holiday Recovery Edition
2016-01-14	Round	152a Augusta Ave	Nightclub	Architextures	Architectures: Knotibel - Jamie Kidd
2016-01-15	Bambi's	1265 Dundas St W	Bar	It's Not U It's Me	It's Not U It's Me: Split Personalities
2016-01-15	76a	76a Geary Ave	Storefront	It's Not U It's Me	It's Not U It's Me: Split Personalities
2016-01-16	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	<<< !!! TWERP !!! >>>
2016-01-21	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	Kiss of Life ~ a Sade tribute
2016-01-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: FORTH: Jessy Lanza
2016-01-29	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	F E M I N I S T R Y : Lifted By Love
2016-01-30	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	$$$ ~~~!BABY PHAT!~~~ $$$
2016-01-30	76a	76a Geary Ave	Storefront	Deep Gold	Sadar Bahar
2016-02-04	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures * Light w/ DJs Jonah K
2016-02-05	Populus	471 Richmond St W	Nightclub	Apollo	Etapp Kyle
2016-02-06	Populus	471 Richmond St W	Nightclub	Apollo	RIP 50 Weapons w Bengamin Damage
2016-02-07	120 Club	120 Church St	Bar	It's Not U It's Me	Technochurch
2016-02-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Knotibel - The Librarian
2016-02-12	76a	76a Geary Ave	Storefront	Deep Gold	Daniel T. w Roberto & Pop District
2016-02-13	76a	76a Geary Ave	Storefront	Work in Progress	Work in Progress presents /// Aurora Halal
2016-02-14	Cabal	782 King St W	Bar	Chord VII	Soichi Terada (Rush Hour)
2016-02-14	Cabal	782 King St W	Bar	Hypnotic Mindscapes	Soichi Terada (Rush Hour)
2016-02-18	Monarch Tavern	12 Clinton St	Pub	FEMINISTRY	Memories of Better
2016-02-19	Luanda House	974 Bloor St W	Venue	Chord VII	It's Not U It's Me: Underground, My Love
2016-02-19	Luanda House	974 Bloor St W	Venue	Hypnotic Mindscapes	It's Not U It's Me: Underground, My Love
2016-02-19	Luanda House	974 Bloor St W	Venue	It's Not U It's Me	It's Not U It's Me: Underground, My Love
2016-02-25	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: FORTH: Thomas Von Party
2016-02-26	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	F E M I N I S T R Y
2016-02-27	Yauca's Lounge	755 Dovercourt Rd	Bar	Chord VII	Lamache
2016-02-27	Yauca's Lounge	755 Dovercourt Rd	Bar	Hypnotic Mindscapes	Lamache
2016-03-03	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures: Light w/ DJs Hali
2016-03-05		160 St. George St	Apartment	Collectif NUDE	A NUDE House Party
2016-03-05	Populus	471 Richmond St W	Nightclub	Apollo	Subfractal with RD & Hadi
2016-03-05	Cabal	782 King St W	Bar	Spark	Fred P aka Black Jazz Consortium

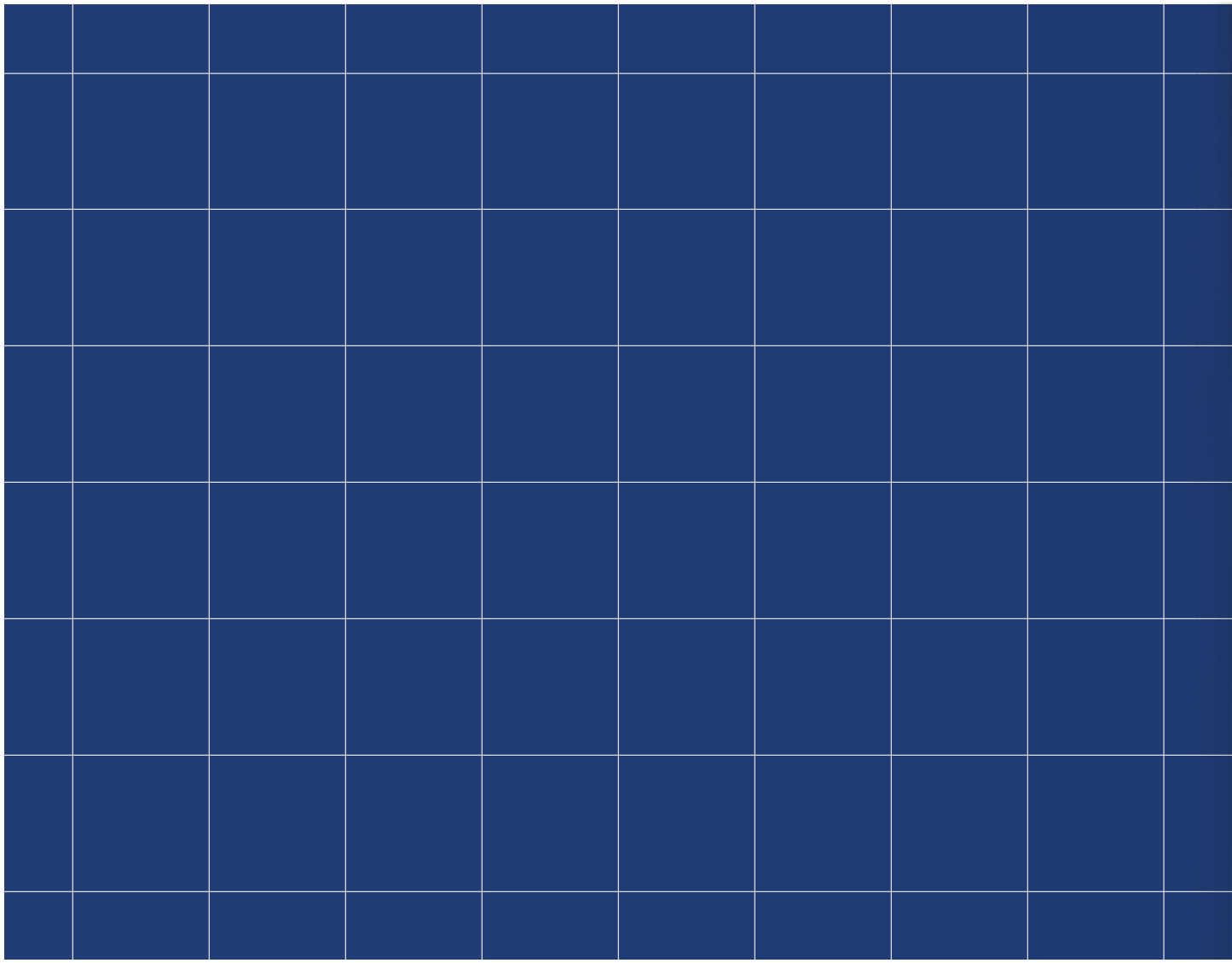
2016-03-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Knotibel w/ Sergio Levels
2016-03-12	76a	76a Geary Ave	Storefront	Work in Progress	Work In Progress presents: Matrixxman
2016-03-16	Bambi's	1265 Dundas St W	Bar	Ciel	E-Saggila
2016-03-18	District 28	28 Logan Ave	Warehouse	Box of Kittens	Box of Kittens with &ME and Adam Port
2016-03-24	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Residents Night.
2016-03-24	Populus	471 Richmond St W	Nightclub	Apollo	Audiomotor
2016-03-25	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	F E M I N I S T R Y: 1 YR
2016-03-26	Luanda House	974 Bloor St W	Venue	Spark	*Spark Invites
2016-03-31	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: FORTH: Basic Soul Unit
2016-03-31	Round	152a Augusta Ave	Nightclub	Forth	Architextures: FORTH: Basic Soul Unit
2016-03-31		TBA	TBA	Collectif NUDE	NUDE 3 Year Anniversary
2016-04-01	Coda	794 Bathurst St	Nightclub	Format	Brian Sanhaji
2016-04-01	Luanda House	974 Bloor St W	Venue	Apollo	Split Personalities: Objekt vs. D.Dee
2016-04-01	Luanda House	974 Bloor St W	Venue	Groove	Split Personalities: Objekt vs. D.Dee
2016-04-01	Luanda House	974 Bloor St W	Venue	It's Not U It's Me	Split Personalities: Objekt vs. D.Dee
2016-04-06	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ LIGHT w/Nature of Music
2016-04-07	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ Light w/ Jason Palma
2016-04-08	Bambi's	1265 Dundas St W	Bar	Ciel	Softstroke: Peach vs. CL
2016-04-08	Coda	794 Bathurst St	Nightclub	Assembly	Mr. G
2016-04-08	Coda	794 Bathurst St	Nightclub	Box of Kittens	Mr. G
2016-04-08	Coda	794 Bathurst St	Nightclub	Hypnotic Mindscapes	Mr. G
2016-04-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Knotibel w/ Lord RAJA
2016-04-16	Populus	471 Richmond St W	Nightclub	Apollo	Dupspeeka
2016-04-16	Populus	471 Richmond St W	Nightclub	Format	Dubspeeka
2016-04-16	Populus	471 Richmond St W	Nightclub	OddSine	Dubspeeka
2016-04-21	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures :: One Love Movement
2016-04-22	Beverley Halls SPK	206 Beverley St	Community centre	Box of Kittens	Spring FLING! with Prosumer
2016-04-22	Beverley Halls SPK	206 Beverley St	Community centre	Breakandenter	Spring FLING! with Prosumer
2016-04-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: FORTH: Maxwell Church
2016-04-28	Round	152a Augusta Ave	Nightclub	Forth	Architextures: FORTH: MAXWELL CHURCH
2016-04-29	Luanda House	974 Bloor St W	Music venue	Assembly	Dego
2016-04-29		TBA	TBA	Groove	It's Not U It's Me: Skeleton Crew
2016-04-29		TBA	TBA	It's Not U It's Me	It's Not U It's Me: Skeleton Crew
2016-04-29		TBA	TBA	Work in Progress	It's Not U It's Me: Skeleton Crew
2016-04-30	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	FEMINISTRY: INFINITY
2016-04-30	76a	76a Geary Ave	Storefront	Sidetrack	Eric Duncan ● Members Only ● Alister J
2016-05-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Light w/ Djs Medicineman

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2016-05-06	The Den	423 College St	Nightclub	Box of Kittens	Restructured vs Box of Kittens
2016-05-06	Populus	471 Richmond St W	Nightclub	Apollo	John 00 Fleming
2016-05-07	Cabal	782 King St W	Bar	Spark	Pedro Aguiar
2016-05-07	Luanda House	974 Bloor St W	Venue	Architextures	Mike Dehnert at Luanda House
2016-05-07	Luanda House	974 Bloor St W	Venue	Format	Mike Dehnert
2016-05-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Knotibel ~ NuAlias
2016-05-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: One Love Movement
2016-05-20	Sts Cyril and Methody Macedonia Eastern Orthodox Church	237 Sackville St	Church	Apollo	Sanctuary with Paula Temple
2016-05-22	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Box of Kittens	Sunset Sessions with Francesca L
2016-05-22	Populus	471 Richmond St W	Nightclub	Chord VII	Hypnotic Mindscapes & Chord VII: Losoul
2016-05-22	Populus	471 Richmond St W	Nightclub	Hypnotic Mindscapes	Hypnotic Mindscapes & Chord VII: Losoul
2016-05-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Forth: Kris Wadsworth
2016-05-26	Round	152a Augusta Ave	Nightclub	Forth	Architextures Forth: Kris Wadsworth
2016-05-26	Round	152a Augusta Ave	Nightclub	Work in Progress	Forth: Kris Wadsworth, Sergio Levels, CL
2016-05-27	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	F E M I N I S T R Y
2016-05-27	76a	76a Geary Ave	Storefront	Deep Gold	Eddie C!!! + Roberto & Long Weekend
2016-05-30	Cabal	782 King St W	Bar	Spark	Lawrence
2016-06-02	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ Light w/ Aquatic Mind
2016-06-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Knotibel ~ Dubconscious
2016-06-10	120 Club	120 Church St	Bar	Chord VII	Chord VII: Sven Weisemann
2016-06-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: One Love Movement
2016-06-17	Velvet Underground	508 Queen St W	Venue	Collectif NUDE	Course of Time 4AM NXNE
2016-06-22	Soybomb	156 Bathurst St	Apartment	Assembly	Anthony Parasole
2016-06-22	Soybomb	156 Bathurst St	Apartment	Spark	Anthony Parasole
2016-06-24	Geary Lane	360 Geary Ave	Storefront	Chord VII	Sound Stream
2016-06-24	Geary Lane	360 Geary Ave	Venue	Hypnotic Mindscapes	Sound Stream
2016-06-27	Round	152a Augusta Ave	Nightclub	FEMINISTRY	F E M I N I S T R Y // Round
2016-06-30	The Drake Hotel	1150 Queen St W	Nightclub	Collectif NUDE	DRAKE PRIDE 2016: Nearly NUDE
2016-06-30	76a	76a Geary Ave	Storefront	Work in Progress	Work In Progress presents: Lena Wilikens
2016-07-07	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ Light w/ Karolina
2016-07-07	2FL Events	461 King St W	Venue	Collectif NUDE	Rndmdnr presents: Chocolate
2016-07-08	The Den	423 College St	Nightclub	Box of Kittens	Trainwreck

2016-07-09	The Power Plant	231 Queen Quay W	Venue	It's Not U It's Me	It's Not U It's Me at The Power Plant
2016-07-09	Evergreen Brick Works	550 Bayview Ave	Venue	OddSine	Senseless - Immersive.Music.Experience
2016-07-13	The Central	603 Markham St	Restaurant	FEMINISTRY	Step_out
2016-07-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Knotibel ~ juSt b
2016-07-15	Bambi's	1265 Dundas St W	Bar	Work in Progress	Lover's Rock Showcase with Ital & DJ Wey
2016-07-16	Geary Lane	360 Geary Ave	Storefront	Format	Format: Developer
2016-07-16	Geary Lane	360 Geary Ave	Venue	OddSine	Format: Developer
2016-07-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: One Love Movement
2016-07-22	Soybomb	156 Bathurst St	Apartment	Apollo	Anthony Parasole
2016-07-22	Kajama Tall Ship	235 Queens Quay W	Venue	Box of Kittens	Box of Kittens On A Boat
2016-07-29	76a	76a Geary Ave	Storefront	Hypnotic Mindscapes	Domestic Flight 001: The Mole
2016-07-30	The Power Plant	231 Queen Quay W	Venue	It's Not U It's Me	It's Not U It's Me
2016-07-31	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Box of Kittens	Sunset Sessions with Fur Coat
2016-08-04	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ LIGHT feat. DJs Miz Megs
2016-08-05	Bambi's	1265 Dundas St W	Bar	Ciel	World Beyond
2016-08-06	Populus	471 Richmond St W	Nightclub	Format	Format: Samily Kemppi
2016-08-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: One Love Movement
2016-08-19	76a	76a Geary Ave	Storefront	Hypnotic Mindscapes	Hypnotic Mindscapes: Vera, Matt Thibideau
2016-08-19	Luanda House	974 Bloor St W	Venue		2k16 // Olympics Closing Ceremony
2016-08-20	The Power Plant	231 Queen Quay W	Art Gallery	Assembly	It's Not U It's Me
2016-08-20	The Power Plant	231 Queen Quay W	Venue	Groove	It's Not U It's Me
2016-08-20	The Power Plant	231 Queen Quay W	Venue	It's Not U It's Me	It's Not U It's Me
2016-08-26	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	F E M I N I S T R Y // FLORA
2016-08-26	The Den	423 College St	Nightclub	Assembly	20 Years of Freerange Feat. Jimpster
2016-08-26	The Den	423 College St	Nightclub	Box of Kittens	Trainwreck
2016-08-27		TBA	TBA	Work in Progress	Work In Progress presents: Bill Converse
2016-08-28	Rooftop	27 Primrose Ave	Warehouse	Sidetrack	Heatwave
2016-09-08	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Knotibel ~ Raf Reza
2016-09-09	Bambi's	1265 Dundas St W	Bar	Ciel	Softstroke 2.0
2016-09-09	Populus	471 Richmond St W	Nightclub	Apollo	Kobosil
2016-09-09	Populus	471 Richmond St W	Nightclub	Format	Kobosil
2016-09-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ OLM : Frankenductor
2016-09-17		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Seuil
2016-09-23	Round	152a Augusta Ave	Nightclub	FEMINISTRY	Feministry // ROUND VENUE Tonight
2016-09-23	Populus	471 Richmond St W	Nightclub	Format	Format 3 YR: Rrose

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2016-09-24	Orchid Nightclub	82 Peter St	Nightclub	Box of Kittens	Equinox with Dennis Cruz
2016-09-25	Soho House Toronto	192 Adelaide St W	Bar	Collectif NUDE	Pop-Up: Collectif NUDE x KOTN Launch
2016-09-25		TBA	TBA	Work in Progress	Work In Progress presents: DJ Sprinkles
2016-09-29	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ Residents Night!
2016-09-30	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Resident's Night
2016-10-01	Bambi's	1265 Dundas St W	Bar	Ciel	Baltra // CL at Bambi's all night
2016-10-01	170 Spadina	170 Spadina Ave	Warehouse	Apollo	Innovations with Derrick May
2016-10-01	170 Spadina	170 Spadina Ave	Warehouse	Format	Innovations with Derrick May
2016-10-01		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes Nuit Blanche
2016-10-07	The Den	423 College St	Nightclub	Box of Kittens	Trainwreck with Mike Huckaby
2016-10-07	Coda	794 Bathurst St	Nightclub	Assembly	Ben UFO - Friday October 27th
2016-10-07	The Collective Space	Unit 5, 221 Sterling Rd	Gym	Sidetrack	Sidetrack: Damiano Von Erckert
2016-10-08	76a	76a Geary Ave	Storefront	Forth	Octo Octa, Jesse Futerman & friends
2016-10-08		TBA	TBA	Groove	Octo Octa x Jesse Futerman & Friends
2016-10-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Knotibel - The NightOwls
2016-10-15	Tranzac	292 Brunswick Ave	Community centre	FEMINISTRY / Work in Progress	BOOP x WIP present: DJ Zozi & RAMZi
2016-10-15	Populus	471 Richmond St W	Nightclub	Apollo / Format / OddSine	Ness Presented by Oddsine Music
2016-10-16	Free Space	68 Claremont St	Venue	Collectif NUDE	BARE DECKS 2016
2016-10-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: OLM :: Diskomaster
2016-10-22	Bambi's	1265 Dundas St W	Bar	Forth	Willie Burns, Roberto at Bambi's
2016-10-22	Free Space	68 Claremont St	Venue	Collectif NUDE	BARE DECKS Gallery Closing Event
2016-10-28	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	Feministry: Other Memory
2016-10-28	Black Eagle	457 Church St	Bar	Work in Progress	Work In Progress: Possessed
2016-10-29	Beverley Halls SPK	206 Beverley St	Community centre	Box of Kittens	Onibaba! Halloween with Hito and Friends
2016-11-03	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ LIGHT w/ Ali Black
2016-11-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures 8yr Anniversary!!!
2016-11-12	170 Spadina	170 Spadina Ave	Warehouse	Apollo	Space & Time with Kevin Saunderson
2016-11-12	170 Spadina	170 Spadina Ave	Warehouse	Assembly	Space & Time with Kevin Saunderson
2016-11-12	170 Spadina	170 Spadina Ave	Warehouse	Format	Space & Time with Kevin Saunderson
2016-11-12	The Den	423 College St	Nightclub	Box of Kittens	Miss Kittin and Friends
2016-11-12	76a	76a Geary Ave	Storefront	Sidetrack	Lobster Theremin Showcase w/Route 8
2016-11-17	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: OLM :: juSt b
2016-11-19	76a	76a Geary Ave	Storefront	Work in Progress	Work in Progress x Deep Gold: Jayda G
2016-11-19	Luanda House	974 Bloor St W	Venue	Architextures	Autumn Resonance ~ release party!
2016-11-25	Round	152a Augusta Ave	Nightclub	FEMINISTRY	Feministry: Survival

2016-11-25	Geary Lane	360 Geary Ave	Venue	The RUDE Collective	RUDE! First Edition Queer Dance Party
2016-12-01	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ LIGHT w/ Hali / Nascent
2016-12-02	Soybomb	156 Bathurst St	Apartment	It's Not U It's Me	It's Not U It's Me: Pitch Black Mirror
2016-12-03	Bambi's	1265 Dundas St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Evan Baggs
2016-12-08	Round	152a Augusta Ave	Nightclub	Architextures	Architextures - Knotibel ~ Remedy
2016-12-09	Parlour	270 Adelaide St	Bar	Box of Kittens	Night Vision $ Friends: Mike Gibbs
2016-12-09		TBA	TBA	Work in Progress	Temple Rave Event
2016-12-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: OLM :: Quivering Virgin
2016-12-16	Bambi's	1265 Dundas St W	Bar	Work in Progress	Summer Isle & Work in Progress
2016-12-16	Populus	471 Richmond St W	Nightclub	Format	Format: Sarin / Project 313
2016-12-23	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Aquarian, Acote LIVE at Bambi's
2016-12-26	Bambi's	1265 Dundas St W	Bar	Ciel	Softstroke Festivus
2016-12-29	Round	152a Augusta Ave	Nightclub	Architextures	Architextures / Hans Ohm
2016-12-31	Holy Oak	1241 Bloor St W	Bar	FEMINISTRY	FEMINISTRY // New Years EVIL EYE
2016-12-31	2FL Events	461 King St W	Venue	Groove	It's Not U It's Me: Farewell 2016
2016-12-31	2FL Events	461 King St W	Venue	It's Not U It's Me	It's Not U It's Me: Farewell 2016
2016-12-31	2FL Events	461 King St W	Venue	Work in Progress	It's Not U It's Me: Farewell 2016
2016-12-31		TBA	TBA	Box of Kittens	Shelter 325




2017

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2017-01-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ w/ Sara Simms
2017-01-06	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 001
2017-01-06	76a	76a Geary Ave	Storefront	I ? ? I	I ? ? I & Clubgear welcome PLO Man
2017-01-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Karolina :: Transisco
2017-01-13	Populus	471 Richmond St W	Nightclub	Nach.TO	Nacht Launch
2017-01-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Knotibel ~ The Librarian
2017-01-20	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Marco Cabral LIES, Creme Org
2017-01-21	Remix	1305 Dundas St W	Bar	Box of Kittens	Box of Kittens & Good Time Gang
2017-01-21		TBA	TBA	Work in Progress	New World Order Rave Event
2017-02-02	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Light :: w/ Ted Kasprow
2017-02-03	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 002
2017-02-03	Bambi's	1265 Dundas St W	Bar	I ? ? I	BRICK . 01 by I ? ? I
2017-02-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Knotibel ~ Poly-Esther
2017-02-10	170 Spadina	170 Spadina Ave	Warehouse	Apollo	The Eschaton with Ben Sims, Truncate
2017-02-11	Glad Day Bookshop	499 Church St	Storefront	The RUDE Collective	RUDE: Funk & Rhyme
2017-02-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: OLM : Ben Cormier
2017-02-17	Bambi's	1265 Dundas St W	Bar	I ? ? I	I ? ? I Presents: Joy Fay
2017-02-17	Populus	471 Richmond St W	Nightclub	Nach.TO	Surrealism
2017-02-17		TBA	TBA	Deep Gold	2 Responsible: Project Pablo
2017-02-17		TBA	TBA	Sidetrack	2 Responsible: Project Pablo
2017-02-18	Glad Day Bookshop	499 Church St	Storefront	The RUDE Collective	Rude: Fried Plantains Queer Soca Fete
2017-02-24	Round	152a Augusta Ave	Nightclub	FEMINISTRY	Feministry : Pinky
2017-02-24	Smiling Buddha	961 College St	Venue	Groove	It's Not U It's Me: 2 4 1
2017-02-24	Smiling Buddha	961 College St	Venue	It's Not U It's Me	It's Not U It's Me: 2 4 1
2017-02-25	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Deejay Astral, Raf Reza at Bambi's
2017-02-25	170 Spadina	170 Spadina Ave	Warehouse	The RUDE Collective	Rude Second Edition Queer Dance Party
2017-02-25	Populus	471 Richmond St W	Nightclub	Format	Format: Inigo Kennedy
2017-03-02	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Residents Night
2017-03-03	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 003
2017-03-04	Bambi's	1265 Dundas St W	Bar	I ? ? I	Bruce Trail and I ? ? I Discpeople
2017-03-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: w/ Acote, Soren Nordstrom
2017-03-10	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Folamour, Diana McNally, Hadi
2017-03-10	Remix	1305 Dundas St W	Bar	Chord VII	Dan Curtin Live
2017-03-10	Remix	1305 Dundas St W	Bar	Hypnotic Mindscapes	Dan Curtin Live
2017-03-10	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO presents 'Ethereal Loft'

2017-03-11		TBA	TBA	Deep Gold	Mister Saturday Night with Jaime Sin
2017-03-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Knotibel ~ Spazzmonk
2017-03-17	The Brandscape	1136 Dupont St	Art Studio	Ciel	Milkweed ISSUE III Launch
2017-03-17		TBA	TBA	Apollo	Mecca with Kangding Ray
2017-03-23	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : OLM : Myda : Faetal
2017-03-24	Populus	471 Richmond St W	Nightclub	Nach.TO	Divergence
2017-03-25		TBA	TBA	Work in Progress	Work in Progress presents: Umfang
2017-03-31	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time //004
2017-03-31	Bambi's	1265 Dundas St W	Bar	Deep Gold	Terekke with Nautiluss
2017-04-01		TBA	TBA	Forth	Mall Grab Membersonly, Forth X Bedroomer
2017-04-01		TBA	TBA	Sidetrack	Mall Grab Membersonly, Forth X Bedroomer
2017-04-06	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Back to Life Toronto
2017-04-07	The RED Light	1185 Dundas St W	Bar	Untold Stories	Untold Stories No_001
2017-04-08	Bambi's	1265 Dundas St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Andrew James G
2017-04-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Sound Advice . Living~Stone
2017-04-15	Bambi's	1265 Dundas St W	Bar	Work in Progress	Work in Progress presents: LNS
2017-04-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :OLM: Zuzana Grimm
2017-04-21		TBA	TBA	It's Not U It's Me	It's Not U It's Me: Return to Disorder
2017-04-22	Glad Day Bookshop	499 Church St	Storefront	The RUDE Collective	Sissy
2017-04-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: w/ Matt Von Wilde
2017-04-29	Bambi's	1265 Dundas St W	Bar	I ? ? I	I ? ? I Presents: P Relief
2017-04-29		TBA	TBA	Forth	RBMA & Forth: Marie Davidson/Kontravoid
2017-05-04	Round	152a Augusta Ave	Nightclub	Architextures	Archi-Textures ~ LIGHT w/ Medicineman
2017-05-05	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 005
2017-05-06		191 Geary Ave	Storefront	Deep Gold	Tom Noble, Roberto b2b Raf Reza
2017-05-06	One Loft	292 College St	Nightclub	Nach.TO	Intellekt
2017-05-06		87 Wade Ave	Warehouse	Apollo	Fear Paralysis with Rebekah
2017-05-06	Luanda House	974 Bloor St W	Venue	Work in Progress	Work in Progress & Hana Jama
2017-05-06		TBA	TBA	Format	Fear Paralysis with Rebekah
2017-05-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt | Ben Rama
2017-05-12	Invisible City Record Shop	165 Geary Ave	Storefront	Sidetrack	Identity Crisis w/ Palms Trax & Physical
2017-05-13	Bambi's	1265 Dundas St W	Bar	Box of Kittens	Yamasama
2017-05-13	360 Geary	360 Geary Ave	Venue	Apollo	Mike Parker
2017-05-13	Geary Lane	360 Geary Ave	Storefront	Format	Mike Parer / Official Movement Pre-Party
2017-05-13	Geary Lane	360 Geary Ave	Venue	OddSine	Mike Parker
2017-05-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Sound Advice
2017-05-19	One Loft	292 College St	Nightclub	Nach.TO	Avid & This House
2017-05-19		TBA	TBA	Forth	Forth: Zenker Brothers, Gingy+Colin Sims
2017-05-21	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Return of the Vibe w/ CL & Kehdo
2017-05-21	Sunnyside Pavilion	1755 Lake Shore	Venue	Box of Kittens	Sunnyside Season Launch Party

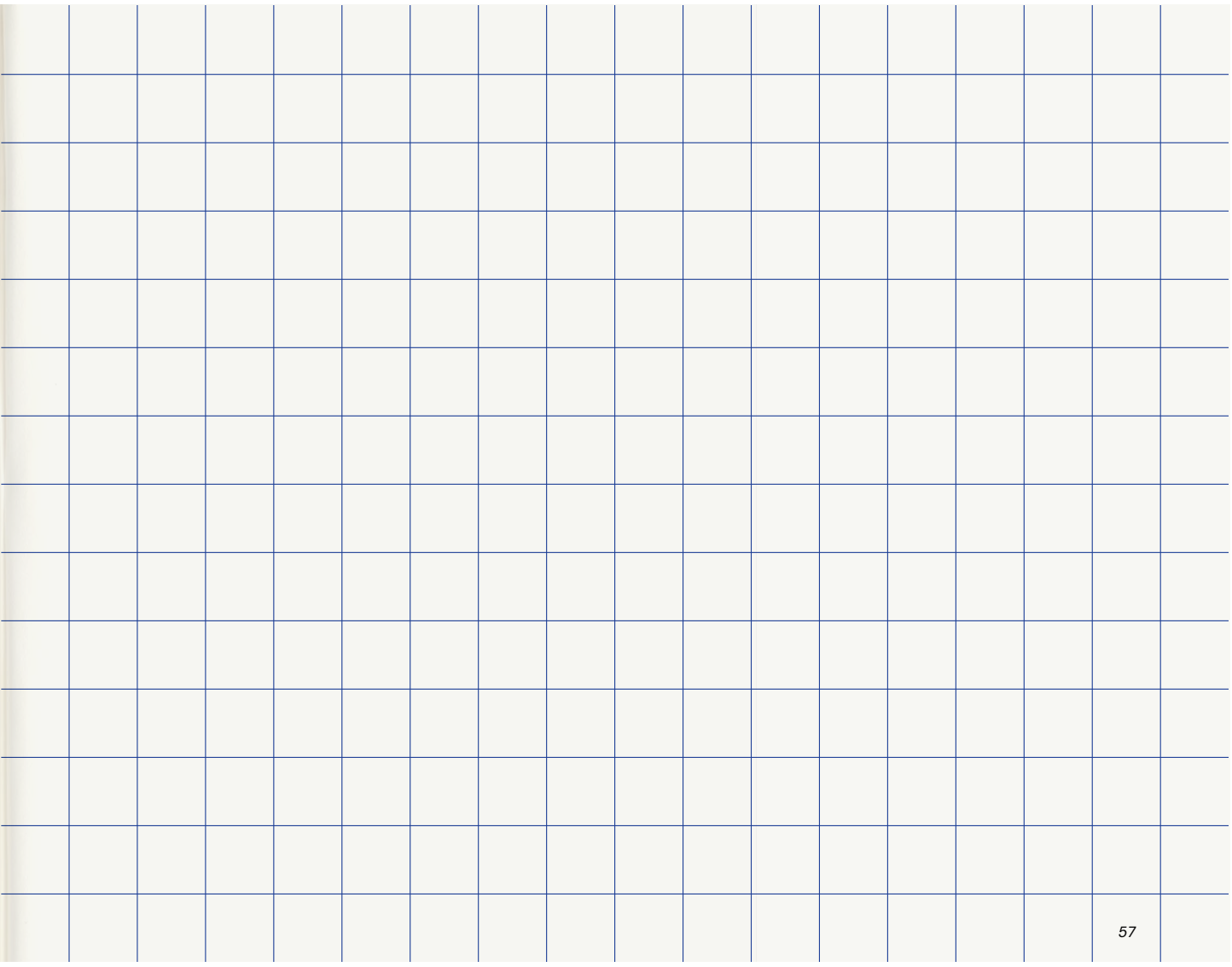
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
		Blvd W			
2017-05-25	Round	152a Augusta Ave	Nightclub	Architextures	Spring Fever ~ Release Party
2017-05-26		191 Geary Ave	Storefront	Deep Gold	Shanti Celeste w CL and Club Fitness
2017-05-26		191 Geary Ave	Storefront	I ? ? I	Shanti Celeste w CL and Club Fitness
2017-05-27	Bambi's	1265 Dundas St W	Bar	Ciel	Magin Tough (100% Silk)
2017-05-27	Club 56	56 Kensington Ave	Venue	The RUDE Collective	Bump & Grind
2017-05-28	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Vibrant Matter & Taylor Richard
2017-06-02	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 006
2017-06-02		TBA	TBA	Work in Progress	Pure Rave Event
2017-06-03	Club 56	56 Kensington Ave	Venue	Apollo	Apollo 2 Year Anniversary with Lucy
2017-06-04	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Raf Reza, Ensoul and Tender Buttons
2017-06-09	2FL Events	461 King St W	Venue	It's Not U It's Me	Nano MUTEK T.O
2017-06-15	Bambi's	1265 Dundas St W	Bar	Deep Gold	Max Graef w Thought Project
2017-06-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt | Sara Dopstar
2017-06-16	Bambi's	1265 Dundas St W	Bar	Sidetrack	Distorted w/ Raär & CL
2017-06-16	StudioBar	824 Dundas St W	Bar	The RUDE Collective	Rude 3rd Edition: Shade // 4AM Last Call
2017-06-16	Blank Canvas Toronto	888 Dupont St	Art Gallery	The RUDE Collective	Black Nuance Shade
2017-06-17		TBA	TBA	Forth	Forth: K-Hand, Peach, Condo Killer
2017-06-18	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Prince Ness & Milch
2017-06-22	The Drake Hotel	1150 Queen St W	Nightclub	Collectif NUDE	PRIDE BEACH presented by Collectif NUDE
2017-06-23	Bambi's	1265 Dundas St W	Bar	Ciel	Softstroke: Peach vs. CL
2017-06-23	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO presents: 'Surrealism II'
2017-06-24	Rooftop	27 Primrose Ave	Warehouse	Sidetrack	Heatwave
2017-06-24	Smiling Buddha	961 College St	Venue	I ? ? I	WIP x I ? ? I pres: Khotin
2017-06-24	Smiling Buddha	961 College St	Venue	Work in Progress	Work in Progress presents Khotin
2017-06-25	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Vogue: Cam Lee & Osound
2017-06-29	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Canada Day Long Weekend
2017-07-02	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Smilk & Dan Only
2017-07-03	Sunnyside Pavilion	1755 Lake Shore Blvd W	Venue	Box of Kittens	Apollonia & Friends
2017-07-06	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Light ~ Re:Lit
2017-07-07	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 007
2017-07-07	Sts Cyril and Methody Macedonia Eastern Orthodox Church	237 Sackville St	Church	Apollo	Friday Mass with Scuba
2017-07-07	Sts Cyril and Methody Macedonia Eastern	237 Sackville St	Church	Format	Friday Mass with Scuba

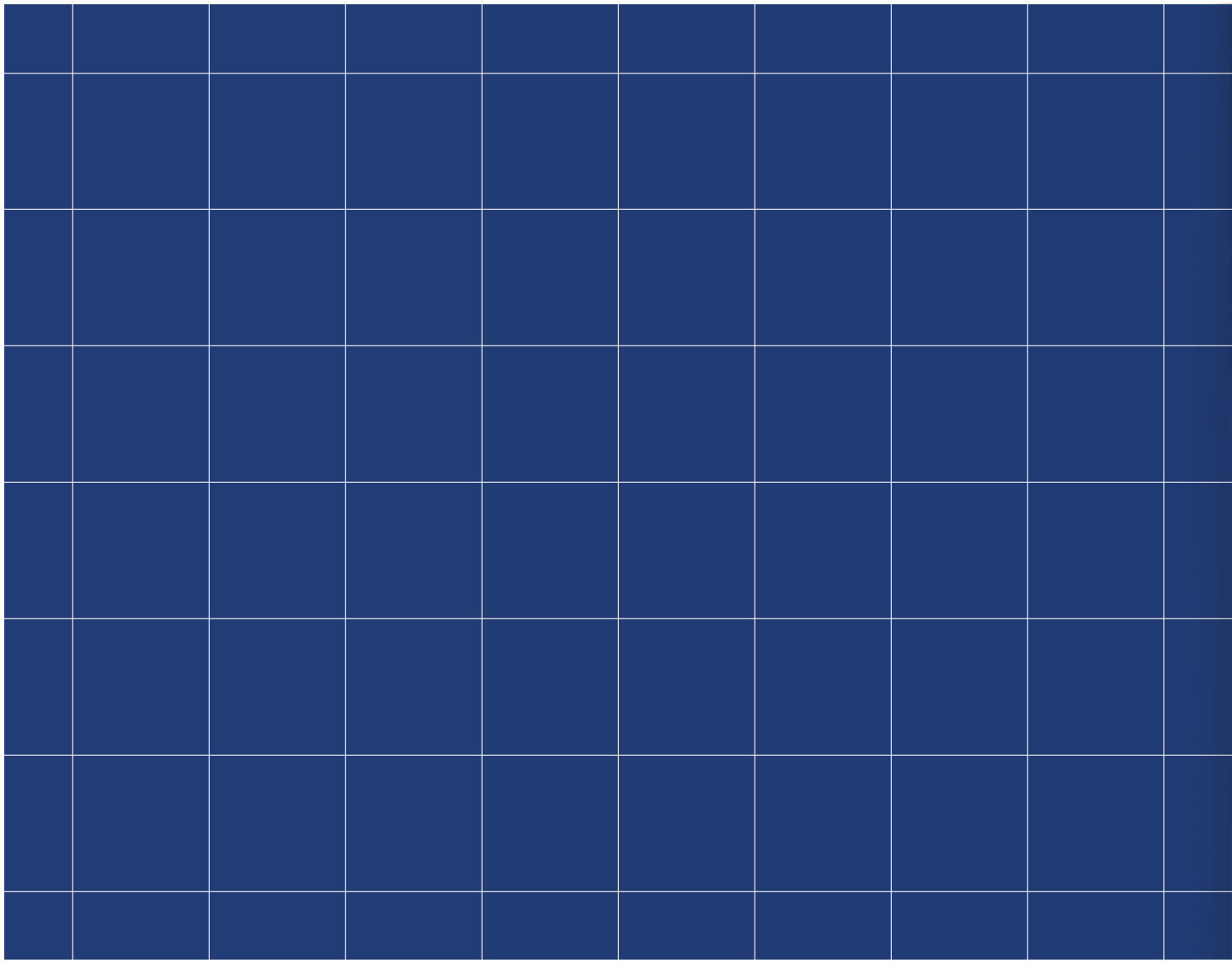
	Orthodox Church				
2017-07-07	One Loft	292 College St	Nightclub	Nach.TO	Worthy
2017-07-07	Smiling Buddha	961 College St	Venue	Work in Progress	Artificial Sounds x WIP present: Pelada
2017-07-08		TBA	TBA	Forth	Forth: Dj Seinfeld, J. Albert, Baltra, Hadi
2017-07-09	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Acote & DJ Lockout
2017-07-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Sound Advice
2017-07-14	Pia Bouman: Scotiabank Studio	6 Noble St	Dance studio	The RUDE Collective	Rude Garten: AP for PS-We Are All Here
2017-07-15		191 Geary Ave	Storefront	Sidetrack	Invisibly City Sound System w/ Ensoul
2017-07-16	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Detraxx, Shifra Rifka
2017-07-18	Harbourfront Centre	235 Queens Quay W	Venue	The RUDE Collective	TONIGHT-Waves: The (R)evolution
2017-07-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures|Space GOAt
2017-07-21	Bambi's	1265 Dundas St W	Bar	Lab.our Union	Jordan GCZ, Basic Soul Unit
2017-07-22		12 Ossington Ave	Storefront	Collectif NUDE	A NUDE Function / Launch Party + Pop Up
2017-07-22		12 Ossington Ave	Storefront	Collectif NUDE	Metro97 Vol.1
2017-07-22	Bambi's	1265 Dundas St W	Bar	Hypnotic Mindscapes	Hypnotic Mindsapes: DJ Masda
2017-07-22		TBA	TBA	Deep Gold	Andras with Project Pablo and Club Fitness
2017-07-22		TBA	TBA	Work in Progress	Work in Progress presents Powder
2017-07-23	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Economic Club Sound
2017-07-23	Kajama Tall Ship	235 Queens Quay W	Venue	Box of Kittens	The Sunday Afternoon Special
2017-07-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures //// DOKO
2017-07-28	Bambi's	1265 Dundas St W	Bar	I ? ? I	I ? ? I Presents: Neo Image
2017-07-28	Double Double Land	209 Augusta Ave	Apartment	Ciel	First Contakt w/ Marcus Visionary, CL
2017-07-28	Skyflower	292 College St	Restaurant	Nach.TO	Tim Green // Extended Set //
2017-07-29		TBA	TBA	Deep Gold	Young Marco w Diana McNally & Roberto
2017-07-30	Bambi's	1265 Dundas St W	Bar	Ciel	Grey People, CL & Condokiller
2017-07-30	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Aquarian & Sergio SP
2017-08-03	Round	152a Augusta Ave	Nightclub	Architextures	Architextures - LIGHT it up
2017-08-04	Skyflower	292 College St	Restaurant	Nach.TO	AVID One Year Anniversary w/ affkt
2017-08-05		191 Geary Ave	Storefront	Sidetrack	Lobster Theremin Showcase w/Route 8
2017-08-05	One Loft	292 College St	Nightclub	Hypnotic Mindscapes	Hypnotic Mindscapes: Cedric Dekowski
2017-08-06	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Kare & Viscera
2017-08-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Sound Advice: Fritz
2017-08-11	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 008
2017-08-11	Gladstone House	1214 Queen St W	Bar	The RUDE Collective	Fried Plantains Queer Soca Fete
2017-08-11	Round	152a Augusta Ave	Nightclub	Lab.our Union	Kai Alce
2017-08-12	Bambi's	1265 Dundas St W	Bar	Deep Gold	D.Tiffany w CL & Emissive
2017-08-13	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie: Club Fitness, Patrick Harvey
2017-08-13	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO Presents: 'R3HULUS'

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2017-08-17	Round	152a Augusta Ave	Nightclub	Architextures	Architextures|Space GOAt: Kadmon
2017-08-17		TBA	TBA	Boiler Room	Boiler Room x Buweiser Toronto Pt.1
2017-08-19	120 Club	120 Church St	Bar	Nach.TO	Reverie
2017-08-19	120 Club	120 Church St	Bar	OddSine	Reverie
2017-08-20	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Roberto & Hadi
2017-08-24	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:BASSgators: JohnnyAK
2017-08-25	Bambi's	1265 Dundas St W	Bar	I ? ? I	Yohei + Daniel Unleash
2017-08-25	One Loft	292 College St	Nightclub	Assembly	DJ Sotofett Open to Close
2017-08-25		TBA	TBA	Sidetrack	Harvey Sutherland (LIVE)
2017-08-27	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. CherrieP & Kaspr
2017-08-31	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: 'Summer Heat'
2017-09-01	Skyflower	292 College St	Restaurant	Nach.TO	Third Son(UK) & Simon Doty // ONE LOFT
2017-09-02	Coda	794 Bathurst St	Nightclub	Format	Julia Govor
2017-09-02		TBA	TBA	Work in Progress	Work in Progress with Courtesy
2017-09-03	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Soundsystem - Long Weekender
2017-09-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Light: Brendan Lawless
2017-09-08	Bambi's	1265 Dundas St W	Bar		Person Of Interest / Ciel TIFF 4AM
2017-09-09		TBA	TBA	Forth	Forth: Chaos in The CBD, Invisible City
2017-09-10	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Intra Venus & Chia Seed
2017-09-16	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO presents 'R3GULUS & Friends'
2017-09-16	One Loft	292 College St	Nightclub	OddSine	R3GULUS & Friends
2017-09-17	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Will Fox & Pekarsky
2017-09-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures|Space GOAt :: Noj Nor LIVE
2017-09-22	Gladstone House	1214 Queen St W	Bar	The RUDE Collective	Rude presents: ALT
2017-09-23		TBA	TBA	Forth	Forth Presents: Denis Sultra
2017-09-24	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Korea Town Acid & Jacktivist
2017-09-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :::: Korea Town Acid
2017-09-29	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Vladimir Ivkovic
2017-09-30	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Telephones
2017-10-01	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. ArtSaves, Kash Honey
2017-10-01	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Deep Gold	Hunee w Jaime Sin & Raf Reza
2017-10-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures LIGHT :: Freeza Chin
2017-10-06		TBA	TBA	Deep Gold	Palms Trax w Honey Soundsystem and Ciel
2017-10-06		TBA	TBA	Sidetrack	Palms Trax w Honey Soundsystem
2017-10-07		TBA	TBA	It's Not U It's Me	It's Not U It's Me: Disintegrate
2017-10-08	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Human Performance Lab
2017-10-10	The Embassy	223 Augusta Ave	Bar	Untitled	Techno Tuesday :: ceremonies vs. efemmera

2017-10-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Sound Advice
2017-10-13	Bamb's	1265 Dundas St W	Bar	I ? ? I	Parallel Minds Showcase
2017-10-13	Bambi's	1265 Dundas St W	Bar	I ? ? I	Parallel Minds Showcase
2017-10-14	One Loft	292 College St	Nightclub	Nach.TO	Techfui Invites _ Fort Romeau
2017-10-14	The Collective Space	Unit 5, 221 Sterling Rd	Gym	Sidetrack	Fantastic Man w/ Alistern Johnson
2017-10-15	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Soundsystem Pres. Vaughan, SF
2017-10-17	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Joel Eel & Michael Krochak
2017-10-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures|Space GOAt :: Diskomaster
2017-10-20		TBA	TBA	Work in Progress	On My Way! With Anthony Naples & Huerco S
2017-10-21		834 Bloor St W	Storefront	The RUDE Collective	SISSY 2.0 at Less Bar
2017-10-24	The Embassy	223 Augusta Ave	Bar	Théorie	Thot project // techno Tuesday
2017-10-26	Bambi's	1265 Dundas St W	Bar		Mindmeld with DJ Seinfeld / Ciel / Hadi
2017-10-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Zombie ZOO
2017-10-27	Skyflower	292 College St	Restaurant	Nach.TO	A Different Kind of Animal & Davide Squillace
2017-10-27		TBA	TBA	Deep Gold	S.O.N.S with Ex-Terrestrial & Keydo
2017-10-28		TBA	TBA	Box of Kittens	Scare Factory
2017-10-28		TBA	TBA	Sidetrack	Francis Inferno Orchestra w/ Raf Reza
2017-10-29	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Dina, Eytan b2b Viscera
2017-11-02	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Light ~ Throwback
2017-11-03	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories No_002
2017-11-03	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO Presents: 'Surrealism III'
2017-11-04	One Loft	292 College St	Nightclub	Nach.TO	One Loft with Frank Lorber
2017-11-05	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Josephine & Raf Reza
2017-11-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures 9 Year Anniversary
2017-11-12	Bambi's	1265 Dundas St W	Bar	I ? ? I	Théorie pres. Bake, Yohei & Daniel
2017-11-12	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Bake, Yohei & Daniel
2017-11-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: OLM :: Esther Benoit
2017-11-16	Coda	794 Bathurst St	Nightclub	Hypnotic Mindscapes	re:set 010
2017-11-17	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Noise In My Head
2017-11-17	One Loft	292 College St	Nightclub	Nach.TO	A Different Kind of Animal & Audiofly
2017-11-17		TBA	TBA	Verse	Verse presents: Galcher Lustwerk, ÈBONY
2017-11-18		TBA	TBA	Untitled	Untitled with SNTA
2017-11-18	Ildsjel	Unit 7, 4 Carlaw Ave	Venue	Hypnotic Mindscapes	N5td & Hypnotic Mindscapes Delano Smith
2017-11-19	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Pres. Ensoul & Adam Feingold
2017-11-23	Round	152a Augusta Ave	Nightclub	Architextures	Architextures | Autumn Resonance
2017-11-24	Bambi's	1265 Dundas St W	Bar	Work in Progress	On My Way #2 with Golden Donna
2017-11-25	191 Geary	191 Geary Ave	Storefront	The RUDE Collective	RUDE's One Year Anniversary
2017-11-25	Skyflower	292 College St	Restaurant	Nach.TO	SUOL Label Night . Boris Werner

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2017-11-25	Pia Bouman Ballet School	6 Noble St	Dance Studio	Box of Kittens	Box of Kittens 10 Year Anniversary
2017-11-26	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Mike Medow & Kehdo
2017-11-30	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Forth: Hadi
2017-12-01		160 St. George St	Apartment	Collectif NUDE	Shagabond EP Release Function
2017-12-02	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO presents 'R3GULUS & Friends'
2017-12-02	One Loft	292 College St	Nightclub	Nach.TO	One Loft with Molly
2017-12-02	Luanda House	974 Bloor St W	Venue	Hypnotic Mindscapes	Hypnotic Mindscapes & 7a's
2017-12-02		TBA	TBA	Deep Gold	Deep Gold x WIP presents: Yu Su
2017-12-02		TBA	TBA	Work in Progress	Deep Gold x WIP presents: Yu Su
2017-12-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Light ~ Hali
2017-12-08	One Loft	292 College St	Nightclub	Nach.TO	Technfui Invites _ Swayzak Live
2017-12-08		TBA	TBA	Forth	Forth: Mike Servito with Kehdo
2017-12-09		TBA	TBA	Deep Gold	Deep Gold presents: Dane
2017-12-10	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. HolloH, Luxury 66
2017-12-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Knotibel ~ Ticky Ty
2017-12-15	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Jamie Tiller
2017-12-16		191 Geary Ave	Storefront		First Contakt: Jungle All the Way
2017-12-19	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Sofia & Friends
2017-12-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: OLM :: Ankhanamun
2017-12-22	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories No_003
2017-12-22	170 Spadina	170 Spadina Ave	Warehouse	Apollo	Resistance with Derrick May
2017-12-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: Adrian Go // Coi
2017-12-29	Skyflower	292 College St	Restaurant	Nach.TO	DHT & TAD Present: Voyage
2017-12-31	Bambi's	1265 Dundas St W	Bar	Théorie	Bambi's - NYE 2018
2017-12-31	Bambi's	1265 Dundas St W	Bar	Théorie	Bambi's - NYE 2018
2017-12-31	The Redwood	1300 Gerrard St E	Venue	Box of Kittens	Box of Kittens presents PoP! NYE 2018
2017-12-31	One Loft	292 College St	Nightclub	Nach.TO	One Loft Present NYE 2018


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2018

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2018-01-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures New Year's Day Marathon
2018-01-02	The Beaver	1192 Queen St W	Bar	Untitled	Sleepy Victims Unit
2018-01-04	Bambi's	1265 Dundas St W	Bar	I ? ? I	Parallel Minds Showcase pt 2
2018-01-06		191 Geary Ave	Storefront	Verse	Work in Progress x Verse: Octo Octa
2018-01-06		191 Geary Ave	Storefront	Work in Progress	Work in Progress x Verse: Octo Octa
2018-01-07	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Sportif, Warm Bodies
2018-01-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Knotibel ~ Outtatime
2018-01-12	The Den	423 College St	Nightclub	Box of Kittens	Metador and Friends
2018-01-12		TBA	TBA	Kollective	Kollective Launch Party
2018-01-12		TBA	TBA	Trance	Trance presents Nautiluss
2018-01-13	Bambi's	1265 Dundas St W	Bar	Ciel	Spellbound with Ciel & Roberto
2018-01-13	Skyflower	292 College St	Restaurant	Nach.TO	Nacht.TO One Year Anniversary
2018-01-14	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Smkbrk & Pekarsky
2018-01-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: OLM ~ Taal Mala
2018-01-19	Bambi's	1265 Dundas St W	Bar		Ciel x Basic Soul Unit
2018-01-19		191 Geary Ave	Storefront	Deep Gold	Deep Gold presents: Kyle Hall
2018-01-20	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth Presents: Container [Live]
2018-01-20	76a	76a Geary Ave	Storefront	Sidetrack	The Return of Sadar Bahar
2018-01-25	Round	152a Augusta Ave	Nightclub	Architextures	Architextures - Sara Simms
2018-01-26	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Robert Bergman
2018-01-27	Bambi's	1265 Dundas St W	Bar	I ? ? I	John F.M w/ Club Fitness & Yohei Saka
2018-01-30	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Julia Dickens & A Fire
2018-02-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Light :: Coy Haste
2018-02-06	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. "R" & Yohei Saka
2018-02-08	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Knotibel ~ Squid Whiskers
2018-02-10	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Melancholia with I Hate Models
2018-02-13	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Chippy Nonstop, Blackman
2018-02-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Barroness
2018-02-16	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 009
2018-02-18	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie LONG Weekender w/ Ali Berger
2018-02-18	Coda	794 Bathurst St	Nightclub	Format	Chris Liebing
2018-02-18		TBA	TBA	Untitled	Untitled with Denise Rabe, Luis Flores
2018-02-22	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Jonah K, Totemic
2018-02-22	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	The Eschaton Part 1 with Function
2018-02-24		TBA	TBA	Forth	Forth: Delroy Edwards with Object A
2018-02-24	500 Keele	Unit 1, 500 Keele	Warehouse	Box of Kittens	The Long Dark Night with Cari Lekebusch

		St			
2018-02-27	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ Myst Milano, Luna, Raf Reza
2018-03-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures~Winter Chill Compilation
2018-03-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ LIGHT :: Jayemkayem
2018-03-02	Bambi's	1265 Dundas St W	Bar	I ? ? I	Flørist with Yohei S & Daniel 58
2018-03-03		TBA	TBA	Invisible City	Invisible City Presents: Beautiful Swimmers
2018-03-03	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	The Eschaton Part 2 with Dascha Rush
2018-03-06	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ DJ Choozey, Mystik Marshall
2018-03-08	The Gladstone Hotel	1214 Queen St W	Bar	Collectif NUDE	Maddee presents: Women's Night
2018-03-08	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter
2018-03-09	Coda	794 Bathurst St	Nightclub	Format	Rodhad
2018-03-09		TBA	TBA	Work in Progress	On My Way #3 with Detroit in Effect
2018-03-10	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories No_004
2018-03-10		TBA	TBA	On Earth	On Earth Presents: Minimal Violence [Live]
2018-03-13	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ Vaughan, Milch, Ceremonies
2018-03-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG
2018-03-16	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 010
2018-03-17		TBA	TBA	Sidetrack	Project Pablo x Physical Therapy x Jamie Sin
2018-03-20	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. echo-location
2018-03-21	Ryerson Image Centre	33 Gould St	Art Gallery	The RUDE Collective	RUDE x RIC Panel: Photography
2018-03-22	Round	152a Augusta Ave	Nightclub	Architextures	Architextures / SHINE / Semitonic
2018-03-23	NEST	423 College St	Nightclub	OddSine	Sam Paganini
2018-03-23		TBA	TBA	Verse	Verse presents: Aurora Halal
2018-03-24		TBA	TBA	Forth	Forth Records Vol. 1 w/ Gingy Joel Eel Ciel
2018-03-27	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Seminars of Excellence
2018-03-29	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Meow Mix w Jackie Spade
2018-03-31		TBA	TBA	Sidetrack	Ron Morelli x Gunnar Haslam x Ciel
2018-04-03	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Trancemania
2018-04-05	Round	152a Augusta Ave	Nightclub	Architextures	ArchitexturesLIGHT::Area 85
2018-04-06		TBA	TBA	On Earth	On Earth presents: DJ Python (NYC)
2018-04-06	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Ancient Methods
2018-04-06	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Ancient Methods
2018-04-07	Harlem Underground	745 Queen St W	Restaurant	The RUDE Collective	Fried Plantains: Afro-Soca Edition
2018-04-07		TBA	TBA	Untitled	Untitled with Shlømo & Keith Carnal
2018-04-09		TBA	TBA	Verse	[CANCELLED] Verse presents: Dorisburg
2018-04-10	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. N3w c00l k1ds
2018-04-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Dubwise
2018-04-12	The Royal Cinema	608 College St	Venue	The RUDE Collective	Shakedown - Leilah Weinraub: 2018

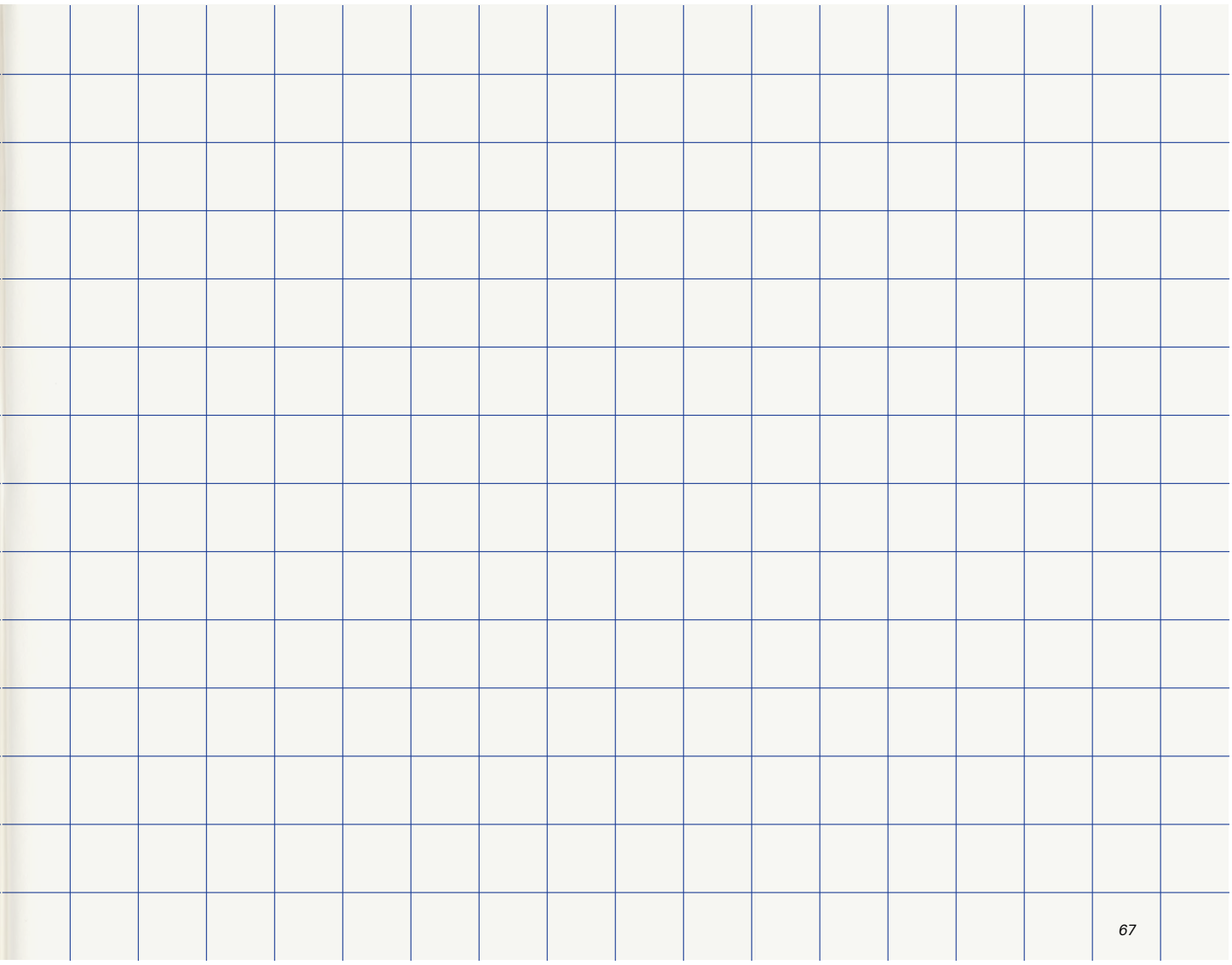
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2018-04-14	Bambi's	1265 Dundas St W	Bar	Ciel	Parallel Minds 3
2018-04-14	Luanda House	974 Bloor St W	Venue	Untold Stories	Untold Stories with Frits Wentink
2018-04-14		TBA	TBA	Forth	Forth: Daniel Avery, Essaie Pas
2018-04-17	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Oscillate
2018-04-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG :: Foggyswoggle
2018-04-20	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 011
2018-04-20	VIP	842 College St	Bar	Work in Progress	Work in Progress presents: Josey Rebelle
2018-04-21		TBA	TBA	Sidetrack	Sidetrack: Patrick Russell x Fit Siegel
2018-04-21	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Masquerade: Kangding Ray
2018-04-21	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Masquerade: Kangding Ray
2018-04-24	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ Ëoz, Vladislove, Kaspr
2018-04-26	Gardiner Museum	111 Queen's Park	Art Gallery	The RUDE Collective	Eyeblink: Hashtag Solidarity
2018-04-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Showcase : synapps
2018-04-28	Bambi's	1265 Dundas St W	Bar	I ? ? I	4.28 Aso Ani w/ Kare + Yohei S.
2018-04-29	The Baby G	1608 Dundas St W	Bar	On Earth	On Earth presents: Gel Set, TWINS
2018-05-01	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Twobodied and Stacey Sexton
2018-05-03	The Great Hall	1087 Queen St W	Venue	Work in Progress	Tomorrow Tonight by Absolut Vodka
2018-05-03	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : LIGHT :: LTLT
2018-05-04	Bambi's	1265 Dundas St W	Bar	Work in Progress	On My Way #4 with 1800haightstreet
2018-05-05	Ildsjel	Unit 7, 4 Carlaw Ave	Venue	Nach.TO	Untitled with DeepChord
2018-05-08	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ Milch, Vibrant Matter, Thought-project
2018-05-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter
2018-05-11		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Zeina (Unfamiliar)
2018-05-12	500 Keele	Unit 1, 500 Keele St	Warehouse	Sidetrack	Sidetrack presents Theo Parrish
2018-05-15	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie w/ Cjris Pyss, Boy Pussy, Arnav
2018-05-15	Bambi's	1265 Dundas St W	Bar	Untold Stories	Glenn Astro - June 15
2018-05-17	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Lena Wilikens
2018-05-17	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : SG : KachaMacha
2018-05-18	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 012
2018-05-18	Bambi's	1265 Dundas St W	Bar	I ? ? I	Club Fitness/Daniel 58/FC Jane/Yohei S
2018-05-20	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie Long Weekender w/ Invisible City
2018-05-24	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:::: Showcase:: Spring Fever
2018-05-29	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. 808 provincial park

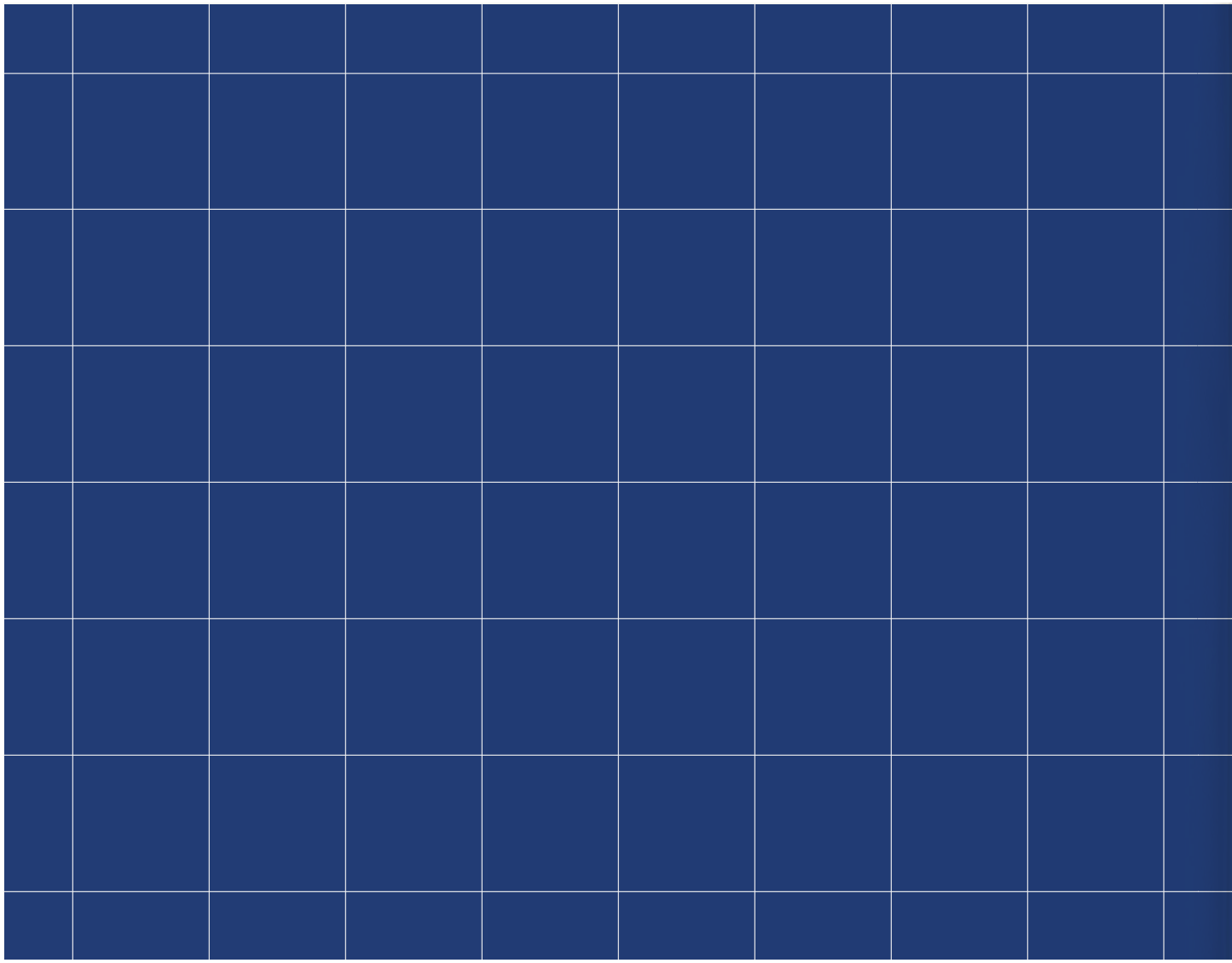
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2018-05-31	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::: Residents Night!
2018-06-01	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Sharif Laffrey
2018-06-02	Karmaxwave	1230 St Clair Ave W	Storefront	Chord VII	Lunar Disko & Chord VII presents John H
2018-06-02	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Job Sifre
2018-06-02	Revival Studios	692 Eastern Ave	Film studio	Untitled	Untitled with Delta Funktionen
2018-06-05	Bambi's	1265 Dundas St W	Bar	Théorie	Théorie pres. Michael Krochak & Joel Eel
2018-06-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures::LIGHT ~ Juergen Mugen
2018-06-08	St George's Eastern Orthodox Church	17 Regent St	Church	Untitled	Untitled w/ Boston 168
2018-06-09	Drake Commissary	128A Sterling Rd	Restaurant	Collectif NUDE	Collectif's NUDE's Block Party
2018-06-09	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Sidetrack x Apollo: Dr. Rubinstein
2018-06-09	500 Keele	Unit 1, 500 Keele St	Warehouse	Sidetrack	Dr. Rubinstein x Dan Only x Wasserman
2018-06-14	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth presents: CIEL till 4am
2018-06-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter ::
2018-06-15	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 013
2018-06-21	Round	152a Augusta Ave	Nightclub	Architextures	Arhitextures :: Space GOAt :: Audi Étoffe
2018-06-23	Kajama Tall Ship	235 Queens Quay W	Venue	Nach.TO	Kajama Sunset Crusise with Jonas S
2018-06-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:: Showcase:: Hans Ohm
2018-06-29	Bambi's	1265 Dundas St W	Bar	Sidetrack	Donna Leake x Privatepressed
2018-06-30	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth Presents: Dizzytime
2018-07-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures::LIGHT:: Darrin Be
2018-07-06	Bambi's	1265 Dundas St W	Bar	Ciel	Spellbound with Ciel & Roberto
2018-07-07	2FL Events	461 King St W	Venue	It's Not U It's Me	Nano MUTEK 2018
2018-07-07		TBA	TBA	Sidetrack	Sidetrack: FunkinEven Boat Cruise
2018-07-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter
2018-07-13	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth presents: Turtle Bugg with Yohei S
2018-07-13	Miss Thing's	1279 Queen St W	Restaurant	The RUDE Collective	TONIGHT//Anomaly: Official AP for PS
2018-07-19	The Garrison	1197 Dundas St W	Nightclub	The RUDE Collective	The RUDE Collective: Bricks & Glitter
2018-07-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures SH ~ Jamie Kidd
2018-07-20	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 014
2018-07-20		TBA	TBA	I ? ? I	I ? ? I Presents: Fergus Clark
2018-07-21	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Scott Zacharias
2018-07-26	Bambi's	1265 Dundas St W	Bar	Théorie	Swoon w/ Cassius Select, Babygirl, SALT
2018-07-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: ana+one

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2018-07-27	Rivoli	334 Queen St W	Nightclub	Nach.TO	Le Lapin Røuge invites Thor
2018-08-01	Apt 200	1034 Queen St W	Bar	Collectif NUDE	ZACHISNUDE'S BIRTHDAY!
2018-08-02	Round	152a Augusta Ave	Nightclub	Architextures	Architextures~LIGHT:: Sir Real :: Mark PM
2018-08-03		TBA	TBA	I ? ? I	Lo:bo x Parallel Minds
2018-08-04	Luanda House	1474 St Clair Ave W	Venue	The RUDE Collective	TONIGHT//Rude x YYY x Ragga
2018-08-09	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth presents "micro.wav"
2018-08-09	Round	152a Augusta Ave	Nightclub	Architextures	Arhitextures ~ Globetrotter :: Maya Playa
2018-08-10	The Garrison	1197 Dundas St W	Nightclub	On Earth	HIDE ● Kontravoid ● Wilted Woman
2018-08-11	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Forth	Forth: Jayda G & Invisible City Sound
2018-08-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Cyclelogic: Win, Faetal
2018-08-17	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 015
2018-08-17	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Apollo x Format: STERAC
2018-08-17	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Apollo x Format: STERAC AKA Steve Rach-mad
2018-08-18		191 Geary Ave	Storefront	Untitled	Untitled w/ Sophia Saze, Inland
2018-08-23	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt | Kadmon
2018-08-25	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Tolouse Low Trax
2018-08-25	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Apollo x Sidetrack x Format: Floorplan
2018-08-25	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Apollo x Sidetrack x Format: Floorplan
2018-08-25	500 Keele	Unit 1, 500 Keele St	Warehouse	Sidetrack	Floorplan & Abdulla Rashim
2018-08-30	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Summer Heat
2018-09-01	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth Presents: B. Hayes
2018-09-06	Bambi's	1265 Dundas St W	Bar	Work in Progress	OMW #5 with Hodge
2018-09-06	Round	152a Augusta Ave	Nightclub	Architextures	Architextures::LIGHT ~ DnB
2018-09-11	The Embassy	223 Augusta Ave	Bar	Théorie	Telemorphosis x SVU w/ Regular Fantasy
2018-09-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Harvest Hug
2018-09-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ SG Fall Equinox
2018-09-21		TBA	TBA	Work in Progress	Work in Progress presents: Eris Drew
2018-09-22	Bambi's	1265 Dundas St W	Bar	Théorie	BLOCK CHAIN
2018-09-22	Unit 201	Unit 201, 500 Keele Ave	Warehouse	On Earth	On Earth presents: Mama Snake
2018-09-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Showcase : Dubby Doubles

2018-09-27	The Painted Lady	218 Ossington Ave	Pub	Untold Stories	Untold Stories No_005
2018-09-28	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 016
2018-09-28		TBA	TBA	Forth	Forth: Xosar, City Dance Corporation
2018-09-29	St George's Eastern Orthodox Church	17 Regent St	Church	Format	Untitled: Mord 5 Year Anniversary
2018-09-29	St George's Eastern Orthodox Church	17 Regent St	Church	Untitled	Untitled: Mord 5 Year Anniversary
2018-09-29		TBA	TBA	Architextures	Parchitextures!
2018-10-04	Bambi's	1265 Dundas St W	Bar	Work in Progress	OMW #6 with Call Super
2018-10-04	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:LIGHT~Mr Nondetachable
2018-10-07	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Vril & Henning Baer at 500 Keele
2018-10-07	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Vril & Henning Baer at 500 Keele
2018-10-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Belly Bass
2018-10-12	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Mark Knekelhuis
2018-10-12	Luanda House	1474 St Clair Ave W	Venue	The RUDE Collective	TONIGHT//Sissy 3.0
2018-10-12		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: TC80
2018-10-13		191 Geary Ave	Storefront	Untitled	Untitled w/ Phase Fatale
2018-10-13	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Format	Perc at 500 Keele
2018-10-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Space GOAt | playdifferent
2018-10-18	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Perc at 500 Keele
2018-10-19	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Pawty Time // 017
2018-10-25	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcasae: Local Label
2018-10-27	500 Keele	Unit 1, 500 Keele St	Warehouse	Sidetrack	Sidetrack presents Antal
	Round	152a Augusta Ave	Nightclub	Architextures	Light: Anniversary House Party
2018-11-01	Luanda House	974 Bloor St W	Venue	Verse	Virginia with Basic Soul Unit
2018-11-02	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter: Electro Swing
2018-11-08	Bassline Music Bar	865 Bloor St W	Bar	On Earth	On Earth presents: Photonz
2018-11-08	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo Format	Courtesy at 500 Keele Courtesy at 500 Keele
2018-11-08	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Work in Progress	OMW #7 with AceMo
2018-11-09		TBA	TBA		
2018-11-10	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth pre Hunter Lombard + Persuasion
2018-11-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ 10 Year Anniversary
2018-11-15	Drake Underground	1150 Queen St W	Nightclub	Collectif NUDE	PawtyTime // 018

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2018-11-16	500 Keele	1, 500 Keele Ave	Warehouse	Untitled	Untitled w/ Anetha & Héctor Oaks
2018-11-17	Bambi's	1265 Dundas St W	Bar	On Earth	OE + Friends wsg Mike Medow
2018-11-22	Round	152a Augusta Ave	Nightclub	Architextures	Architextures .:: Space GOAt :: Slava Mode
2018-11-22	Mod Club Theatre	722 College Ave	Venue	Architextures	NO MAN'S LAND ~ 20th Anniversary Party
2018-11-23		TBA	TBA	Deep Gold	Pender Street Steppers with Jaime Sin
2018-11-23	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Family Function // 001
2018-11-24	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Telephones
2018-11-24	Luanda House	1474 St Clair Ave W	Venue	The RUDE Collective	Rude's Second Year Anniversary w/ TT
2018-11-24	500 Keele	1, 500 Keele Ave	Warehouse	Hypnotic Mindscapes	Hypnotic Mindscapes 5 Years: DJ Masda
2018-11-30	500 Keele	1, 500 Keele Ave	Warehouse	Forth	Forth: Actress, ACT! / Egyptrixx
2018-12-06	Round	152a Augusta Ave	Nightclub	Architextures	Architextures LIGHT - with Faetal
2018-12-07	The Garrison	1197 Dundas St W	Nightclub	On Earth	NDY x OE Present - Dec 7: Marie Davidson
2018-12-07	500 Keele	1, 500 Keele Ave	Warehouse	Apollo	Oscar Mulero at 500 Keele
2018-12-07	500 Keele	1, 500 Keele Ave	Warehouse	Format	Oscar Mulero at 500 Keele
2018-12-08	500 Keele	1, 500 Keele Ave	Warehouse	Apollo	Kerri Chandler at 500 Keele
2018-12-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Saturnalia
2018-12-14	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Family Function // 002
2018-12-14	Edenhall	193 Baldwin St	Bar	Untold Stories	Untold Stories No_006
2018-12-15	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Softcoresoft b2b Anabasine, Hadi
2018-12-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG Solstice
2018-12-21	The Drake Hotel	1150 Queen St W	Nightclub	Collectif NUDE	Pawty Time // 019
2018-12-22	One Loft	292 College St	Nightclub	Hypnotic Mindscapes	HM Holidays
2018-12-22	500 Keele	1, 500 Keele Ave	Warehouse	Apollo	DJ Bone at 500 Keele
2018-12-23	Bunda Lounge	1108 Dundas St W	Bar	Untitled	Untitled Daniel Bell Afterparty
2018-12-23		7 Fraser Ave	Warehouse	Untitled	Untitled w/ Daniel Bell
2018-12-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Pursuit Grooves
2018-12-28	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Nathan Micay, Stacey Sexton
2018-12-31	The Drake Hotel	1150 Queen St W	Nightclub	Collectif NUDE	Collectif NUDE & People's Champ
2018-12-31	Bambi's	1265 Dundas St W	Bar	Théorie	Bambi's NYE 2019 w/ Raf Reza
2018-12-31	500 Keele	1, 500 Keele Ave	Warehouse	Forth	Forth x Invisible City: NYE
2018-12-31	500 Keele	1, 500 Keele Ave	Warehouse	Invisible City	Forth x Invisible City: NYE


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2019

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2019-01-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures New Year's Day Marathon
2019-01-03	Round	152a Augusta Ave	Nightclub	Architextures	Architextures LIGHT Hans Ohm Leelee
2019-01-05	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Work in Progress	Work in Progress x Discwoman: Umfang
2019-01-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Renewal
2019-01-11	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Family Function // 003
2019-01-11	Luanda House	974 Bloor St W	Venue	Deep Gold	Deep Gold x Verse: Kyle Kall b2b Jay Daniel
2019-01-11		TBA	TBA	Verse	Deep Gold x Verse: Kyle Kall b2b Jay Daniel
2019-01-12	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Scott Zacharias
2019-01-12		TBA	TBA	Kollective	Kollective One Year Anniversary
2019-01-17	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt
2019-01-18	Edenhall	193 Baldwin St	Bar	Untold Stories	Untold Stories No_007
2019-01-19	Bambi's	1265 Dundas St W	Bar	On Earth	OE 1yr Anniversary: AKUA
2019-01-24	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Showcase: Dan Only
2019-01-31	Round	152a Augusta Ave	Nightclub	Architextures	Architextures - Cyclelogic: Purrpelle
2019-02-02	Coda	794 Bathurst St	Nightclub	Box of Kittens	CODA 5 Year Anniversary with Carl Craig
2019-02-02	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Samuli Kemppi at 500 Keele
2019-02-07	Bambi's	1265 Dundas St W	Bar	On Earth	OE + Friends wsg Ali Berger and Flora FM
2019-02-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures LIGHT - Mike Gibbs, Hu-Bear
2019-02-08	Apt 200	1034 Queen St W	Bar	Collectif NUDE	Family Function // 004
2019-02-10	Palais Royale	1601 Lake Shore Blvd	Venue	Box of Kittens	Sunday Afternoon Social with Osunlade
2019-02-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Heartbeats
2019-02-15		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Bruno Schmidt
2019-02-15	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Kollective	Le Lapin Røuge invites Deetron
2019-02-15	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Nach.TO	Le Lapin Røuge invites Deetron
2019-02-16	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Forth	Forth: DJ Stingray, City Dance Corporation
2019-02-17	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	I Hate Models at 500 Keele
2019-02-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt February
2019-02-22	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Deep Gold	Deep Gold x Verse: Josey Rebelle
2019-02-22	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Verse	Deep Gold x Verse: Josey Rebelle

2019-02-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Stephen Thrasher
2019-03-01		TBA	TBA	On Earth	On Earth presents: Rachel Noon + Schacke
2019-03-01	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	Robert Hood at 500 Keele
2019-03-02	Bambi's	1265 Dundas St W	Bar		Ciel / Pursuit Grooves / Basic Soul Unit
2019-03-02	Harlem Underground	745 Queen St W	Restaurant	The RUDE Collective	TONIGHT///Fried Plantains ft. Brianna R
2019-03-02	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Untitled	Untitled w/ Rrose & Edna King
2019-03-03	Velvet Underground	508 Queen St W	Venue	Untold Stories	Kamaal Williams / Henry Wu
2019-03-07	Bambi's	1265 Dundas St W	Bar	Work in Progress	OMW! w/ Ciel, Sandboards, Efemmera
2019-03-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures LIGHT - Critical Moss
2019-03-09	500 Keele	Unit 1, 500 Keele St	Warehouse	Box of Kittens	Box of Kittens Pres: Mike Servito
2019-03-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Soul Sonic
2019-03-16	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Carlos Souffront
2019-03-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG | Brendan Lawless
2019-03-22	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories_Zoi's Bday
2019-03-22	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Deep Gold	Deep Gold x Verse: Randomer & Martyn
2019-03-22	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Verse	Deep Gold x Verse: Randomer & Martyn
2019-03-23	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: DEBONAIR
2019-03-27	Velvet Underground	508 Queen St W	Venue	Deep Gold	Deep Gold 5 Year Anniversary: Mister Sat
2019-03-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Showcase : Edna King
2019-03-29		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Losoul
2019-03-30	Bambi's	1265 Dundas St W	Bar	I ? ? I	BOING
2019-03-30	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Untitled	Untitled w/ Adam X & Orphx
2019-04-05	Mr. Flamingo	1265 Dundas St W	Storefront	Work in Progress	Ciel all Night Long at Invisible City
2019-04-05	One Loft	292 College St	Nightclub	Box of Kittens	Box of Kittens Pres: Special Request
2019-04-05	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Untitled	Phile Magazine x Untitled: HEAVY LOAD
2019-04-06	Bambi's	1265 Dundas St W	Bar	Ciel	Beau Travail: Ciel & Jacques Greene B2B
2019-04-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Mystic Bass
2019-04-12	Bambi's	1265 Dundas St W	Bar	Théorie	Bio-Rhythmi
2019-04-12		TBA	TBA	On Earth	On Earth presents: Forest Drive West
2019-04-13		TBA	TBA	Kollective	Demuja | Toronto Debut
2019-04-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Good Thursday
2019-04-25	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Showcase : Spooloops
2019-04-26	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories with Jesse Bru
2019-04-26	Miss Thing's	1279 Queen St W	Restaurant	The RUDE Collective	TONIGHT//Tropic of Funk: Spring Fling

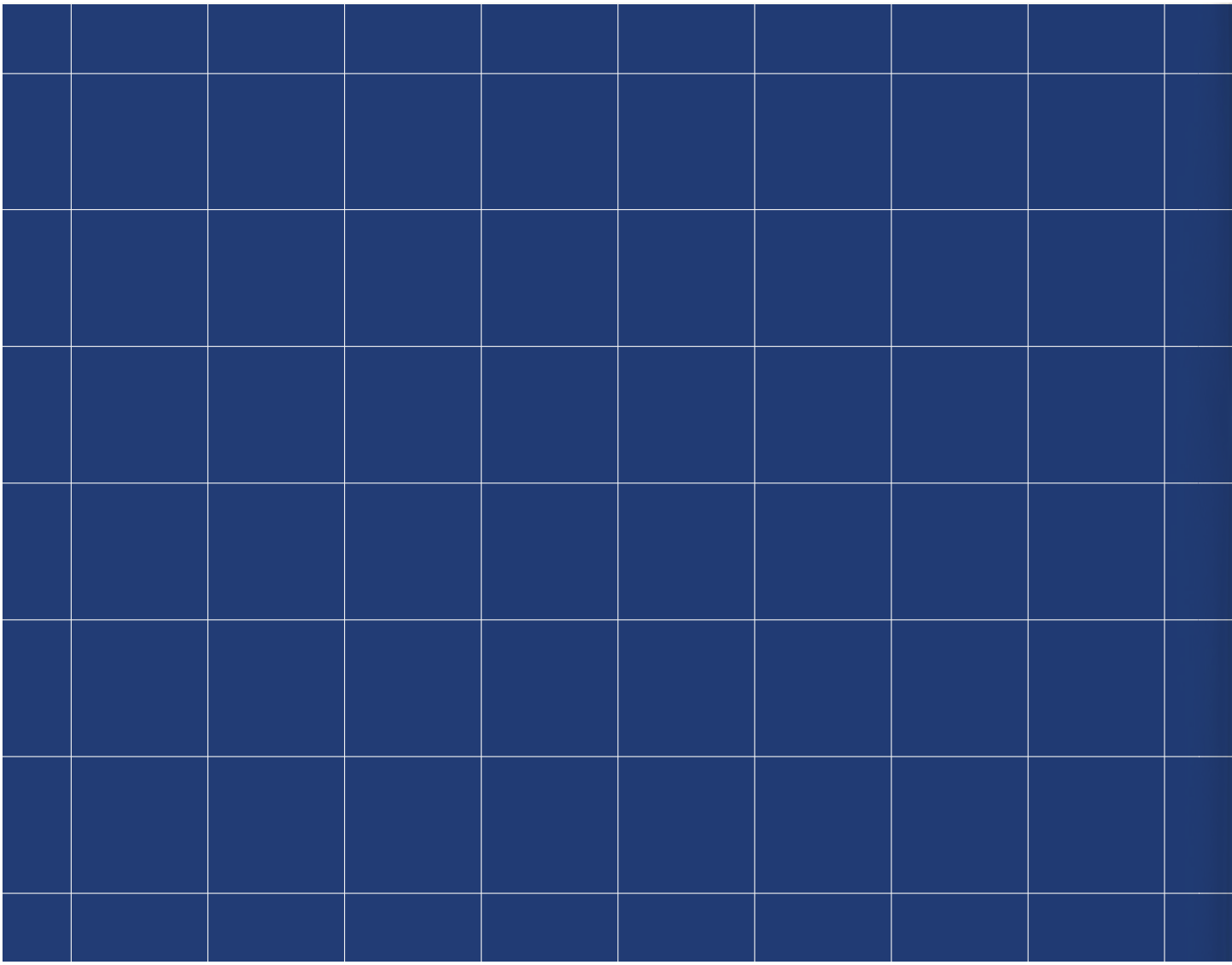
date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2019-04-26	Black Eagle	457 Church St	Bar	Untitled	Acid x Untitled presents Justin Cudmore
2019-04-28	Palais Royale	1601 Lake Shore Blvd	Venue	Box of Kittens	Sunday Afternoon Social: Mad Professor
2019-05-03	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Raphaël Top-Secret
2019-05-03		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Titonton Duvante
2019-05-04	Chef's Hall	111 Richmond St W	Restaurant	Collectif NUDE	Playdate: Cinco de Mayo
2019-05-04	Coda	794 Bathurst St	Nightclub		DJ Mag Best of North America
2019-05-05	Tennessee Tavern	1554 Queen St W	Restaurant	Architextures	Lighthouse w/ Hans Ohm & Mike Lambert
2019-05-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Light w/ Boo Williams
2019-05-10	Sts Cyril and Methody Macedonia Eastern Orthodox Church	237 Sackville St	Church	Apollo	Church Rave with Ben UFO
2019-05-10	Sts Cyril and Methody Macedonia Eastern Orthodox Church	237 Sackville St	Church	Box of Kittens	Church Rave with Ben UFO
2019-05-11	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Hidden Spheres & Korea Town Acid
2019-05-16	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Mark Ernestus, Invisible City
2019-05-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Afrotronic
2019-05-17	SoSo Food Club	1166 Dundas St W	Restaurant	Théorie	Théorie Soundsystem presents Dub Villa
2019-05-17	Belgian Moon Microbrewery	28 Bathurst St	Pub	The RUDE Collective	Sissy 4.0
2019-05-17		TBA	TBA	Untitled	Untitled w/ VTSS
2019-05-18	500 Keele	Unit 1, 500 Keele Ave	Warehouse	Apollo	[CANCELLED] Jeremy Underground
2019-05-18	500 Keele	Unit 1, 500 Keele St	Warehouse	Box of Kittens	[CANCELLED] Jeremy Underground
2019-05-19	Masonic Temple	888 Yonge St	Music venue	Apollo	Charlotte de Witte at Masonic Temple
2019-05-23	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt
2019-05-30	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ::::: Chameleon Project
2019-05-31	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Francis Inferno
2019-06-01	St George's Eastern Orthodox Church	17 Regent St	Church	Apollo	Tommy Four Seven
2019-06-02	Tennessee Tavern	1554 Queen St W	Restaurant	Architextures	Lighthouse w/ LeeLee Mishi
2019-06-02	Palais Royale	1601 Lake Shore Blvd	Venue	Box of Kittens	Box of Secrets
2019-06-06	Round	152a Augusta Ave	Nightclub	Architextures	Achitextures : Castelvi/Trailbraker
2019-06-07	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City + Bambi's: Dundas West Fest
2019-06-07	Moca Toronto	158 Sterling Rd	Art Gallery	Deep Gold	Pride Toronto & Deep Gold/Verse
2019-06-07	Moca Toronto	158 Sterling Rd	Art Gallery	Verse	Pride Toronto & Deep Gold/Verse

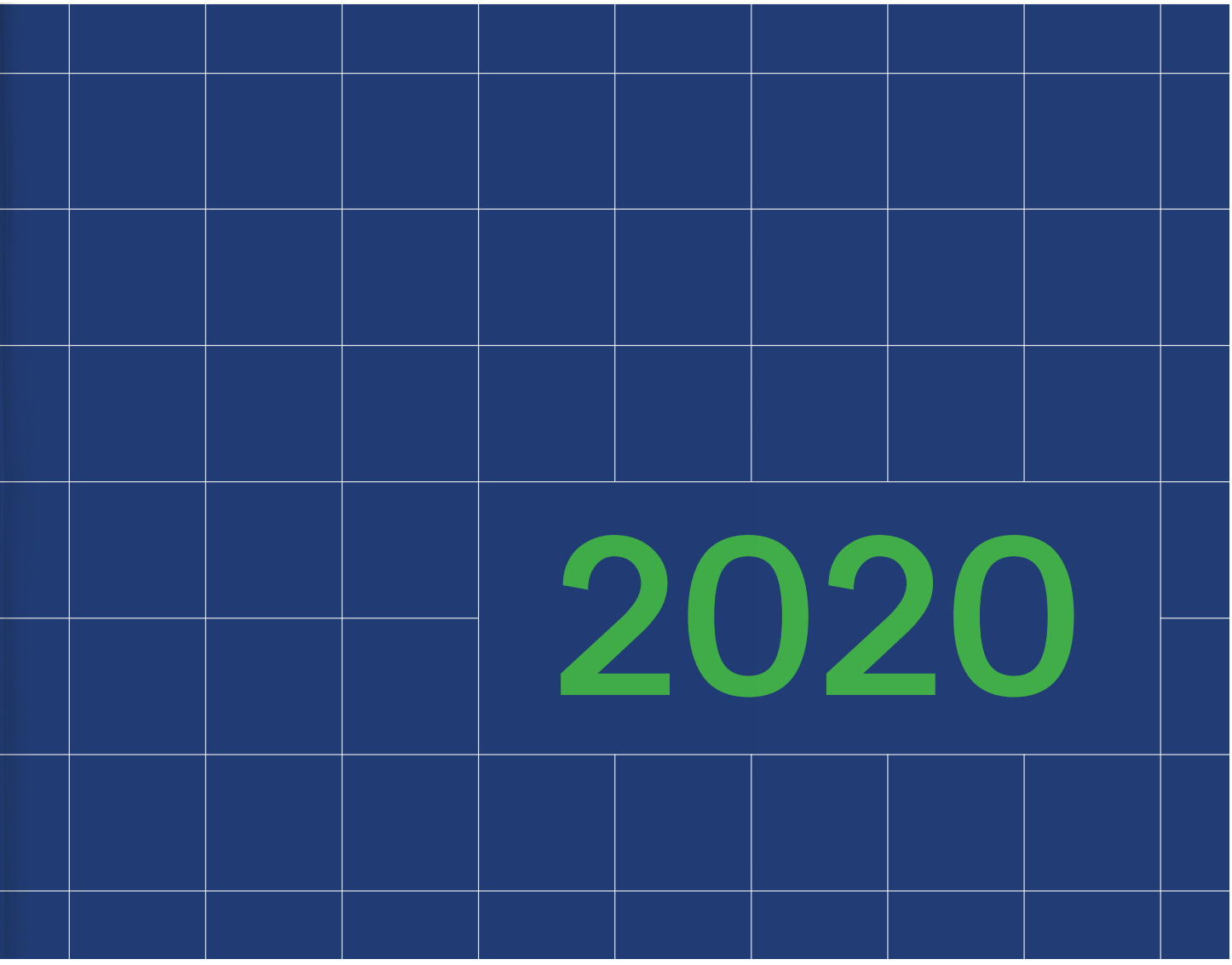
2019-06-08	SoSo Food Club	1166 Dundas St W	Restaurant	The RUDE Collective	4 AM LAST CALL A SoSo Rude Block
2019-06-08		TBA	TBA	Untitled	Untitled w/ Sophia Saze & Projekt Gestalten
2019-06-13	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth X Boccara present: Cassius
2019-06-13	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth present ZBDT of 1800HaightStreet
2019-06-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Earthgroove
2019-06-15	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Sacha Mambo
2019-06-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG | Karolina
2019-06-21	Northern Contemporary Gallery	1605 Queen St W	Art Gallery	The RUDE Collective	Rude xx Maricón: Toronto Pride Edition
2019-06-22	Bambi's	1265 Dundas St W	Bar	Untold Stories	Untold Stories x Church: Seb Wildblood
2019-06-22	Budweiser Stage	909 Lake Shore Blvd W	Music Venue	The RUDE Collective	TN UP w/ RUDE, Papi Juice and Bambii's
2019-06-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase w/ Pick A Piper
2019-06-28	Bambi's	1265 Dundas St W	Bar	Work in Progress	On My Way! Invites Russell E.L. Butler
2019-06-28	Palais Royale	1601 Lake Shore Blvd	Venue	Box of Kittens	Whole Lotta Love with Robert Babicz
2019-07-04	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Light - Hans Ohm lakefx
2019-07-05	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth pres. Boo Lean and Davis Galvin
2019-07-05	Masonic Temple	888 Yonge St	Music venue	Apollo	Theo Parrish Returns to Toronto
2019-07-05	Masonic Temple	888 Yonge St	Music venue	Sidetrack	Theo Parrish at Masonic Temple
2019-07-06	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Presents: Anatolian Weapons
2019-07-07	Tennessee Tavern	1554 Queen St W	Restaurant	Architextures	Lighthouse w/ Jonah K, Mike Lambert
2019-07-11	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Globetrotter :: Migration
2019-07-13	Sts Cyril and Methody Macedonia Eastern Orthodox Church	237 Sackville St	Church	Apollo	Church Rave with Omar S
2019-07-18	Bambi's	1265 Dundas St W	Bar	On Earth	OE + Friends: D-Grade with Ceremonies
2019-07-18	Round	152a Augusta Ave	Nightclub	Architextures	Architextures ~ Space GOAt | Aerodrömme
2019-07-19	Lune	772 Dundas St W	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Vera
2019-07-21	Kajama Tall Ship	235 Queens Quay W	Venue	Box of Kittens	Sunday Afternoon Social
2019-07-25	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Fame Diet
2019-07-26	Woodbine Park	1695 Queen St E	Outdoor	Box of Kittens	Groovin' in the Park Fest
2019-07-27		TBA	TBA	Format	Heat Rave
2019-07-27		TBA	TBA	Forth	Forth: Moxie, Automaticamore
2019-08-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Jackie Spade
2019-08-02	Bambi's	1265 Dundas St W	Bar	Invisible City	Invisible City Fundraiser: Pixie
2019-08-03	Bambi's	1265 Dundas St W	Bar	Ciel	Jitter with Ciel & Ryan Pierre
2019-08-03	Bambi's	1265 Dundas St W	Bar	Work in Progress	Jitter
2019-08-08	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Lunity: Zoi
2019-08-09	Goodhand's Lounge	123 Danforth Ave	Venue	Strapped.to	Strapped - Leather & Lingerie

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2019-08-09	Lune	772 Dundas St W	Bar	On Earth	On Earth x Frequencies pres: Simo Cell
2019-08-17	St George's Eastern Orthodox Church	17 Regent St	Church	Untitled	Untitled w/ SPFDJ & Francois X
2019-08-17	Rainhard Brewing Co.	Unit 108, 100 Symes Rd	Bar	Hypnotic Mindscapes	Hypnotic Mindscapes: Nicola Cruz
2019-08-18		Geary Ave Parkette	Outdoor	Architextures	Sunday Funday :: Parchitextures Edition!
2019-08-22	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Zum One
2019-08-24	Coda	794 Bathurst St	Nightclub	Box of Kittens	Matador CODA
2019-08-29	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: AFRO HAUS
2019-09-01	The Embassy	223 Augusta Ave	Bar	Théorie	Théorie pres. Body Worx International
2019-09-01	Velvet Underground	508 Queen St W	Venue	Deep Gold	Deep Gold x Verse: Levon Vincent
2019-09-01	Velvet Underground	508 Queen St W	Venue	Verse	Deep Gold x Verse: Levon Vincent
2019-09-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: Acote
2019-09-06	254 Lansdowne	254 Lansdowne Ave	Storefront	Untold Stories	Untold Stories x Tawoos: Nabihah Iqbal
2019-09-06	Lune	772 Dundas St W	Bar	Forth	Forth: Laurel Halo ACT! WHIMM Acote
2019-09-07	Bambi's	1265 Dundas St W	Bar	On Earth	OE Presents: What On Earth!
2019-09-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Lunity :: Cyclist
2019-09-14	The Costume House	165 Geary Ave	Venue	Spark	[POSTPONED] TOE8 presents Sama'
2019-09-15	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Space GOAt | Amber Long
2019-09-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG Harvest | Basilisk
2019-09-21	Velvet Underground	508 Queen St W	Venue	Deep Gold	Deep Gold & Verse: Octo Octa b2b Eris Drew
2019-09-21	Velvet Underground	508 Queen St W	Venue	Verse	Deep Gold x Verse: Octo Octa b2b Eris D
2019-09-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Living~Stone
2019-09-28	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth presents: Reptant
2019-09-28	163 Weston	163 Weston Rd	Gym	Untitled	Untitled w/ Paula Temple & Orphx
2019-10-03	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: Ceremonies
2019-10-04	Bambi's	1265 Dundas St W	Bar	I ? ? I	Yohei S. & Daniel 58 at Bambi's
2019-10-04	Lune	772 Dundas St W	Bar	Deep Gold	Deep Gold x Verse: Shed
2019-10-04	Lune	772 Dundas St W	Bar	Verse	Deep Gold x Verse: Shed
2019-10-05	163 Weston	163 Weston Rd	Gym	Apollo	Derrick May in Toronto
2019-10-05	Genesis Sound Inc	533 Beresford Ave	Laneway studio	Untold Stories	Untold Stories w/ S3A
2019-10-10	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:: Lunity ~ Risa, Tchera, Win
2019-10-17	Bambi's	1265 Dundas St W	Bar	Work in Progress	Work in Progress Invites Lis Dalton
2019-10-17	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG | Diskomaster
2019-10-18	The Symes	150 Symes Rd	Venue	Deep Gold	Red Bull Music Festival Toronto: Encounters
2019-10-18	The Symes	150 Symes Rd	Venue	Forth	Red Bull Music Festival Toronto: Encounters

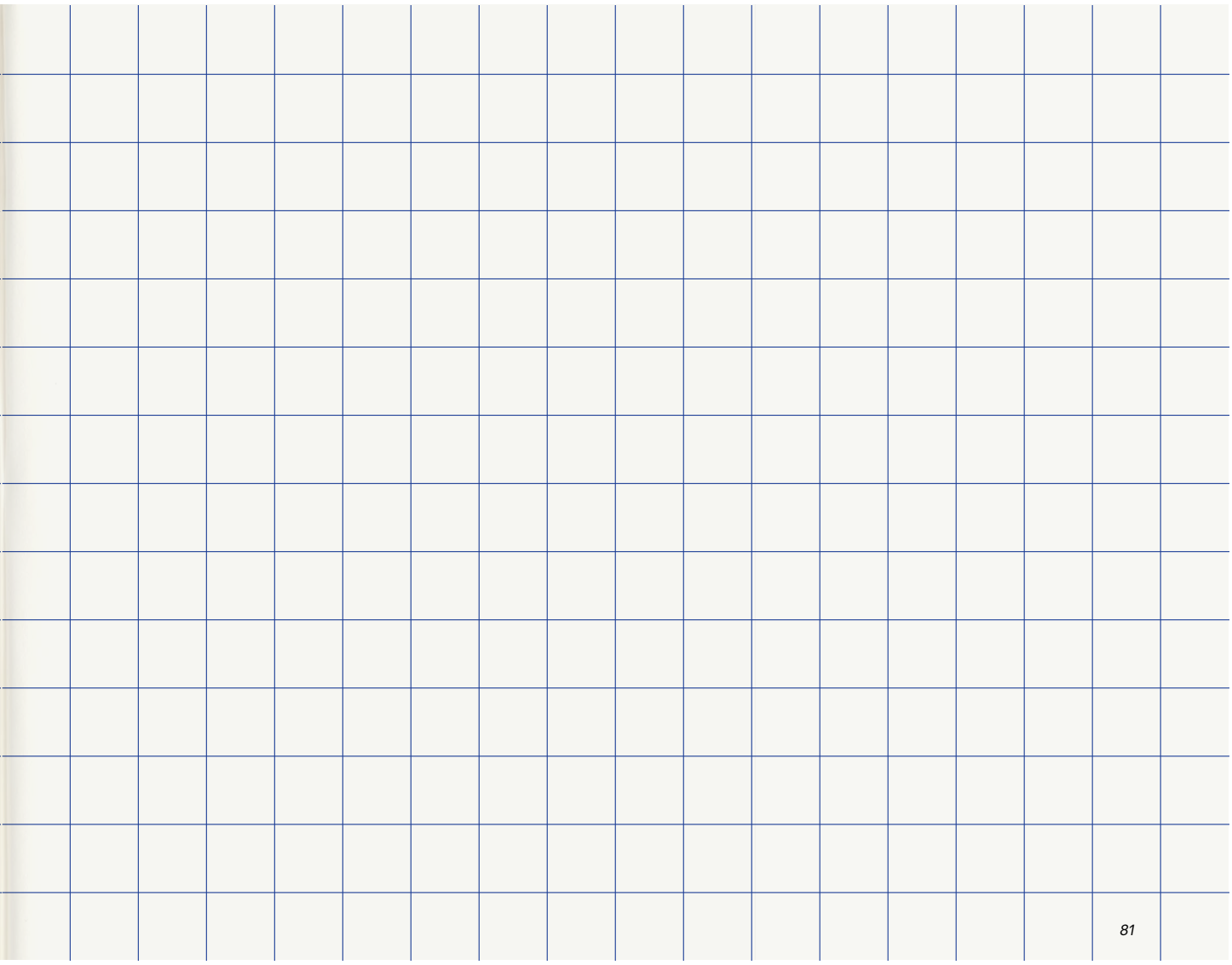
2019-10-18	The Symes	150 Symes Rd	Venue	On Earth	Red Bull Music Festival Toronto: Encounters
2019-10-18	163 Weston	163 Weston Rd	Gym	Apollo	Mr. G in Toronto
2019-10-24	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Niko
2019-10-24	The Embassy	223 Augusta Ave	Bar	Théorie	Lyla & Abhi at the Embassy
2019-10-26	Bambi's	1265 Dundas St W	Bar	I ? ? I	Yohei S. & Daniel 58 at Bambi's
2019-10-26	Luanda House	1474 Queen St W	Venue	The RUDE Collective	Sissy: Bloodbath
2019-10-28	Glad Day Bookshop	499 Church St	Storefront	Strapped.to	STRAPPED - Circle Of Life
2019-10-31	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Halloween Special
2019-11-01	Masonic Temple	888 Yonge St	Music venue	Apollo	Recondite in Toronto
2019-11-07	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: Groves
2019-11-07	The Piston	937 Bloor St W	Bar	Architextures	Pik A Piper : Loopsy Dazy
2019-11-09	St George's Eastern Orthodox Church	17 Regent St	Church	Untitled	Untitled w/ Amanda Mussi & Stephanie S
2019-11-09		TBA	TBA	Hypnotic Mindscapes	Hypnotic Mindscapes: Etienne
2019-11-14	Round	152a Augusta Ave	Nightclub	Architextures	Architextures:: Lunity ~ 11 Year Anniversary
2019-11-15	254 Lansdowne	254 Lansdowne Ave	Storefront	Untold Stories	Untold Stories x Tawoos Initiative
2019-11-15	Skyflower	292 College St	Restaurant	Strapped.to	STRAPPED - SKIN OUT! Soca VS Dancehall
2019-11-21	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: SG Nov | Immortal Sun
2019-11-23	Bambi's	1265 Dundas St W	Bar	Work in Progress	On My Way! Invites Batu
2019-11-23	163 Weston	163 Weston Rd	Gym	Untitled	2 Years of Untitled w/ DJ Nobu & Drumcell
2019-11-23	O'Grady's On Church	518 Church St	Pub	Strapped.to	STRAPPED - Fresh Prince
2019-11-28	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: BUILD comp.
2019-11-29	Velvet Underground	508 Queen St W	Venue	Deep Gold	Deep Gold x Verse: Or:la
2019-11-29	Velvet Underground	508 Queen St W	Venue	Verse	Deep Gold x Verse: Or:la
2019-11-30	Bambi's	1265 Dundas St W	Bar	Work in Progress	Work in Progress Invites Object Blue
2019-12-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : LIGHT : Michael Red
2019-12-06	Bambi's	1265 Dundas St W	Bar	Work in Progress	Work in Progress Invites CCL
2019-12-06	188 Loft	188 Pearl St	Venue	Hypnotic Mindscapes	Hypnotic Mindscapes Year 6: Nicolas Lutz
2019-12-07	The Garrison	1197 Dundas St W	Nightclub	The RUDE Collective	Rude's 3rd Year ft. Cakes Da Killa
2019-12-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Lunity : Xavier Fux
2019-12-13	254 Lansdowne	254 Lansdowne Ave	Storefront	Untold Stories	Untold Stories x Party Buzzy
2019-12-15		TBA	TBA	Box of Kittens	Sunday Afternoon Special: Hiroko Yamamura
2019-12-19	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Space GOAt Dec
2019-12-20	Bambi's	1265 Dundas St W	Bar	Lab.our Union	Lab.our with Basic Soul Unit, J-UL
2019-12-20	Velvet Underground	508 Queen St W	Venue	Verse	Verse presents: Peach with Kusheln
2019-12-21	Bambi's	1265 Dundas St W	Bar	Ciel	Beau Travail: Ciel & Jacques Greene B2B
2019-12-22	Genesis Sound Inc	533 Beresford Ave	Laneway studio	Untitled	Untitled: Holiday Edition w/ Reka
2019-12-26	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Pick A Piper

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2019-12-27	Bambi's	1265 Dundas St W	Bar	Forth	Forth: Aquarian, City Dance Corporation
2019-12-27		TBA	TBA	Box of Kittens	Box of Kittens: After Boxing
2019-12-28	Bambi's	1265 Dundas St W	Bar	Lab.our Union	A Made Up Sound w Pursuit Grooves
2019-12-31		TBA	TBA	Untitled	Mmxx Nye20:20




2020

date (yyyy-mm-dd)	Location name	Street address	Location type	Promoter / organiser	Event name
2020-01-01	Round	152a Augusta Ave	Nightclub	Architextures	Architextures New Year's Day Marathon
2020-01-01	The Everleigh	580 King St W	Bar	Box of Kittens	SummerDaze & BOK present NYD
2020-01-04	Bambi's	1265 Dundas St W	Bar	I ? ? I	Boing 3: Club Fitness, Yohei S & Daniel 58
2020-01-09	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: residents
2020-01-16	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Lunity :: Mezzmureyes
2020-01-17	Bambi's	1265 Dundas St W	Bar	Work in Progress	Parallel Minds 'Eight Two Five' Release
2020-01-17	NEST	423 College St	Nightclub	Strapped.to	Yes Yes Y'all Janurary ft. Strapped
2020-01-18		211 Geary Ave	Storefront	On Earth	On Earth pres: 2 Years with Darwin, Pravik
2020-01-18	254 Lansdowne	254 Lansdowne Ave	Storefront	Untold Stories	Nachtbraker
2020-01-23	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Space GOAt | Measure Divide
2020-01-24	Round	152a Augusta Ave	Nightclub	Strapped.to	STRAPPED - Daddy Edition
2020-01-24	Masonic Temple	888 Yonge St	Music venue	Apollo	Nina Kraviz in Toronto
2020-01-25		211 Geary Ave	Storefront	Untitled	Untitled x Model Future: Matrixxman
2020-01-30	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Showcase :: Foggyswoggle
2020-01-31	188 Loft	188 Pearl St	Venue	Hypnotic Mindscapes	Hypnotic Mindscapes Jane Fitz
2020-02-06	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: Antwon Faulkner
2020-02-07	Owls Club	847 Dovercourt Rd	Community centre	Strapped.to	Strapped Social: LINK UP
2020-02-07		TBA	TBA	Box of Kittens	Box of Kittens & Activate Pres: Assailants
2020-02-08	188 Loft	188 Pearl St	Venue	Apollo	Rebekah in Toronto
2020-02-13	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: Lunity :: Mike Polarny
2020-02-20	Round	152a Augusta Ave	Nightclub	Architextures	Architextures Space GOAt Rinse Out
2020-02-21	163 Weston	163 Weston Rd	Gym	Apollo	Blawan in Toronto
2020-02-27	Round	152a Augusta Ave	Nightclub	Architextures	Architextures: Showcase: Shamik
2020-02-28	Bambi's	1265 Dundas St W	Bar	Work in Progress	A Night in Tribute with Ciel / Kaspr / Raf R
2020-02-28	Glad Day Bookshop	499 Church St	Storefront	Strapped.to	STRAPPED - Love Doctor
2020-02-28	B-Side Lounge	669 College St	Music Venue	Untold Stories	Untold Stories: Local Night
2020-02-29	The Garrison	1197 Dundas St W	Nightclub	Strapped.to	Yohomo Late Night w/ DJ Haram
2020-03-05	Round	152a Augusta Ave	Nightclub	Architextures	Architextures :: LIGHT :: Nick Holder
2020-03-06	Bambi's	1265 Dundas St W	Bar	On Earth	On Earth presents: Valesuchi
2020-03-07	Bambi's	1265 Dundas St W	Bar	Work in Progress	On My Way! Invites Bruce
2020-03-07		TBA	TBA	Apollo	Samuli Kemppi & Inigo Kennedy
2020-03-12	Round	152a Augusta Ave	Nightclub	Architextures	Architextures : Lunity : Mi/Nu, Rico, Legs
2020-03-19	Round	152a Augusta Ave	Nightclub	Architextures	Cancelled! Architextures | Sara Dopstar
2020-03-20	254 Lansdowne	254 Lansdowne Ave	Storefront	Untold Stories	Cancelled: Bradley Zero
2020-03-28	Bambi's	1265 Dundas St W	Bar	On Earth	[CANCELLED] OE + Friends wsg Beige
2020-05-27		TBA	TBA	Apollo	[CANCELLED] Perc in Toronto


81

16





Toronto Raves

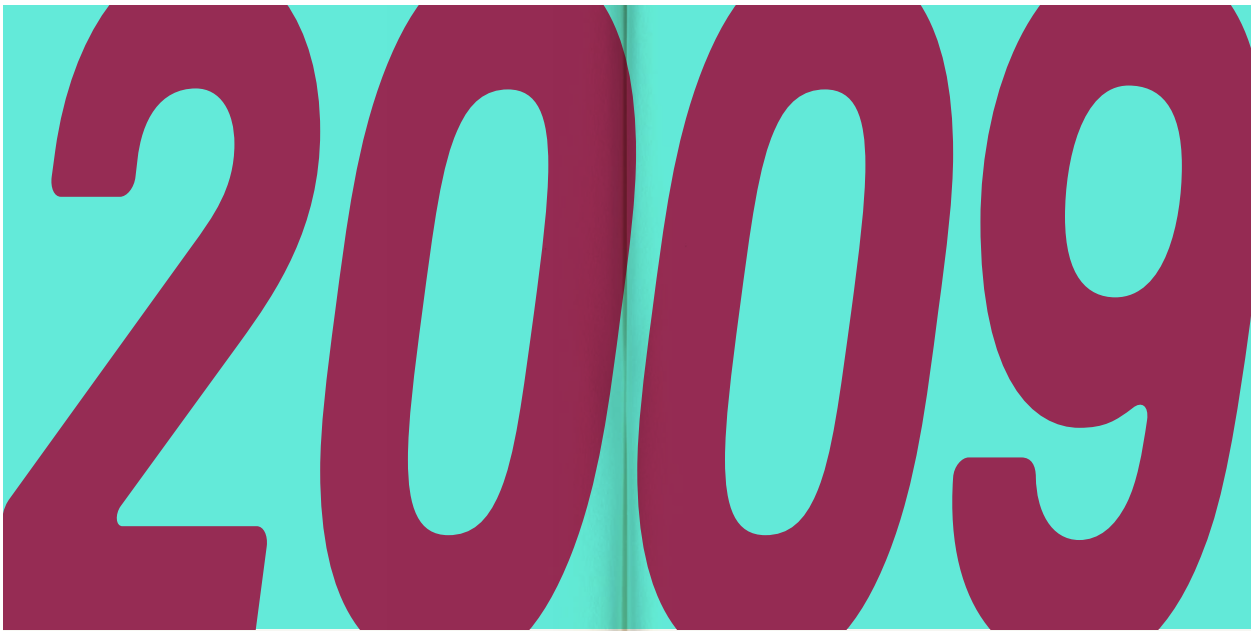
2010-2020

Alexandra Sermol

Toronto Raves: 2010-2010 contains a collection of flyers and posters from Toronto's electronic music community, sourced from Resident Advisor, Facebook, Instagram accounts, and ticket sales websites.

It is in no way exhaustive. Many flyers remain to add. If you wish to contribute, submit flyers to: afterhours@party.com
Please include the year of the party and, if possible, the organiser/promoter and location.

First print: July 30, 2022
Alexandra Sermol



2009


VINTAGE
A BRAND NEW BAG!
presents
Mike Huckaby
Deep Transportation, Detroit
with weekly residents
Patrick Paredes
Lab.our Union
(Basic Soul Unit + Jason Ulrich)
Saturday, Feb. 2, 2008
Toi Bar
577a College St
(2nd floor)
No Cover
TOI bar
FUSICOLOGY
TRIBE
LOTD
sustainable recordings

8


JAN 31, 2009
1610 BLOOR ST. WEST

9


caturday march 7 2009
HOLY FUCK!
alienInFlux, box of kittens and ill.gates!?
akufen
bluetech live
the .gates foundation
fabio palermo
jamie kidd
mike gibbs
hali
xi and bombaman
masia one
sidenote
shen (noah pred)
pr.incest
location: 6 noble street
tickets: $25
alienInFlux.
design by ill.gates
info@boxofkittens.ca

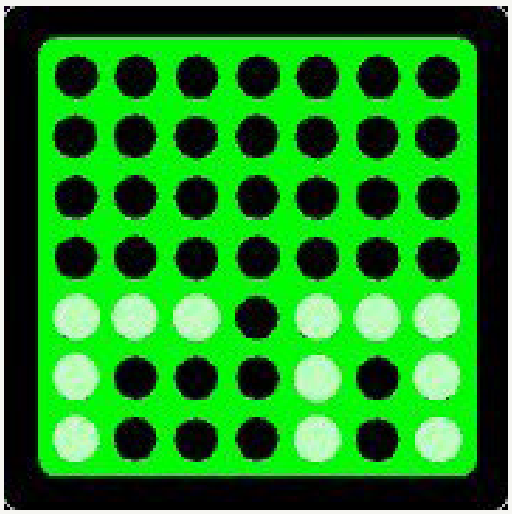
10


Saturday, April 25th, 2009
breakandenter7
1610 Bloor St. W.

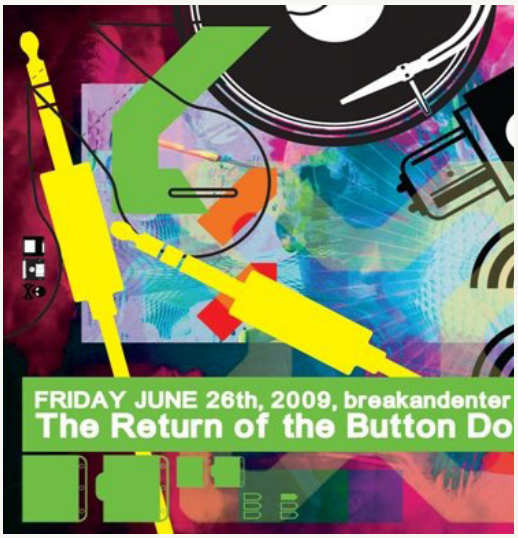
11


alienInFlux | Box of Kittens | Platform
FRIDAY MAY 22ND, 2009
FORMAT:B live
JAMIE KIDD
FABIO PALERMO
HALI
MIKE GIBBS
MENTALFLOSS
FRIENDLYNESS & iSAX
CHOCOLATE & PATRICK ROOTS
$23 Advanced
Shanti Baba: 546 Queen W.
Moog Audio: 442 Queen W.
Studio Gang: 112 Ossington
10:30pm
DLM Studios
1610 Bloor St. W.
(Dundas W. Station)

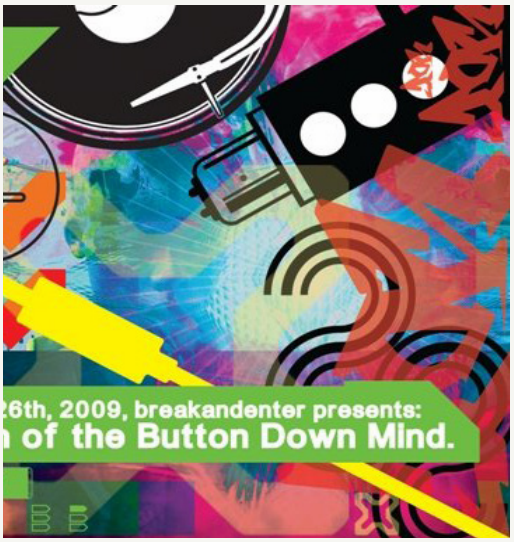
12



13


FRIDAY JUNE 26th, 2009, breakandenter
The Return of the Button Do

14


6th, 2009, breakandenter presents:
of the Button Down Mind.

15


WILL
FOOD
FOR
TECHNO
PARTY
19.09.09

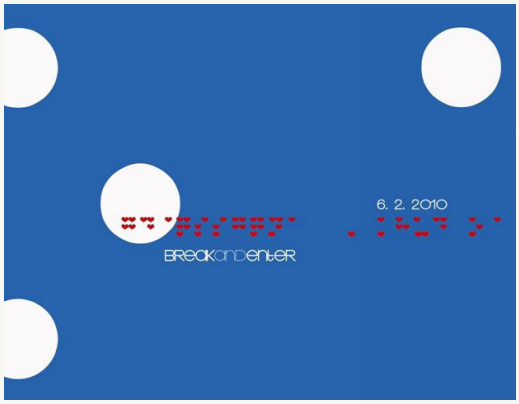
16


GhOST
DANCE
Oct. 31, 2009

17


2010


2010


6. 2. 2010
BREAKANDENTER

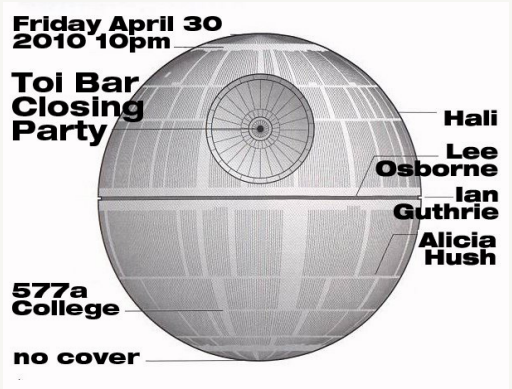
22


FRIDAY FEBRUARY 19
DEEPER

23


Friday February 26, 2009
bosno & mochamzz Present
CONSPIRING MINDS
ACT 2
JEFF BUTTON
MAHOGANY SPEED
HIDDEN GEMS
DIRTY MEX
TYSON LAMBERT
GILLES BERNARD
e.k.g.
Celebrating Tyson's Dirty 30th Bday Party!
Hosted by Bosno, Tara-Lee, GIO, Eddy K,
Leta & Brianna
TOROBTO_ELECTROBIC.MP3
lily resto lounge

24


Friday April 30
2010 10pm
Toi Bar
Closing
Party
Hali
Lee
Osborne
Ian
Guthrie
Alicia
Hush
577a
College
no cover

25


The Last Dance @ Toibar
ToiBar Closing Party
Basic Soul Unit (Lab.our Union / LOTD / Footprints)
Patrick Paredes (Sustainable Recordings)
Jason Ulrich (Lab.our Union / LOTD)
Christopher Sealy aka Cliché (Bodeguita)
Saturday May 1st, 2010
ToiBar 577A College St.
Doors: 10pm ★ FREE!
Vintage
A Brand New Bag!

26


Summer Heat!
BreakandEnter

27


ISLAND BEACH PARTY
HIPNOSIS
LABOUR DAY

28



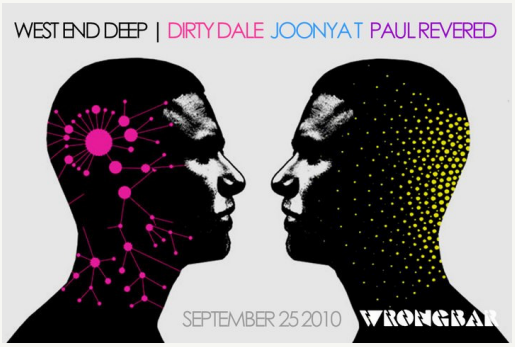
29


BreakandEnter
Dinky
Cocoon, Wagon Repair - CL/DE
Fairmont aka Jake Fairley
Border Community, Traum - CA/DE
Alicia Hush
Hushlamb - CA
Martin Fazekas
breakandenter - CA
Wuestenarchitekten
Visuals, Derivative.ca - CA
860B College
$15 with RSVP
Doors: 10pm - 4am
www.breakandenter.net
www.blue-collarenf.com
www.wagonrepair.ca
www.cocoon.net
www.traumschallplatten.de

30


BreakandEnter
25.09.2010

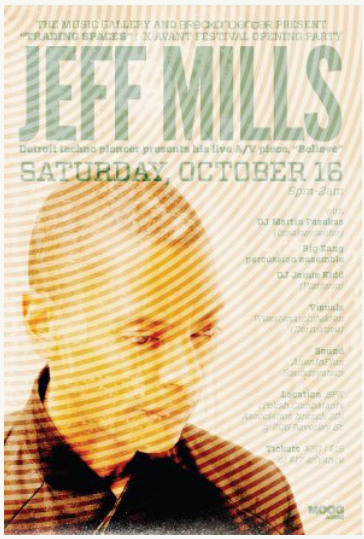
31


WEST END DEEP | DIRTY DALE JOONYA T PAUL REVERED
SEPTEMBER 25 2010
WRONGBAR

32


STILLTRICKY
FRANDISCO
FRIDAY
OCTOBER
15TH
2010
Bloc 587
22 COLLEGE

33


JEFF MILLS
SATURDAY, OCTOBER 16

34


JEFF MILLS
HALO BALLET
PIERROT LUNAIRE
MISSION OF BURMA
DONATIENNE MICHEL-DANSAC
NICOLE LIZEE'S SASKPOWER
MISSY MAZZOLI'S VICTOIRE
JOSHUA ABRAMS
JOHN OSWALD
BIG ZANG
x avant v
NEW MUSIC FESTIVAL
OCTOBER 16-24, 2010 • TORONTO, CANADA
theMusicGallery
www.musicgallery.org

35


ESSENTIAL THURSDAYS
King Street Massacre
OCT.28.10
HALLOWEEN EDITION
SIMON BAKER
(2020 VISION, COCOON, GET PHYSICAL)
NITIN
(No.19 MUSIC, MY FAVORITE ROBOT RECORDS)
JASON MYLES & PETE DARIS
COBRA
510 KING STREET WEST, TORONTO 416.361.9004 | WWW.THECOBRA.COM
WWW.UNIQLIFESTYLE.COM/KINGSTREETMASSACRE

36


Bone Shaker
Saturday
October 30th

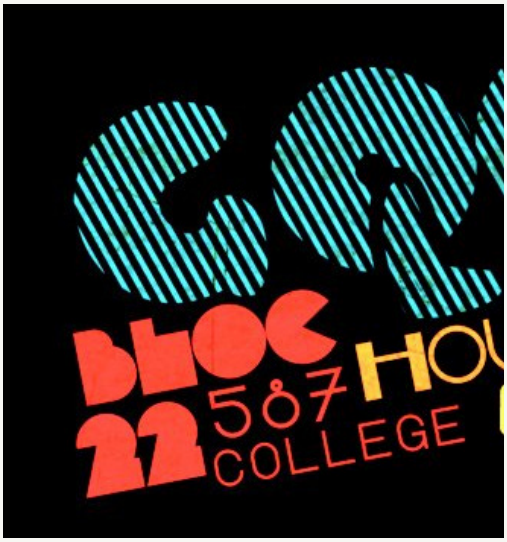
37


SYLVERMAYNE
FILTHY GORGEOUS
PAUL REVERED
AND SPECIAL GUEST!!
RAPTURE
HALLOWEEN EDITION
OCT.30TH
DRINK
SPECIALS!
NO COVER
@ BLONDIES

38


ESSENTIAL
THURSDAYS
CEDRIC
GERVAIS
THURS NOV 4
2010
MANZONE & STRONG
COBRA
510 KING STREET WEST, TORONTO
416.361.9004 | WWW.THECOBRA.COM
milk.

39


BLOC
22
587
COLLEGE

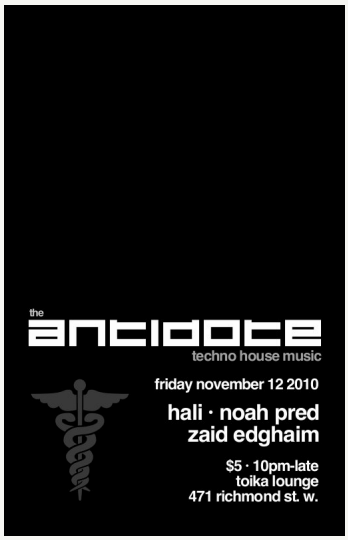
40


USE MUSIC
EVERY FRIDAY
NO COVER

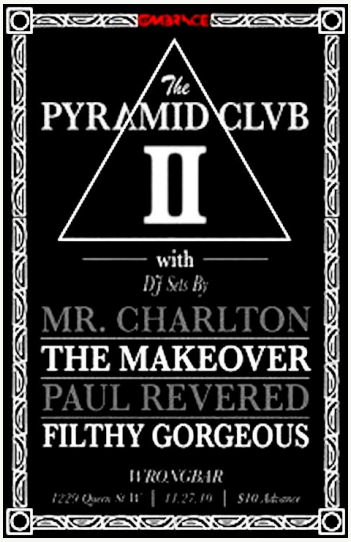
41


ESSENTIAL
THURSDAYS
Layo
&
Bushwacka
THURSDAY NOV 11TH
+ NITIN - RAFWAT & CHORNIY
COBRA
510 KING STREET WEST, TORONTO 416.361.9004 | WWW.THECOBRA.CA
milk.
LAYOBUSHWACKA!

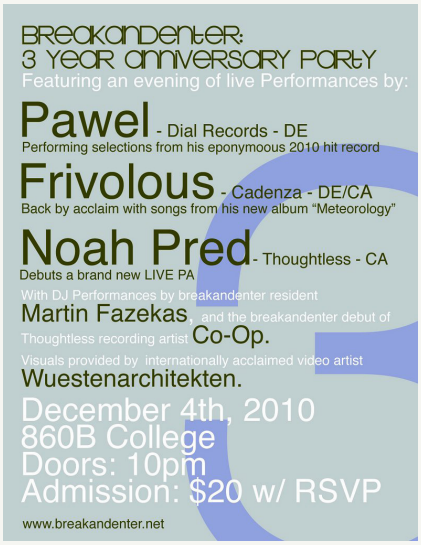
42


the
antidote
techno house music
friday november 12 2010
hali · noah pred
zaid edghaim
$5 · 10pm-late
toika lounge
471 richmond st. w.

43


EMBRACE
The
PYRAMID CLVB
II
with
Dj Sets By
MR. CHARLTON
THE MAKEOVER
PAUL REVERED
FILTHY GORGEOUS
WRONGBAR

44


BREAKANDENTER:
3 YEAR ANNIVERSARY PARTY
Featuring an evening of live Performances by:
Pawel - Dial Records - DE
Performing selections from his eponymoous 2010 hit record
Frivolous - Cadenza - DE/CA
Back by acclaim with songs from his new album "Meteorology"
Noah Pred - Thoughtless - CA
Debuts a brand new LIVE PA
With DJ Performances by breakandenter resident
Martin Fazekas, and the breakandenter debut of
Thoughtless recording artist Co-Op.
Visuals provided by internationally acclaimed video artist
Wuestenarchitekten.
December 4th, 2010
860B College
Doors: 10pm
Admission: $20 w/ RSVP
www.breakandenter.net

45


BREAKandENTER
three year anniversary

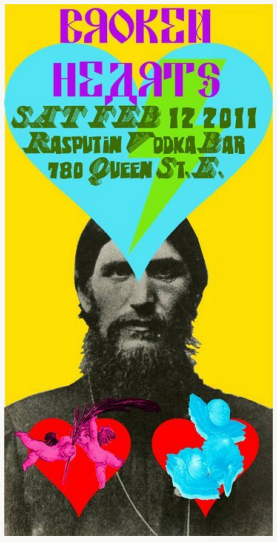
46


3 YEAR ANNIVERSARY
Box(ing Day) of Kittens
Sunday December 26

47


2011

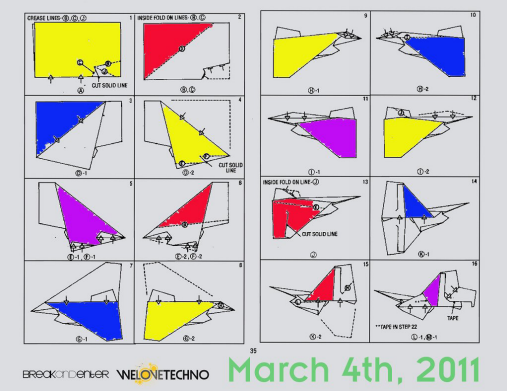
2011


BROKEN
HEARTS
SAT FEB 12 2011
RASPUTIN VODKA BAR
780 QUEEN ST. E.

52


ESSENTIAL
THURSDAYS
GRAND RE OPENING
FEBRUARY 10TH
THE JUNKIES
NITIN
ANDY ARES
FEBRUARY 17TH
MANZONE
&STRONG
ADDY
CESAR
CABALLERO
FEBRUARY 24TH
JOEE CONS
RICKY SYFER
AMIR
DRINK SPECIALS - LADIES FREE BEFORE MIDNIGHT
$100 SMIRNOFF BOTTLES ALL NIGHT
COBRA
510 KING STREET WEST, TORONTO 416.361.9004 | WWW.THECOBRA.CA

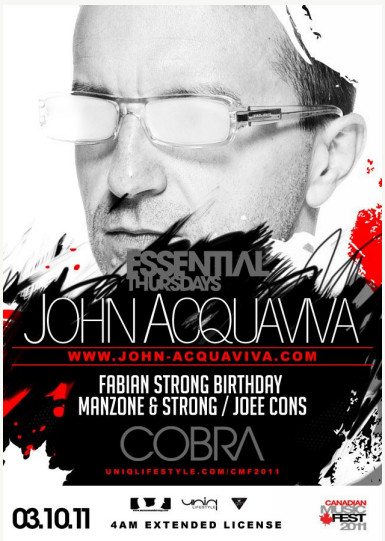
53


March 4th, 2011

54


March 4th, 2011
"Britain's Godfather of House"
"Evil" Eddie Richards
Fabric - London, UK
KPAX
NightDrive Music -Calgary, AB
with support from:
Kian & Maziar · We Love Techno
Martin Fazekas · breakandenter
Aquatic Mind · We Love Techno
1166 Dundas St. W
Doors: 10pm 19+
$15 with RSVP
rsvp.breakandenter.net
fabric

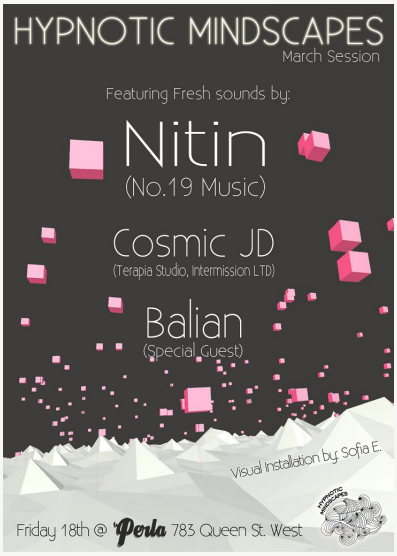
55


ESSENTIAL
THURSDAYS
JOHN ACQUAVIVA
WWW.JOHN-ACQUAVIVA.COM
FABIAN STRONG BIRTHDAY
MANZONE & STRONG / JOEE CONS
COBRA
UNIQLIFESTYLE.COM/CMF2011
03.10.11
4AM EXTENDED LICENSE

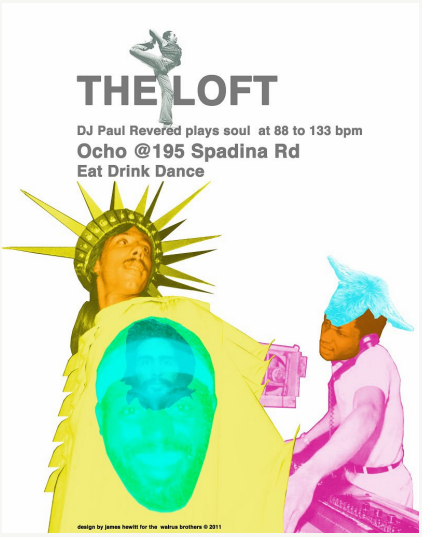
56


BREAKANDENTER
MARCH 17TH, 2011
ST. PATRICK'S DAY
PUNISHER
(HEJ RECORDS, DETUND, AIRDROP) DETROIT
NEBULA
(BREAKANDENTER, JUGGERNAUT MUSIC) - LIVE
MARTIN FAZEKAS
(BREAKANDENTER)
AUGUSTA HOUSE
152 AUGUSTA AVE
10PM -3AM
PWYC - SUG. $5
WWW.BREAKANDENTER.NET
WWW.ARCHI-TEXTURES.INFO

57


HYPNOTIC MINDSCAPES
March Session
Featuring Fresh sounds by:
Nitin
(No.19 Music)
Cosmic JD
(Terapia Studio, Intermission LTD)
Balian
(Special Guest)
Visual Installation by Sofia E.
Friday 18th @ Perla 783 Queen St. West

58


THE LOFT
DJ Paul Revered plays soul at 88 to 133 bpm
Ocho @195 Spadina Rd
Eat Drink Dance

59


YOU JUST DON'T LOVE ME
OUT SOON!
DAVID MORALES
BPM REUNION PARTY
FRIDAY MARCH 25TH 2011
ALONGSIDE DJ JAMAL
ADVANCE TICKETS AVAILABLE AT WWW.WANTTICKETS.COM/DAVIDMORALES

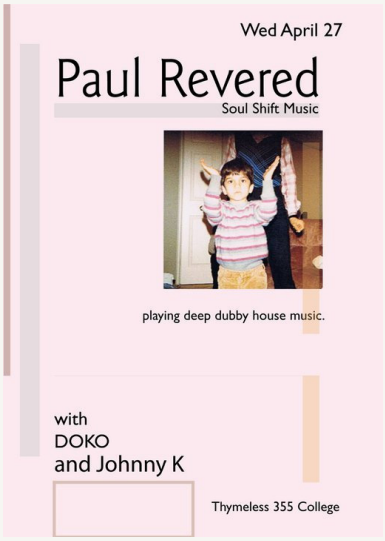
60


COBRA
Darius Syrossian
Amir
Cesar Caballero
ESSENTIAL THURSDAYS
Essential Thursdays + Afterhours Records Present
thursday march 31st 2011
$15 COVER
DRINK SPECIALS

61


BROKEN
HEARTS
FRIDAY APRIL 15
AT RASPUTIN

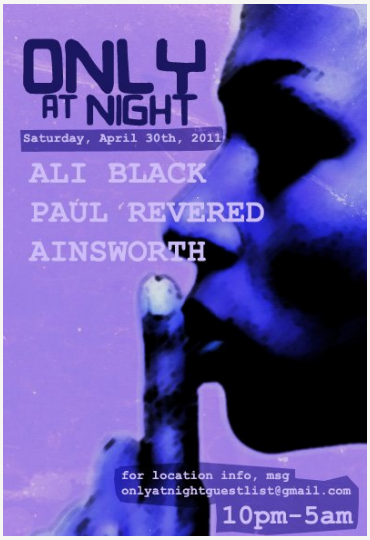
62


Wed April 27
Paul Revered
Soul Shift Music
playing deep dubby house music.
with
DOKO
and Johnny K
Thymeless 355 College

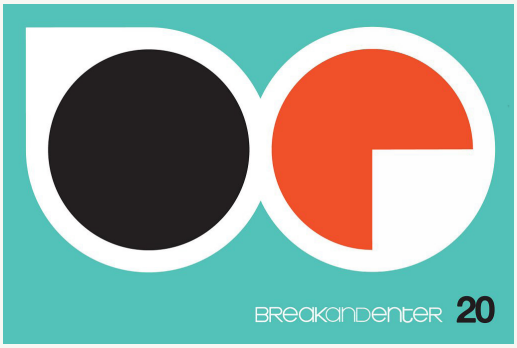
63


friday, april 29, 2011
FACES FRIDAY
GRAND OPENING
Affliction
The Official Pre Party & Model Search!
One Pair Of Premium Fight Tickets & Affliction Clothing Giveaways!
MAIN ROOM: 2 time JUNO winner LIL PETE of THE SOUNDBLUNTZ
LIFT PATIO: HARMONIK RAGE VS GRIDMODE alongside residents JEFF BREEN VS ALEX FREEPLAY
FACES
NIGHTCLUB

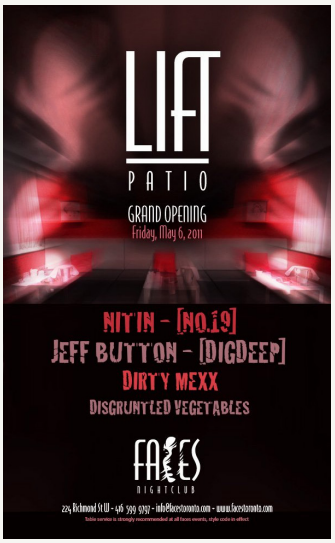
64


ONLY
AT NIGHT
Saturday, April 30th, 2011
ALI BLACK
PAUL REVERED
AINSWORTH
for location info, msg
onlyatnightguestlist@gmail.com
10pm-5am

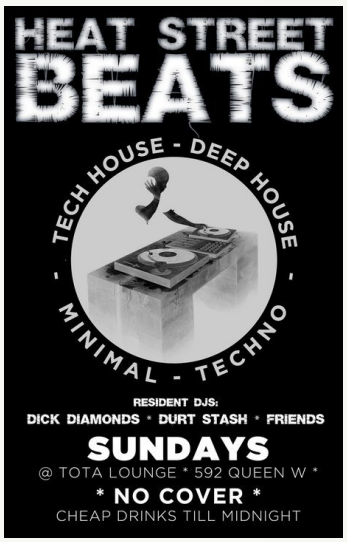
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BREAKANDENTER 20

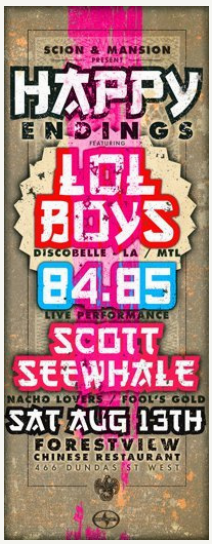
66


LIFT
PATIO
GRAND OPENING
NITYIN - [NO.19]
JEFF BUTTON - [DIGDEEP]
DIRTY MEXX
DISGRUNTLED VEGETABLES
FACES
NIGHTCLUB

67

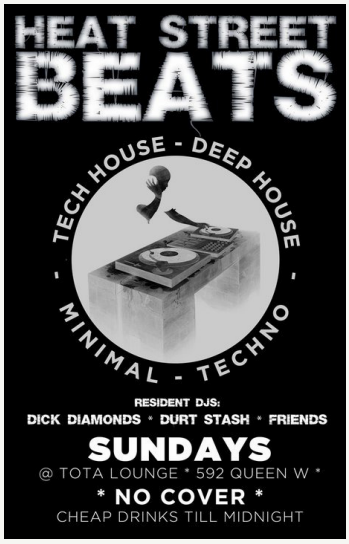

HEAT STREET
BEATS
TECH HOUSE - DEEP HOUSE - MINIMAL - TECHNO
RESIDENT DJS:
DICK DIAMONDS • DURT STASH • FRIENDS
SUNDAYS
@ TOTA LOUNGE * 592 QUEEN W *
* NO COVER *
CHEAP DRINKS TILL MIDNIGHT

68

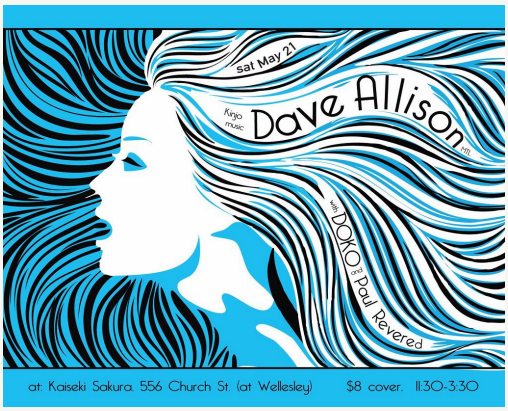

SCION & MANSION
HAPPY
ENDINGS
LOL
BOYS
DISCOBELLE - LA / MTL
84:85
LIVE PERFORMANCE
SCOTT
SEEWHALE
NACHO LOVERS / FOOL'S GOLD
SAT AUG 13TH
FORESTVIEW
CHINESE RESTAURANT

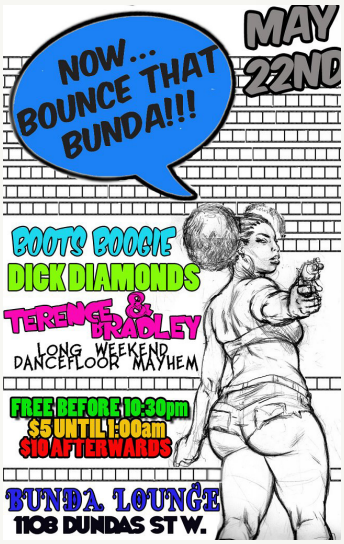
69


TAURUS
FRIDAY MAY 13TH 2011
BOSNO'S B-DAY BASH
ALSO CELEBRATING THE B-DAYS OF EVELYN B, DEANDRA, KELIE & JESSICA
FACES NIGHTCLUB
224 RICHMOND ST.
MUSIC BY
PAULO CARDOSO
(BUDDHA BAR/BOMBA COLLECTION-MONTREAL)
RYAN LABELLE
(BUDDHA BAR/SOUNDSYNDICATE-OTTAWA)
HIDDEN GEMS VS. NATHEVES
(JEFF BREEN-HYRAN CARLUCCI VS. CHRIS BOSNO-RUBY BAY)
HOSTED BY
PAT BOOGIE AND ROMA JADE
FOR MORE INFORMATION
/TABLES/GUESTLIST CALL 416-599-9797
WWW.FACESTORONTO.COM
FACES
NIGHTCLUB
LIFT PATIO NOW OPEN


HEAT STREET
BEATS
TECH HOUSE - DEEP HOUSE - MINIMAL - TECHNO
RESIDENT DJS:
DICK DIAMONDS * DURT STASH * FRIENDS
SUNDAYS
@ TOTA LOUNGE * 592 QUEEN W *
* NO COVER *
CHEAP DRINKS TILL MIDNIGHT


Friday May 20th
$100
BOTTLES
$7 cover b4 midnight - $10 after
style code in effect
DJ BLUBLOX - HIPHOP/DANCE/ROCK
DJ BMO - TOP 40/HOUSE/SOUL
PAUL REVERED - SOUL/FUNK/HOUSE
OUR HOUSE
214 OSSINGTON

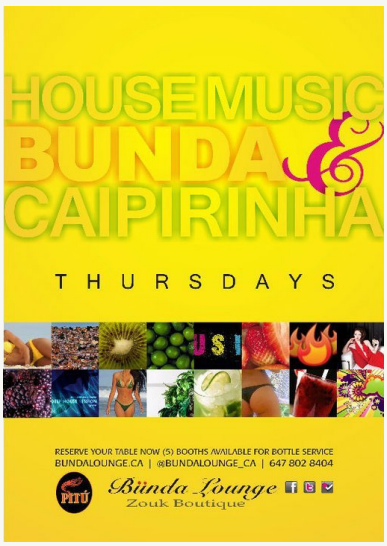

sat May 21
Dave Allison
DOKO
Paul Revered
at Kaiseki Sakura 556 Church St. (at Wellesley) $8 cover 11:30-3:30


NOW... BOUNCE THAT BUNDA!!!
MAY 22ND
BOOTS BOOGIE
DICK DIAMONDS
TERENCE & BRADLEY
LONG WEEKEND DANCEFLOOR MAYHEM
FREE BEFORE 10:30pm
$5 UNTIL 1:00am
$10 AFTERWARDS
BUNDA LOUNGE
1108 DUNDAS ST W.

74


HEAT STREET
BEATS
TECH HOUSE - DEEP
PHANTOM AMBULANCE
FUTURE RELEASE
CELEBRATION PARTY
AL - TECHNO
RESIDENT DJS:
DICK DIAMONDS • DURT STASH • FRIENDS
SUNDAYS
@ TOTA LOUNGE * 592 QUEEN W *
* NO COVER *
CHEAP DRINKS TILL MIDNIGHT

75


HOUSE MUSIC
BUNDA &
CAIPIRINHA
THURSDAYS
RESERVE YOUR TABLE NOW (5) BOOTHS AVAILABLE FOR BOTTLE SERVICE
BUNDALOUNGE.CA | @BUNDALOUNGE_CA | 647 802 8404
Bünda Lounge
Zouk Boutique

76


LIFT
PATIO
JUNE 2011
Friday Lineup
JUNE 3
JUNE 10
JUNE 17
JUNE 24
FACES
NIGHTCLUB

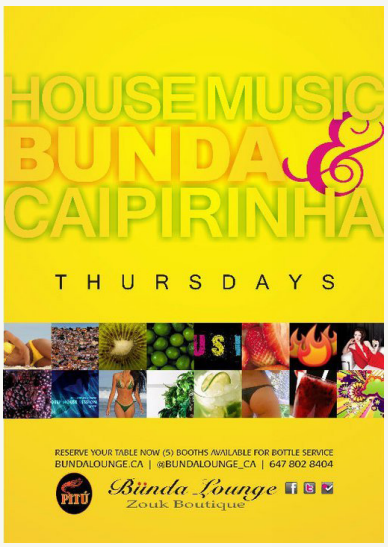
77


SATURDAY 9
JULY
BOX OF KITTENS ON A BOAT

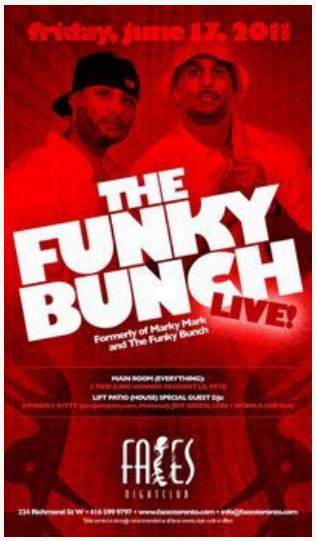
78


SATURDAY JUNE 18TH
LATE & DEEP
TALAL & ZOI//
DIRTYBIRD // HUSHLAMB
//ALICIA HUSH
HUSHLAMB // ROOTS&WINGS
WITH SUPPORT FROM DJ:
DIR•T•WILL \\// MANDELEPHANT
AND DEEP FROM THE NORTH
PHANTOM AMBULANCE \\// DICK DIAMONDS
/// DURT STASH & BOOK \\\
WWW.GOO.GL/BP3QP

79


HOUSE MUSIC
BUNDA & CAIPIRINHA
THURSDAYS
RESERVE YOUR TABLE NOW (5) BOOTHS AVAILABLE FOR BOTTLE SERVICE
BUNDALOUNGE.CA | @BUNDALOUNGE_CA | 647 802 8404
PITÚ
Bünda Lounge
Zouk Boutique

80


friday, june 17, 2011
THE FUNKY BUNCH LIVE!
Formerly of Marky Mark and The Funky Bunch
FACES
DIGITECH

81


THURSDAY JUNE 30th
THEDEEPNORTH.CA
PRESENTS
thursjune30
LADY BLACKTRONIKA
USA
SOUND BLACK
RECORDINGS
DOUG CARTER
paul revered
undeadisco
DICK DIAMONDS
THE DEEP NORTH
$5 After 11pm | BUNDA

82


HEAT STREET
BEATS
TECH HOUSE - DEEP HOUSE
MINIMAL - TECHNO
TOM LE & FILTH
JUSTIN TYCE
DIAMONDS /// STASH

83


CANADA DAY LONG WEEKEND
FRIDAY JULY 1ST 2011
DJ MISS KITTIE
BIRTHDAY BEATS
MUSIC ALSO BY
ALEX FREEPLAY
HIDDEN GEMS
(JEFF BREEN VS. RYAN CARLUCCI)
LIFT PATIO
AT FACES NIGHTCLUB
224 RICHMOND ST W
FACES LIFT
bossa nova
freedom

84


CONNECTED
PRESENTS
GUTI
EVERY THURSDAY
JULY 07 2011
NITIN - BDAY BEATS
NATHAN BARATO
$4 DRINKS ALL NIGHT | $100 BOTTLES
82 PETER STREET 416.588.7978 TRYSTTORONTO.COM
tryst

85


LIFT
PATIO
FRIDAY, JULY 8, 2011 - LIFT PATIO
SHANE HALCON
INTERNATIONAL DJ SUPERSTAR
INTUITION RECORDINGS/FIRST STATE MUSIC/BLACK HOLE RECORDINGS (SOUTH AFRICA)
JEFF BREEN + JD CASAS
MAIN ROOM (PLAYING THE BEST IN EVERYTHING)
2 TIME JUNO WINNER RESIDENT LIL PETE
HALCON
33
FACES
NIGHTCLUB
224 RICHMOND STREET WEST
416 599 9797
WWW.FACESTORONTO.COM
INFO@FACESTORONTO.COM

86


TTTT
TOTALLY TUBULAR TECHNO TAKEOVER
Max The Fax
TheDeepNorth.Ca // Phantom Ambulance
Dir-T-Will
U DJ Radio // dir-t-will.com
The Dirty Frenchman
Walmer Convenience // Walm-Art
A-OK
& The Diddler
monster sandwiches
TECHNO///TECH///DEEP///MINIMAL
With A Closing MOOMBAHTON Set
NO COVER @ BUNDA
1108 Dundas Street W

87


LIFT
PATIO
JUNE 2011
Friday Lineup
JUNE 3
JUNE 10
JUNE 17
JUNE 24
FACES
NIGHTCLUB

88


Deep Groove Selectors:
dick Diamonds
paul Revered
TJ Train
carefree Express
House Music
Thursday, July 14, 10pm - 2:30am
Bunda Lounge, 1108 Dundas St. West, No Cover
Cheap Drank Specials - ALL NIGHT

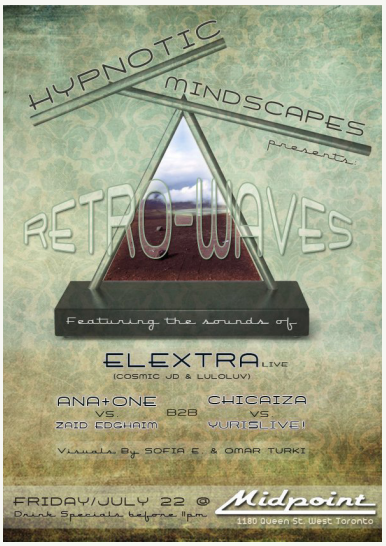
89


FRIDAY JULY 15TH
LATE & DEEP #2
SEAN ROMAN // Thoughtless Hot Waves Top Billin
PAUL REVERED // ALI BLACK
PLUS THE DEEP NORTH'S
PHANTOM AMBULANCE
DICK DIAMONDS
DURT STASH
BOOK

90


JJ magazine
FRIDAY, JULY 22, 2011
JJ Magazine Prescreen Party
featuring Joy Couture 2012 Lingerie Collection
LIVE SHOOT
Dolled Up Cosmetics • Full Product Sizes • Swag Bag Give Away ($50 Value Per Bag)
MAIN ROOM (EVERYTHING): 3 TIME JUNO WINNER RESIDENT LIL PETE
LIFT PATIO (HOUSE) SPECIAL GUEST DJs: AMAN BERETTA (Montreal),
Loopily Goofs, Breezno (Jeff Breen vs. Chris Bosno)
224 Richmond St W • 416-599-9797
www.facestoronto.com • info@facestoronto.com
FACES NIGHTCLUB

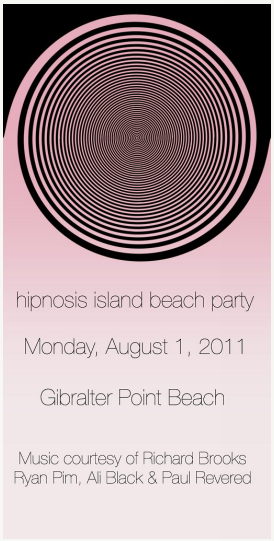
91


HYPNOTIC MINDSCAPES
Presents
RETRO-WAVES
Featuring the sounds of
ELEXTRA LIVE
(COSMIC JD & LULOLUV)
ANA+ONE VS ZAID EDGHAIM
B2B
CHICAIZA VS YURISLIVE!
Visuals By SOFIA E. & OMAR TURKI
FRIDAY/JULY 22 @ Midpoint
Drink Specials before 1pm
1180 Queen St. West Toronto

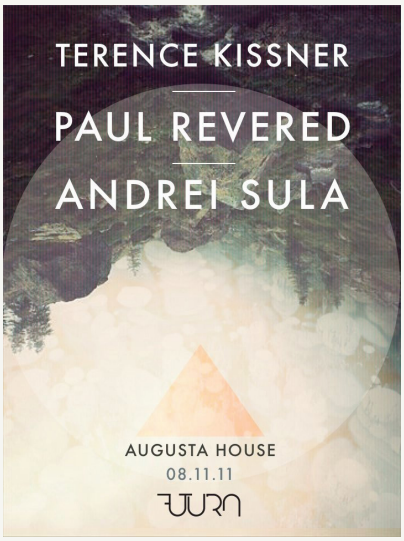
92


FRIDAY JULY 29TH 2011
www.facestoronto.com
JUMP'N SHOUT!
PRE-FESTIVAL EVENT
IN CELEBRATION OF
JENNSTAR & NICOLE BERNARD'S B-DAYS
J-DUB
Chicago, Greenskeepers
DJAMÁLIA
Miami
BREEZNO
Jeff Breen + Chris Bosno
MIZ MEGS
Locol Productions
FACES NIGHTCLUB
LIFT PATIO
FOR MORE INFORMATION/TABELS/GUESTLIST
CALL 416-599-9970
DESIGN BY GRAPHIC JUICE
The Gerbz
boogie

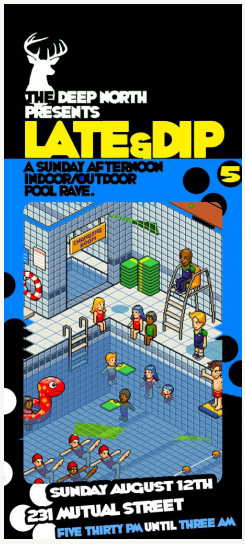
93


hipnosis island beach party
Monday, August 1, 2011
Gibralter Point Beach
Music courtesy of Richard Brooks
Ryan Pim, Ali Black & Paul Revered

94


TERENCE KISSNER
PAUL REVERED
ANDREI SULA
AUGUSTA HOUSE
08.11.11
FUTURA

95


THE DEEP NORTH
PRESENTS
LATEgDIP
A SUNDAY AFTERNOON
INDOOR/OUTDOOR
POOL RAVE.
SUNDAY AUGUST 12TH
231 MUTUAL STREET
FIVE THIRTY PM UNTIL THREE AM

96


THE HEAT GOES ON, WITH...
THUGFUCKER
LIFE AND DEATH, THUGFUCKER - NYC
BASIC SOUL UNIT
CREME ORGANIZATION, MULE RECORDINGS
MEMBERS_ONLY
EVENING STANDARD
MIKE GIBBS - BOX OF KITTENS
LEE-LEE MISHII - SUMA
VS. MIKE LAMBERT - SUMA
MARTIN FAZEKAS - BREAKANDENTER
WASEEM
SATURDAY AUG 13TH
99 SUDBURY 3PM -3AM
$15 BEFORE 7PM
12 HOURS of Raving!
MOOG AUDIO
Liaison
MULE ELECTRONIC
Life and Death
BreakandEnter

97


Summer Heat! 2
BREAK AND ENTER

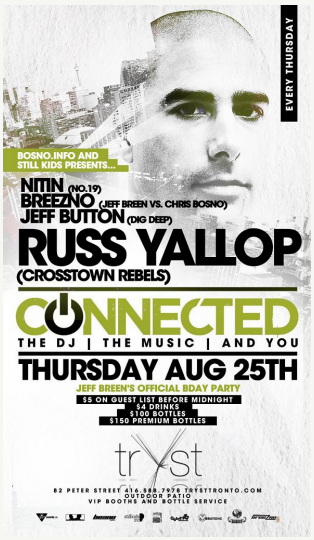
98


SATURDAY AUGUST 20TH
LATE & DEEP #3
DIRTY DALE
AMANDA VASTRA
PAUL REVERED
PLUS THE DEEP NORTH'S
PHANTOM AMBULANCE
DICK DIAMONDS
DURT STASH
BOOK

99


EVERY THURSDAY
NO COVER
A NIGHT @ BLUNDA.....
DICK DIAMONDS & BOOTS BOOGIE
WITH GUESTS
KURVATRON & ZOLHAIR

100


EVERY THURSDAY
BOSNO.INFO AND STILL KIDS PRESENTS...
NITIN (NO.19)
BREEZNO (JEFF BREEN VS. CHRIS BOSNO)
JEFF BUTTON (DIG DEEP)
RUSS YALLOP
(CROSSTOWN REBELS)
CONNECTED
THE DJ | THE MUSIC | AND YOU
THURSDAY AUG 25TH
JEFF BREEN'S OFFICIAL BDAY PARTY
$5 ON GUEST LIST BEFORE MIDNIGHT
$4 DRINKS
$100 BOTTLES
$150 PREMIUM BOTTLES
tryst
82 PETER STREET 416 598 7978 TRYSTTORONTO.COM
OUTDOOR PATIO
VIP BOOTHS AND BOTTLE SERVICE

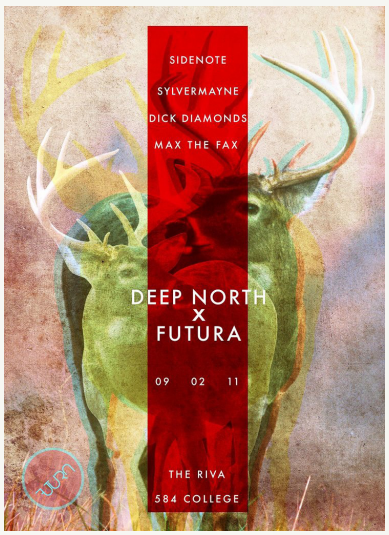
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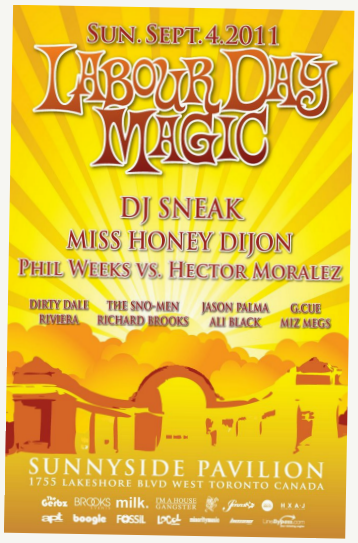
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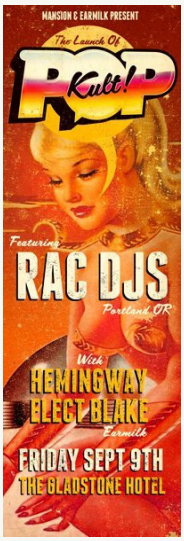
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104



105



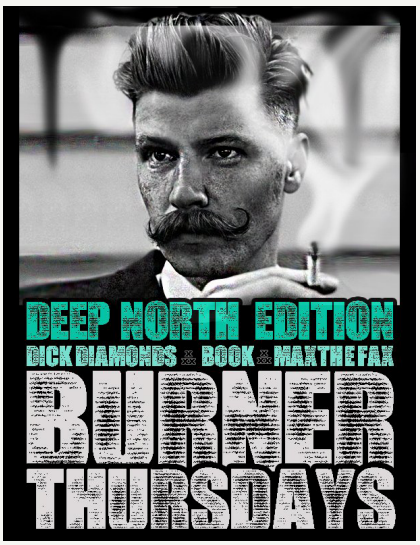
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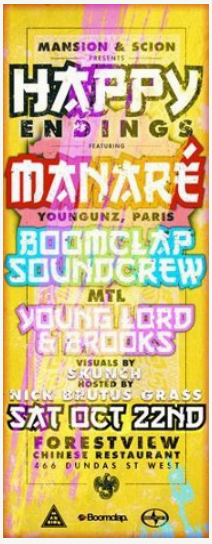
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111



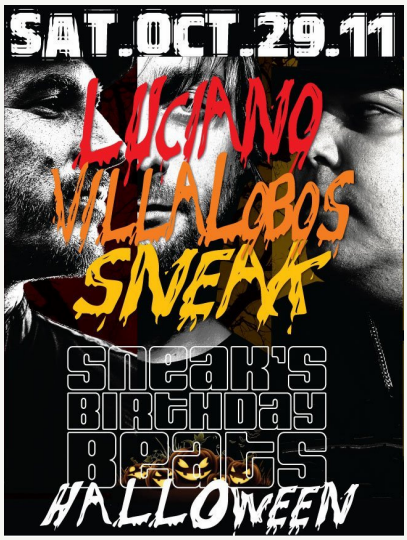
112



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114



115



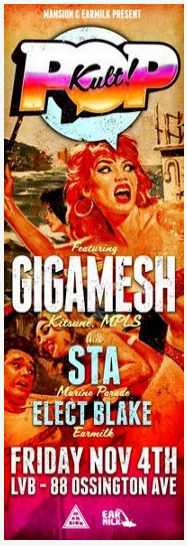
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120



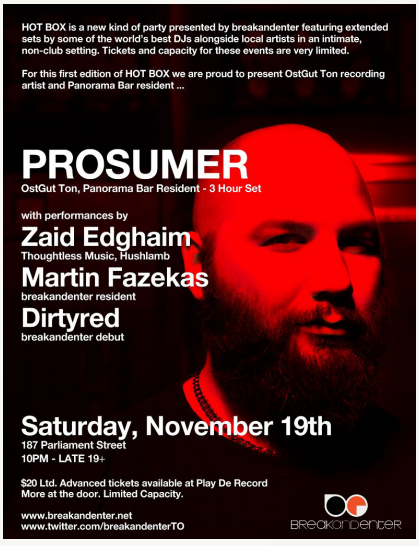
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122



123



124



125



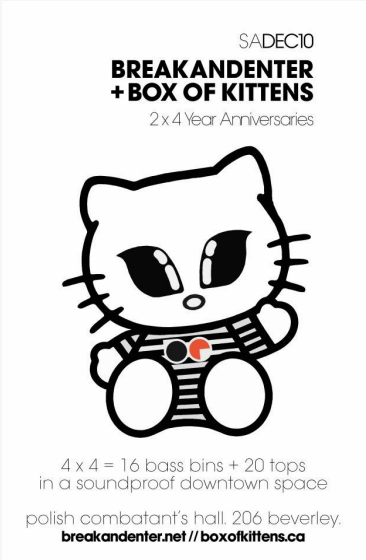
126



127



128



129


Mansion X Box of Kittens PRESENT
HOLY TRINITY 002//
///LIVE SET///
KiNK
Rush Hour/Liebe*Detail/Ovum, Bulgaria
all hail!
GINGY
Turbo Recordings, Toronto
MIKE GIBBS
FABIO PALERMO
Box of Kittens, Toronto
CHURCH OF THE HOLY TRINITY
| 10 Trinity Square |
19.01.13

130


12
DECEMBER 31 | 9PM - 4AM
A NYE EXPERIENCE
MUSIC AWESOMENESS BY:
KOLN
RIVIERA
paul revered
TWIST GALLERY
1100 QUEEN ST. W.
$40 advance
$60 at door
$6
DRINKS ALL NIGHT
BOTTLE SERVICE PACKAGES:
Booths includes: 2 premium bottles + 1 Btl Veuve Cliquot
+ Coat check + 8 free admitted ($320 value)
$750 (very limited number of booths)
Email andrew@thelist.to to reserve your booth
THELIST.TO

131


2012

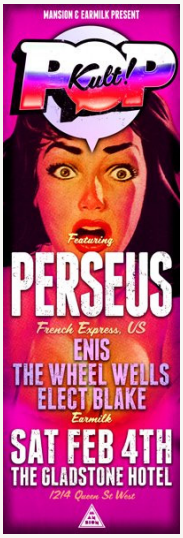
2012


LEGASYNTH EP PRE-RELEASE PARTY
ELEKTRA
LIVE!@ DRAKE HOTEL
HOTBED FOR CULTURE
SAT 7/JAN 2012 - DRAKE UNDERGROUND

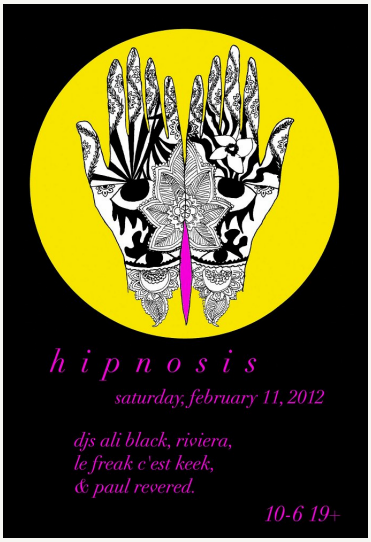
136


GRAND OPENING
LIFT
PATIO
IN YOUR FACE FRIDAYS PRESENTS
FRIDAY MAY 4TH 2012
FEATURING YOUR PATIO LINE-UP
BREEZNO VS ROOM303
STILLKIDS CREW
DIRTY MEX VS
WES BONAVENTURE
IN THE MAIN ROOM WITH
DANNYD + THE HAMMER LIL PETE
Birthday Package
FACES
DIGNITECLUB

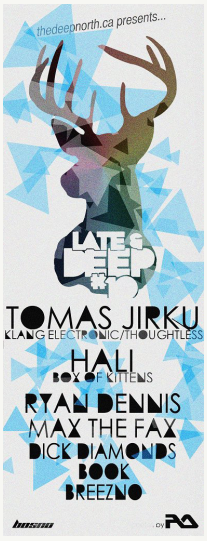
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138



139



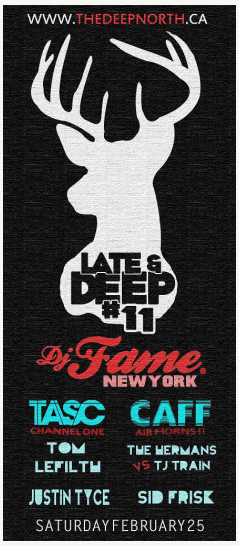
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141



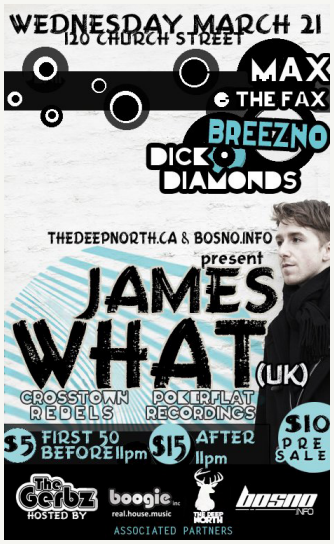
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143



144



145



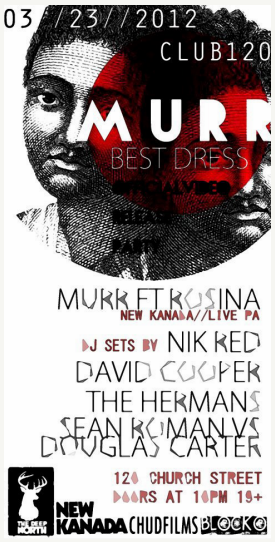
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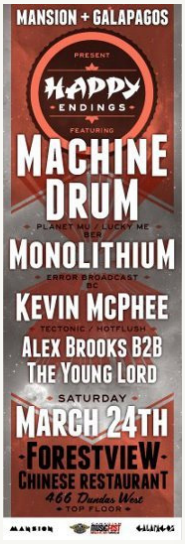
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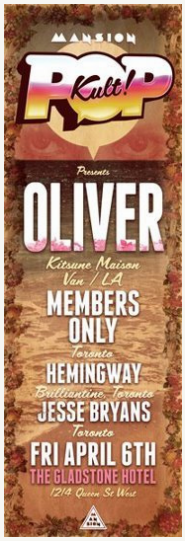
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149



150



151



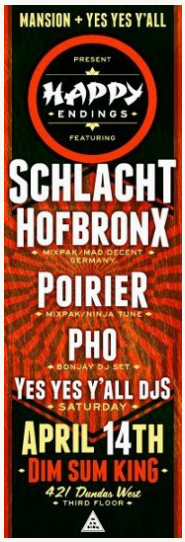
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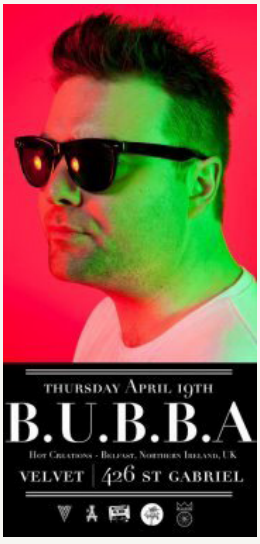
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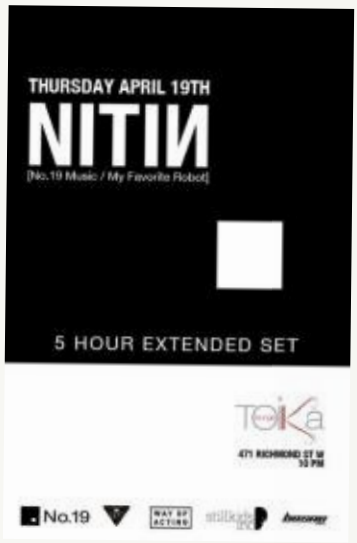
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158



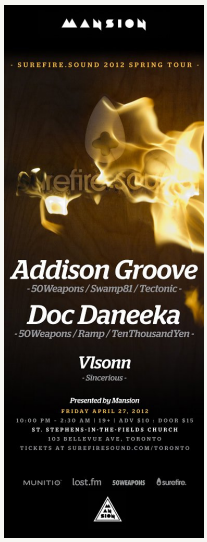
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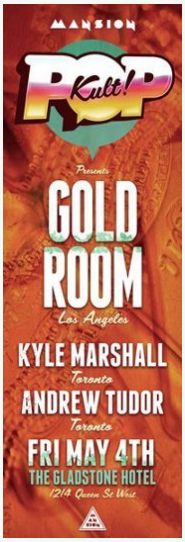
161


MANSION
- SUREFIRE.SOUND 2012 SPRING TOUR -
Addison Groove
- 50Weapons / Swamp81 / Tectonic -
Doc Daneeka
- 50Weapons / Ramp / TenThousandYen -
VIsonn
- Sincerious -
Presented by Mansion
FRIDAY APRIL 27, 2012
10:00 PM - 2:30 AM | 19+ | ADV $10 | DOOR $15
ST. STEPHENS-IN-THE-FIELDS CHURCH
103 BELLEVUE AVE, TORONTO
TICKETS AT SUREFIRESOUND.COM/TORONTO
MUNITIO
lost.fm
50WEAPONS
surefire.


LETS PISS OFF
THE NEIGHBOURS
IN MEMORY OF OUR GOOD FRIEND
MR. KIM
SATURDAY APRIL 28
AT AUGUSTA HOUSE
FEATURING
HISSYFIT MTL
WERE TURNING UP THE BASS
MR. ALMEIDA RESIDENT BOUNCER
THE HERMANS AND BOOK DEEP NORTH
TWINSOUL SID FRISK RESIDENT D.J.S.
PAVEL DIRTYBLONDE RESIDENT D.J.S.
ALL PROFITS DONATED IN HONOUR OF MR KIM
HEART & STROKE FOUNDATION


GRAND OPENING
LIFT
PATIO
IN YOUR FACE FRIDAYS
FRIDAY MAY 4TH 2012
BREEZNO VS ROOM303
STILLKIDS CREW
DIRTYMEX VS
WES BONAVENTURE
DANNY D + THE HAMMER LIL PETE
FACES


CAMEA
PAN/TONE
MARTIN FAZEKAS
MAY 5TH, 2012



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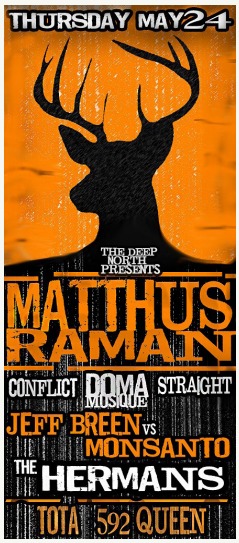
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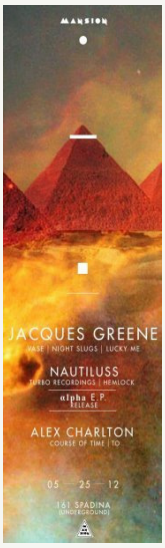
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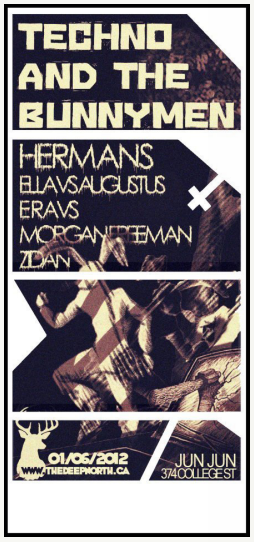
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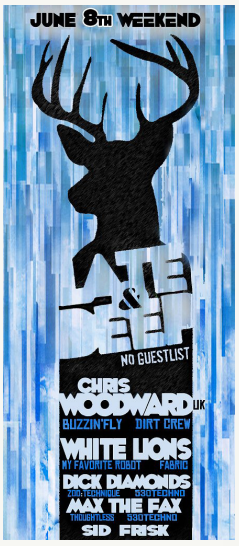
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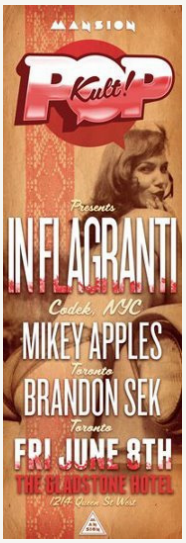
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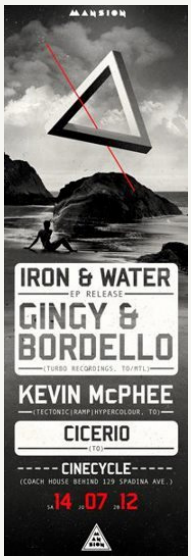
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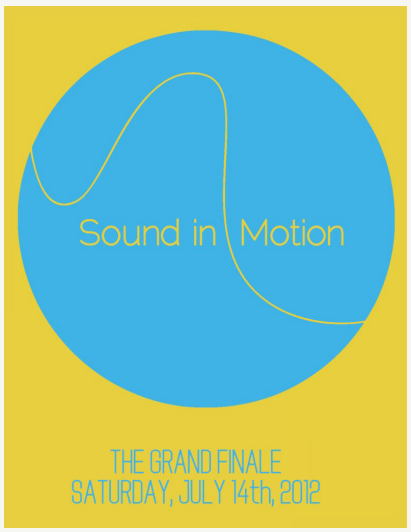
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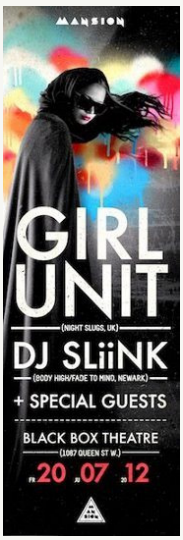
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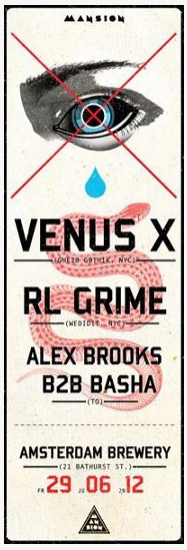
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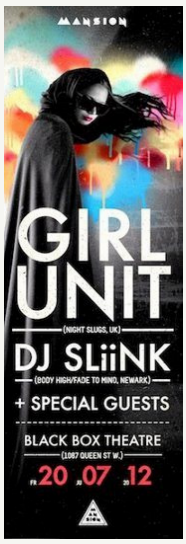
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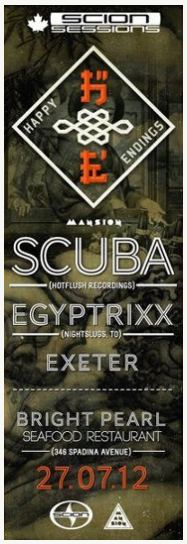
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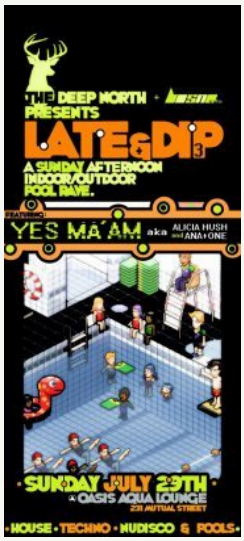
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186



187



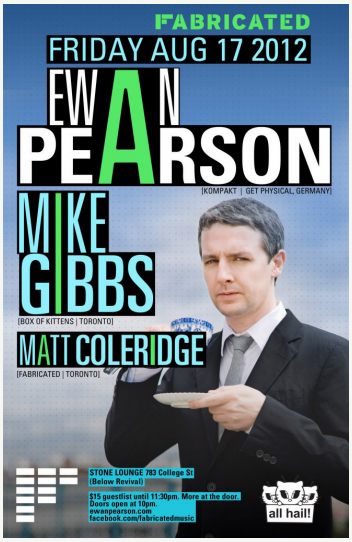
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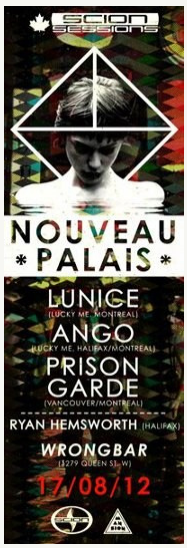
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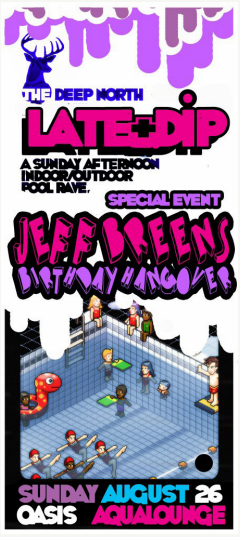
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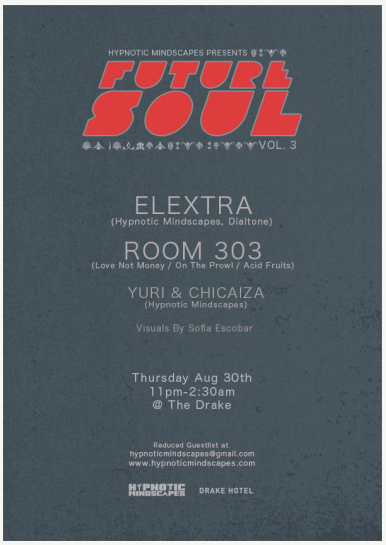
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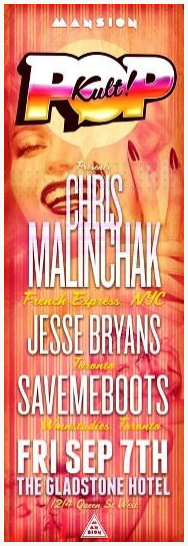
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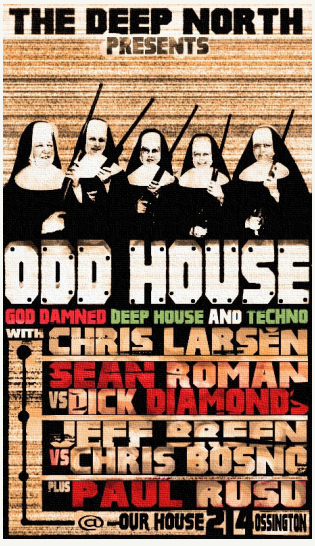
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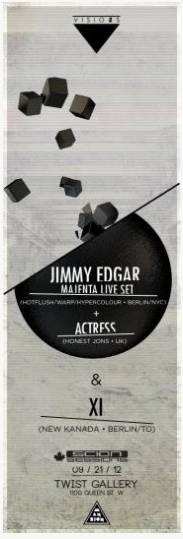
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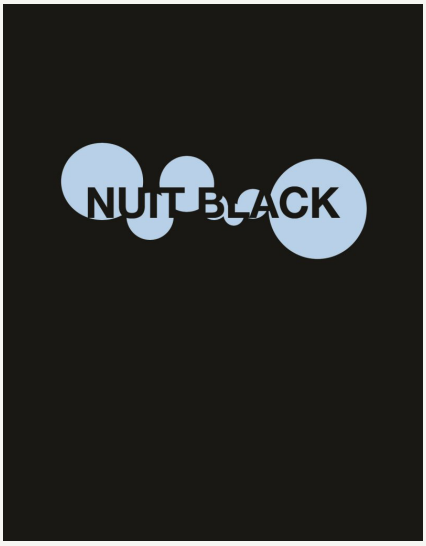
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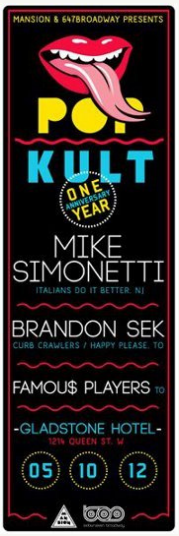
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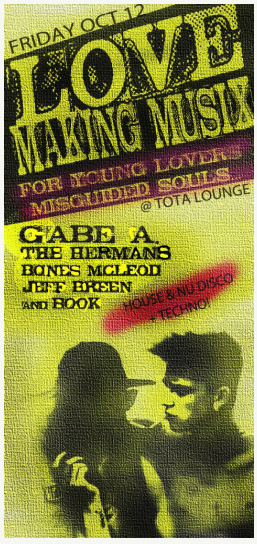
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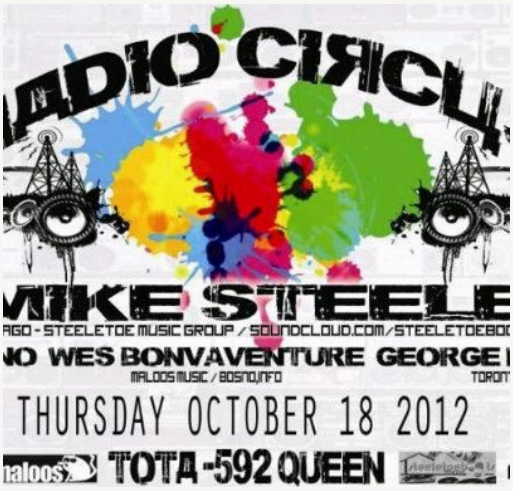
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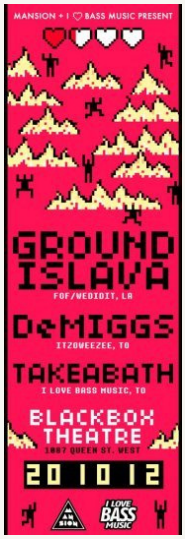
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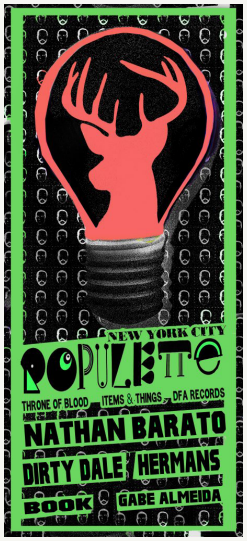
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209



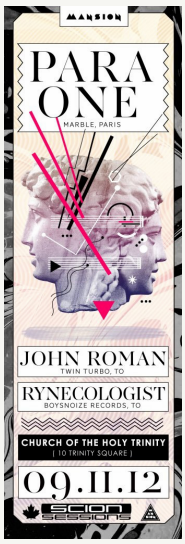
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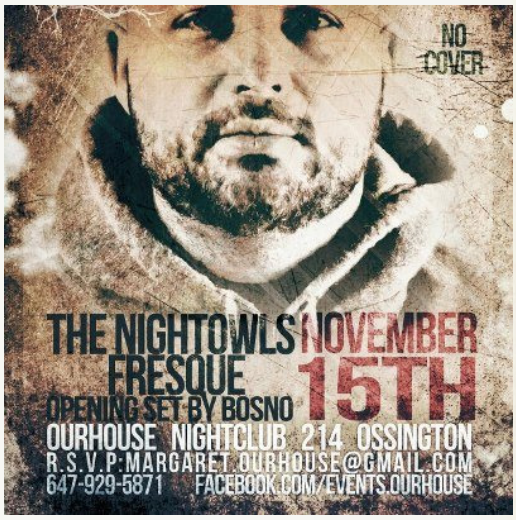
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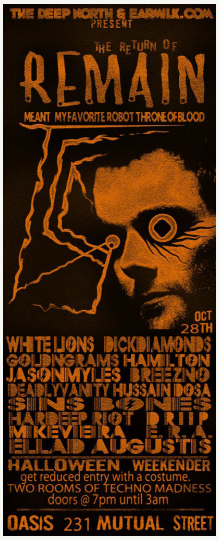
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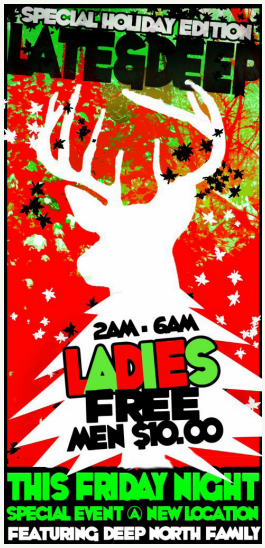
224



225



226



227



228



229


BREEZNO, GCUE, AND TEAM TONY PRESENT
NEW YEARS EVE
DECEMBER 31.12
RADIO
CIRCUS
2013
BREEZNO
GCUE
KID NICE VS MONSANTO
TRO
DAVID SUM
KARLENE OLIVER
$50 UNLIMITED DRINK TICKETS!
TOTA LOUNGE 592 QUEEN ST W. | 9PM-???
FREE FOOD + CHAMPAGNE THROUGH OUT THE NIGHT
HOSTED BY: SARAH COWAN (SOME LIKE IT DEEP) JAY & FRIENDS
Some Like it Deep

230


METROPOLIS
2013
MACHINE-DRUM
XI & JOHN ROMAN
METROPOLIS FACTORY

231


2013

2013


JANUARY 18TH
WOLF + LAMB
SLOW HANDS
SEAN ROMAN
CURTIS RUSSO
RAFWAT AND CHORNIY
WRONGBAR
1279 QUEEN W.
DOORS OPEN AT 10PM

236


Mansion X Box of Kittens PRESENT
HOLY TRINITY 002//
///LIVE SET///
KiNK
Rush Hour/Liebe*Detail/Oxum, Bulgaria
all hail!
GINGY
Turbo Recordings, Toronto
MIKE GIBBS
FABIO PALERMO
JAMIE KIDD
Box of Kittens, Toronto
CHURCH OF THE HOLY TRINITY
(10 Trinity Square)
19.01.13

237



238



239



240



241



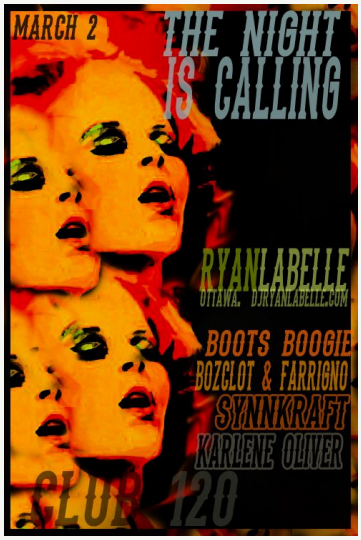
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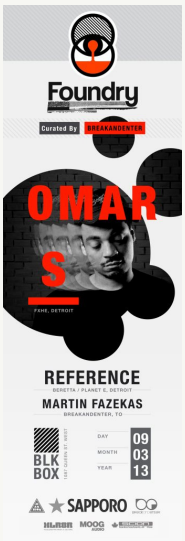
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244



245



246



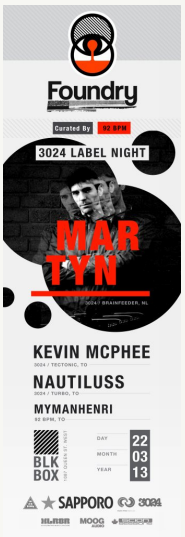
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248



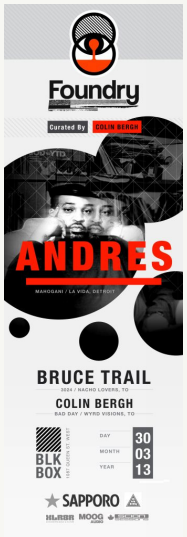
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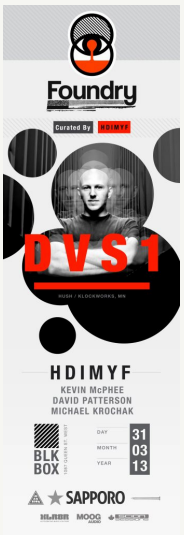
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251



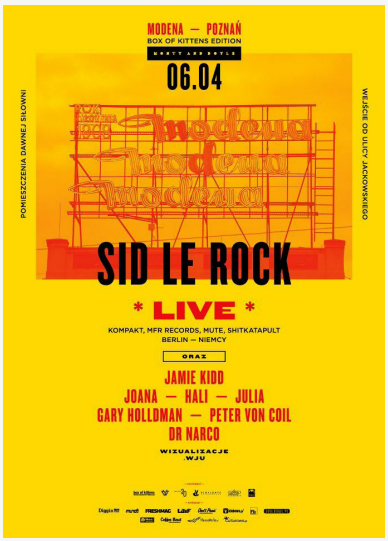
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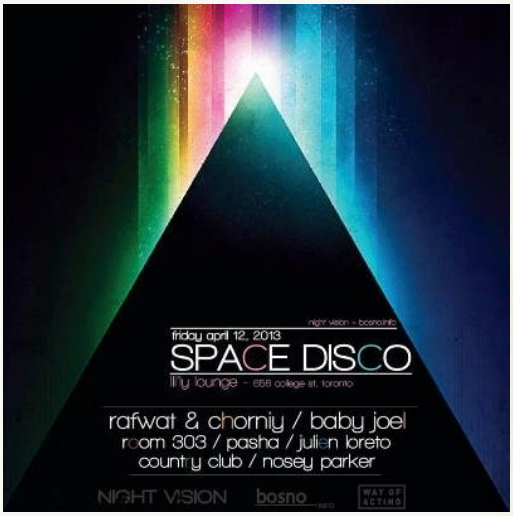
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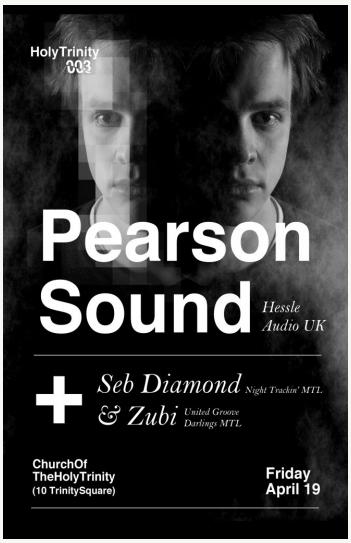
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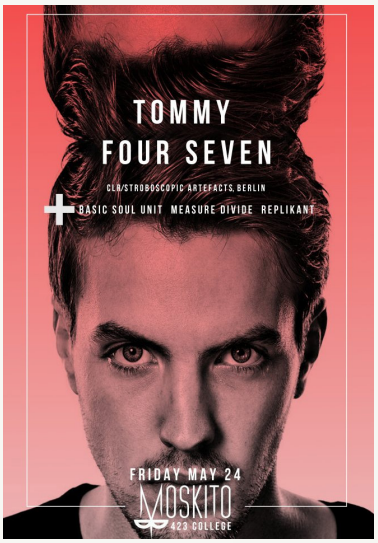
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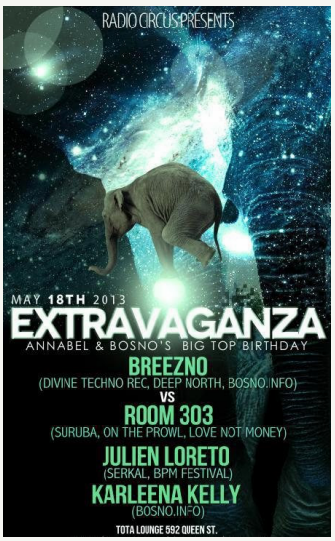
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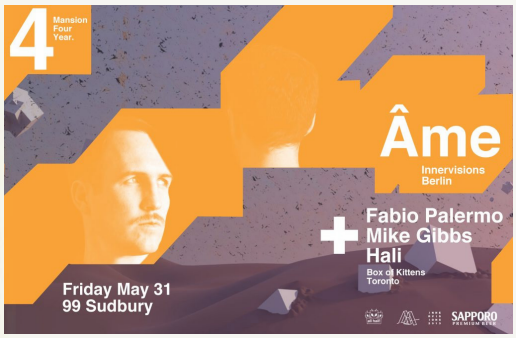
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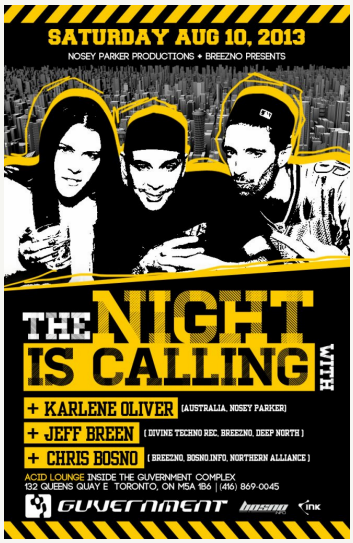
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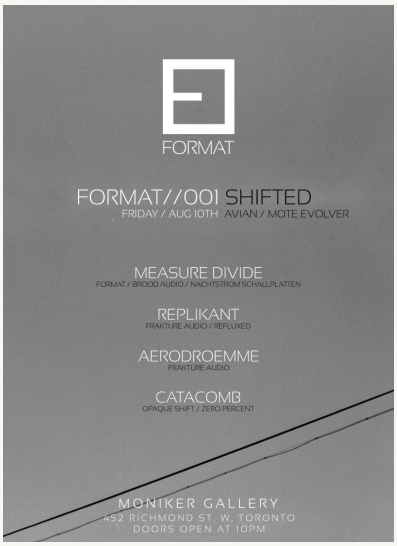
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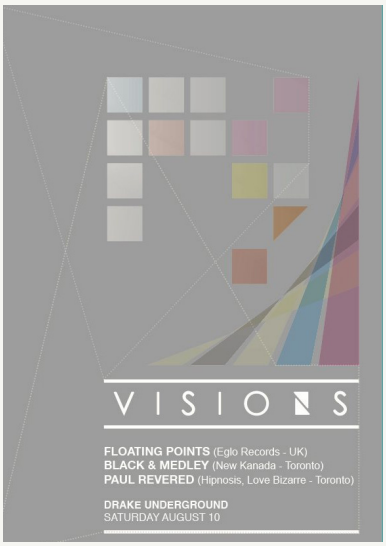
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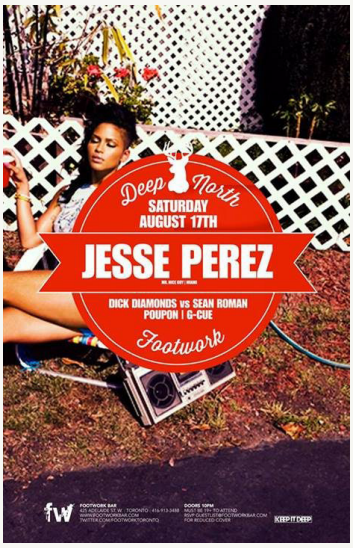
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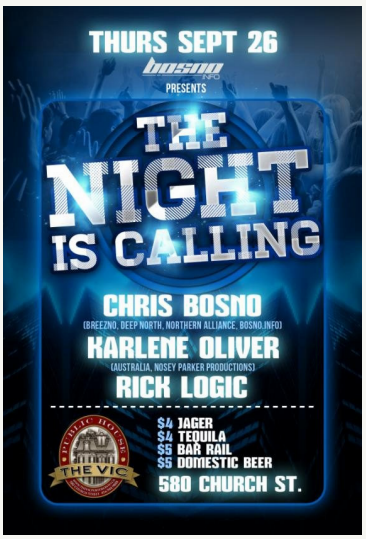
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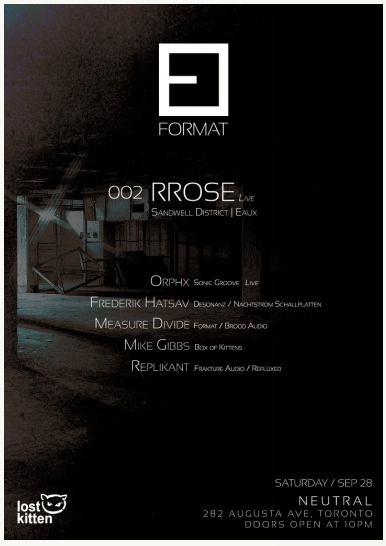
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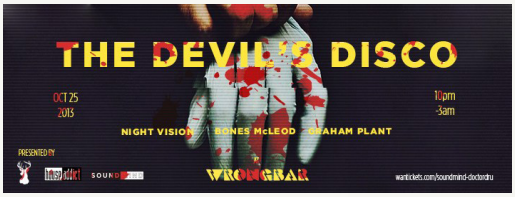
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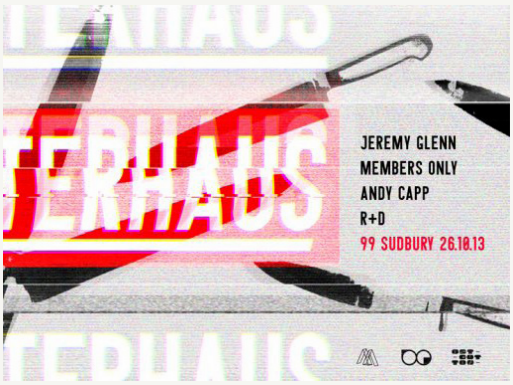
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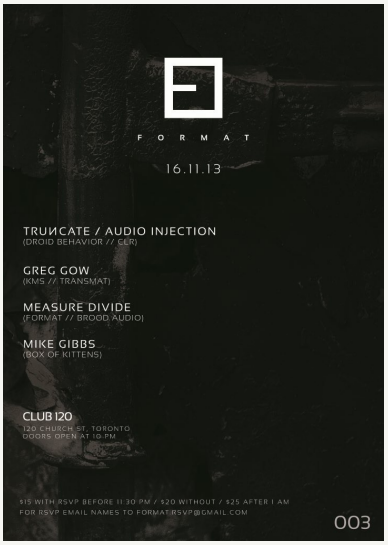
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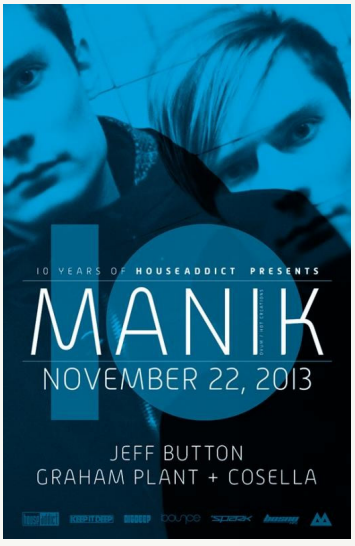
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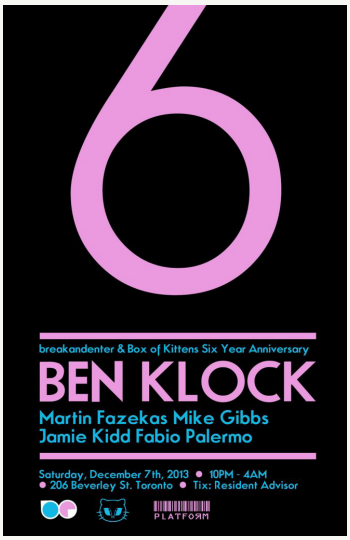
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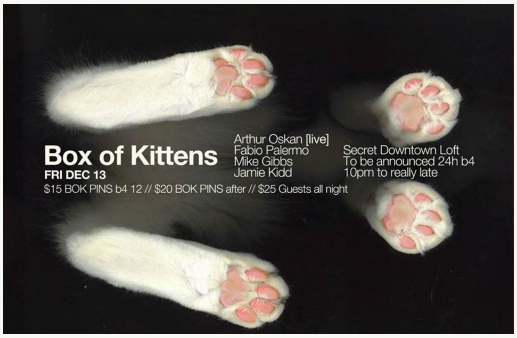
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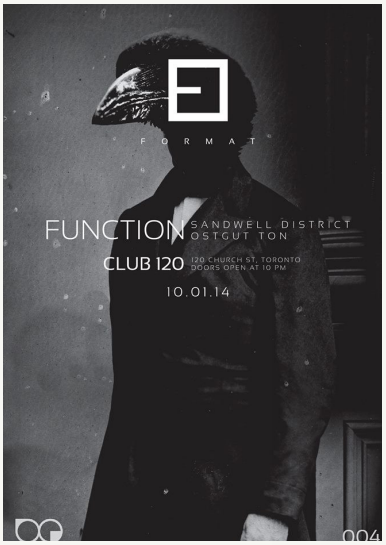
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2014

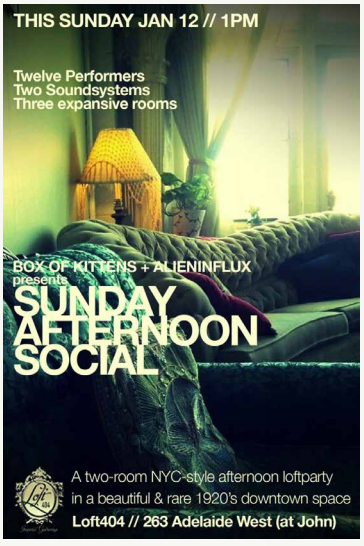

2014



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308



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Loft Party • Toronto Launch • Live Art Exhibit
Falcons
x
High Klassified
NUDE
Cal Schaub
Chris Perez
Jenna LaRose
Jimmy Chiale
Jordan McKie
Matt Cohen
Saturday January 18th 2014
Storys Building
11 Duncan Street
Doors Open 8pm • $20

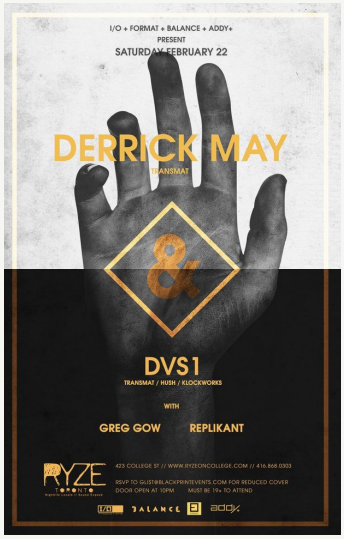

HEY TORONTO!
OUR CITY IS DOPE, BUT THE DRINKING LAWS AREN'T. THE DEEP NORTH RARELY THROWS JAMS LIKE THESE REGULAR HOUR VENUES BECAUSE OF THE NOTION THAT SHOWING UP AT 1AM IS COOL. WELL, IT IS NOT. WHY? BECAUSE IT MAKES IT REALLY, REALLY TOUGH FOR HARD WORKING PROMOTERS TO BREAK EVEN ON DOPE INTERNATIONAL BOOKINGS WHEN IGNORANT KIDS WITH SHITTY ATTITUDES SHOW UP AT 1AM & WANT TO ARGUE ABOUT PAYING COVER, CITING THAT THERES ONLY AN HOUR LEFT. QUIT BEING CHEAP. HOW CAN WE PAY LOCALS TO DJ AS OPENERS? HOW CAN WE SURVIVE? HOW CAN WE JUSTIFY THROWING JAMS ? WE CAN'T UNLESS WE QUIT BEING TOO COOL AND COME OUT EARLY TO SUPPORT WHAT WE CLAIM TO LOVE. SUPPORT A SCENE WHICH SUPPORTS YOUR TASTES. JUST THINK ABOUT IT... IF YOUR BOSS TOLD YOU THAT YOU LOST $500 AFTER SLUGGIN ALL WEEK TO DO A GOOD JOB.... WOULD YOU KEEP WORKING?? WE HOPE NOT. WE ALL HAVE TO CHIP IN TO MAKE THIS UNDERGROUND SHIT WORK OUT. COOL MUSIC IS COOL AT 1AM... ITS ALSO CHEAPER... SHOW YOU CARE...
HALF PRICE DRINKS!
BEFORE 11PM.. LIKE $3.00 DRANK!!
FREE ENTRY!
BEFORE 11PM FOR THE FIRST 25 PEOPLE
FIVE $ ENTRY!
BEFORE 11PM FOR THE NEXT 25 PEOPLE BEFORE 11
THIS FRIDAY
ADAM MARSHALL
JASON ULRICH
HERMANS
WRONGBAR
TEN $ ENTRY
BEFORE 12AM FOR EVERYONE ELSE.
FIFTEEN $ ENTRY
AFTER 12AM FOR EVERYONE... NO EXCEPTIONS!!


THE DEEP NORTH PRESENTS
ADAM MARSHALL
NEW KANADA / CYNOSURE / REKIDS
JASON ULRICH
LAB.OUR
HERMANS
LAB.OUR / DNR
FRIDAY JANUARY 31 AT
WRONGBAR

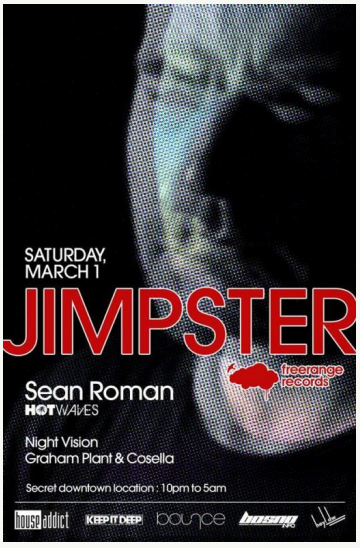

all hail!
FRIDAY FEBRUARY 7TH
MOTOR CITY
LEGENDS
KEVIN SAUNDERSON
OCTAVE ONE-LIVE
GREG GOW
JAMIE KIDD
MIKE GIBBS
794 BATHURST ST
WWW.CODATORONTO.COM



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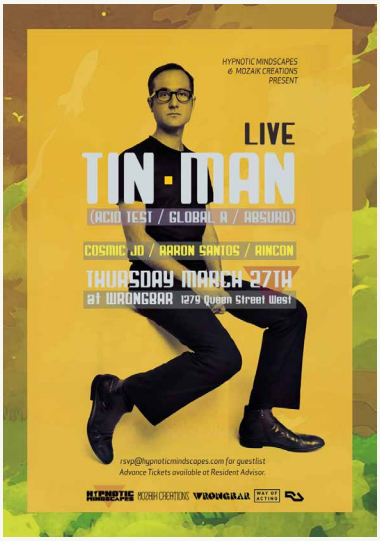
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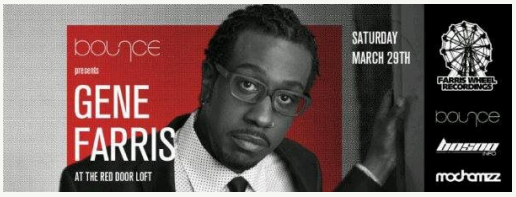
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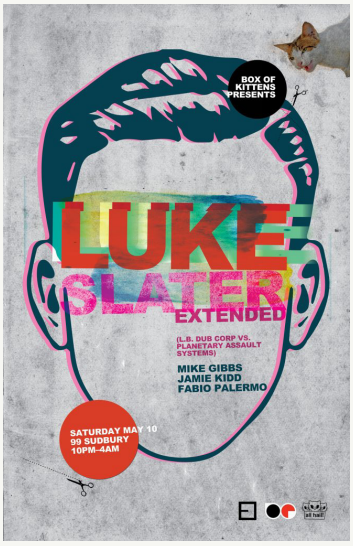
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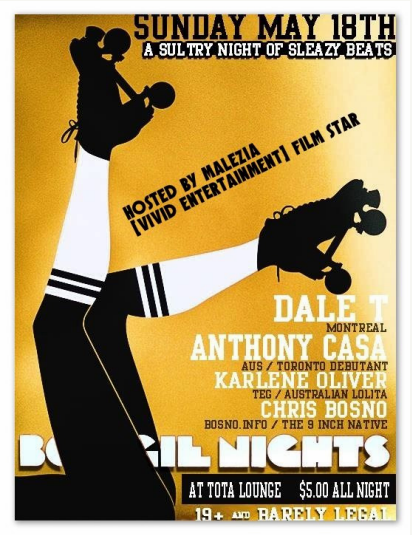
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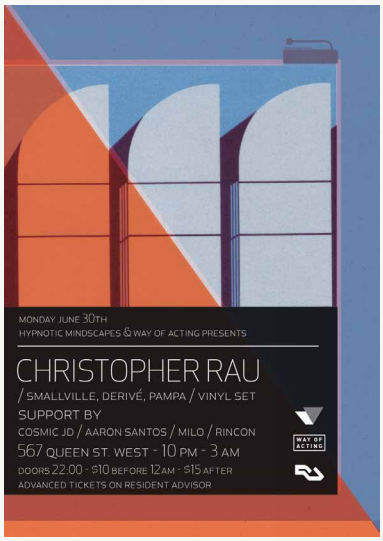
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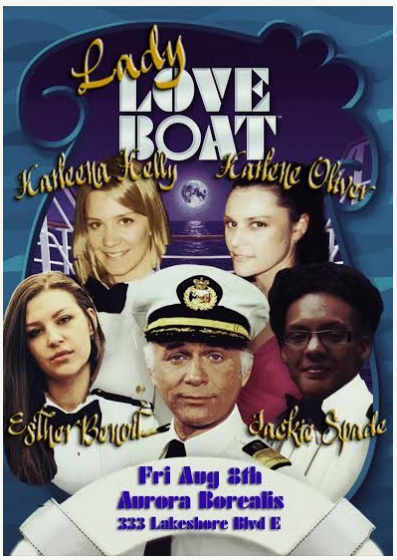


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THE DEEP NORTH
in association with
GrooveTO
PUNCTURED RECORDINGS
VINYL VAULTS
NORTHERN ALLIANCE
10PM 3AM
WRONGBAR
FRIDAY JULY 18th
BASIC SOUL UNIT
LAB OUR MUSIC
JASON ULRICH
LAB OUR MUSIC
PUNCTURED
ALVARO
GONZALEZ
VINYL VAULTS
MISTER
PABLO
DEEPNORTH
BOOK
ROWAN × RICCS
HOSTED BY SANJ TAKHAR GROOVETO

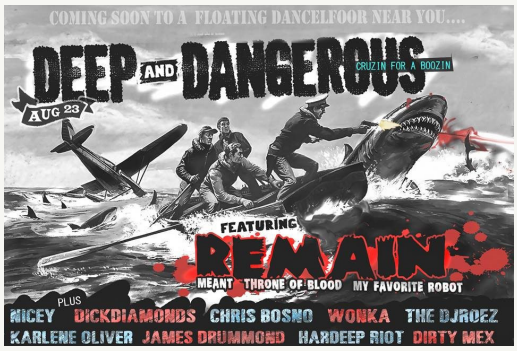


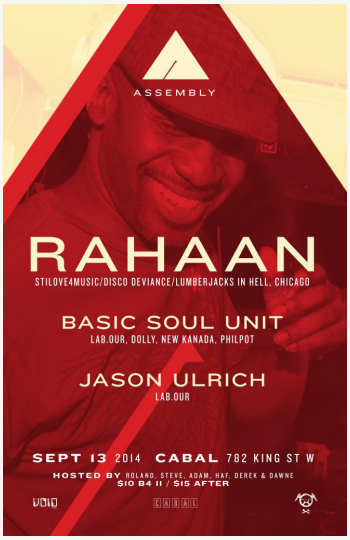

006 DRUMCELL
CLR / DROID
MEASURE DIVIDE
FORMAT / BROOD AUDIO
MIKE GIBBS
BOX OF KITTENS
GREG GOW
KMS / TRANSMAT
FRIDAY/AUG 8TH DOORS OPEN AT 10PM
CLUB 120/120 CHURCH ST, TORONTO


Lady
LOVE
BOAT
Karleena Kelly
Katlene Oliver
Esther Benoit
Jackie Spade
Fri Aug 8th
Aurora Borealis
333 Lakeshore Blvd E


Love That Beat + Bosno present..
The Night is Calling
Yacht Edition
MIX CHOPIN (Dj Set) w/ Dirty Mex
Jeff Breen Rubyjay C3D Chris Bosno
Surprise Special Guest Dj
Fri Aug 15th
333 Lakeshore Blvd E
Boards 9:30pm, Docks 2am
Must be on guestlist to attend


RESIDENTS
ASSEMBLY
BASIC SOUL UNIT
DEREK CODLIN
ADAM KHAN
HAF
URBANSTEVE
JASON ULRICH
ROLAND GONZALES
VOID
CABAL
AUGUST 23 2014 CABAL 782 KING ST W $10 COVER


COMING SOON TO A FLOATING DANCEFLOOR NEAR YOU....
DEEP AND DANGEROUS
CRUZIN FOR A BOOZIN
AUG 23
FEATURING
REMAIN
MEANT THRONE OF BLOOD MY FAVORITE ROBOT
PLUS
NICEY DICKDIAMONDS CHRIS BOSNO WONKA THE DJROEZ
KARLENE OLIVER JAMES DRUMMOND HARDEEP RIOT DIRTY MEX

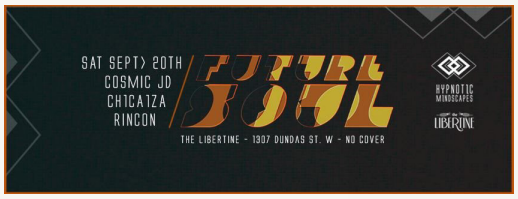

ASSEMBLY
RAHAAN
STILOVE4MUSIC/DISCO DEVIANCE/LUMBERJACKS IN HELL, CHICAGO
BASIC SOUL UNIT
LAB.OUR, DOLLY, NEW KANADA, PHILPOT
JASON ULRICH
LAB.OUR
SEPT 13 2014 CABAL 782 KING ST W
HOSTED BY ROLAND, STEVE, ADAM, HAF, DEREK & DAWNE
$10 B4 11 / $15 AFTER
VOID
CABAL



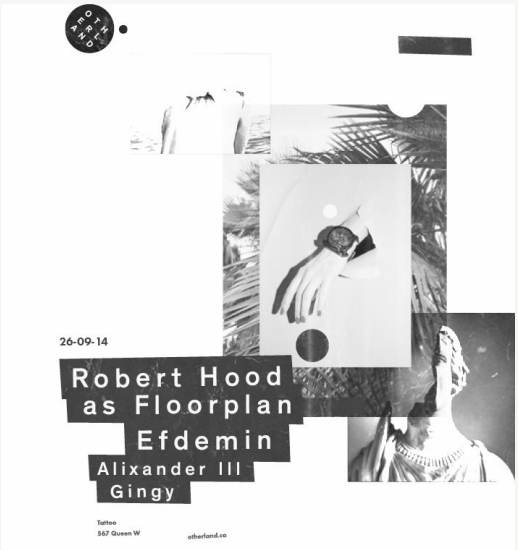
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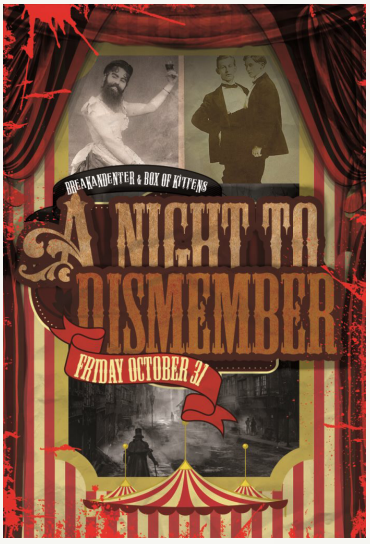
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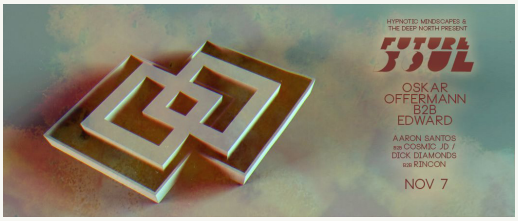
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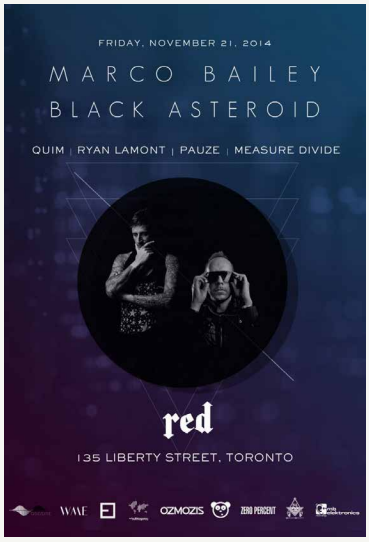
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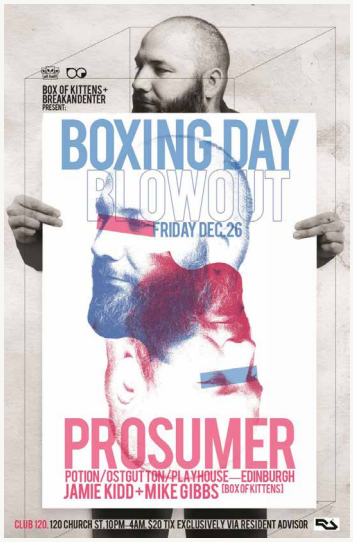
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ASSEMBLY
1YR
ONE YEAR ANNIVERSARY
DECEMBER 6 2014 CABAL 782 KING ST W
$10 ALL NIGHT
SPECIAL GUESTS
HERMANS
RESIDENTS
BASIC SOUL UNIT
J-UL
ADAM KHAN
ROLAND GONZALES
DEREK CODLIN
HAF
URBANSTEVE
CABAL


BREAKANDENTER'S
7TH ANNIVERSARY PARTY
SATURDAY DEC.13
WRONGBAR. 1279 QUEEN ST W.
thump
DBX
DANIEL BELL - LIVE
ACCELERATE/PEACE FROG-DETROIT
JAMIE KIDD // BOX OF KITTENS
MARTIN FAZEKAS // BREAKANDENTER
R+D // HAETTA/DOWNPOUR
MARC FM // SATISFACTION-BERLIN


NUDE
INTIMIDATED BY YOUTH
MUSIC
HAPPY BOY TOWN
YUNG BAMBI
9-1AM
DECEMBER 15TH
GUEST LIST ONLY
122 ADELAIDE STREET W TORONTO
CURATED BY GARIBA


BOX OF KITTENS + BREAKANDENTER PRESENT
BOXING DAY BLOWOUT
PROSUMER
POTION / OSTGUTTON / PLAYHOUSE — EDINBURGH
JAMIE KIDD + MIKE GIBBS
FRIDAY DEC.26 CLUB 120


BOX OF KITTENS+
BREAKANDENTER
PRESENT:
BOXING DAY
BLOWOUT
FRIDAY DEC.26
PROSUMER
POTION/OSTGUTTON/PLAYHOUSE—EDINBURGH
JAMIE KIDD+MIKE GIBBS (BOX OF KITTENS)
CLUB 120. 120 CHURCH ST. 10PM-4AM. $20 TIX EXCLUSIVELY VIA RESIDENT ADVISOR

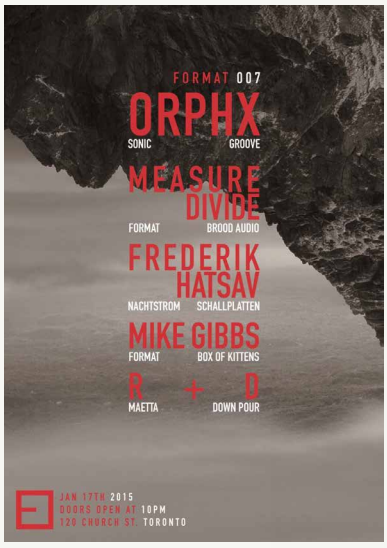
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BROOKS EVENTS &
HYPNOTIC MINDSCAPES PRESENT
RAW-NYE
12/31/2014
NITIN
MY FAVORITE ROBOT
RICHARD BROOKS-JONATHAN COE
COSMIC JD B2B AARON SANTOS
GERA
RAFWAT & CHORNIY
AMIR NIAN
INTERACTIVE VISUAL
DESIGN BY
NU SPACES & SOFIA ESCOBAR
REMIX LOUNGE
1305 DUNDAS ST. W
DEC 31ST. 10PM -5AM
$20 ADVANCE (RESIDENTADVISOR.NET)
HOSTED BY SAM MCMEEKIN
BROOKS MUSIC. HYPNOTIC MINDSCAPES
TICKETS AVAILABLE ON RESIDENT ADVISOR
BROOKS
HYPNOTIC MINDSCAPES
REMIX
Tickets

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2015

2015


FORMAT 007
ORPHX
SONIC
GROOVE
MEASURE
DIVIDE
FORMAT
BROOD AUDIO
FREDERIK
HATSAV
NACHTSTROM
SCHALLPLATTEN
MIKE GIBBS
FORMAT
BOX OF KITTENS
R + D
MAETTA
DOWN POUR
JAN 17TH 2015
DOORS OPEN AT 10PM
120 CHURCH ST. TORONTO

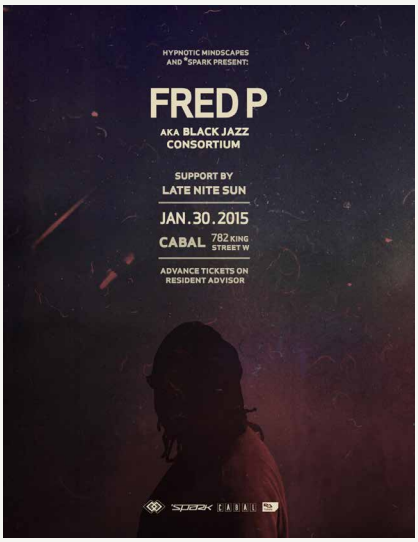
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at 99 Sudbury
SAT 24/01
Jeff Mills
With Gingy and
Box Of Kittens
in the gallery.
&
Members Only, DJ Colin,
and Martin Fazekas
in the glass factory.
SAPPORO

373



374



375



376



377


THE
RABBIT
HOLE
383 COLLEGE STREET
THURS FEB 5
NUDE


Synthetic Love Song
NIGHTIZM
Shagabond
Cyber 69
Marlon James
NUDE


FUTURE SOUL
TAZZ
BASIC SOUL UNIT
NITIN
RINCON
FRIDAY FEB 13TH
REMIX LOUNGE
1305 DUNDAS ST. W
ADVANCE TICKETS ON R.A.

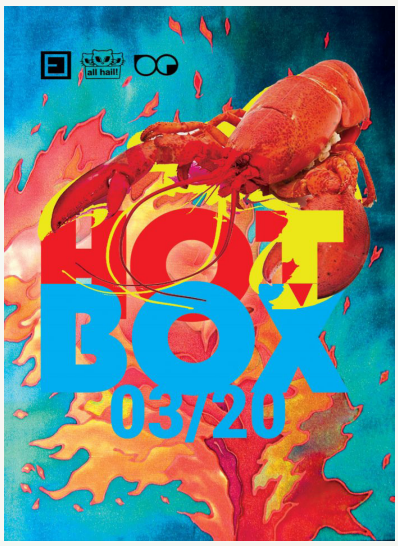

MAR 6 - 10 PM
arthur oskan
alberto iossue
Mike Gibbs
spark
lost kitten



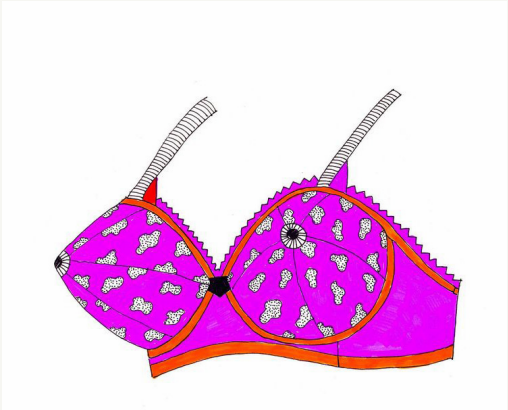
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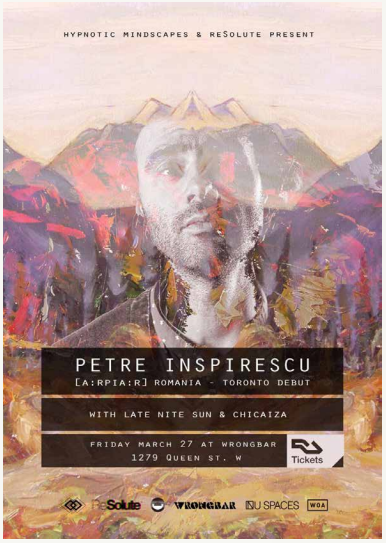
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385



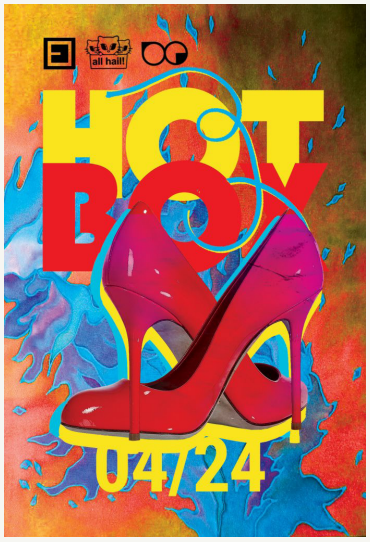
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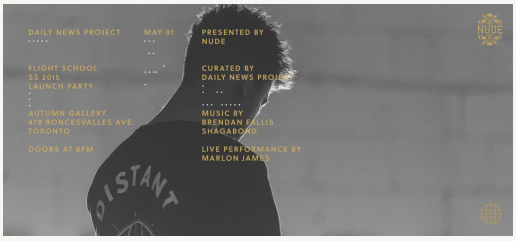
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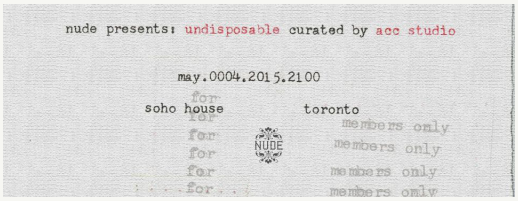
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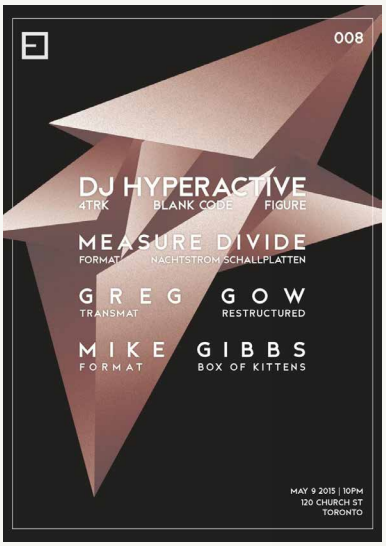
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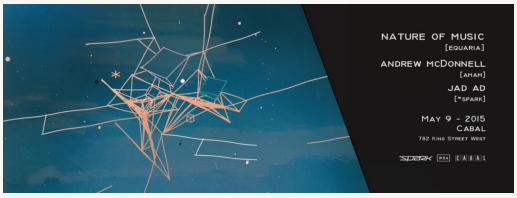
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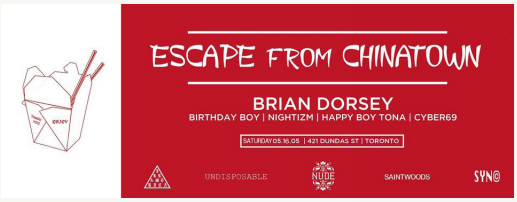
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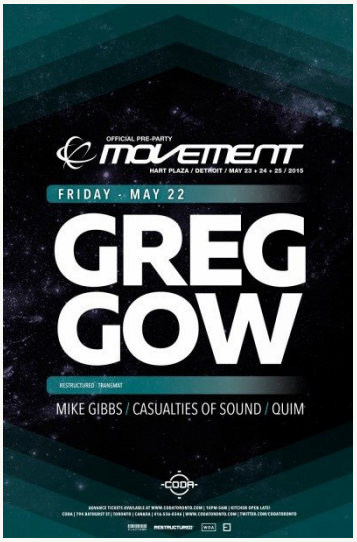
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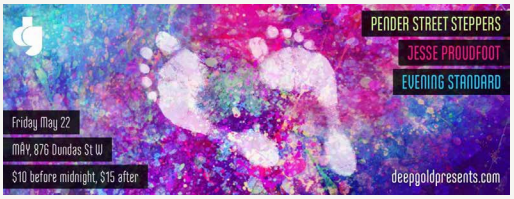
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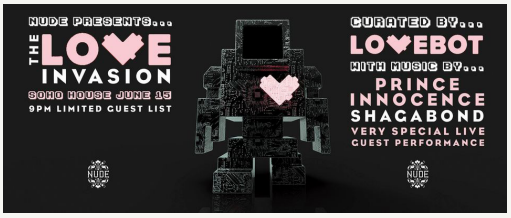
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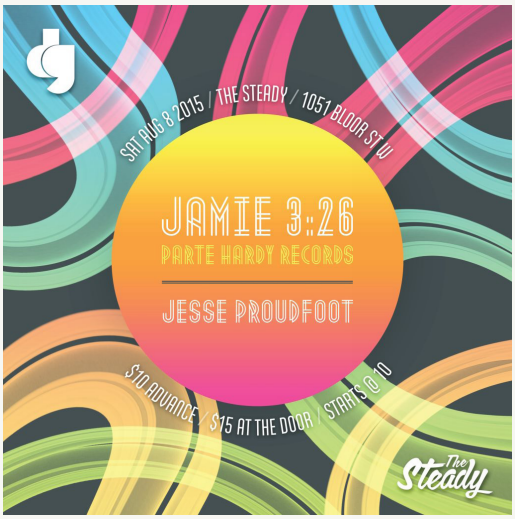
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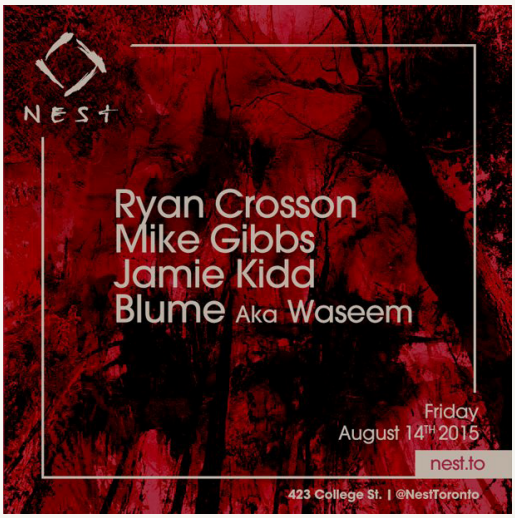
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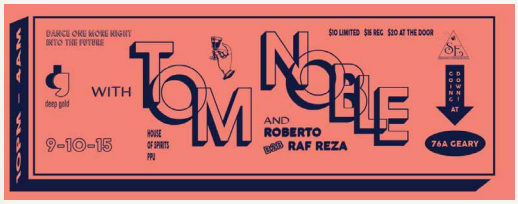
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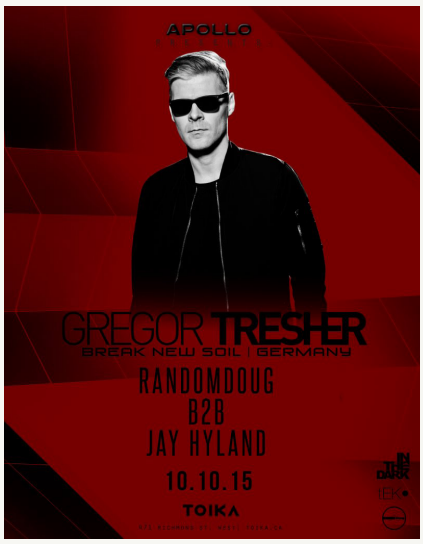
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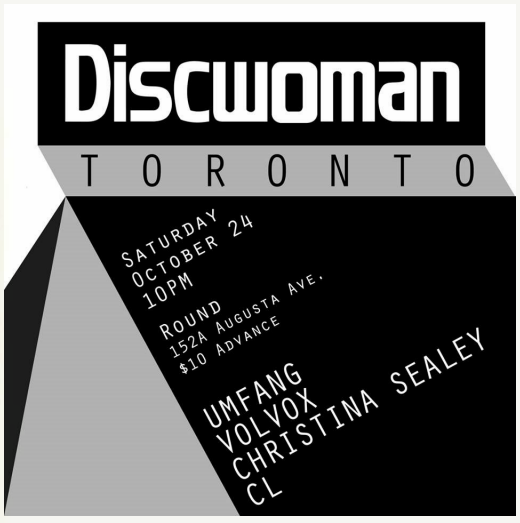
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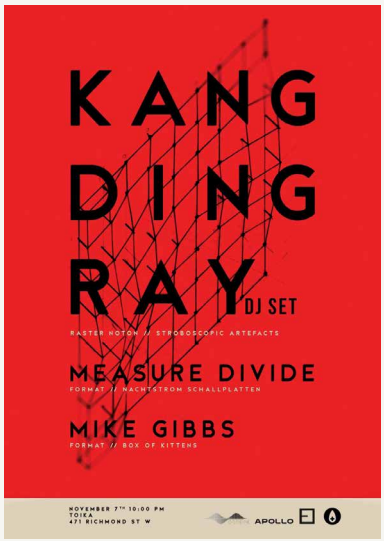
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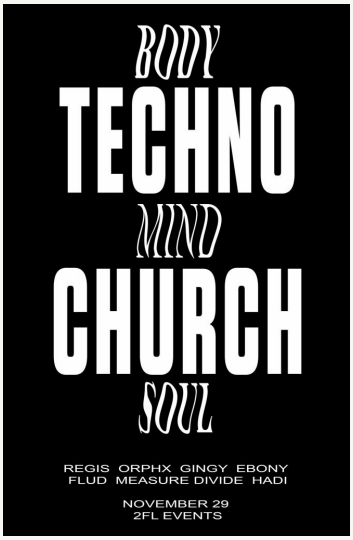
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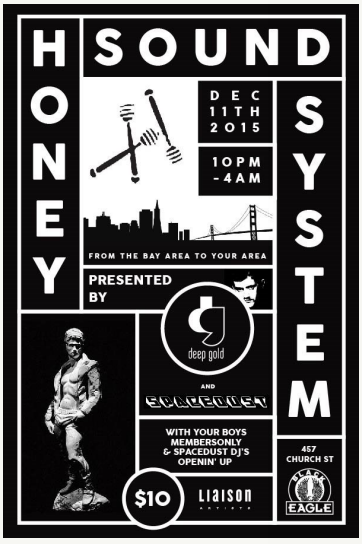
437



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BIRTHDAY BOY + FRIENDS
BIZZARH
MADDEE
A NUDE FAM
CHRISTMAS
MONDAY DECEMBER 28
DRAKE UNDERGROUND
$5 ALL NIGHT
HARRISON (DJ SET)
BAMBII
CLAIRMONT THE SECOND

447


2016

2016


PUREx
holy oak / jan 9 / free
synthosounds/dsico/nowwave/minimal/electrocrust/technotears/euroflair/crasshouse

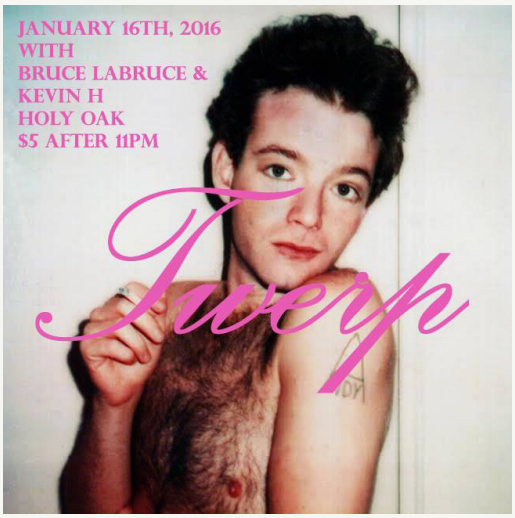
452


SATURDAY JANUARY 9TH 2016
NEST PRESENTS
RESTRUCTURED®
VS
all hail!
BOX OF KITTENS
FEATURING
GREGGOW
JAMIE KIDD
MIKE GIBBS
FREE BEFORE MIDNIGHT ON GUEST LIST
NEST
423 COLLEGE STREET - 416-792-9488 - NEST.TO
DYNACORD

453



454



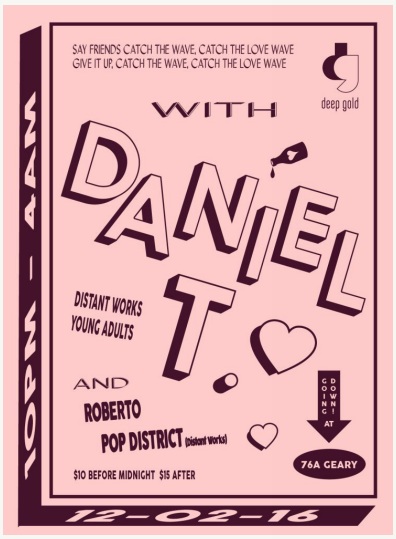
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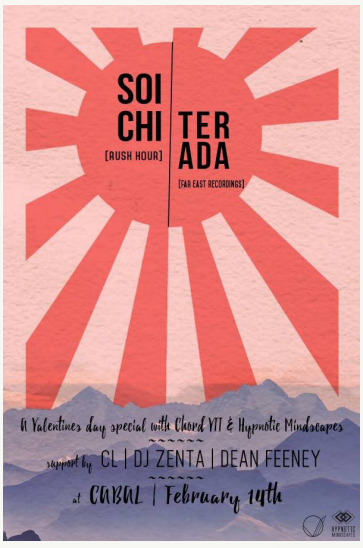
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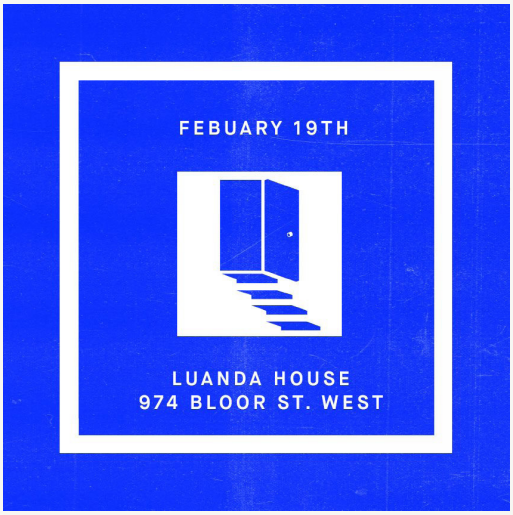
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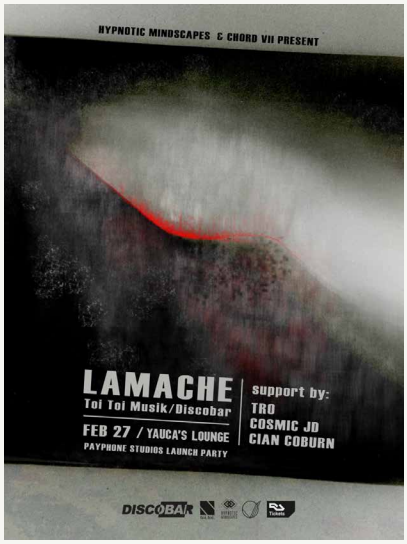
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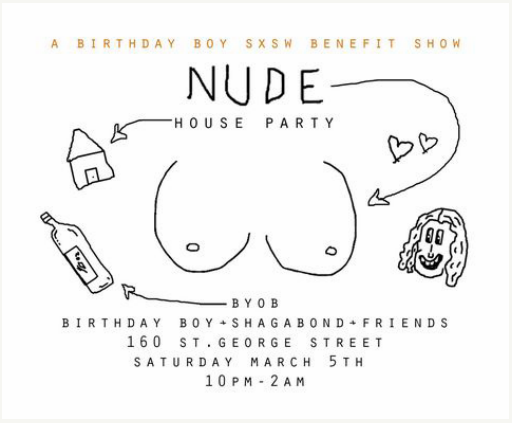
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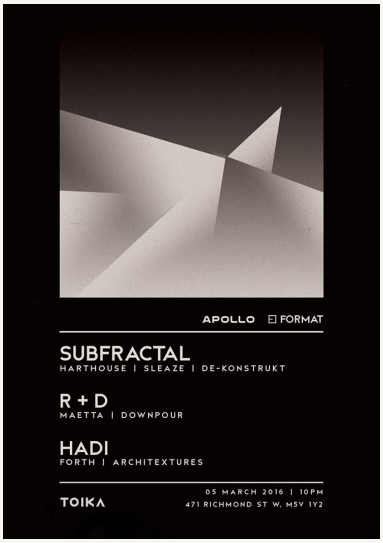
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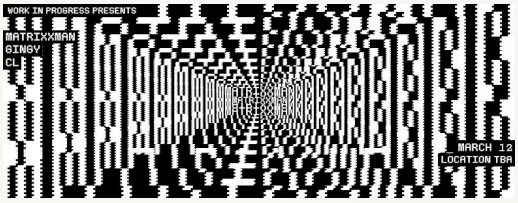
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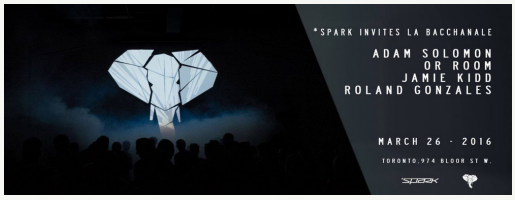
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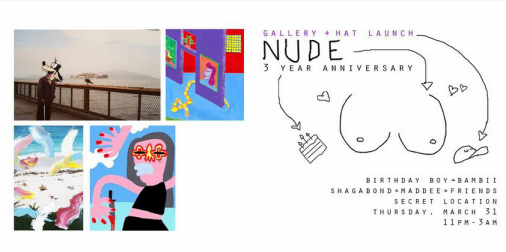
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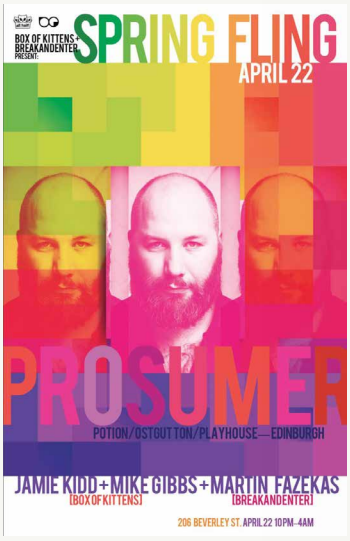
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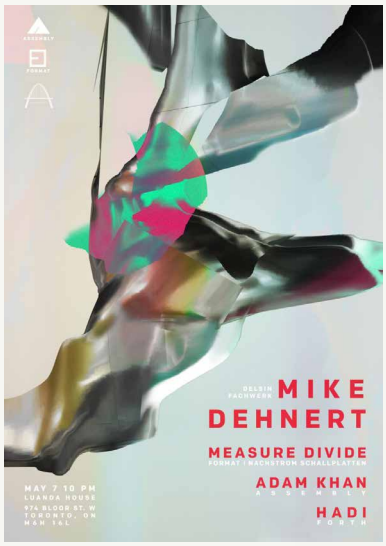
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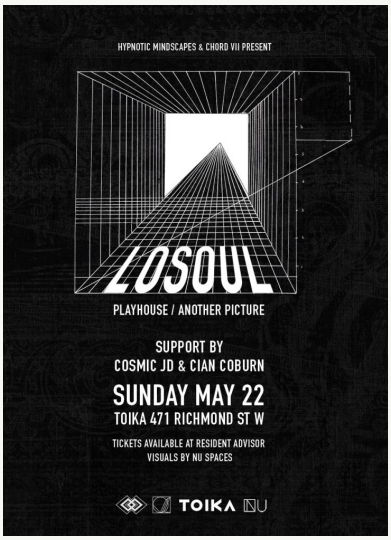
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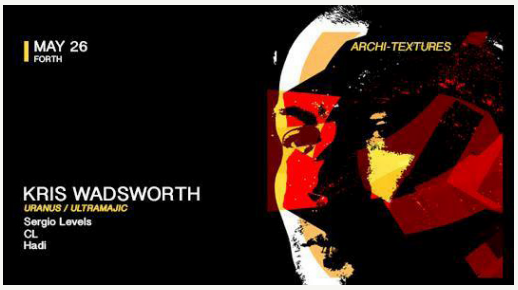
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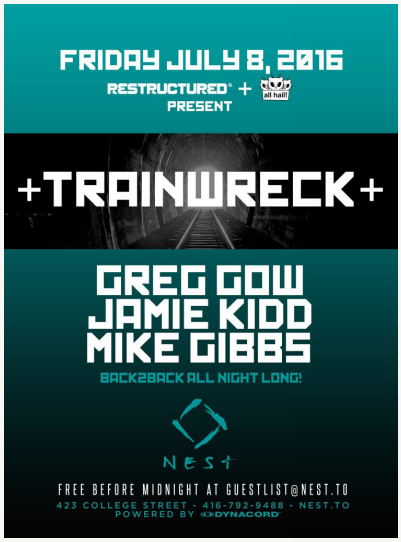
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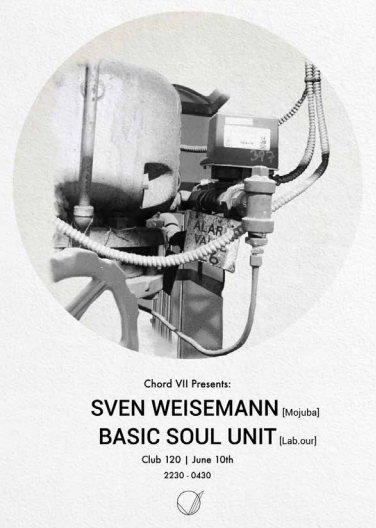
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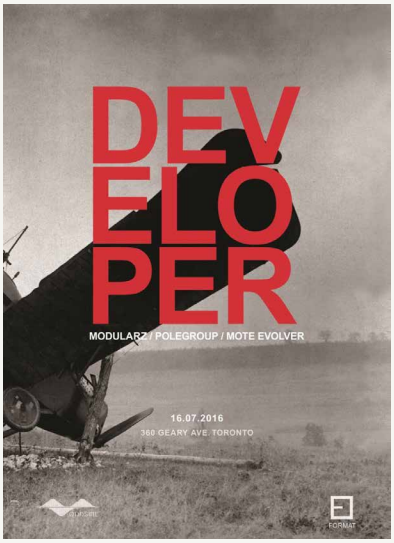
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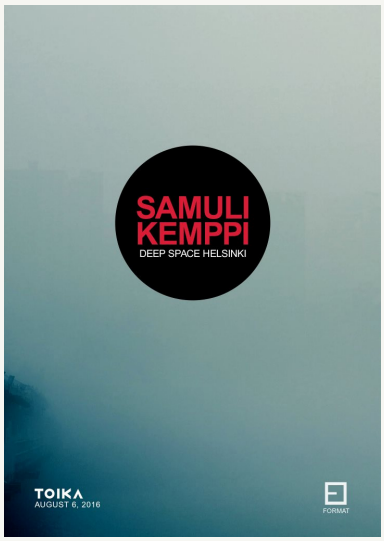
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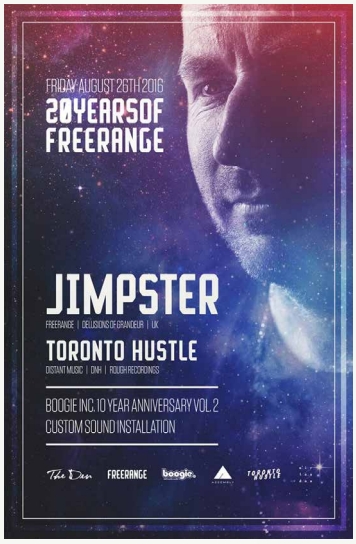
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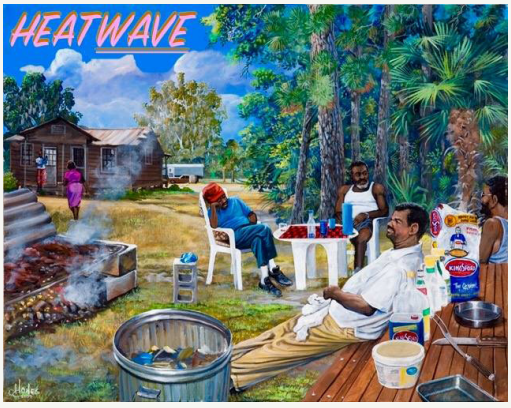
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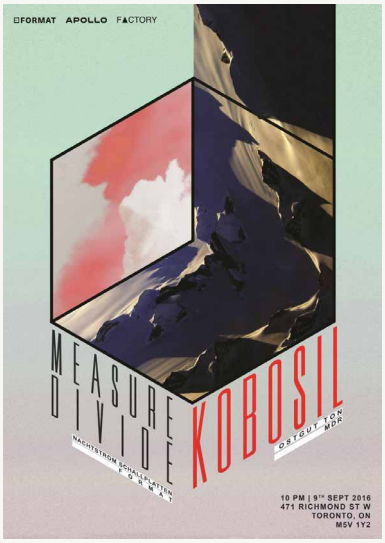
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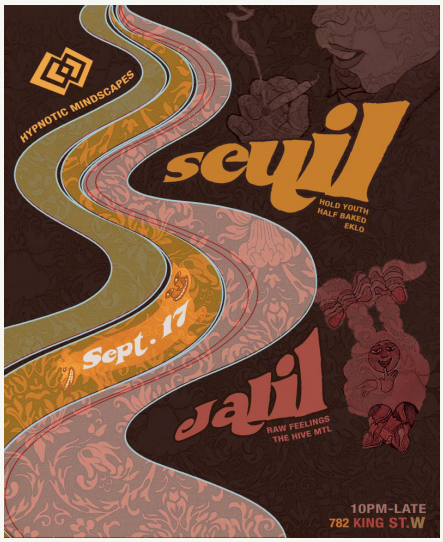
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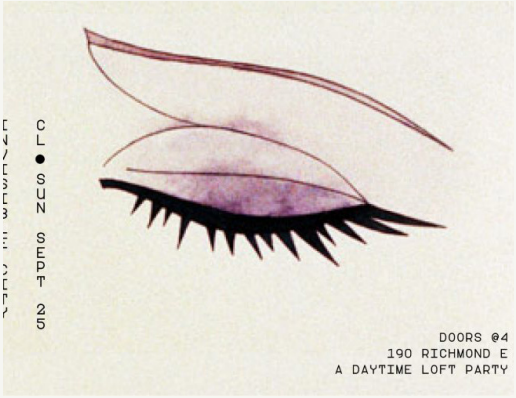
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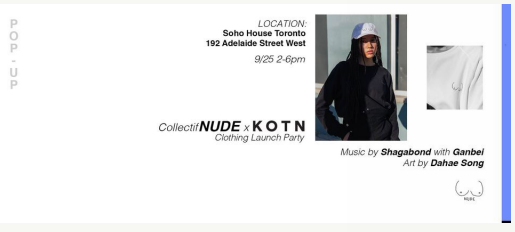
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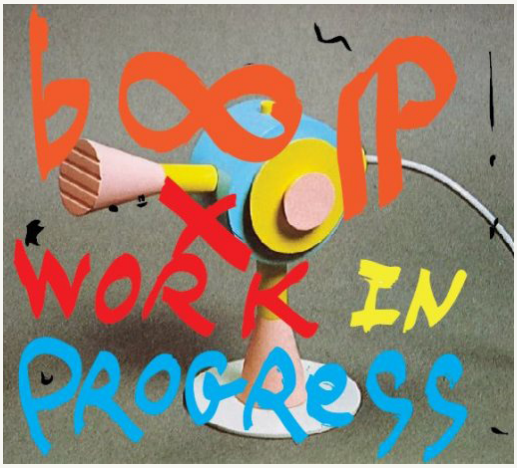
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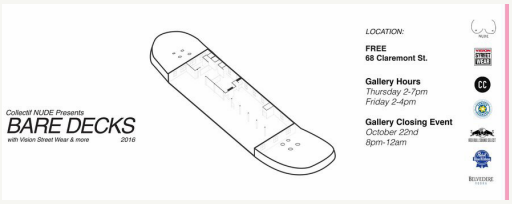


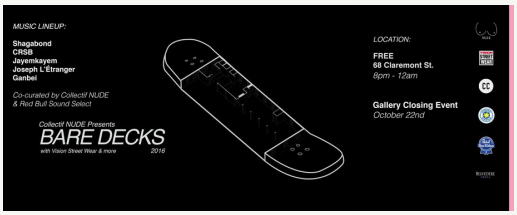
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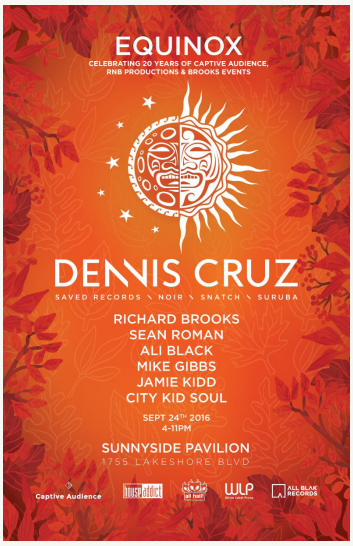
525


NESS(ITALY)
AFFIN, PROLOGUE
AERODRÖMME(LIVE)
RYAN LAMONT
MEASURE DIVIDE
VISUALS BY JUAN FOLOWTHERABBIT
POPULUS (FORMERLY TOIKA)
471 RICHMOND ST. W. TORONTO
ODDSINE
APOLLO


Collectif NUDE Presents
BARE DECKS
with Vision Street Wear & more
2016
LOCATION:
FREE
68 Claremont St.
Gallery Hours
Thursday 2-7pm
Friday 2-4pm
Gallery Closing Event
October 22nd
8pm-12am


MUSIC LINEUP:
Shagabond
CRSB
Joyemisayem
Joseph L'Etranger
Ganbei
Co-curated by Collectif NUDE
& Red Bull Sound Select
Collectif NUDE Presents
BARE DECKS
with Vision Street Wear & more
2016
LOCATION:
FREE
68 Claremont St.
8pm - 12am
Gallery Closing Event
October 22nd


willie burns
22/10/2016 banabi's 10pm
ROBERTO
HADI B2B PAVEL
FORTH



530



531



532



533



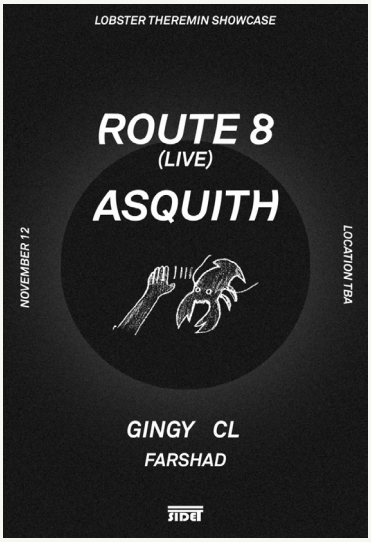
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536



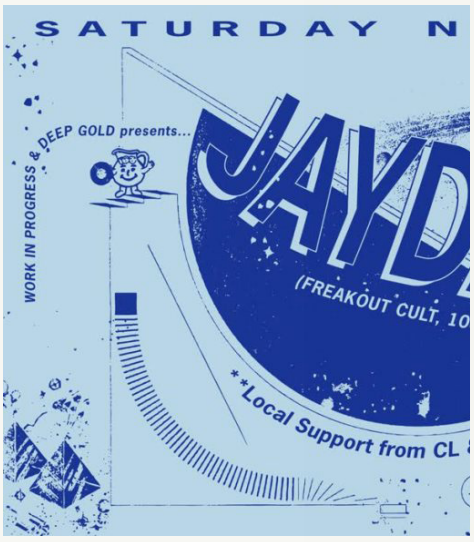
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538



539



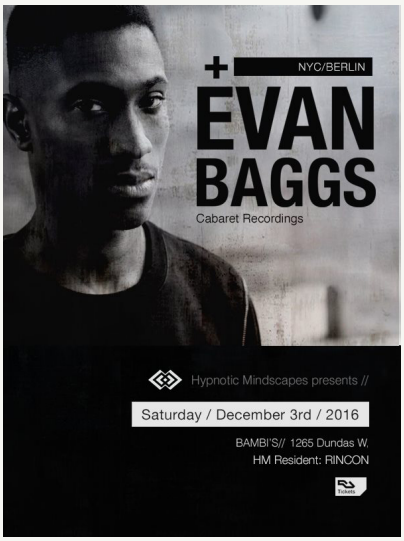
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543



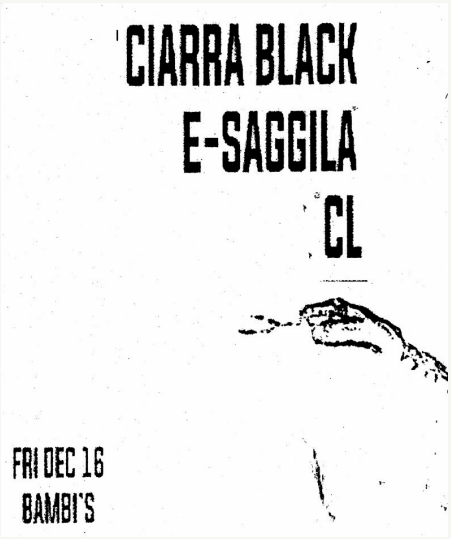
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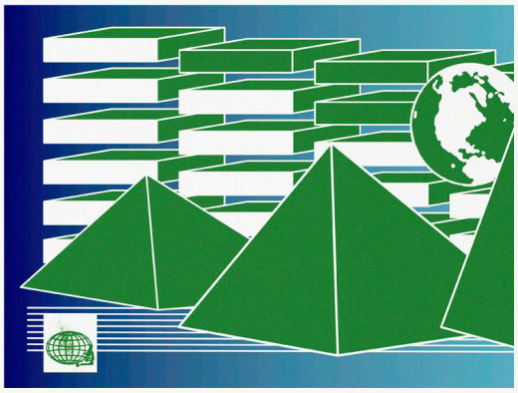
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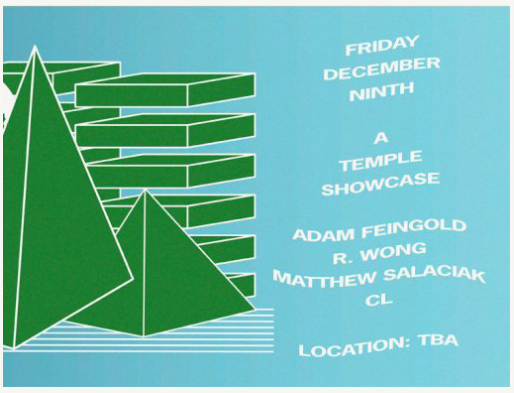
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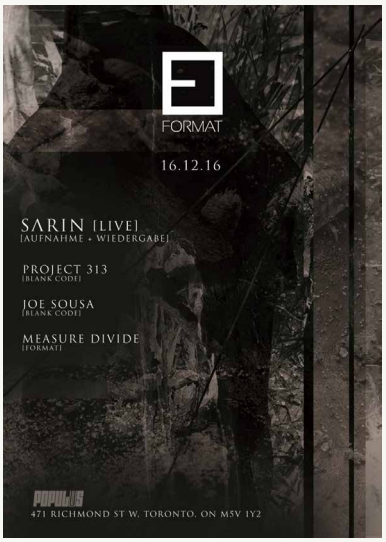
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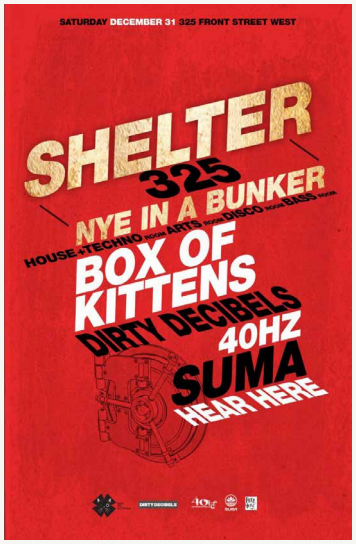
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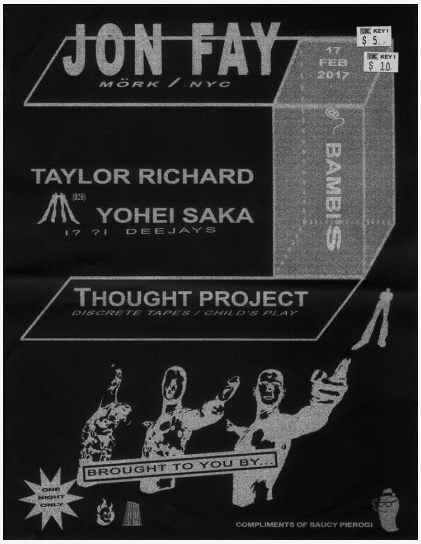
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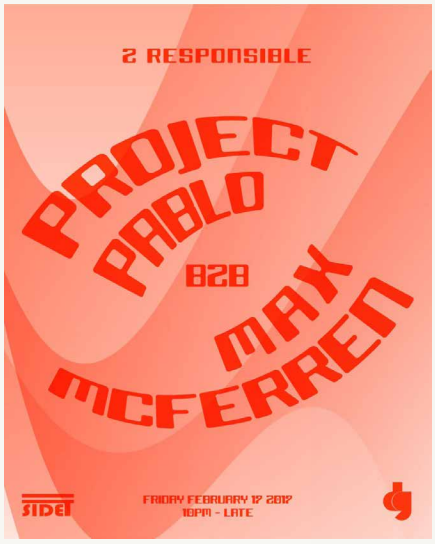
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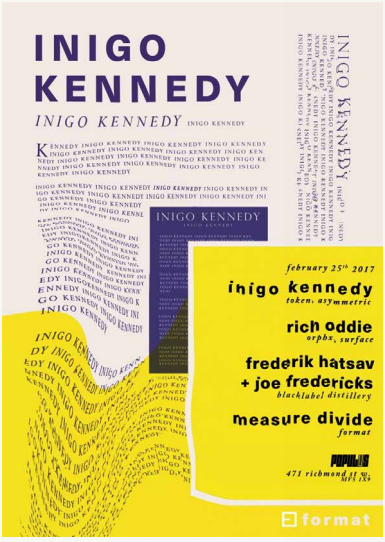
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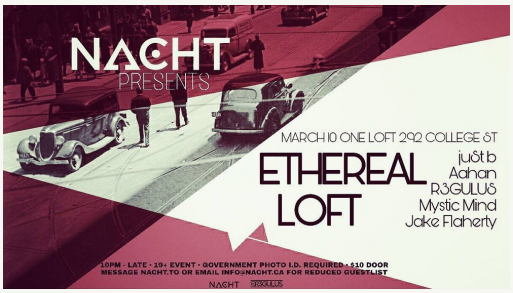
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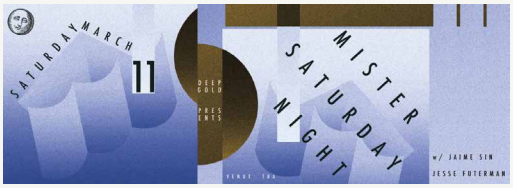
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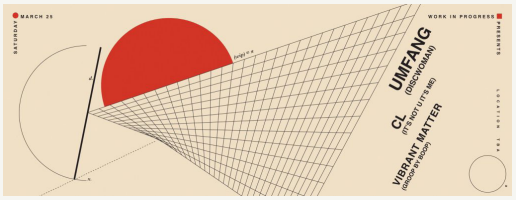
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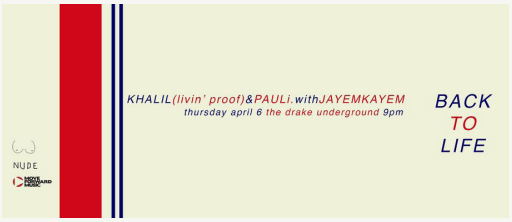
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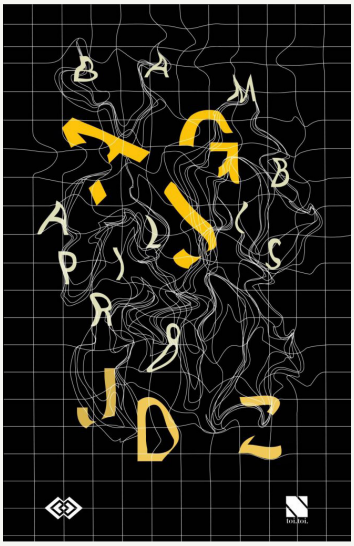
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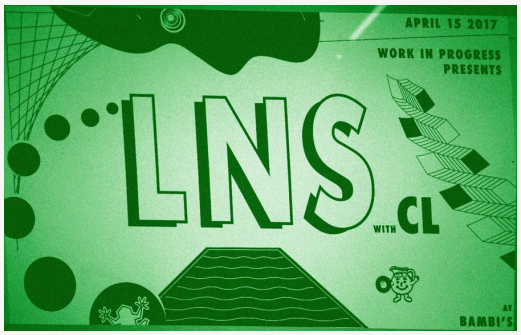
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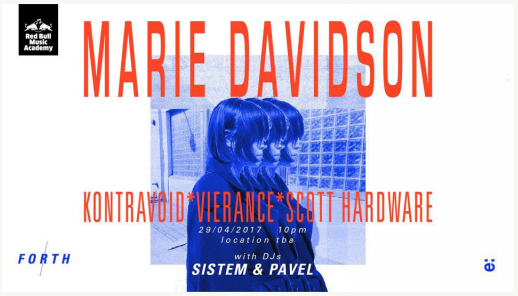
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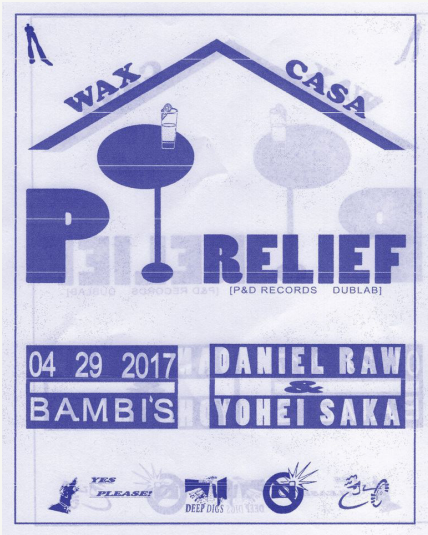
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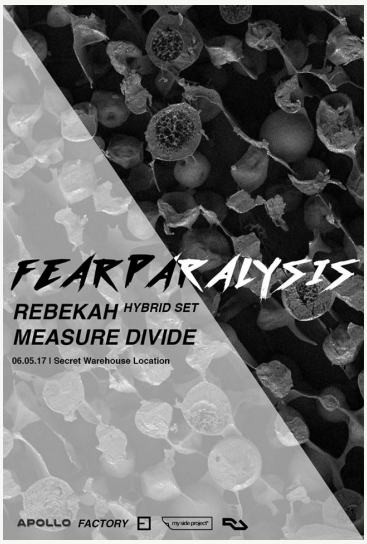
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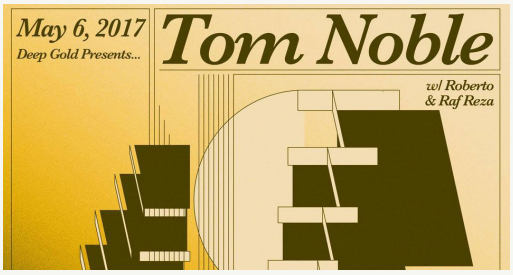
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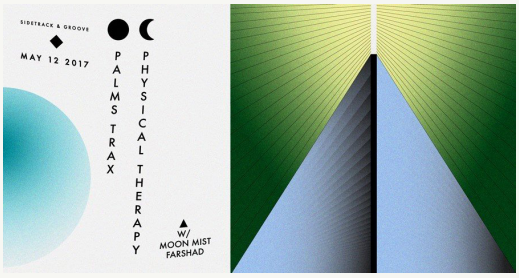
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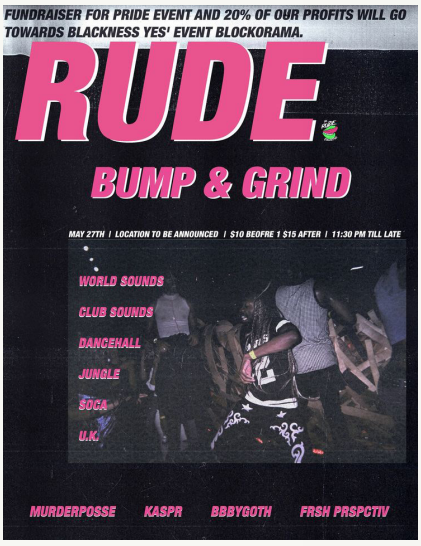
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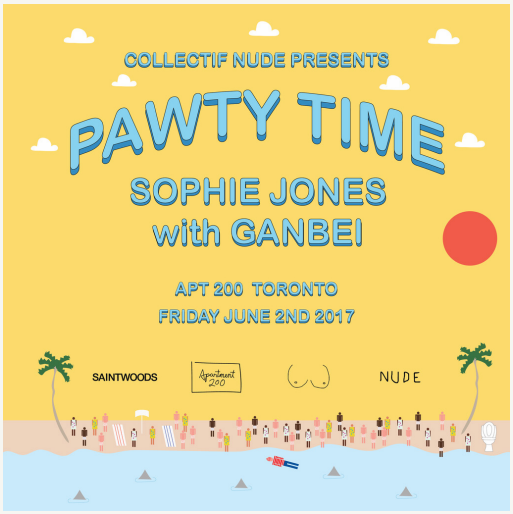
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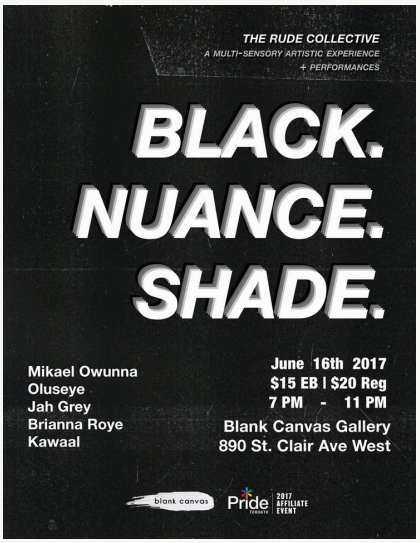
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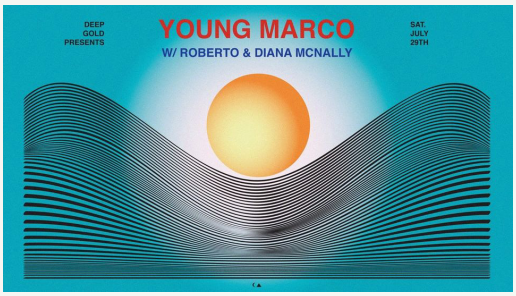
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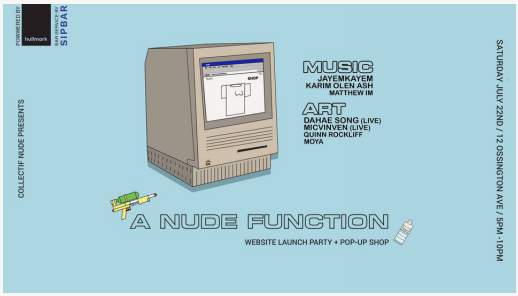
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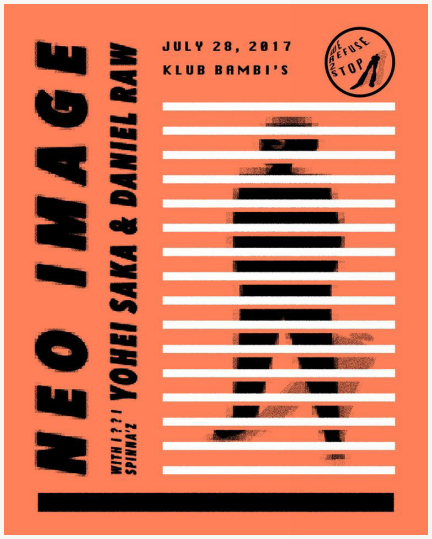
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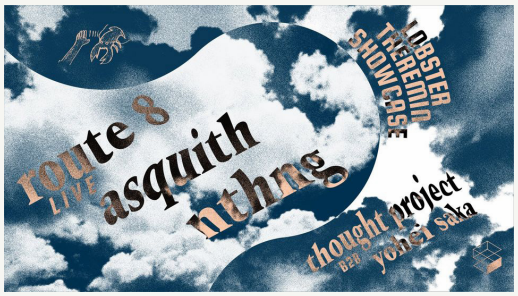
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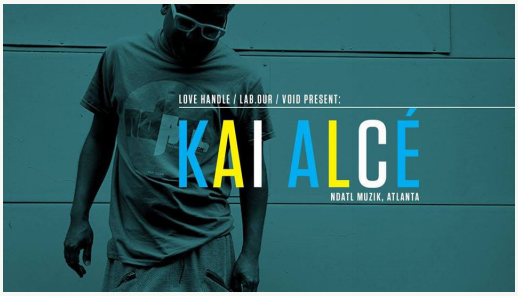
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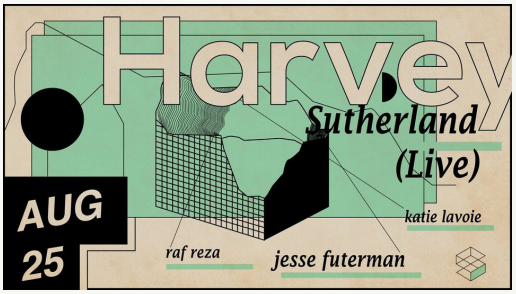
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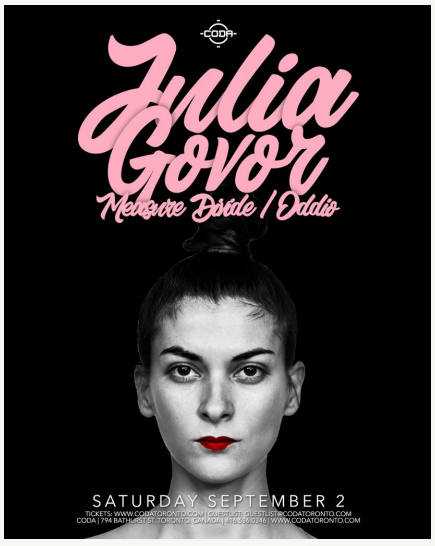
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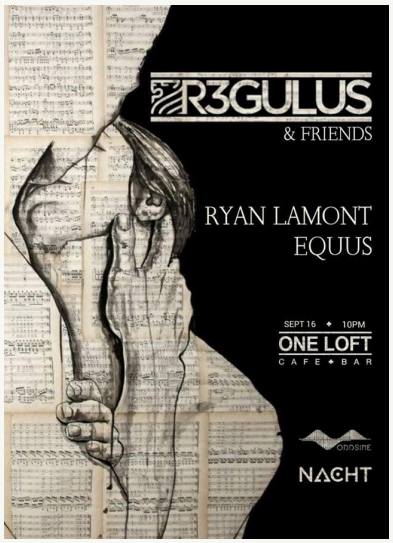
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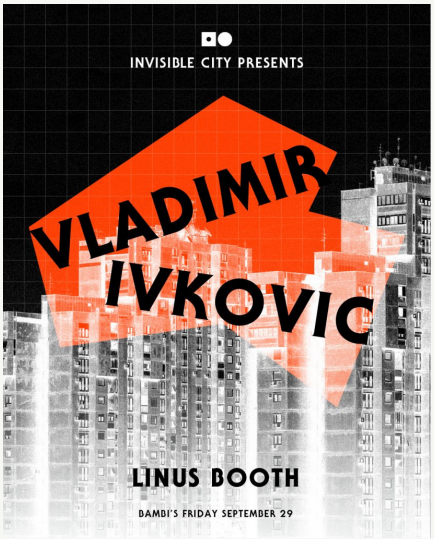
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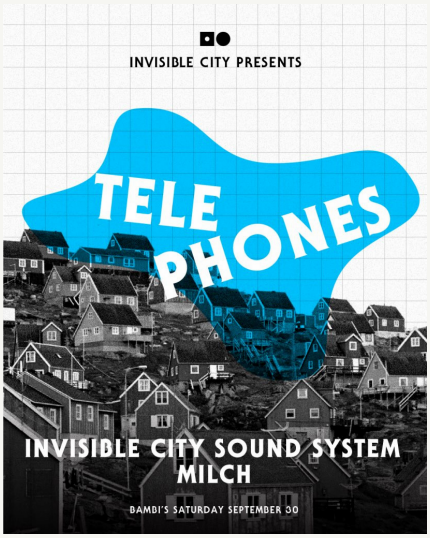
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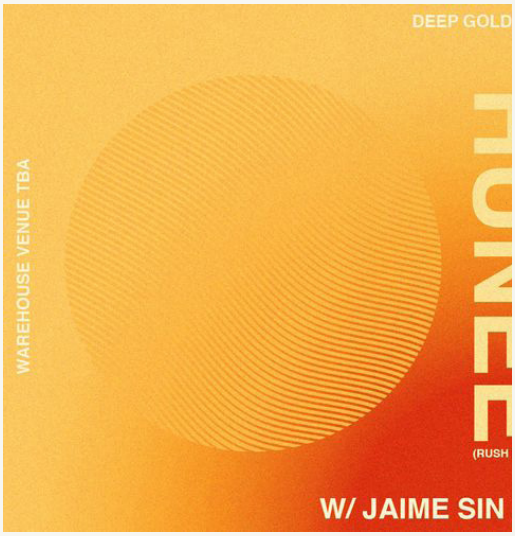
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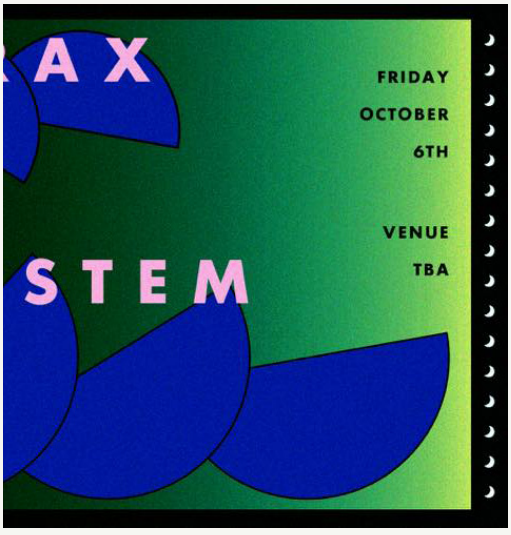
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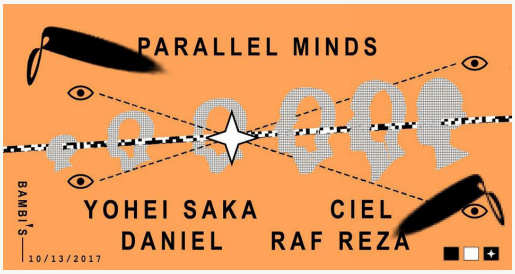
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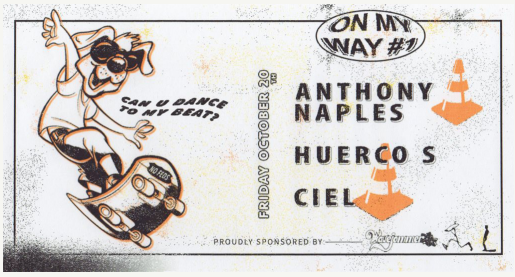
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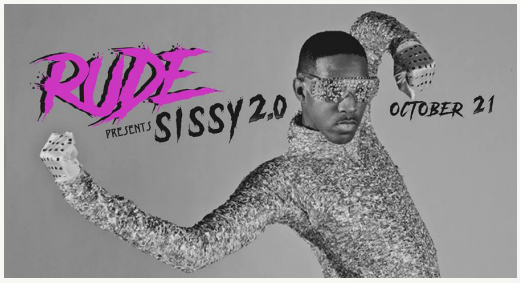
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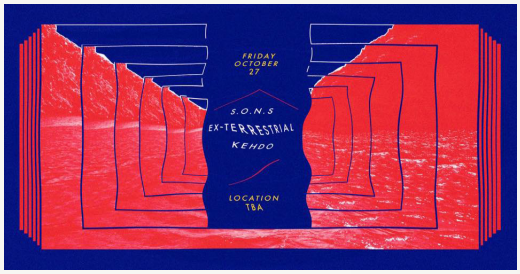
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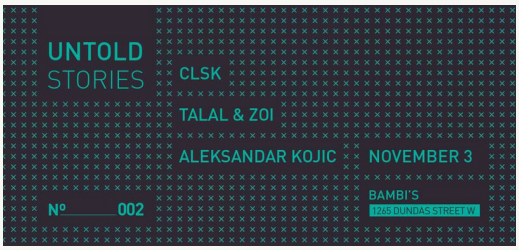
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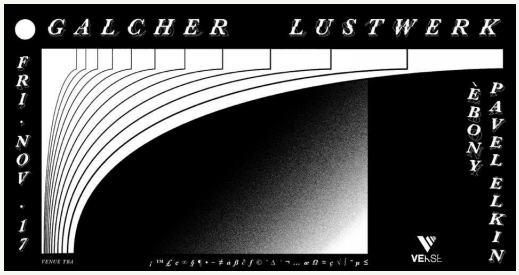
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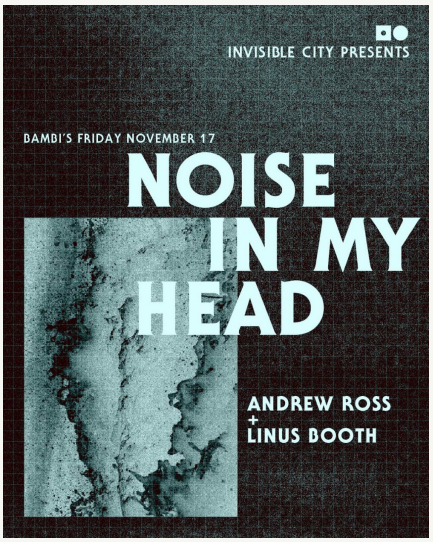
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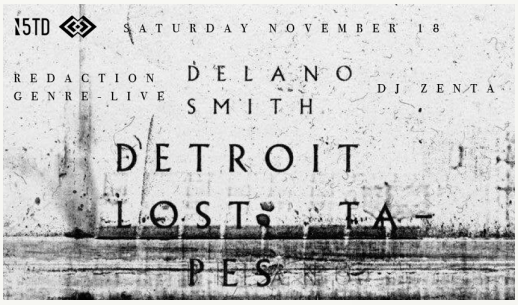
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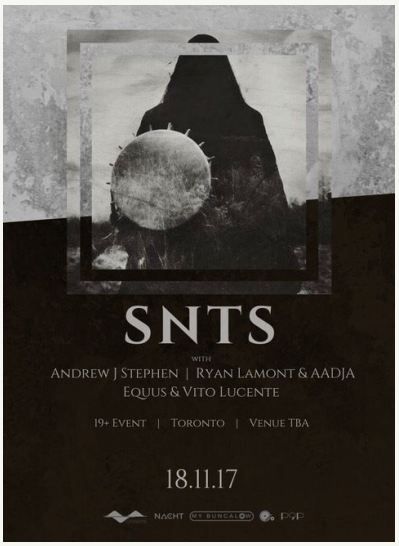
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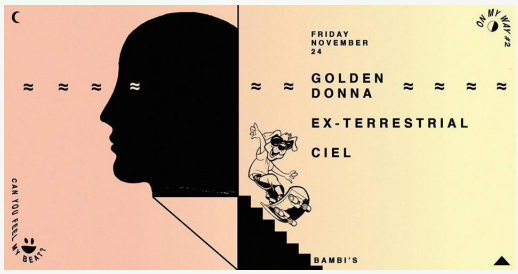
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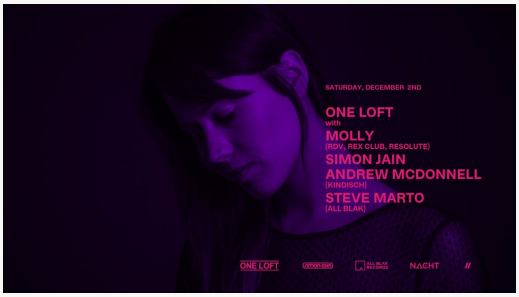
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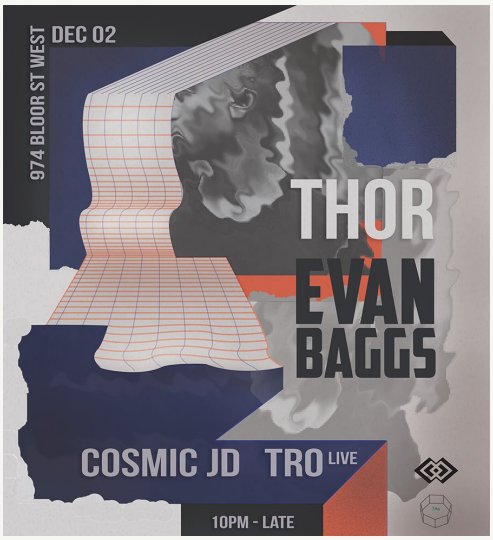
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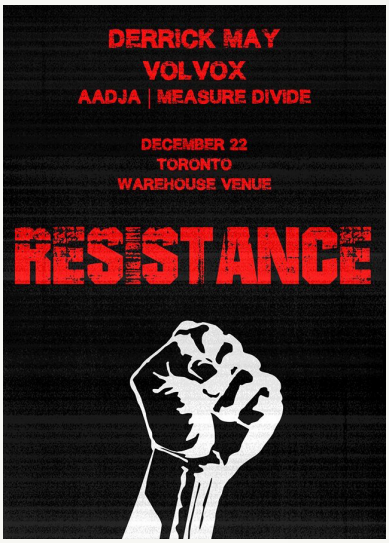
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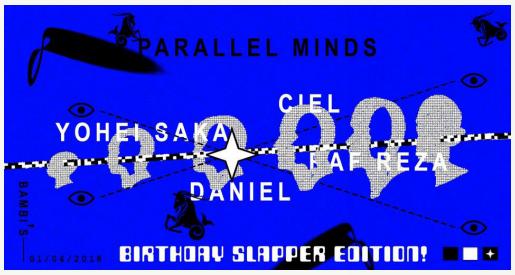
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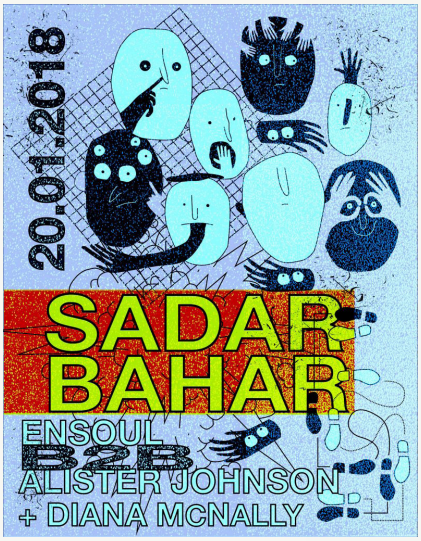
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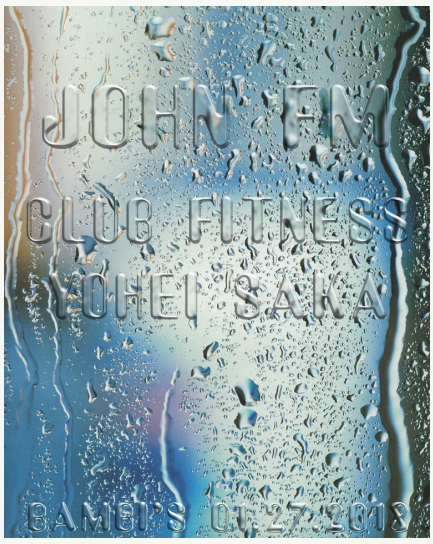
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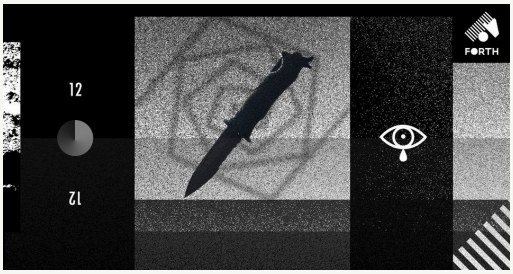
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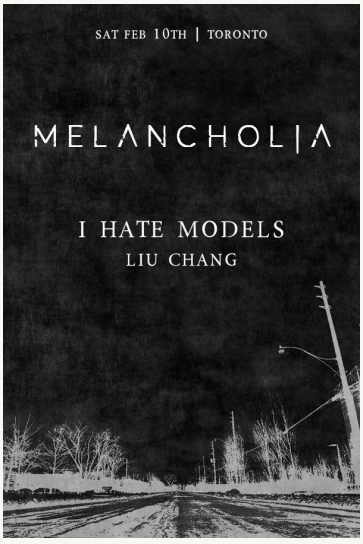
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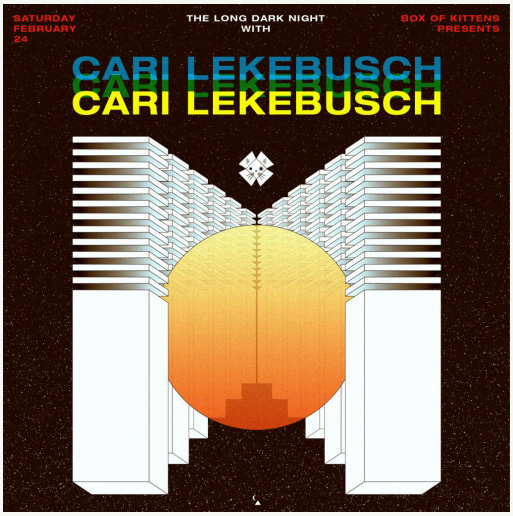
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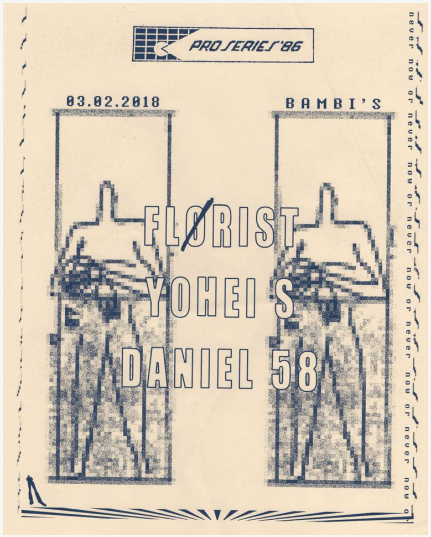
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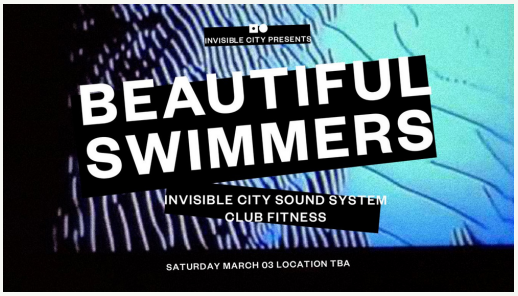
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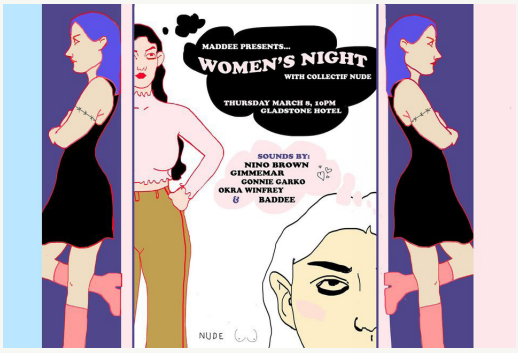
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MADDEE PRESENTS...
WOMEN'S NIGHT
WITH COLLECTIF NUDE
THURSDAY MARCH 8, 10PM
GLADSTONE HOTEL
SOUNDS BY:
NINO BROWN
GIMMEMAR
CONNIE GARKO
OKRA WINFREY
& BADDEE
NUDE


FRIDAY MARCH 9
ON MY WAY #3
D.I.C.
DETROIT IN EFFECT
CRYOGENETIC
CASCELVI
CIEL
10PM - LATE
LOCATION TBA


UNTOLD
STORIES
DAN ONLY
ZOI & VOHS
CLSK
MARCH 10
BAMBI'S
1265 DUNDAS ST W
№ 004


COLLECTIF NUDE PRESENTS
PAWTY TIME
"POUR UP" EDITION
GIMMEMAR
CHRISTO ANESTI
KARIM OLEN ASH
HOSTED BY HARD TO KILL
PHOTOGRAPHER / JAKE KIVANÇ
THE DRAKE UNDERGROUND
FRIDAY MARCH 16TH 2018
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HAHA



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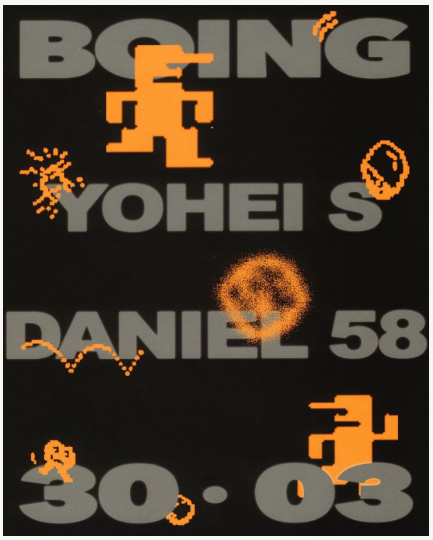
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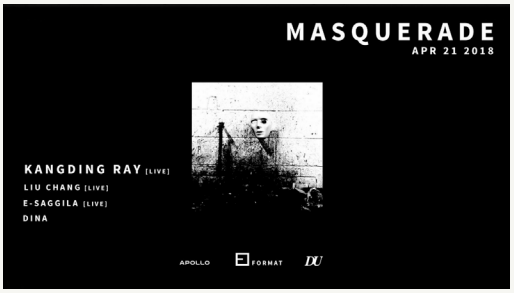
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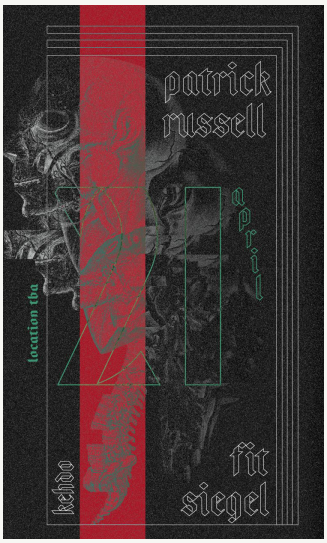
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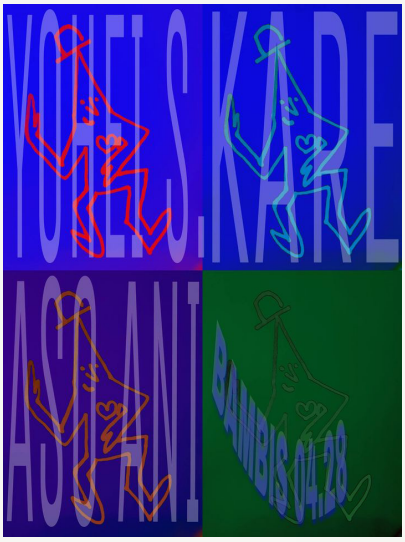
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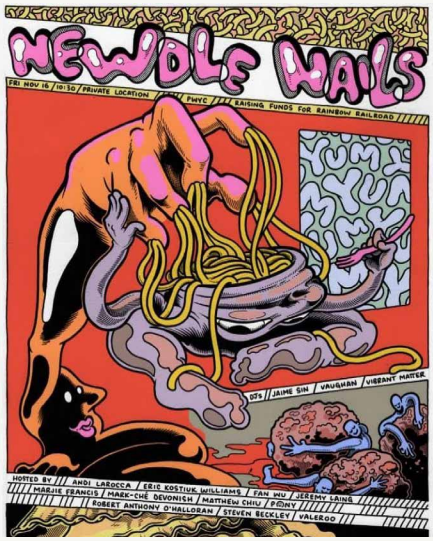
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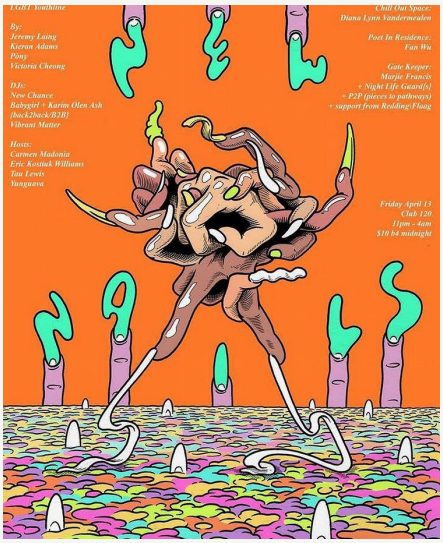
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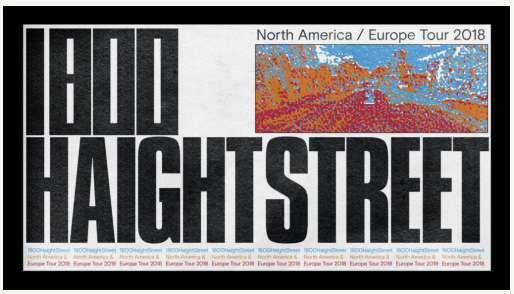
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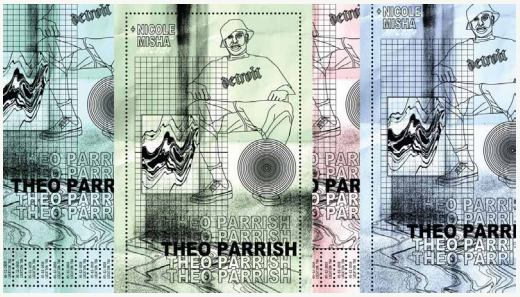
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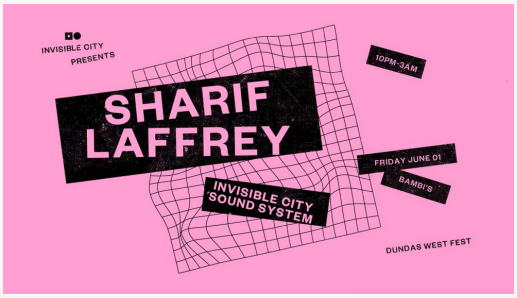
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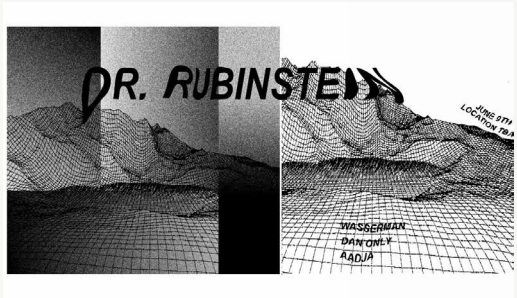
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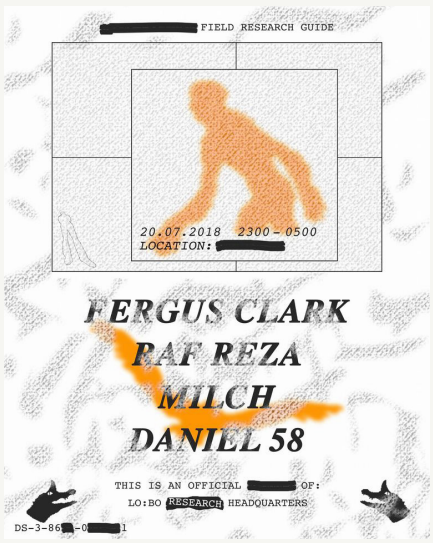
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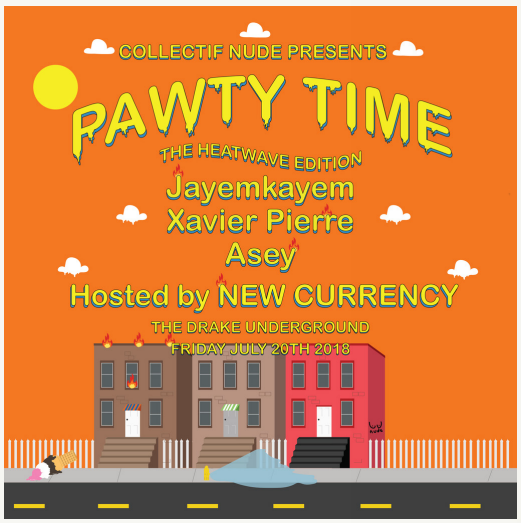
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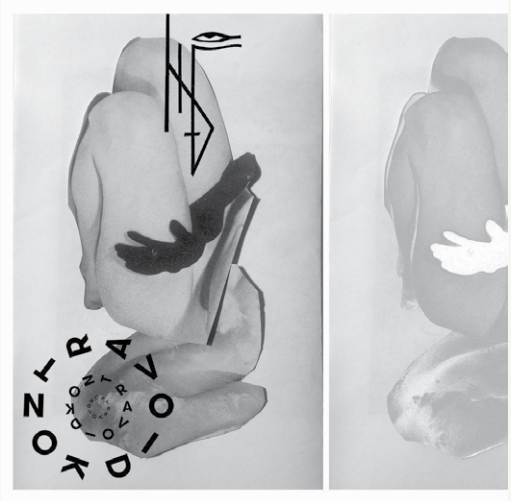
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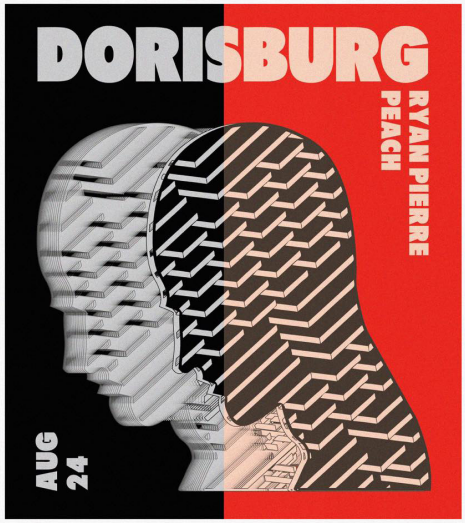
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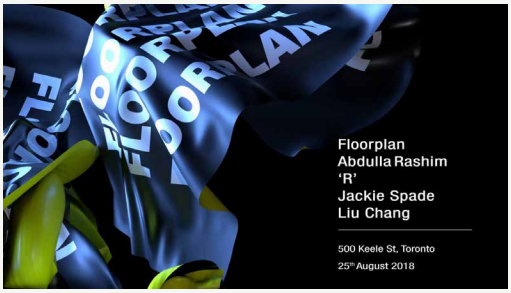
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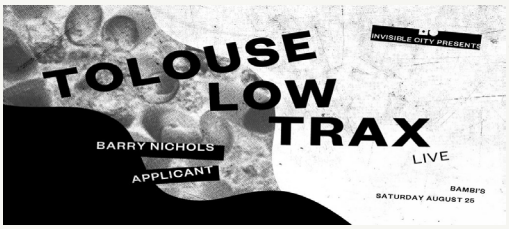
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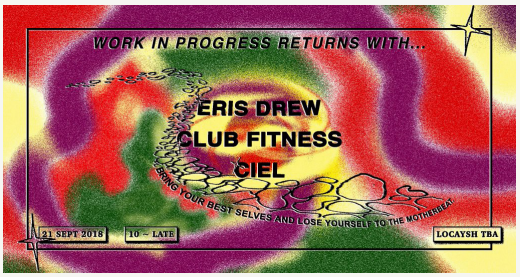
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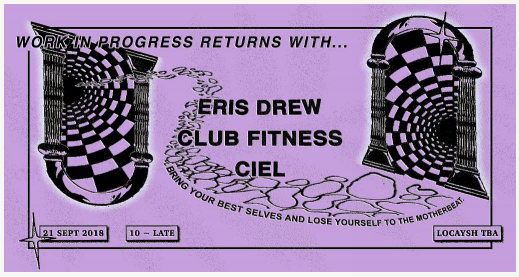
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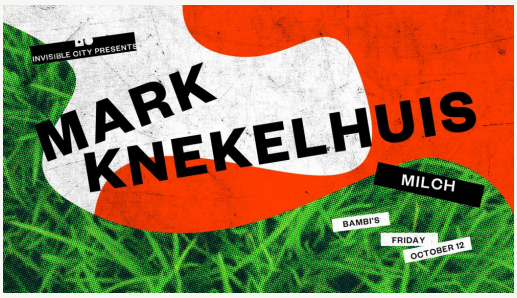
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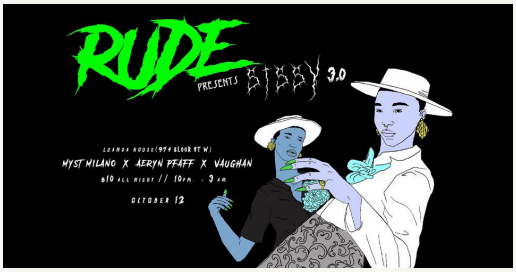
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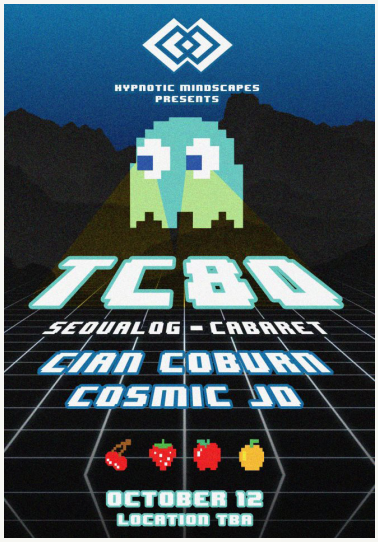
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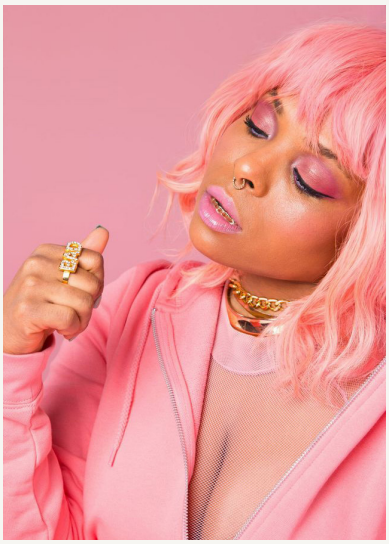
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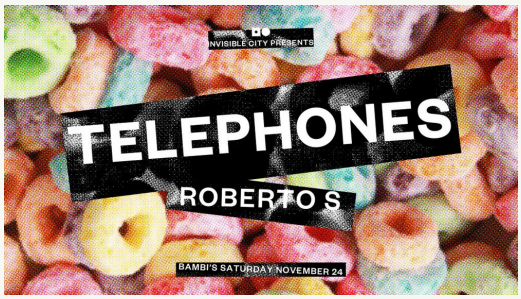
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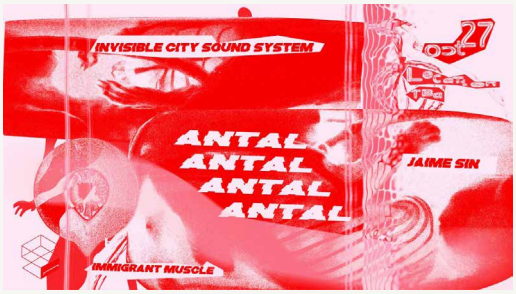
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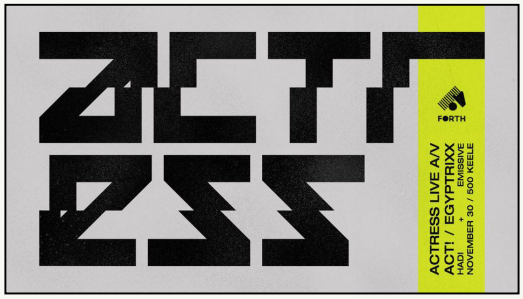
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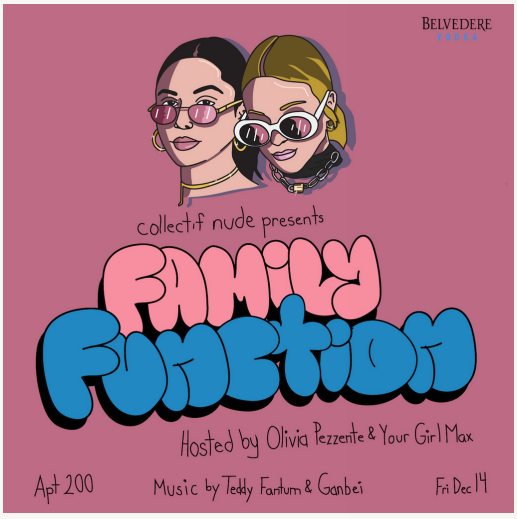
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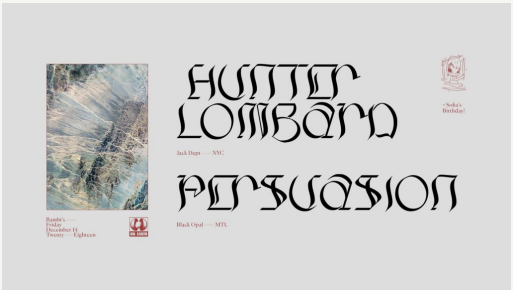
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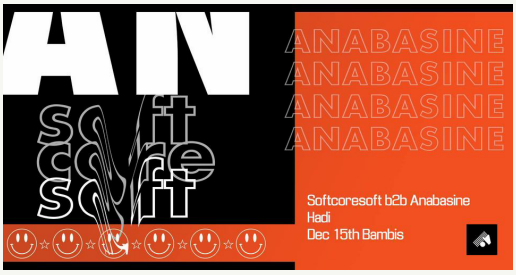
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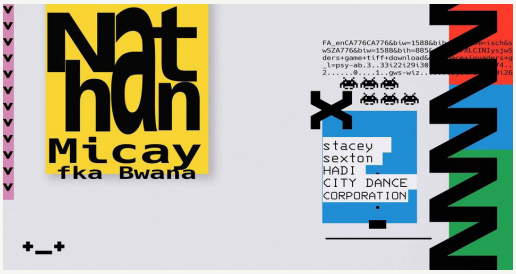
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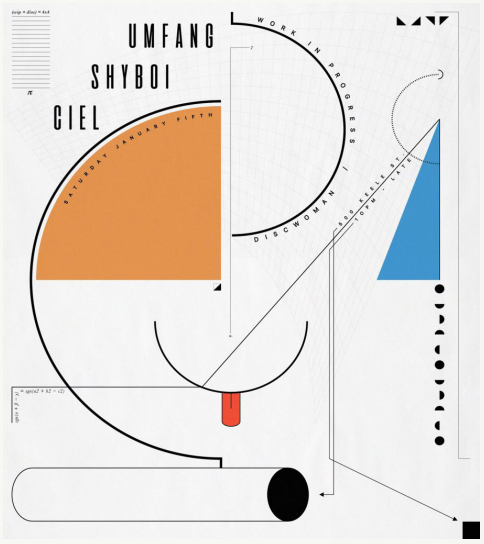
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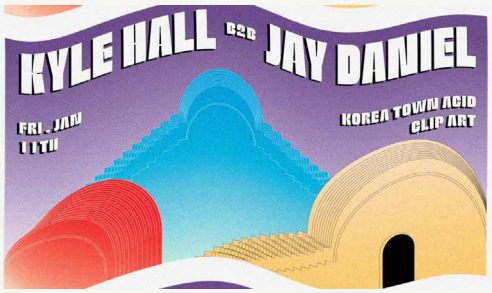
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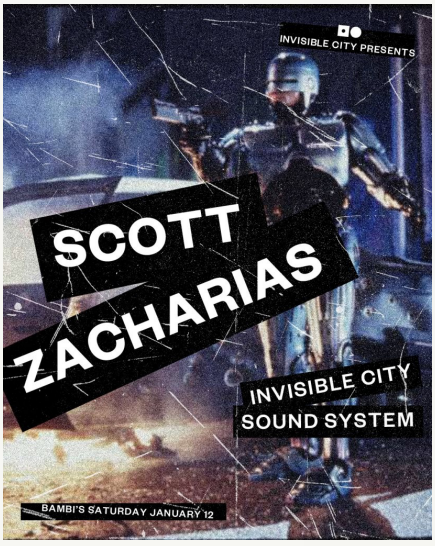

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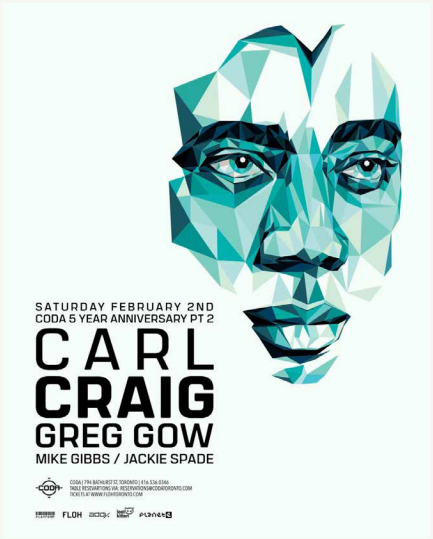
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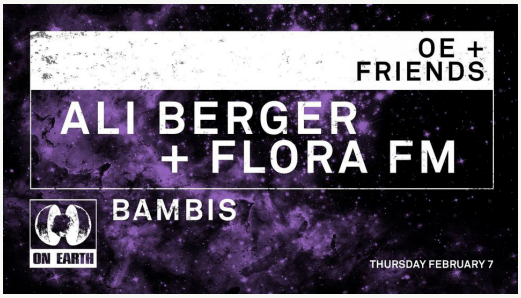
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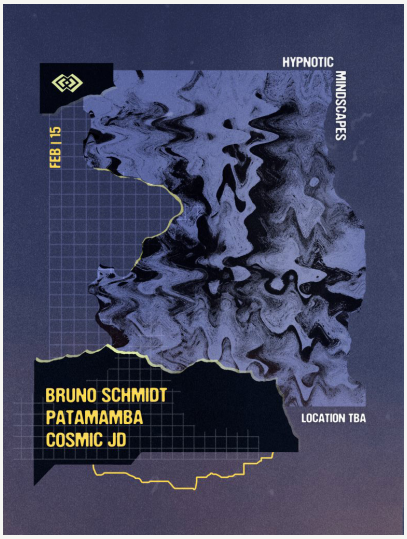
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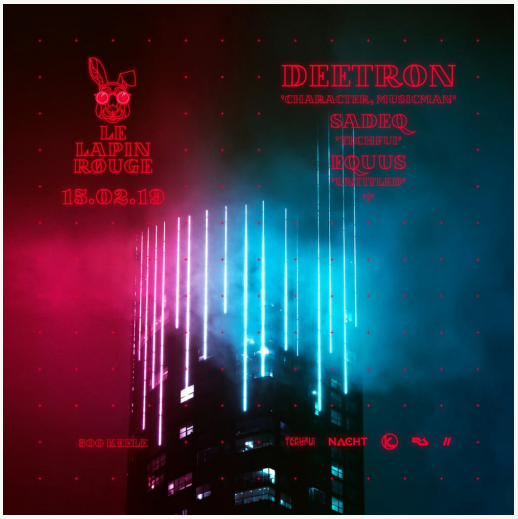
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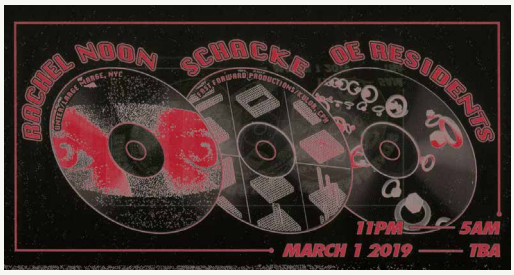
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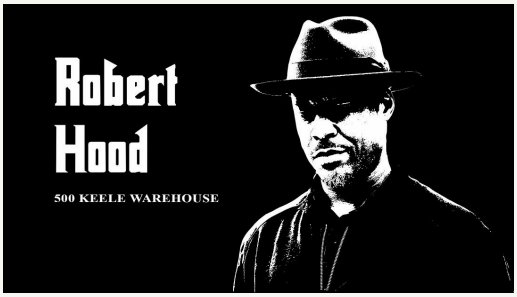
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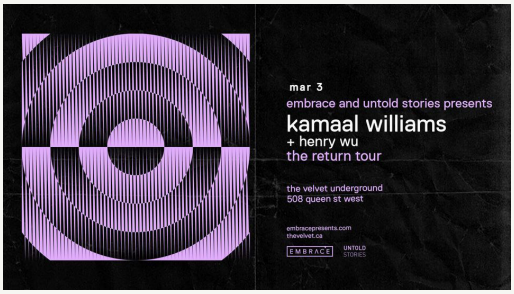
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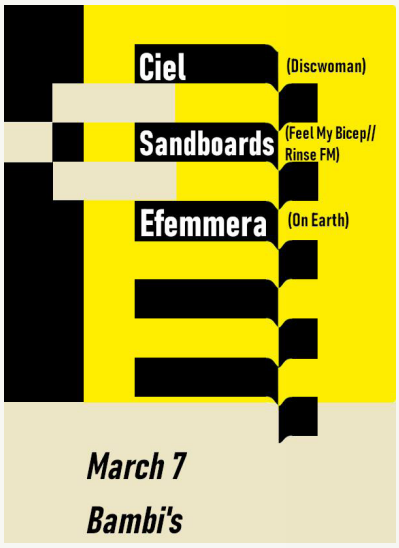
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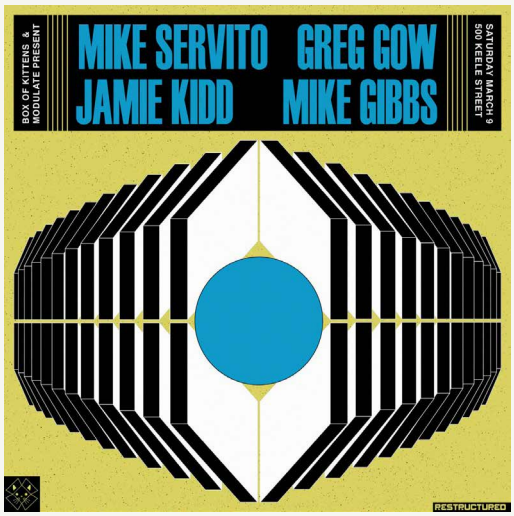
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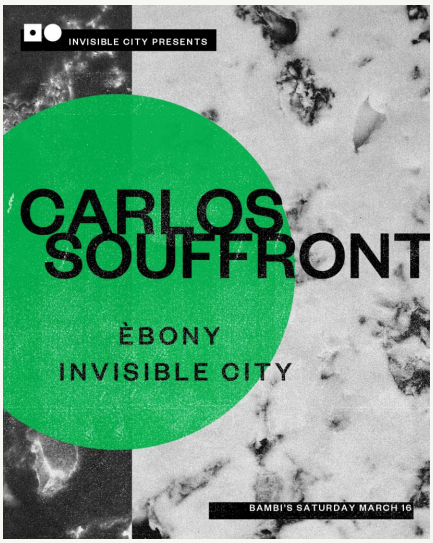
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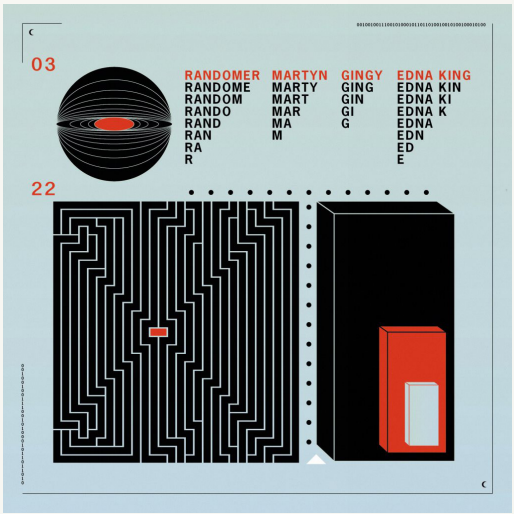
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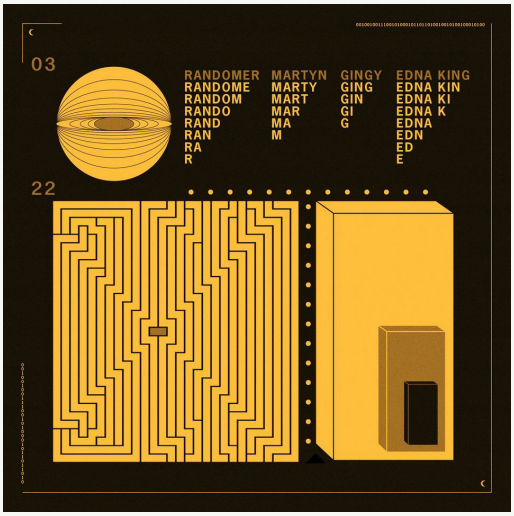
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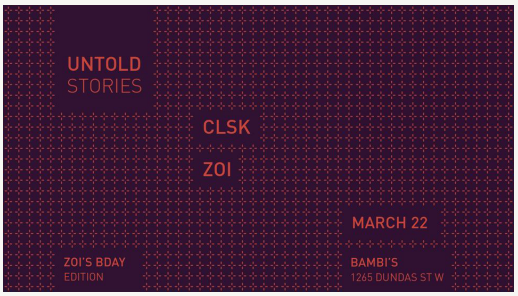
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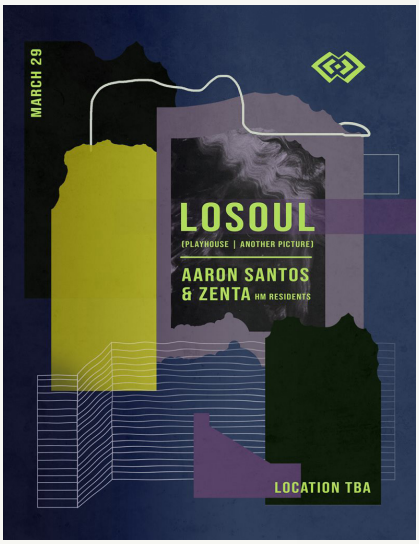
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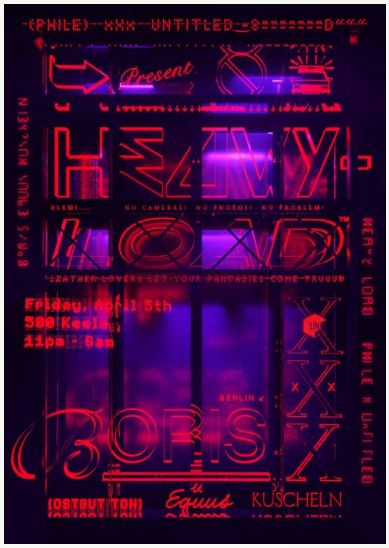
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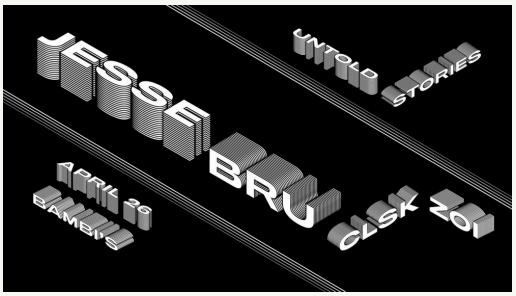
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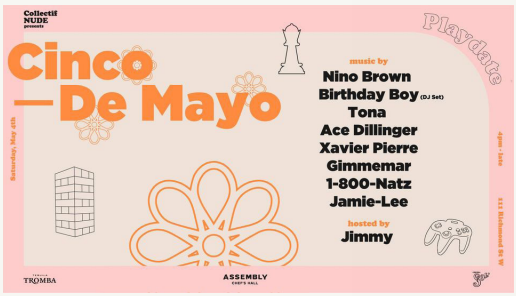
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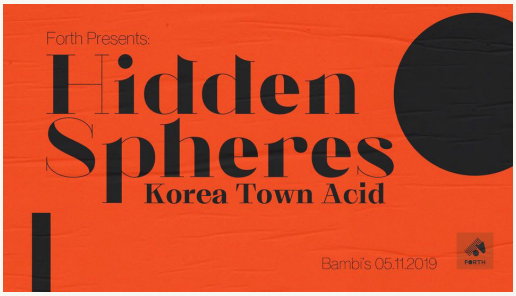
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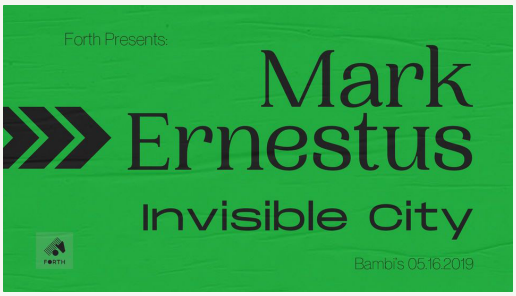
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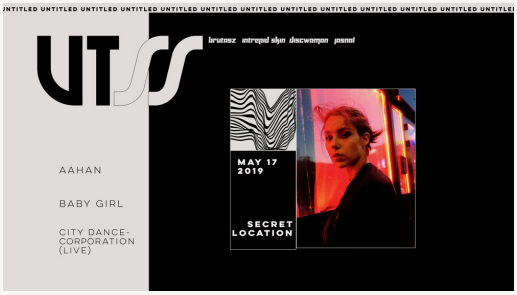
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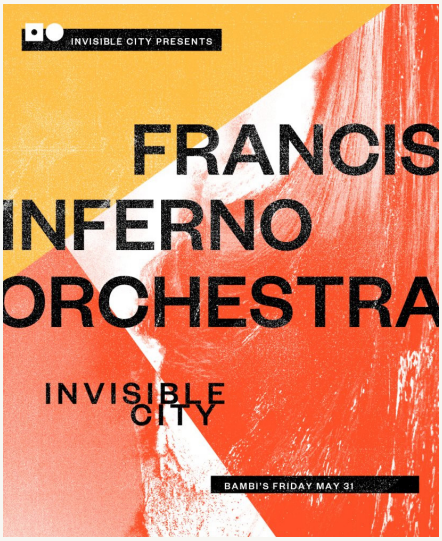
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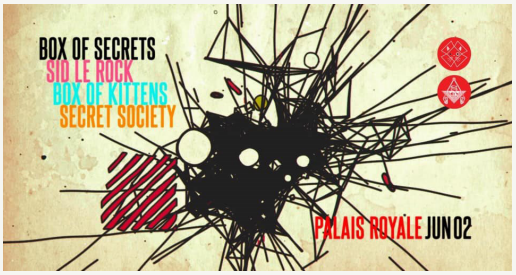
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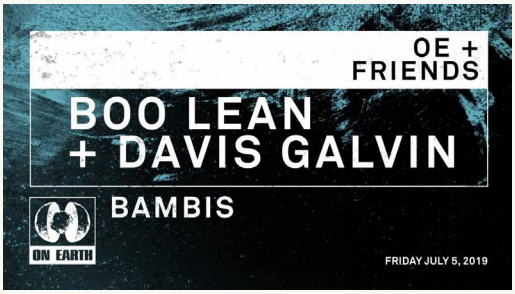
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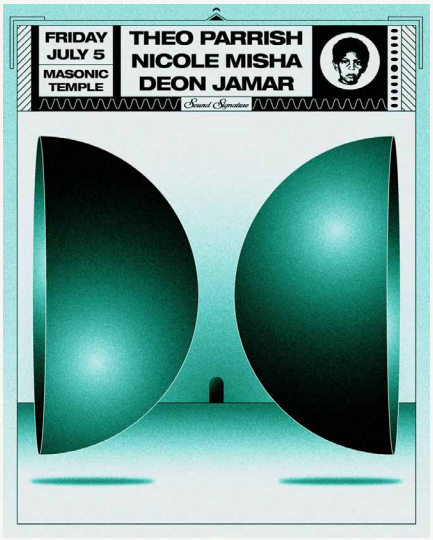
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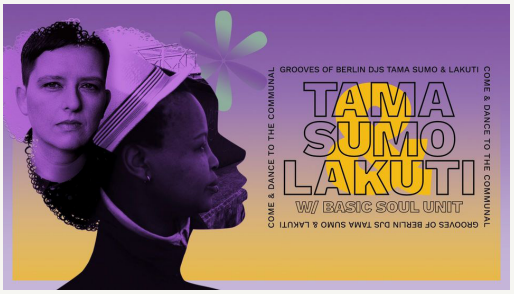
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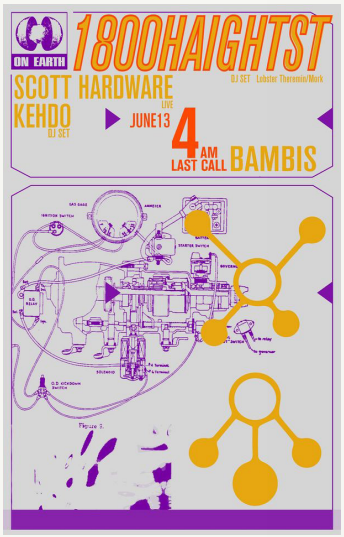
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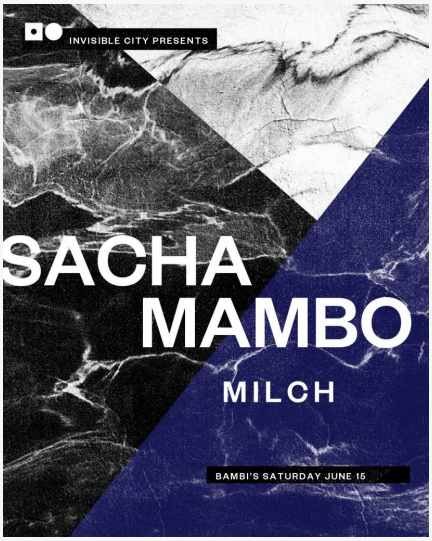
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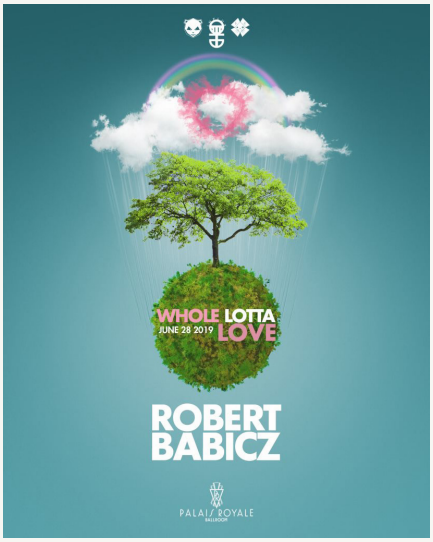
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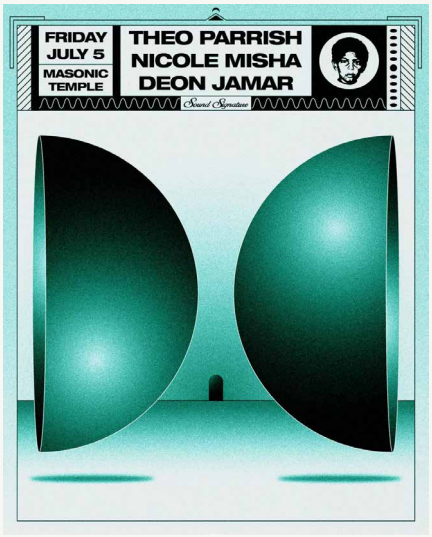
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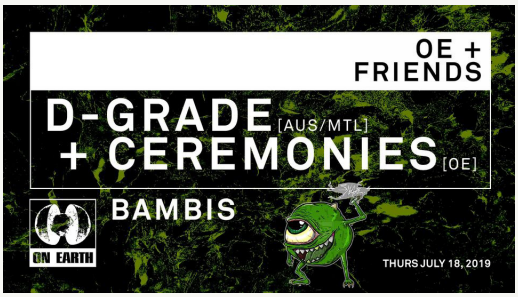
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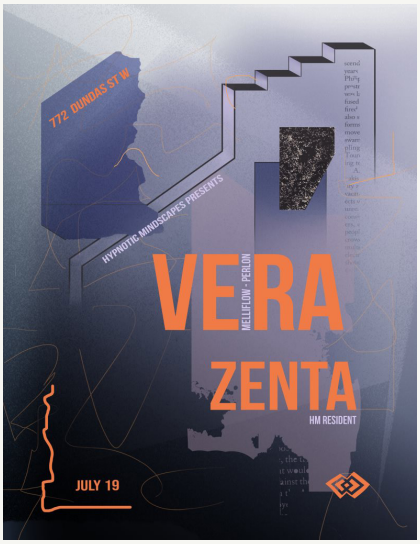
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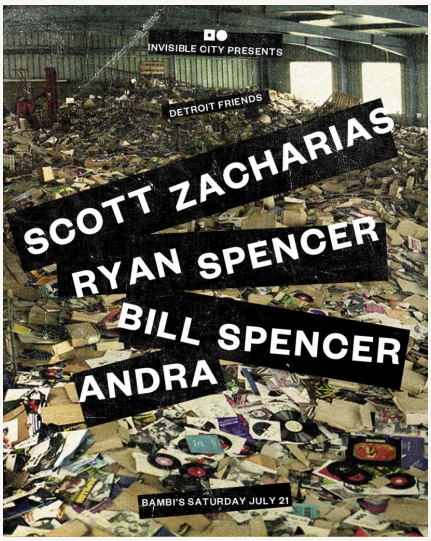
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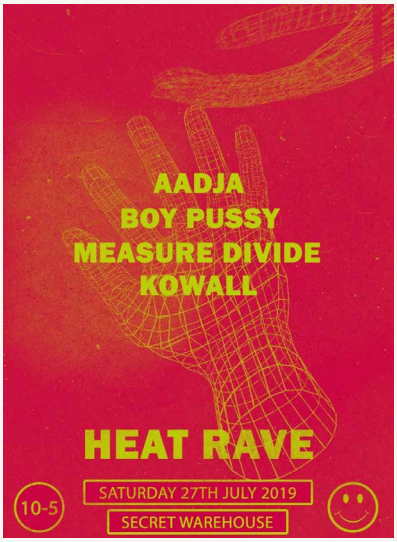
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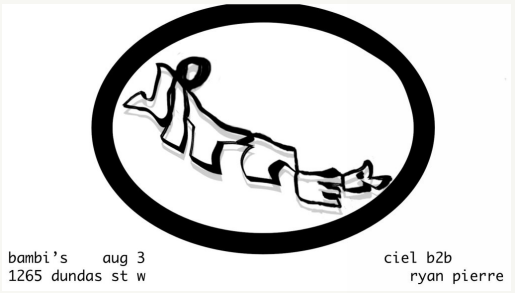
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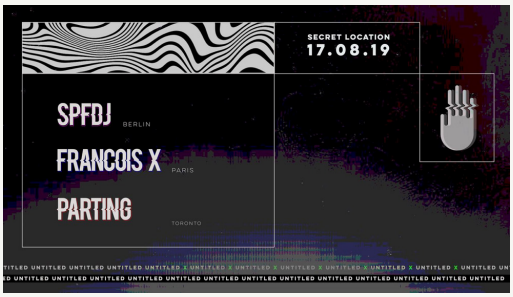
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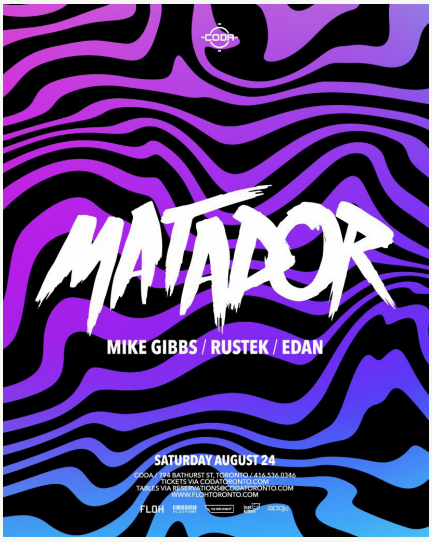
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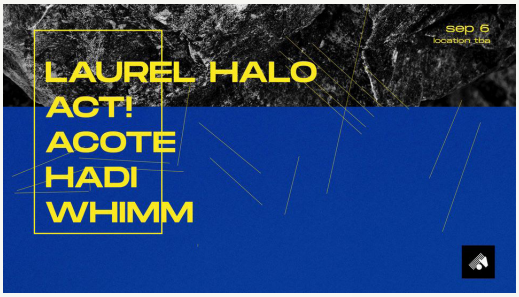
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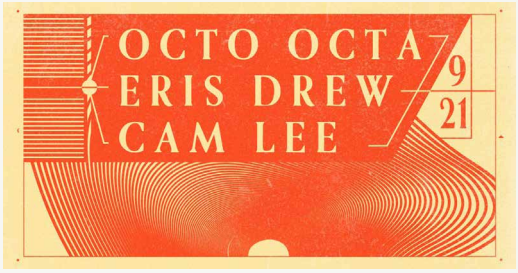
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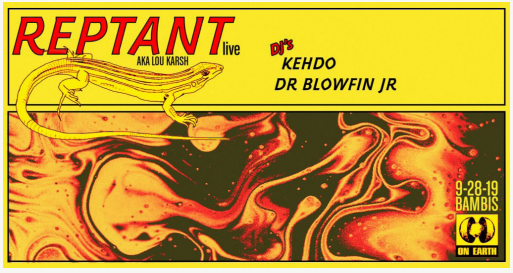
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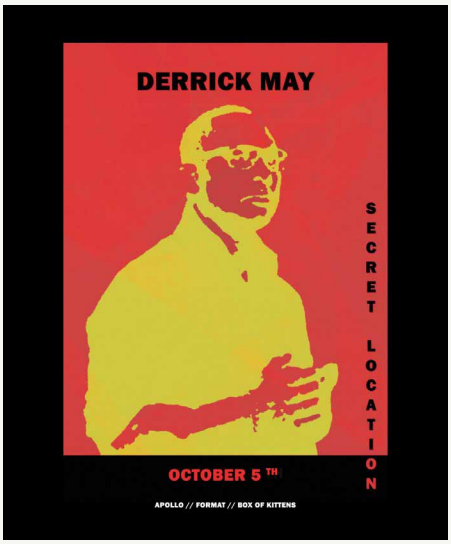
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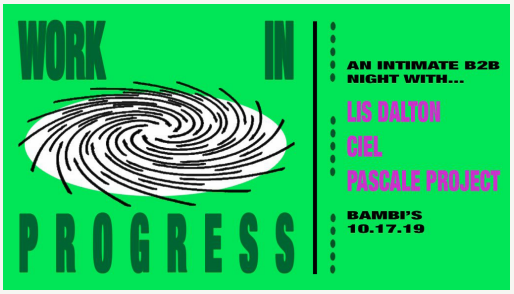
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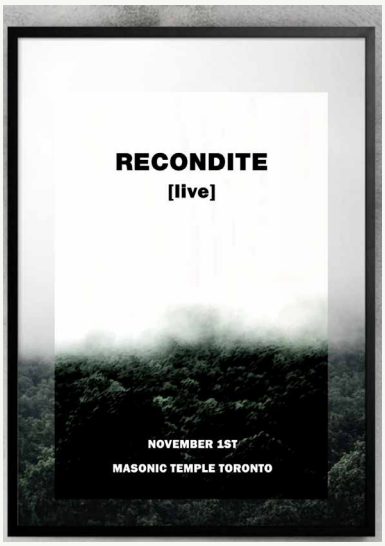
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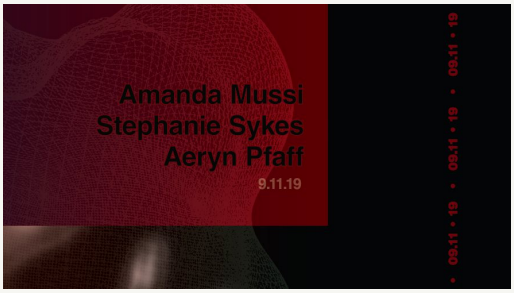
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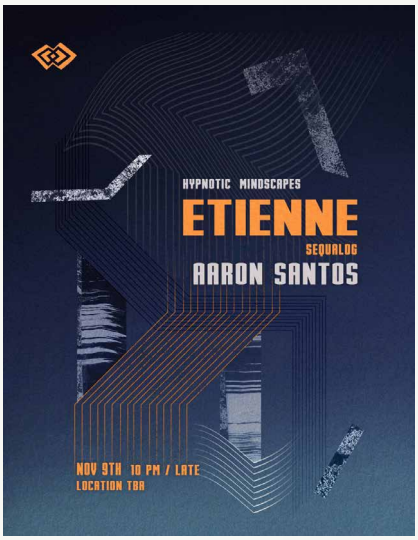
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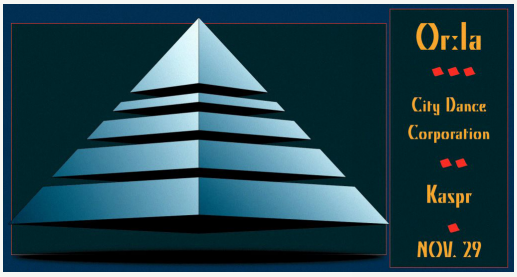
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Or:la
City Dance
Corporation
Kaspr
NOV. 29

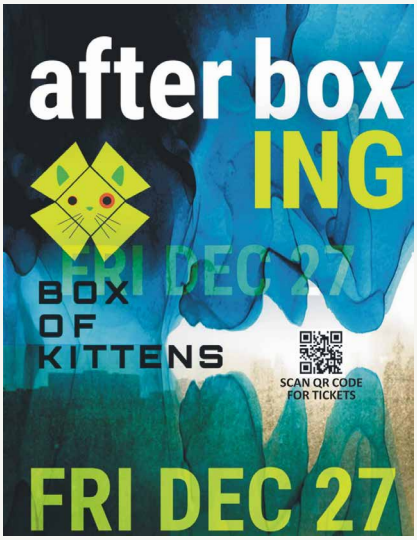

work in progress
object blue
ciel
object blue
bambi's
november 30


WORK IN PROGRESS
WIP
CCL
CIEL
Bambi's Dec.06.2019


DAWN
ZOI & CLSK
UNTOLD
STORIES
Dec 13th * 254 Lansdowne



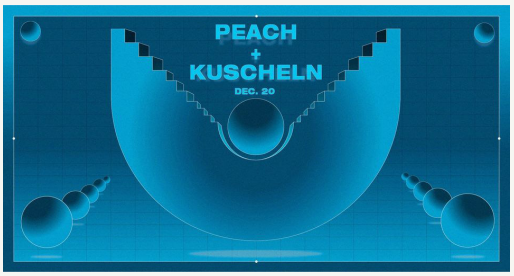
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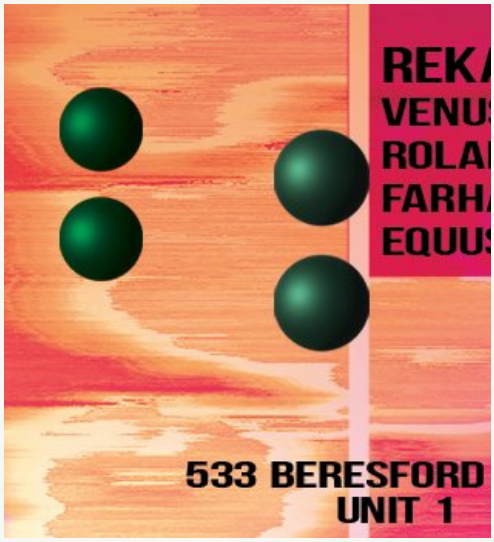
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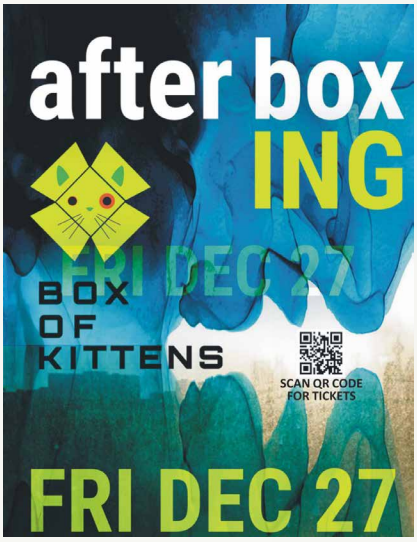
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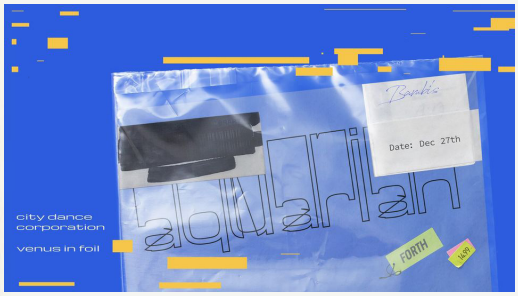
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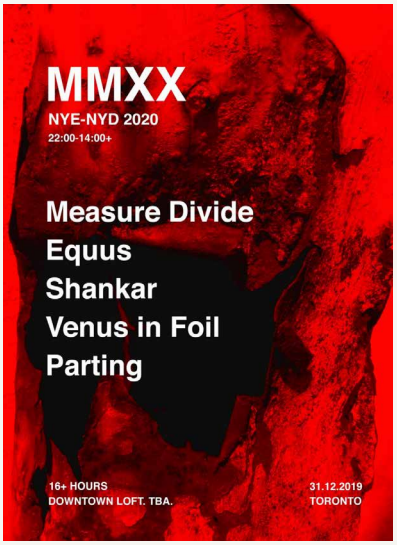
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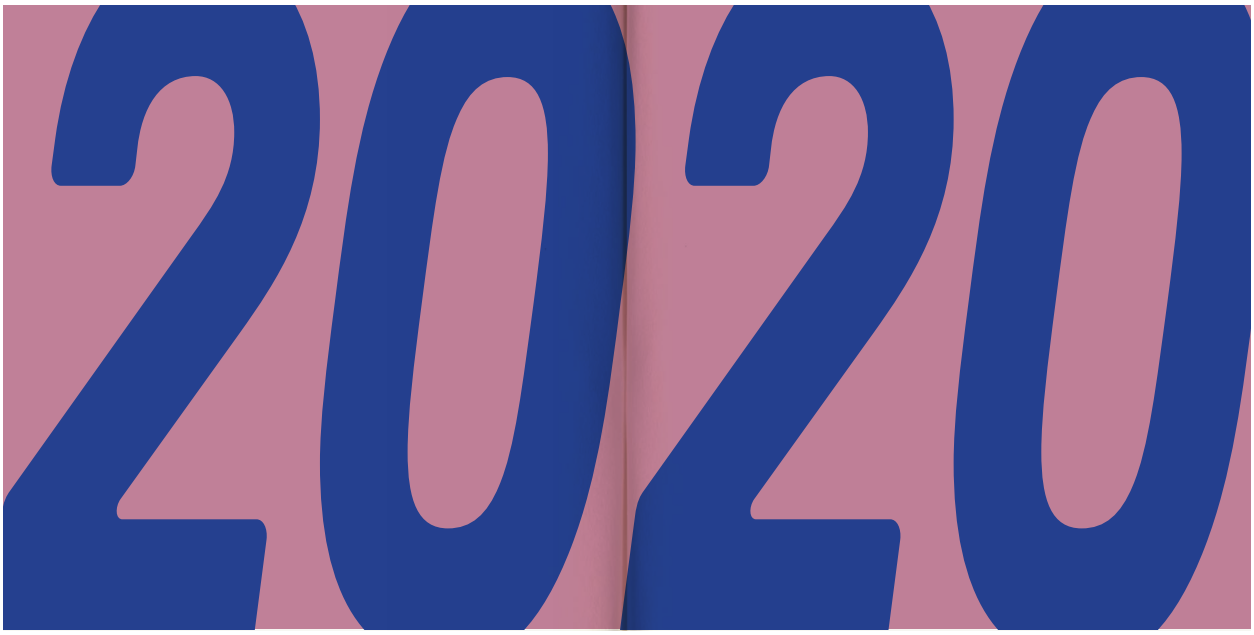
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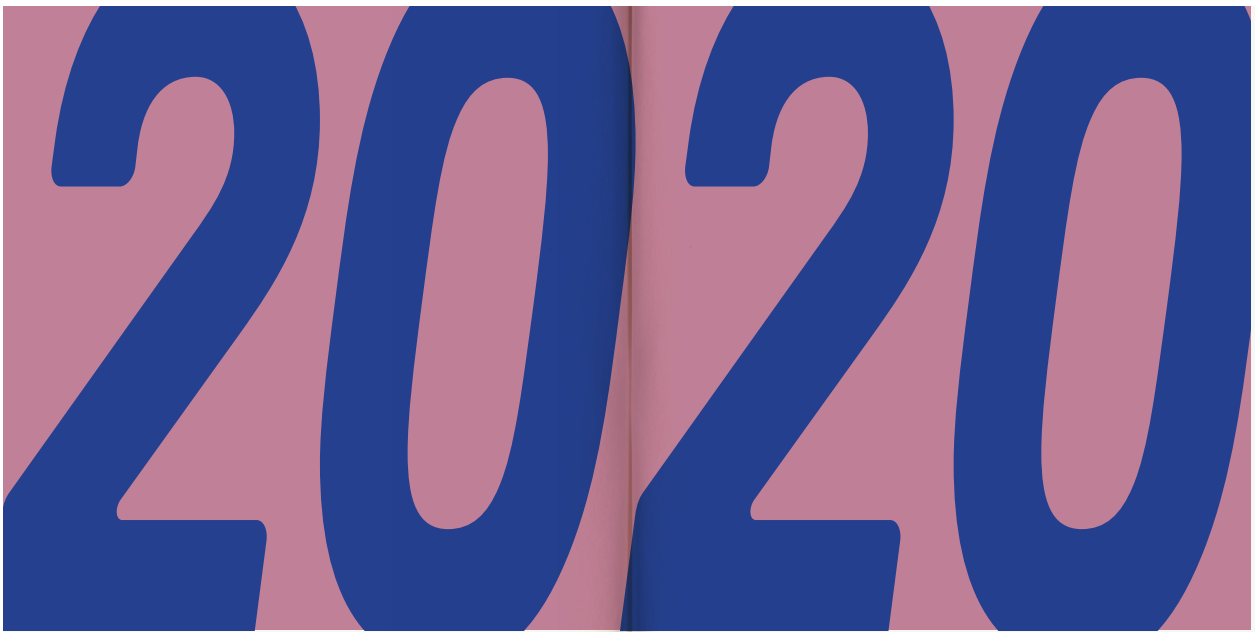

Lakaar & What Rules presents
A MADE UP SOUND
2562 / Delsin / 50 Weapons (NL)
PURSUIT GROOVES BASIC SOUL UNIT
12.28.2019 BAMBI'S

930


MMXX
NYE-NYD 2020
22:00-14:00+
Measure Divide
Equus
Shankar
Venus in Foil
Parting
16+ HOURS
DOWNTOWN LOFT. TBA.
31.12.2019
TORONTO

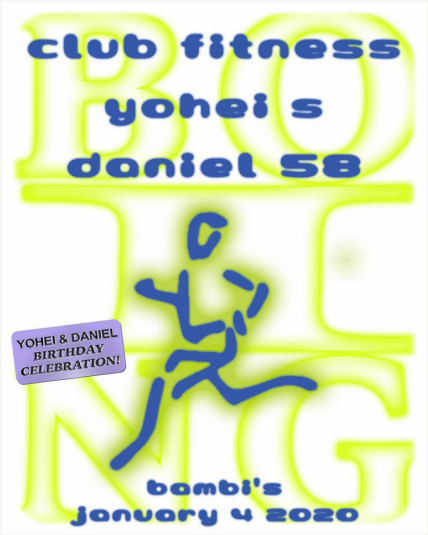
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2020

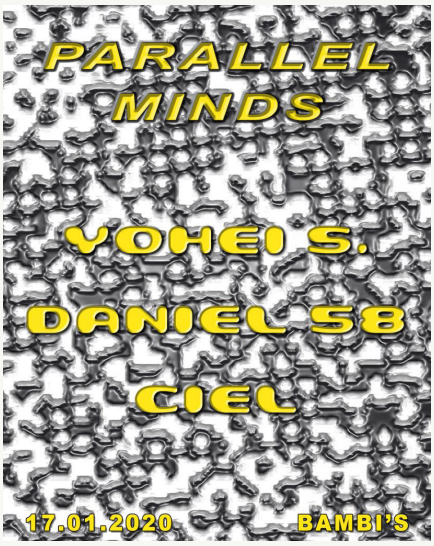

2020


wednesday january 1st
come together
JIMPSTER
freerange / delusions of grandeur - uk
box of kittens
jamie kidd / mike gibbs
doors at 2pm - 580 king st west
BESPOKE EXPERIENCE
SUMMERDAZE

936


club fitness
yohei s
daniel 58
YOHEI & DANIEL
BIRTHDAY
CELEBRATION!
bombi's
january 4 2020

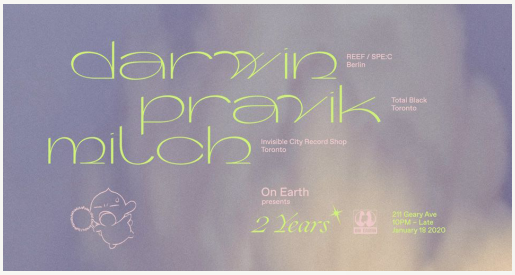
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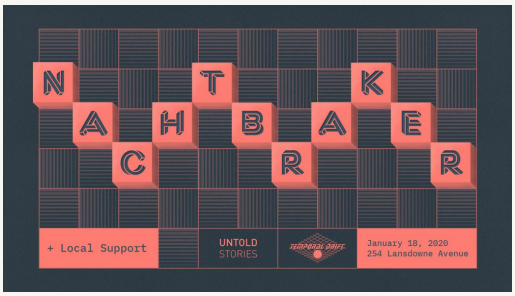
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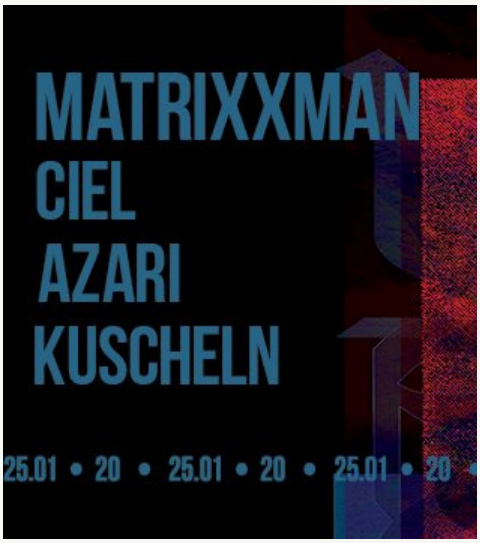
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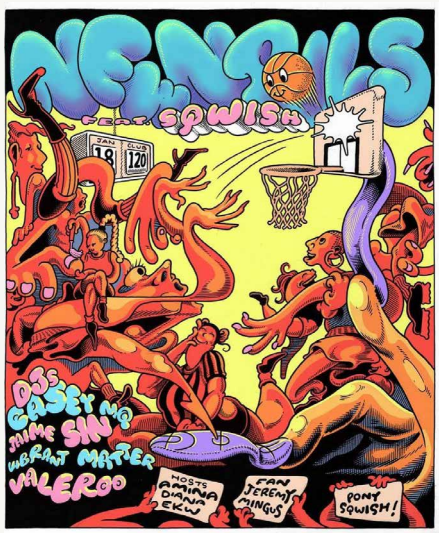
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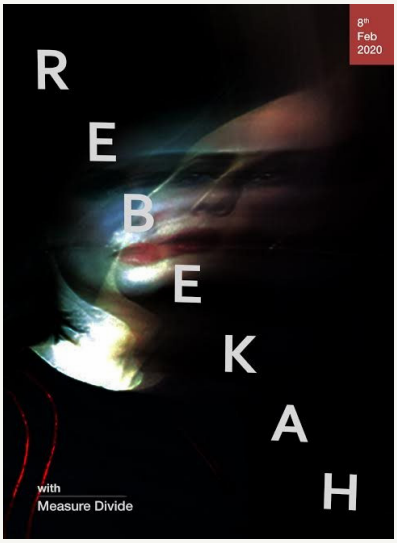
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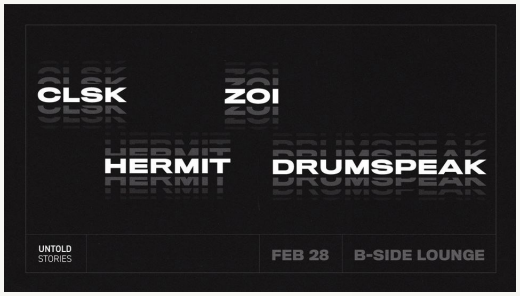
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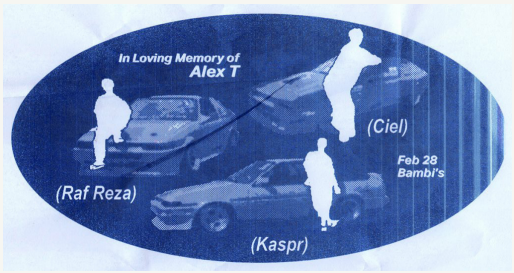
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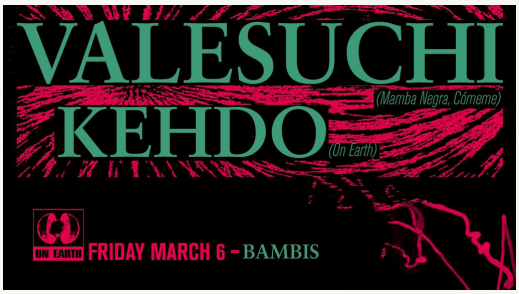
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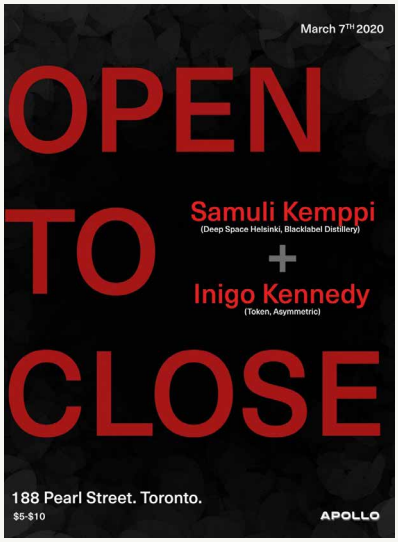
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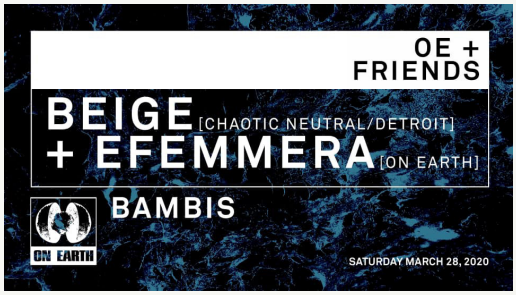
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2021


2021



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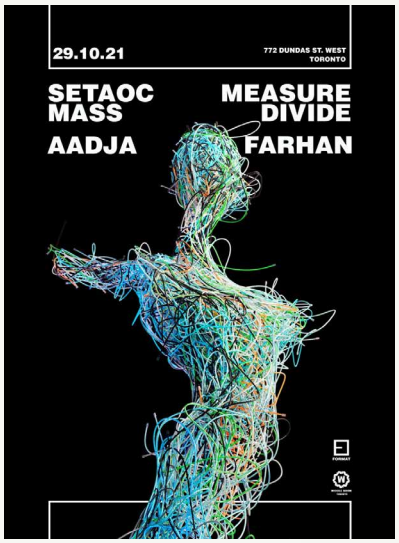
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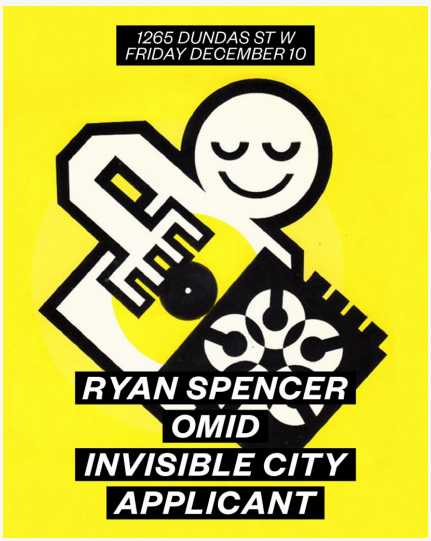
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FRIDAY
DEC 10
UNTOLD
STORIES
KOREA
TOWN
ACID
RAF
REZA
ZOI
SUB DIVISION
461 KING ST W

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