

Jane Remover and quannnic @ Brighton Music Hall



Baggy black overshirts with tight clothes underneath, camo pants, and the occasional Teletubby costume — any outsider would be dumbfounded as to what this eclectic group was walking into, but to fans of Jane Remover this was no surprise. Remover's first album *Frailty* was a defining moment in hyperpop. Where other artists pitched their vocals and distorted samples simply to satisfy their fans' sweet tooth, Remover utilized the genre's crunchy textures and warped effects to offset the vulnerability and depth of *Frailty*'s lyricism. For the Designated Dreams tour, Remover had a difficult task that most artists do not face until later in their careers. She had to balance her established and widely popular material with a completely new artistic direction. Her recent album *Census Designated* was a drastic shift from *Frailty*. She sharpens the grain that blurred the depth of *Frailty*, and without compromising the same level of disorderly noise, Remover lets her guard down. Her instrumentation and vocals shine through clearly without any electronic effects. Where *Frailty* was a coming-of-age record, *Census Designated* is Remover all grown up. With only two years between the two records, have her fans had enough time to age with her?

The crowd, ecstatic to see Remover perform her first co-headlined show with quannnic, buzzed with anticipation. quannnic's name barely registered over the chatter, but as he came on stage with his band of two other guitarists and drummer, he was primed to prove that he deserved just as much noise as Remover. In typical shoegaze fashion, quannnic and the other guitarists remained static throughout the show while the energy of their sound swirled around them, and the drummer's sticks flew across the kit.

quannnic's set started with "Defense" off his new album *Stepdreams*, and the crowd was instantly divided. Guitarist Photographic Memories gazed straight-faced into the crowd as a pit opened on the right side of the room, bodies flitting across it at rapid speeds while quannnic screamed into the mic. The guitars in quannnic's songs flow like honey. Their chords are sweet and thick as they layer atop one another, each note drifting slowly across the crowd, inviting them to savor every moment. Similarly to *Census Designated*, most of quannnic's songs extend over five minutes, so only the brightest stars of his discography could shine in the setlist. Despite this, time seemed to fly by, leaving the audience yearning for more.

Final moments of feedback faded, and it was time for Jane Remover. The instantly recognizable notes from "Cage Girl / Camgirl" played and screams erupted from the crowd. She let the intro linger before slowly walking onto the stage just in time to catch the lyrics. Remover perfectly curated the setlist and switched from the highs to the lows of *Census Designated* while holding the energy of the crowd the entire time. Tracks from *Frailty* were incorporated into the set but were given their own live versions to adapt to the rawer feelings of *Census Designated*. With little effects other than some lighting design, Remover placed all the focus on herself. From her rapid body movements during the climax of "Lips" to her stare off into the distance during "search party," every moment was used to contextualize her work. Many of Remover's lyrics are deeply personal and intentionally vague. In conjunction with the nondescript field and broken down home on the cover of *Census Designated*, the deeper meanings behind the record feel familiar yet obscured. Remover's screams through the mic while slowly descending to the floor during "Backseat Girl" and smirks as she sang the reckless words of "Video" transformed the venue into the field on the cover, and the audience left knowing the exact story behind the record.

For the encore, Remover slowly walked back in front of the audience and gently sat down center-stage. Where the normal encore expectation would have Remover come back with heavy hitters from *Frailty* like "your clothes" or "movies for guys," she went in the other direction and completely dialed it back. She stripped away all the heavy noise and effects that make her sound so special, solidifying that she is just as captivating without them. No mosh pits, no yelling, just sheer respect for the music. The Designated Dreams tour closed with the fans proving that they can appreciate and grow with Remover at whatever stage she is in, and no matter how much energy she gives off — they love her for her.