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MEDIA ALERT

**TORONTO'S JANE'S PARTY RELEASE *LIVE AGAIN*
STREAM & SHARE THE CHARMING NEW STUDIO ALBUM [HERE](#)**

**PRODUCED BY MEMBERS OF ZEUS
FEATURING EWAN CURRIE (THE SHEEPDOGS, BROS) & MAX CLILVERD (TOM ODELL) & FRANKIIE**

Watch The Official Video For Lead Single "Live Again" [HERE](#)

Surpassed 8M Spotify Streams

Viral Track "Daydream" Used In 52K+ TikTok Videos

Performing August 20th with Sloan



Download the album artwork [HERE](#)

(Toronto, ON – August 12, 2022) - Today, beloved rock quartet **Jane's Party** usher in the return of live music with their endlessly catchy LP, [Live Again](#); produced by Carlin Nicholson and Mike O'Brien from popular indie outfit **Zeus**, who bolster their production work with guest performances of their own. Featuring The Sheepdogs and BROS frontman **Ewan Currie**, **Max Clilverd** (Tom Odell) and indie pop innovator **FRANKIIE**, *Live Again* perfectly captures the essence of a previous generation of music makers, embodying the stylings and sounds reminiscent of the 1970s classic rock era.

Stream & Share *Live Again* [HERE](#)

Guitarist and vocalist **Tom Ionescu** elaborates that Jane's Party "craved the more organic and analog side of recording and approached this collection of songs from a live performance perspective first. Ironically, just as we were wrapping up the recording process, COVID hit, which forced us to pursue a less live and more online musician experience. Two years later, the album title now has added meaning."

Born from a period when their lives were lived on the stages of pubs and in the back rooms of bars, focus track ["It's Been Years"](#) long existed as part of JP's live show. Often played near the end of the night, when inhibitions were lifted and memories were hazy, it speaks to the feeling that although they were on a different path than many of those around them during those times, they were never in it alone.

JUNO Award-winning engineer Jay Dufour mixed classic rock anthem and '70s jam "[Stay With Me](#)" featuring Ewan Currie (**The Sheepdogs/BROS**) on vocals and Max Clilverd (**Tom Odell**) on slide guitar. Francesca Carbonneau and Nashlyn Lloyd from **FRANKIIE** sing back-up on nostalgic "[Change Her Mind](#)", and "[Days Of My Youth](#)" takes a lighthearted approach in revisiting the past.

Lead single "[Live Again](#)" continues its rise up the radio chart, is now a Top 40 alternative single in Canada, and was featured on massively popular playlist curator *alexrainbirdMusic's* [July 2022 playlist](#). The track also hit #23 on the U.S. commercial specialty radio Sub-Modern singles chart with JP notably being the only self-released band on the chart. The [lyric video](#) kicked off a [social media campaign](#) full of side-performances, remixes, and short bits all tying back into the original concept centred around bassist and vocalist Devon Richardson being taken hostage. Through a blackout on their online platforms, which the abductors had 'hacked', fans found demands to be met in exchange for his safe return: 1 million streams on the new single, 100,000 new YouTube subscribers, and a dozen chocolate glazed donuts. The kidnappers' expectations were exceeded when total Spotify streams grew to over **8 million**. The [official music video](#) which formed from the 'simple idea of burying a band member alive' soon revealed the true culprits of this mastermind operation—Jane's Party themselves. Download the 'newspaper clipping' [HERE](#).

Live Again Tracklist:

- 01 [Change Her Mind](#)
- 02 [Live Again](#)
- 03 Harley David
- 04 [It's Been Years](#)
- 05 [Stay With Me ft. Ewan Currie + Max Clilverd](#)
- 06 [Days Of My Youth](#)
- 07 Anymore

Upcoming Show:

August 20th - Paris, ON @ Paris Drinks Fest w/ Sloan



Download press photo [HERE](#) | Photo Credit: Nikki Omerod

About Jane's Party

It all traces back to a shared townhouse garage in Toronto's North York neighbourhood. Four friends – all university students at the time – compiled a few instruments, a random collection of microphones, and some makeshift studio gear to bring a handful of original songs to life with no set agenda or grand ambition. The resulting recordings, however, humble as they may be, glowed with an obvious spark that set Jane's Party on a course from campus cover band to revered indie rock outfit with a still-growing pile of achievements and accolades propelling their rise. "The thing that got us started is the same thing that keeps us going: songs that we want to get out into the world," shares drummer Zach Sutton, and since formally releasing those first 10 songs as *The Garage Sessions* LP in 2009, he and his bandmates – Jeff Giles (keys/guitar/vocals), Tom Ionescu (guitar/vocals), and Devon Richardson (bass/vocals) – have made impressive strides on their shared mission.

“We’ve done a lot of exploration over the years, kind of taking our time to really lock into our sound, but I think that’s ultimately been a positive for us,” offers Giles. That couldn’t be more evident in Jane’s Party’s output over the past decade-plus, which showcases a sonic palette even most established bands would beg for. Their 2011 self-titled EP and 2013 sophomore full-length, *Hot Noise*, built on the breezy folk-rock base of *The Garage Sessions* with more energy, electricity, and eclecticism. 2016’s *Tunnel Visions* pushed further into electro-pop territory with vibe-heavy textures that could tempt anyone onto a dancefloor while 2019’s *Casual Island* welcomed a diverse group of guest artists for some compelling collaborations rooted in polished pop rock with hooks for days.

But while Jane’s Party has experimented with different sounds and styles, influences and eras, the sonic identity that first emerged with *The Garage Sessions* has remained: simple-but-substantial melodies, rich, multi-part harmonies, and a mastery of musical dynamism. “I really like the fact that our newer fans get to dive into a pretty deep back catalogue and actually hear how we’ve evolved over time,” Ionescu enthuses. “We’re obviously proud of everything we’ve put out, and while I think our songs keep getting better, that’s really a testament to the foundation we’re building on.” Jane’s Party notably co-wrote and produced [“Storm”](#) on **Shad**’s album, *TAO*, which has earned a coveted spot on the [2022 Polaris Music Prize Short List](#).

Their effortless penchant for catchy pop melodies rich with substance has made them sought-after for feature spots and syncs across pretty much every creative medium. They’ve had songs placed in films and series like *Saving Hope*, *Burden of Truth*, *Kim’s Convenience*, and *Hockey Night in Canada*; been commissioned for custom compositions for popular TV and podcast networks; and earned impressive engagement numbers across their various social media channels – including **over 40 million streams of viral hit “Daydream”** after a feature in *Fortnite*. On TikTok, “Daydream” has now appeared in **52K+ videos**. They’ve also extended their creative universe into clever covers and remixes, making their own music videos, and even two imaginative and often irreverent feature-length musical specials: 2020’s *The Marshmallow Revue* and 2021’s *Wild in the Woods*. Both aptly capture Jane’s Party’s profound musicianship and warm, whimsical friendship and served as a welcome outlet during the COVID-19 pandemic’s forced downtime; however, the true magic of their union is most evident and impactful in front of an enthusiastic crowd.

They’ve shared stages with the likes of Arkells, Tokyo Police Club, LIGHTS, Lord Huron, Manic Street Preachers, and were even hand-picked to open two European tours for BRITs Critics Choice winner Tom Odell. That’s in addition to official slots at dozens of taste-making music festivals on multiple continents. Fittingly, that live, four-on-the-floor energy is what drives their latest studio album, 2022’s *Live Again*, and now the band – not to mention their ever-growing following – relish the opportunity to once again be reciprocating some love in live performance. “We’re really excited to be back playing shows again,” says Richardson, “and honestly, it’s the fact that we all still get so excited about touring or recording or editing videos or even just getting on a call and making a schedule that keeps us going and keeps us so passionate about what we do.”

Jane’s Party was hand selected to join the [Symphonic Distribution](#) roster when the American independent music distribution and marketing company made their official launch in the Canadian market, now based in Montreal. The seasoned band will only stop when that feeling starts to fade, but Jane’s Party just keeps getting better while remaining consistent, compelling, and true to their original goal of sharing their songs with the world. And if their latest output is any indication, they’re still having a damn good time doing it.

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