

## MEDIA ALERT

TORONTO'S JANE'S PARTY RELEASE FIRST SINGLE OF 2023  
HEAR "SHIPS ON AN OCEAN" NOW ON [STREAMING PLATFORMS](#)  
WATCH + SHARE THE LYRIC VIDEO [HERE](#)

ANNOUNCE SHOW IN TORONTO ON JUNE 1 AT THE HORSESHOE TAVERN  
WITH FERRARO, PRESENTED BY *INDIE88* | TICKETS [HERE](#)



Download Single Artwork [HERE](#)

(Toronto, ON – May 19, 2023) - Revered indie rock outfit **Jane's Party** release "[Ships On An Ocean](#)" today, their first single following the 2022 release of their LP, [Live Again](#). They also announce a **Toronto show** on **June 1** with **Ferraro**, presented by *Indie88* at **Horseshoe Tavern**. **Tickets are available [HERE](#)**. The song title pays homage to the line "ships that pass in the night," from the poem "Tales of a Wayside Inn" by Henry Wadsworth Longfellow. Tom lonesu (guitar/vocals) found inspiration in "the idea that we can come so close to one another for a brief period of time, and then just sail off into the night. I thought it really captured a lethargic and hopeless feeling that the main character in the song takes on. The metaphor helped me get inside that perspective and to write from that place."

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He goes on to explain that it was initially "inspired by one of my best friends' breakups with a long-time girlfriend. I'd gotten home after meeting him for coffee and pretty much wrote the song in one sitting. I didn't plan to write it, but the imagery and mood of his experience I think seeped into my subconscious. Writing a song about a breakup isn't exactly fresh ground to write on, which is why it often takes a good concept, an interesting perspective, or some good lines to get me excited about it. Things like the vintage lightbulb in a swanky downtown bar, the expensive beer beginning to taste like a cheap one (*this bottle of import tastes domestic tonight* - I'm not sure if I've heard hopelessness and defeat described like that before), and the drawn-out feeling of a movie character taking forever to die were all things I had on my mind at the time."

"After the song was written, many recorded demo versions circulated, spanning several years. The challenge with recording it was creating the contrast in intensity between the verse and chorus. The realization I had was that you can't paint the entire thing with one brush. You almost need to write two songs - an intimate quiet one, and a loud intense one - and then stitch them together in the most shocking way possible. The recording sessions turned out this way too, almost by chance. We started off recording the song at Pineship Sound with **Carlin Nicholson** (Zeus) and **Mike O'Brien** (Zeus, Bahamas), which has a wonderfully gritty and muscular sound. Most of what we recorded there ended up in the choruses. About a year later we did a session at All Day Coconut with **Gavin Gardiner**. Gavin's studio provided most of the softer elements in the track. We spent the final few months mixing sounds between the two studios, and filling in any gaps with material recorded in our home studios. The bass for example was edited together between all 3 studios, and has quite a different sound throughout."

As for the artwork, “the cover is in a linocut style. I drew inspiration from the work of Elizabeth Catlett, Leopoldo Méndez, and Emmy Lou Packard. I wanted the visuals to communicate simplicity and a child-like honesty and vulnerability. The protagonist in the song is singing from a place of absolute defeat. There’s no confidence or will to even interrupt the slow-motion breakup he’s going through - in a way he’s dropped all barriers, knowing there’s nothing he can do about any of it. It is very difficult to get sharp lines and precision in the linocut art style. You’re working with a chisel and ink. It’s very raw and imperfect. You have to learn to use the imprecision of the medium to your advantage and weave it into the art concept in a way that makes it look deliberate. That really captured the artistic essence of the song.”

### **Upcoming Show:**

Jun. 1 - Toronto, ON @ Horseshoe Tavern w/ Ferraro - [Tickets](#)



Download show poster [HERE](#)

### **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. Since formally releasing those first 10 songs as *The Garage Sessions* LP in 2009, drummer Zach Sutton and his bandmates – Jeff Giles (keys/guitar/vocals), Tom Ionescu (guitar/vocals), and Devon Richardson (bass/vocals) – have made impressive strides.

Jane’s Party’s output over the past decade-plus 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.

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 50 million streams of viral hit "Daydream".

The quartet's first feature-length musical special, 2020's [The Marshmallow Revue](#), was their catalyst to testing the feasibility of outdoor recording. With this variety show, JP invited fans into their authentic world with music, humour and their true personalities. Sutton described 2021's [Wild In The Woods](#) as "part musical experiment, part wilderness therapy, and a whole ton of fun. This was filmed during a time of take out food, CP24 news updates, and virtual rock and roll. 'Wild in the Woods' brings our show to the world's best stage: nature." They were joined by artists Ewan Currie, Danica, Tally Ferraro, Skye Wallace and Nick Rose. 2022's [Wild In The Woods 2](#) brought on Shad, pHOenix, Tom Moffett, Carolina East, and Greg Keelor of Blue Rodeo.

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.

Endlessly catchy, the charming LP was produced by Carlin Nicholson and Mike O'Brien from popular indie outfit Zeus, who bolstered their production work with guest performances of their own; it features The Sheepdogs and BROS frontman Ewan Currie, Max Clilverd (Tom Odell) and indie pop innovator FRANKIE. *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. Lead single "[Live Again](#)" became a Top 40 alternative single in Canada. 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.

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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