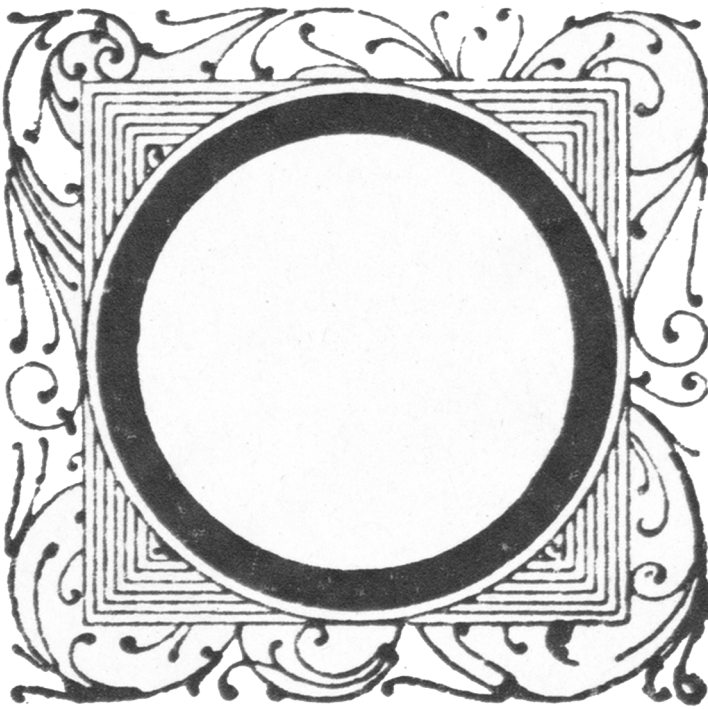


PAINT THE TOWN





Wednesday

04

SILT EP Pre-Launch
+ Bleu Vésuve

Thursday

05

Theory of Ducks
+ Parallel
+ Girl With Dream

Friday

06

Joey Bird
+ Willem James Cowan

Thursday

12

Chris Clegg
+ Ryan Brio
+ Hanako

Friday

13

Nick Adema
+ Daniel Green Group

Thursday

19

K House Final Montreal
Show

Friday

20

JoJo Worthington
+ Samson Wrote

Saturday

21

Amaryllis
+ Mellonella

Friday

27

Cianalas

Monday

30

THTgrl Showcase

ISSUE 6, JUNE 2025

Welcome to our sixth issue. This is a Montreal-based zine about music, art, etc. mai/son is a studio and event space located in Montreal's Mile End neighbourhood.

This edition features a collection of contributions that present interpretations on the theme "Paint the Town." We are proud to be a thread in the rich and constantly-evolving fabric that is Montreal's cultural scene. While we cherish the many special moments that mai/son has shared in, our excitement for this city goes well beyond the confines of our own walls. Our favourite nights on the town have been as diverse, fascinating, and unexpected as the people who have danced them away alongside us. Now we want to hear your best stories, too. From an early show at your favourite dive, to the break of day after an all-night rave (and all those whirlwind hours in between), we invite you to take us back to that unforgettable moment from your perfect Montreal night. Really, you just had to be there, but this will have to do!

This zine is independently produced and open to all. Send us your playlists/art/poems/essays/reviews/letters/suggestions. We appreciate your support. Brought to you by Sol, Skylar, Jacob, Julian, and Fiona. Hope you enjoy.

//

Bienvenue à notre sixième édition. Ce qui suit est un zine Montréalais qui traite de musique, d'art, etc. Mai/son est un studio d'enregistrement et espace événementiel situé au Mile End.

Cette édition présente une collection de contributions qui interprètent à leur tour le thème de « Nous sommes si fiers de faire parti du tissu de la scène culturelle montréalaise. Lorsque nous tenons à cœur les moments que mai/son a pu partager, notre amour envers cette ville s'étire bien loin à l'extérieur de nos murs. Nos nuits les plus mémorables ont été tout aussi hétéroclites, fascinantes, et inattendues que les personnes qui se ramassent à danser à nos côtés. Nous voulons donc entendre vos meilleures histoires de nuit blanche. De ses débuts tôt dans la soirée durant un show à ton bar préféré, jusqu'aux ptites heures du matin à la fin d'une grosse bonne rave (et de toutes les heures tourbillonnantes entre-temps), nous t'invitons à nous amener vers ce moment inoubliable de votre parfaite (voir impossible) soirée passée dans les bras de Montréal. Y'aurait vraiment fallu être là! Mais, racontez-nous pareil!

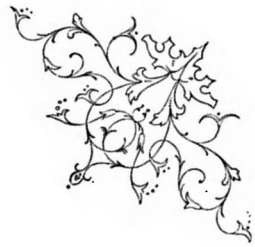
Ce zine est créé indépendamment et ouvert à tous. Envoyez-nous vos listes d'écoute/art visuel/poèmes/critiques/lettres/suggestions. Nous apprécions votre support. Préparé avec amour par Sol, Skylar, Jacob, Julian, et Fiona. Au plaisir.

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LAMPHOUSE



one instance of the apartment in between shows

**Bryan Li*



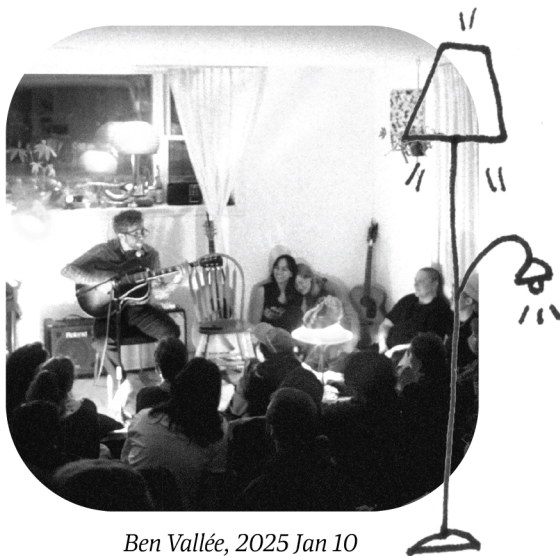
My roommate and I moved into our new home in the Summer of 2023. It took some time to get the ball rolling but it was clear to me from the start that this space would make a good house venue for some seriously-relaxed-sensitive-sit-down shows. I've never hosted a show but I have always loved having people over whenever there's an excuse. My mother is a really good host, just to put it out there. Fortunately my roommate and I are both musicians so music happens naturally in the apartment.



I love quiet bands. When I lived in noisy Toronto I found myself at Sellers & Newel, a small second-hand book store on College where the owner regularly hosts local jazz and folk musicians after store hours. The acoustics there are so good and it made me think of all the other places where this music could thrive.

Since moving back to Montréal I have felt really inspired by the work of the people at Palais Papineau, Humble Abode, Plateausheaga, and all the rare one-off house shows that always rock the hardest.

A few weeks ago I hosted "Songs I Wish I Wrote" which featured Frown-line, Kelly Elizabeth, Callum Ellis-Mennie, and Holly McLachlan.



Ben Vallée, 2025 Jan 10

The show was about the relationship between songwriters and their heroes. It was light and heavy at the same time, and a special evening for everyone involved. Callum and I were both feeling a little stuck in the mud physically and mentally that day, but the aches went away with each set. I'm happy that others see the charm of a semi-community space like this too. I remember being new to Montréal in 2019 when a friend brought me to see Holly play at a very very blue apartment where there were candles everywhere and so much magic in the room. This last show is like a full-circle moment for me.



Callum at "Songs I Wish I Wrote", 2025 Apr 18

Lamp House turns one this May! I joke about no one wanting to come to Hochelaga, but it's also kind of real. So I try my hardest to make it worth it for the musicians to play here and the show-goers to venture out of Plateau. That is to say I really am grateful for every person that comes, and especially grateful for the trust musicians give with their music. Last and definitely the most, I thank my roommate Chris for letting me constantly move around the TV and couch and dining table and his coats and his shoes to make it happen. Next time you're here know that you're sitting on his grandparent's couch!



frownline at "Songs I Wish I Wrote", 2025 Apr 18



at the Sadurn // Lefty Parker // Ben Vallee // KT Laine 2025 Jan 10

MODULAR RAVE OUTFIT

MADELEINE WEST



"THIS WINTER I DESIGNED, DRAFTED, AND SEWED A JACKET, PURSE AND MITTENS, MADE TO BE INTERCHANGEABLE AND MODULAR FOR GOING OUT IN THE COLDER MONTHS. THIS OUTFIT WAS DESIGNED WITH MONTREAL NIGHT LIFE IN MIND, SPECIFICALLY FOR CLUBBING AND RAVING IN THE WINTER. THE JACKET'S ARMS AND HOOD SNAP OFF, AND THE PURSE SNAPS ON TO THE TAB ON THE SLEEVES. THE PURSE HAS SWIVEL HOOKS SO THE MITTENS CAN BE HELD WITHOUT CROWDING UP THE MINI BAG."



What is your name? Amaryllis @amaryllismt1

What's the story behind your name?

Cool flower, needed a name fast

Hometown: Montreal from Wakefield QC, Kingston ON, Moncton NB,

Homebase: Toronto ON, and Boston MA

Latest recording / release:

~~MTL~~ This Fall!

Describe your music in one sentence:

Pretty songs ruined by guitar ~~nerds~~ nerds

What have you been listening to lately?

Algernon Cadwallader, Cooking, Slow Pulp, Claire, Joni Mitchell

Daniel Belanger, Karkwa, Bear vs Shark

Most memorable live show memory?

Putting our friend nico's foot in Matt from Fake Friends mouth while they were performing. Crazy first show.

Pre-show routine?

Body and soul at 320 bpm

Post-show?

Telling people we can't hang cause we gotta take gear home

What did you get up to yesterday?

Sunray Minor, Emerson Hall, Hi Low and Kelly Elizabeth show.

SO COOL.

Who would you love to share a bill with?

You :) hit us up

Dream collaborator?

Sam Kirmayer

What's your favourite thing about Montreal?

Clara Rondeau

Up-coming shows?

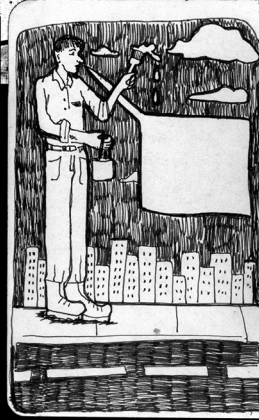
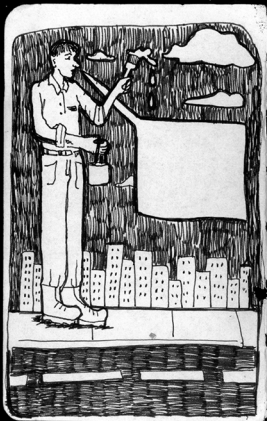
May 23rd / w Mellow Casualty and Steeple June 3rd w/ pressure pin

Most crucial equipment for music-making?

attack day
fleeing colours

A Law degree and a Les Paul

WHAT'S UP TWO!

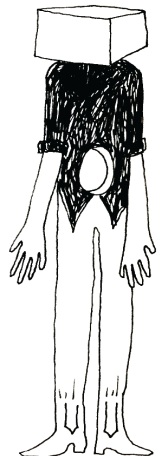


KESSE PASSE A SOIR !

ARTIST BOOTH

*Sabrina Papandrea

I'm opening up a booth at the artist market. I call it INSOLENCE. It's a concept. I act out your worst nightmare and sell it to you for money. Tell me about your last big let down. How could it have been worse? Give me five dollars. I bring filter coffee as an extra. I'm making everyone drink regular milk. I tell another vendor this is the happiest and most miserable I've ever been in my life. I'm getting a job as a doctor and removing someone's spleen. The man on the table is the love of my life. By his bedside, I say *I'm cheating on you*. He says *what?* and I whisper *you're only dreaming*. I'm a textbook gaslighter. I'm still selling experiences. At the hospital, I'm a medical actor who looks just like your sister. I tell you I'm dying. I check off "cause life altering pain" from my short term to-do list. I'm reading your psychiatric transcripts. I send them in a text chain then add 'sorry that wasn't for you.' I'm booking gigs all over the city. I'm adding music and calling it multidisciplinary. I'm harnessing the power of song. I open someone's mouth and spit in it. I wrote to the local newspaper about my artist booth. I call it *a fucking masterpiece singlehandedly rivaling the works of Bach – an integrative project forever collapsing the distinction between arts and science*. I sign it off 'yours, truly.' I got your text six hours ago. I won't read what it says. I don't even know you. I replaced the coffee with bone broth. I never get sick because my system has acquired the antibodies to fight off every virus that has ever existed. I have years on your sister. I'm using a selfie stick to take pictures of me at the booth. It's making it look like someone else took them. In a way, they did. I'm taking it a step further. I'm adding a fifteen percent increase to provoke tears. I'm calling it a CATHARTIC EXPERIENCE. I add 'become a prophet' to my long term-do list. I check it off immediately.



What is your name?

JAMES RARRY

What's the story behind your name?

I wanted something original

Hometown: CAMBRIDGE, AUS

Homebase: MTL

Latest recording /release: 'HALVES'

Describe your music in one sentence:

ANTI

What have you been listening to lately?

ACTON BRONSON

Most memorable live show memory?

Opening for Fg Lake

Pre-show routine?

Drink

Post-show?

Drink

What did you get up to yesterday?

fall jugs

Who would you love to share a bill with?

evergreen

Dream collaborator?

Don Brunt

What's your favourite thing about Montreal?

french made ♡ ♡ ♡

Up-coming shows?

asa 18th

Most crucial equipment for music-making?

Soul

Paper Windows

Hailey Byrde

"These images are part of an analog photo series I have been working on that documents Montreal's vernacular architectures. These photos encapsulate the consumerist space that is the dépanneur—with the bright, flashing neon lights and windows filled with advertisements to lure you in. Whether picking up a beer and chips on the way to a pre, grabbing a pack of cigarettes between bar stops, or trudging over the morning after to get a recovery gatorade, our nights start and end at the dépanneur."







Dépanneur J.



“In a Sea of Talented Artists, Let Us Hand Pluck Some Hidden Gems You May Be Looking For.”

**CJLO Presents: girl with dream, Hanako
and Holly McLachlan at mai/son
Friday, April 4th**

***Sofia Dawson**

In an age where new music is plentiful and ever-changing, the bottomless pit that is today's music streaming services can exacerbate the daunting task of finding what you really want to listen to. Sure, with Spotify's Smart Shuffle and Apple Music's For You playlists, listeners get a taste of what could pique their interest, but what about the smallest hidden gems from the local scenes?

CJLO Radio has always advocated for Montreal's up-and-coming artists. The exploration of genres on CJLO's radio shows are endless, and often pluck out under-the-radar musicians. This April, CJLO has shoved its foot into the door of folk music programming. This month's "New Roots" concept will showcase nothing but folk, shining a spotlight on music made by local community artists, for the community.

To kick off folk music in April, CJLO hosted three Montreal folk artists at mai/son this past Friday. Hidden in plain sight in the Mile End neighbourhood, mai/son's external complexion is a run-of-the-mill Victorian-looking home. I would know; I've lived five minutes away from the building for the last 6 months, walking by it every other day, and never once judged its character. However, the venue's nonchalant exterior is nothing but a facade for the beauty that lies between its walls. While maintaining its homey atmosphere, mai/son has made space available for local artists to display their art in the gallery walls scattered throughout the property. The space's intimate and cozy setting makes for a truly unique and memorable atmosphere.

On Friday, April 4th, CJLO presented Hanako, Holly McLachlan and girl with dream, three exceptional talents of the Montreal music scene. As audience members crept inside mai/son, it was apparent that newcomers were struck by the unprecedented warmth the house offered. After many explored the venue, guests gathered by the stage in anticipation of the opening set.

The evening began with a set by Hanako Brierley, a bassist and folk singer more commonly known as 'Hanako'. Of Japanese-Canadian origin, the singer-songwriter's work continues to evolve as she makes her way towards her third studio album.



Hanako

Offering a bit of old and a bit of new, Hanako performed a live debut of her 4-track Japanese EP, *KakoBako*, as well as an unreleased track, “Let Me Drive You”. The singer’s soft-spoken lullaby perfectly set the intimate tone for the evening. Audience members sat cross-legged on the floor, eyes wide in awe of Hanako’s truly raw and emotional lyricism. Listeners swayed and held onto each other’s hands tightly, and it became apparent how serene the collective audience experience was.

colourful folk. Her live rendition of “angel cardzzz” was hard-hitting and truly introduced listeners to her gritty tone. As she pulled out a special acoustic guitar, the singer spoke of the instrument’s supernatural qualities, elucidating the guitar’s “cursed” character.

McLachlan’s trio was also joined by a spontaneous fourth member, an old friend visiting Montreal who brought his bongos and tambourine along for his



Holly McLachlan

After a brief intermission, the audience was introduced to Holly McLachlan. McLachlan’s storytelling through electroacoustic production, blunt lyricism and spoken word shines brightly on her most recent album, *Faith Adventure*. During the event at mai/son, the singer took the opportunity to deeply engage with her listeners, fixing one’s gaze on the enunciation of her every word.

Settled in between a bassist and violinist, McLachlan’s set perfectly encapsulated the eclectic musicality of her artistry, giving listeners nuanced,

adventure. The harmony that manifested from McLachlan’s spur-of-the-moment decisions illustrated how comfortable she was in her music. As the quartet dove into, “South Dakota”, the sound shifted from experimental to a more traditional folk style. With a catchy melody, McLachlan had audience members singing the lyrics back to her and swaying along to her strum pattern. McLachlan’s rambunctious crescendos and complete engagement with the music truly embodied her sound.





girl with dream

To close the show, Concordia Alumna Chrissy Lawson arrived at the mai/son stage performing as *girl with dream*. I was fortunate enough to sit down with Lawson after the show to further explore what drives her as a folk-rock artist. She spoke of her early exposure to music, participating in her Pentecostal church's youth music group and immediately being drawn to the stage. This led Lawson to perform for congregations of 800 people at just 14 years old.

Since then, Lawson has dipped her toes into a plethora of musical endeavors. The artist has worked with different groups including indie-rock bands Dresser and Ribbon Skirt, and has explored various unnamed solo work prior to *girl with dream* (we'll let fans fester over that one).

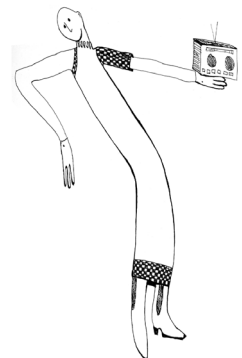
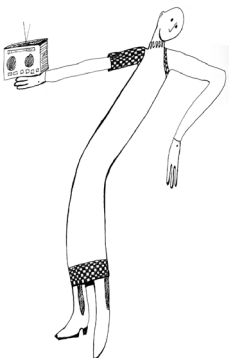
Her most recent EP, *Tell*, divulges Lawson's innate writing abilities. Her vulnerability and open dialogue surrounding heartbreak, hardship and self-identity give those struggling a place to feel heard and find a sense of belonging.

During her set, Lawson took a moment to bring attention to the upcoming federal election: "It's super important to show up this year and vote" she proclaimed. In our later conversation, Lawson admitted that this statement was premeditated with the strongest of intentions: "There is a contingent of people in society that like, kind of want to see me dead, and like, as a trans person, I don't really get the opportunity to not be political." Lawson stood strong in her statement during her set at mai/son, believing that as a performer, she holds an obligation to stand from her growing platform and urge listeners to make thoughtful actions when it comes to politics.

In its entirety, CJLO's celebration of Folk music at mai/son this past Friday gave voice to three artists whose performances evoked chills and sparked introspection. For every indie-folk lover who finds themselves searching for a modern reincarnated 60s' folk, change your channel over to CJLO 1690AM.



CJLO Team at mai/son



What is your name? WHISKEY GINGER

What's the story behind your name? it's my favorite drink

Hometown: Ipswich, MA

Homebase: Brooklyn, NYC

Latest recording / release: our debut EP

how to say "no."

came out 4/11/25

Describe your music in one sentence:

it's like getting too drunk at a bowling alley

What have you been listening to lately?

Racing Mount Pleasant - they're from michigan

Most memorable live show memory?

The first time people ever sang the lyrics back to me at a DIY show in Weymouth, MA.

Pre-show routine? pray / repent

Post-show? Beer ☺

What did you get up to yesterday?

Drove from NY to Mtl, went out around Saint Laurent

Who would you love to share a bill with? Paramore

Dream collaborator? 1995 Gwen Stefani in No Doubt

What's your favourite thing about Montreal? the architecture

Up-coming shows? we're touring right now! going back to the states to play

Most crucial equipment for music-making? microphone

jersey,
north caroli
Boston, NY

Natan AK

interviewed by Fiona



Fiona: Can you introduce yourself and your project?

Natan: I'm Natan, from the project Natan AK. It's a music project that fits somewhere between indie rock with shoegaze elements, which is a newer thing, and some experimental sounds. The project that I'm working on now, *In Your Denim*, is finding my sound for real this time, whereas in the past, it's been closer to classic indie rock. During COVID I made the switch in my mind to think this is something I can actually do as an artist.

Fiona: You're in the process of putting out an EP, having released two songs so far. Can you talk about how the EP came together?

Natan: I don't know when I decided to turn it into an EP, probably a few years ago. It started with "Denim", that was the first song off of it that I wrote. After writing that track, I felt like I'd found a sound that I could build a bigger body of work around. Then came the interlude, "TYH", "Yellow Light",

and then "By Night", which is what it's called right now, but I don't know what it will be called when it actually comes out. Then the intro was thrown in there. I started writing these songs and gigging a lot back in like 2022 after "Harley" and "Beach Bum" came out. I started adding these new songs to the live set and thought these could fit together to make a larger body of work. I kind of dropped out of the public space in terms of playing music and started working on this behind the scenes. The guys in my band, mostly Jacob and Aaron, have been involved through the whole process. I've brought on a lot of other talented people to this, including Renny Wilson and Rhys Climenhage from Never Better. KT Laine helped out, as well as other people. That's how it came to form.

Fiona: When you're writing a song, is it more of an individualistic endeavour, where you bring a fully formed song to your band, or is it more collaborative, with different people writing parts?

Natan: I definitely don't come with it fully formed. The way we play things live differs from how they end up on the record a lot of the time. It's easier for it to be a more collaborative process when we're playing live and I'm just getting the idea of the song out versus the actual song as it'll be printed forever. Our live set will change as I write the song. I do most of the songwriting myself, but definitely the way each person plays their instrument influences how I try to write the parts, and they help out.

Fiona: Yeah, in my mind it feels like it would be hard to present stuff to the world that doesn't feel fully finished. In terms of playing shows, is that something you experience, if there's a song that you're in the midst of writing?

Natan: Totally. I think now that "Yellow Light" is done and released, for instance, when I play it live there will be so much more confidence there because I know what it's supposed to sound like. I know what I want it to sound like because I have the final product and I've achieved that sound.

"By Night", every time we play that, the whole form is there but I'm making up lyrics because I want to try them out, there's more experimenting. In my heart, I know I'm not showing people the finished product so I'm less excited about it as a piece of work because I want people to feel the way about it that I feel, and I'm not at the stage where I'm feeling like this is the final piece.

Fiona: There's a part that uses auto-tune in "Yellow Light", is that an element you'll continue to include moving forward?

Natan: Definitely. I love that kind of thing. I like being able to have

that element in a recorded version and then be able to either play the song that way if I want to bring in auto-tune elements, or play it leaning more into the rock band kind of aspect. When we played last time, Jacob Barton, from Societal Siege, did the high parts and belted them like a Midwest emo kind of thing. That was really cool and different from the project as it's recorded. But I also like the auto-tune stuff a lot. I guess it's just like how do you take something that's been done as many times as indie rock and try to fit it into a more contemporary kind of world.

Fiona: Would you ever do that live?

Natan: I want to. I was talking to Colin Ratchford about what pedals they use for the Fireball Kid auto-tune and I want to get one (TC Helicon Voicetone C1).

T-shirts and I thought that would just be the cover. When I got it I was like this is a really sick font, but I think there needs to be a little more going on than just text.

I reached out to Skylar from mai/son. I found inspiration from album art that I really liked, and then looked at her pieces and saw that her style was pretty representative of what I was going for. We brainstormed some ideas. She's awesome. She sent me a painted blob and was like, "I'm good to go" and I'm seeing this little blob, I don't have that visual art eye of being able to see how it'll come together. I'm like, "Okay, let's go for it", kind of nervous. She sent me back the finished album art and it was perfect and identical to the blob.

I definitely took inspiration from the knitting album cover for *Some Kind of Heaven*, the dot art kind



Fiona: Can you talk a bit about the cover art for *In Your Denim*?

Natan: The cover came about in a couple of different pieces. Initially I reached out to Jack Moore to do the font, which is on the

of thing. I sent her that and Sasha Cay's album, *Spin*. Also, the King Krule album *Man Alive!* with the morphed figure. I think that played into the character that's now become a theme throughout the different single covers.

Fiona: Are there certain artists you draw inspiration from musically?

Natan: My songwriting broadly has always been influenced by Porches, in particular my lyrics. I like simplistic lyrics that leave space for the listener to fill in the story. I like giving the structure to a story. I also like to use imagery rather than telling a story myself. In terms of the sound going into this project, I think when I started writing everything, Alex G had just put out *God Save the Animals*. That was a big inspiration, also some Slow Pulp and even like Television. What's been really cool about this project is that, in taking so long to do it, I've been so nitpicky. I've since learned how to write songs efficiently and get them done quicker. But I started these songs in a meticulous manner, so I'm finishing them that way.

I've been stuck at spots and then heard music that wasn't even out when I'd started writing these songs and taking inspiration from that to be like, oh, that's a cool direction to explore. On "Denim", when Sasha Cay dropped that track "See you soon", hearing that made me realize that certain aspects of it were very similar to what my idea of "Denim" always was. For "Yellow Light", I was stuck before I added the auto tune elements. Porches' last record dropped and there was a track that had pitched up vocals. It's been cool to have the inspiration for these songs be very different and many years apart.

Fiona: Do you feel a sense of urgency to release music while you're making it or are you more inclined to take your time?

Natan: That's something I've struggled with. I'd love to be able

to just put out a song. With these songs, I really want to get them out. Not all the songs are even done, and I've already put out half of the EP. I just have to get some stuff out for myself, you know, to keep myself sane because I've been sitting on it for so long.

I've met many people in the music scene through mai/son. Every time we'd start talking about music, and they'd ask if I had a project, I'd be like, "Yeah, like I do. I haven't put out anything in years, but I have this EP coming." I would just keep on saying it's almost done. It's nice to have something to show people when I do say I make music.

Fiona: Now that it's finishing up, are you excited to move on from the EP?

Natan: I'm so excited. In one way, musically, I get to move on. I really want to work with other people. I want to collaborate. I want to explore different sounds and get back to just playing guitar and having fun, jamming and just messing around. On the other side of things, when I'm not at work, I'm thinking about this and thinking about getting it done constantly and I just want to get home from work and do nothing and feel okay about that.

Fiona: Yeah, sitting down to write something new or just fiddle around, there's a lot less pressure. When you're writing a song, is there a certain part that you normally start with?

Natan: Generally guitar, a little bit of piano. I come up with a lick or chord progression and structure. I can generally figure out where it needs to go in terms of the structure of the song pretty quickly. Something that I'm working on

changing is that I keep the lyrics and the music completely separate. That's been hard to bridge at points. I did have a little slam poetry phase in high school, so I would just take that kind of writing skill and write my lyrics. The hard part was fitting them together. Now I'm writing more of a melody when I'm messing around with the chords and stuff so I know at least when I am writing lyrics how to fit them into the song. I do kind of have two different brains for those, but they're coming together a bit better now.

Fiona: You mentioned wanting to collaborate more after finishing this EP. Do you have a dream collaborator, small scale, or a pipe dream?

Natan: Jacob Tarasofsky and I, a few years ago, made this demo for a pop song that I think would be sick to get Fireball Kid on. Rhys has co-produced two of the songs from the EP. It's been awesome having them collaborate on my music but I think doing some actual project with them would be really cool as well. In terms of large scale, I don't really want to collaborate with anyone I take in-



spiration from. I think there's something to be said about having your "heroes" - and that's a cheesy word - separate from your actual life. If I were to meet some of these people, I think the glory of it all would kind of fade away, so I don't really want to collaborate with anyone I take inspiration from on a large scale.

Fiona: Along those same lines, do you have a dream place to play?

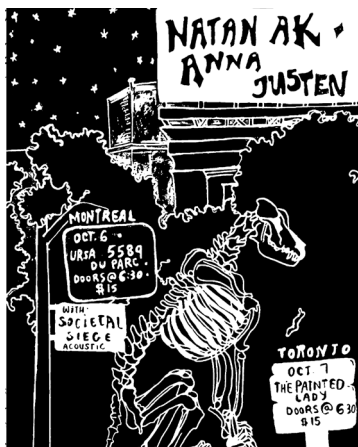
Natan: Honestly, I just want to play Casa, I haven't yet. I really want to book a show. Once everything's recorded I can switch my brain to playing gigs again. As of now, I think that's attainable.

Fiona: Can you talk about how your band came together?

Natan: Sure. So I'd say my band rotates a little bit, but the core group generally is always Aaron Nadal on drums and Jacob's just around doing something. He started off on bass and now he's playing keys. George McFarlane, who is Seaton Village and was Georgie. Jacob Barton as well from Societal Siege. I've played with a lot of other friends too, but how that came about, Aaron and I were neighbors in residence at McGill. I knew who he was because my mom was his guidance counselor in Toronto. The first day of res I was being super cringe and playing guitar with my door open, and he walked by. We would annoy the floor and jam all year with our doors open because we thought it was really cool.

We were in a little group in first year called ChaCha and the Mojitos. That was with him and this guy named Luc Langille. I think Jacob came on to that in the years to follow.

We needed a bass player for a basement gig with this thing called Ecole Publique, which was a little art collective that some of my friends used to run. We needed someone for the bass and he just came in and played and it was great.



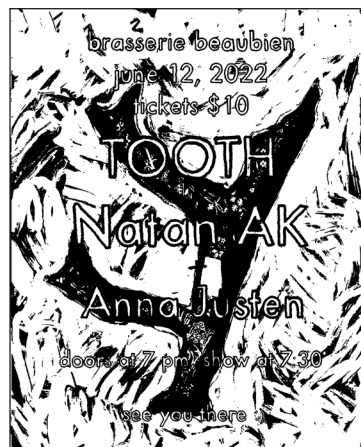
Fiona: Do you have a favorite show that you've played in Montreal so far?

Natan: Yes, either the Brasserie Beaubien one in the summer of 2022, or Ursa (now P'tit Ours) in October 2022. That was right before I started working on the new EP, so it was the last big show of the old era. We did a mini tour. One night in Montreal and one night in Toronto.

At the Montreal one, something about the energy for that room was crazy. We'd been gigging a lot that year, so the set felt pretty nailed down. The next day in Toronto, we sold out a room and it was everyone I knew from my childhood seeing me do this project. It was nice to know that people were supporting it. Both were awesome shows.

Fiona: Is there anything else you feel like you haven't touched on about the EP?

Natan: To me, it's a picture of what my early 20s have been in Montreal and like the people and places I've met and the kind of bittersweetness of coming of age in the city.



Listen to it with whatever you want in mind. But with that kind of thought in mind, there's a pretty clear trajectory of the EP.

Fiona: Do you have a perfect night out in your Montreal experience?

Natan: I've had some in relation to music. Every February, there's a Montreal Loves JDilla DJ event at Ausgang and my friends told me to come, and at that point I had never left like the McGill Ghetto. I was like, where am I? We paid like 5 bucks to get in and I'm hearing my favorite The Pharcyde beats that JDilla produced. But I'm like, hearing these tones that sound familiar or something? And then I go closer to the dance floor, it's Kaytranada playing my favourite Tribe and Pharcyde tracks. That opened my eyes as a very young adult to what the city could offer.

My first shift working at mai/son was the Blaketheman1000 show, and that was just a fun night in general. That was my introduction into mai/son and that side of Montreal's music.

Fiona: Do you want to work in music forever?

Natan: Yeah. I'd love to. I'd love to be an artist. But I think in general. I've had a lot of different roles in the music industry, and I'd love to do one of those as a way to support myself, yeah.

Fiona: Do you have favorite bands in the city right now?

Natan: I kind of just show up to things and enjoy them. I was doing sound for this one show, Rose Angeline. It was such a differently put together act that you could tell was just like based in the music, it wasn't about the performance or anything. The songs were beautiful, the singing was amazing and that was super inspirational. I haven't heard anything that engaged me like that in a long time.

I'll always be a Fireball Kid and Ura Star fan. The Fireball Kid album release party was such a fun night.

Fiona: What are you listening to right now?

Natan: I'm getting sick of Spotify. Yeah. I've re-discovered *Deep In View*, that album by Cola, from Montreal. It's a great album and I just came back to it and it's really fitting for right now. I don't know why.

Do you know Dry Cleaning? I've been listening to a bit of them and then I had a big TAGABOW (They Are Gutting A Body Of Water) phase. Yeah. They're like, what are they like, post rocky? Like shoegaze and hardgaze. Ohh, MX Lonely is really cool.

Fiona: Did they play at Casa two days ago? I think I saw them?

Natan: They were in town? Did you like them?

Fiona: Yeah, with Cryogeyser and Hanako. I didn't know them but it sounded really good. Okay, final question: what do you have coming up for this year?

Natan: Well, the EP, *In Your Denim*, I have a fake date for that right now which is May 22nd, but it's definitely going to be later than that I think. Hope-

fully by the end of May, early June. I'm going to do some sort of EP release party for that which will be cool. I'm playing on July 12th, solo with Wedding. They invited me to come play on that bill. It's not announced yet and it's not confirmed, but I'm pretty sure I'm going to be playing at Balsam Falls Camp Out, which is a music festival in Ontario. I would highly recommend anyone and we're trying to get Montreal bands to go out this year.



Natan AK's new singles, "Denim" and "Yellow Light," are out now — be sure to give them a listen. His upcoming EP is on the way, and you can see him live at Lamphouse on July 12, 2025.



What is your name?

Jon

What's the story behind your name?

Don't Know

Hometown:

Homebase:

Timebume

Latest recording /release:

Season of ease

Describe your music in one sentence:

epic sometimes

What have you been listening to lately?

Fusion, Prog, Tech death, pop

Most memorable live show memory?

Porch fest, Cop Falling off bike

Pre-show routine?

Water, Cigs

Post-show?

Water, Cigs

What did you get up to yesterday?

Work

Who would you love to share a bill with?

Watch Tower

Dream collaborator?

anyone

What's your favourite thing about Montreal?

not much

Up-coming shows?

April 26

Most crucial equipment for music-making?

anything Midi



NIGHT CROWDS

JESSICA LLAMAS



What is your name?

NELSON

What's the story behind your name?

NAMED AFTER THE FILMMAKER OF A SHORT

Hometown:

Homebase: MONTREAL

WORK MY MOM

SAW WHILE PREGNANT

Latest recording /release:

UNNAMED SILVER SARDINES EP 14:45

Describe your music in one sentence:

I play keys

What have you been listening to lately?

Reptilian Expo, Dnardo

Most memorable live show memory?

Eliza Niemi @ Cass?

Pre-show routine?

DUMPKINGS

Post-show?

What did you get up to yesterday?

Rehearsal

Who would you love to share a bill with?

Hot House

Dream collaborator?

What's your favourite thing about Montreal?

Construction

Up-coming shows?

Yes

Most crucial equipment for music-making?

Instruments

BEST ~ WORST

of dad

worst dad ever was just something I thought of when I was helping my cegep friends book shows in 2016. what began with writing emails to venues around montreal and across canada for my pals, morphed into booking 100+ shows over the last 9 years. every year i tell myself i'll be slowing down but it does not look like that's happening. here are few of my favorite shows from over years.

July 16 2016 - Deathhouse

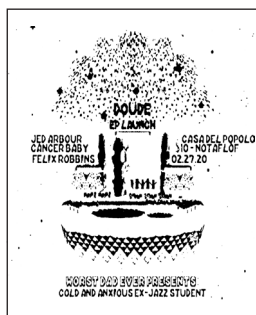
The Barrel Heads, Muelkik, The Tenenbuams and PS

Nov 24 2017 - Barfly

Bad Buzz, Blake Bernett, Basement Dweller, Doude

Nov 8 2018 - La Sotterenea

The Costanzas, Pseudo, Pity Party, and Guilhem



Dec 18 2019 - Ursa

Gus Englehorn & Jed Arbour

Jan 17 2019 - La Sotterenea

Jon Creedan & The Flying Hellfish, Doggo, Mardi De

Feb 10 2020 - Casa Del Popolo

Doude, Jed Arbour, Crabby Baby, Felix Robbins

April 14 2022 - La Sotterenea

Embo/Phlebite, Knitting, Eliza Kavtion

April 21 2023 - Casa Del Popolo

Holly Mclachlan, Westelaken, Mean Meurl



Oct 7 2023 - Sala Rosa

Marci, Alpen Glow, Of The Veil

Nov 4 2023 - Casa Del Popolo

So Perfect, Twine, & thread 2

April 20 2024 - Casa Del Popolo

Barnacle, Amery, Necklace

Nov 15 2024 - La Sotterenea

Mulch, HRT, Durex, powerdr0p

Jan 25 2025 - Sala Rossa

Marlaena Moore, Sasha Cay, Marontate

Mar 4 2025 - P'tit Ours

Amery with Laughing



Last Call

*Lex Juliette



When I was eighteen – and seventeen and twenty and twenty-two – you could regularly find me at the bar when the lights turned on. A week seldom passed where I didn't experience the sensation of suddenly searing overheads, blinking in disoriented shock as my pupils constricted. The adjustment as the cacophony of voices no longer competed with Britney Spears or Daft Punk or Bruno Mars, but instead echoed jarringly in the otherwise silent room. The sound of my own voice instantly too loud, the buzz in my brain making me unwilling to adjust. Around me, the fog-headed maintaining their top volume conversations of nothing at all. Slowly rising from our seats, laughing, gathering our coats and hats and scarves, checking night bus schedules, complaining for the millionth time about the three o'clock hard stop across the city.

Lurking on the sidewalk after a wiped out bartender finally managed to coax us out. More often than not, standing there with only one other young person I was able to beg, and lure, and bribe, and convince to stay out for 'just one more' until the last call crept up on us. Sometimes, huddling with a group. Maybe friends I'd known for years and trusted deeply, more often friends I'd known for years and could relax with only after the ritual imbibing took place. Sometimes, crushes. Other times, strange boys or girls I'd kiss, in corner booths or dark alleyways or right on St Catherine, fresh snow reflecting streetlights, as bright as day. Rarely, a joint, or god forbid, a cigarette.

My mind, at this point, searching desperately for a way to extend the night. If it was summer: maybe we could walk somewhere? Find a park? Walk west, towards home? Does anyone know the location of those rumoured after-hours spots? We've spent the last six hours having the most profound and urgent conversation -- that we won't remember the details of in the morning – how can we stop now?

More often it was winter, and minus twenty, and getting rowdy on the streets, and time to go home. We'd separate then. Mostly others flagging down taxis, sometimes dispersing to various bus stops. I never took a car. Who would spend the whopping fifteen dollars a taxi cost when they had a student bus pass in their phone case?



Dig through my tote bag, pull out a tangled wad of headphone. Place Olympic mittens between my teeth as my freezing fingers sort out the wire until they're usable. Plug them in.

The music, a song I chose haphazardly, always Significant as I trekked up the hill to the three-sixty bus. Feeling like I'm floating up that hill, riding on the waves of music, the buzz of alcohol, and the joy or heartbreak or love or nerves or seduction of the evening. Eyes unable to focus, I might start texting friends – or boys – nonsense that would mortify me come morning. But for now, I floated.

To the bus stop, where I'd realize, in dampened horror, that the next bus was not for another forty-five minutes. At this point, it's going on four in the morning. Time to settle in.

Did I listen to a podcast, or was this before those were a thing? Was it The Mountain Goats, or Wicked, or One Direction, or The Killers that kept me company? Maybe just the comforting glow of my phone was enough to pass the time.

Eventually, at long last, with my knees stiff from cold, the bus would arrive, like a warm chariot to carry me home. If it was a weekend, it was packed. Other young people, talking loudly, or sleeping with their head on a lover's shoulder, or sitting quietly, plugged in.

On the good nights, the nights spent with friends, old or new, I would be floating still, in my intoxicated bubble of elation. My heart would feel like the Grinch, grown three sizes.

Playing in my ears,

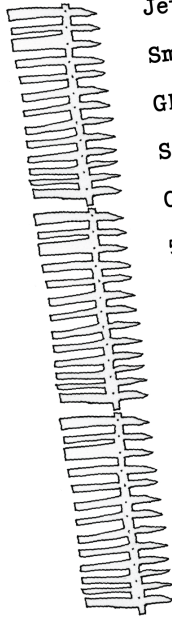
*Snakes in the grass beneath our feet, rain in the clouds above
Some moments last forever, but some flare out with love, love, love.*

Smiling to myself, I'd text my evening's companion that I loved them and had a great time and could we do it again soon please?



INDECENTDESCENT INTO ENDLESS NIGHT

*A playlist by anonymous



Jetty - Tortoise
Smells Like Content - The Books
GLISSADE - TERNET
Sarra - Μη μου Λες
Children Will Dance - Soccer96
50/50 - Jockstrap
Castrato Raw - YHWH Nailgun
Clonewar Complete - Pilotredsun
Midijunkies- Atari Teenage Riot
Mutant Mountain - Stice
Money On A Gold Plate - AG Cook
Menstruation Glamour - Felix Kubin
Infinity Farm - Lightning Bolt





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2025**