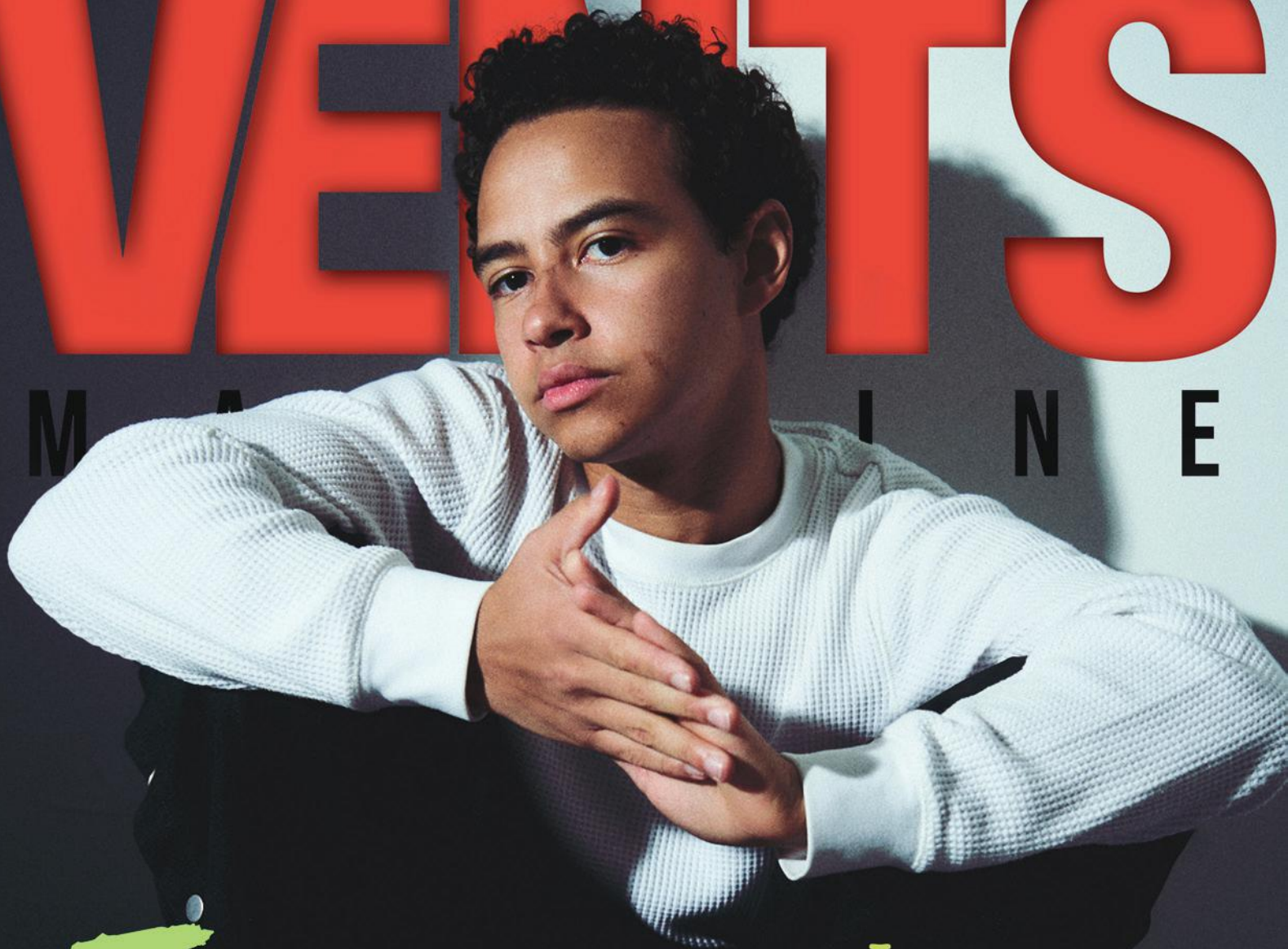


VEHICLES

M A G A Z I N E



Evan
Nikolas
Fields

Host of the Month

Interviews

Matthew Curry

Hannah Cheraamy

Chad Andrews

Sophia Banks

Jean-Michel Le Gal

Whisky Sugar

Pointless



Hannah Cherammy

You're having a busy start to the year — how has 2026 been treating you so far, both personally and professionally?

It has been busy, that's for sure, but the kind of busy that really forces you to stay organized. Personally, I've been focused on figuring out what I want to achieve this year and what I can do to reach those goals; and professionally, I've been exploring new opportunities and pushing myself creatively in ways I haven't before. To sum it up, I'm tired, but in a good way!

Season four of FROM is set to premiere soon. For readers who may be new to the series, how do you usually describe the world of FROM, and where does Julie Matthews fit into it?

I usually describe From as a horror show with monsters, but the real horror and heart of the show comes from the connections and relationships of those in the town. Julie has been heading in a new direction since the mid season three point, I'd say. She's been involved in key plot points recently, and it's been so exciting to see where she's going as a character.

You've been with FROM since the very beginning. How has Julie evolved over the course of the series, and where do we find her emotionally as season four begins?

Julie has evolved so much since the beginning of the series, it's hard to believe how little time has actually passed in Fromville. The beginning of season four finds Julie obviously still reeling from her newfound ability to story walk, but also confused about her mother's connection to the town, as she feels very in the dark about all of that.

Without giving anything away, what can you share about the tone or direction of season four that you think will surprise or excite fans?

The direction that season four takes, I believe, is really going to shock fans. While the heart of the show still lives on, fans should expect new twists and

turns that create even more chaos (if that's even possible) for everyone in town.

The show features a strong ensemble cast, including Harold Perrineau, Catalina Sandino Moreno, Eion Bailey, and others. What has it been like growing as an actor alongside this group over multiple seasons?

It's been such a privilege to work with and grow up alongside such kind, hardworking actors. It really feels like a family on this show, and I'm so humbled to be able to create something with actors who have been in



the game since before I was even born. I really look up to and admire everyone.

John Griffin has been shaping FROM from the start as both creator and showrunner. What is his approach on set, and how does he support actors as the story continues to expand in season four?

One of John's greatest strengths is that he is one of those kinds of people who you can talk to about anything. Whether its From related, current events, or just filling him in on the latest online gossip, he is so approachable. This comfort-

ability translates over to conversations about your character or arc that feel so much easier to have when he is so connected with all the cast.

Beyond your return to FROM, what other projects are you currently working on or looking forward to sharing with audiences next?

Nothing that I can share as of yet, but I have been exploring new aspects of my career and the film industry as a whole that I am very excited about!

Are there any people — within the industry or outside of it — who have had a meaningful influence on your approach to acting or storytelling?

Gosh, there have been so many, both that I know personally, and those that I watch on screen and simply admire their performance. One of my all-time favourite actors is Jennifer Lawrence. I find that everything I've seen her in is so raw and realistic, and her performance is never held back for the sake of "Film Acting"; she gives performances that real humans would have if they were put in the same scenario. I really admire that, and it inspires me greatly. In my personal life, I really would say Harold Perrineau has been such an inspiration, not just because of his immense talent and long-lasting career, but also the way he carries himself with so much grace and professionalism as I watch him lead by example. That man is a human magnet; everyone wants to be around him, and he makes everyone feel special and heard. He inspires me every time I get to be on set with hi

A fun one to end on: do you have a favorite film about the making of movies — Living in Oblivion, Once Upon a Time in Hollywood, Bowfinger, Barton Fink, or Boogie Nights?

I have unfortunately only seen one of these films (I know, I'm sorry), so I'm going to add my own that apply. The first one that I loved, though it's not about making a movie but rather a play, is Tick, Tick... Boom! And the second would be The Blair Witch Project, just to stay on brand!

CHAD ANDREWS



Photo Credit : A Rachel Simpson

Hi Chad, welcome to VENTS! How have you been? Thank you for having me! I'm doing very well and I'm excited to chat with you.

The Butchers marks your writing and directing debut. What was the moment you realized this story had to be told by you, not just performed?

That's a great question! After spending so much time writing and rewriting, speaking the dialogue out loud over and over, and really immersing myself into the world, I realized that I had a fully flushed out vision for this film. The only thing standing in my way was me, because I felt like I didn't know how to direct, therefore I shouldn't. I knew this story had to be told by me, because I could see it so clearly, that no one was going to be able to step inside my head and see it the same way, and I wasn't willing to compromise on that vision.

The film balances dark comedy with high-stakes thriller elements. How did you approach finding the right tonal line so the humor and violence enhanced each other rather than competing?

With absurdity! I felt like the best way to have humor and violence compliment each other, was to have them completely juxtapose each other, like opposites attracting. It's inherently funny if two people are calculated killers, but their biggest problem is fighting to protect their own friendship.

Steve and Morgan are deeply immoral yet oddly relatable characters. What did you want audiences to understand—or feel—about them beneath the absurdity?

I wanted people to see that even the worst of us, at their core, are human beings with feelings. Monsters still have to worry about everyday problems, like feelings of self-doubt, making mistakes, being too hard on themselves, righting wrongs. It's absolutely no excuse, it's just even scarier to think that monsters could be so similar to you and I, outside of their insane actions. I wanted to bring attention to that in a fun light hearted way. My hope has always been that audiences fall in love with these two characters, before realizing they're rooting for the bad guys.

Forgetting the body is such a simple but catastrophic inciting incident. How did that idea come about, and why did it feel like the perfect engine for the story?

It came about by doing a little research into the laws surrounding body brokering. I read that it was completely legal to sell body parts in the United States, but the tricky legal part was how one

procures the body parts. I found that loophole within the law to be a pretty funny set up for how criminals could get away with murder. Instead of hiding the evidence, what if they just sold it off piece by piece in plain sight.

Winning the Outstanding Cast Award at the Sherman Oaks Film Festival is a big early recognition. What does that validation mean to you, especially on your first outing as a director?

I feel like it's a sign that I'm headed in the right direction. To have my first film premiere in the birthplace of cinema affirms my belief that I am meant to be working in the film industry, and that there is a home for me in Hollywood. The award tells me that I did a good job in the one area I felt the most confident in, the acting haha. I feel so grateful to all of the years I've put into training as an actor with my coach, Earl Nanhui, to now have all that work recognized as being one of the strongest elements of my first film, is a very special full circle accomplishment. I'm exceptionally proud of my cast and the relationships we built together on screen. I consider myself an actor first, so receiving a cast award makes me extra happy.

You star in the film while also writing and directing it. What were the biggest challenges of wearing all three hats on set, and did any aspect surprise you?

I think the biggest challenge was not being able to see every take through the monitor and be that outside eye all the time. I'm proud of myself though, because I think I set everything up in a way that I could still get exactly what I wanted. I made sure that there were specific people in place that were looking out for the acting, and I made sure that my DP and AD knew exactly what my vision was. When I couldn't see it for myself, I put my vision in their hands, and if they felt like I should review a take, I'd pause and watch, but if they felt we were good to move on, then we moved on.

My biggest surprise was that I was able to create an environment where everyone felt like they had a voice, were equal collaborators, and genuinely wanted to give their art to making this project the best it could be. I hope I can continue to inspire that kind of collaboration with future projects.

The film escalates quickly into chaos and desperation. How intentional was the pacing, and what role did editing play in shaping that razor-sharp momentum?

The pacing was very intentional. I wanted it to feel like sword play with words, where the dialogue was swift, sharp, and cutting. It was important that these characters could move from

one extreme to the next, either physically or emotionally, this kept the intensity and the unpredictability high. I wanted the editing to reflect and emphasize those feelings. My editor, Kevin Tuck, and I edited to extremes, pushing and pulling the audience through a perspective of bi-polar paranoia, with jarring cuts, unsettling moments of calm that cut to explosive reactions, and quick cuts that built tension. We wanted this film to feel like a roller coaster.

You've worked across prestige drama, comedy, and genre projects. How did your past experiences—particularly on shows like *The Madness* and *Fellow Travelers*—influence your approach to *The Butchers*?

The collaborative process of working as a team. Having the opportunity to work with critically acclaimed director, Clement Virgo, and the incredibly talented Oscar nominated actor, Colman Domingo, showed me that a scene is more connected when there's that circle of communication between director and actors. If the actors feel like they're part of a team in that scene together, instead of separate puzzle pieces fitting together, they'll be fighting for something much bigger than themselves. Also, *The Madness* is where I met one of my producing partners, Theo Vandergraaf. If he hadn't extended an olive branch, asking if I was a writer and wanted to work on a project together, then this film may never have been made.

The Toronto red carpet premiere is a major next step for the film. What are you most excited—or most nervous—about audiences experiencing when they finally see it?

I'm just excited for people to finally see the film, to be able to share the crazy ideas that live inside my head, to tell the world that this is the kind of art I want to make, and show my community that I want to play roles like this. That's always been my goal, is to have this film be a showcase of the kind of actor and filmmaker I am. I'm grateful to everyone that comes out to watch, and I can't wait to learn and grow from how the audience reacts to the film.

Now that you've made the leap into writing and directing, how do you see this film shaping the next phase of your career?

This film has taught me that I can do it, I can make a movie. With that, I'm leaning into the delusion that my next project will be a full length feature film. I feel like I'm seeing movie making through the eyes of a child again, not being held back by rules and limitations. I feel more open and free to just go for it. This experience has also made me a stronger actor, more confident and looser in front of the camera, and allowed me to learn to embrace being a cog in the machine and not the whole machine itself.

MATTHEW CU

Hi Matthew, welcome to VENTS! How have you been? One For The Ride feels both high-energy and deeply personal. What was the emotional starting point for this album?

Thank you! I was trying to make an album that felt diverse yet cohesive, so I'm glad it's coming off that way haha! I think part of the reason it feels like this is due to the fact that I had written some of these songs a long time ago and kind of stored them away for the right moment, and some of them were written just weeks before the recording process started. I always try to have a large bank of songs when going in to make a new record. It gives me plenty to choose from!

The record captures life on the road in a very vivid way. How has touring shaped you—not just as a musician, but as a person?

Well, touring has been my entire adult life! As soon as I got out of high school, I hit the road. So I guess I don't know anything different, and they say write about what you know!

You picked up the guitar at four and were leading a band by eleven. How did growing up so immersed in music influence the artist you've become today?

I think growing up surrounded by music and musicians possibly made me mature sooner in life

haha! I grew up playing music with people who were usually two and three times my age. So I was always the kid hanging around the adults. I feel very fortunate to have been so immersed in music my whole life. I have my parents to thank for that. They never shied away from letting me play. They always supported me every step of the way.

Your sound blends blues, rock, southern rock, and old-school country. How do you balance honoring those traditions while still keeping your music fresh?

Well, my hope is that by combining all of these genres I grew up listening to and that inspired me, I am kind of creating my own sound. I do my best always keep the bands and artists that have inspired me in mind when I'm in the creative process.

Steve Miller once compared your songwriting and guitar playing to Stevie Ray Vaughan.

How does that kind of praise impact your confidence and creative direction?

Well, it's a tremendous honor.. And Steve is very generous for saying such nice things. I think praise like that affects me differently now at 30 than it did at 18 years old. Now, I'm just happy to be making music and honored to know people like Steve.. when I was a younger man, my ego was probably a little easier to inflate haha!

Songs like "Rum Stumblin'" lean into fun, party-driven blues, while tracks like "Dancing In The Kitchen" are intimate and reflective. How do you decide which side of yourself a song needs?

I always let the song tell me what it needs. Or sometimes for songs like "Dancing in the Kitchen" the phrase and vocal melody came to me first. Then I wrote the music around that. I felt it needed more of a relaxed blues / Jazzy vibe.. and the lyrics reminded me of a Keb' Mo' song.. so I went that direction with it!

"Born Behind The Wheel" feels like a classic road song. What draws you to that timeless Americana storytelling tradition?

I've always been a big fan of southern rock and country music.. to me, some of the best songwriters exist in that genre. I think that's what draws me to that so much. Not only trying to make great melodies but have a story to tell with it and trying to fit words together and rhyme them.. it's somewhat like a puzzle sometimes and I truly love the process.

"Rather Float A River" reflects your love for the outdoors and a slower pace of life. How important is that sense of balance in sustaining a long career in music?

Well, I can only speak to the balance that works for me. We've all got to make sure we don't work ourselves to death. For me, getting in my canoe and floating down the river on a sunny morning or afternoon fishing for smallmouth bass is my favorite way to decompress! As much as playing music can be a great way to decompress as well - it still is a job, and sometimes a very stressful one. So I like to get outside and soak up some sun once in a while and the great thing about the outdoors, is you can find it and enjoy it anywhere you go.



Including "Whiskey Rock A Roller" as the only cover feels very intentional. What does Lynyrd Skynyrd and that classic rock lineage mean to you personally?

Lynyrd Skynyrd was such a huge influence on me growing up.. and they still are. What a timeless body of work! With "Whiskey Rock a Roller", we started playing it live about a year ago, and people kept coming up to me after shows asking me which one of my albums that "Whiskey Rock a Roller" song was on... I'd say "well none of them, because it's not my song".

Then I realized, well heck, let's just record the song and put it on the next album!

After sharing stages with artists like the Doobie Brothers, Journey, and Peter Dinklage, where do you feel One For The Ride places you in your own musical journey right now?

Well, I'm biased.. but I think One For the Ride is my best work to date. I hope to always continue to grow as a singer, songwriter, guitar player, producer, arranger, etc. I hope One For The Ride is just the begging of that!

ERRY



Photo Credit : BRANDY SWARTZ

JEAN-MICHEL LE GAL



Thanks so much for taking the time to speak with us. How has the start of the new year been for you, both personally and professionally?

My pleasure. The start of the new year has been wonderful. I spent Christmas in Quebec surrounded by deep snow and sitting by the fire, which was a great reset. Now I'm back home in Toronto, reconnecting with friends and getting back into my routine. I'm back in acting classes, training again, and I've also started taking some cooking classes — you know, ABL, always be learning.

Congratulations on the success of SAINT-PIERRE, which has been warmly received on CBC and CBC Gem. For readers just discovering the series, can you share what the show is about and where your character, Renuf Aucoin, fits into the story?

Thank you, it's a dream project for me. Saint-Pierre is a crime drama set on the remote French archipelago off the coast of Newfoundland. It blends mystery, character-driven storytelling, and a very strong sense of place. The island itself almost becomes a character in the show and Renuf Aucoin helps with that. He's a local police officer who knows everyone and everything — the gossip, the history, the unspoken rules. At first, he's a bit guarded and cynical, but his deep connection to the island makes him invaluable to the team. As the series unfolds, you start to realize there's a lot more going on beneath his quirkiness.

As the series moves into its second season, how does the new season build on what was established in season one? In what ways does it evolve or shift creatively?

Season Two really deepens everything that was set up in

the first season. The relationships are more complex, the emotional stakes are higher, and the storytelling gets darker and more layered. We learn much more about the characters' pasts and how those histories shape their choices in the present. Creatively, it feels bolder — the writers really trusted the audience this season.

SAINT-PIERRE features a strong ensemble cast. What has it been like working alongside actors such as Allan Hawco, James Purefoy, Benz Antoine, and Joséphine Jobert?

And we have to add Erika Prevost! They're all incredibly dedicated professionals, but just as importantly, they're generous, funny, and a genuine pleasure to work with. No lie, I really look forward to spending time with them both on and off set. I think the tone was set by Allan — as showrunner, executive producer, and star, he curated an outstanding cast and created a collaborative environment that makes everyone want to bring their best.

You've also collaborated with an impressive group of directors on the series, including TJ Scott, John Vatcher, Vanessa Matsui, and Winifred Jong. How did each of them shape the experience, and did they bring a particularly actor-focused approach to the work?

They're all outstanding directors in their own right, and what's been really fascinating is developing a shared working language over two seasons. Each of them has a different approach, and our collaboration deepens every time we work together. I also love how the episodes are paired based on each director's strengths — it's a very smart and thoughtful way to shape the season.

Without giving too much away, what can audiences look forward to in Season Two of SAINT-PIERRE?

Audiences can expect higher stakes, deeper emotional journeys, and a few surprises along the way. Season Two really tests loyalty, trust, and identity — especially for Renuf. There's more mystery, more tension, and more insight into the island and its people. It's a richer, more intense ride overall.

Outside of SAINT-PIERRE, what's next for you? Is 2026 shaping up to be a busy year?

I have a wonderful indie film coming out called Crash Land, directed by Dempsey Bryk and starring Finn Wolfhard and Gabriel LaBelle. I play a small-town, slightly bumbling but wise French-Canadian doctor and dad, which was a lot of fun. I'm also developing my own fantasy project that I'll be starring in — but that's all I can say for now.

Are there particular people — within the industry or beyond it — who have had a lasting influence on you and your work?

At Stratford, I was directed by the great Brian Bedford, who taught me most of what I know about comedy. He was a powerful mentor. More recently, I've been training in Meisner with John Riven after a few years off. And I'm reminded how his approach is challenging and requires a lot of courage, but it's been incredibly rewarding. I feel like I've expanded my emotional range — it's like I'm painting with many more colors now.

To wrap things up on a lighter note: do you have a favourite film about filmmaking?

Adaptation is fantastic from a screenwriter's perspective, and Birdman really spoke to me — especially its exploration of artistic redemption.

Sophia Banks



We're very excited to have some time today with acclaimed and award-winning director, writer, and producer Sophia Banks; greetings and salutations Sophia and thanks for taking time out of a very busy schedule to speak with us and our ever-inquisitive readers here at Vents Magazine! Before we mosey on down the proverbial celluloid-lined Q&A pathway, howq is the New Year finding you and yours?

The New Year has started at full speed. I'm deep in pre-production on a new film, *Tilt*, which is always equal parts exhilarating and terrifying in the best way. I love prep and all the possibilities. Creating the world and then collaborating with amazing people the film takes on its own life and you

start to have to listen to it. **Major kudos and accolades on your audience-pleaser of a directorial debut of a motion picture *Black Site* which is thrilling cinephiles across the ever-loving globe even as we speak courtesy of Amazon! Starting at the top – and for anyone late to the party – can you explain what *Black Site* is about?**

Black Site is a contained action thriller set inside a secret CIA black site where some of the world's most dangerous detainees are held. When a mysterious prisoner arrives, the balance of power inside the facility starts to unravel, forcing everyone inside to confront who's really in control.

You were in the fortunate position to release a brand-spanking new director's cut of *Black Site*, which is the version lighting up the Amazon charts! How is your director's cut of *Black Site* similar to the original version? How is it different?

The director's cut is the version that's most aligned with my instincts as a filmmaker. The story is the same, but the pacing is more deliberate, the tension is allowed to build, and the character moments have more space to breathe. It leans harder into performance, especially Michelle Monaghan's character, which was always the emotional spine of the film.

Black Site was written by word-smiths Jinder Ho and John Collee. What was it like collaborating with these conjurers of the fantastic and the emotional?

Jinder and John are incredibly smart storytellers, and they were very open to collaboration. We had a shared interest in making the film feel grounded and real. In action you often reword the action pieces to fit the set pieces so we were able to do that. It was really fun getting to work with them.

Speaking of collaborations, you worked with such an amazing ensemble on Black Site, including the likes of Jason Clarke, Michelle Monaghan, and Jai Courtney among others! What was the experience like in working with these insanely talented thespians?

I was so incredibly lucky! Michelle brings such emotional intelligence to everything she does — she came in deeply prepared, asked smart questions, and was fearless about exploring vulnerability. Jason has an extraordinary presence; he understands power instinctively, which made every scene feel alive. And Jai is dynamic and playful in the best way — he constantly elevated the material.

I'm very actor-driven. I care deeply about creating a safe, collaborative space on set and then protecting those performances in the edit. If an actor takes a risk for me, I take that responsibility seriously.

I learnt so much working with these incredibly talented humans.

In your humble opinion, what differentiates Black Site from other action thriller films on the current day movie landscape?

Well it has the constraint of being low budget so we had to work with what we had, which made the fights are much more gritty and grounded. I'm pretty sure I am the first person to kill someone with an oven.

Word 'round industry campfire has it that you have no less than two major motion pictures cur-

rently in pre-production — Tilt and an Untitled Satoshi Nakamoto Film; congrats again! Can you give readers a hint or three as to what they can expect and look forward to with these two new and upcoming films?

Tilt: I more want to speak of your last question it does have some parts in that make reference to movies. It's actor-driven. It's intimate, psychologically intense, and it asks the performers to go somewhere uncomfortable. It's the kind of project actors lean into because it gives them room to surprise themselves, all the while having fun and taking the audience on a great ride. And it's a love letter to Hollywood and Los Angeles, subjects close to my heart.

Satoshi is about the mysterious Satoshi Nakamoto, the creator of bitcoin. It's a bouncy thriller in the vein of The Big Short.

Your first work as a director came in the form of the 2015 short film Making it on time. Any special memories of that freshman production?

Making It On Time was my first real exploration of narrative and visual storytelling. I was interested in contrast — girls on skateboards in couture moving through the streets of LA. It was where I started learning how to translate instinct into story, and how much I value collaboration when stepping into narrative work.

As a director of theatrical films, what are your thoughts on the ever-diminishing theatrical window which most — if not all — films receive in this day and age

(Not to mention the crazy and very quick turnaround from theatrical to streaming)?

I still believe deeply in the theatrical experience. There's nothing like watching a film with an audience — feeling when a room goes quiet, when it holds its breath. Streaming has expanded access, which is incredible, but some stories are meant to be experienced collectively. When it makes sense, I'll always advocate for that. At my company Getaway we care deeply about that as well.

Final — SILLY! - Question: Favorite movie about the making of movies — Living in Oblivion, The Big Picture, The Player, Barton Fink, Swimming with Sharks, Bowfinger, or Once Upon a Time in Hollywood?

The Player. A total masterpiece.



Evan Nikolas Fields

Host
of the
Month

Photo Credit : Matt Kallish @matt_kallish

We're very excited to have some time today with acclaimed actor Evan Nikolas Fields; holiday greetings and salutations Evan, and thanks for taking time from a busy schedule to speak with our ever-inquisitive readers here at Vents Magazine! Before we slide down the Q&A rabbit hole, how are the final weeks of 2025 finding you and yours?

Thank you, happy holidays! The final weeks of 2025 have been a mix of relaxing. I've been able to visit family in Canada, and I'm looking forward to heading back to Ireland to film the rest of season one of *The Wayfinders* and see the cast again. I'm grateful for 2025 and excited for what 2026 has ahead.

Major kudos and accolades on your bravura turn as 'Flynn Griffin' in the new hit series *The Wayfinders* which has just dropped down the proverbial chimney a whole new batch of episodes for fans to feast upon! Starting at the top, can you explain for anyone late to the Christmas party what *The Wayfinders* is about and how your character figures into the series?

Thank you so much. *The Wayfinders* is a fantasy adventure about a group of teens who are suddenly transported into another world and forced to navigate danger, destiny, and who they are becoming. I play Flynn Griffin, who starts out unsure of himself but slowly becomes the emotional compass of the group. His journey is really about learning to trust himself and step into responsibility, even when he doesn't feel ready.

Did you know as soon as the pilot script of *The Wayfinders* from writers Jason Faller, Adam F. Goldberg, and Kynan Griffin crossed your profes-

sional desk that this was a production you wanted to be part of?

Yes, I knew right away. I grew up loving certain fantasy shows and adventures like this, and it's something I'd always hoped to be part of. Reading the pilot made it feel like the right project at the right time.

What was it like collaborating with the director of the pilot for *The Wayfinders*, the insanely talented Glen Winter? Is he what some actors might call 'an actor's director'?

He was great. I'd say he's very much a technical director, and I learned a lot just by watching how he set up shots and approached scenes. It was a great learning experience being around that level of precision.

Speaking of collaborations, you work with such an amazing ensemble in *The Wayfinders*, including the likes of Andrew Liner, Kane Parks, Sam Buchanan, Issy Knopfler, and Tamara Smart among many others! What was it like exercising your own considerable acting chops while working on the series?

I don't really see them as colleagues, but great friends. Working alongside them is a privilege, and being alongside them makes me better as an actor.

In your humble opinion, what differentiates *The Wayfinders* from the distinguished competition on the current television scene?

What sets *The Wayfinders* apart is the heart of the story. It's a fantasy show, but it's really about relationships, trust, and finding where you belong. That emotional core makes it stand out.

Can you give readers a hint or three as to what they can expect and look forward to from *The Wayfinders* as it charges onward?

I'll give one: how visually stunning it is. The show was filmed mostly on location, which gives everything a grounded, cinematic feel that you can really see on screen as the story moves forward.

Outside of *The Wayfinders*, is 2026 shaping up to be a busy year for you professionally speaking?

Evan skipped.

What fascinates you the most about the craft of acting?

There's this mixture between questioning everything and staying curious to give a grounded performance, and that's what I find the most fascinating about acting.

At the end of the day, what do you hope audiences take away from *The Wayfinders*?

I hope audiences can connect with the characters they see in *The Wayfinders* and feel fully immersed in the world we created. More than anything, I hope they walk away feeling inspired by the journey and the friendships.



WHISKY SUGAR

Hi guys, welcome to VENTS! How have you been?

We're great, thanks VENTS for having us!

What can you tell us about the title and meaning behind your most recent release, 'Tannen's World'?

'Tannen's World' is a memory and a reminder of the corruption of capitalism, and a scream for freedom. For the Back to the Future fans among you, the song is also a mockery of the Biff Tannen's of the world – you know who!

The band, John, Vic and Rai, all come from different backgrounds but all call Barcelona home. We've seen the kind of rise of proto-fascist tendencies all over, no doubt megaphoned by the bigger countries around us. With Tannen's we wanted to offer something different to the people – a rebellious yet hopeful call to fight against the forces of raw authoritarian power.

How was the recording and writing process?

We wrote and recorded the whole piece in our practice studio in Bellvitge, a tiny little place where we came up with our first album and also started recording our second album – this is where we let every idea lose (well, and the bar above it!)

Where did you guys find the inspiration for the song and lyrics?

It's not a big leap to link the big bad guy from Back To The Future to the current president of the US, but we've seen this kind of authoritarian swing taking place all over. Us in the band can't quite fathom how things have turned so quickly, but social media has clearly had a big role to play.

Rai started writing some lyrics after hearing John and Vic come up with a grungy, sludgy sound. Then we all sat down and debated how this era feels to us. It's insane, but we have to say, it's interesting! John came up with the title, a simple statement about where we're at.

Will you be hitting the road this year?

Oh we got shows planned in Barcelona, but we're still trying to come up with a



tour plan for Europe and the UK! You know anyone who needs a rock'n'roll trio with tinges of Colombian, Catalan and Indian roots? We play original tunes we wrote and also do covers from legends from the 1950s to the 1990s?

We're available for festivals, concerts, pubs, charity events, battles of bands, a night at the opera. And if that ain't possible....we can do weddings, bat mitzvahs, anniversaries and birthday parties!!

What else is happening next in your world?


Currently we are in the practice space writing and recording our second record. Tannen's World was the first single we launched for it, and we have 2 more coming up in the next month or so. We're hoping to have the album ready before

summer and launch it with a lineup of shows.

We're also planning to shoot another music video for our song. We've currently got two songs with videos. We went out to the dessert in Zaragoza (about 3hr from Barcelona) to shoot a music video for "Breakfast For Millionaires" -- <https://www.youtube.com/watch?v=Q3Ei6MDTDY0>

We brought a couple of actors, and the band was in charge of filming and producing the whole thing. It's our ode to revolution and liberation from the worst tendencies of unchecked capitalism.

Thanks for having us!



Hi guys, welcome to VENTS! How have you been?

Hello! Doing well & staying busy.

What can you tell us about the title and meaning behind your most recent release?

Our latest release is titled 'Mae'. It is a song close to home for me as the lyrics hint at a stillborn.

How was the recording and writing process?

The writing process is primarily driven by me (Isaac). For this song we recorded at two studios. "Secret Sound Studio" where we are based out of right here in Baltimore, Maryland. Here we tracked the guitars, bass and vocals with the engineer John Grant.

The second studio was "The Warehouse" in Vancouver, Canada. Here we had the amazing opportunity to work with Ryan Van Poederooyen (Devin Townsend Project) & Jason Van Poederooyen on this song. Ryan performed the drum parts. Jason tracked the drums and then mixed & mastered the entire recording.

Where did you guys find the inspiration for the song and lyrics?

As stated this song is about a stillborn or stillbirth. The song is moody throughout the verses followed by a hopeful chorus and ultimately ending with a grief/anger driven post-chorus section.

Will you be hitting the road this year?

Yes! We will be hitting a few festivals and a run or two in the U.S.

What else is happening next in your world?

We will be releasing a self-titled record later on in 2026.

KRAPPF



FIRE THE HUMAN

Hi guys, welcome to VENTS! How have you been?

Hey... thanks for having me back. I love VENTS MAGAZINE. You guys are truly one of the great supporters of artists like Fire the Humans. Very appreciative,... so that said... life is eerily perfect.

What can you tell us about the title and meaning behind your most recent release?

'Burned Alive' is the new single that drops on 2/13/26 around the world. Intentionally written with a more organic and intimate feel. It's a sexy and sultry song that comes out on Valentine weekend. A song where you have some cocktails and listen at 1AM, make contact with someone and endless opportunities begin.

How was the recording and writing process?

Everything starts with a melody that I just cannot get out of my head. Once that happens, I draw from my surroundings to write into it. I brought this idea to my engineer and we began to discuss the feeling and what we wanted it to be. Laying down scratch tracks and building it out, drilling down and making it very intentional. Brian Smith of CAVO played bass on it. Chris Hobbs of CAVO played the guitar colors and soulful melodic tracks. It turned out beautiful.

Where did you guys find the inspiration for the song and lyrics?

With 'Burned Alive', it was a very personal moment with my wife and I and an evening out on the town. She looked amazing and I couldn't keep my eyes off of her. She was perfect. I had to write about that feeling and how I wish everyone could feel what I felt that evening. I feel like we captured it and when people listen, they can picture their own experiences too. They should relate.

Will you be hitting the road this year?

The goal is to play some live shows and share these songs with fans in a room, so yes, that is the goal. Where should we play...?

What else is happening next in your world?

2026 is going to be incredible. Plans from releasing more singles to a full and complete collection of Fire the Humans songs on a vinyl record to be released later this year. Keep your eyes peeled. Subscribe to the Fire the Humans YouTube channel and follow on Spotify to see when that drops.



@firethehumans



@firethehumans



Linnea's Garden



Hey! Welcome to VENTS! How have you been? What can you tell us about the title and meaning behind your most recent release, 'Stop Codon'?

Stop Codon is like an off switch for your DNA. In the song, Stop Codon is a metaphor for cutting off bad habits, toxic thought patterns, and exercising free will. Only you can release your own personal weight of the world.

How was the recording and writing process?

Exhilarating. We recorded the song at the end of our last Midwest tour, waking up in Youngstown, Ohio and finishing basic tracks in Ridgewood, NY that night. Working with Rob Norris and our longtime collaborator Tom O'Donnell at Livingroom Studios was an absolute blast.

Where did you find the inspiration for the song and lyrics?

I felt fed up with people who are always in crisis mode to get attention. My bass player threw me a killer riff and the song came together in one late-night jam session.

Will you be hitting the road this year?

We're looking forward to promoting the new single with an upcoming Southwest Tour.

What else is happening next in your world?

Stop Codon is the first single off a new EP entitled 'Get Heard,' which we'll be gradually releasing and promoting all spring. We're planning another Midwest summer tour, finishing music videos, setting up our new jam space, and constantly working on new music and lyrics. The good work is ahead.

LINNEA'S GARDEN

- 3/6 Cambridge, MA - Middle East Upstairs
- 3/12-3/18 Austin, TX - It's A Van Festival
- 3/18 Oklahoma City, OK - Grand Royale
- 3/19 Wichita, KS - Kirby's
- 3/20 Amarillo, TX - The 806
- 3/21 Albuquerque, NM - Black Wall Gallery
- 3/22 Tucson, AZ - Brick Box Brewery
- 3/23 Las Vegas, NV - Red Dwarf
- 3/24 Salt Lake City, UT - International Bar

weight of the world tour



Naked Sunday

Hi guys, welcome to VENTS! How have you been?

Hey Vents magazine thanks for the welcome and hope your all well, been a good start to 2026 back into routine of gigs , rehearsals and song writing perfect mix for they darker nights

What can you tell us about the title and meaning behind your most recent release?

We released an album called library of medication its a mix of a journey through good and bad times, the opening track is very important to use as our fans talk about why music is so important to them , its a beautiful piece to listen to people's story about why music matters to them, from moving and feeling connected with people, to escaping bad times and times of reflections and the love of loud rock music. There is a track called Vilified which is about people vilifying you and no one wanting to be the hero, its a good loud rock and aggressive track . To songs like Shine which is a great builder about wanting your loved ones to Shine in this world , the ending track called hospital bed is about being in a bad place and not having the people there you thought would be ,but you pick yourself back up and get back out there .The 8 track album takes you through a journey of moments of bad, good ,happiness and strength

How was the recording and writing process?

We rehearse at a studio in Stafford called shoe string studios great place for musicians Ade and Shane also musicians so they really understand us . Working together as a four and sometimes send riffs over and ideas on WhatsApp, when in the rehearsal studio we create together, work through ideas and collaborate together. When the track is ready we record a demo at shoestring and see if we want to re work on anything and then take it to Robanna studios in Birmingham which we love as they have Cats at the studio and get a fantastic sound for the album.

Where did you guys find the inspiration for the song and lyrics?

Lyrics wise through life experiences, observing people in a bar or coffee shop to tell a story. In regards to riffs or drum beats we send ideas



over WhatsApp to work on a new songs and piece it all together at a rehearsal. Sometimes through jamming at the studio and see what comes out, we also video our ideas and rehearsal just incase its an idea we are keen to keep and to work on at home in-between rehearsals.

Will you be hitting the road this year?

We have lots of gigs coming up with some new venues we have not played before including The Saddle in Chester Rock bar, Merlins bar in Birmingham, Tap and

Tumbler in Nottingham to name a few and also martin the front man and Laura the bassist are running the Stafford Half Marathon March the 21st for charity, as soon as the cross the finish line they will be joining Alex Guitarist and Liam the drummer to perform an acoustic set at the Pickled Pig in Stafford, they are running for Staffordshire Women's Aid and Shine which supports people with Spinabifida and hydrocephalus.

What else is happening next in your world?

We are working on new songs already for another album, we currently have 5 new songs already, Let Them sang by Laura and Martin takes on the Bass, One more trip around the Sun, The Mother Fucker , all my friends and besotted and bitter more songs to come. New music videos ,more gigs , photoshoots and generally just having fun working together as a four creatively and getting out there more.



Frida and The Mann

Hey, welcome to VENTS! How have you been?

Adam: thanks for having us, we are doing great, jumping right into the new year with a full steam ahead for 2026.

What can you tell us about the title and meaning behind your most recent release, 'Goodbye'?

Frida: Goodbye is a song about accepting that relationships will have to end in order to fully accept ourselves. It's saying goodbye to people who refuse to accept our choices or values and who don't want to have conversations and instead want us to bend backwards to fit into their box. It's a song of reclaiming our ability to choose

How was the recording and writing process?

Adam: I brought in the main riffs and melodies on guitar, a progression of chords that I've been jamming on for a little while personally. I Brought them to the band, Zachary on Drums helped structure it getting the upbeat tempo and rhythm together w/ Stefan on bass guitar. Frida then developed her vocal melodies and wrote all the lyrics, ultimately our individual contributions is what developed the song to what it is now.

Frida: we recorded this track at Lava Room Studios in Cleveland, Ohio with Mike Brown as the audio engineer and helping us with production. It was a fun process, Lava Room is one of the best studios in northeast Ohio, and it was a really great experience recording this song there.

Where did you find the inspiration for the song and lyrics?

Frida: through people and experiences in my life lol, writing is the best way for me to release my feelings and emotions. It was very healing.

Will you be hitting the road this year?

Adam: we do have some shows lined up in 2026, locally for the most part, we would love to "hit the road" and string together some tour dates. We are still trying to develop our fan base and really we're getting out there for the first time as a band so hopefully we can build continue to build relationships and eventually hit the road and go on tour, we would love to support a larger band on their tour and get in front of their audience

What else is happening next in your world?

Frida: we are getting ready to release another single on January 30 called "monsters", this is one of our most anticipated releases as a very personal and emotional song.

Adam: we were actually just in the studio last weekend recording a new track for an upcoming release, so that was a lot of fun. We plan to continue to release new music throughout 2026, play more shows locally regionally nationally, abroad would be amazing and having our music reach every nook and cranny of the world we all share.





Pointless

Hi guys, welcome to VENTS! How have you been?

Great, thanks! Hope that you all had a great start to 2026!

What can you tell us about the title and meaning behind your most recent release, 'Give Me A Sign'?

"Give Me A Sign" is a dark track that deals with inner confusion and a deep search for meaning. It's lyrics are open to interpretation though, as to who might be addressed by "Give Me A sign" and what this sign could be. This determination is left to the listener. In any case, it is the lead single to our upcoming EP "pointless #2 – Tension For Closure".

How was the recording and writing process?

Difficult, the song was created through blending an original idea that I had for the chorus with the main riff that the lead guitarist had written for another song. We tried through a lot of ideas and

possible ingredients before agreeing on the structure of the song. We recorded the song mostly at home at a difficult time, where differences in the band grew, which even led to our subsequent breakup, leaving me (AaronB) as the only active member for now.

Nevertheless, working on the song – especially the vocal harmonies, the solo and bridge part – was really fun and rewarding.

Where did you guys find the inspiration for the song and lyrics?

On my part I came up with one of my typical descending chord progressions and played around with it. I then came up with the line "Give Me A Sign and I'll follow you wherever you will go" which felt meaningful to me and sounded catchy and powerful. Much later our guitar player had the idea to put this line over another progression that he had written earlier for another song, which added a lot of darkness and layers to it. As to the lyrics, I wrote them during a very stressful and challenging

phase of my life, where I went through a kind of mental transition. I tried to formulate these feelings into the song. As to the musical ingredients, the vocals are inspired by acts like Alice in Chains, System of a Down, or Evanescence with its dramatic harmonies.

Will you be hitting the road this year?

That's not clear yet. It is definitely an option though, depending on the outcome of the release.

What else is happening next in your world?

On January 23, the next single "Edge Of The Sea" will be released. Then, finally on February 20, the EP as a whole will follow. As to my/our plans for the future, many creative ideas are on the table for sure, but it remains to be seen how much of it is actually feasible.