

CULT MTL



FREE

FEBRUARY 2018 • Vol. 6 No. 5 • CULTMONTREAL.COM

* Restaurant guide * Île Flottante * Milk & Bone * Manic * Kissaten * Kaléidoscope

C O
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ART INSTALLATION

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MUSIC

Nuit blanche
at the Phi Centre

3.3.2018

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Upcoming shows at the Phi Centre

<p>Feb. 17</p> <p>Byron The Aquarius + The Waiting Room + Akpossoul</p>	<p>Feb. 22</p> <p>Misc</p>	<p>Feb. 24</p> <p>Raveen + Thanya Iyer + Look Vibrant</p>
<p>Feb. 25</p> <p>DIE POD DIE Listening session: Essie Pas</p>	<p>Mar. 1</p> <p>Kohlenstoff A/V_Experience</p>	<p>Mar. 2</p> <p>Kae Sun + Mind Bath</p>
<p>Mar. 26</p> <p>Laurel Halo + Pelada</p>	<p>Apr. 5</p> <p>Yaeji</p>	<p>Apr. 21</p> <p>Young Galaxy</p>

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VIEUX FARKA TOURÉ
Opening act: ZAL SISSOKHO

February 22 // 8 p.m.
Club Soda



LES DEUXLUXES
Opening act: LAURA SAUVAGE

February 24 // 8 p.m.
Club Soda



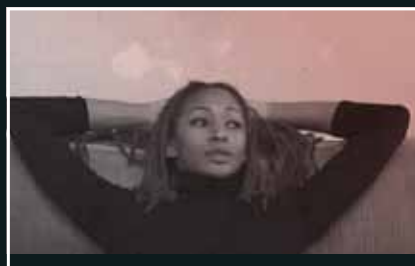
Montreal premiere
RANDOM RECIPE

March 1 // 8 p.m.
Club Soda



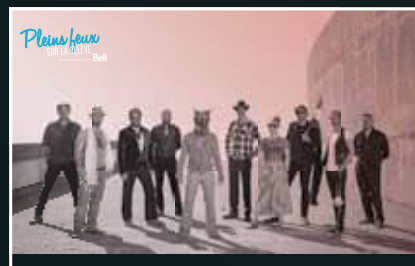
THE FRANKLIN ELECTRIC
Opening act: DAN SAN

February 23 // 8 p.m.
MTELUS



ALA.NI

February 22 // 8 p.m.
Gesù



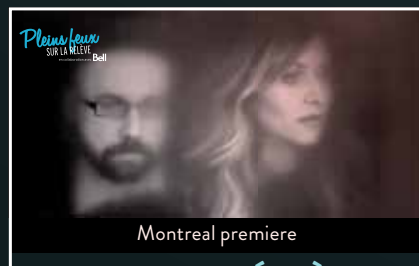
PAPAGROOVE

February 24 // 8 p.m.
L'Astral



Montreal premiere
GABRIELLE SHONK

February 23 // 8 p.m.
L'Astral



Montreal premiere
COCO MÉLIÈS

February 22 // 8 p.m.
L'Astral

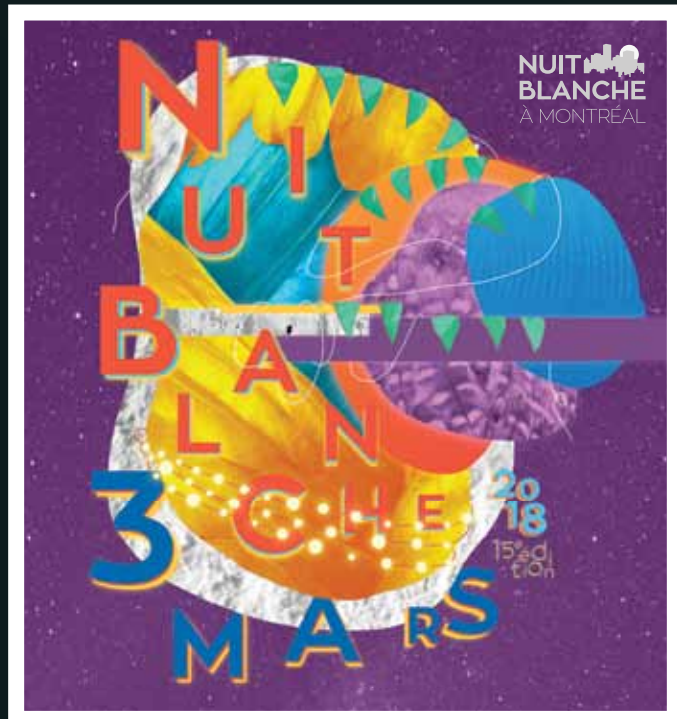
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February 22 & 23 // 5 p.m to 11 p.m
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March 1 & 2 // 5 p.m to 11 p.m
March 3 (Nuit blanche) //
2 p.m to 3 a.m.
March 4 // 2 p.m to 11 p.m



TICKETS

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**ALL FEBRUARY EVENTS 7-9 PM
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(UNLESS OTHERWISE NOTED)

READINGS AND BOOK LAUNCHES
THURS 01 Will Aitken launches *Antigone Undone*
FRI 09 Tommi Parrish launches
The Lie and How We Told It
THUR 15 Launch of Bilingual Inuktitut and English
comics collection—*Time Machine* (5pm-7pm)
FRI 23 Pascal Girard launches
Ours brun, blanc, noir (5pm-7pm)
MON 26 Walton launches *Starlings*

KID'S ACTIVITY MORNINGS! (11am-12pm)
SAT 03 Peter Rabbit!
SAT 10 Genevieve Godbout launches
The Pink Umbrella
SAT 17 Mary-Louise Gay reads from
Short Stories for Little Monsters!

BOOK CLUBS
FRI 02 Young Adult
Wonder by R.J. Palacio (6pm-8pm)
WED 07 Reading Across Borders
Chronicle of the Murdered House by Lucio Cardoso
TUES 13 Graphic Novel Book Club
Present by Leslie Stein

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176 & 211 BERNARD OUEST, MILE END

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is...**

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#MTL

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cultmontreal.com

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to-do list

For the daily To-Do List, visit cultmontreal.com

To Feb. 3

The third edition of the **Taverne Tour** livens up small bars on Mont-Royal Avenue, St-Denis and St-Laurent with shows by nearly 40 bands including *A Place to Bury Strangers*, *Duchess Says*, *CO/NTRY*, *We Are Wolves*, *Mara Tremblay*, *Fred Fortin*, *Paupière*, *Solids* and *Xarah Dion*, as well as afterparties.

Feb. 1–28

This year's celebration of **Black History Month** proves to Montrealers that the chosen theme *Black history is made every day!* is true, with programming highlighting the achievements of Black individuals like Prince (who will be honoured with a tribute concert and art exhibition) plus members of our own local community with a touring stage production of David Mamet's legal drama *Race*, an International Black Economic Forum, music with soprano Marie-Josée Lord plus art exhibitions, roundtables, comedy and an annual blood drive. Check out cultmontreal.com for an interview with this year's BHM spokesman Karim Ouellet. See moishistoiredesnoirs.com for program

Feb. 1

Montreal author Will Aitken launches his latest work, *Antigone Undone*, a chronicle of Aitken's experiences and observations surrounding the opening of a 2015 stage production of the Greek classic *Antigone* that starred Juliette Binoche.

→ La Petite Drawn & Quarterly (176 Bernard W.), 7 p.m., free

Feb. 6–23

Get a double dose of audiovisual experience in the Satsosphere dome with *Hidden Dimensions* (Teresa Carrasco's electroacoustic work in the dark) and *NAscent* (spatial hypercompositions by Vergil Sharkya and Push 1 Stop).

→ 1201 St-Laurent, Tuesdays through Fridays, \$19.75

Feb. 6–25

Guy Sprung directs Diana Fajrajsl, Timothy Hine, Mike Payette and Denise Watt in *Infini*theatre's *Conversion*, a play written by Alyson Grant that delves into race, class, gender and religion.

→ Espace Knox (6215 Godfrey), 8 p.m./2 p.m., \$30/\$23 students/PWYC
Sunday matinees

Feb. 8

Catch a lecture as part of the Canadian Centre for Architecture's *What is/was history for?* series featuring Jan De Vylder of the Ghent-based architecten de vylder vinck taillieu about the role of history in their practice.

→ 1920 Baile (Paul Desmarais Theatre), 6:30 p.m., free

Former first lady Michelle Obama speaks at Palais des Congrès care of the Montreal chamber of commerce. Expect airport-level security checks.

→ 1001 Place Jean-Paul Riopelle, 6:30 p.m., remaining tickets \$189.71–\$689.85

The Jim Beam Make History Talent Search showcases the top five Montreal acts in their annual battle of the bands.

→ La Vitrola (4602 St-Laurent), 8 p.m., free

Feb. 8–10

Le Nouveau International, Montreal's "theatre for people who hate theatre," presents a new bilingual play by Alain Mercieca called *The United States of America Doesn't Exist*, which imagines a world where one Québécoise woman has the power to bring down an empire simply by quitting her shopping habit.

→ Théâtre Sainte Catherine (264 Ste-Catherine E.), 8 p.m. nightly, \$15/\$10 students

Feb. 5–8

In an effort to celebrate the contribution of female chefs to prominent kitchens around the world (and address sexism in the restaurant industry), *Women With Knives* presents a panel discussion featuring luminaries of culinary culture and academia, as well as two cooking demonstrations and a dinner.

→ Phi Centre (407 St-Pierre), various times and prices

Feb. 9

Head to the Museum of Fine Arts' new Michal and Renata Hornstein Pavilion for Peace for a special Valentine's edition of *Chiaroscuro*, an evening dedicated to art and music with access to the museum's international collections, music by KROY and DJs Baya and J.u.D., dance performances by Moment Lunaire plus arts workshops and special cocktail and snack menus.

→ 1380 Sherbrooke W., 7 p.m.–12 a.m., \$12 or free for Avant-Garde VIP members

Feb. 13

Ambient electronic artist Sheenah Ko, who's worked with the likes of Besnard Lakes and USA Out of Vietnam, launches a solo EP called *Free* with a show at Casa del Popolo.

→ 4873 St-Laurent, 9 p.m., free

Feb. 13–March 10

Arsenal Gallery plays host to the world premiere of dramaturgist Hanna Abd El Nour's ambitious 12-hour long performance anthology *Utopie(s)*, featuring 15 women performers telling stories of the impacts of exceptional women on the development of cultural identities in Montreal and beyond, with opportunities to visit the work in nightly thematic segments or as one extensive exploration complete with a feast.

→ 2020 William, various dates and times, \$35–\$100

Feb. 15–17

Combining music by synth wave artist Marie Davidson and projections by photographer John Londono and Gonzalo Soldi/Hub Studio, *Bullshit Threshold* (produced by les Filles Electriques) promises to be a treat for the senses.

→ La Chapelle Scènes Contemporaines (3700 St-Dominique), 8 p.m. nightly, \$30

Feb. 16

"Montreal's moodiest basement" the Bog will be the site of an Anti-Valentine's Day show and darkwave dance party, with bands including Seaborne, the Going Away Present and Kid Lucifer. Goth attire will be rewarded with door prizes.

→ Secret location, 9 p.m., \$15



Michelle Obama

David Stijper

Feb. 16, 17

Explore the many possibilities of a career in audio at MusiTechnic's open houses.

→ 888 de Maisonneuve E., Tower 3, 4th floor, 10 a.m.–6 p.m. Feb. 16, 11 a.m.–5 p.m. Feb. 17, free

Feb. 17

The Celebrating David Bowie concert unites a number of musicians who worked with the late music legend to pay tribute, including pianist Mike Garson, guitarist Earl Slick, bassist Carmine Rojas and singer Bernard Fowler.

→ MTelus (59 Ste-Catherine E.), 8:30 p.m., \$57.50–\$77.50

Feb. 20

Ahead of the March 16 release of his new EP *Hold*, Halifax showman Rich Aucoin brings his indie pop anthems and theatrical good times to Bar le Ritz PDB, with opener Taylor Knox Music.

→ 179 Jean-Talon W., 8 p.m., \$18.50/\$20

Feb. 22–March 4

The 19th edition of Montréal en Lumière promises the usual blend of live music — including shows by the Franklin Electric, David Myles, les Deuxluxes, Raveen, Vieux Farka Touré and Kae Sun — along with other performances and culinary events, while the festival's outdoor site (the Place des Festivals) will be illuminated with installations, kiosks and rides. Art/party all-nighter Nuit Blanche is the festival's climax, an annual all-city burst of activity in the dead of winter.

As part of Montréal en Lumière, performers from five Montreal circuses (yes, including the big one) and a selection of international circus artists will take part in Tohu's third annual signature-show series, *Coups de Coeur*.

→ 2345 Jarry E., \$15–\$48

CONVERSATION: Matthieu Caron and Robert Burley on Discovering Cities in the Park 01.02.2018 6:30pm
LECTURE: What is History for... Jan de Vylder? 08.02.2018 6:30pm
LECTURE: Ute Meta Bauer on Spaces of the Curatorial 20.02.2018 6:30pm
NUIT BLANCHE: On Air 03.03.2018 3pm to 1am
LECTURE: Douglas Spencer on Education (From the Masses to the Student Entrepreneur) 08.03.2018 6:30pm
COME AND FORGET: With Craig Hodgetts 29.03.2018 6:30pm

Feb – Mar

EXHIBITIONS

● The University Is Now on Air: Broadcasting Modern Architecture 15.11.2017 – 01.04.2018

● Greystone: Tools for Understanding the City 13.10.2017 – 04.03.2018

● Lab Cult: An unorthodox history of interchanges between science and architecture 22.03.2018 – 02.09.2018
Opening: 22.03.2018/6:30pm

● Where's class? 31.01 – 05.08.2018

CCA ELSEWHERE

● What Future for the Architecture Museum, with Mirko Zardini 01.03.2018/5pm
Van Abbemuseum, Eindhoven, Netherlands

CCA

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conversion

By **Alyson Grant**
Directed by **Guy Sprung**

FEBRUARY 6-25
2018 - 8pm/2pm

**The night the bonds of love
and blood get twisted and tested.**



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:Inspectah Dep

BY THE DEPSET

The NYC tradition of the bodega sandwich isn't too common in Montreal. All of our depts stock snacks, but few of them are places where you can get a cheap, made-to-order sandwich at any time. Lalime is one of the exceptions. Sitting at the corner of Beaubien and St-Laurent (at 6436 St-Laurent), it's one of the vestiges of a time when the area was mostly car lots and auto parts stores.

First opened as a butcher shop in 1959, Lalime remains a family affair. Now owned by the original proprietor's son, the dep is pretty much entirely staffed by members of the Lalime family. Max Lalime has worked at the dep there on and off since he was 12 years old — he started off delivering flyers — and has now been working there full-time for the last 10 years.

"People weren't really cooking for themselves as much anymore, so we had the idea to offer prepared food instead," says Lalime. "We started out with portioned food, then sandwiches and now we make tons and tons of sandwiches every day."

The most popular sandwich is undeniably the Club

matin (three slices of white bread, an egg, bacon, ham, cheese, tomato and lettuce). At \$2.99, it's a bargain, especially compared to its coffee-chain brethren. (My personal favourite is the déménageur, which adds a few slices of pork roast and an egg to the club matin for an extra dollar — the pork roast is cold, which tempers the sandwich and makes it easier to devour immediately. Without it, you may be stuck waiting two to three unbearable minutes.)

Also extremely popular are the pies, tourtières and other frozen pâtés, ranging from tourtière to salmon, duck, turkey or mexican. "You could bring one of our tourtières to your mom and she'd believe it was homemade — it is homemade!" laughs Lalime.

"We have guys who eat breakfast, lunch and dinner from here," says Lalime. As if it was his cue, a man walks up to the counter to pick up his sandwich, chatting with the people behind the counter.

Although the sandwiches have become a focal point, Lalime remains a dep first and foremost. Before Peluso and other



specialty beer depts moved into the area, Lalime stocked a variety of microbrewery beers, and still do brisk business with them. "I probably sell less Molson and Labatt now, but it's evened out," says Lalime.

The changing face of the neighbourhood has also affected the way the dep conducts business. "There used to be an afterhours club across the street," Lalime explains. "In that period we'd sell more Guru than anything else. When the club closed, we basically stopped selling Guru! (laughs)"

L'ANNEXE
— ST-AMBROISE —

BEER ON TAP | PUB MENU | BEER OF THE MONTH | LIVE SHOWS

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ANNEXE ST-AMBROISE | MCAUSLAN.COM

Club Soda BILLY BOB PRODUCTIONS PRESENTS:

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APRIL 6th

GHOST TOWN BLUES BAND

HOTEL 2 TANGO ALL-STARS

SHANE MURPHY

JONAS TOMALTY & COREY DIABO

JOHNNY GRIFFIN

DAWN TYLER WATSON

APRIL 6th

DOORS 18:30 SHOW 19:30

PAUL DESLAURIERS ANDREA RAMOLO DEREK AND ANGIE FALLS

BAND CELINA WOLFE JESSE WITH BUD RICE STONE

Club Soda

April 6th - 7:30 pm / Doors open 6:30pm
Club Soda
 1225 St-Laurent, Montreal

:persona mtl



Jonathan Cheung

BY ROB JENNINGS

Appetite for Books (388 Victoria) is one of the biggest cookbook stores in Canada, featuring a fully equipped kitchen with cooking lessons and knife-sharpening services. Its owner Jonathan Cheung is the son of a restaurant manager who grew up in the business and amassed cooking skills at schools and restaurants in Vancouver and Hong Kong.

Rob Jennings: What was your introduction to the restaurant scene in Montreal?

Jonathan Cheung: I moved here in 2014, and worked at the Nelligan. Not long after that I wrote a business plan for Appetite for Books and four months later we were open.

RJ: Where did you get the idea for the store?

JC: There was a really great store in Vancouver called Barbara-Jo's Books to Cooks, a cookbook store with a kitchen in the back. I figured that it would be a good idea to have one here. So I stole the idea, but in my defence, she stole the idea from a store in Notting Hill (London) called Books for Cooks.

RJ: How do the lessons work? How do you pick the menus and what's the set-up?

JC: I keep it simple, because I'm teaching people to cook at home. I don't pull out any special restaurant tricks or equipment or ingredients. When I designed the kitchen it was really important that we make it feel like home. So I take 10 people and I demo everything. They just sit back, bring their own wine and I do all the cooking and explain it as I go along. I typically do a four-course meal, and we're eating throughout the night. I offer many different cuisines from one night to the next. Tonight I'm doing Indian vegetarian. Tomorrow night I'm doing global Jewish cuisine. It keeps it interesting for customers, but also for me. It's a lot of fun.

RJ: Isn't it difficult to run a bookstore in the age of ebooks and Amazon?

JC: Well, there's no market for ebooks in the cookbook world. Cookbooks are like art books — people like to have a physical copy. And online recipes are good for a quick reference, but they're also a never-ending void of possibilities. It's so easy to get lost and there's just so much thrown at you. People enjoy books and they keep going back to them, so the cookbook world is thriving.

:rant line™

THIS WEEK: Bad neighbours, ghastly murals, pornographic dancing, the Festival de Pot!

PLUS: Scott towel approach to snow removal deemed utter failure!!

"edited" by AL SOUTH

M First of all, I want to say how GHASTLY the two Leonard Cohen murals are. I am not alone. They are absolutely ghastly. They are a testament to the fact that architecture is not appreciated. Please architects, if you are going to design a building, design one that doesn't need a bloody mural on the outside of it. Okay, now you can all scream and cry because I've made fun of someone you will never meet, and did nothing for you. [BLEEP!]

M I don't like Valérie Plante any more. Bring back Denis. Cheers. [BLEEP!]

F Thank you Valerie Plante for RAISING TAXES on the suburbs and especially the RICH SUBURBS like Westmount and Montreal West. I live downtown, have a BAD JOB and pay too much rent. I am sick of hearing people in the suburbs who live in BIG HOUSES complaining and whining that they are going to have to pay more taxes, as if it is going to kill them. Please, take their money and put it into the city, make it better. Add more buses, stop the metro from BREAKING DOWN. And also, there should be SPECIAL TAXES on people from the South Shore and Laval who come into the city and put potholes in the roads and get stupid drunk at the bars and then head back to the 450 with their tails between their legs — make them pay for the experiences. Put up tolls on the bridges, turn them back at the river if they don't want to pay. Montreal for Montrealers! [BLEEP!]

M Bitching neighbours are ruining this city. First l'Gros Luxe is shut down, and now I hear Divan Orange is closing in the spring. Jesus Christ, these are good places, they bring life and fun to the city. It is amazing to me that a couple of VIGILANTE BAD NEIGHBOURS can have the power to shut down establishments that make a city a city. I heard that at both l'Gros Luxe and Divan Orange it was mainly just a few people who were making the complaints, the same few people phoning in about the NOISE again and again and again. Why do these people live in the city? What are they doing here? A city has bars, it has restaurants, a city has noise. If you don't want to be part of the life of a city, leave the city! There are many quiet streets in many quiet boroughs, go there for fuck's sake. Although I am sure that people who complain so much when they are in the city would find something to complain about somewhere else, too. They are unhappy miserable fucks who want to make everyone else miserable. They want to kill the fun for one and all. Go move to the SUBURBS and complain about the uncut lawn or the lawn mowers or the shape of the garbage can or — talk about some real noise — the LEAF BLOWERS. But seriously, how do these few people, this HANDFUL OF KILLJOYS, have so much power? Why? Someone needs to do something. Those of us who want to keep our city happening and vibrant and a good place to be, we need to be vigilant, too. Pro-noise vigilantes. We need to get on it. They have shut down a VEGETARIAN RESTAURANT. It is not right. [BLEEP!]

F More sexual harassment cases every day. What's next? GROUPIES? [BLEEP!]

M Could someone tell me please, what is DANCING PORNOGRAPHICALLY? Does this happen here,

too? Are there any bars one can recommend where this goes on? Not strip bars, I know where those are. I mean bars where regular people dance pornographically? I am sort of serious. [BLEEP!]

M What the fuck is wrong with the people still wearing the CANADA GOOSE JACKETS? It's not even original or TRENDY or nice, and every second person looks the same. And guess what, your \$1,000 jacket costs so much because there is a DEAD COYOTE on it, and the FEATHERS of geese. Please, if you want to be original, or PRETTY, stop wearing Canada Goose jackets. Go and find something nice and cruelty-free. Why do you have to wear a dead animal? And that goes for all the fur and feathers out there — it's much better looking on the animal. [BLEEP!]

M Hi, this is FAIR WARNING to all those asshats who drive very close to me when the city doesn't clear the sidewalks. If you think it's funny to drive a few inches away from me when I am walking on the side of the road, keep in mind that I could be carrying RUSTY NAILS on me to scratch your fucking paint. Stay away. [BLEEP!]

F Okay, I heard some guy from the city say that they were using a "SCOTT TOWEL" approach to cleaning the roads and the sidewalks, letting the snow that was already there absorb the rain. It sounded sort of CUTE, and I thought, okay, this could be a good plan. But you know what, this was not a good plan! In fact it was a DISASTROUS PLAN because now you can't go outside and there are people falling everywhere and they are not falling on SCOTT towels, they are falling on sheer fucking ice! [BLEEP!]

F Here's an idea: You know how in the summer Montreal has nothing but festivals, festivals for fireworks, jazz, comedians, lobsters. Well now I saw that they are wondering which festivals will allow legalized marijuana — I think they all should, by the way — but even better than that, I think there should be one big marijuana festival. A FESTIVAL DE POT. A massive three-day pot fest, outside, like at the car racing track, or even better, you could totally close off Ste-Catherine Street downtown and have blocks and blocks of booths with people selling weed and trading weed and cooking with weed. People would come from all over the world for this! JOINT POUR RIRE. Valerie Plante, are you listening? [BLEEP!]

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food & drink

TripAdvisor stars keep shining

BY J.P. KARWACKI

Vice's Oobah Butler and his Shed at Dulwich have gained a lot of notoriety over the last couple of months for his scathing mockery of TripAdvisor and the undeserved hype generated around a restaurant's exclusivity. It's thrown the reliability of the website into the shitter for some, while others are taking a told-you-so stance.

Does Montreal have a similar story with Île Flottante, the restaurant formerly known as les Deux Singes de Montarvie? You could be suspicious: In 2013, the eatery and its French-leaning cuisine went from a loyal neighbourhood fanbase and a far lower ranking to being one #1 on TripAdvisor and being booked to Joe Beef levels. It's been that way ever since.

Rest assured, owners Nada About Younes and chef Sean Murray Smith's establishment is leagues above serving readymade meals as fine cuisine and offering service that's a few shades shy of an art student's needlessly obscure art installation. If anything, the restaurant's glowing reception from the public online isn't entirely dissimilar from the arguments that followed the release of *Batman vs. Superman*: the critics are not so impressed, and your "average" fans are bowled over by their experiences. That said, I took a trip to the restaurant to hear their story and set the record straight.

In a world still realizing its mistakes in primarily venerating male chefs (this writer included), I learned that I-F began with Younes and her youthful aspirations. "I wanted to be a chef when I was younger. I'm Lebanese, and in my culture my father didn't agree with me being in a kitchen," she explains. "I wanted to go into cooking school, maybe own my own restaurant, but it was a repressed dream."

Les Deux Singes was the first restaurant she'd ever worked in — she was a banker before — and she fell in love with it. So much so that, despite not knowing everything the move could entail, she assumed ownership with the help of her father in 2011.

At first, the restaurant struggled. The then-23-year-old Smith, tired of giving supper clubs \$5 to 100 of his weekly waking hours, had shown up one afternoon to drop off a CV. He was hired an hour later, initially as a cook, then as a chef. "At first, there wasn't really any clientele. There was a lull period where people weren't coming," Smith explains. "Sometimes we'd do two people on a Saturday night."

What was it that made her want to hire Smith? "It was his creativity. He knew he wasn't going to make as much, but he asked me for complete creative freedom," Younes recalls. "His dishes were wonderful, and had started to become the stars of the menu, little by little."



Sean Murray

Her intuition and effort paid off: Initially joining Smith in the kitchen (she's since stuck to managing the front of the house), les Deux Singes clawed its way into the top echelons of TripAdvisor, driving up reservations significantly. "It went from being a calm restaurant to being booked every other night. For me, it was a nice pat on the back," Smith says. "It was years of work and having fun, putting my

heart and soul into it, from washing dishes to making them... It was one of the first times I felt like I had my own place, and that kept the fire burning."

Throughout all of this, Smith had another restaurant name in the back of his mind: Île Flottante. "I always hated the name of les Deux Singes de Montarvie — it was too long," Smith explains. "People would like the food, the experience, and ask 'Why the name?' You'd have to explain this old story that's not yours. We wanted to continue doing that, but with our own story."

As much as that story began with Younes and her father, it also began in way with Smith and his. "He loved cooking and I remember his food as the best thing I ever ate," Younes says. His father had worked on frigates on the St. Lawrence during Expo 67, and went on to work for Air Canada for 30 years, bringing back the keepsakes Smith has around the kitchen: a butcher's block, spice containers from Finland, a first edition of *Larousse Gastronomique*, a mortar and pestle from South Africa.

"Whenever he talked about Montreal, he'd say it's not the place it used to be," Smith recalls. "In '67, it was the emerald of the world... I have that romantic image of my father making it here back when he was my age." The connections would seem frayed to an outsider, but to Smith, they were intimate: Montreal, the floating island, his father at the World Fair and the son finding his own footing in the same city. Smith hadn't been the best student before coming here, and turned to cooking for comfort. "The only thing I was good at was art. That's all I did," he says. "I took those drawings and put that energy into my plates. That's how I thrive."

Younes and Smith took a chance to make a restaurant that was entirely their own, with a new menu, a new look, a new story to tell. When the owners changed the name, it was a matter of transferring their TripAdvisor account, ratings and all — Île Flottante is not a new operation through and through, after all.

As for those who doubt their success? It's true, there are ways to game TripAdvisor, but Smith points out that you can tell if it's bogus. A simple click on a reviewer's profile reveals whether they're a member of the community. Have they posted more than a few opinions, and are they varied? There's talk of some restaurants playing with these services, even paying for them in Oobah's case — the websites mostly looking the other way for the click-rate profit — but those efforts are farther and fewer between than the goodwill of the public.

→ 176 St-Viateur W., (514) 278-685



Delivery challenge



ARRIBA BURRITO

Of all the food trends that dominated last year and are projected to continue well into the future, delivery is king.

Uber Eats has added a whole new range of restaurants to what was already available from delivery services like Just Eat and À la Carte Express, absorbing the older ways of bike couriers and grizzled operators working phone lines.

We here at Cult MTL decided to put the trend to the test by ordering up food that previously wasn't as available as it is now. In some cases, maybe it should have stayed that way.

When Uber Eats was a newfangled thing in Montreal, my girlfriend and I opted for one food that doesn't travel well: Brunch, delivered from the St-Henri hotspot Arthurs Nosh Bar. Bypassing their line-up seemed like a great idea on the surface, but unsurprisingly our freshly prepared breakfast sandwiches on challah bread lost a little bit of lustre on their five-kilometre trip. The sandwiches were about the same, only slightly deflated and a tad soggy. The silly thing about brunch is it's the kind of food that needs to be eaten on the spot or you're better off making it at home. That said, Arthurs might be considered the cream of the crop brunch-wise in this town, but would you really eat it after it's been sitting in someone's car for an hour? On the other hand, the latkes could probably survive a nuclear blast and were mostly fine, even with some lost crispiness. For the longest time I assumed the overall lack of flavour or even salt in my breakfast sandwich was a result of travel, but about two months later I went to Arthurs in person and can safely say that's just their M.O. (Erik Leijon)

Pho is best assembled immediately before it's eaten, with the meat, noodles, sprouts and seasonings served separately from the broth. This is what makes Pho Anh Linh's delivery and takeout so good. The broth is delivered in a separate styrofoam container from the other ingredients. This is an

ideal format particularly for the «rare beef» soup, as the lightly cooked meat stays tender and is further cooked in the broth at home. One word of warning—the bowl for assembly is not included, so do your dishes while you wait. It's never a bad idea to keep a bottle of Sriracha hot sauce in the fridge for those last-minute soup deliveries on cold nights — no condiments were included. Recently opened on St-Laurent, Anh Linh has fresh ingredients and a wide range of soup options and appetizers. They delivered in under 30 minutes within the Plateau so the broth was nice and hot on arrival, and it didn't seem like the beef had been in transit too long. (Rob Jennings)



KINTON RAMEN

Maybe you're like me and have been squeamish about the idea of ramen being delivered to you. Why spend over \$20 to have something brought to your house when you probably have a 30-cent package buried in the pantry? Because it's still 10 times more delicious. I used an app to order Kinton Ramen — a downtown spot I've enjoyed among nearly every other — at a distance of just over four kilometres and it took roughly 45 minutes to arrive still warm at my front door: spicy shoyu

broth with pork and a side of fried gyoza. The soup's separated to prevent the noodles inflating with broth, and once tossed together, the delectable flavour's certainly still there. My issue is that without the broth hot and immediately added to mingle with the ingredients, it felt this was something you'd only spring for with a major hankering. I mean, isn't not having to turn on my stove the point of this? When you're looking down into the plastic bowl of barely-warm meal, it doesn't make the void go away. The same can be said for the gyoza, as they lost their crispness and should've stayed steamed. All in all, this and any other delivery for soup is a struggling placebo compared to a trip to the noodle house. (JP Karwacki)

I have a serious love for Mexican food, but I never really think of it to order for delivery — I've had a few disappointing experiences at the takeout counter where the 10- to 15-minute return trip would leave my tacos soggy with toppings strewn haphazardly across the container. Of course, messy tacos are still delicious but it was worth experimenting to see how they'd fare from a professional delivery service. I didn't want to tempt fate too much, so I stuck to a place close by: Arriba Burrito, a fairly new and adorable neighbourhood spot on Mont-Royal E. My order arrived in less than 30 minutes (20 minutes ahead of Just Eat's ETA), and triumphantly laughed in the face of my skepticism with a trio of double-shelled, fully intact steak tacos cradled upright in an aluminium foil tent, a still-steaming and tightly swaddled cochinita burrito and a tall, frosty horchata made all the sweeter by the fact that not one drop had spilled from its fully sealed container. If the quality of any of the dishes suffered during the trip over, it was too small of an impact for me to notice — tacos, burrito and horchata were all still hot, flavourful and fresh. The package contained no hot sauce, utensils or straw, but that's okay because I had my own. I'm happy to report that in spite of previous hesitations, fresh tacos shall now enjoy a well-earned position on my delivery speed dial. (Lisa Sproul)



Restaurant Guide



DOMINION SQUARE TAVERN

In a city as famous for its food as it is for its nightlife, festivals and relatively cheap rent and real estate, it's possible to dine fine at any price. Here's our annual guide to some of the mainstays and the hot young things in Montreal's restaurant scene:

BAR SUZANNE

There's a lot to be said for large bamboo steamers packed with dumplings, with just as much for finer takes. Think rabbit and carrot or lamb and algae as a snack or appetizer before your bavette in a lobster bisque or duck and king oyster mushroom served with black garlic and blueberry. Throw in a glass ceiling, lots of plants and a well-consulted cocktail menu and you're set.

→ 20 Duluth E.
barsuzanne.ca

LE BLOSSOM BAR

One boozy trend of yesteryear was plain, simple and sweet: saké. Montreal can sometimes be a little slow on the uptake, but this place showed up just in time to boast a collection of over 20 brands with the option of a seven-ounce tasting tray, plus two bottles of shDchD. Not to mention that they've got a more than complementary selection of salads, sashimi, temaki, tempura and udon bowls.

→ 1101 de Maisonneuve E
leblossom.ca

BOXERMANS

This establishment that's part bistro, part café and part wine bar was one of the more practical arrivals of 2017. While it has a menu that's been touched by Sean Murray Smith of Île Flottante, it's one that combines charcuterie with snacks and full-meal plates, so it's whatever you want it to be. Not to mention that they're ambassadors of espresso martinis that're all the rage in Australia.

→ 1041 Van Horne
boxermans.com

LA CROISSANTERIE FIGARO

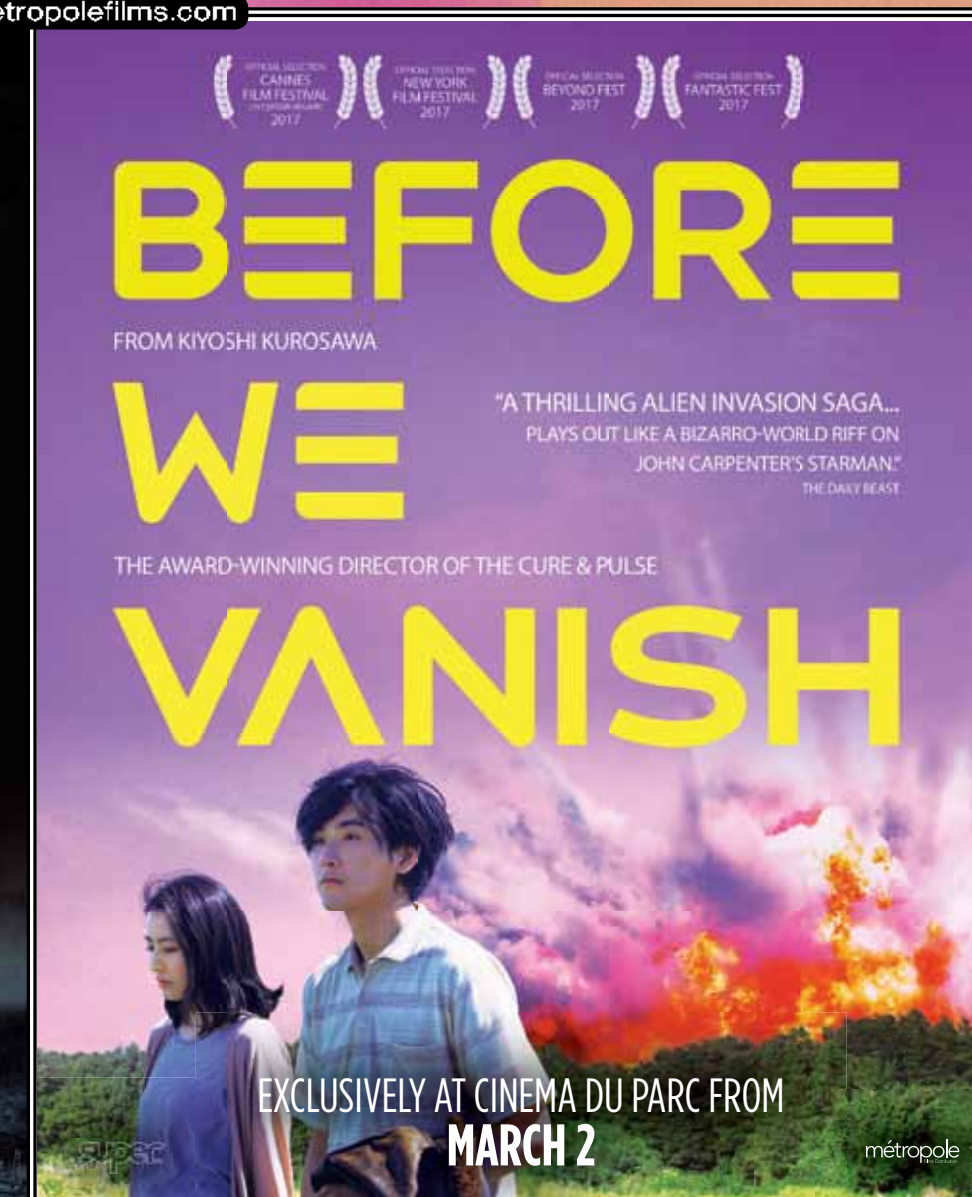
Come for the croissants, stay for the everything. Figaro has simple, classic and elegant French-inspired menus for brunch, lunch and dinner. Prices are reasonable and the wine list is surprisingly good. Figaro's terrasse is one of the most beautiful in town, and can be enjoyed until 1 a.m. during the summer months.

→ 5200 Hutchison
lacroissanteriefigaro.com

L'ATELIER DE JOËL ROBUCHON

Presentation is paramount at this swanky casino eatery, but foodies won't regret visiting the Montreal branch of the world-renowned chef's restaurant empire, if only for a special occasion (because it's expensive). Whether you're being a conservative spender and ordering apps or tasting-menu portions or going all-in with full mains or a tasting menu (there is a veg option), you'll be treating yourself to flashy twists on French classics such as lobster frite, spicy bison tartare and deer with foie gras.

→ 1 Avenue du Casino (Level A)
casinos.lotoquebec.com/en/montreal/explore/restaurants/
atelier-de-joel-robuchon



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LE BLOSSOM BAR



HOOGAN ET BEAUFORT



PERLES ET PADDOCK

DOMINION SQUARE TAVERN

The gourmet British pub food trend is now firmly established in Montreal, but Dominion Square Tavern was one of the pioneers. Enjoy fancy renditions of simple fare like scotch eggs or bangers and mash, along with old-school cocktails made with homemade tonic waters and the like.

→ 1243 Metcalfe
tavernedominion.com

ELSE'S

Else's has the soul of a bar/tavern but the permit of a restaurant. They apologetically make you get food with your drinks, but they offer an excellent selection of light snacks and full meals in the pulled pork and quesadillas register. It also features a romantic ambiance, a solid cocktail menu and one of the best scotch lists in town.

→ 156 Roy E.



L'ATELIER DE JOËL ROBUCHON

L'EXPRESS

Under chef Jean-François Vachon, this mainstay French bistro continues to retain a loyal clientele and tourist appeal with a kind of effortless perfection in all things — from the dishes, with their classic notes and touch of contemporary flair, to the vast and varied wine list to its vintage train dining-car stylings. Among the appetizers, celery remoulade and sorrel soup are among our favourites, while hangar steak and sea bass are dinnertime main go-tos.

→ 3927 St-Denis
restaurantexpress.com

HOF KELSTEN

As this Mile End bakery from Jeremy Finkelstein continues to grow, it's become more and more of a sin to have not tried it. Sure as hell takes a lot of *chutzpah* to be out-catering many of this city's decent croissant spots on top of stealing the matzoh-ball-soup show. Sweet and savoury pastries aside, they have an additionally impressive brunch on Saturdays and Sundays from 10 a.m. to 4 p.m.

→ 4524 St-Laurent
hofkelsten.com

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 FRI. FEB. 16 - THE OFF WHITES
 SAT. FEB. 17 - ONLY THE LONELY
 TUES. FEB. 20 - NIKKI TAYLOR
 WED. FEB. 21 - JULIAN WALKER
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HOOGAN ET BEAUFORT

Chef Marc-André Jetté (400 Coups, Laloux) and sommelier William Saulnier propose fine wines and creative dishes in a space that's as modern as it is warm and inviting — ample reason (probably the only reason) to venture to Rosemont's Technopôle Angus area. Lunch is a smart option for diners on a budget, though you'd miss out on some of the more elaborate dinner options, like the bourguignon-style ribsteak with escargot, caramelle pasta and mushroom.

→ 4095 Molson
hooganetbeaufort.com

LEMÉAC

Winning bistro fare by chefs Maxim Vadnais and Olivier Belzile is the primary reason for this Outremont restaurant's popularity, though there's something to say for its sommelier picks and casual elegance. Menu highlights include steak frites, veal chop with morel sauce and pan-seared scallops with mashed fingerlings and caviar. Save a few bucks by opting for weekend brunch or table d'hôtes at lunch and after 10 p.m.

→ 1045 Laurier W.
restaurantlemeac.com

LITTLE SHEEP MONGOLIAN HOT POT

Little Sheep is actually a chain of restaurants based in China, but with locations in Canada, the U.S. and Japan as well. Mongolian hot pot is an all-you-can-eat, cook your own meats and vegetables in broth at a sharing table affair, with fresh and delicious ingredients you can order all at once or over a long dinner. A great option for groups to change up your Chinatown routine.

→ 50 de la Gauchetière W.
littlesheephotpot.com

MON AMI

BYOBs and Korean restaurants make excellent bedfellows, bar none. You can keep your French cuisine to yourself when you've got some of the crispiest fried chicken in the city, or buldak, spicy BBQ chicken that's coated in cheese and served on a sizzling plate. The dishes here are quite big for two, so it's better to make a night of it and bring the whole gang to finish a big bibimbap.

→ 6290 Somerled
restomonami.com

PAPA JACKIE

For those in search of some of the city's best Chinese food, pack a car with friends and call it a road trip. Sure, this place will do a fantastic job of cooking up the white bread favourites — your General Taos, chicken chow meins, Buddha's delight — but what about picking the lobster/flounder/eel you want from a tank for a delicious demise? They get serious here, and it's worth it.

→ 4745 Grande Allée (Brossard, QC)



BOXERMANS



LITTLE SHEEP MONGOLIAN HOT POT

PERLES ET PADDOCK

If Wes Anderson had taken a class in art deco taught by a millennial professor — yup, it's just that pretty. Making space for a gorgeous skylight and tree growing in its centre is an impressive feat when considering the restaurant was carved from an old car garage. P&P is great for a date, with almost too-creative cocktails to pair with upscale bar snacks or a tasting menu from chef Paddy Cheang.

→ 403 des Seigneurs

RÉSERVOIR

When Hôtel Herman closed unexpectedly, St-Laurent Blvd. had lost a friend in betterment. Luckily, their loss was this bar's gain. Acquiring all the old principals, Réservoir has been

a go-to for good brews and is now benefiting from spectacular menus: fried chicken with a tarragon sour cream or a venison tongue sandwich for dinner, or maybe sunnyside eggs with your polenta or quail?

→ 9 Duluth E.
reservoirbrasseur.com

SMOKE MEAT PETE

Everyone has their favorite smoked meat place in Montreal — you can see photos of the classics on the cover of any tourist guide — but lesser-known Smoke Meat Pete, tucked away in the West Island's Île-Perrot, makes the authentic dish in an unpretentious, line-up free environment. Worth the car trip!

→ 283 1ère Avenue (Île-Perrot, QC)



BAR SUZANNE



RÉSERVOIR

LES STREET MONKEYS

Tota Oung's restaurant has brought Cambodia to flavortown, and you can find it in Verdun. This eatery, fashioned after a dark alleyway, has the grit of street food in its menu, combined with artful presentation and a colourful array of seasonings. Stuffed chicken wings, "Mom's" imperial rolls, fried papaya salad and the cod amok are all winners alongside awesome cocktails.

→ 3625 Wellington
streetmonkeys.ca

music

Daydreams and nightmares

BY NICO OGILVY

When Laurence Lafond-Beaulne and Camille Poliquin brought Milk & Bone to light with their debut album *Little Mourning* in 2015, they had limited expectations.

Now, on the cusp of releasing the follow-up LP *Deception Bay* (out Feb. 2 via Bonsound), the Montreal duo finds itself with an international fanbase, an impressive stack of media attention and several award wins and nominations. Their summer 2017 single "Daydream" played in heavy rotation on MuchMusic, exposing their electro-pop sound (and, perhaps, their faces) to a bigger audience.

"I've been scared that one day people would recognize us on the street," says Lafond-Beaulne, "and it's funny because last week, it happened.

"Once a month, Camille and I have a date — we wanna spend quality friend-time together, which doesn't happen anymore 'cause we just work all the time. So we went to a restaurant and then we went to get a drink at a bar, and when we walked in we both felt a lot of people looking at us. It was really intense and super uncomfortable, so we just



Milk & Bone

left. That was a first (laughs)."

Barroom stares and video play aside, Lafond-Beaulne says she still considers Milk & Bone to be an underground phenomenon. However, they've spent the last year refining their self-described "dreamy and harrowing" aesthetic in a way that might break them out of the indie sphere.

"On the first album we only had eight songs and a lot of them were very soft and mellow and intimate," Lafond-Beaulne explains. "We really wanted to make sure that we could have a lot of fun with the (new) songs live, so we pushed everything a little further, we took more risks. It's more dynamic, it's more pop, and on stage we have a new light installation and wireless mics so we have more freedom to move and to connect with the audience. We're so excited.

"People who like Milk & Bone will still feel our essence (on the new record)," she says, "but we have more to propose now, a different direction. If I'm being honest, I'm a little nervous about it. We're happy with the choices we made, which is the most important part, but hopefully people will enjoy it, too."

The duo worked with a number of guests on *Deception Bay*, all of them local (or nearly local) artists and friends of the band, namely pianist Chilly Gonzales, downtempo electronic artist CRi, producer and DJ Max-Antoine Gendron and songwriter/

producer Jonathan Dauphinais. The record's primary producer, however, is Gabriel Gagnon, who has been an integral part of the Milk & Bone equation from the start.

"We created our sound together, and he's a good friend so we know how to work together," says Lafond-Beaulne, noting that it was Gagnon who suggested they recruit guests. "I'm super happy we did it 'cause it pushed us to go in other directions and explore other sounds and other ideas. We really wanted to end the album with a song with everybody on it, and we did it, which meant a lot to us."

A recurring theme on *Deception Bay* is escaping toxic relationships, and while Lafond-Beaulne and Poliquin haven't felt much turbulence on the romantic tip lately, there is no shortage of inspiration for heartache.

"We both have boyfriends and our relationships are going super well, but there are so many ugly things happening in the world right now that affect me deeply. When we write, it's often coming from pain and the source of that on the first album was relationships, but it's different now. 'Tomorrow' and 'Set in Stone' are two songs about how fucked up our world is, and how it's very hard to stay positive."

→ Milk & Bone perform at Théâtre Corona Virgin Mobile (2490 Notre-Dame W) on Thursday, April 5, 8 p.m., \$32/\$38

Album reviews



Porches, *The House* (Domino)
The singles from Aaron Maine's latest record see two sides of the singer-songwriter. "Find Me" is Maine the detached partier, accompanied by rattling horns and driving rhythm, whereas "Country" is a confessional croon, the climax articulated by flourishing vocal layering. The

album leans a bit towards the latter, oftentimes showcasing Auto-Tuned vocal wandering over sparse territory, but Maine finds ways to sneak uplifting dance-isms into the overarching gloom. "Goodbye" offers the full scope as a mournful departure finds enlightenment with a soaring chorus and bright beat. It's a more patient listen than "Pool," but Maine's comforting intimacy again shines. 8/10 Trial Track: "Goodbye" (Donovan Burtan)



Cadence Weapon, *Cadence Weapon* (eOne)

When Cadence Weapon emerged from the Prairies in 2005 as an 18-year-old producer/MC with time-bending skill on both fronts, the wider rap world (not to speak of pre-Drake Canada) wasn't sure what to make of him. That remained the case, despite his long-tail appeal

across hip hop's devout, next-shit-seeking underground, with subsequent releases. After a five-year break between albums — a time gap that has seen countless artists come and go — Cadence Weapon returns with a 12-track salute

to his roots, his power, his colour and his art, engaging a wide spectrum of beatmakers to match the complexity of his verbal percussion and poetry prowess. And if it's a little more listener friendly, it's only because the times are possibly, finally, catching up with Cadence. A smooth listen, end to end, with enough ear-pleasing melody to ensure repeat listens and a new favourite or four. 7.5/10 Trial Track: "The Host" ft. Jacques Greene (Darcy MacDonald)



Django Django, *Marble Skies* (Ribbon)

The third LP by these London boys indulges in the same hazy grooves, memorable hooks, melodic prowess and experimental tendencies of their previous work. "Surface to Air" (with lead vocals by Slow Club's Rebecca Taylor) is a bit of a dud, and there are a couple of other non-events dotting the album. That said, the bulk of *Marble Skies* is as easy on the ears as it is on the hips, from the uptempo punch and delish harmonies of the title track to the saccharine psych-pop closer "Fountains." 7.5/10 Trial Track: "Marble Skies" (Nico Ogilvy)



The Go! Team, *Semicircle* (Memphis Industries)

Brighton's Ian Parton & co. are back with the fifth Go! Team album, and while the formula of schoolyard pop, hip hop beats and dabs of world-music flair remains constant, this record has an extra layer of inspiration: the idea of a rogue marching band, and the inclusion of the Detroit Youth

Choir. The choir complements the youthful tones of lead vocalist Angela "Maki" Won-Yin Mak, with female rapper Ninja bringing the sass to accompany the brass. Fans of the band's old stuff should be reassured that the good times keep rolling: this is total escapism, and will ring nostalgic for listeners of a certain age (who remember that funky *Sesame Street* outro from back in the day, haha). 7/10 Trial Track: "She's Got Guns" (Nico Ogilvy)



Tune-Yards, *I Can Feel You Creep Into My Private Life* (4AD/Beggars)

Just about a decade on, Tune-Yards have made one of the largest DIY marks on the 2010s with their world-wide sound. Their evolution has cleaned things up a bit, hiding away the looped ukulele for the sake of more streamlined synths and drum machines, but at its core, the project has always been dance-oriented. The politics of the record are a bit hit or miss: Merrill Garbus captures the paranoia of an increasingly private political climate without aimlessly pointing fingers, but her self-critical dig at being a white woman touting African influences feels a bit ham-fisted. Still, the project remains in a charismatic niche all its own. 7/10 Trial Track: "ABC 123" (Donovan Burtan)



Cupcakke, *Eporize* (Independent)

Wasting no time following up last year's *Queen Elizabeth* (along with standout features on each of Charli XCX's recent mixtapes), Chicago's Cupcakke is back with another batch of hedonistic anthems. The project finds the 20-year-old emcee celebrating sexual liberation for all, her open-mindedness serving as her greatest tool throughout its 47-minute runtime. With raunchy punchlines that would most likely make Too \$hort blush, *Eporize* is not for everybody. But those who can take the heat are in for quite the listening experience. 6.5/10 Trial Track: "Duck Duck Goose" (Mr. Wavvy)

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:hammer of the mods

BY JOHNSON CUMMINS

On Jan. 24 of this year, one of the truly iconic genius musicians of the post-punk era, Mark E. Smith, finally stubbed out his ever-present Rothman, took one last pull of his pint of lager and accepted his last call just shy of his 61st birthday.

For 42 of his 61 years, the hip priest was the frontman of one of the best bands to ever come out of punk rock's last gasp in the late 1970s: the Fall. Well, scratch that. Mark E. Smith was not so much the singer in the Fall but rather the sole embodiment, creative chevron and true spirit of post-punk's greatest band.

Well known for being a nasty drunkard and tyrant prone to unload lashings of cruelty, Smith could have been a music titan, but was happy to remain a couple of bar stools away, especially as far as the music biz was concerned. Smith often looked at the musicians in the Fall as mere tools and had no time for the appreciation of musicianship or craft, treating his bandmates accordingly. Smith would run through over 50 members from '76 until his death, but as he once famously quipped, "If it's me and your granny on bongos, it's still the Fall."

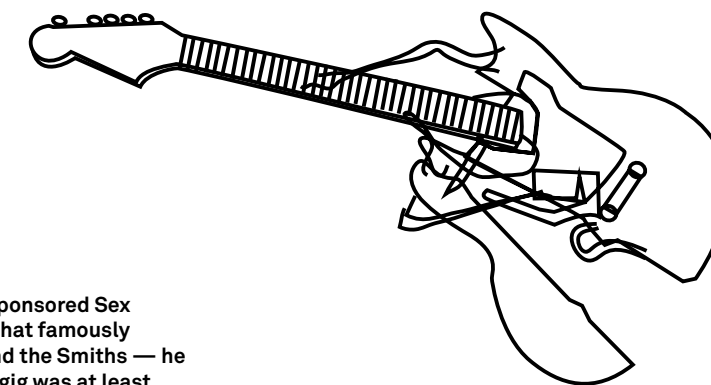
Whether crap or utterly brilliant, it was Smith's truly unique lyrics and trademark singing style (ending every sentence with "uh") that made his famous quote ring true. Although the Fall will always be tagged as post-punk (and admittedly the term does fit like

a glove), when Smith saw the Buzzcocks-sponsored Sex Pistols show in Manchester in '76 — a gig that famously influenced the formation of Joy Division and the Smiths — he merely remarked, "So fucking what?!" The gig was at least inspirational as far as Smith thinking he couldn't be any worse than Rotten and co. But Smith's musical touchstones were far from the smash and bash of punk. His style was more akin to the dada aesthetics of Captain Beefheart, the Germanic chug of Can and the shambolic naiveté of 1960s American garage rock. It was these heady influences, filtered through the twisted wreckage of an ex-dock worker's brain, that truly birthed the post-punk sound.

When the Fall was on fire, they were unbeatable, but when they were crap, they were utterly unlistenable. Here are a couple of sure-shot picks from their 31-LP discography, plus a doc that shows what a truly unique anti-star Mark E. Smith truly was:

The Fall: The Wonderful and Frightening World of Mark E. Smith (2005, dir. Dione Newton)

This is easily the best doc on Mr. Smith, with his warts-and-all personality on parade and a glimpse at every era of the band. Warning: The subtitle button on your browser will help you decipher Smith's heavy Mancunian accent. His biting wit is truly on fire here.



50,000 Fall Fans Can't Be Wrong (2004, Sanctuary)

True, compilation records are for pedestrian toe-tappers and babysitters, but this is a great place to start with this complicated band as it collects some of their best tunes from '76 to '05. For the newbies, you have the "hits" like "Cruiser's Creek" and "Totally Wired," but even the initiated will find rare single releases, which are some of the finest tracks ever to be etched in vinyl.

This Nation's Saving Grace (1985, Beggars Banquet)

If you really want to dive into a real-deal full length, this would be my favourite Fall moment as the band was still a year away from their pop foray, yet far beyond their flailing and tuneless beginnings. This record is still ripped off by a new breed of bands, remaining one of the most influential post-punk records of the 1980s. If you doubt it, just give your Pavement records another listen after taking this in.

Current Obsession: The Fall, *This Nation's Saving Grace*
jonathan.cummings@gmail.com

film

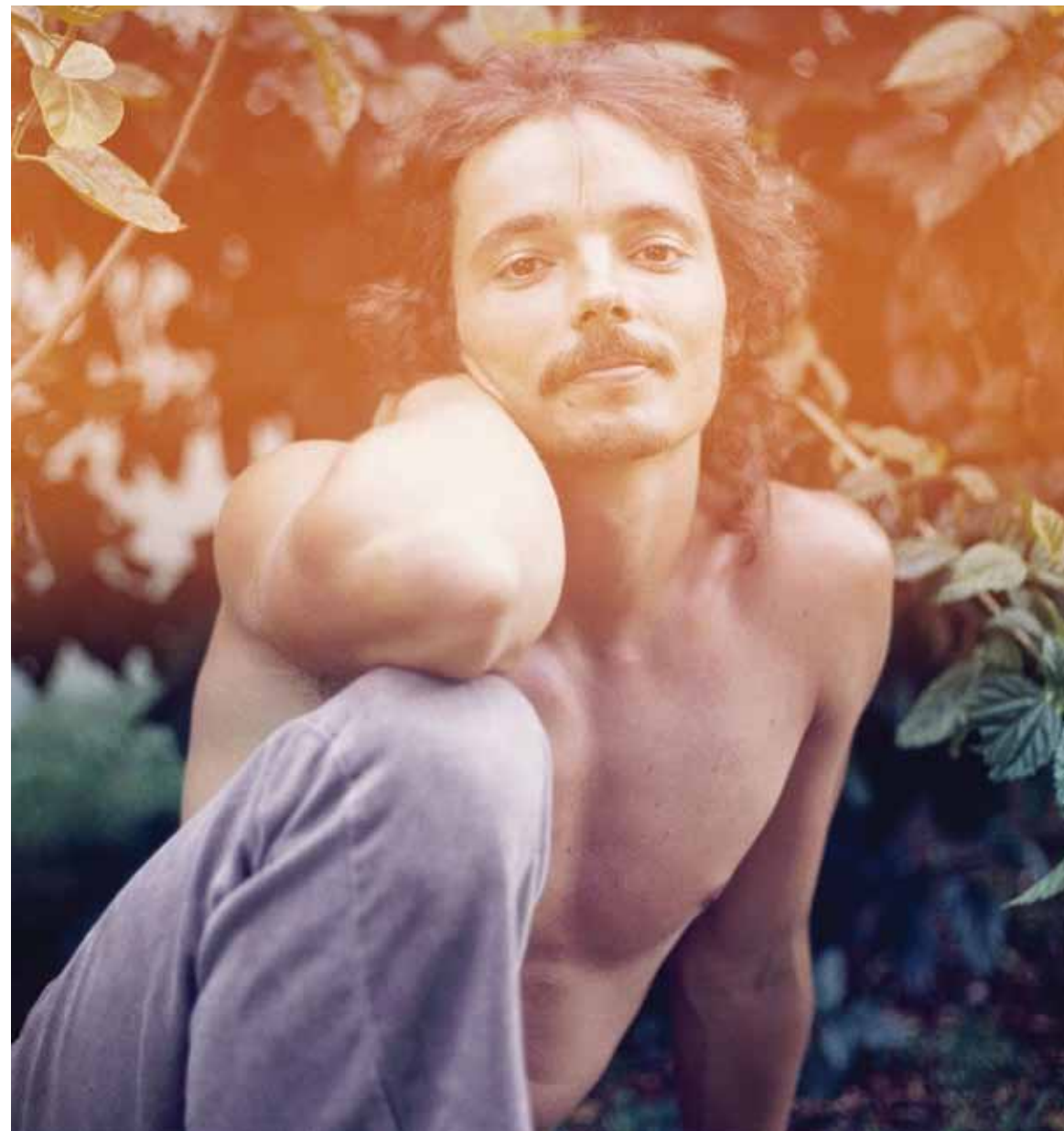
All in the family

BY ALEX ROSE

On paper, there's nothing particularly unusual about 28-year-old filmmaker Kalina Bertin's early life.

Born on the Caribbean island of Montserrat to a Québécois mother and American father, she moved to her mother's native Quebec at age six following her parents' divorce. It's really only when her father was murdered in Thailand in 2006 that she uncovered the truth: her father, George Patrick Dubie, was a cult leader and con man who had been fathering children and running cons since the 1970s. In the years following her father's death, Bertin's older siblings Félicia and François Sean started exhibiting signs of manic depression. Bertin started drawing a link between her father's life and her siblings' struggle with mental illness. *Manic*, her first film, sees Bertin explore both the past and the present and try to draw a link between both.

"It's always challenging when people ask me when the idea for this film started, because I feel like it started when I was a child," says Bertin. "When you take a step back and hear people talk about your film, you start seeing new things. My producer was saying that, you know, this film actually took 28 years to be done. I think, officially, the oldest archive footage in the film is from 1994. It took me four years to make this movie, but when did it actually start? It started when I was born!"



George Patrick Dubie

More than just an exposé of her father's complicated life (which includes a short-lived marriage to one of the original directors of the Herbalife nutrition supplement corporation), *Manic* also approaches Bertin's own family life with a fly-on-the-wall approach. It's a dense topic, considering her father's life has plenty of material for a documentary of its own.

"I think it would've been a different style," says Bertin. "It would've been almost like an Alex Gibney film with a lot of sit-down interviews. I felt there was so much richness because my father's story ended when he died, but it carried on through his blood lineage. I felt that there were so many fascinating things happening in the present that I had to involve my brother and my sister. For me, it was much more fascinating and a bigger challenge to try to cross over my father's story and our story."

"Making the film for me was reconnecting with all these people who were part of my daily life, but also with my mother," she continues. "For so long, I didn't understand why she wouldn't give me that information. When you're a teenager, you want so much to understand where you come from and who you are. I don't look like my mother — I look like my dad, so I wanted to know who was this man that I came from and who I remembered having a good relationship with. Sometimes he was amazing, and sometimes he was frightening. I'd ask my mom questions, and she wouldn't answer. 'I'll tell you sometime when you're older.' And then when the article about my dad's death came out describing him as a cult leader, I asked her, 'Why wouldn't you tell us this?' Now I understand she was just trying to protect us."

Bertin has said that she went to film school explicitly with the goals of making this movie at some point. I asked her if she felt, as I do, that coming out of the gate with a film this explicitly personal sets the bar remarkably high.

"It does!" she laughs. "I just felt this urgency at that point. I went to film school to make this film, and I knew that there was information about my father out there... but what really happened was that in 2013, when I finished my bachelor's

degree, my sister had her first psychotic break. At that point I felt like I just had to pick up the camera and start shooting. In that sense, the film just happened. I couldn't delay it anymore!"

Manic is hard to watch at times as Bertin turns her camera towards her siblings in the middle of a manic episode. In one scene, her sister matter-of-factly explains to the camera (with her pre-teen daughter by her side) that she couldn't sleep because angels were giving her directions all night; in another, her brother begins haphazardly throwing knives at the wall. What's most stunning about these sequences is that they have little of the artifice one might assume would come with the territory. While they're definitely disturbing, they're also... sort of underwhelming, if you're used to Hollywood depictions of mental illness.

"I think it was very important to show that they are emotionally intelligent human beings, but that they get sucked into something that's out of their control," she says. "With bipolar disorder, there's a way to medicate it in which you can find stability. You come back to your senses. It's up and down, and often when you come out of it, you don't even remember what happened when you were in psychosis. So that footage also enabled them to step out of their own state and see their condition in a way that they hadn't before."

"I was scared shitless," she says when asked about the idea of putting her own family on display and knowing that, at any time, they may want to pull out of the project entirely. "I told them they could pull out anything they wanted, but I felt that there was no other way of getting access. That's also how they can allow you to film them in moments of crisis, because they can trust themselves to just let go. If they don't like the way they're being portrayed, they can just take it out. But I didn't want us to be too worried about the camera being there. I just wanted us to be real."

→ *Manic* opens in theatres on Friday, Feb 2

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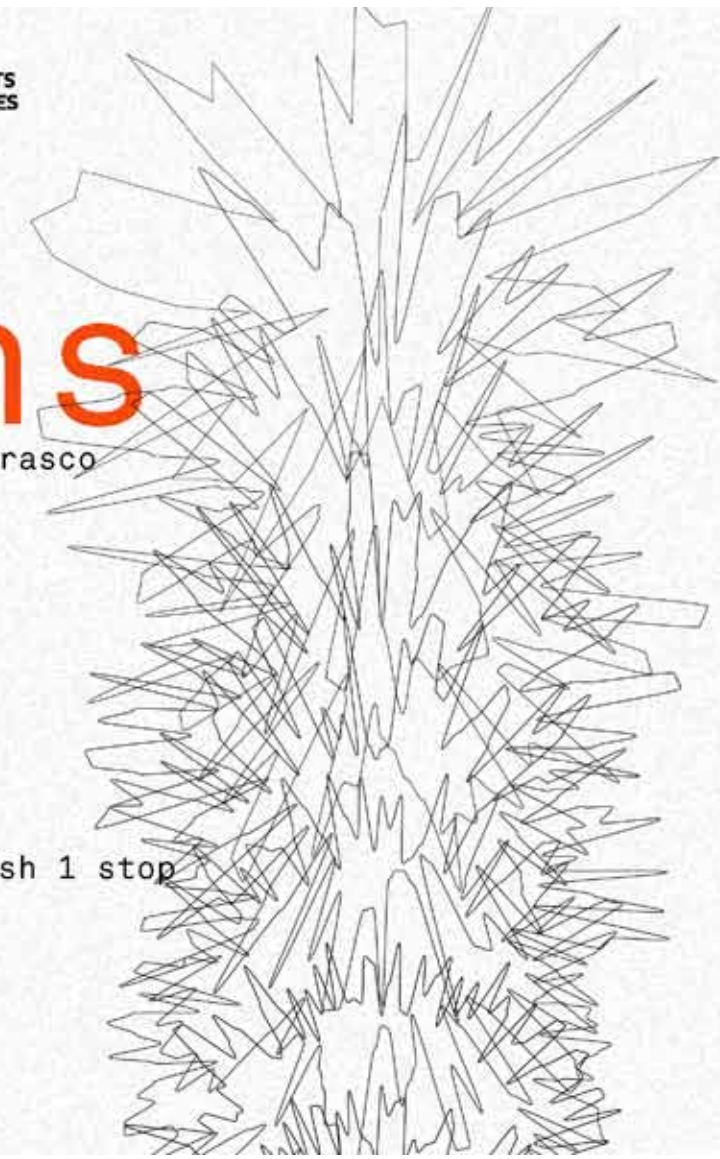
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On Screen



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Annihilation



Pour vivre ici



Black Panther

BY ALEX ROSE

After a truly slow-as-molasses January that held very few major releases of any import, February is immediately pulling out the big guns.

The biggest gun of them all is certainly *Black Panther* (Feb. 16), the first standalone film for the Marvel superhero (played by Chadwick Boseman) who first appeared in *Captain America: Civil War*. Ryan Coogler directs a cast that also includes Michael B. Jordan, Lupita Nyong'o and Daniel Kaluuya. Unlikely to be welcomed with as much enthusiasm is the third (and ostensibly final) entry in the *Fifty Shades of Grey* series, *Fifty Shades Freed* (Feb. 9). Jamie Dornan and Dakota Johnson re-team with director James Foley to close off the trilogy that apparently no one likes (stars included) but everyone continues to watch regardless.

Alex Garland's follow-up to his sleeper debut *Ex Machina* has been hotly anticipated. *Annihilation* (Feb. 23) is an adaptation of an environmental sci-fi novel by Jeff Vandermeer that stars Natalie Portman, Jennifer Jason Leigh and Oscar Isaac. Clint Eastwood closes out his unofficial trilogy based on real-life heroes with *The 15:17 to Paris* (Feb. 9), which focuses on the real-life story of three American soldiers who thwarted a terrorist attack aboard a French train in 2015. In an unusual twist, Eastwood has cast the actual soldiers in their own roles, with the movie functioning as a biopic of their entire lives (with roles for Jenna Fischer and Judy Greer as two of their

mothers). People playing themselves in real-life biopics has a very poor batting average in cinematic history and the trailer looks extremely corny — but then again, Eastwood has been known to pull a few surprises out of his hat in the past.

The Spierig Brothers (*Jigsaw*, *Predestination*) direct Helen Mirren and Jason Clarke in *Winchester* (Feb. 2), a horror film tracing the origins of the supposed Winchester Mystery House in California. Built by the widow of the man who gave the Winchester rifle its name, the mansion is supposedly haunted by the ghosts of those killed by the titular weapon. Annette Bening stars as ageing Hollywood star Gloria Grahame in *Film Stars Don't Die in Liverpool* (Feb. 9), which explores Grahame's relationship with the much younger actor Peter Turner (Jamie Bell). Diane Kruger gives the performance of a lifetime in *In the Fade* (Feb. 2), a revenge thriller by German director Fatih Akin (*Head-On*, *Soul Kitchen*).

Sebastián Lelio's *A Fantastic Woman* (Feb. 16) was extensively celebrated on its festival run, winning a couple of awards in Berlin, with many predicting that an awards run wouldn't be out of the question. It didn't really wind up happening for this drama about a trans woman whose much older lover dies, suddenly pitting her against his family, but critical support has been massive. The Russian film *Loveless* (directed by Andrey Zvyagintsev, who made *Leviathan* a few years back) was also one of the stars of the festival circuit since its debut at Cannes, though its bleak premise — in which a couple who has drifted apart searches for their missing child — perhaps makes it a hard sell. It's out on Feb. 23.

It wouldn't be a month at the movies without a dodgy-looking

adaptation of a YA novel. Angourie Rice stars as a teenager who falls in love with a timeless shapeshifting being (?) in *Every Day* (Feb. 23), directed by Michael Sucsy (*The Vow*). A sterling cast faces off in Sally Potter's *The Party* (Feb. 23), a black comedy in the purest British tradition (nothing much more British than a dinner party that goes awry) that stars Bruno Ganz, Emily Mortimer, Cillian Murphy, Kristin Scott Thomas, Patricia Clarkson, Timothy Spall and Cherry Jones.

In local releases, filmmaker Bernard Émond releases *Pour vivre ici*, starring his frequent collaborator Élise Guilbault as a woman grieving her late husband; Sophie Desmarais and Danny Gilmore play supporting roles. Pascal Plante is already well-known for his shorts and his semi-narrative *La génération porn*, which played at FNC in 2014; his newest, *Les faux tatouages* (Feb. 16), comes out after a long festival run that even saw it take a prize for best screenplay in Vancouver. Anthony Therrien (*Corbo*) and Rose-Marie Perreault star in what has been called a punk rock love story. Luc Bourdon follows up his acclaimed NFB doc *The Memories of Angels* with *The Devil's Share* (Feb. 16). Like the previous film, it uses only footage from NFB documentaries to draw a portrait of Montreal, but this time Bourdon has taken his inspiration from the 1960s and '70s. François Arnaud stars in *Origami* (Feb. 9), a time-bending sci-fi film from Patrick Demers that first premiered at Fantasia last summer.

And if you've missed any key Quebec releases in the last year, you can catch up with them at the Rendez-vous du cinéma québécois, which runs from Feb. 21 to March 3. The fest mixes premieres with screenings of movies that have already been released, celebrating the best in local cinema.

culture

Surreal moves

BY LISA SPROULL

February is the kind of month when you'd be forgiven for taking a little break from reality, alongside all the snowbirds flying south, Scandinavians hitting the spa and groundhogs retreating back to their burrows until winter is finished.

Montrealers seeking to treat themselves to a dreamy, out-of-the-ordinary and highly 'grammable experience this month without even leaving town only have to look as far as Edifice Wilder, where Tangente Danse will be presenting a program called Technologies of Contemplation from Feb. 8–11, featuring an innovative new work by Montreal-based choreographer Kim-Sanh Châu called *Kaléidoscope*.

"It's kind of like science fiction," Châu says about the performance, mentioning works by film directors Yorgos Lanthimos, Jonathan Glazer and the late Henri George Clouzot as thematic influences across her body of work. "We're creating a space and time that's not real, but it's not very far away from reality."

The tranquil, hazy and psychedelic show combines fluid moves by dancers Ariane Dessaulles and Melina Stinson with a languid live score by collaborators Chittakone Baccam (Hazy Montagne Mystique) and Michel F. Côté plus live video feedback from Guillaume Vallée.

Bringing the show to a new level of experience for the audience is the element of viewing the performers, video and lights through two different types of kaleidoscopic glasses — the kind you might see at a rave — distributed



Kaléidoscope

to the audience on their way in. The refraction of light through the specialized lenses give the viewer a sense of multiplicity and distorted surreality, adding to the dreamlike atmosphere of the work.

"I chose these glasses because they multiply the images in a fractal way," explains Châu. "I worked with that idea for a long time with dancing, but was using video projection, which was always a big technical installation that took a lot of space compared to the dance work. I really like the physicality of the glasses—you can take them off and on as you're looking."

Kaléidoscope is the result of several years of development spanning across the globe as Châu worked with a team of dancers during a residency in Vietnam before continuing the project through local residencies with OFFTA, la Serre and Espace Marie Chouinard. Later this year, Châu and her team will bring *Kaléidoscope* to audiences in Vietnam and Kuala Lumpur.

"We started to work a lot with geometric body patterns, which worked very well with the glasses," Châu recalls. "Then slowly it moved to something much more organic. For me this piece translates in a material way what I feel in the back of my head."

The colour is very important — I have strong synesthesia, especially with musical shape."

With the enhanced experience of contemplating the performance elements through tinted and clear kaleidoscope glasses, audience members can interact with the performance in new and unique ways, experiencing shapes and hues beyond what the naked eye can conjure alone. Châu's hope is for the audience to enjoy playing with the work as it unfolds, by exchanging glasses for new perspectives, capturing trippy photos of the dancers through the lenses, or just enjoying a brief respite from the harshness of the outside world.

"It doesn't have to be reality," laughs Châu. "This piece is very peaceful. It's a little trippy, but not too much. You can sit on cushions, we'll have bean bags and blankets. You can nap — but not for too long!"

→ Kim-Sanh Châu's *Kaléidoscope* will be presented as part of Tangente Danse's Technologies of Contemplation double-bill alongside Sarah Bronsard and Patrick Saint-Denis's *Èbe* from Feb. 8–11 at Edifice Wilder (1435 Bleury), 7:30 p.m. Thurs–Sat, 4 p.m. Sun, \$18.05–\$25.67

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Brewing black satire tea

BY DEMSLEY SIMON

Imagine this: you are in a mundane, minimum-wage job dealing day in, day out with consuming boredom. You have two choices: you either cry or quit. However, Gandhi Delsoin, an emerging Haitian comic book artist living in Montreal, found a third alternative: he created a dark, satirical graphic novel called *Kissaten* (Japanese for "tea shop") from richly ludicrous anecdotes extracted out of his workdays at a corporate coffee shop.

Demsley Simon: **What is *Kissaten* about?**

Gandhi Delsoin: *Kissaten* is about a 20-something artist named Günter Julius Saturne, who goes to Bridge City to pursue his dreams. The story follows him through weird, dangerous, fucked-up situations like raves, deadly competitions, a lot of life-and-death stuff. It ridicules the bureaucracies of a corporation and the shady things entertainment people do and say, that doesn't get talked about much.

DS: **What inspired *Kissaten*?**

GD: It kinda started from boredom (laughs). It really was gonna be nothing more than a short story about Günter participating in some sort of deadly Starbucks-alike reality show competition. But as days passed by, my mind was so full of ideas and I was just getting more and more inspired by everything happening to me.

DS: **What is the relationship between the main character and yourself?**

GD: I wanted to create a protagonist that was a young black man who isn't a cliché of masculinity — someone relatable to people like me. I always connected to female characters 'cause of the way they feel and react to things. I think it's refreshing to have a male lead who is not afraid to appear emotional. I'm actually quite attached to Günter, not only because he's inspired from myself, but he's basically a more upfront, daring, cockier version of me.

DS: **Why have you chosen to tackle racism in the series?**

GD: How can I not?! As a black man, it's honestly impossible to live one day without being reminded that you're black, so it would be weird not to highlight such an important aspect of the black identity. Racism is often talked about, but internalized racism is not — which is basically an offshoot of systemic racism that instigates racism towards one's own identity and ethnicity. It's pretty complicated and I would need more time to explain the intricacies of how colonial oppressors' racist behaviours have traumatized and molded internalized racism not just for my ancestors, but also my own generation and likely future generations to come. I have encountered situations of internal and external racism on multiple occasions and it's a toxic behaviour that needs to be eliminated.

DS: **Why use comedy to address racism?**

GD: As someone who jokes a lot, I believe humour is the best way I can present such a touchy subject. Making it laughable is a better way to digest taboo subjects and confront the realities of racism without being overly aggressive.

DS: **What are your sources of inspiration for *Kissaten*?**

GD: Definitely my life! I like to twist or reinvent situations I lived or hear from other people and make them even more exaggerated to the point of ridiculousness. I'm influenced by shows like *The Simpsons* for the iconic references they always make, *Archer* for the hilarious sarcasm and punchlines and *Bajack Horseman* for the dark depth-side of the show.

DS: **How did you cultivate your art style?**

GD: I learned to draw at three or four years old. I was obsessed with Disney's *The Little Mermaid*, so my father taught me how to draw her. Then, at 11 years old, a friend introduced me to the manga universe and I really liked the aesthetics of the genre — they were more appealing than American comics and animations. I took a lot of inspiration



Kissaten

from shows like *Naruto*, *Negima! Magister Negi Magi*, *Cardcaptor Sakura*, *XXX Holic*, *Chobits*, *Bleach*, *Cyborg Kuro-Chan*, *Cowboy Bebop* — the list goes on.

DS: **Why did you decide to self-publish?**

GS: I got rejected for a different project back in 2012 and it got me very bitter about publishing houses. I discovered that publishing houses were extremely controlling of their artists'

work to the point that the art itself didn't even belong to the artist anymore. The work only follows the publishing house's vision. Self-publishing is hard, but to me it's worth doing it to have 100 per cent creative control over my projects.

You can find Gandhi Delsoin's *Kissaten* at kissaten.ca, where a new installment, Chapter 3: Nakamas N the Hood will be released on Feb. 7.

→ Delsoin will participate in the Art & Activism panel discussion at Evenko's Entertainment Management Conference at Sid Lee (8 Queen) on Saturday, Feb. 3, 1 p.m.

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