



NOVEMBER 2021 • Vol. 10 No. 3 • CULTMTL.COM

FREE

* Skiifall * Place Carmin * Cinémania & RIDM * Montreal Alliance

Photos courtesy of Mosireen

mai

MAKING REVOLUTION

COLLECTIVE HISTORIES, DESIRED FUTURES

AN EXPLORATION OF THE FORMS OF STRUGGLE
AND REVOLUTION IN THE MIDDLE EAST AND NORTH
AFRICA THROUGH VIDEO AND INSTALLATION ART.

FROM NOVEMBER 11 TO DECEMBER 11, 2021

Montréal, arts interculturels

3680 Jeanne-Mance St

Free Admission

m-a-i.qc.ca

ANACHNID

DREAMWEAVER



DISCOVER HER DEBUT ALBUM
ON [NIKAMOWIN.COM](https://www.nikamowin.com)

+ ALL STREAMING PLATFORMS

MUSIQUE
NOMADE

FACTOR



table of contents



Ascending star Skiifall is ready to go where no local rapper has gone before: blow up internationally.

Photo by Sophia Perras

| | |
|-----------------------------|-----------|
| city | 8 |
| :the 1st half | 8 |
| :mtl courtside | 10 |
| :best buds | 12 |
| food & drink | 14 |
| Place Carmin | 14 |
| music | 18 |
| Skiifall | 18 |
| Album reviews | 20 |
| :hammer of the mods | 22 |
| film | 24 |
| Cinematica/RIDM | 24 |
| On Screen | 26 |
| arts | 28 |
| Jonathan: A Seagull Parable | 28 |
| :play recent | 30 |

Cult MTL is...

Lorraine Carpenter
editor-in-chief
lorraine.carpenter@cultmontreal.com

Alex Rose
film editor
alex.rose@cultmontreal.com

Clayton Sandhu
food editor

Chris Tucker
art director

Advertising
ads@cultmontreal.com

Contributors:
Johnson Cummins
Paul Desbaillets
Ryan Diduck
Erik Leijon
Darcy MacDonald
Dave MacIntyre
Savannah Stewart
Mr. Wavvy

Special Thanks:
Rob Jennings

General inquiries + feedback
info@cultmontreal.com



Cult MTL is a daily arts, film, music, food and city life site. Visit us at

cultmtl.com

Cult MTL is published by Cult MTL Media Inc. and printed by Imprimerie Mirabel. Entire contents are © Cult MTL Media Inc.

ADVERTISING IN
CULT
MTL

ADS@CULTMONTREAL.COM

To fight COVID-19,

wash your _____, wear
a _____ and keep your
_____ from others.

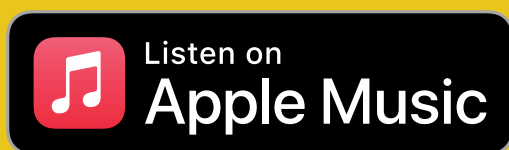
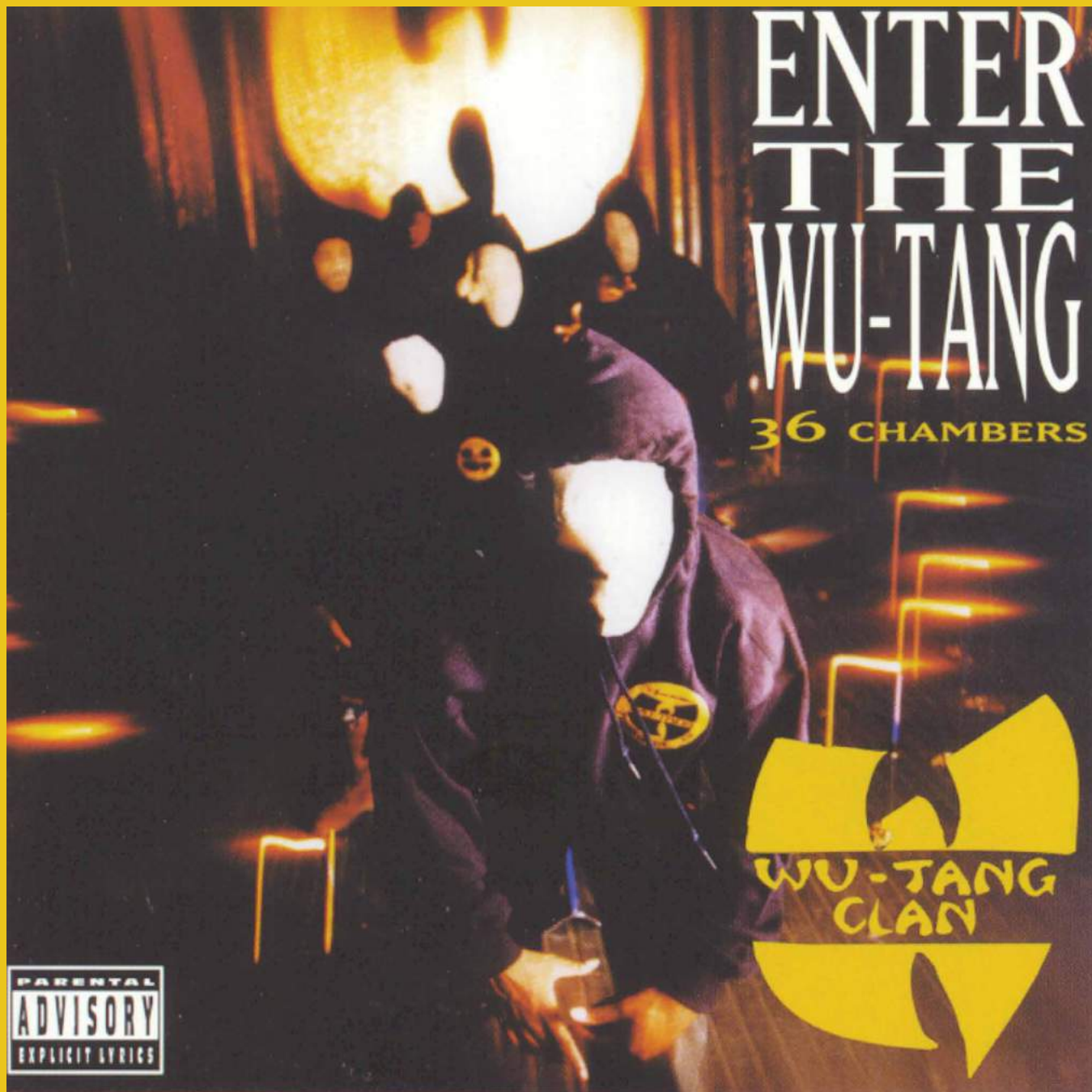


Let's continue to
protect ourselves.

[Québec.ca/coronavirus](https://quebec.ca/coronavirus)

Answers: hands, mask, distance. We know you know.

ESSENTIAL WU-TANG CLAN






Filtr

Holiday Favourites from
Mariah Carey / Pentatonix / Celine Dion
Tyler Shaw / Britney Spears / Meghan Trainor
and many more!

Christmas Music

Holiday Songs 2021



Open  | Search  | Scan 

:the 1st half



BY PAUL DESBAILLETS

Well it's getting progressively colder out there but that doesn't stop football — not even in the slightest of ways. If anything, it's just ramping up.

We have to start with team Canada and the phenomenal job they're doing. It's the first time since 1997 that Canada has reached the top 50 with FIFA.

Canada ranked 72nd at the start of the year and now we're on the cusp of qualifying for World Cup 2022. Tune in for a huge game for the Syrup Boys taking place on Nov. 12.

In other local football news, the CFM are on the verge of qualifying for the 2021 MLS playoffs and they have two very important games: Wednesday, Nov. 3 and Sunday, Nov. 7, officially marking the end of the regular season.

Fingers crossed that all goes according to plan.

Internationally, I'm not even sure where to begin.

The Premier League is as wild as ever. In just 10 weeks, it seems a coach is going to be fired daily based on their previous games' outcomes. Since last month, Newcastle United became the richest club on the planet. The ownership group is worth an estimated \$320-billion. (Yup, billion with a B.) Ironically, even with all that money, as of this past weekend, the club is on the verge of being demoted from the Premier League.

It would make things even more interesting if they didn't manage to stay up, and to fight it out in the lower division before being able to start spending all those dollars!

You may have missed the efforts by FIFA to woo the world with the idea of the World Cup being played every two years, versus four. The idea was that with just two international breaks each year, clubs would see the advantage of having their players for longer and with fewer disruptive fixtures in a year's calendar.

Also proposed was a compulsory 25-day rest period for players after international tournaments.

UEFA is strongly against this proposal. Money talks my friend, money talks.

Very big news out of Australia: Josh Cavallo came out at the

end of October and becomes the world's only openly gay active soccer player! The 21-year-old midfielder came out on social media, writing about the decision to go public and announcing his sexuality in an open letter posted on Twitter.

"All I want to do is play football and be treated equally. I'm tired. Trying to perform at the best of your ability and to live this double life, it's exhausting. It's something that I don't want anyone to experience." —Josh Cavallo

I say, congratulations to him on reaching his truth and being open to talk publicly about his personal journey, in hopes of offering strength to others who might be in the same position he was in prior to coming out. Bravo!

When we next connect it will be December: Santa, Boxing Day, football. We will know a lot more about World Cup 22 and which teams made the grade. We will have our MLS Champ and a great view of who will probably stay at the top of the Premier League table in England and who might be downgraded come end of May.

Till then, stay safe and keep loving the beautiful game as it gives us storyline after storyline.

"I've never scored a goal in my life without getting a pass from someone else." —Abby Wambach

SUBVERSIVE FASHION OF THE '80s

See the exhibition starting November 19

MCCORD MUSEUM
100 Years Young

PARACHUTE

Enjoy 100 free days at the Museum!

thanks to BMO

Reserve your tickets at mccord-museum.qc.ca

Presented by ELLE
QUÉBEC

MODÉSIGN
MODÉSIGN
MODÉSIGN
MODÉSIGN

fugues

LA PRESSE

MONTREAL
GAZETTE

CONSEIL
DES ARTS
DE MONTRÉAL

Montréal

Québec

Photo: Serge Barbeau

**LIKING HER
IG POSTS
WON'T GET
HER ELECTED.**

**ON NOVEMBER 6TH AND 7TH,
GO OUT
AND VOTE!**

**TO KNOW WHERE TO
VOTE TEXT "VOTE" AT
514 500-0577**



:MTL courtside



BY MR. WAVVY

Annie Larouche, the vice president of operations for the Montreal Alliance, wants to bring a championship trophy to the city in the team's forthcoming inaugural season. The Alliance is the city's new professional basketball team, set to play their first season in the Canadian Elite Basketball League this coming spring.

"There's lots to do until May 2022," says Larouche ahead of the team's debut. It's an ambitious goal but luckily the Alliance are in very good hands.

Larouche has deep ties to the city's basketball history. She was a part of the cheerleading squad for the Dragons, a Montreal basketball team that launched and subsequently folded in the early '90s.

For 25 years, Larouche worked with the Montreal Alouettes in various capacities such as Director

of the Alouettes Foundation, cheerleading team and the Alumni Association. It is through the latter that she met Mike Morreale, a two-time CFL champion who now serves as CEO and commissioner of the CEBL. Shortly after helping guide Morreale towards some community programs in the city, Larouche was offered a job with the team.

Despite her long tenure with the Als, taking on this new opportunity was a no-brainer for Larouche. "I thought about it for about 20 minutes."

Next came the months-long process of building a team identity, something that the VP describes as a community collaboration.

"We did a survey a couple of months ago and we got over 1,500 responses. Two of the questions were, What should the name be, and Why. You have to keep in mind that we needed a bilingual name that was written exactly the same in French and English. So a lot of the names were eliminated, right from the start."

"Montreal Alliance was a perfect representation of the community in Montreal," asserts Larouche. In the eyes of the organization, it was important for the team to incorporate "a sense of belonging, pride and diversity, [building] bridges between the community."

The team logo features a wolf in classic blue, red and white Montreal sports colours. On its forehead is a fleur-de-lis, allowing the Alliance to stand out as the CEBL's sole Quebec franchise.

"We asked ourselves, What animal represents an alliance? So of course, it's packs; hyenas, coyotes, wolves. In the survey, we had a lot of wolves and we have wolves in Montreal... a little bit more than hyenas, thank God!" she jokes. This pack mentality is further accentuated in the team's slogan, #BecomeAnAlly.

Nearly three decades after Montreal's first attempt at a basketball team, the Alliance will play in the same arena as the Dragons: the Verdun Auditorium.

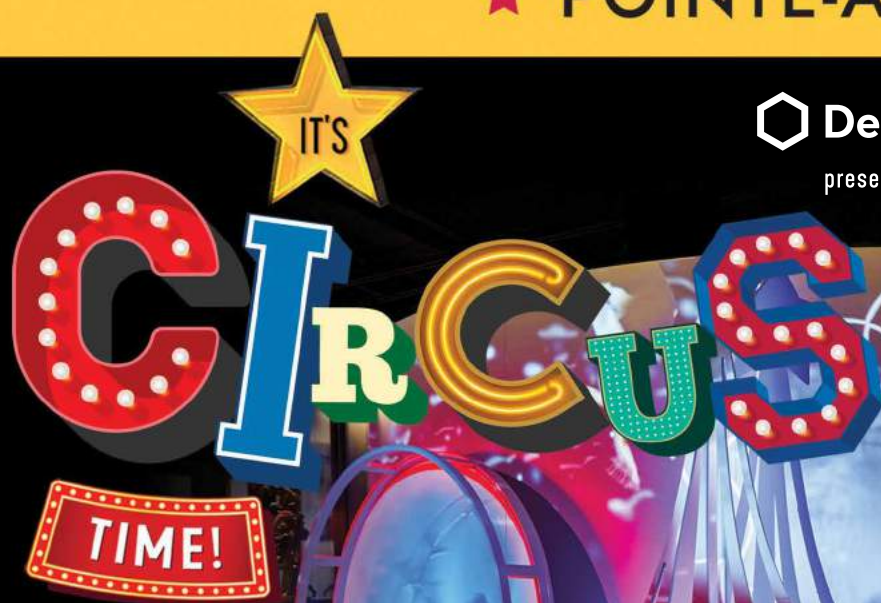
"We wanted a venue that was about 3,500 to 5,000 seats and on the island. We wanted something accessible. It's right by the Champlain Bridge, there is a metro two minutes away and a bicycle path right behind the auditorium. For us, it was a perfect fit."

Aside from championship aspirations, Larouche wants to build a winning culture of community with the Alliance. The support from Mayor Valérie Plante and Verdun borough mayor Jean-François Parenteau at the team's recent press conference has made a world of difference.

"They're not promoters of professional sports, what they understand is the impact of this team in their city. Socially and economically, think about it: the impact is huge. For our youth, it gives them inspiration, or a reason to think, 'Maybe one day, I can be a professional basketball player in my own city.' [Montreal-born NBA players] Lu Dort, Chris Boucher or Khem Birch — they're great examples for our kids. They're allowed to dream big now."

★ POINTE-À-CALLIÈRE ★

Desjardins
presents



Romain Gullbault, @ Pointe-à-Callière

pacmusee.qc.ca/en





ORCHESTRE SYMPHONIQUE
DE MONTRÉAL

Presented by



Season
21
22



A SYMPHONIC EXPERIENCE:

From the Firebird to the Bell Orchestre

TICKETS STARTING AT
\$35
TAXES EXTRA

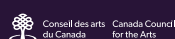
NOV 25

Bell Orchestre, an ensemble which includes two members of the band Arcade Fire, will present a symphonic version of their album *House Music* featuring arrangements by Owen Pallett. Discover two musical worlds as they come together in one dazzling concert.

Season Presenting Partner



Public Partners



Also available at



osm.ca

: best buds



BY DAVE MACINTYRE

Jesus, it's November already?! After pretty much the entire world had already seen it, I finally sat myself down to watch the pilot of the hugely popular South Korean Netflix series *Squid Game*. Why did I wait? Well, because I figured it would be best saved for a future edition of Best Buds, where I'd bear witness to this rollercoaster of a watch while being utterly blazed. As you'll see below, the results were quite satisfactory.

For readers who live under a cave, I won't be spoiling anything from the first episode. Instead, I'll be going over how much the viewing experience is enhanced by the product I've consumed below. The Carotte Haze Bio's outward appearance might fool you: its packaging

is simplistic, and the buds themselves feel dry and look a bit bland. As you'll see in my review, this is why you don't judge books — or weed strains — by their covers.

Before I continue, I must remind the public that, although I smoke a lot of weed, I'm not *actually* weed — Machine Gun Kelly (star of the Netflix film *Bird Box*) beat me to the punch for that title, despite my best efforts. Now, let's get to it!

HYBRID: CAROTTE HAZE BIO

This sativa-dominant hybrid, grown in Quebec by Sûrnaturel is likely to leave you feeling nice and toasty, even after just a few pipe hits. Don't let the dry, brittle appearance of the buds fool you: this one is a doozy. The lemony aroma of the buds doesn't feel particularly powerful to me, but it's pleasant nonetheless. With the product I got being around 17.3% THC, it also can hit pretty hard, and it's predominantly a head high. While buying it, the SQDC sales clerk told me that, since it's organically grown, it also contains virtually no pesticides. I knew I was in for a treat from the start — after about an hour or so, I am FUCKED. As such, it'll distract you pretty easily from other things in your life, such as when I suddenly forget about the water running at the hottest level while my

bathroom sink is clogged as hell and needed more than half a bottle of Drano to be fixed. Although it loses half a point for not always being great for helping your anxiety levels, this is still a pretty dynamite strain.

Now, for my analysis of the *Squid Game* pilot. I must say this: I don't normally watch shows as violent as this one, so I knew I was in for a wild ride, whether stoned or straight. It's an extremely well-produced show so far: striking cinematography, Willy Wonka-esque pastel colour schemes, a captivating plot and pristine camera work. Unfortunately for the squeamish, it's also got plenty of blood, gore and violence. Since I'm definitely more on the queasy side, I don't watch the full episode in one sitting (yeah yeah I know, I'm a chicken).

This becomes especially intense when the "squid game" part of the series begins in earnest. As far as how much the weed improves the experience, it definitely makes it a more intense and visceral watch — both in good and bad ways. Smoking this strain results in me feeling like *Squid Game* is even more eerie, dystopian and cinematic than it already is. Essentially, Carotte Haze Bio is best enjoyed in moderation... and ideally with as little blood, gore and TV death as possible.

The weed: 8.5

The show: 9



94 celcius



THANK YOU!

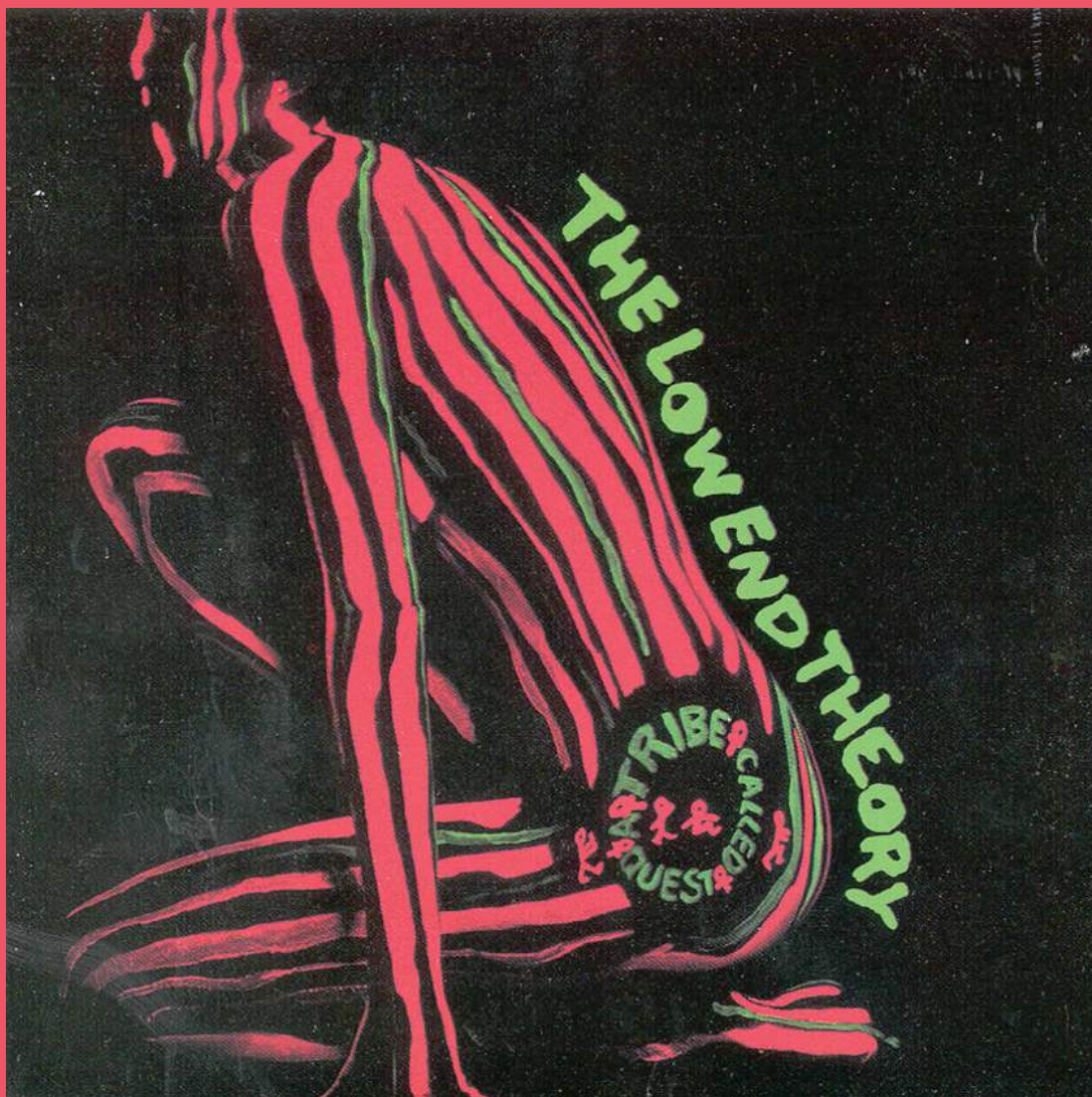


THE INCREDIBLE SUPPORT OF CJLO 1690'S
2021 FUNDING DRIVE SPONSORS AND SUPPORTERS
HELPS US CONTINUE TO DELIVER THE INCREDIBLE
PROGRAMMING YOU'VE COME TO EXPECT!

1690 AM
CJLO
.COM

ESSENTIAL

A TRIBE CALLED QUEST



food

21st century steakhouse



Place Carmin

BY CLAY SANDHU

This past spring I was taking a walk down in Old Montreal and I made a stop by *Mélisse* to speak to a friend of mine working in the kitchen. The particular area around *Mélisse* is sort of the point of intersection between the scenic old town and Griffintown's sprawling condo towers, save for one industrial, rather beautiful red-brick building. I asked my friend about it. "Oh, you don't know?" he replied, surprised I wasn't already aware. "That's going to be the new *Bouillon Bilk* restaurant, they're doing a steakhouse I think."

A steakhouse in Old Montreal is just about as far from a novel concept as one could get in this city, and yet it's one of the few classic restaurant concepts that has yet to be properly revisited. With the way we've seen a return to the French bistro being embraced and experimental tasting menus being replaced by conventional *à la carte* menus, doing a contemporary take on the steakhouse strikes me as a logical next step. If you think about it, steakhouses are sort of the archetypal fine-dining restaurant of North America and, as an institution, it's certainly owed its due.

This particular project, which goes by the name *Place Carmin*, is a joint venture from *Bouillon Bilk* co-owners *Mélanie Blanchette* and *François Nadon* and newly minted

partner and executive chef *Émile Colette*. That information alone should be enough to pique some interest given that this team is behind one of the most lauded and most loved restaurants in town. I have to say that I found it a bit of a surprise that they would be the ones to take this project on, given that they're best known for their intricate and finessed tasting menus. With that said, in my time working in kitchens in Montreal, the cooks who had passed through *Bouillon Bilk* at some point in their careers were invariably some of the most skilled cooks I've had the pleasure of working with. Suffice to say this team has the chops to cook a steak.

Now to be clear, the restaurant at no point calls itself a steakhouse; it's billed as a brasserie. Call me obtuse, but besides the "Frenchness" of the whole thing, we're talking about quite similar dining experiences. After all, aren't shrimp cocktail, oysters and a properly cooked steak emblematic of both institutions? For the purposes of the article, I have chosen to think of this restaurant like a steakhouse, and if the owners take offence to this, well they shouldn't — steakhouses are great and *Place Carmin* stands to be one of the best anywhere.

That said, I'm not an expert on the subject of red meat. I mean, I think I can tell a good steak from a poor one, but for the purposes of speaking about *Place Carmin* as a steakhouse, I enlisted the help of a dear friend of mine who spent many years manning the grill at *Joe Beef*. He's a guy who knows his way around a piece of meat and is no stranger to a good old-fashioned steakhouse.

The building as mentioned before is industrial but not in a warehouse-y way. It's more like a brickyard. In fact, if you've

even been to the *Evergreen Brick Works* in Toronto then you know exactly what I'm speaking about. It's striking, if a bit imposing, which is rather the opposite of *Bouillon Bilk's* understated facade. Upon entering, however, the space abandons all imposition, giving way to a light and airy room full of creams and autumnal pastels — it's miles away from the archetypal broody, masculine dining rooms of the classic high-end steakhouse.

I'm greeted by a charming, neatly suited *maître d'hôtel* at the reception (no crowded hovering around a hostess with an iPad here). After a swift check-in, we were promptly escorted to our table, a high-top bistro table that, to me, felt like it was a bit of an afterthought. To my left, there's a massive and sturdy-looking bar made of Carrara marble that could easily seat 24 but was set for 12, making it a proper bar for eating. Opposite the bar is an elegant dining room, with a handful of white-oak tables and a cognac-coloured leather banquette. To my right, there's the massive open kitchen, where the scintillating scent of smoke from the grill lingers in the air. Opposite the kitchen is a long tufted banquette (very steakhouse) which seats another 20 or so diners. Our table, however, was one of three that seemed propped up in the passageway between the two distinct seating areas. I'm not usually one to complain about a table, but these tables sure feel like the cheap seats and definitely undermine the peak-of-hospitality vibe that *Place Carmin* is clearly trying to give off.

We began our meal, as is tradition when eating at a steakhouse, with a round of martinis. My guest complained that he found his drink a bit weak but he's also the type to ask for his martini so dry that the bartender should

Clay Sandhu



hardly even glance at the vermouth let alone put a drop in his drink. I, on the other hand, found my martini to be more than adequate. We perused the menu while sipping on our libations. It's a very classic menu that's imbued with this wonderfully rich Old-European language that is both evocative of the classic fine-dining and a hallmark of the trends of the day. We're strangely living in an era where the cool 20-year-olds are going out to get drunk on Gamay wine while eating and *truite mi-cuite*. Bizarre but also totally rad, if you're asking me. The menu opens with a selection of three canapés and then moves into the entrées, which, true to form, are very classic (and very French). I skipped right over them though and put my attention on the cold bar, for what would a night at the steakhouse be without a shrimp cocktail? Lion's head bowls of sweetbreads topped with a dome of puff pastry circled around the dining room but our waiter suggested we try the Tarte Tatin de Boudin, which we ordered as the suite to our chilled crustaceans.

Four plump and luscious shrimp came served atop a mound of perfectly clear crushed ice in a glorious crystal bowl and next to a small ceramic ramekin of house cocktail sauce. Generally, there's not much to say when it comes to shrimp cocktail but this particular version is precisely what you'd want it to be, if not a bit more. The shrimp was perfectly cooked; firm yet succulent but it's the cocktail sauce that stands out. A classic tomato (read ketchup) and horseradish base is topped with a layer of horseradish cream and finished with a crispy mix of fried garlic, breadcrumbs and, I believe, rice. It's sort of like the seven-layer dip of cocktail sauces and it is absolutely fantastic. For me, it worked, somewhat paradoxically, as a way to elevate the simple shrimp cocktail while also leaning into the kitschiness of the dish itself. Clever and delicious.

Next to arrive was the Tarte Tatin au boudin. I was a bit hesitant about this dish. Boudin and apples are a winning combination but it's been done so often that I've kind of come to find it boring. The best version that I've ever had was at Lawrence back in 2015 where an exquisitely puffed and layered tarte crowned with thick-cut, caramelized apples was served with a generous slab of seared boudin and topped with a fried egg. For me, you'd be hard-pressed to do better than that. Sadly, this dish didn't do it. Place Carmin's tarte came in the form of a generous tranche with a thin, slightly undercooked puff pastry crust topped with

a thick layer of pork fat-studded boudin sauced with an apple gastrique. As a small accompaniment, there was a bit of spiced crème fraîche and a slight pile of vinegary mesclun and hazelnuts. The dish was just a bit clumsy to me, decadent for sure but a bit bashful. When I think of Tarte Tatin, I think of deeply caramelized apples and multifold paper-thin layers of golden, flaky puff pastry. This just wasn't that. The undercooked pastry was really the big let-down but I felt that the salad was unnecessary and the boudin itself was so heavily spiced that tasting it blind you'd think you were having a slice of pumpkin pie.

But hey, you don't judge a steakhouse by its blood pudding pies. You judge it by its steak. The cuts available that particular evening were a hanger steak, a filet, veal rib (côte de veau) and a massive bone-in rib steak for two. Additionally, Place Carmin has a beautiful à la carte menu filled with all types of main courses that would satisfy, if not delight, any diner, such as Cavatelli with pancetta and mushrooms or seabass with lobster bisque. But I came to eat beef. If you want to test the mettle of a grill cook, have them cook a rib steak at mid-service on a Friday night. I asked my guest about the challenges of cooking this particular cut of meat. For him, it's not the challenge of getting the right cuisson — anyone cooking steak professionally should be able to do that. It's in timing the cuisson perfectly to allow the ample fat enough time to properly render and while leaving plenty (a good 30 minutes) of time to rest the meat before serving.

Steaks come served with fries and a choice of sauce (two if you order the rib steak). Rest assured, you can choose to add potatoes with sour cream and bacon if you're the baked potato type. We opted for a side dish of mushrooms en persillade and for sauces, the béarnaise and chimichurri — something rich and something bright, you know? The massive steak (about 1kg on the bone) came on a genuine silver platter with a mound of fries that would humble even the most voracious of eaters. For me, this was the first big departure from the finesse and ultra refinement of Bouillon Bilk. Though it was an abundant and enticing plate of food, I wished that there had been a bit more intentionality to it. Rather than doing the BBQ-joint style of dumping all the food out on the platter, they could perhaps serve the fries in two lions-head bowls and an invitation or order more as needed. The sauciers were fairly drab as well, little ceramic triangles that were

more reminiscent of Dollarama dinnerware than anything evoking a sense of grandeur or class. A bit of a shame, really. Surely at this price point, a proper saucier could have been afforded? I also wouldn't have minded if my server had plated and sauced the first bit of steak. I'm perfectly capable of serving myself, but that little bit of restaurant pageantry goes a long way. I mean, if le Roi Du Smoked meat can manage table-side pizza service, I'm sure Place Carmin can figure out saucing some steak. But I digress.

Grandeur and elevation aside, the steak was utterly perfect. My guest, picking up a slice with his fork, proclaimed almost instantly, "You couldn't cook it any better than that!" The fat, which was abundant on our cut, was tender and melt-in-your-mouth soft. It was the kind of fat you'd want everyone who throws their fat away to try because you'd make a convert out of every last one. The steak was beautifully rested and seasoned to perfection. I'd have happily eaten that steak alone on the curb outside and still declared Place Carmin one of the best steak joints in town. The fries, humble as they may be, were phenomenal as well. A fry is a fry is a fry... but a great fry? Well, that's something worth writing about. The chimichurri was good, although my guest remarked that his former boss Ari Schor (now of Beba), who is considered Montreal's leading expert on chimichurri, wouldn't have liked it. I thought it was quite good — acidic and pleasantly mint-forward, which in this application was welcome. The béarnaise was exemplary and as textbook as they come. Silky smooth, rich but balanced with plenty of lemon and flecked with fragrant bits of bright tarragon. A bad béarnaise can be a bit bland and weighty but when done right, like this one, it actually serves to enliven red meat rather than simply adding a blanket of fatty sauce.

By the end of this meal, I didn't have any room left for dessert, which is a shame because there was a beautiful dessert card. The lemon tart called to me as did the *crèmeux au chocolat* but ultimately it was a calvados from Roger Groult that brought the evening to a close.

My goal when I set out was to come up with an answer to the question, "What is a steakhouse in 2021?" I'm not sure I know the definitive answer but based on this experience, it's a study in classic hospitality, it's a return to formal dining and old-world elegance, it's genderless and void of machismo and it is as it always has been: a great place to get a cut of beef.

A Section of Now Social Norms and Rituals as Sites for Architectural Intervention



The image shows a contemporary living room with a white sofa, a patterned rug, and a large window. A young child is sitting on the sofa, looking towards the camera. Overlaid on the image are large, black, stylized geometric shapes that represent social norms and rituals. These shapes include a large 'H' shape, a large 'C' shape, and a large 'U' shape. The CCA logo is visible in the bottom left corner.

CCA

CCA

This exhibition is part of the CCA's one-year investigation Catching Up with Life.



cca.qc.ca/asectionofnow

13.11.21-01.05.22



Sky's the limit

BY ERIK LEJON

It was just a year ago that “Ting Tun Up” hit the internet.

Since dropping on YouTube Nov. 10, 2020, made-in-NDG rapper Skiifall's primarily recorded-in-Côte-des-Neiges track and filmed-in-Rosemary-Brown-Park video has since travelled the world at breakneck pace. It's become a BBC Radio staple and underground anthem in the U.K. as clubs rise from the pandemic, a beacon of hope from halfway across the world in the darkest of moments.

Lightning struck twice with second single “Bentayga Dust” and then three more times on August's *Woiyoie Tapes Vol. 1*, proving quickly he's no fluke.

With the world gradually returning to normalcy, Shemar Mckie is prepping an in-the-flesh takeover. The 20-year-old Saint Vincent native been biding his time and honing his craft with planes grounded and venues silent, and now the ascending star is ready to go where no local rapper has gone before: blow up internationally. All that, in just a year.

Skiifall recently got back from a trip to the U.K., and it's likely he'll be jet-setting more in the future.

“Going there, it just showed me how much people really do listen,” he said. “I'd be walking outside in the streets and people would come up asking for pictures. People recognized me. It felt real, being there.”

Although Skiifall's rise occurred during the pandemic, the seeds were planted well before. He moved from Saint Vincent to Montreal when he was eight to live with his mom. He left behind his grandmother, but upon arrival, found he couldn't shake his accent and use of Vincentian expressions, which has since become his calling card as a rapper.

“I have a pretty good memory of living there, at least the things I want to remember,” he said. “Growing up with my cousins, music wasn't part of the plan. I wanted to become a doctor or engineer. In a way I still fulfilled that dream, since I became a sort of sound engineer.”

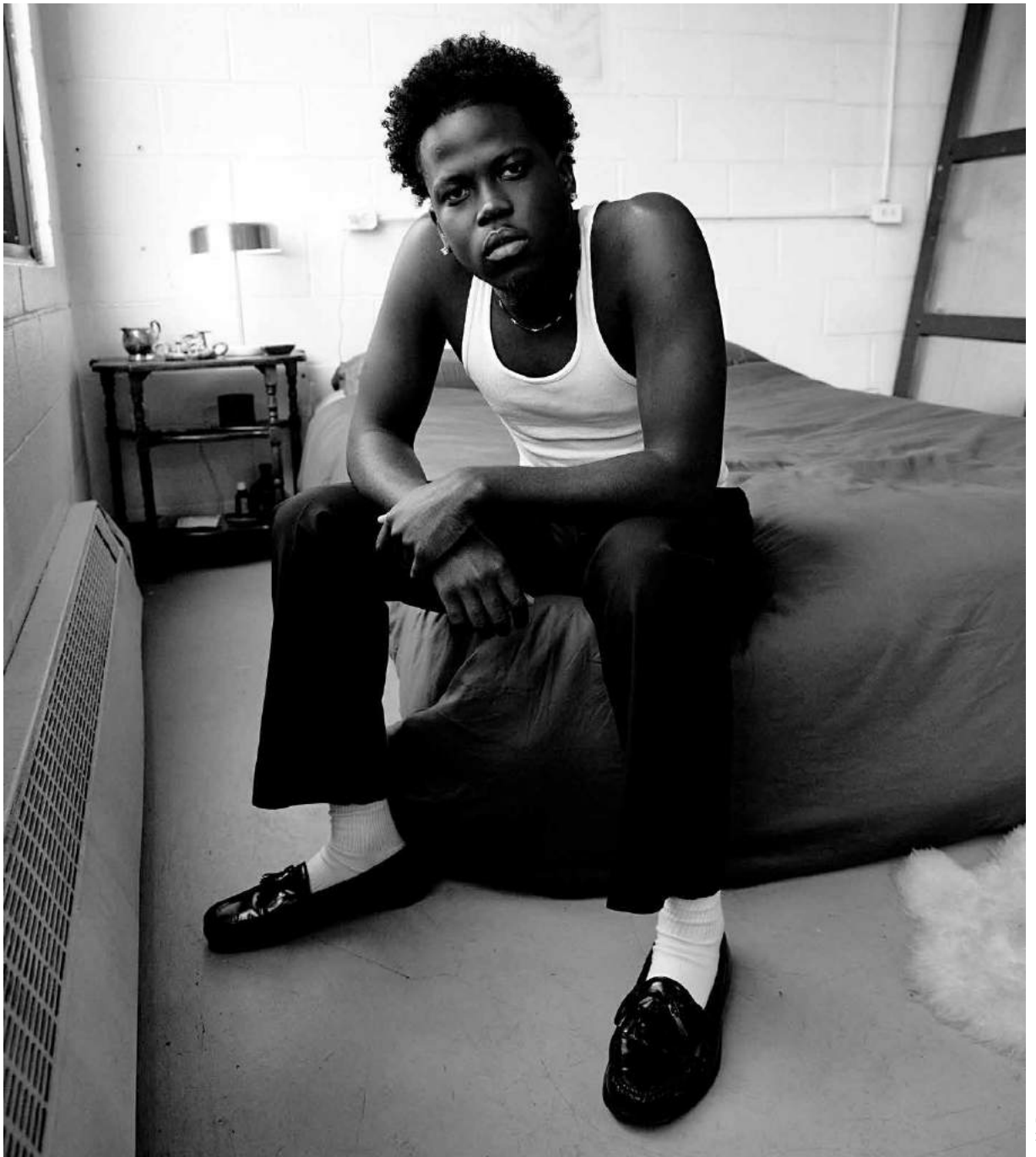
He remembers boarding the flight figuratively kicking and screaming. He hasn't been back since.

“I thought I was coming for vacation, but my mom wanted me to stay so I can have a better life. It turned out to be a good thing for me, but at first coming as a young kid, I was crying a lot, even on the plane.”

As a Montrealer, he hasn't moved far from NDG, and still lives around the corner from his first home here. If his childhood in Saint Vincent lives on in his lyrics, his teen years in NDG are all over the music and visual sides. They filmed their half of the “Ting Tun Up” remix video with U.K. rapper Knucks at Marché Fruiterie Cité on Harley, and that's him rapping on the steps of alma mater École secondaire Saint-Luc in “My Gully” from *Woiyoie Tapes Vol. 1*. Don't forget a Mr. Patty cameo in the latter video, as well.

“A lot of people in the U.K. think I shot the videos there,” Skiifall said. “I guess they have a similar look and architecture in a way. We didn't want to make it obvious that it was some spot in Montreal, but we still wanted to shoot here. It was easy to pull it off to get the visual style we were looking for.”

Behind every talented MC is a producer or multiple producers supplying them with steady heat. In Skiifall's case, that's another Montrealer, Yama//Sato, an engineer and prodigious beatsmith at community studio NBS in Côte-des-Neiges. The two first met when Skiifall was 12 and his music teacher sent him there to record, but it wasn't until later they



Skiifall

Sophie Perras

reconnected by the invisible hand of NBS director Jai Nitai Lotus and found a winning formula.

Skiifall said he's pretty hands-on when working with Yama//Sato or anyone. He's not a “pay for the beat and send his vocals” kind of guy.

“It's more about me being around and solidifying that project so I can share with the public something I know is good. If I put something out, it's because I put the work into it,” he added.

And not to sound overconfident, but they both knew they had a hit on their hands when they recorded “Ting Tun Up.”

“I played a snippet of the first bar (on social media) and people were going crazy,” he said. “I knew it was going to work because it felt like a new sound for what it was. Everyone wants to be that one person who discovers something new for the first time, and this had that quality.”

It's not only at NBS where Skiifall cut his teeth. He also frequented Jeunesse 2000's recording facilities on Décarie. To say he's a success story for anyone who's ever pushed for government funding of the arts at the grassroots level for young people is an understatement.

“I haven't paid a dime for studio time,” he said. “They allowed me to use the studios and build on the talents I had.”

If you've ever set foot along the western edges of NDG, you likely know there's a vibrant anglophone Caribbean community there. When Skiifall first dropped and people heard the Vincentian dialect, there was no surprise the U.K. and grime fans would immediately latch on, but it's less common here compared with the multitude of Haitian expressions in the Montreal lexicon.

But not everyone knows that, and Skiifall is here to say

his accent isn't made up or a marketing push. In truth, walk anytime on Harley or Fielding, and you'll hear people speaking the same way.

“One-hundred per cent it's how people speak in Saint Vincent. A lot of people think I stage it. I remember when Montreality posted the video, people thought I was acting like I was from Toronto. People aren't really informed when they say things. That's where I come from, that's why I speak this way. People don't come to NDG, they don't come to places where there are people like me — so they won't understand who we are. I haven't been back home, but I haven't lost it.”

To properly channel his roots, he thinks about his grandmother whenever he's in the studio. She looms large in his words and was a major influence on his life. It's important, he said, to reference the people you love in your music.

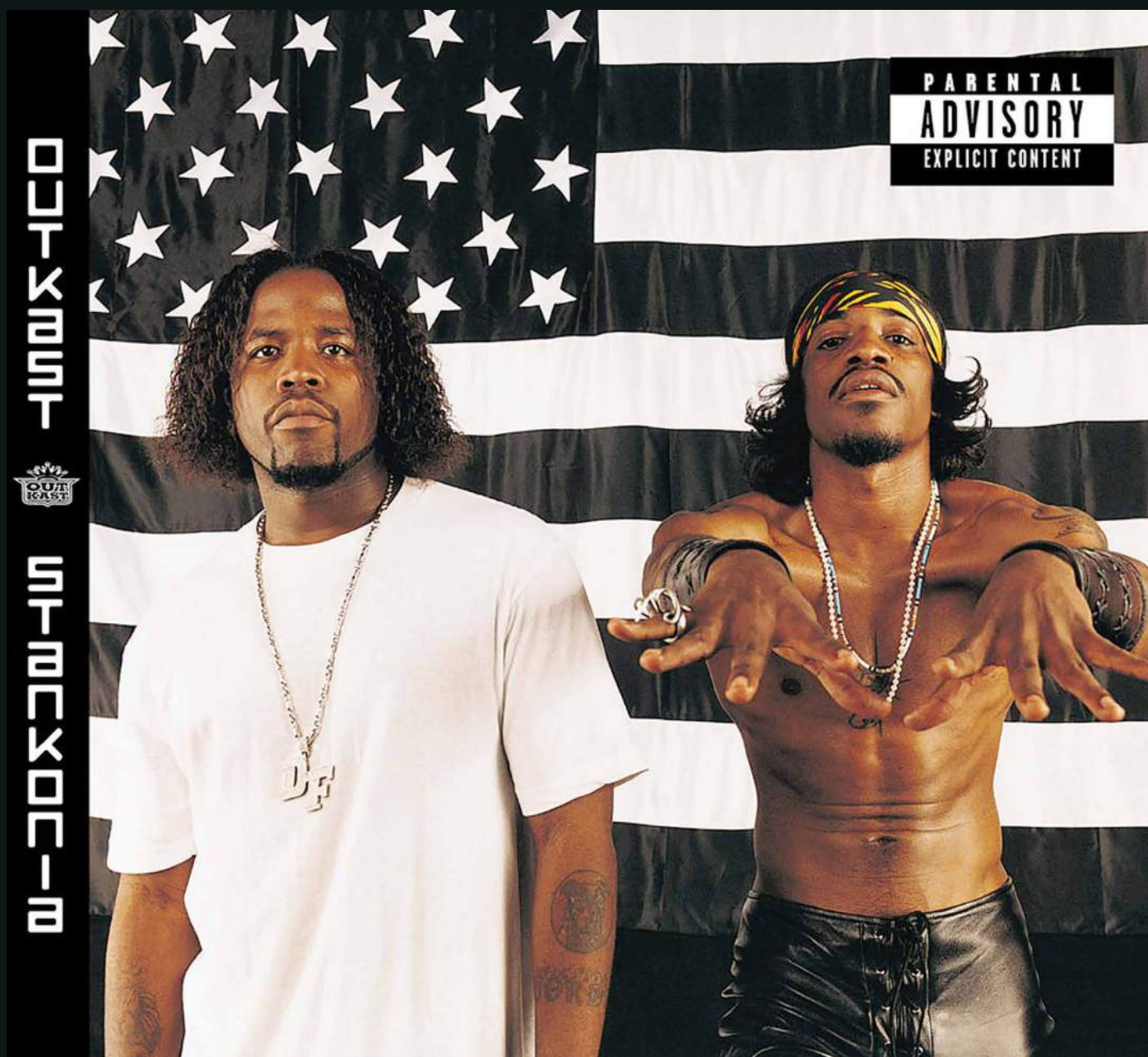
With the pandemic gradually entering the rear view, it's time for Skiifall to take his live social media presence, where he spent many nights bopping around NBS Studios performing his tracks, to real stages around the world. He already accomplished a Montreal victory lap earlier this summer at Mural Fest. It's a transition he's looking forward to but is still working on.

“Meeting people is still a bit awkward, I still get a weird feeling, but it's all part of the challenge,” he said.

Skiifall said he's waiting on the rain to subside so they can shoot another video, but otherwise he's laying low until 2022. After the first year he's had, it's a rare pause on a rapidly climbing career.

“We're getting ready for next year, so at the top of the year, straight up, there's new music. I'm really excited for what's to come.”

ESSENTIAL OUTKAST



Listen on
Apple Music



Album reviews

Presented by

SUNRISE
RECORDS



DJ Abilities, *Phonograph Phoenix* (Rhymesayers)

One of the greatest turntablists ever to drop the needle, DJ Abilities has been mostly silent since the passing of his musical partner Michael Larsen, the rhyming half of lamented indie rap giants Eyedea & Abilities. In the decade since Eyedea's death, Abilities has popped

up in some interesting places, but *Phonograph Phoenix* is his first solo outing since a somewhat-official 2000 mixtape *For Persons With DJ Abilities*. It's good to hear him back at it, and fans of E&A (while surely reminded of how much we miss Larsen's rapid-fire combination battle quips and pensive poetry) will at once journey backward through time and be given a glimpse of a future that, frankly, not too many DJ/composers have ever had their sights set so clearly upon. Stretch your neck before you hit play, 'cuz this shit sways hard. 8.5/10 Trial Track: "When" (Darcy MacDonald)

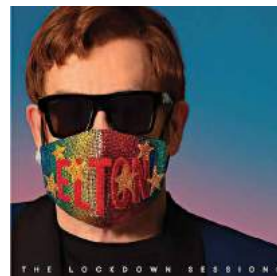
the group looked outward toward side-project success. *Home Run* pays homage to the ol' ball game, evoking nostalgia with production vibes that lean subtly into the spirit of '94 without ever feeling like contrived old-school, owing to producer Ajust's ear for diverse blends of new heat and classic catchiness. Lyrically, 20some isn't stealing any bases, either. His clever, sharp storytelling and punchlines are as honest as it gets. As far as concept albums go, these 13 tracks knock it out the park. 8.5/10 Trial Track: "I Know" (Darcy MacDonald)



Snail Mail, *Valentine* (Matador)

With a debut album as potent as 2018's *Lush*, you can understand why Lindsey Jordan needed time to figure out where she'd go next. More than three years after her breakthrough, Jordan, best known as Snail Mail, delivers a richer, bolder offering on *Valentine*. The Maryland native's

sophomore effort takes the blueprint from *Lush* and brings it waist-deep into uncharted musical waters. The opening title track jumps between the verses' John Hughes prom vibes and a full-on rock chorus, while "Ben Franklin" and "Forever (Sailing)" see her going for high notes she hadn't previously dared attempt. Acoustic guitars are also a focal point for the album, especially tunes like "Light Blue" and "Automate" — but none better than on the gorgeous, heart-wrenching closing track "Mia." Though some songs might require growing on the average listener, *Valentine* is nonetheless a strong and mature artistic statement by this prodigious 22-year-old. 8/10 Trial Track: "Valentine" (Dave MacIntyre)



Elton John, *The Lockdown Sessions* (Mercury)

It's hard to imagine that anyone would have had Elton John collaborating with Nicki Minaj, Young Thug and Lil Nas X on their 2021 bingo card, yet here we are and the results are pleasantly surprising. *The Lockdown Sessions* is a hodgepodge of Sir Elton and guests, with the 74-year old

having a ball with an "anything goes" approach to the project. For the first time in decades, John releases an album with potential to make a meaningful impact on both the club scene and the radio. 7.5/10 Trial Track: "Cold Heart (PNAU Remix)" (feat. Dua Lipa) (Mr. Wavvy)



Big Sean & Hit-Boy, *What You Expect* (Def Jam)

What's even more daunting than a bad album? A boring one. Big Sean's new collaborative effort with producer Hit-Boy is exactly *What You Expect*, if what you expect is half baked motivational bars that bring nothing new to the table from either artist. Sean's *All or*

Nothing joint album with Metro Boomin may in fact be worse in quality but its absurdist bars about smoking blunts with Rosa Parks in the back of a Maybach are far more memorable than anything on the rapper's new release. 4.5/10 Trial Track: "Loyal to a Fault" (feat. Bryson Tiller & Lil Durk) (Mr. Wavvy)



20some, *Home Run* (Joy Ride)

Don't mistake him for a pinch hitter: the Dead Obies MC may be among the last of his band to swing solo, but 20some's debut is here to give Quebec rap fans the sweet relief we've been waiting for. Frankly, 20 ran game all over the third, misbegotten DO record, which otherwise fell a little flat as

Thanks for drinking local



Montreal's very own.



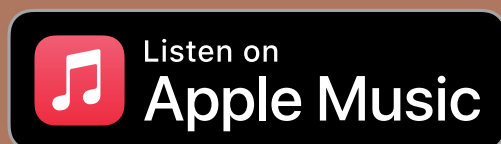
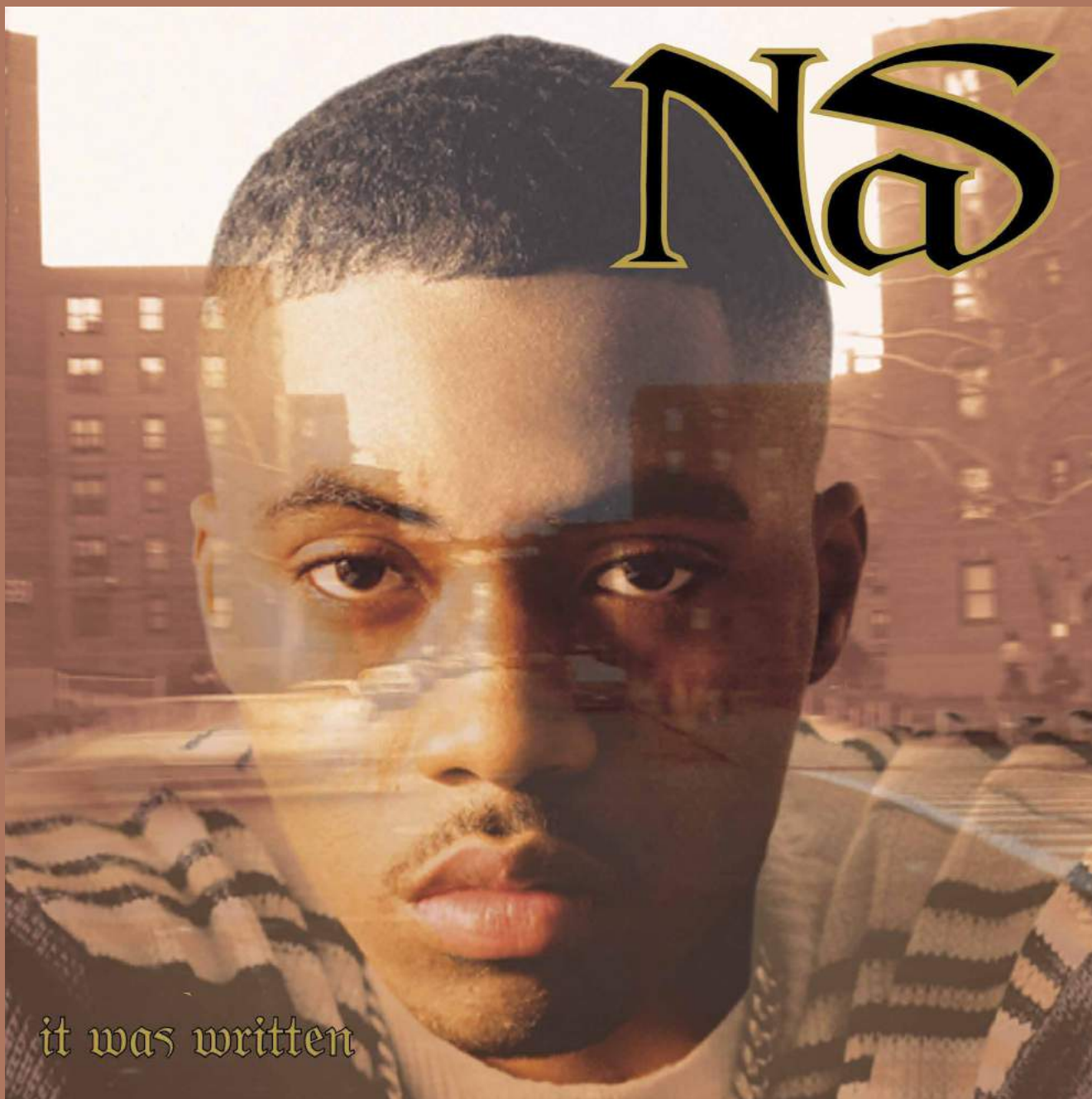
MCAUSLAN



MCAUSLAN.COM

ESSENTIAL

NAS



:hammer of the mods

BY JOHNSON CUMMINS

As the vinyl boom shows no signs of slowing down (despite the music industry continuing to wane), there are some killer releases hitting the racks that are aiming directly for our wallets.

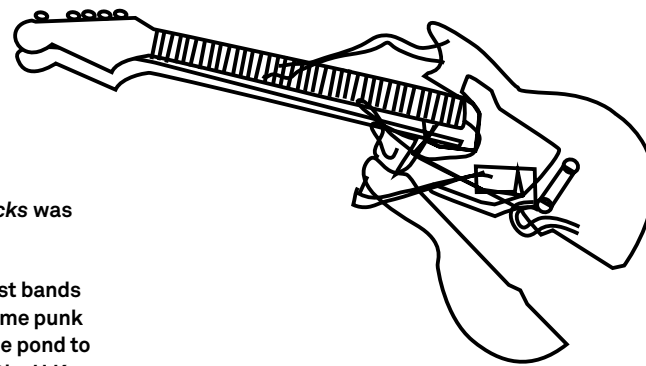
The most recent slab that never got its fair shake when it originally came out swingin' is the absolutely classic Heartbreakers' 1977 debut *L.A.M.F.* (Like a Motherfucker, duh): *The Found '77 Masters* (Jungle Records).

Headed up by bad boy Johnny Thunders directly after the New York Dolls dissolved in a Florida hotel room, the Heartbreakers were heralded as the ones slated for overnight success. Despite being the toast of the CBGB's/Max's/Mudd Club scene of the mid '70s, success would never come their way. Ex-Doll Jerry Nolan and Johnny Thunders were well in the thrall of heroin addiction by the time the band formed and their combined Brooklyn-bred egos would prove to be their ultimate undoing. Sad really, because this brand spankin' new version of *L.A.M.F.* would've crowned them the kings of the first wave

of punk had it come out when *Never Mind the Bollocks* was leading the charge.

Here's the backstory about how one of punk's greatest bands made one of the best records of the era, only to become punk rock footnotes. The band famously hopped across the pond to open for the Sex Pistols on their ill-fated *Anarchy* in the U.K. tour in '76. Unfortunately all but 4 of the 16 Pistols shows were cancelled after their Bill Grundy stunt on British TV. Destitute, homeless and dope-sick, the band's bad luck changed when they were picked up by the Who's label, Track Records. After *L.A.M.F.* was tracked, the band would take a preposterous six months to mix the record as band members went behind the backs of others in the studio and pushed their respective instruments into the red, turning the final mix into a muddy mess. The label rush-released the wrong mixes without the band's consent, despite major issues in the mastering process. With the exception of the cassette version, the album was total sonic garbage. It didn't really matter, though, as their label went bankrupt right after the release.

As Track Records was going tits up, Heartbreakers manager Lee Black Childers broke into the offices of their former label and grabbed working mixes as well as the multi-track tapes but was unable to locate the stereo master of the final mixes. Thunders attempted a re-mix with the multi tracks in 1984, called *Revisited*, but the result was almost worse than the Track version as it was ruined with dated '80s digital reverb. In 1994, a comp of mixes that Childers had burgled was released, which was the copy to have but could still not hold a candle to the demos that were issued in 2012. Which



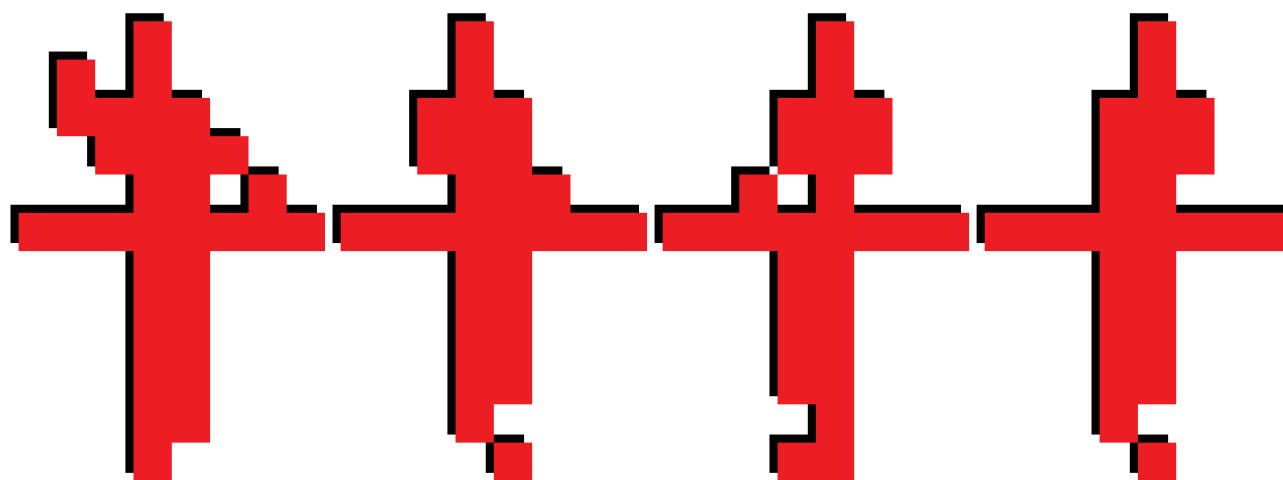
brings us up to last year. The producer of the record, Daniel Second, recently passed away and an unmarked tape box was discovered in his attic containing (you guessed it) *L.A.M.F.* the way the band always wanted us all to hear it.

With the recent passing of Walter Lure, all four members of the Heartbreakers are no longer with us. But this release is nothing short of a revelation, showing just how mighty these Lower East Side punks were. Mud is gone, guitars are slicing and dicing while Nolan's drums are full of smash and bash. Thunders brings the swagger here and is pushed up the mix with classics like "Born to Lose," "Chinese Rocks" and "Pirate Love" all zinging with newfound life. To say a veil has dropped on these mixes would be putting it lightly.

If you think you've heard *L.A.M.F.* before, trust me — you haven't.

Current Obsession: The Heartbreakers, *L.A.M.F.: The Found '77 Masters*
jonathan.cummins@gmail.com

KRAFTWERK



3-D

SALLE WILFRID-PELLETIER

08 / JUNE



Don't wait for
your future.
CREATE IT.

BUSINESS COACHING

Work one-on-one with a business coach to develop a customized plan that's focused on your needs and your business. Open to any age and stage of business.*

BUSINESS BOOTCAMP

Series 3

FREE* | Thursdays, Nov 4, 11, 18 & 25 | 1:00PM - 3:00PM

Series 4

FREE* | Thursdays, Nov 25, Dec 2, 9 & 16 | 3:00PM - 5:00PM

Gain invaluable information in this one-month accelerated course consisting of four 2-hour interactive modules in an online group setting.

JUMP-START YOUR BUSINESS

FREE | Wednesdays, Nov 10, 17 & 24 | 2:00PM - 3:30PM

Starting a business? Looking for financing? Let's do it together! From ideas to revenue, we'll walk you through the steps you need to take and the different types of financing options that are available to get your new or existing venture funded.

START-UP ESSENTIALS SEMINAR SERIES

\$25 for the series** | Tuesdays | 6:30PM - 8:30PM

Ideation and Validation | Nov 9

Business Structure and Legal Implications | Nov 16

Building Awareness and Sales | Nov 23

HIRING STRATEGIES FOR START UPS AND SMALL BUSINESSES

\$10** | Friday, Nov 12 | 10:00AM - 12:00PM

REGISTERING YOUR BUSINESS

FREE | Tuesday, Nov 16 | 12:00PM - 1:00PM

TRANSFORMING BARRIERS INTO SUCCESS: STORIES OF WOMEN ENTREPRENEURS

FREE | Thursday, Nov 18 | 6:00PM - 7:45PM

SHOW ME THE MONEY: FINANCIAL PANEL

\$10** | Tuesday, November 30 | 6:30PM - 8:30PM

Register now at yesmontreal.ca or call **514-878-9788**.
All of our workshops are available as live streaming webinars.

*Get access to specialized services including coaching, Business Bootcamp, legal information and accounting clinics for a low annual fee of \$30.

**As part of our ongoing effort to support entrepreneurs, small business owners and artists, we have applied a 50% discount on select workshops. The online price reflects the 50% discount.

Funded by:



Canada Economic
Development
for Quebec Regions

Développement
économique Canada
pour les régions du Québec

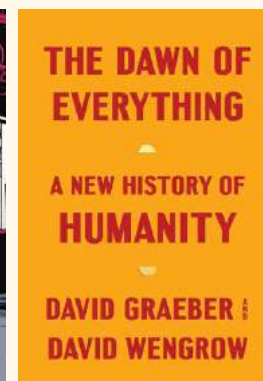
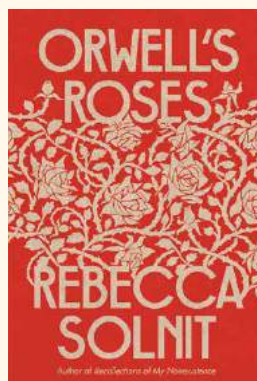
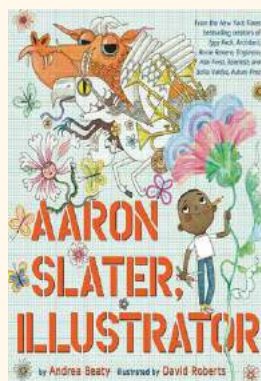
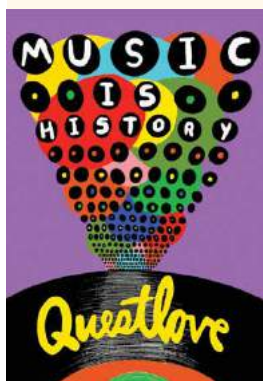
YES is a non-profit organization



LIBRAIRIE DRAWN & QUARTERLY

176 & 211 BERNARD. MILE END

NEW AND EXCITING THIS MONTH



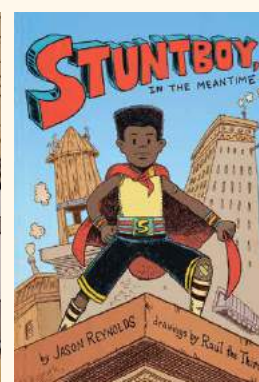
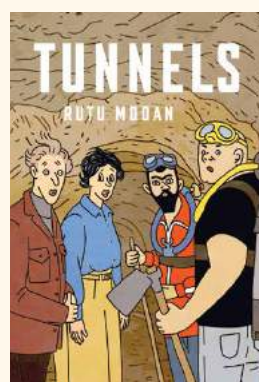
NOVEMBER VIRTUAL BOOK CLUBS

WEDNESDAY 10th | 8 PM **INDIGENOUS LITERATURES** | *Five Little Indians*

FRIDAY 19th | 6 PM **TEEN BOOK** | *Iron Widow*

TUESDAY 23rd | 8 PM **NEW READS** | *Personal Attention Roleplay*

TUESDAY 30th | 8 PM **GRAPHIC NOVEL** | *Factory Summers*



ORDER ONLINE AT MTL.DRAWNANDQUARTERLY.COM

Film fest fall



Benedetta

BY ALEX ROSE

November is always a cornucopia of delights for Montreal filmgoers, with two major festivals overlapping mere days after the end of Festival du nouveau cinéma. This year, Cinémania runs from Nov. 2–21 (with theatrical showings ending on Nov. 14), while RIDM runs from Nov. 10–21. Both are being presented in hybrid form, with different programming structures for each film.

Cinémania

Xavier Beauvois (*Des hommes et des dieux*) directs *Albatros*, a crime drama about a cop whose life is turned upside down after he accidentally kills a man he was trying to stop from killing himself; Jérémie Rénier stars. Damien Bonnard and Leïla Bekhti star in Joachim Lafosse's *Les intranquilles*, about a couple struggling with the man's bipolar disorder. Though it sounds pretty much exactly like *Infinitely Polar Bear*, Lafosse is extremely adept at major bummers, so it's promising.

Controversial director Bruno Dumont has moved firmly into comedy in recent years. His latest, *France*, stars Léa Seydoux as a famous journalist whose life unravels after she gets into a car accident. Director Paul Verhoeven is no stranger to controversy himself. His latest film, *Benedetta*, stars Virginie Efira as a nun who enters a convent in Tuscany and... well, I haven't seen it yet, but it's been described for years as Verhoeven's lesbian nun movie.

Karin Viard is in no less than three films playing the festival this year: Olivier Peyon's Fukushima disaster movie *Tokyo Shaking*, Marc Fitoussi's psychological drama *Les apparences* (alongside Benjamin Biolay) and the all-star erotic sketch comedy *Les fantasmes*, which also stars Monica Bellucci, Jean-Paul Rouver, Carole Bouquet and Suzanne Clément.

Charlotte Gainsbourg is also pulling double duty at the festival this year, first as the director of the documentary *Jane par Charlotte*, in which she explores her relationship with her mother Jane Birkin (the title is a take on a previous documentary about Birkin, Agnès Varda's *Jane B. par Agnès V.*) and then as an actress in the Marguerite Duras adaptation *Suzanna Andler*, alongside Niels Schneider.

Two female directors are seeing partial retrospectives of their work presented as part of the festival. Québec's

Anais Barbeau-Lavalette is the subject of a new hour-long documentary by Kalina Bertin (*Manic*). Two of her films, *La déesse des mouches à feu* and *Inch'Allah*, are also being screened for the occasion. French director Catherine Corsini has a new film, *La fracture* — the Queer Palm-winning drama starring Valeria Bruni-Tedeschi and Pio Marmai, set in an emergency room as a demonstration led by Gilets Jaunes brews on the outside. The festival has also programmed Corsini's 2001 film *La répétition* (starring Pascale Bussières and Emmanuelle Béart) and her 2015 film *La belle saison*.

RIDM

By far the most talked about film in this year's RIDM program is *Dehors Serge Dehors*, a documentary chronicling the crippling depression and isolation that has afflicted beloved actor and comedian Serge Thériault over the last decade. Directors Pier-Luc Latulippe and Martin Fournier focus on the people in his life to depict the reality of the depths of depression, which has earned them some side-eye from those who believe the premise is exploitative. Laurence Turcotte-Fraser turns her camera towards Tara Emory, an American erotic photographer and fetish model whose hectic lifestyle and overall life problems are getting in the way of her art in *La fin de Wonderland*. Jackie Robinson is at the heart of the film

Dear Jackie, directed by Henri Pardo, who looks at the legacy of the trailblazing baseball player as paralleled with the current situation of the Black community in Little Burgundy.

Alireza Rasoulinejad's *Eastwood* focuses on the filmmaker's quest to meet the legendary actor and filmmaker in Iran after seeing a picture of him in the newspaper, while Joannie Lafrénière's *Gabor* explores the photographer Gabor Szilasi. Three of the leading Italian filmmakers of today (Alice Rohrwacher, Pietro Marcello and Francesco Munzi) head up *Futura*, which seeks to update the "youth of today" approach of Pier Paolo Pasolini's *Love Meetings* by interviewing a variety of young Italians about their thoughts on the world. It seems to have some theme in common with Romanian-Canadian filmmaker Bogdan Stoica's *They Sleep Standing*, which profiles Romanian youth.

Andrea Arnold (*Fish Tank*, *American Honey*) directs *Cow*, a wordless documentary in the style of this year's *Gunda* that follows the daily life of the titular cow. After 2017's *Ouvrir la voix*, French director Amandine Gay looks at international adoption in *Une histoire à soi*. Vadim Kostrov directed the minimalist docu-fiction *Orpheus*, which looks at modern life in Russia, while, in *One of Ours*, Yasmine Mathurin looks at the sensitive issue of a young Haitian man adopted by Indigenous parents and what his status and identity are at this juncture in time.

An extensive overview of the work of documentarian Vitaly Mansky is also on the program, showcasing many films from his 30-year career.

The program, of course, contains many short films (including a selection from Wapikoni Mobile) and discoveries.



Aline, the voice of love

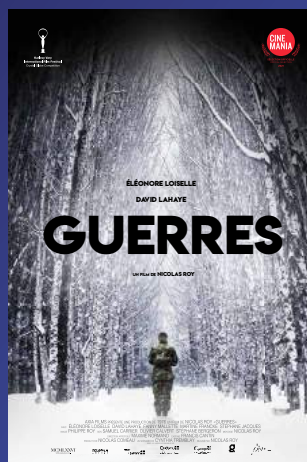


Benedetta

FESTIVAL
DE FILMS
FRANCO-
PHONES

CINE
MANIA

27^e ÉDITION
2-21 novembre
en salle et en ligne



...MORE THAN 85 FEATURE FILMS
30 SHORT FILMS AND EVENTS...

festivalcinemania.com

On Screen



Spencer



House of Gucci



Belfast



L'arracheuse de temps

BY ALEX ROSE

It might not be the hit of the year, but I've certainly seen the trailer for *House of Gucci* (Nov. 24) more often than I've seen any other trailer this year. Lady Gaga stars as Patrizia Reggiani, ex-wife of Maurizio Gucci (Adam Driver), the head of the prestigious Italian fashion brand. The supporting cast is rounded out by Jared Leto, Jeremy Irons, Salma Hayek and Al Pacino — most of whom seem to be gunning for Oscars alongside the leads.

The biggest hit of the month is likely to be *Eternals* (Nov. 4), the first Marvel movie to be helmed by an Oscar winner. Chloe Zhao directs this tale of God-like beings who are tasked with protecting the Earth from afar. Early reviews are mixed, with some praising the different pacing and others describing it as a bit of a slog.

An early frontrunner for awards season since its festival run, Kenneth Branagh's *Belfast* (Nov. 12) is an autobiographical tale of the writer/director's youth in violence-torn Belfast.

Catriona Balfe, Jamie Dornan and Judi Dench star. Will Smith is also earning plaudits for his role as Richard Williams, the father of Venus and Serena Williams, in Reinaldo Marcus Green's *King Richard* (Nov. 19). Though some have been critical of the film focusing on the man behind two of the most successful female athletes in recent memory, the film is nevertheless said to transcend biopic formula.

Kicked around the schedule for the last 18 months or so, Jason Reitman's *Ghostbusters: Afterlife* is finally hitting theatres on Nov. 19. This sequel puts Egon Spengler's grandchildren back in the saddle. Finn Wolfhard, Carrie Coon and Paul Rudd star, and as the trailer suggests, we can expect some appropriate cameos from the old guard. In terms of unclear sequel/reboot hybrids, we can also count on *Resident Evil: Welcome to Raccoon City* (Nov. 24), which moves the franchise away from Milla Jovovich and towards Kaya Scodelario and Hannah John-Kamen. Rebecca Hall makes her directorial debut with *Passing*, in which two mixed-race childhood friends meet later in life and find themselves living opposite lives on each side of their racial identity. It premieres on Netflix on Nov. 10.

Locally, the biggest release has to be *L'arracheuse de temps* (Nov. 19), a fantasy film based on the 2009 tale by storyteller Fred Pellerin (whose work was already adapted twice with the hit films *Babine* and *Ésimésac*). Geneviève

Schmidt, Céline Bonnier and Pier-Luc Funk star. In somewhat semi-local releases, however, none looms bigger than *Aline, the Voice of Love*, a French co-production in which director Valérie Lemercier plays a thinly veiled version of Céline Dion... at every age. The film has been side-eyed by Quebec audiences ever since it was announced, but we'll finally get to see what all the fuss is about on Nov. 26.

Kristen Stewart stars in *Spencer* (Nov. 5), a Lady Di biopic from director Pablo Larraín (who also did the great *Jackie*, starring Natalie Portman). Though Lady Di stuff is nearing complete saturation in the media, Larraín's film — and particularly Stewart — are getting great notices during early screenings. Controversial / weird French auteur Bruno Dumont returns with *France* (Nov. 5), a comedy starring Léa Seydoux as a celebrity journalist whose life is turned upside down when she gets into a car accident. As usual with Dumont, this has proven divisive in its theatrical run.

The Rock, Ryan Reynolds and Gal Gadot star in *Red Notice*, a Netflix heist comedy that seems to have been absolutely written by an algorithm. Also fulfilling the algorithm vibes over at Disney Plus is *Home Sweet Home Alone*, a remake of *Home Alone* starring *Jojo Rabbit*'s Archie Yates as the forgotten child taking on a couple of criminals (Ellie Kemper and Rob Delaney). Both are out on streaming platforms Nov. 12.

Billy Bob Productions
presents

BOB DYLAN 80th BIRTHDAY BASH

To support Montreal Musicians

With Performances by

SHANE MURPHY

THE DAMN TRUTH

DAWN TYLER WATSON

ROB LUTES

L'IL ANDY

PATRICK KRIEF • THE NILS

JASON ROCKMAN (Slaves on Dope)

ANNAKIN SLAYD

THE SLOWINKS
(feat. Felicity Hamer)

and many others...

+ house band

THE MOONSHINERS

Club
Soda

MAGIC
PALACE



Mirela's



Environnement
ÉLECTRONIQUE

SAT. NOV 27th - Doors at 6:30pm

LIMITED SEATING

Club Soda - 1225 St-Laurent Blvd

514-286-1010

Wingspan



BY SAVANNAH STEWART

Jonathan: a seagull parable is a bit of an unconventional play. For one, it's about a bird.

Loosely based on Richard Bach's book *Jonathan Livingston the Seagull*, director Jon Lachlan Stewart's company Surreal SoReal Theatre is pairing up with Geordie Theatre to present this parabolic tale about a seagull deadset on doing things his own way.

"Jonathan wants to learn how to fly fast. But within his flock, his community, it's against the law to fly fast. It's looked upon in a very negative way," says Luca "Lazylegs" Patuelli, who plays the part of Fletcher.

Patuelli is an internationally renowned dancer and choreographer, also serving as lead choreographer for this production.

So Jonathan, played by Yousef Kadoura, is exiled from his flock. Ostracized, he sets off to discover for himself what limits, if any, are imposed on us by our connection to our communities and our own physicality.

"A lot of people can relate to this story about identity, about who we are as individuals and trying to discover who we are around the resistance from people in our community," Patuelli explains.

"And as for the idea of physical limitations, within this play,

half of the actors do have disabilities and the other half don't."

That's something else that is a bit unconventional with this play — few and far between are the productions that feature actors both with and without disabilities, especially with equal distribution.

Blending theatre and dance, *Jonathan* will be presented in both English and French. In introducing this play, Lachlan Stewart has spoken of his desire to create an inclusive production that will resonate across demographics.

"We want to create a show for teen and adult audiences that encourage us to think about the world we live in — and who lives in it — a little differently," he says.

All of the actors are equipped with crutches to simulate wings, giving the impression of flight. With Patuelli's guidance and leadership, the actors collaborated on creating choreography with the crutches.

"Crutches are looked at in two different ways," says Patuelli. "There's the negative connotation, it's something that's weighing you down, dragging you down. But then there's also the idea of its support, and that support gives you that freedom to be independent.

"And so with the choreo, building alongside Jon Lachlan Stewart, we're creating moments where we show that idea of triumph over tragedy, how to take the movements on crutches and make them look pretty, open them up and show that idea of freedom and flying freely."

The movements came from working with the actors — many of whom had never used crutches and all of whom except Patuelli are not dancers — through warmups and movement exploration to identify what felt right to them.

"I really enjoyed this process," he says. "The actors have been super open, they've been very receptive and wanting to learn movement."

This is Patuelli's first time serving as the lead choreographer for a feature production, and his first acting role. He has had an interest in pursuing roles in theatre or film, and took an acting class during the pandemic.

"What's important to recognize for every single actor in play, they're all great actors," he says. "Whether they are disabled or not is secondary — what we hope is that when people come to see the play, they see the quality of the work."

Patuelli says he hopes this production highlights that actors with disabilities have a place in the arts.

"I think that this type of play will send a message to the art world saying that there are talented artists with disabilities that deserve to be in the limelight in the commercial world," he says.

"I'm hoping that this type of play can help take away that taboo."

→ *Jonathan: a seagull parable* is on at Théâtre Denise-Pelletier's Fred Barry Hall (4353 Ste-Catherine E.) from Nov. 23—Dec. 11, \$30–\$38



Hosted by Sean Michaels GILLER PRIZEWINNING AUTHOR

Wednesday, November 24, 2021

Awards ceremony to be LIVE-streamed from the Cabaret Le Lion d'Or at 7:00 PM

www.qwf.org

FINALISTS 2021 FINALISTES

Presenting
Sponsor:

BMO



COLE FOUNDATION PRIZE FOR TRANSLATION (FRENCH TO ENGLISH)

Sheila Fischman *Em*
(Random House Canada)

Kim Thúy *Em* (Groupe Librex)

Sarah Henzi *I Am a Damn Savage; What
Have You Done to My Country?*
(Wilfrid Laurier University Press)

An Antane Kapesh *Je suis une Maudite sauvagesse; Qu'as-tu
fait de mon pays?* (Mémoire d'Encrier)

Donald Winkler *Orwell in Cuba: How 1984
Came to Be Published in Castro's Twilight*
(Talonbooks)

Frédéric Lavoie *Avant l'Après* (La Peuplade Récit)

THE MAVIS GALLANT PRIZE FOR NON-FICTION

Tanya Bellehumeur-Allatt *Peacekeeper's
Daughter: A Middle-East Memoir*
(Thistledown Press)

Karen Messing *Bent Out of Shape*
(Between the Lines)

André Picard *Neglected No More
The Urgent Need to Improve the Lives of
Canada's Elders in the Wake of a Pandemic*
(Random House Canada)

Robyn Sarah *Music, Late and Soon*
(Biblioasis)

Samir Shaheen-Hussain

*Fighting for a Hand to Hold: Confronting
Medical Colonialism Against Indigenous
Children in Canada*
(McGill-Queen's University Press)

PARAGRAPHE HUGH MACLENNAN PRIZE FOR FICTION

Sponsored by Paragraphe
Bookstore

Mikhail Iossel *Love Like Water,
Love Like Fire* (Bellevue Literary Press)

Saleema Nawaz
Songs for the End of the World
(McClelland & Stewart)

Aimee Wall *We, Jane*
(Book*hug Press)

Kathleen Winter *Undersong*
(Knopf Canada)

CONCORDIA UNIVERSITY FIRST BOOK PRIZE

Sponsored by Concordia University

Eli Tareq El Bechelany-Lynch
Knot Body (Metatron Press)

Balfour M. Mount *Ten Thousand
Crossroads: The Path As I Remember It*
(McGill-Queen's University Press)

Samir Shaheen-Hussain
*Fighting for a Hand to Hold: Confronting
Medical Colonialism Against Indigenous
Children in Canada*
(McGill-Queen's University Press)

Aimee Wall *We, Jane*
(Book*hug Press)

JANET SAVAGE BLACHFORD PRIZE FOR CHILDREN'S AND YOUNG ADULT LITERATURE

Dani Jansen
The Year Shakespeare Ruined My Life
(Second Story Press)

Nadine Neema
Journal of a Travelling Girl
(Wandering Fox / Heritage House)

Monique Polak
Room for One More
(Kar-Ben Publishing)

Su J. Sokol
Zee
(Bouton d'or Acadie)

A.M. KLEIN PRIZE FOR POETRY

Sarah Burgoyne
Because the Sun
(Coach House Books)

Klara du Plessis
Hell Light Flesh
(Palimpsest Press)

Jessie Jones
The Fool
(Goose Lane Editions)

Sarah Venart
I Am the Big Heart
(Brick Books)



Canada Council
for the Arts

Conseil des arts
du Québec



Conseil
des arts
et des lettres
du Québec

Funded by the Government of Canada

Canada



:play recent



The beast in me



Robin Hatch

BY RYAN DIDUCK

Vanessa Wagner, "Inverness" (InFiné Music)

Gus Van Sant's first film is a wonderful black-and-white low budget job called *The Discipline of DE*. Based upon a William S. Burroughs short story, or "routine," as Burroughs termed them — he was, after all, one of America's most astute and funniest 20th century comedians — Van Sant's film outlines an elementary blueprint for seamless modern life. D.E. stands for *do easy* — the easier, the better. View every one of life's little tasks — putting away the dishes, say, or tying your shoes — with the stated aim of making the job as effortless as possible. The discipline comes in when you make this worldview your life's guiding principle. It takes practice. If an error is made, for example, dropping an item on the floor, or stubbing one's toe on the way to the bathroom at night, repeat the action until that action can be performed error-free without so much as a thought. Easy does it.

The idea is, since there are incalculable piddly little seemingly unimportant undertakings that we do every day, we might as well make them more efficient. Although they seem insignificant, these tasks add up, physically, emotionally. The more we can do simply, properly, faultlessly the first time, the less struggle and strife we might exert having to correct or redo later. And the more we can perfect these little duties, the less stress their repetitive and quotidian nature causes us. It's basic American Pragmatism. It works.

Leifur James, "Sirens," *The Year Turns to Air* (Night Time Stories)

Before the advent of recorded sound, urban noise was of the natural kind. You might have heard your neighbours living their lives, talking, shouting, the clinking and clanging of dishes and glasses, pots and pans, laughing, fighting, fucking. If there was music, someone was playing it. It's incumbent to consider the noise we make.

I often wonder what my next door neighbour hears when I am listening to some of the music I cover in this column. It alternately has the qualities of every type of nuisance noise a city can produce. Field recordings of automobiles and traffic, horns, actual bells and whistles; trains and airplanes, steam exhaust from distant ships, squeaking and rattling wheels; mechanical and industrial rhythms, pneumatic drills, rivets, hoists, elevators, escalators, sputtering motors; garbage trucks, Ubers, Skip the Dishes and other express delivery services; busted synthesizers and skittering samplers, defective switches and distorted connections; barking dogs run through delay pedals. In the distance, sirens.

Robin Hatch, "Mockingbird" (feat. Nick Thorburn), *T.O.N.T.O.* (Robin Records)

Of all the drugs in the world, alcohol is the worst in terms of human behaviour under its influence. The idea, macho in origin, like most bad ideas, that a person can "handle his liquor", is always false. It's a sliding scale. Alcohol affects the system within seconds and it is impossible to overcome its effects. Tolerance helps. But tolerance only goes so far towards this loose definition of "help." Eventually, alcohol will have anyone, no matter how big and tough, behaving like a depraved beast. Hunter S. Thompson wrote that the man who becomes a beast relieves himself of manhood's existential burden. The problem is that the beast wakes up and the burdens return tenfold.

The first step of AA's 12-step program is to admit that you are powerless over alcohol. This phrase always struck me as odd. It made alcoholics, and addicts in general, out to sound like desperate, weak people. To me, it seemed like you had to admit that you could not *not* say no to drink. And that's not the way that most people drink, even problem drinkers. The vast majority of people who drink can exert some degree of willpower over whether or not they do so. The real powerlessness comes not before but *after* that drink is consumed. There is a saturation point where alcohol will literally overtake the body's ability to control itself. Alcohol, instead, powers the person.

Suss, "Ash Fork, AZ," *Night Suite* (Northern Spy Records)

An old boss of mine used to say, "There are two types of people in the world: those who do things, and those who try to stop people from doing things." Want to take this road? Pay the toll. Want to do that? Do this first. If All Cops Are Bastards, and All People Are Now Cops, then what? There are far more middlemen out there than there are folks at the top or the bottom.

Jessica Moss, "Contemplation II," *Phosphores* (Constellation Records)

I love cities at night. There is nothing quite like the energy, the electricity teeming through a nocturnal metropolis. Skyscrapers seem to do just that — scrape at the sky. The brightest of lights, intended to illuminate the paths betwixt modern urban spaces, also create the deepest and blackest of shadows. There is mystery about the nighttime city.

New York is famously known as the city that never sleeps, making it a strong contender for the world's greatest city after dark. It certainly possesses the mythology. Coming of age in the 1980s, *Late Night With David Letterman* introduced me not just to New York City, but to New York City from midnight on. Gotham's equally romantic and seedy metropolitan underbelly overturned on TV just after bedtime.

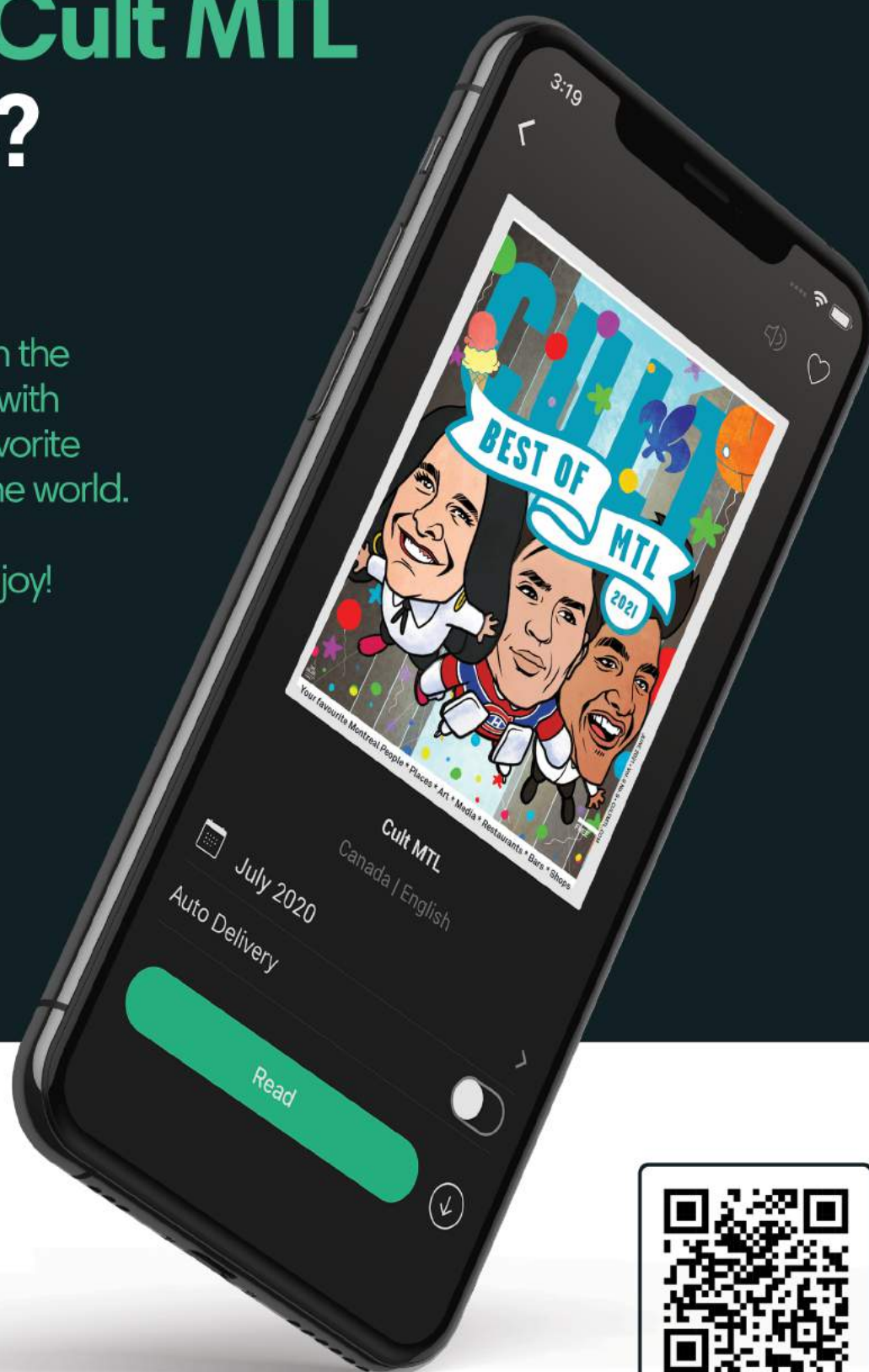
Montreal is another great nighttime city, arguably at New York level. I think it's got something to do with the palimpsestic nature of the architecture and infrastructure. A city needs age to be interesting. Darkness obscures the city's blemishes. But darkness reveals just as much as it conceals. A person's true face emerges in the peripheral clarity afforded by a void of light. And so, too, does Montreal's true face shimmer in the moonshine.



Did you know you can read **Cult MTL** anywhere?

Cult MTL is now available in the PressReader app—along with thousands of your other favorite magazines from around the world.

Download the app and enjoy!



M P O U R
M O N T
R É A L

BILLETS ET INFOS
TICKETS & DETAILS

MPOURMONTREAL.COM
MFORMONTREAL.COM

[PHYSIQUE]
[IN-PERSON]

17 → 20
NOV.

M
POUR
MONTREAL

FACTOR

Canada

musicaction

Québec

Montréal

TOURISME /
MONTREAL

((SiriusXM))

We acknowledge the financial support of the Government of Canada and Canada's private radio broadcasters.
Nous remercions l'appui financier du gouvernement du Canada et des radiodiffuseurs privés du Canada.