



JUNE 2023 • Vol. 11 No. 9 • CULTMTL.COM

FREE

\* Half Moon Run \* Montreal Fringe \* Jazz Fest \* Karine Vanasse & Rémy Girard \* ACT UP

FESTIVAL ST AMBROISE MONTRÉAL

# FRINGE

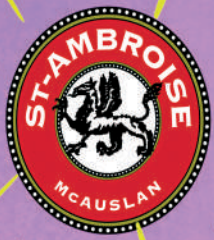


29 MAI-18 JUIN  
MAY 29-JUNE 18

DAN  
BULLER  
2022

MONTREALFRINGE.CA 514.849.FEST





PARC

# FRINGE

PARK

HORAIRE



SCHEDULE

8 - 18 JUIN / JUNE 8 - 18  
PARC DES AMÉRIQUES



## DANNY REBEL & THE KGB

GRATUIT!  
FREE!

HAVENS • DEAD MESSENGER • SORRY GIRLS

CHANDA AND THE PASSENGERS • THE TINA TRONS • AZULOV • SUMMERSETT  
THE GRUNIONS • THE SPACE WIZARDS • SU • ULTRAFOX • JOHNNY COULL  
CHRISTIAN • WAVE AND WIRE • PAGODA STARLING • PAPILLION • HONEYWAVES  
ELEGANCE ON A NUDIST BEACH • MATT ENOS AND THE RIVERMEN • KALLISTO  
SEX MACHINE OCTOPUS • MATYS COLPRON • THE LUCKIES • THE JEM • LONGTOE  
THE SASSY ISLANDERS • MISSY AND THE MOTHER TRUCKERS • CANTICLE  
GRAND SPLENDID • MIDNIGHT MILES • WILLY NILLY • BURNING BRAS'S BAND  
FAÇADES • SILICON BEATS • BOZOBABY • THE EMBER GLOWS • AIE COBAYE •  
SAM KRÜGER • ANDRIANA & THE BANANAS  
EN PLUS/AND MORE...

....  
LA COURSE EN DRAG AVEC / DRAG RACES FEAT. UMA GAHD  
CJLO • CHOQ • CISM • CKUT  
ELAN SCHMOOZER • SATURGAYS



# SUONI PER IL POPOLO

2023

JEUDI

DIMANCHE

LUNDI

MARDI

MERCREDI

VENDREDI

SAMEDI

4

**RAWL**  
AVEC MARDI SPAGHETTI  
La Sotterenea  
18H/19H • 10\$/NOTAFLOP

**COMEDY NIGHT: JACQUELINE FREITAS, DJEFF MARTIN, MICHAELA CHUNG, DOUA, DARREN LEO, HASH THE 1, ET PLUS!**  
AVEC HASH THE 1  
Casa del Popolo  
20H/20H30 • 15/20\$

**ANDY MOOR + DAMON LOCKS + MARKUS FLOATS**  
La Sala Rossa  
20H/21H • 20/25\$

11

**BLVD FEST/MURAL FEST**  
La Sala Rossa  
11-17H

**ATELIER AVEC JEAN PHILIPPE AUDIN ET GHISLAIN LECLANT**  
Casa del Popolo  
17-19H

**CIGUÉ X ANNIE LAFLEUR X THISQUIETARMY + ERICK D'ORION**  
Casa del Popolo  
19H/20H • 15/20\$

**LETTERS & DREAMS®: IONE, GOTTLIEB, CLARK & HONG**  
La Sala Rossa  
19H/20H • 25/30\$

**SQUINT SONIC**  
AVEC SQUINT PRESS  
La Sotterenea  
19H/20H • 15/20\$

**N NAD + JOEL LAVOIE + CHABANEL**  
AVEC HIATUS  
Église Saint-Denis  
19H/20H • 20/25\$

18

**'SUONI DI PICCOLE STELLE: STUDENT RECITAL'**  
La Sala Rossa  
11H/11H30 • GRATUIT

**MOTHER TONGUE - WORKSHOP SECONDSIGHT**  
Casa del Popolo terrasse  
13-15H • GRATUIT

**KATIE MOORE + JAMES FOREST**  
Casa del Popolo  
19H/20H • 15/20\$

**SUN RA ARKESTRA**  
AVEC HIATUS + AIM  
Église Saint-Denis  
19H/20H • 40/45\$

**SEEDS BEAR FROOT: STRANGE FROOTS + FYORE + JUICE**  
La Sotterenea  
19H30/20H • 15/20\$

**SUN RA AFTER PARTY JAM**  
AVEC MARDI SPAGHETTI  
La Sala Rossa  
22H • GRATUIT

25

**HAMID DRAKE'S TURIYA HONORING ALICE COLTRANE**  
La Sala Rossa  
19H/20H • 30/35\$

5

**ENAMEL: SCOTT THOMSON**  
Casa del Popolo  
13-16H • GRATUIT

**'BELLS & WHISTLES' - JEAN COUTEAU**  
AVEC JEAN COUTEAU  
La Sotterenea  
17H • GRATUIT

**BREAD & PUPPET THEATRE PRESENTS MOTHER DIRT: PREEMINENT VICTOR OVER GENGHIS KHAN**  
Entrepôt 77  
18H30/19H • GRATUIT

**SYNGJA + ELYZE VENNE-DESHAIES**  
Casa del Popolo  
19H/20H • 15/20\$

**MARIA CHAVEZ + SLOWPITCH-SOUND + MAT BALL**  
AVEC HEAVY TRIP  
La Sala Rossa  
19H/20H • 20/25\$

12

**'MEET ME AT THE WOODSHOP': GAMBLETRON & JOHNNY FOREVER**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**AC CC + LUNE TRÈS BELLE**  
Casa del Popolo  
19H/20H • 15/20\$

**JEAN PHILIPPE AUDIN & GHISLAIN LECLANT + FROTAÉ**  
La Sala Rossa  
19H30/20H • 20/25\$

19

**'QUESTIONS FOR WHITE PEOPLE: ET TU, MACHINE (ALEXIS O'HARA & ATOM CIANFARANI)'**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**SHALABI/ZERANG/HAYNES + LISA HARRIS**  
Casa del Popolo  
19H/20H • 20/25\$

**SUMMER SOLS - TITS! UN CABARET AVEC: INDIGIBABES + BIJURIYA + BIG SISSY**  
La Sala Rossa  
19H/20H • 25/30\$



6

**DEEP LISTENING® WALKS ON MONT ROYAL**  
Meeting spot:  
1260 Remembrance Rd  
11H • GRATUIT

**'BELLS & WHISTLES' - JEAN COUTEAU**  
AVEC JEAN COUTEAU  
La Sotterenea  
17H • INSTALLATION  
GRATUIT

**ERIK RUIN'S LONG/GONE**  
AVEC ANDY MOOR, STEFAN CHRISTOF & ARI SWAN + DAMON LOCKS ARTIST TALK  
Casa del Popolo  
20H/21H • 15/20\$

**SONIDO PESAO + FUNK LION + CHAVA JAY**  
La Sala Rossa  
20H/21H • 20/25\$

13

**MARDI SPAGHETTI MARATHON**  
Casa del Popolo  
16H • GRATUIT

**'MEET ME AT THE WOODSHOP': GAMBLETRON & JOHNNY FOREVER**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**ANGELS & DEMONS (DARIUS JONES & AMIRTHA KIDAMBI) + GENEVIEVE GAUTHIER**  
La Sala Rossa  
19H/20H • 20/25\$

20

**'QUESTIONS FOR WHITE PEOPLE: ET TU, MACHINE (ALEXIS O'HARA & ATOM CIANFARANI)'**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**BEATINGS ARE IN THE BODY + KAREN NG**  
Casa del Popolo  
20H/20H30 • 20/25\$

**VILLEMURE Ô CARRÉ + MELISSA PIPE SEXTET**  
La Sala Rossa  
19H/20H • 25/30\$



7

**DEEP LISTENING® WALKS ON MONT ROYAL**  
Meeting spot:  
1260 Remembrance Rd  
11H • GRATUIT

**'BELLS & WHISTLES' - JEAN COUTEAU**  
AVEC JEAN COUTEAU  
La Sotterenea  
17H • GRATUIT

**QUATUOR BOZZINI + SARAH DAVACHI: LONG GRADUS**  
La Sala Rossa  
20H/20H30 • 20/25\$

**PPP (ZOUBEK, LAUZIER, MARTEL) + KALUN LEUNG**  
Casa del Popolo  
20H/21H • 20/25\$

14

**'MEET ME AT THE WOODSHOP': GAMBLETRON & JOHNNY FOREVER**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**NICOLE RAMPERSAUD + EMILE FORTIN + RACHEL THERRIEN**  
Casa del Popolo  
19H/20H • 15/20\$

**LAL + MEIMEI (AMIRTHA KIDAMBI & ANANYA GANESH)**  
La Sala Rossa  
20H/21H • 20/25\$

21

**QUESTIONS FOR WHITE PEOPLE: ET TU, MACHINE (ALEXIS O'HARA & ATOM CIANFARANI)'**  
La Sotterenea  
17H • INSTALLATION • GRATUIT

**L'ŒIL DE CRAVAN PRÉSENTE: OPERATION - MAISON SOUS LA MER**  
Casa del Popolo  
19H/20H • 15/20\$

**RATCHET ORCHESTRA**  
La Sala Rossa  
20H/21H • 25/30\$



**SUONIPERILPOPOLO.ORG**  
PROGRAMME

1

**KY + GENITAL SHAME + HRT**  
La Sotterenea  
20H/21H • 25/30\$

8

**CHRIS BURNS AND HIS GOING CONCERNS + YOGANATHAN/JACOBS SOUND SYSTEM + ISHI TISHI**  
Casa del Popolo  
20H/21H • 15/20\$

**BYE PARULA + SOCALLED**  
La Sala Rossa  
20H/21H • 20/25\$

**MAN MADE HILL + SNAKE OF RHYME + LE TRAVAILLEUR**  
AVEC TRAP DOOR  
La Sotterenea  
20H/21H • 20/25\$

15

**ELIZABETH LIMA: LYREBIRD HOTEL LORI FREEDMAN & JULIE HOULE ET JULIE RICHARD**  
Casa del Popolo  
19H/20H • 15/20\$

**SHANTA NURULLAH TRIO + SUSANNA HOOD PACKET PROJECT**  
AVEC SUPERMUSIQUE  
La Sala Rossa  
20H/21H • 25/30\$

**THE NY REVIEW OF COCKSUCK-ING + MOOSE TERRIFIC**  
La Sotterenea  
20H/21H • 15/20\$

22

**MYRIAM GENDRON + MAMIE MINCH**  
AVEC HEAVY TRIP  
La Sala Rossa  
19H/20H • 25/30\$

**NOIZU\_IHAN + SNIKT**  
Casa del Popolo  
20H/21H • 15/20\$

**PLAGA - RATPISS + SAMERAI**  
AVEC CHAOTIC DEATH  
La Sotterenea  
20H/21H • 15/20\$

2

**JAY GILLINGHAM**  
VERNISSAGE AVEC DJ  
Casa del Popolo - bar  
19H • GRATUIT

**CÉLÉBRATION RICHARD DESCHENES**  
La Sotterenea  
20H/20H30 • GRATUIT

**MORGAN PAIGE + MAGELLA**  
Casa del Popolo - venue  
20H/21H • 20/25\$

**LE CYPHER X2**  
La Sala Rossa  
20H/21H • 20/25\$

9

**THE TUNING MEDITATION - IONE**  
Casa del Popolo terrasse  
17-19H • GRATUIT

**MESOCOSM + LEMENTEM**  
Casa del Popolo  
20H/21H • 15/20\$

**ZULU + JETSAM + LEASH AGGRESSION**  
La Sala Rossa  
20H/21H • 25/30\$

**MANDY YAKEN + SAMUELE**  
La Sotterenea  
20H/21H • 15/20\$

16

**'THE ALEX A\*\*\*\*\*'S SHOW'**  
AVEC WANT2BECNTV  
La Sala Rossa  
19H30/20H • 25\$  
(30\$ FOR SHOW+RAVE)

**NO HAY BANDA & TOMOMI ADACHI + PATRICK GRAHAM & SARAH PAGE**  
AVEC NO HAY BANDA  
Chapelle de la Cité-des-Hospitalières  
19H30/20H • 20\$

**DOLMAN/ROSSY/JOBIN + TERRI HIRON SOLO ET DUO AVEC PAMELA REIMER**  
AVEC CODE D'ACCÈS  
Casa del Popolo  
20H/21H • 15/20\$

**TV PARTY W/ DJ PACIFER, MOSSY MUGLER, DIGITAL POLYGLOT & LAFHOMME**  
AVEC WANT2BECNTV  
La Sotterenea  
23H • 20\$  
(30\$ FOR SHOW + RAVE)

23

**'POUVEZ-VOUS AMENER VOTRE BBQ?'**  
AVEC COOV  
Entrepôt 77  
17H • GRATUIT

**GUITAR WORKSHOP WITH MAMIE MINCH**  
Casa del Popolo  
17-19H • GRATUIT

**WENDY EISENBERG + CAROLINE DAVIS + PAGE VIDE**  
AVEC EVERYDAY AGO  
Casa del Popolo  
19H/20H • 15/20\$

**MATANA ROBERTS COIN COIN CHAPTER IV + WHITE PEOPLE KILLED THEM + ALISON BURIK**  
AVEC CONSTELLATION RECORDS  
La Sala Rossa  
20H/21H • 25/30\$

3

**SILVER MOON X (STEFAN CHRISTOFF, JULIA E. DYCK & GUILLAUME VALLEE)**  
La Sotterenea  
19H/20H • 10/15\$

**MEMORY CHAIN + THE HUNDRED FOOTERS + DUREX + NORRA ANARCHKEY**  
Casa del Popolo  
20H/21H • 15/20\$

**LES ANGES MORTES, TOM-TOM DJ ANDY EX**  
AVEC AIM  
La Sala Rossa  
20H30/21H • 15/20\$

10

**'DEEP LISTENING: THE STORY OF PAULINE OLIVEROS' Q&A W/ IONE & DANIEL WEINTRAUB**  
Cinéma Moderne  
14H • 15\$

**RÉVERBÉRATIONS D'UNE CRISE: UNE ENQUÊTE SONORE SUR LE LOGEMENT À MONTRÉAL**  
Laurier Metro-exit B  
17-19H • GRATUIT

**EMPTY NESTERS + CHELSEA + THE WRONG SKY**  
Casa del Popolo  
20H/21H • 15/20\$

**HOMEBOY SANDMAN + MILLA THYME**  
La Sala Rossa  
20H/21H • 20/25\$

**CAPITAINE SALAUD + LE WINSTON BAND + SANTOSH LALONDE**  
La Sotterenea  
20H/21H • 20/25\$

**WILLIAM PARKER'S MUSIC AND THE SHADOW PEOPLE + AVEC HIATUS**  
Église Saint-Denis  
20H/21H • 20/25\$

17

**NO HAY BANDA & TOMOMI ADACHI + CHLOE LUM & YANNICK DESRANLEAU (LANCÈMENT D'ALBUM)**  
AVEC NO HAY BANDA  
Chapelle de la Cité-des-Hospitalières  
16H30/17H • 20\$

**FARIDA AMADOU & RADIWAN GHAZI MOUMNEH**  
Casa del Popolo  
20H/21H • 20/25\$

**'BATTLE OF THE BRASS BANDS': URBAN SCIENCE BRASS BAND + DOMACI TRUBACI + DUSTY BRASS BAND**  
La Sala Rossa  
20H/21H • 20/25\$

**SLASH NEED + CRASHER + LAURA KRIEG**  
AVEC TRAP DOOR  
La Sotterenea  
20H/21H • 20/25\$

**EXHIBITION: SIVAN SONG MARLA HLADY & CHRISTOP MIGONE**  
AVEC SQUINT PRESS  
Produit Rien • Juin 3-17  
GRATUIT

**CASA DEL POPOLO:** 4873 St Laurent Blvd  
**LA SALA ROSSA/LA SOTTEREnea:** 4848 St Laurent Blvd  
**CHAPELLE DE LA CITÉ-DES-HOSPITALIÈRES:** 209 Avenue des Pins  
**ÉGLISE SAINT-DENIS:** 454A Avenue Laurier E.  
**PRODUIT RIEN:** 6909 Rue Marconi  
**DEEP LISTENING® WALKS SUR LE MONT-ROYAL:** 1260 Remembrance Rd  
**CINÉMA MODERNE:** 5150 St Laurent Blvd  
**CENTRE CLARK:** 5455 Avenue de Gaspé, #114  
**ENTREPÔT 77:** 77 Rue Bernard E.

Le Suoni Per Il Popolo reconnaît que le territoire sur lequel nous sommes rassemblé.e.s est le territoire non-cédé du peuple Kanien'keha:ka (Mohawk), un lieu qui a longtemps constitué un site de rencontre et d'échange entre plusieurs nations. Suoni Per Il Popolo would like to acknowledge that the land on which we gather is the unceded territory of the Kanien'keha:ka (Mohawk), a place which has long served as a site of meeting and exchange.

**INFO@SUONIPERILPOPOLO.ORG**  
**HORAIRES PORTES/SPECTACLE**  
**PRIX DES BILLETS AVANCE/PORTE**  
**NOMBRE DE PLACES ASSISES LIMITÉE,**  
**ARRIVEZ TÔT**

Revu par

Selected by

**Studio Muoto**

23.6.-17.9.2023

**Claudia Shmidt**

13.10.2023-21.1.2024

**Pezo Von**

**Ellrichshausen**

16.2.-5.5.2024

**Sortis du cadre  
Out of the Box**

**AMANCIO WILLIAMS**

**Vernissage le 22 juin, 18h à 21h  
Opening on 22 June, 6pm to 9pm**

**1920 Rue Baile, Montréal**

**AP205**

[cca.qc.ca](http://cca.qc.ca)

Sortis du cadre : Amancio Williams, photographie de la construction de la Casa del Puente par Amancio Williams  
/ Out of the Box: Amancio Williams, photograph of the Casa del Puente under construction by Amancio Williams, 2023. Photo: Matthieu Brouillard (c) CCA

**CCA**

# table of contents



Beloved Montreal band Half Moon Run releases their fourth album *Salt* on June 2, an LP that finds the trio at their personal peak — and fans are latching on.

Photo by Gaëlle Leroyer

<b>city</b>	<b>8</b>
:best buds	8
Act up Montreal	10
<b>food &amp; drink</b>	<b>12</b>
What makes a restaurant great	12
<b>music</b>	<b>14</b>
Half Moon Run	14
Jazz Fest	16
Album reviews	18
:hammer of the mods	20
<b>film</b>	<b>22</b>
<i>Bones of Crows</i>	22
On Screen	24
<b>arts</b>	<b>26</b>
Fringe Festival	26
:game jam	30
:weird era	30

# Cult MTL is...

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

**Justine Smith**  
film editor  
justine.smith@cultmontreal.com

**Clayton Sandhu**  
food editor

**Dave MacIntyre**  
contributing editor (music)

**Savannah Stewart**  
contributing editor (arts)

**Paul Desbaillets**  
contributing editor (football culture)

**Chris Tucker**  
art director

**Advertising**  
ads@cultmontreal.com

**Contributors:**  
Stephan Boissonneault  
Johnson Cummins  
Ashley Fish-Robertson  
Sruti Islam  
Darcy MacDonald  
Natalia Yanchak

**General inquiries + feedback**  
info@cultmontreal.com

**CULT**  
MTL

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.

We acknowledge the financial support of the Government of Canada.

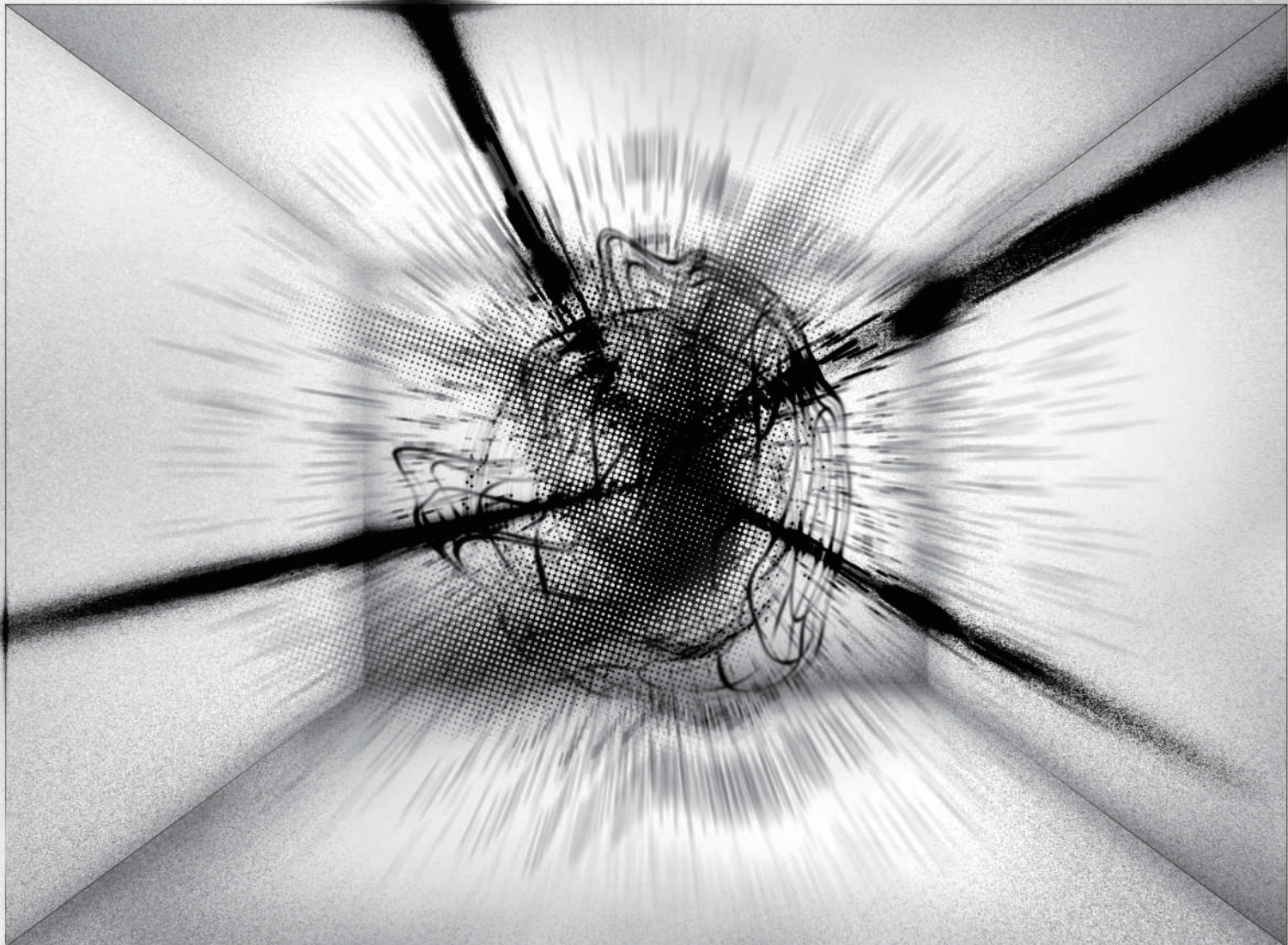
Funded by the Government of Canada | **Canada**

ADVERTISING IN CULT MTL

ADS@CULTMONTREAL.COM

# INSCAPE

N E W H O M E O S T A S I S



**8 LIVE  
PERFORMANCES  
FROM CANADA  
AND SOUTH KOREA**

**USINE** 

**AUGUST 18 & 19, 2023**

GRAYCODE, JIIIIIN <sup>KR</sup>  
IDA TONINATO &  
PIERRE-LUC LECOURS <sup>CA/QC</sup>  
KOHUI <sup>KR</sup>  
MARTIN MESSIER <sup>CA/QC</sup>  
OLIVIA LATHUILLIERE <sup>CA/QC</sup>  
SAHAR HOMAMI <sup>IR/DE</sup>  
SUSY.TECHNOLOGY <sup>CA/QC</sup>  
YEONO <sup>KR</sup>

A COPRODUCTION BY

**INSCAPE**

**MUTEK**

# : best buds



BY DAVE MACINTYRE

Hello again, 420-friendly pals! Now that park drinking season is officially underway, it's only fair that I start reviewing government-approved strains that make great companions to blissful, humid Montreal summer days.

Kicking things off is a hybrid by Souvenir (grown by the St-Eustache-based Verdélite Sciences), and a pretty high-intensity one, at that. Baptism by fire, I guess!

## Souvenir Chasse-Galerie (The Purps)

With the high being mostly concentrated inside your head, this is a well-balanced hybrid that hits hard once inhaled — and stays largely consistent while it gets you to the promised land. The buds were fairly moist when I first got them, and the aroma is earthy, but not especially powerful or exceptional (the SQDC website description says it “does not have a distinctive aroma,” after all). It's fast-acting, and can

leave you with some warm, tingly feelings around your face after about 20 minutes or so.

Beware, though: at 26% THC, this is not a strain to overdo it with, especially if your weed tolerance is comparatively lower. You don't need a whole lot to get straight fucked off of this, which needless to say is pretty decent value for \$25. At its peak, it's a little overwhelming, but it doesn't take too long to start gradually coming back down. This strain feels like a head high AND a full body high at once — the best of both worlds, as Hannah Montana would've put it.

This batch also works nicely as a lubricant for enjoying live music, as I did at the Corona Theatre just a few days ago. After a good friend couldn't go see Declan McKenna perform there anymore, he let me have his ticket — even though I was mostly unfamiliar with McKenna's work. But I enjoy being stoned and in the zone while going in cold to a live show, so I used this weed as a guinea pig for that situation.

The experiment was a success. I had a good time, and the weed probably enhanced whichever positive feelings I would've already had. McKenna's music is like David Bowie with a bit more of a slacker rock edge, with a dash of the

Beatles, Ezra Koenig and Father John Misty. People seem to LOVE this guy, too — the house was packed, and the crowd was singing loudly and jumping enthusiastically throughout. He's got definite onstage charisma, and knows his way around a good melody. I became as transfixed as if I had already been a fan beforehand.

Would my experience of the show have been a lot worse sober? Probably not, but weed definitely didn't hurt. Unfortunately, my high began to dissipate after only about five or six songs. Having said that, I highly recommend this strain in music-related situations, and overall enjoyed it a lot. A solid choice for parks, shows, other gatherings, or just vegging out at home with the A/C blasting.

The weed: 8.5/10

The concert: 8/10

1690 AM  
CJO  
.COM

CELEBRATE HIP HOP MUSIC & CULTURE  
FROM JUNE 24-30

IT'S FESTIVAL SEASON! DON'T MISS OUR COVERAGE,  
GIVEAWAYS AND LIVE BROADCASTS ALL SUMMER LONG!



For All Your Reading Needs...



# LIBRAIRIE ST-HENRI BOOKS

A Neighbourhood Bookstore

516 Rue Thérien,  
Montréal, QC

Monday – Friday 11 – 6  
Saturday – Sunday 10 – 6

@st.henri.books  
sainthenribooks.com

# city

## The fight is never over



Manifestation organisée par ACT UP Montréal pour l'anniversaire du meurtre de Joe Rose. René LeBoeuf, 19 March 1990. Fonds Michael Hendricks / René LeBoeuf (AGQ-F0107). Archives gaies du Québec.

BY SAVANNAH STEWART

“People were very sick, and it was maybe the last time we were going to see them. At the time, in the early '90s, there was no medication. When you were seropositive, your life was really shortened,” says René LeBoeuf. “You had no time to waste. It was important for them to do something, at least for the people who came after them. It was very important and very motivating.”

LeBoeuf is recalling the urgency he and his friends felt when they were protesting as part of ACT UP MONTRÉAL, from 1990 to 1993. With HIV raging through the community and governments holding steadfast in their inaction, the activists held mass demonstrations, raising awareness and fighting for the virus they faced to be recognized as the fatal threat that it was.

He's gazing down at large prints of the photos he took at the time – dozens of black and white shots commemorating the public actions and the people who undertook them, many people since taken by HIV/AIDS. These photos will soon be lining the walls of les Archives gaies du Québec for its exhibition *The Aesthetic Activism of ACT UP MONTRÉAL: a history in photos and posters*, running from June 13 to Aug. 13.

Organized as part of 2023 Pride season, the exhibit is an opportunity to learn about a critical moment in queer history, coming at a time when more people are reaching out to learn about this past.

“There's such a resurgent interest in ACT UP, especially in New York,” says Mark Andrew Hamilton, the exhibit's curator.



Manifestation organisée par ACT UP Montréal pour la journée internationale du sida 1990. René LeBoeuf, 1 December 1990. Fonds Michael Hendricks / René LeBoeuf (AGQ-F0107). Archives gaies du Québec.

Now 30 years since the HIV/AIDS crisis, there's been a surge of books and documentaries released, all particularly focusing on the original ACT UP chapter in NYC.

“People forget that there were all of these other ACT UPs and they accomplished quite a lot,” Hamilton explains.

“It's a surprise for me,” says LeBoeuf about this exhibit featuring his work. “We gave our pictures to the archive because we wanted people to see them. After 30 years, we were forgotten. Suddenly, in the last two or three years, people want to know about ACT UP, know about our fights against AIDS and for gay marriage.”

He says it's a part of history that the younger generation of the community wasn't very familiar with, but that's changing.

“They lived up to the name, for sure,” says Hamilton. “They were acting up all the time. Parc de l'Espoir (Ste-Catherine E.) is a park that they seized and basically took from the city and fought to keep.

To this day, Parc de l'Espoir remains a meeting place for the community. It's the place to go to commemorate the yearly World AIDS Day, or to seek comfort when tragedy strikes.

“It's a place of remembrance, and people might not know why it's there or who put it there, but I want them to,” Hamilton continues.

The exhibit grew out of Mark's thesis for his Masters in History, looking at the aesthetics of ACT UP MONTRÉAL. He came across LeBoeuf's work in the archives and they began meeting to talk about ACT UP and its activism in Montreal and abroad.

“At my age, I feel like there's this hole above me of people that are gone,” Hamilton says. “There are very few elders like René for me to talk to and learn about the generation before

me. The fact that I have that opportunity is really, really incredible. It's emotionally heavy, but also very fulfilling because there is this knowledge that's coming down now, and so if we can put it in the show and more people know, then that knowledge transfer continues.”

Looking at the photos, LeBoeuf has vivid memories of being there behind the camera.

“To be in the place and see these people, the emotion, the noise it was making — when you see the pictures, people were so motivated. We had to fight something. (...) We had no time to lose. It was the passion of the moment.

“And the subject may be a little bit sad, but the atmosphere with the people there was very thrilling, and we had fun,” LeBoeuf says.

“There's a sense of humour, which is very uniquely Quebec,” Hamilton agrees. “All the stuff that's written about ACT UP New York is just so serious, so dark. And then you come and look at what these guys were doing, and it's got this Québécois cheek to it, as dark as things were.”

While they study photos taken 30 years ago, LeBoeuf and Hamilton can draw parallels between what was happening then and the current issues the community is facing, with mounting attacks on trans rights and drag queens occurring not just south of the border but here in this province as well.

“I think the fight is never over,” says Hamilton. “There are people who are unsafe in Montreal. But it's nice to have this model to look at as to how you can organize and how you can achieve things and come together. You can do something.”

→ *The Aesthetic Activism of ACT UP MONTRÉAL: a history in photos and posters* runs June 13 to Aug. 13 at les Archives gaies du Québec (1000 Atateken, #201-A)

# The first internet provider you'll actually like.



We know, we know. You have your doubts and that's fair. When it comes to internet companies in Canada, the bar is pretty low. But that's what makes us, well us: we actually give a damn. Big telco ~~bull~~ <sup>blah blah blah</sup> Gone. Contracts. Nope. Shifty pricing. Out. If you're looking for the "cheapest", you won't find it here.



Come  
say hi.

We're all about fair, sustainably priced internet.

[oxio.ca](http://oxio.ca)

## What makes a restaurant great?



BY CLAY SANDHU

I've been reflecting a lot lately on a fundamental question — the fundamental question, really — for a restaurant critic: *what makes a restaurant great?*

It would seem a simple enough question to answer, but the reality is that it far exceeds just what tastes good or is presented well on the particular day I came to visit. The general consensus is that the great restaurants do *more* — that there is complexity in the ideation of a dish, that the techniques employed are finely honed, that the food is laboured over by many experts over the course of hours, days, months or even years in the case of long-cured products or particular ferments.

That's the cooking, anyway. Great restaurants are also defined by great service, where highly trained experts work deliberately designed dining rooms to cater to the every whim and desire of the seated patron. That's a bit of rose-coloured glasses nonsense if you ask me, but the basic idea

that excellent cooking, when combined with great service in a lovely space, is a trusted recipe for a great restaurant. And yet, some of my favourite restaurants are outliers in at least one of those categories. How do we account for those?

I had a boss once, a classic salesman type, who spoke about “the pie” wherein each slice represented a type of salesman. You could be the charismatic charmer with the gift of the gab, the pragmatic analyst, the industry expert that speaks from experience — you didn't have to have all the pieces of the pie to be great at sales, but you needed to have one. I think that's also true of restaurants. I can think of places I've loved because the room is exquisite (food and service be damned). I've loved restaurants where the people working the room were so delightful that I could have been anywhere eating anything and I'd still be having a great time. Most archetypally, however, is the restaurant with food so good that they'd be forgiven for accidentally poking your eye out. So with all that said, the general idea that a great restaurant is a confluence of service, space and food — well, that doesn't exactly cover it. It's more nuanced than that. After much reflection, I'd answer the question, *what makes a restaurant great?* with another question: what do I want in a restaurant?

For some context, I'm writing this on the tail-end of a month-long vacation in France. I bring this up not as a brag (although I wouldn't fault you for taking it as one) but to say that I've spent the last month eating in restaurants nearly twice a day. After all this, I can distil what I want in a restaurant into three distinct concepts:

### 1. FOOD WITHOUT EGO

I talk about this idea a lot because the opposite is one of my biggest food grievances. Chefs and big egos go hand-in-hand — everyone knows that. However, there are chefs whose egos manifest on the plate and there are others whose don't. In my opinion, the greatness of a restaurant's food should be measured by what ends up on the plate and not by who put it there. For me, this often translates to food that begins with very good ingredients and that is transformed (a *cheffy* way of describing the alteration of a raw ingredient either by cooking, brining, cutting, etc.) with the sole intention of improvement. Contrastingly, cooking defined by ego is not about what's on the plate, it's a (usually superfluous) display of technique. In my experience, despite

these displays of skill being precise, impressive and difficult, it isn't necessarily in service of the food. It's an act of gilding the lily and, to me, it's completely irrelevant to making great food. Many of the so-called great restaurants of the world serve ego-driven food — they are not great restaurants to me. I revere the chefs who cook in service of the ingredient to create a delicious plate of food and not those chefs who use the ingredient as a vehicle for flexing their chops.

## 2. DINNING WITH A SENSE OF PLACE

The immediate suggestion made by that title is a penchant toward local food. Let me assure you: it's not. If a local ingredient is the best version of that ingredient then I advocate for using it. If there's something better that's available from elsewhere, I wouldn't hold it against you for using it. What I mean by a sense of place is that a restaurant should be anchored, to some degree, by a setting. This can be a conceptual setting, like "my grandmother's kitchen," a referential setting like Tuscany or Kowloon, or a physical setting — the city of Montreal, for example.

In any case, the food and experience should reflect that sense of place. When people argue against this idea, they tend to draw upon fusion cuisine as an idea — as a type of cuisine that draws influence from many places, it can't be linked to any one specific place. I think that scope is too narrow. Having a sense of place is more about creating a throughline, an aspect of continuity that allows a restaurant to feel focused and deliberate.

Foxy, for example, is a restaurant whose menu draws influence from around the world but it has a clearly designed sense of

place: around the fire. This simple conceptual setting informs the design, the style of service, the way the food arrives at the table. It gives order to the dining experience.

If you've ever been seasick, you've probably been advised to look out at the horizon. That long, linear focal point can bring you back to life and provide a sense of calm and balance during a period of instability. That's what a sense of place does for restaurants. Restaurants with a strong sense of place generally have a clearer understanding of who they are and what they are trying to achieve and, in turn, it allows them to cook with intention and create a holistic dining experience that is authentic to their vision. This is as true of Joe Beef as it is of Chinatown's Dobe & Andy.

## 3. CONSISTENCY OVER ARTISTRY

The biggest restaurant scam, in my mind, is the positioning of food as art. Art can be made from food but food, in and of itself, is not art — nor is a restaurant a gallery. This is the type of shit that leads to ego-driven cooking. Conceptual, challenging, ephemeral, open to interpretation — these are words we use to describe great art, not great food.

Many years ago, I was at a baby shower and got to talking with Paul Labonté about Le Mas des Oliviers — a now-closed temple to Southern-French cooking on Bishop. Originally opened in 1966 (though sold to new ownership in 1976) the restaurant was operated by Jacques Muller for 50 years. What makes a restaurant like this so enduring? I'll tell you one thing — it's not artistry. No, what makes restaurants stand the test of time, in my estimation anyway, is a dedication to consistency. You only have to

make a great artwork once, but a dish — it needs to be recreated over and over again, night after night, for the duration of the menu.

Say you've created a modern classic — you (or your cooks) will be reproducing that dish for years to come. Most stressful of all, the legacy of the dish will be judged not on its conceptual merit but on its most recent reproduction. Cooking is more of a trade than it is artistry. And while creativity is involved in the process of dish and menu development, the actual work of a cook on the line is to reproduce a dish as faithfully as possible hundreds and hundreds of times over. The kitchen, for its part, is more akin to a production line than it is to a studio. Don't get me wrong, I believe that there is a certain artistry to cooking — it can be conceptual and thought provoking, it can be aesthetic and deeply creative, but cooking, at least as it relates to the context of restaurants, must be reproducible. The very best restaurants don't just get it right the first time — they get it right every time.

What I like about these three particular concepts is that they don't preclude any type of restaurant. All restaurants, from Restaurant AA in Saint Henri to Mon Lapin, the newly crowned Best Restaurant in Canada, can be measured by their adherence to these three principles. The notion that any restaurant making any style of food at any pricepoint can achieve greatness is rooted in the idea that what makes a good restaurant isn't formulaic. It isn't governed by a style of cooking, the wine list (or lack thereof) or the prices on the menu — it's an understanding that a great restaurant is the sum of the food on the plate, the way the restaurant makes you feel, and its ability to faithfully provide that experience to each customer who walks through the door, time and time again.

# PHI

# SHIRIN NESHAT *THE FURY*



A striking and moving narrative  
Virtual reality work and immersive installation

June 28 → August 20, 2023  
Buy your tickets now!

407 Saint-Pierre Street, Old Montreal  
📍 Square-Victoria OACI  
PHI.CA

# PHI ● CENTRE



## Salt of the earth

BY DAVE MACINTYRE

Forming their band via a Craigslist ad all those years ago must feel like an impossibly ancient memory now for Half Moon Run.

One of this city's biggest musical success stories in recent memory, the band — now down to a trio of vocalists/multi-instrumentalists Devon Portielje, Conner Molander and Dylan Phillips (ex-member Isaac Symonds departed the group earlier in the pandemic) — are back with their fourth studio album *Salt*, dropping this Friday.

Though the album is being distributed by BMG, the band isn't signed to a traditional label anymore. With nobody around to tell them what to do creatively, the album represents a newfound sense of freedom for the Montreal-via-Ottawa and B.C. trio, as well as confidence and self-trust.

"We kind of did whatever the hell we wanted to do," Portielje says, telling us earlier that the album has had "the best reaction ever" from loved ones and close associates. "We hooked up with Connor Seidel, the producer, and we recorded it at our rehearsal space. We write songs in this room.

"Then somehow, it seems like a conventional idea to change every element about that: move to somewhere else, use a different amp, use a different drum kit, hire some guy you've never met, then record the same song — and you expect it to sound like the way it felt? No, why don't we just get gear, record it in our rehearsal space with our speakers that we've had since the beginning, and do it that way?"

With their own gear in tow, the band split time recording *Salt* between that rehearsal space and Seidel's treehouse studio in Sainte-Adèle, in the Laurentians (they'd go to that studio for two or three days at a time, sleeping on the floor with no beds or showers available).

The simplicity and relatively hassle-free nature of the process was a huge source of confidence in and of itself. The lack of a label was also beneficial, as they could just hire people themselves to do jobs like playlist pitching, radio work and digital marketing.

"It's a lot more financially lucrative and creatively liberating to just fucking hire who you want to do those specific jobs, and take the money," says Molander.

Of course, the word "salt" can be used to represent plenty of things metaphorically — improving something (e.g. adding salt to your food), experiencing anguish (pouring salt into your wounds) or bitterness (feeling "salty" about a perceived slight). For the band, though, it's about the salt of the earth — a term that typically represents people who are honest, reliable and of good character. It's also a tune that's been



Gaëlle Leroyer

gestating for much of the band's existence.

"Part of it was that our previous record was called *A Blemish in the Great Light*. That was long — this is short," jokes Molander. "That song, 'Salt', is from 2010 or 2011. That lyric kind of drifted in there. It wasn't exactly metaphorically planned out. The song got put away for a long time. Then, we were putting this record together, and we were considering that lyric — which comes from the Sermon on the Mount. All of it is basically just contradictions and mysteries and riddles.

"Salt, in that sense, seems to refer to people. It also refers to the essence of a person — that's a riddle. A lot of spiritual truths somehow exist in the contradictions that riddles embody. It felt stimulating and satisfying to simply put that on the front of the record, and just let it be a contradiction."

The process of making the album began with many demos in the running for inclusion — as many as 50 to 80, according to Portielje. "We chiseled away at them," he adds. "Some of them went to the wayside. When you boil down that ocean water, you get a bunch of salt, which is the 11th song on the record." ("It's a strangely poignant symbol for a piece of rock," Molander adds later.)

The band recently played a secret gig at the Corona Theatre, where Portielje claimed their best ideas come around 8:50 p.m. — a rather inconvenient time while they were writing music during the 8 p.m. curfew enforced by the provincial government in early 2021.

Despite those utterly draconian measures on top of a lockdown, the band still managed to make lemonade out of a less-than-favourable situation by working on songs together. "We weren't allowed to hang out, but we were allowed to work," Portielje says. "We went to our 'office',

which was our rehearsal space, so we could work."

"Busted a few work beers!" interrupts Molander, causing laughter from everyone.

"It was really fun to do, but also, there was not much else to do," adds Portielje. "It was a great pressure valve release. It was very exciting, and it would get more exciting the closer we got to the limit. The fact that we had to leave at a certain time, urgently, or else we'd get a fine or arrested or whatever they were going to do, it made it that riffs (become) forbidden riffs that we must play one more time!"

Even as the clock ticked closer and closer to 8, the sessions bore plenty of fruit (Molander lightheartedly adds that the countdown to curfew "corresponded exactly with the crunchiest grooves").

Unpleasant as lockdown restrictions were, they turned out to benefit the band creatively. Such a situation also wasn't entirely unfamiliar to them, and Molander says he actually "liked the creative restrictions" that were thrust upon them.

"It reminds me of back when we had to have other jobs," he continues. "Right before you had to go to work, you'd always have an idea. When you have oceans of free time, somehow you don't do anything."

Those ideas have birthed some of the band's most reflective tunes, including "Everyone's Moving Out East" — a funny title, given each of Half Moon Run's members lived further west before moving to Montreal. It's also not simply representative of people literally moving east to places like Nova Scotia (though drummer/keyboardist/vocalist Dylan Phillips says he's seen people move there during the pandemic for its cheaper housing).

Rather, it's more about people generally dispersing from their bubbles during COVID toward new pastures. Portielje adds that it started to become "one friend after another" moving away, and there's a certain intersection between beauty and sadness that the song is grounded in and draws inspiration from.

Whether the grass is really greener on that side, or if it's simply being overtaken by wanderlust and/or boredom, "Everyone's Moving Out East" — a track musically and thematically reminiscent of Beck's *Sea Change* (a comparison the band loved when I mention it in our chat) — is one of *Salt*'s emotional centrepieces.

On the other side of that is the previously released single "You Can Let Go," a hurried and almost paranoid-sounding track washed in John Carpenter-like synths while maintaining the quintessential Half Moon Run sound. There's also "9beat," an *In Rainbows*-esque number whose title was initially a placeholder for being in 9/8 time, before it stuck.

Multiple ideas on *Salt* have been in the band's back pocket for years, and have only now been made into fully fleshed-out songs. "Alco," "9beat," "Hotel in Memphis," specifically, have had quite the journey reaching their final forms. The backstory of the latter song, which dates back to their time on Montreal label Indica Records, especially stands out for the band. Its genesis was as a "fluttery, beautiful, nostalgic" solo piano piece written by Phillips, but has seen many re-workings in the years since.

Portielje — a big fan of '90s rap acts like Mobb Deep — finds there's a "hip hop sensibility" to the finished product, almost akin to Dr. Dre and Snoop Dogg's evergreen gangsta rap anthem "Still D.R.E." (Molander tells us later that the

production on another album cut, "Goodbye Cali" was inspired by the intentionally compressed and distorted masters you'd hear in rap songs, as they "slam so much harder than indie music.")

"In terms of where 'Hotel in Memphis' landed stylistically, it's gotten battered through the years," says Molander. "We just chipped away at it. I don't know what kind of style it is exactly — I'm just trying to do what Dylan did."

At one point, the band had a chorus on their hands that the label felt could blow up (or make them "the next Coldplay," in Portielje's words) if they were to figure out how to make it into a full, proper tune. "The pressure was extreme," adds Portielje, who tells us later he's never actually been to Memphis, and that the title is more of a metaphorical reference to tour life.

"It was so extreme that we got together in this driveway down from the studio where we were recording it... We did not want to do it, but they wanted us to do it so bad. We went into the driveway in the woods, had a couple beers, and said, 'Okay. We're going to quit... And if this is the way it's going to be, fuck it.'

"We wrote an email to everybody we knew in the business and was like, 'Hey everybody... we're out. We'll just fly home. Sorry, we're done with Half Moon Run.' Then they backed down. Every album after, we've tried to resurrect it, and it's gone quite bad at certain points. But there's always been something there. Eventually, with Connor Seidel, we were able to massage it into a shape we like."

Additionally, they're feeling a sense of both relief and excitement as far as how those who attended the secret

Corona show responded to the new songs. "I think it was maybe the first time where, with the three songs that were already out (before the album's release), they sang along to everything," says Phillips. "To the point where I almost had trouble tuning my vocal, they were singing so loud!"

This reception is great news for a band that celebrated the 10th anniversary of their 2012 debut LP *Dark Eyes* in March of last year. Montrealers have truly embraced the band as one of their own over the years, having once sold about 9,000 tickets within less than 45 minutes for a run of four straight shows at MTelus in 2016. Despite being from other parts of Canada, and despite their success beyond Quebec's borders, they've never moved out of town.

At the secret Corona show, fans were loudly chanting "Olé olé olé olé" after their first encore, looking to get a second one. Even though they didn't, the question remains: why does Half Moon Run resonate with Montrealers so much?

"It's a tough question — how do you account for a cohesive cultural identity?" Molander asks. "That's a sociological or anthropological question. It's really hard to understand. You want to have your own version of cultural trends that you like from outside the province. There's such a strong sense of belonging in this place that it seems like the trends you enjoy from America are really coming from the outside.

"When I was in B.C., you kind of felt like if you heard a band from L.A., it was all part of where you were from, too. Quebec has well-defined boundaries of what it is. So when there's a version of a band like us that is from here, you take extra ownership over that, because you have extra ownership over your cultural identity. Whatever it is, I'm fucking grateful for it, because not every band has a hometown."

**AGORA DE LA DANSE**

**POPMOLLE**  
Liliane Moussa  
Marine Rixhon  
Anne-Flore de Rochambeau

June 14-15-16 — 7 p.m.

Dance and robotic

**AGORA**  
agoradanse.com

Photo: © Vanessa Fortin

**17 JUNIN 2023**

**SALLE ORANGE @ AGORA DE LA DANSE**

**DNA**  
DANSE NON ALTÉRÉE

**5X5 SHARED CREATIVE EXPERIENCE**

<b>MAIN EVENT</b> 18H À 23H ENTRÉE : 20\$ GRATUIT POUR LES ENFANTS	<b>ANIMATEUR</b> 7STARR ARBITRAGE DARQK DJ RIDLEY	<b>JUGES</b> BOXWON PAX DR RICO
---	---	--

POUR TOUTES QUESTIONS CONTACTEZ CHRISTINA@EBNFLOH.COM

Canada Council for the Arts / Conseil des arts du Canada / CALO / 35 / AGORA A.MXSE EbnFloh

# Tune up for Jazz Fest



CKay

BY DARCY MACDONALD

After a spectacular return to full form last year, the Montreal International Jazz Festival lays out a spread for its 43rd edition that's sure to please every kind of music fan, from casual fest-goers to hardcore jazz enthusiasts and everyone in between.

No other nine-day-long party in the world offers so much variety and asks only that people show up to enjoy the early summer vibes. From June 29 to July 8, Place des Festivals' free outdoor stages, along with clubs and venues throughout the Quartier des Spectacles, is the place to be.

The lay of the land is promising. While our list of top picks is by no means exhaustive — and with further lineup announcements expected — a big part of the fun at Jazz Fest is hearing the buzz around town and getting excited to discover something new.

For now, we'll at least point you in the right direction to personalize your party plans.

## THURSDAY, JUNE 29

Opening night is always a great way to just get in the mood, but admittedly our guess is as good as yours about what not to miss. The festival's free stages put the power of choice in your hand.

But if you want a safe bet and lean toward folk-ish rock with a backbone, Montreal favourites the Franklin Electric set it off at MTelus with opener Billie Marten. (8:30 p.m., \$52.50)

## FRIDAY, JUNE 30

The freaks won't wanna miss Snarky Puppy at MTelus, but be warned: tickets are in the \$200 range. The geeks already know that blues guitar legend Buddy Guy headlines a sold-out Salle Wilfrid-Pelletier. As of presstime, there are still a few balcony tickets to see his contemporary, John Scofield, at Monument-National. (8 p.m., \$78.50)

For those who just wanna dance and sweat in a huge crowd, Cuban pop star Cimagunk is the free headliner on the TD Stage. (9:30 p.m.)

Keep the party moving with Montreal's Alias Club Montréal TD stage. (11 p.m., free)

## SATURDAY, JULY 1

Start things off early with excellent old-school samba-jazz from Montreal's Trio Bruxo at the Pub la Traversée Molson Export. (5 p.m., free)

All the way from Nigeria, CKay connects with Montreal's Moonshine crew to throw down at MTelus. (8:30 p.m., \$59)

Vocal jazz and R&B fans can celebrate Canada Day with Dawn Tyler Watson at the Rogers stage (9 p.m. and 11 p.m., free.)

Hip hop fans will put aside patriotism to be at the TD stage, because Saturday night's show-stopper is DJ Premier, without a doubt. The DJ, producer and Gang Starr co-founder is a certified GOAT. Primo takes over the big stage accompanied by the Badder Band. (9:30 p.m., free)

Afterwards, Montreal's venerable Urban Science Brass Band follows the leader at the Club Montréal TD stage. (11 p.m., free)

## SUNDAY, JULY 2

Show up early, bring the family, enjoy a Sunday evening of fun and free entertainment and get to the TD stage in enough time to get a nice spot for Vance Joy. The "Riptide" singer is sure to draw big numbers and big smiles. (9:30 p.m., free)

## MONDAY, JULY 3

How far will you go to witness living icon Herbie Hancock bring his decades of cool at Salle Wilfrid-Pelletier, joined all the way at the other extreme of the generational scale with 2022 festival buzz-drivers DOMi & JD Beck? You'll have to figure it out on your own, but somewhere out there, someone has a ticket to sell you. Good luck! (7:30 PM, sold out)

Try your chances with the Shed, which takes over M2 (upstairs at MTelus) at the midnight hour for a three-night run. They'll be joined throughout their late-night jam series by Robert Glasper Experiment saxman Casey Benjamin. You never know who might show up at the Shed. Last year, fest headliner Kamasi Washington stopped by. You get three wishes! (11:59 p.m., free, July 3–5)

## TUESDAY, JULY 4

It's another good night to wander around, enjoy the sights and sounds, and discover something new on any of the outdoor stages. But hey, wanna take a shot on an uncut modern jazz act? Minnesota quartet the Bad Plus is a good look at Monument-National. (8 p.m., \$62)

And, just in: You missed Hancock last night, you also missed DOMi & JD Beck. Not to fear. A late-game announcement from festival organizers means the whole city gets to drop its collective jaw as the duo bends the laws of sound on the TD Stage. (9:30 p.m., free)



WEDNESDAY, JULY 5

It's quittin' time, and you can finally honour Mother Earth while appreciating live psychedelic jazz like you've been waiting to do all day! The Plastic Waste Band has you covered at Pub la Traversée Molson Export. (5 p.m., free)

And be warned: Thundercat serves up all the slinky six-string bass and soul crooning you can handle. Good times, guaranteed, and if you don't already know — go find out. (9:30 p.m., free)

THURSDAY, JULY 6

Club Soda is the spot for a full-on New York doom-funk experience as the Budos Band gets asses shaking all night. If that gets you hot and bothered, so will the fact the show is sold out — but where there's a will, there's a way. (9 p.m., sold out)

FRIDAY, JULY 7

You may be starting to see a trend here. If you think there's a seat left in the house at Salle Wilfrid-Pelletier for Led Zep's golden (if somewhat saggy) god Robert Plant and first lady of bluegrass Alison Krauss, think again. (7:30 p.m., sold out)

But Montreal band TEKE::TEKE is a worthy runner-up to win your hard-earned concert dollar. They bring their brand of high-energy fun to Club Soda with openers Ghost Funk Orchestra. (9 p.m., \$31)

There's plenty of space to get on down with Toronto's most beloved jazz-benders, BADBADNOTGOOD, who headline the night on the TD Stage. (9:30 p.m., free)



DOMI & JD Beck

SATURDAY, JULY 8

Jazz Fest sends us off with a soul shakedown party.

Montreal's own Hanorah knocks your socks off with an early-ish show on the Club Montreal TD stage. (7 p.m., free)

Then boogie on over to the Rio Tinto stage and get down with local heavy-hitters the Brooks. (8 p.m., free)

By then, you'll be well warmed up to get loose with tens

of thousands of music fans and a pop music mainstay as crowd-pleaser Macy Gray brings the 2023 edition of Jazz Fest to its joyful conclusion on the TD Stage. (9:30 p.m., free)

Have fun out there and don't miss Cult MTL's online reviews, previews and photos as Jazz Fest 2023 unfolds.

→ The 43rd edition of the Montreal International Jazz Fest runs from Thursday, June 29, to Saturday, July 8. See the complete lineup and schedule at [www.montrealjazzfest.com](http://www.montrealjazzfest.com)

# What P! the Pop!

POP-UP EXHIBITION

CALL FOR SUBMISSIONS

APPLY BY JUNE 15<sup>TH</sup>



Yes Employment + Entrepreneurship

yesmontreal.ca  
514-878-9788

Be part of a FREE multi-media pop-up art exhibition taking place this summer in locations across Montreal!

Accepted Media include:

- + Performing Arts
- + Painting
- + Sculpture
- + Writing
- + Illustration
- + Photography
- + Music
- + Ceramics
- + Jewellery
- + Clothing
- + Multimedia



This project is funded by:



Canadian Heritage

Patrimoine canadien

Media Partner:

CULT  
MTL

# Album reviews



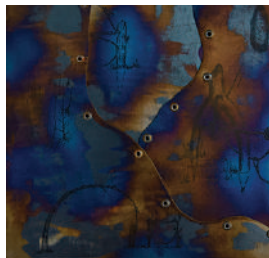
La Sécurité, *Stay Safe!* (Mothland)  
Leave it to Montreal to generate one of the more captivating new wavey post-punk groups to debut in North America in the last 10 years. La Sécurité is a supergroup made up of members from the city's experimental, new wave and punk scene and we now finally have their absolutely electric, bilingual debut *Stay*

*Safe!* Singer Éliane Viens-Synnott usually leads the charge with her deadpan, sometimes very literal lyrics, all about being alive on a weird spinning rock and having to dodge the assholes of today. This record is pure fire, angsty lightning in a bottle with all the punk attitude that recalls the early days of Devo ("Dis-moi"), le Tigre ("Serpent") and the Go-Go's ("Waiting for Kenny"). Comparison's aside, this record is full of shifting and funky bass riffs, freaky synths, frenetic shoegaze guitars and a steady motorik backbeat that, paired all together, makes you want to flip your chair and dance. Except maybe for the beautiful, Mazzy Star-esque (one more comparison) slow burn "K9" — that one makes you want to hug someone. As a music critic for the past 10 years, I can say *Stay Safe!* might be one of the strongest debut albums to appear out of thin air. Let's just hope the world listens. Trial Track: "Serpent" 10/10 (Stephan Boissonneault)

Fishbone, *Fishbone EP* (Bottles to the Ground)

Almost 40 years after their self-titled studio debut, one of the greatest unsung bands in the world delivers its spiritual sequel. Fishbone returns with a lean, intentional five-song outing that brings them squarely back to their ska and punk roots. Even the most powerful material from Fishbone's late

'80s/early '90s heyday sometimes suffered under the weight of ambition. Fishbone is an excellent ska/reggae outfit, a savage metal band, a paranoid punk group and a swooning soul revue. But being all of those at once (off-stage, anyways) was never viable. *EP* proves that less is more. Recorded and produced with NOFX frontman Fat Mike, if the idea here is to leave fans wanting more, they've hit all the right notes. 8.5/10 Trial Track: "Estranged Fruit" ft. NOFX (Darcy MacDonald)



Various Artists, *Re:Conceive 2* (self-released)  
Raving by itself is fun, but raving for a good cause? Even better. A sequel to the first *Re:Conceive* compilation released in 2020, *Re:Conceive 2* is a dizzying 26-track compilation of tracks by Montreal (and Montreal-adjacent) electronic producers,

among them Ouri, M. Bootyspoon, RAMZi and Priori. The compilation will be donating its net profits to the Native Women's Shelter of Montreal, as well as to Just Solutions, a legal clinic for refugees. Kicking things off with the string-heavy "Orris" by Racine, the project can definitely feel more designed for lounges or blissed-out basement parties than the dancefloor, but it's nonetheless a vibrant collection of tracks by established and up-and-coming local talent.

Jungle, drum & bass, hardcore techno (e.g. hardstyle or happy hardcore), breakbeat, trance and IDM are just some of the electronic subgenres on show here. RAMZi and Ouri in particular, along with Victor Bongiovanni and Anderson Midnite, have the compilation's strongest four-track run. Though the sequencing is definitely chaotic (and shouldn't be treated as a front-to-back album, given it's a 26-song compilation), there's plenty to enjoy here for fans of those genres.

The compilation covers all kinds of stylistic bases, though it's unlikely to convert outsiders and casual listeners too much — probably not helped by the ear-splitting gunshot effects on DEIDRE's "Terminatrix" and the ominous, almost psychedelic sci-fi horror sounds heard on Jesse Osborne-Lanthier's 15-minute closer "NO AGE, KNOW AGE, NEWS AGE MUSIC." A bare-bones acoustic number, rollingunrolling's "A Light Step," also feels a bit out of place here. Despite this, *Re:Conceive 2* should be a thrilling listen for those who are already enthusiasts of more left-of-centre electronic sounds, and reaffirms how much future-forward talent Montreal continues to boast in that genre. 7.5/10 Trial Track: Victor Bongiovanni "Rinse & Repeat" (Dave MacIntyre)



Sparks, *The Girl Is Crying in Her Latte* (Island)

Sparks is a group that needs no introduction. The brotherly duo has probably been responsible for that one song that burrows deep in your subconscious after you've heard it in a TV show or commercial years ago. Even close to six decades into their career, Sparks still

has a knack for operatic poppy vocal hooks or off-kilter melodies that chew the mind; lyrics that make you spin your head, wondering how anyone could use the English language like that. The latest concoction or weirdo art pop is called *The Girl Is Crying in Her Latte* and it's full of mutating ear worms, like the title single, "Veronica Lake," or "The Mona Lisa's Packing, Leaving Late Tonight," but it's hard to know if it will have any lasting power in this musical landscape. There's a bit of krautrock, ambient synth textures, protopunk guitar chugs and art deco pop that could only come from the weird minds of the brothers Mael. Sparks is competing with the singles age here and releasing a 14-song album that isn't a straightforward listen — and nothing with Sparks ever is — could be dangerous. Though, on their 25th album, I'm sure Sparks doesn't give a damn. Trial Track: "The Mona Lisa's Packing, Leaving Late Tonight." 7/10 (Stephan Boissonneault)

SEPTEMBER 27 TO OCTOBER 1 2023

# POP MTL INTERNATIONAL MUSIC FESTIVAL

CANDI STATON DR. CORNEL WEST BONNIE "PRINCE" BILLY LEITH ROSS  
 JUNGLEPUSSY BAHAMADIA SHABAZZ PALACES TANGERINE DREAM  
 LORRAINE JAMES LILA IKÉ HAND HABITS SKULLCRUSHER ANNAHSTASIA  
 MALI OBOMSAWIN SEXTET BEYRIES ANJIMILE WATER FROM YOUR EYES  
 CHARLOTTE CORNFIELD LAURENCE-ANNE RATBOYS DIZZY TENGER MAUVEY

PLUS MANY MORE TO BE ANNOUNCED!

TICKETS AND PASSES ON SALE NOW  
[POPMONTREAL.COM](http://POPMONTREAL.COM)

"GROWING YOUR MIND SINCE 2002"





(SiriusXM)
FACTOR
Canada
Québec
Montréal
TOURISME / MONTREAL
Conseil des arts du Canada / Canada Council for the Arts
CIQEL / CONSEIL DE MONTRÉAL
FOUNDACTION SOCAN
exclaim!
CULT MTL

# THE PULSE

PRESENTED BY LA PRESSE

COMPLETELY SPELLBINDING TELEVISION

JULY 5-8  
BY GRAVITY & OTHER MYTHS  
TOHU

THE FASCINATING PHENOMENON  
IN ITS NORTH AMERICAN  
PREMIERE IN MONTREAL !

# RUNNERS

A ROLLING LIGHT  
OF PURE PERFORMANCE

COMPLETELY NON-STOP TELEVISION

JULY 12-16  
BY CIRK LA PUTYKA  
TOHU

# DIRTY LAUNDRY

JULY 6-16  
BY BRIEFS  
ESPACE ST-DENIS

SEXY EVENING  
WITH A LOT OF HUMOR  
AND (VERY) FEW FILTERS

COMPLETELY EXTRAVAGANT TELEVISION

# UN DOMINGO

ARGENTINEAN  
FUN AND FOLLY  
ON THE MENU !

JULY 7-16  
BY GALPÓN DE GUEVARA  
AND PROYECTO MIGRA  
THÉÂTRE OUTREMONT

COMPLETELY SURREAL TELEVISION

**MONTREAL COMPLETEMENT CIRQUE**

A FESTIVAL

IN COLLABORATION WITH



JULY 6-16

[MONTREALCOMPLETEMENTCIRQUE.COM](http://MONTREALCOMPLETEMENTCIRQUE.COM)



# :hammer of the mods

BY JOHNSON CUMMINS

Now that things have thankfully warmed up and summer has really started swinging, June plays host to the best damned festival in the city: Suoni per il Popolo.

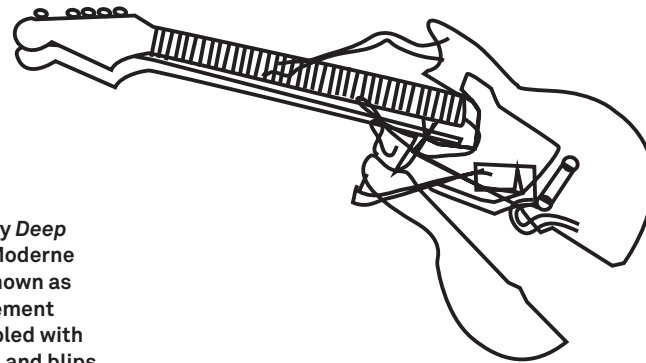
Brought to you by the same people that have been serving up the suds at Casa, Sala and la Sotterenea, Suoni is indeed a wonder to behold with a progressively minded curation that is as much about diversity and eclecticism as it is about kicking against the pricks. While this column hangs its hat on "picks of the month," Suoni remains a slippery eel to saddle up, offering a sense of true discovery with a host of artists who fly well beyond most people's radar. The thrill of Suoni really is about darkening the door of the three main venues and just taking chances on unknown artists. If you like to have your ears challenged, there are shows happening throughout the entire month of June that are guaranteed to get yer ya-ya's out.

As much as the spirit of the fest is about daring to surrender to the unknown, I do indeed have a couple of picks to offer.

First up, nobody should be missing the documentary *Deep Listening: The Story of Pauline Oliveros* at Cinéma Moderne (5150 St-Laurent, 2 p.m., \$17.85). Oliveros is best known as a pioneer of electronic music who was able to implement technical innovations that are still being used, coupled with a rich musical mind with strategically placed beeps and blips flowing like a babbling brook. Producing over her six decades of work, this film promises to be a real treat. Following the film, director Daniel Weintraub and producer IONE will be on hand to field questions. This should be nothing less than utterly inspiring.

On Sunday, June 18, Suoni's truly heavy hitter, the Sun Ra Arkestra, returns to Suoni at Église Saint-Denis (454 Laurier E., 8 p.m., \$43.98). Although Sun Ra left this mortal coil in 1993 to cruise the rim of space, his music has been left in loving and expert hands. If free music leaves you a little queasy, Ra's in-the-red pyrotechnics could be your gateway into the maelstrom of sound. Long after we are all dead and gone, there will always be a group of gifted musicians keeping Ra's intergalactic sound alive.

Closing Suoni out is a show that will surely turn out to be one of their most sublime moments with Hamid Drake's Turiya: Honoring Alice Coltrane at Sala on Sunday, June 25 (4848 St-Laurent, 8 p.m., \$33.53). Drake's drumming will form the backbone to his tribute to the late, great Alice Coltrane. After the death of her husband and musical giant John Coltrane, Alice used piano and harp to carve out thick swaths of sound



that hit boldly and emanated from rich spiritual depths. If you're looking for a real sense of musical ascension, this show is a definite do-not-miss.

Off of the Suoni path this month is Liturgy, a band technically rooted in black metal although their deeply meditational pull on the dark genre is probably more in tune with the spiritual and meditative awakening in Alice Coltrane's work than in second-wave Norwegian black metal. If you want to get an inkling of just how far metal can go, dip into a quick stream of Veins of God from 2011's unrelenting blaster *Aesthetica* and thank me later. Not only that but heavy hitters BIG|BRAVE will show off their post-tour muscle in the sweat-act spot. This is all happening at le Ritz on Saturday, June 10 (179 Jean-Talon W., 7:30 p.m., \$30.20).



## Bourgie Hall

2023-2024 Season

Dare to listen

NEW  
SEASON

M MONTREAL  
MUSEUM OF  
FINE ARTS



Presented by  
Proud partner  
of music in a  
healthy Museum

[bourgiehall.ca](http://bourgiehall.ca)

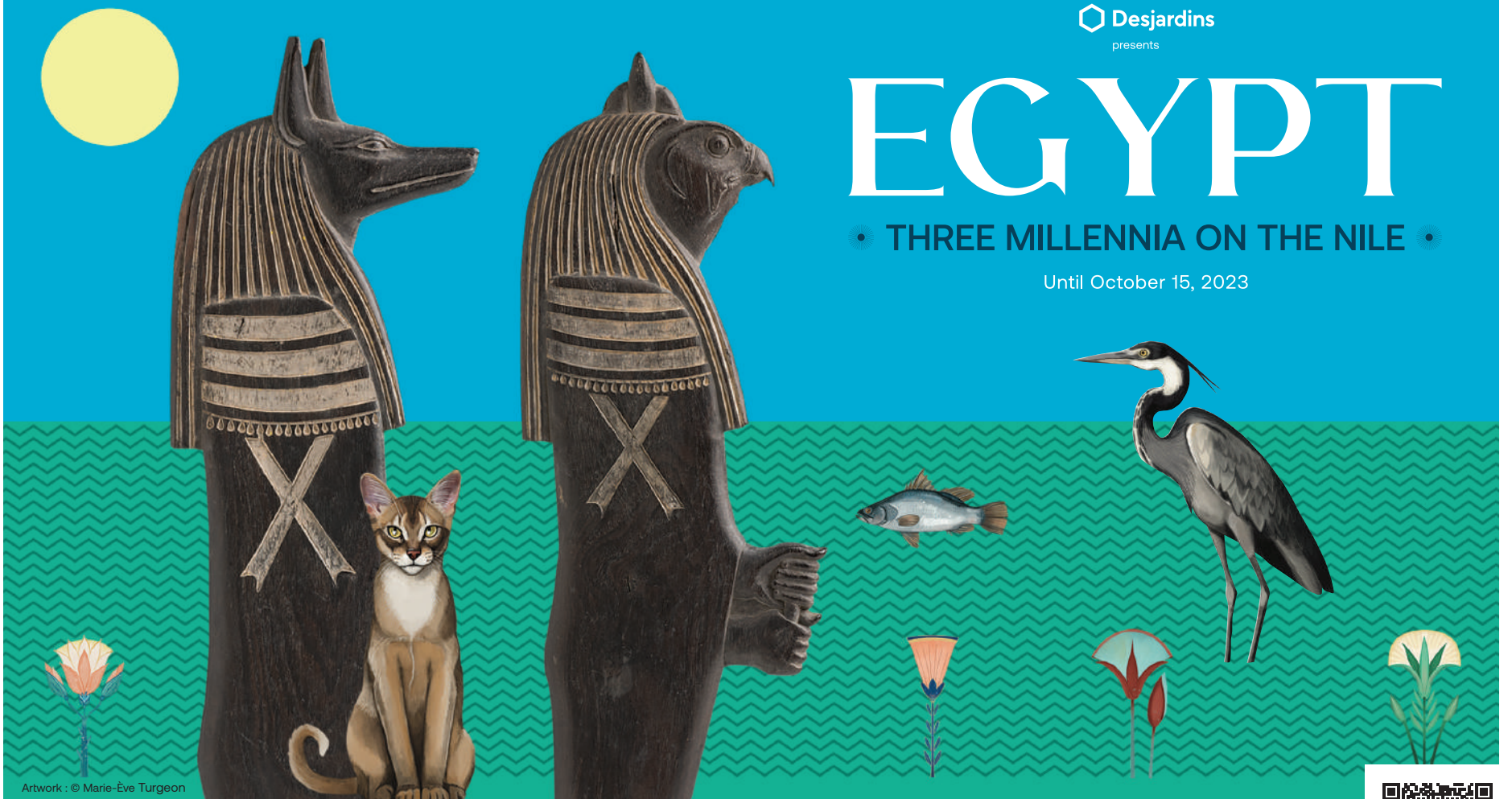
POINTE-À-CALLIÈRE

Desjardins  
presents

# EGYPT

• THREE MILLENNIA ON THE NILE •

Until October 15, 2023



Artwork : © Marie-Ève Turgeon

This exhibition is produced by Pointe-à-Callière, in collaboration with Museo Egizio.

POINTE-À-CALLIÈRE  
Montréal Archaeology  
and History Complex

MUSEO  
EGIZIO

AIR CANADA  
CARGO

INTERCONTINENTAL  
MONTREAL

LA PRESSE

TOURISME /  
MONTREAL

Montréal



## Hey y'all!

**TRAFFIC COFFEE, is currently looking for NEW & PASSIONATE FULL TIME folks to join our team in bringing PEOPLE the ULTIMATE coffee EXPERIENCE!**

Stoked on jumping into the world of specialty coffee or continue to grow within it? let us know **HERE! >>> [hr@trafficcoffee.com](mailto:hr@trafficcoffee.com)**



**TRAFFIC**  
depuis 2017  
**POURING PLEASURES**

## An epic of Indigenous resilience



BY JUSTINE SMITH

The opening sequence of Marie Clements's century-spanning *Bones of Crows* takes place decades before our protagonist is born. Her ancestors were already displaced from their homes and placed on reserves, waiting for food. A grizzled, grimy man teases and mocks them before revealing that there is no food and they will likely starve. As the sequence ends with a gunshot to the head, the splattered blood turns into a murder of crows.

Adopting a roving and non-linear storytelling method, *Bones of Crows* tells the story of Aline Spears (played by Grace Dove as an adult) from her peaceful, impoverished childhood in 1930s Manitoba. Though poor, the family wants for nothing and lives happily until the Church and Sheriff arrive to split their family apart. Aline and her siblings will be brought to live in residential schools. The film spans nearly a century, as we watch Aline endure and resist; she enlists in WW2 as a Cree code-talker, braves a difficult marriage with her traumatized husband, watches as her family falls apart and fights to make a better future for her children. A dark though hopeful story about intergenerational trauma and the enduring impact of colonialism, *Bones of Crows* is an epic in every sense of the word.

Much of the film takes place within the residential schools. Aline, a talented pianist, has special privileges as Father Jacobs (Rémy Girard) believes her skills can be used as proof that the system works. Though it spares Aline from pain, it also builds resentment among some staff, notably Sister Ruth (Karine Vanasse), who resents Aline's position within

the school. Clements's script makes sure to underline the humanity of these characters, despite the cruelty of their behaviour, but it's never meant as a way to absolve them of their sins.

Girard and Vanasse were both present in Montreal to discuss their involvement in the film. "It all starts with Marie Clements and her script," says Vanasse. "There was no desire to demonize these characters. It was about making them human. In making them human, we see the full scope of the horror. The nuns were also mistreated; they were abused. It was like they were in prison as well," she explains.

"I remember," Vanasse explains, "arriving on the first day of shooting, that (Clements) says, no, no, no, you look too healthy. They were starving, too. She researched to bring it to life, even though we're not carrying the film. But she did all the work for our scenes to ensure we were more than monsters. My character also lived a difficult life. It speaks volumes that Clements was also able to find compassion for them, despite the horrors they inflicted."

Clements's approach to these characters, humanizing them and rooting their actions in pain and righteousness, only underscores how one-sided reconciliation has been in Canada and abroad. As the film expands internationally, even bringing characters to the Vatican, we see time and time again as Indigenous peoples step up to defend themselves to extend compassion, with very little in return. Rather than wallow in suffering, though, without downplaying the horror endured, Clements underlines resilience and dignity.

"For Father Jacobs, Marie (Clements) approached the character as a man who is sure to be right," explains Girard. "If you accused him of hating the Indigenous people, he'd say, of course not — that he loves them, that's why he wants them to find God, to pull them out of their misery." As with most human behaviour, the Church was not acting to be evil but out of a misplaced and dehumanizing sense

of righteousness. "I believe it was incomprehensible to the Europeans that the Indigenous people could live peacefully with nature. That was never the case with them, so they were sure they were right. That the children were better off with them than with their families and in their homes, even if they believed their actions were right, it didn't stop them from sexually abusing those children either. There's a dichotomy between what they believed and what they were doing."

The power of the Catholic Church was at the heart of a lot of the dangers. "When you're raised, you have two choices," says Girard, "become a believer or die." Vanasse continues his thought, adding, "It means you're not used to questioning yourself or your beliefs. At a certain point, you lose your humanity." In the later part of the film, Sister Ruth commits an act of violence against the young Aline that is premeditated, rooted in jealousy and resentment. "You understand that the character tries to justify the behaviour, arguing that Aline is too proud," says Vanasse, "but to admit she did something wrong would be devastating. She's already given up so much for her beliefs."

"We talk a lot about reconciliation," says Girard, "but what does it really mean? We must reconcile with people, reconstruct history and tell it as it is. But I hope the film also inspires a more personal kind of reconciliation, a desire from people to step up and do their part to reconcile."

Vanasse talks about the character Taylor Whallach (Gail Maurice plays her as an adult), Aline's daughter who becomes a lawyer. "Her character really moved me," says Vanasse. "To move on, hold that history, and do the work is beautiful. It also speaks to the social responsibility we all have to make things better. Sure, it's good to have the government apologize and to have that history recognized, but it's all our responsibility. There's room for all of us to put in the work."

→ *Bones of Crows* opens in Montreal theatres on Friday, June 2.

READY TO GROW

YOUR BUSINESS?

We are ready to help.

### 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. \*

### JUMP START YOUR BUSINESS

FREE | Wednesdays | 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.

### LEGAL INFORMATION CLINIC

FREE\* | June 5, 7, 12, 14, 19, 21 & 28  
9:00AM - 12:30PM

### NEW! THE GRANT WRITER'S GUIDE TO THE GALAXY

\$20 | Tuesday, June 6 | 6:30PM - 8:30PM

### REGISTERING YOUR BUSINESS

FREE | Monday, June 12 | 10:00AM - 11:00AM

### NEW! WRITE A HOMEPAGE THAT CONVERTS MORE CUSTOMERS

\$20 | Tuesday, June 13 | 6:30PM - 8:30PM

### NEW! COURAGEOUS COMMUNICATION FOR ENTREPRENEURS

\$20 | Tuesday, June 20 | 6:30PM - 8:30PM



Register now at [yesmontreal.ca](http://yesmontreal.ca) or call 514-878-9788

Join us in person at 666 Sherbrooke Street West, 7th floor or attend online. Learn in a dynamic environment, meet new people, and discover new skills. Don't wait – pre-register now!

\*For \$30, you'll have access to specialized services including coaching, Business Bootcamp, legal information, accounting and conflict resolution clinics for a full year.

Funded by:

YES is a non-profit organization



Canada Economic Development for Quebec Regions

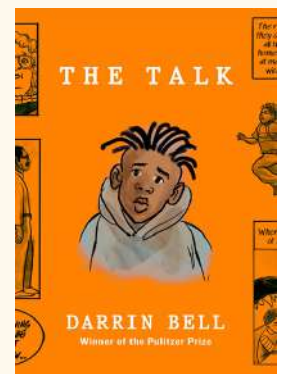
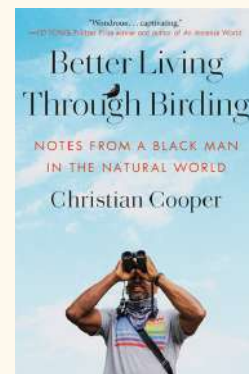
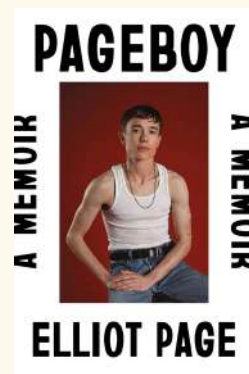
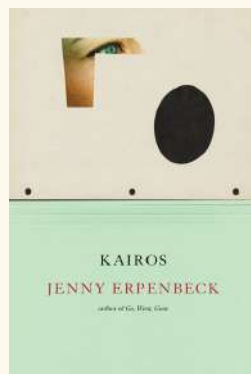
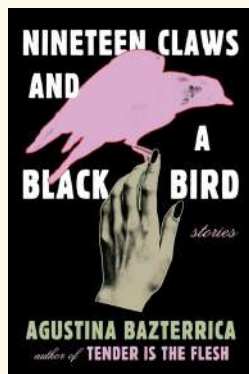
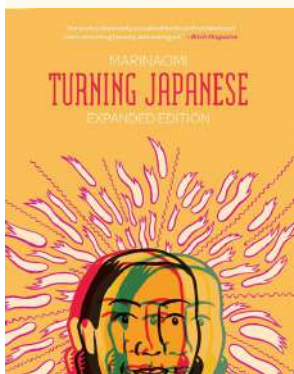
Développement économique Canada pour les régions du Québec



# LIBRAIRIE DRAWN & QUARTERLY

176 & 211 BERNARD, MILE END

## NEW AND EXCITING THIS MONTH



### UPCOMING BOOK CLUBS & EVENTS

MON, JUNE 5 | 7 PM | ZINE CLUB

SUN, JUNE 11 | 11:30 AM | HEURE DU CONTE

*Le grand vol de la petite Dent-de-Lion*

THUR, JUNE 8 | 7 PM | BOOK LAUNCH

*The New Masculinity* by Alex Manley  
in conversation with Darby Minott

THUR, JUNE 22 | 7 PM | BOOK LAUNCH

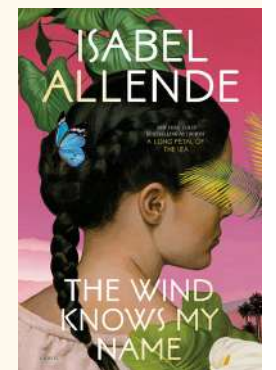
*The Vanishing Act (& The Miracle After)*  
by Mirabel

FRI, JUNE 9 | 7 PM | BOOK LAUNCH

*Bootleg Sake* by Devon Gallant &  
(Vice) *Viscera* by Willow Loveday Little

THUR, JUNE 29 | 7 PM | BOOK LAUNCH

*Daddy Boy* by Emerson Whitney,  
in conversation with Sina Queyras



MTL.DRAWNANDQUARTERLY.COM

# On Screen



Past Lives



Indiana Jones and the Dial of Destiny



Asteroid City



The Flash

BY JUSTINE SMITH

For the third time in the Indiana Jones franchise, Harrison Ford takes a final bow, this time in *Indiana Jones and the Dial of Destiny* (June 30). In a race against time, Jones searches for a legendary dial that can change the course of history. Accompanied by his goddaughter Helena (Fleabag's Phoebe Waller-Bridge), he soon finds himself squaring off against Jürgen Voller (Mads Mikkelsen), a former Nazi who works for NASA.

A new film by the great Wes Anderson is always an occasion to celebrate. His latest feature, *Asteroid City* (June 23) boasts an all-star cast including Jason Schwartzman, Scarlett Johansson, Tom Hanks, Jeffrey Wright, Tilda Swinton and Edward Norton. This space-aged, pastel-toned film is set in a fictional American desert in 1955 where world-changing events spectacularly disrupt the itinerary of a Junior Stargazer/Space Cadet convention.

In recent years, a film being distributed by A24 feels like a seal of quality. The auteur-driven distributor has helped

launch some of the biggest films and directors of the past decade, and their latest release, *Past Lives* (June 16), should prove no different. The feature debut of New York-based Korean-Canadian filmmaker Celine Song, *Past Lives* is an autofiction inspired by Song reconnecting with her childhood best friend (first love?) as a married adult. It's a poetic and undefinable romance that spans decades and defies all expectations.

Partially shot in Montreal, *Transformers: Rise of the Beasts* (June 9) is the latest entry in a franchise that's managed to hang on for over a decade. This new film, set in the 1990s, is a globe-trotting adventure with a whole new cast. Anthony Ramos, star of *In the Heights*, now helms the franchise.

After a hiatus, Jennifer Lawrence returns with an R-rated sex comedy, *No Hard Feelings* (June 23). On the brink of losing her childhood home, Maddie discovers an intriguing job listing: wealthy helicopter parents looking for someone to "date" their introverted 19-year-old son, Percy, before he leaves for college. To her surprise, Maddie soon discovers the awkward Percy is no sure thing.

For horror fans, Rob Savage has become a name in recent years with films like *Host* and *Dashcam* challenging genre

expectations. His biggest film yet, *The Boogeyman* (June 2), adapts a short story by Stephen King about a teenage girl reeling from the death of her mother and her younger sister who finds herself plagued by a sadistic presence and struggles to get her grieving father to pay attention before it's too late.

For family fun, Pixar's latest film *Elemental* (June 16) is set in a city where fire, water, land and air residents live together. There, a fiery young woman and a go-with-the-flow guy will discover something elemental: how much they have in common.

Many speculated that due to Ezra Miller's behind-the-scenes controversies, the movie might never be released, but *The Flash* (June 16) is finally coming to theatres this month. From the director of the new *IT* movies, Miller's Barry Allen becomes trapped in a reality in which General Zod has returned, and there are no superheroes to turn to. Will he be able to reset the universe?

Local filmmaker Patricia Chica's feature debut, *Montreal Girls* (June 9), also opens in theatres this month. An aspiring young Middle-Eastern poet moves to Montreal for medical school and is forever changed by the city and the young women who reveal his destiny to him.



# MYRIADE



café myriade - mille carré doré  
1432 rue mackay

café myriade - le plateau  
4627 rue saint-denis

café myriade - westmount  
347 ave. victoria

café myriade - mont-royal  
28 ave. mont-royal o.

café myriade - " ? "  
à venir bientôt

[www.cafemyriade.com](http://www.cafemyriade.com)

# dreamy

3780 Saint-Patrick St., Montreal, Quebec H4E 1A2

# arts

## Fringe power



HeartBeast



Leila Roils the Seas

BY ASHLEY FISH-ROBERTSON

With its traditional launch event, the Fringe-for-All, at Club Soda on May 29, Montreal's Fringe Festival has begun its annual takeover of our lovely city — particularly the west-central Plateau.

With over 65,000 attendees expected at this year's festival, there will be plenty of events to choose from, with over 90 shows at over 20 venues through June 18. Local as well as international artists — who participate in the open-access style of the international fringe festival network (meaning no curation process, auditioning, judgement or application fees) — will be representing a variety of genres, from solo plays to dance to storytelling to interactive performances to live music.

In addition to the wide selection of ticketed festival events in small venues like MainLine Theatre (which is Fringe HQ), La Chapelle and Petit Campus, there will be OFF Fringe events, many nights of live music at the Fringe Park at St-Laurent and Rachel, site of the beer tent (open throughout the Fringe run) and the festival's famous drag race, which takes place on June 17.

This year's ticket prices are capped at \$15, and 100% of all proceeds from ticket sales go directly to the performing artists.

If this is your first time attending the festival, it is recommended that you purchase a three-show pack to get a

taste of the variety that the Fringe has to offer.

While a comprehensive guide of all performances can be found on the festival's website (where you can also purchase tickets), here are 15 performances that you won't want to miss.

### **9 Lives, 8 Near-Misses: Life Lessons From Near-Death Events**

Written and performed by Paul de Tourreil, this debut solo play follows the main character as he spends the remainder of his "nine lives" through bizarre adventures gone wrong.

When: June 2, 3, 4, 9, 10, 11, 15, 16, 17, 18.

Where: Espace Freestanding Room (4324 St-Laurent, #300)

### **ONE NIGHT ONLY**

Nicholas Eddie's dark comedy navigates mental illness and the paradox of one's coping mechanisms. Viewers can expect lively music and dancing despite the sombre content of the script.

When: June 9, 10, 12, 15, 16, 17

Where: Petit Campus (57 Prince-Arthur E.)

### **HeartBeast**

This coming-of-age story follows a teen as they navigate themes of trans identity, inclusion and living an authentic life. This is the show's world premiere.

When: June 8, 10, 11, 14, 17, 18.

Where: MainLine Theatre (3997 St-Laurent)

### **Tango in the Dark**

This award-winning show, adapted from a film project,

features a blend of ballet and Argentine tango. Montreal Fringe director Amy Blackmore predicts that the PointeTango production, featuring Erin Scott-Kafadar and Alexander Richardson, will be the buzz show of this year's festival, as *Josephine* was last year.

When: June 9, 10, 12, 16, 17, 18

Where: La Chapelle (3700 St-Dominique)

### **Alright: Solving the Problem of Living**

Montreal actress, writer, storyteller and Fringe alumnus Nisha Coleman guides the audience through a compelling and dramatic adventure that includes befriendng elderly residents in the «forever ward,» being rescued by Westley from *The Princess Bride* and getting locked in a Madrid train station overnight.

When: June 8, 10, 11, 13, 16, 17

Where: Theatre La Comedie de Montreal (1113 de Maisonneuve E.)

### **Leila Roils the Seas**

Lily Chang's performance draws from the worlds of Chinese opera, karaoke and family drama (among other influences) to weave together the tale of Leila. The Taiwanese-Canadian woman is on a mission to guide her comatose grandmother's consciousness to the celestial realm of Mahayana Buddhism, while grappling with the complex relationship she once shared with her grandmother.

When: June 11, 12, 15, 16, 17, 18

Where: 3700 Ste-Dominique

### **Lungs**

Duncan MacMillan's *Lungs* confronts the dilemma of having children in a world reigned by civil turmoil and rising temperatures. This play won awards for its previous incarnation at the 2018 Ottawa Fringe Festival.

When: June 8, 10, 11, 14, 17, 18

Where: 3997 St-Laurent

### **Once Upon a Time and Never Again...An Improvised Fairytale**

Fans of fairy tales will appreciate the way this show gets creative with typical (and at times overused) archetypes by offering a different ending with each show. As this is an improvised performance, no two performances (or narrative arcs) will be the same.

When: June 8, 9, 12, 15, 17, 18

Where: Le Ministère (4521 St-Laurent)

### **Still Alive**

This emotional and existential solo show from Leya Graie follows Eva, a woman who suffers from a serious heart condition. This show will be semi-interactive, and is highly recommended for audiences seeking performances that take them outside being a mere spectator.

When: June 8, 11, 12, 15, 16, 17

Where: Mission Santa Cruz (60 Rachel W.).

### **Tomatoes Tried to Kill Me but Banjos Saved My Life**

This award-winning performance is based on a true story that blends comedy with lively music to get you tapping your feet (and maybe even singing along).

When: June 8, 11, 14, 15, 17 and 18

Where: 4521 St-Laurent

### **Who, Me?**

Self-identity and fan fiction lie at the heart of this one-woman show. Valerie Boisvert explores the ways in which we turn to our passions in order to take a break from the real world.

When: June 9, 10, 12, 15, 16, 18

Where: 3997 St-Laurent

### **Hey B\*tch, Love You**

This comedy performance from Gabrielle Banville and Tiernan Cornford follows best friends Erickah and Penny as they navigate wedding-day jitters while simultaneously seeking to strengthen their bond during the misadventure.

When: June 9, 10, 12, 16, 17, 18

Where: 4750 Henri-Julien

### **Field Zoology 101**

If you've ever wanted to delve into the world of biology and animal sciences, this show features Brad Gooseberry — a "questionably-qualified field zoologist" — educating audiences on the world of animal biology.

When: June 9, 10, 12, 14, 16, 18

Where: 60 Rachel W.

### **Civilized**

Starring multiple-award-winning Métis actor John D. Huston, Keir Cutler's latest play *Civilized* explores the creation of Canada's residential schools. The play received rave reviews during its runs in parts of the R.O.C. last year.

When: June 7, 8, 9, 10, 11

Where: McCord Stewart Museum (690 Sherbrooke W.).

### **Bipolaire**

This French-language play by Janne Paquin delves into the history of a woman living with bipolar disorder, approaching mental illness with humour and hope.

When: June 10, 11, 14, 15, 16, 17

Where: 1113 de Maisonneuve E.



ONE NIGHT ONLY



Tango in the Dark

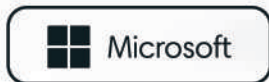
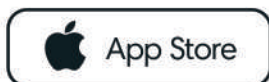
Gabriel Talbot



# 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!



05.30

BABY ΜΙΝΟΥ BDAY BEADING  
WORKSHOP W/ DJ ALSO COOL

05.31

POIRIER

06.01

ESTHER + ANDREA DE TOUR

06.02

E-PRINIE [HYBRID]  
+ LAROIE [HYBRID]

06.03

THE FITNESS B2B LEDISKO  
(B-DAY BASH) + ΠΑΡΙΣΑ

06.07

MEMORING NIGHT (18H-21H)

N10AS PRESENTS:  
NEONLICHTER (21H-1H)

06.08

DAURA + ΡΙΟΗΥ + ΠΑΡC ΠΥΣΤ

06.09

ANMELIA HOLT [NYC]

06.10

HOMEGROWN HARVEST  
W/ LIA PLUTONIC

06.14

N10AS PRESENTS:  
AFTABHOURS

06.15

SETH + MIKE  
[LE BAIN, NIGHTMOVES]

06.16

FIT SIEGEL  
[FIT SOUND—DETROIT/NYC]

06.17

GLOW 21 + MS. BABY



06.20

FAR IN WITH ZACH FRANKLTON,  
LIA KURI + ROMAN ΜΙΝΟΥΣ

06.21

N10AS PRESENTS  
SELTZER X NOAH BICK

06.22

FLEUR ET CADEAUX POP UP  
+ SANZO SOUNDSYSTEM

06.23

SLUT ISLAND PRESENTS:  
LAFHOMME + NIGHT JOGGER  
[VANCOUVER] + SYANA + DESTINY

06.24

FOFO PRESENTS:  
ANTONIYA [LIVE] + ΡΑΥΑ ΝΟΙΡΕ  
[LIVE] + SAN FARAFINA + YUNG  
PAIN [HYBRID]

06.25

BONNE FÊTE SYSTÈME:  
LAURA KRIG [LIVE] + ΠΙΚΚΕΥ  
DAGGER [LIVE/DJ] + ΠΑΤΤ  
SALACIAK [LIVE]

06.27

KARAOKE: LIVE IT UP  
W/ PASCALE + ALY

06.28

JAZZ AMNESTY SOUND SYSTEM

06.29

BAKE [UK] + CHEEKS

06.30

STACEY SEXTON + DEVO B

07.01

RYAN SPENCER [DETROIT]  
+ KRIS GUILTY



SYSTEME

7119 RUE SAINT-HUBERT



# : game jam



BY NATALIA YANCHAK

*Distraction Machine* evolved from the *Z'Isle* universe into a music-composition visual novel game.

In this single-player 2D game, you are the Distractor: a warrior bard and pied piper of the undead, tasked with sustaining the spirit of the community in the Quartier through the power of music. You discover the game's narrative through Chronicle Mode, filling the musical requests of NPCs and saving the world. The Conductor Mode, meanwhile, lets you experiment with the custom, in-game music sequencer and original instruments.

It's like they put a steampunk Roland TR-808 drum machine and sequencer in *Darkest Dungeon* — that's the *Distraction Machine*.

But what is the *Z'Isle* universe? Set in a destroyed version of Montreal, Island City is besieged by the undead and the game follows a company of scavenger humans surviving off their wits, creativity

and musical inclinations. The in-game environment is dark and dreary yet establishes a unique “cyclepunk” aesthetic — think steampunk-meets-cyberpunk infused with cycling culture.

The kernel for the *Distraction Machine* stems from creator Lateef Martin's invention of the lethelium bike harp. By replacing the spokes of a bicycle wheel with strings, and hitting them with a mallet, the instrument arrives at a koto-like sound — metallic, resonant and mysterious.

Miscellaneum Studios was founded by Martin as a transmedia studio in 2013 with the launch of the *Z'Isle* comic book series. “As a multidisciplinary artist evolving my practice through music, comics, cosplay, fabrication, voiceover and dancing, I've been fortunate enough to work and party with some incredible people from all walks of life,” Martin reflects on being based in the city. “Montreal is a world-class hub for video games. Low-ish rent, tax credits, grants and a tight-knit indie game community have helped us so much.”

The classic game-dev obstacle of securing project funding wasn't the only roadblock. During the game's development, Martin was diagnosed with ADHD. “As a

business owner, I wear a lot of hats, a few of which are outside my wheelhouse, which has made things especially challenging.” The diagnosis brought some clarity, though, as Martin admits to stepping up and learning “lots of hard lessons,” including how to be a better collaborator, leader and artist.

With issue #7 of the *Z'Isle* comic book series on its way, Martin has another game he'd like to make. “There's a story I'd like to tell that happens between *Z'Isle* and its prequel, *Distraction Machine*, which takes place during a seven-year war against the undead.” With the entire universe centred around the power of music, *Distraction Machine* serves as a meaningful reminder to players that no matter how dark things might seem, there is always hope to be found in music and art.

What else is on the horizon? “Making lethelium bike harps! We've sold a few already and would like to get more out there. On top of that, getting back on stage.” Martin will be performing *A Cyclefunk Journey* at Mutek this year using *Distraction Machine*'s unique music sequencer in the performance, alongside custom cyclepunk instruments.

→ *Distraction Machine* launches on June 9 and is available on Steam

# : weird era



BY SRUTI ISLAM

More about books you should read, and the authors who wrote them, that were recently featured on the Weird Era podcast.

*Users* by Colin Winnette

I, for one, am here for our tech-lit overlords. As the tech industry evolves, so does our collective understanding of capitalism. This, I think, explains the tech lit boom. In *Users*, Miles works for a VR company that creates a game recreating the experience of being haunted by your ex. How could a game like this possibly be fun? I asked Winnette this very question. His response was that it was less about pleasure, and more about the satisfaction of holding onto something that can be so hard to let go of. Miles is haunted himself as he receives mysterious threatening notes from (he assumes) an angry consumer. As he continues to push the frontiers of VR at his job, Miles also grapples with the unsettling aspects of parenting, and in doing so, *Users* ends up being a tech novel that explores the bonds of modern family. How to be a good employee? Father? Husband? Friend? This is a novel about guilt, a burden we all bear.

*Biography of X* by Catherine Lacey

This one is delicious and simply too fun to put down. Lacey merges genres in *Biography of X*, in that it reads as a non-fictional biography full of completely fictional characters. Its narrator is a woman named CM, and at the onset of the novel, we learn that she is grieving the sudden loss of her wife X, who, in Lacey's dazzling world, happens to be a very famous artist. X is not a real person! She doesn't exist in our world! These are mantras I found I had to constantly remind myself of every time I put this book back down (an act that was few and far between). Lacey audaciously creates historical events that feel frighteningly too possible, such as a division between the Southwest and Northwest territories, rooted in a fundamental religious uprising, within which X finds herself mistakenly born. As each page turns, CM realizes she never really knew her famous wife at all. X's entire motif was to identify as “personless.” This is precisely how X lived a multitude of lives, as a musician, writer, etc (alongside friends like David Bowie and Susan Sontag, no less). I don't know another book like it.

*I Fear My Pain Interests You* by Stephanie LaCava

Start reading this on a plane. This novel's narrator, Margot, the child of famous punk musicians, is a young woman at the tail end of a fraught relationship with an older man. She sets out to leave New York, looking for distance from her ex-lover as well as the eyes of the rest of the world. If you have never been able to empathize with a famous person, this book might help get you there. There is luxury in fame, but there is also threat in the public eye. Margot is red-headed, and as LaCava explained during our conversation, there is a very real (but rare) genetic disorder among redheads that results in a different tolerance of pain. For Margot, this means a lack of physical pain, which says nothing of her inner turmoil. In this episode I asked her about the ways the, “throb of prying eyes (is) harder to sit with than the pain of a bruised leg.” Read this book for the last few pages because you will never see them coming.

→ *The Weird Era* podcast is available via Apple and Spotify. @weirdera.ca



# LOOKING FOR NOW?

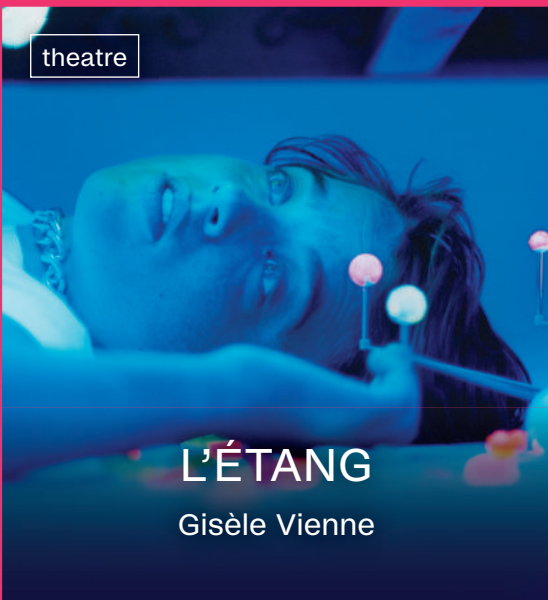
*Look No Further.*

**SQUIRT**  
.org



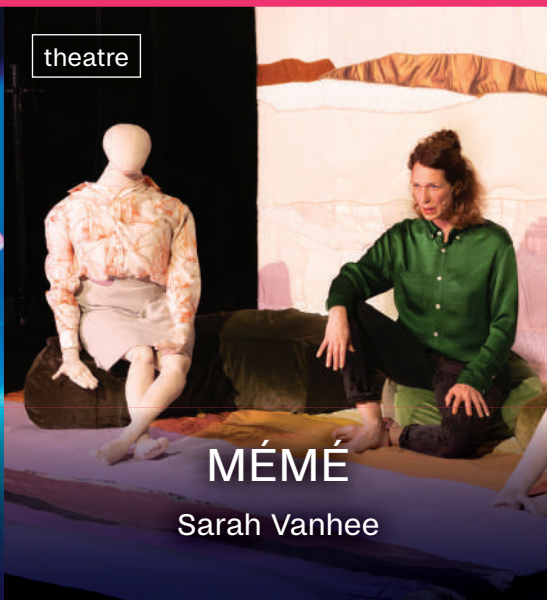
Join the action at  
[www.squirt.org](http://www.squirt.org) today.

theatre



**L'ÉTANG**  
Gisèle Vienne

theatre



**MÉMÉ**  
Sarah Vanhee

F

T

dance  
+ theatre

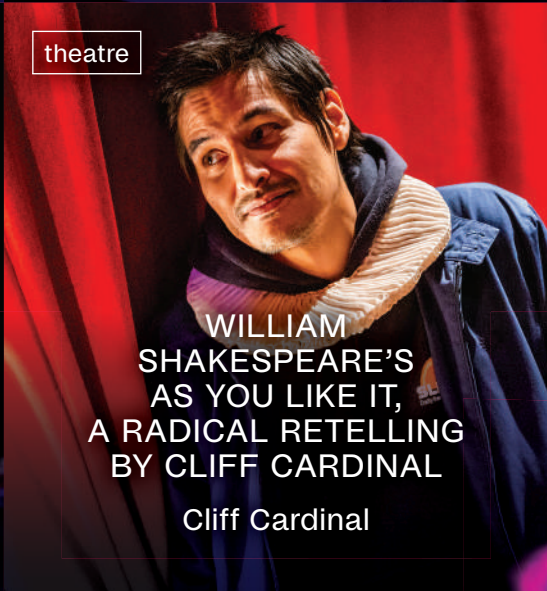
A

dance



**ENCANTADO**  
Lia Rodrigues

theatre



**WILLIAM SHAKESPEARE'S AS YOU LIKE IT, A RADICAL RETELLING BY CLIFF CARDINAL**  
Cliff Cardinal

dance



**IN MY BODY**  
Crazy Smooth

performance



**MIKE**  
Dana Michel



fta.ca

MAY 24 — JUNE 08

**LAST CHANCE TO SEE THESE INCREDIBLE SHOWS**

